



Fwd: Viagogo

16 November 2015 at 21:56

Sent from my iPad

Begin forwarded message:

Date: 14 November 2015 at 11:25:23 GMT
To: watchdog@bbc.co.uk
Subject: Viagogo

On the 30th July I purchased on-line 4 tickets for the ATP Tennis finals at the O2 to attend the afternoon & evening sessions on the 21st November.

I selected seats and paid. When tickets confirmed they were not in the area selected and double the price of the face value of the tickets. This leaves me paying an additional £254 for the tickets.

Viagogo claim they are acting legally as they are an agent and have received the price the seller requested. Would not re-allocate seats to the correct value or refund any money. Offered to re-sell tickets. This was not an option as I did not want anyone else to be ripped off as I have plus I have booked hotel accommodation.

I have purchased tickets on-line before (never through Viagogo) with no problems. This company should not be able to trade in this way within the law.

Rest wishes

11/18/2015

Department for Culture Media & Sport Mail - Fwd: Viagogo

Sent from my iPad

452



ticketing mailbox <ticketing@culture.gov.uk>

GETMEIN site1 message

18 November 2015 at 10:16

To: ticketing@culture.gov.uk

I bought tickets for the Jeff Lynne ELO concert in Glasgow and paid almost £300 for TWO TICKETS for the privilege of seeing him and his band perform next April at The Hydro. I wasn't even told which seats I was getting - just the section. I bought them in haste, thinking that it was the only way to secure the tickets. It is a rip-off and this kind of Ticketmaster site needs to be taken down or made to sell the tickets at NO MORE THAN +10% OF FACE VALUE. Anything else is, as I and many others have stated, a RIP-OFF!

Yours etc.,



ticketing mailbox <ticketing@culture.gov.uk>

Kraftwerk1 message

13 November 2015 at 16:45

To: ticketing@culture.gov.uk

First noticed the oddness of the secondary ticketing sites - many of which are owned by the same first sale companies - trying to get tickets for Kraftwerk a few years back. They were sold out in 3-5 minutes.

I noticed the tickets were on sale on those sites less than 10 minutes after the sale started. I called the venue and they said that there are gangs of people with call centres making money buying tickets then immediately reselling them, but I found it odd since the companies were the same, and it's so fast? Very suspicious.

There needs to be a rule about face value being that - face value, and a ban on sales above that, plus maybe a small percentage for admin/p&p - say no more than 5-10%. Or maybe resale only via the venue?

There have been other gigs too where tickets have gone for £100's and I've been forced to get them on the secondary market - interesting though that private sales via eBay tend to be lower than StubHub, GetMeIn et al... they seem to be creating this market for tickets that go onto silly prices like 250, 400 or 1,000s of pounds. And they are owned by the same companies... so it seems like a complete scam? And I've seen tickets advertised BEFORE the tickets are on sale. How is that possible?

But at the very least, sorting out organised gangs or bots from getting the tickets in large quantities and selling them for a massive profit... because the real fans are being stung - with tickets like o2 already in the 100-140 pound range, you can see that it soon gets silly, and it means the true fans are left out, whereas the rich can just buy their way in. I wouldn't be surprised if there wasn't organised crime behind some of this.

 1K



ticketing mailbox <ticketing@culture.gov.uk>

My opinion1 message

18 November 2015 at 15:12

To: ticketing@culture.gov.uk

I am someone who buys tickets for myself to attend events such as concerts etc. I prefer to buy them direct from the performer if possible, if not then from a primary ticket selling site or the venue. I will not buy from a secondary site because of the high mark up on the original face value of the tickets which is sheer profiteering by the original purchaser, and a rip-off for the secondary purchaser. My views on what should be done:

Tickets for events should be permitted to be sold on a secondary site BUT ONLY FOR THE ORIGINAL FACE VALUE. This would mean that if someone has bought tickets for an event and then find they cannot go, that the tickets can be sold on without profiteering. This is the only acceptable solution if secondary ticket sales continue to be permitted.

I would be equally happy if no ticket resales were permitted.

Thank you

35-7



ticketing mailbox <ticketing@culture.gov.uk>

My view on Re-Sales

1 message

18 November 2015 at 13:14

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

Good Afternoon

For many years now Glastonbury has got it right. I firmly believe there is a model here that can work across all ticket sales and I have to say will cut the secondary sales massively.

Simply there are a few steps that should be taken;

Initial purchase for yourself plus others in a party

- 1) All agents should have a system whereby people register with an outlet supplying a photo as well as address details.
- 2) A unique reference number is then given for each person.
- 3) Where possible the photo or address for each unique reference should then go onto the event ticket with event goers having to take proof of ID.

Resale or Cancellation of Ticket

- 1) This should be only dealt with through the original outlet of purchase.
- 2) Resale should be only at face value plus a capped commission, to be decided by official government review, for undertaking the process on behalf of the re-seller. This would result in the original purchaser getting their face value for the ticket only back and the new purchaser only paying face value again but the outlet collecting the same booking fee for its role.
- 3) Tickets are currently non-refundable and so should stand. However all outlets should utilise the insurance policy for a purchaser if they may have to cancel later.
- 4) Once tickets are cancelled they should again go back into the process at face value once more.

Many thanks and I hope this gives some help towards the review.

Kind Regards

11/18/2015

Department for Culture Media & Sport Mail - My view on Re-Sales

Mob: 07747318974

855



ticketing mailbox <ticketing@culture.gov.uk>

Online Secondary Ticketing Platform Consultation

1 message

18 November 2015 at 12:24

To: ticketing@culture.gov.uk

Hi Ian,

After hearing the somewhat heated debates in the media this week, and being someone who goes to a lot of gigs and has used secondary ticketing services in the past (and plays in bands at venues that sell tickets on line, although fairly infrequently I must say), I wanted to contribute. There is a proposal at the end, so if you want to skip my somewhat waffling reply that gets me to that point, you can go to the Suggestion paragraphs.

The difficulty here seems to be separating the genuine fans who just want to get their money back for a spare ticket from this wanting to make a huge profit. I make no distinction between those genuine fans who see an opportunity to gauge a massive price out of an unfortunate buyer and those scalpers who deliberately buy huge amounts of tickets to re-sell - it's all the same to the purchaser.

I've used secondary platforms in the past, and have seen both the good and bad. The good was that having purchased a ticket that was never subsequently sent by the seller, the platform stepped in and got a replacement to me ahead of the event. Brilliant, and justifies their existence.

The bad was that for providing the service the platform charged about 1/3rd of the purchase price on top rather than a fixed fee. This makes the whole service rather murky - you cannot see how much the ticket will actually cost until you confirm the purchase - and it also taints the evidence from the platforms: it is in their interest to leave pricing unregulated because they get paid more as the price of the ticket increases, despite them providing exactly the same service. This has prompted me to use fans forums going forward, whether buying or selling. People there only want to get their costs back, are generally nice people to deal with, and when you just have an unexpected spare ticket but are still going to the event, you can make a new friend!

In terms of costs, the primary ticket agencies themselves do not help here. On top of the fact value we are now all used to not only a cost for them selling us the ticket (where else does this happen - Sainsbury's don't sell me the food and then ask for another 20% for them having stocked it, or an extra 10% for the person behind the till scanning it, reducing to 5% if I scan it myself) but then add on a usually hugely inflated cost for postage. Even if they have e-mailed an e-ticket the cost of getting the e-mail is about the same as postage (way more than the cost of the envelope and a stamp) and for one recent gig where the tickets were quite cheaply priced the only option was to have the tickets sent by recorded delivery at way more than the actual cost of recorded delivery, and quite some multiple of the normal postage charge they would add for any higher priced tickets. Any primary ticket agency getting on their high horse about secondary platform's costs should try fixing their own services first.

And this adds confusion to the re-pricing. I may have a ticket with a face value of, say, £35, but in fact it actually cost me £40 to buy, and I need to re-price it to cover the recorded delivery that I will send it by to ensure that it is received and I get paid by the secondary platform so that's now £45. The Platform then adds on 33% for their fees so my buyer will have to pay an extra £15, meaning that my £35 ticket will now cost the buyer £60, with me not making a penny's profit (well, maybe a few pennies on the postage costs, following the example of Ticketmaster).

And of course that's me only wanting to cover my costs. What most people seem to be objecting to is the fact that sellers decide on their own prices, so I can choose to charge £250 if I want - I may struggle to find buyers, but it rather depends on the event. However, I tend to think that consumers are their own worst enemy here. We all have the choice not to attend an event. It's not like going to Glastonbury is a basic human right, so I don't have much sympathy for those asking for the market to be rigged: the ultimate choice sits with the buyer, and they could choose to simply not go to the gig. We're happy to let airlines sell tickets for Executive First Class rates on the basis that anybody buying those seats must have more money than sense, and the airlines will soon learn not to bother if people stop buying them, so why do we get annoyed that someone is charging £3000 for a U2 ticket - only an idiot would pay that much so why do we feel sorry for them? Just don't go and see U2 that night. Read a book or something. Go and see a band in your local venue - it will be cheaper to get in, the beer will likely be better, and you can get a lot of pints out of what you have left from the £3000 you've just saved.

Of course, the idiots paying the £3000 does then focus attention on the unsavoury characters doing the selling, so I do have some sympathy for the idea of stopping this trade completely, particularly if they have ways of stripping the best tickets out of Ticketmaster's system before the rest of us get the chance to buy any.

I heard Harvey Goldsmith spouting off about marking tickets for individuals who have to provide proof of their identity to collect tickets or to gain entry, but I've been to a couple of events where something similar has been imposed, and: 1. it's a massively time consuming/wasting exercise - people have to queue up for hours to collect tickets; and 2. it was no guarantee that the original purchase didn't just turn up to get the tickets before then handing them over to secondary purchasers for a huge profit - how do staff differentiate between the friends of the original purchaser and people he's scalping? It sounds good on paper but it's a complete pain to administer. If I'm a 17 year old kid without a bank account, does my Dad who bought the tickets on his credit card for me need to come with me to the gigs from now on?

Suggestion

My proposal is therefore a very simple one. Tickets should be sold with the Ts & Cs that they cannot be resold. However, Primary ticket sellers must then offer to re-purchase any tickets from customers who subsequently cannot attend the event, and must refund not just the face value but all associated fees and postage costs. There is no burden of proof or timescale, the buyer simply tells the primary ticket seller that they cannot go and gets their money back.

This should be easy to achieve for the buyers and ticket sellers - other than at small venues, tickets are scanned and the barcode confirms that the ticket is valid, not just a duplicate of an e-ticket that has already been used. So the ticket agency can easily cancel tickets without having to have them physically returned. They may have to swallow the postage costs, but given that these are excessive in the first place and charged even for printing your own e-tickets, I tend to have no sympathy for what will likely be a very small element of the total sales.

The cancelled tickets then go back into the system to be resold.

Unauthorised resale can then be monitored - eBay would be unable to list tickets, and consumers can be made aware that tickets not purchased through the authorised vendors are very unlikely to be valid for entry. Some enforcement measures by the primary agencies should be encouraged - for them to seek out unauthorised sellers and cancel those tickets.

That still leaves the unwary open to the current scams of websites looking like they are promising genuine tickets so that will need to be policed, and legislation and robust fines and punishments should be considered, although I see this as simply fraud, not an issue specific to gig tickets.

That's my two penneth anyway.

Kind regards,



ticketing mailbox <ticketing@culture.gov.uk>

Online Secondary Ticketing platforms

1 message

18 November 2015 at 13:11

To: ticketing@culture.gov.uk

As a consumer I would like to give my opinion on this matter.

The secondary ticketing platform is a great idea in principle and ensures that tickets bought in good faith can be passed on in the event of a change in circumstances.

The main problem with this is that there is no limit on pricing. As a result this has become a business in itself. On a number of occasions I have been attempting to get tickets from a primary ticketing platform, and have been online waiting before the release time. By the time my application is processed all the tickets have been sold - therefore only a matter of seconds.

However at exactly that same time the secondary ticketing platforms are re-selling those same tickets at a much inflated price. The most recent example is the Stone Roses concert where £60 tickets were being sold for over £700! This immediate re-selling clearly demonstrates that the secondary platforms are not being used for their intended purpose, and are for profit only. If there were a limit where the tickets could only be sold for say 5% or 10% above the face value (to allow for charges etc) there would be little profit and would be less likely to have this issue.

Yours

-



ticketing mailbox <ticketing@culture.gov.uk>

online ticket tous2 messages

13 November 2015 at 16:09

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

Dear sir/madam

With reference to above because that is all the resale ticket companies are.

Fans are missing out on tickets because these sites are buying them and selling them on at hugely inflated prices.

I understand that some people buy the tickets and then need to re-sell them because they can no longer go.

They should be allowed to return the tickets for a full refund but not allowed to sell them on for above face value.

It should be made illegal to sell any of these tickets for above face value

Yours

13 November 2015 at 16:11

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

To: ticketing@culture.gov.uk

Subject: online ticket tous

Date: Fri, 13 Nov 2015 16:09:57 +0000

[Quoted text hidden]

361



ticketing mailbox <ticketing@culture.gov.uk>

Outrage1 message

18 November 2015 at 12:06

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

To Who It May Concern

Having to buy tickets through resale Extortionists is an absolute fraudulent disgrace. With today's internet open to everybody the musicians themselves could have their own ticket sales websites. This would allow everyone to obtain fare priced tickets. I for one will never buy from a re-seller just because of the hike in the face value of the ticket. How this has been allowed to happen in the first place is a complete mystery.

Regards



ticketing mailbox <ticketing@culture.gov.uk>

Please regulate secondary ticket sites

1 message

17 November 2015 at 22:37

To: ticketing@culture.gov.uk
Cc: hodgsons@parliament.uk

Hi

I've been alerted to your review from the Fans First blog.

As a regular concert goer, I urge you to regulate the ticketing industry, which is corrupt & based on greed by huge companies. Fans are being ripped off. The whole ticketing industry needs regulating, from primary ticket sales through to secondary sales. What concerns me the most is how huge corporations like Live Nation, who act as promoters to some of the biggest names in the industry, are allowed to own so many other music / ticket related companies, stifling competition & treating fans as cash cows. Live Nation owns Ticketmaster (primary ticket agent), who owns Get Me In & Seatwave (secondary ticket agents). I've since heard they also own some venues. They also do deals with other secondary sites, like Viagogo. How convenient! Amazing how so many tickets never seem to go on general sale. They magically appear within minutes on the secondary sites at inflated prices. Fans know that Live Nation just give them straight to their subsidiaries so they can make more profit. What chance do fans have?

The Channel 4 documentary a few years ago went undercover in the secondary market & found out the truth about their actions & how corrupt they are. Please watch that documentary & open your eyes to what's going on.
<https://www.youtube.com/watch?v=WWInL8drSdw>

Don't be fooled by their corporate lobbying.

Let me give you some personal examples of incidents I've to back up why as a live music fan, I'm so angry:
These are just from one band alone, U2, of which I'm a fan club member entitled to 2 presale tickets 48 hours before general public:

1: My presale for the current tour started at 10 am on 04/12/2014. At 9.11 am the same day, I received an email from Seatwave offering tickets for sale for both U2 & One Direction. (I had previously bought a ticket from Seatwave, hence I was on the mailing list).
The 1st tickets didn't go on sale till 10 am, so how did Seatwave get them? Is it because they're connected to U2's promoter, Live Nation?
Furious I was!

2: Having bought presale tickets for U2's show in Glasgow, I decided I also wanted to go to some of their shows in London. Having already used my presale code, I had to buy these tickets in the general sale. All I was offered at 9 am were very expensive seats (£185 with fees). I repeatedly tried to get the cheaper options without success. Thinking I had no choice but to buy them, as that's all that was offered & not wanting to miss out, I bought tickets for 4 of the shows in that price category.

Imagine my horror when 3 months before the shows, cheaper seats & standing tickets were released! (these weren't additional promotion tickets which go on sale once the stage is in place),
So were Live Nation were holding back tickets to make fans buy the most expensive first?

3: Not only were these tickets expensive but when I got to the O2 (Living in the North, I've never been there before) I realised to my disgust that the tickets were in restricted / side view seats. These were never advertised as such! The Ticketmaster seating chart clearly showed my seats would be front of stage but no, the stage was further forward in reality & now I was side of stage & on one night, slightly rear of stage. £185 to see a view of the drummer's bum. It's nice but not that nice & not what I paid for! Another Live Nation rip off!

4: One of my Irish friends saved up her presale code to buy tickets for U2's Dublin shows when they were announced. On the 1st day of the presale, having logged on immediately as they went on sale, she could only buy the most expensive tickets (€ equivalent of £220). Nothing else was available to buy. No cheaper seats, no standing. Having panicked, she bought those tickets. Guess what? Within minutes of her buying those, the cheaper ones were available on Seatwave at inflated prices. Another Live Nation con!

5: Another of my Irish friends had no joy at all getting U2 tickets for her local show, so I said I would keep an eye out for her. I periodically checked the secondary market, even though I despise it. I found an abundance of tickets, some as much as £7000 for a ticket that would've cost at most £220! I don't know how much the face value of that ticket at £7000 was as surprise surprise, Viagogo don't tell you that, despite the legislation saying they should. They just put a random comment at the bottom of the page saying the face value ranged from £30 to £220.

I don't know a single U2 fan that likes Live Nation & their related robbing highway men at Ticketmaster, Get Me In & Seatwave. They are a disgraceful bunch of companies & a cancer on the music industry.

These crooks even have departments within their companies that actually use multiple credit cards to buy up regular & presale tickets. Live Nation advertised that if people joined the U2 fan club even during the presale & pay the joining fee of \$50, they too could access the presale. An instant "Touts Welcome charter".

These touts also use pre-paid credit cards that aren't linked to a specific name & address so they can hoover up multiple tickets, going against box office rules of only so many tickets per person. U2 fans found out about this when one guy was selling standing tickets, which were credit card entry only. One of the fans asked if the guy would be swiping him into the venue & he said no, it's a pre paid card so I'll just post that to you. He was selling that ticket at double the price. This is so wrong!!!

So this is just the tip of the iceberg as to why the ticketing industry needs regulating. I read somewhere that places like Australia have regulations about the maximum price a ticket can be resold for. I think it's no more than 10% above face value, so that would cover most of the service charges. We need something like that here.

I hope you don't mind but I have taken the liberty in copying in Sharon Hodgson MP in my email, as I know she's been involved in trying to get the ticketing industry regulated.

Thank-you

..



ticketing mailbox <ticketing@culture.gov.uk>

please stop touts

1 message

18 November 2015 at 11:19

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

Large corporations (and individuals) making obscenely large profits by selling tickets to fans must be stopped. Like using a tax loophole, it may be legal, but it's immoral. Now make it illegal. I beg you.



ticketing mailbox <ticketing@culture.gov.uk>

Profiteering on ticket sales1 message

18 November 2015 at 13:29

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

Hi,

I'm not sure if this is what you need, but last month I bought 3 tickets for Muse next April in Manchester. The face value of the tickets is £45.

The official ticket vendor (Ticketmaster) was sold out, but they were available through ViaGoGo for £88 each plus a £13 each 'admin fee' and then I got charged £10 for secure courier delivery (no other option, e.g. Royal Mail recorded delivery was offered). So I ended up paying over twice the actual ticket face value even though I was buying through what should be an 'official' ticket outlet.

ViaGoGo had obviously managed to acquire a large number of tickets as soon as they went on sale and subsequently charged way over the top to fans.

If that isn't profiteering, I don't know what is.

If you have any questions, please ask.

Thanks a lot,

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ticketing mailbox <ticketing@culture.gov.uk>

RE Consumer protection measures applying to ticket resale1 message

18 November 2015 at 15:12

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

Good afternoon,

So the event organisers can inflate the price of tickets as much as they like but god forbid anybody else profit from them, especially if they're profiting more than the organisers! What a sad state of affairs that this argument was even listened to and put up for open consultation.

This reminds me a lot of the anti-competition cases I am seeing a lot of lately where companies have unfair monopolies in the market and are finally having to answer to the courts.

Regards,

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ticketing mailbox <ticketing@culture.gov.uk>

Re secondary selling of tickets1 message

18 November 2015 at 15:09

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

I wish to register both my experiences and disgust at this practice.

On Friday I tried to buy tickets to see Jeff Lynn. I am not restricted by price or location so felt that it would be quite easy to find some when I tried at around 2pm on the first day of sale.

Nothing was available - the only way to buy any tickets was via a re sale website with tickets now priced at £135+ - original face value £50. In addition there was a booking fee quoted of £100+ in some cases a price per ticket was quoted.

I fail to believe that these tickets had been bought legitimately.

Thanks

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ticketing mailbox <ticketing@culture.gov.uk>

Re ticket re-sale consultation

1 message

18 November 2015 at 14:27

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

Dear Sir, madam

Having had a lifetime of buying and attending concerts throughout the UK , I have found the last few years incredibly hard to obtain tickets at a reasonable price, Why....

1, having seen it first hand , a cottage industry exists where multiple purchases are made on the initial sellers site. People literally run multiple open windows to access and grab tickets using various E mails and credit card accounts. This speculation and then resale creates an inflated market and ridiculous profit which brings nothing to the music industry

2, Access to initial seller web sites is always set at times much of the public is at work.

Example why 9am Friday morning for the recent ELO tour. That's really a disadvantage to most and encourages your multiple buyer and re- seller who are doing it commercially and often as an occupation, from which Hmrc will gather no tax or revenue .

3, Single date release dates are mad. Its a war of attrition that combined with a inconvenient time forces a lot of genuine people away from the sites , with ridiculous waiting times and with no success forcing buyers to look at re- sellers.

4, A live concert should not be the preserve of wealthy people who can afford stupid prices. Most of us can remember being a kid and the thrill of live music. Re - sellers are killing this for many , it's wrong ...

5 Profit goes to who, we have not allowed resale at football grounds for 20 years to prevent this .

How is a 60, 000 gig any different

There are solutions and I would not totally block all resale , practically occasions arise where people need to sell tickets. Web sites should continue but like recent reforms in pay day loans restrict resale price to no more than 20% above ticket face value.

Additionally slow origin web site sales into staged releases and in doing so at times most ordinary people can access .

These basic steps will do much to reduce inflated prices and hopefully bring music access back to all.

Yours sincerely

Sent from my iPad



ticketing mailbox <ticketing@culture.gov.uk>

Re-sale of Tickets at Inflated Prices

1 message

18 November 2015 at 10:29

To: ticketing@culture.gov.uk

Sirs,

Something needs to be done about sites that sell tickets for popular shows at inflated prices - it makes it almost impossible for some people to attend events.

The theatre industry is suffering because of it - already there is a lack of younger people attending performances despite everything that is done to encourage them, but allowing tickets to be resold with 100% + mark-up is going to kill live entertainment.

Please.

Do something good for the Arts industry.

Stop this happening and ruining out arts culture reputation

Thank you



ticketing mailbox <ticketing@culture.gov.uk>

Resale of concert / event tickets1 message

18 November 2015 at 11:10

To: ticketing@culture.gov.uk

I understand there is a government review into the resale of concert / event tickets.

As a genuine fan I have struggled in the past to buy tickets for events that have "sold out", only to find hundreds of them available from resale sites almost immediately, so obviously not by genuine fans who have changed plans or bought a couple more than needed, more likely by organised companies that buy as many as possible knowing they can sell them to people who REALLY want to go for an inflated price.

If I had unwanted tickets I would be happy to sell them for whatever they cost me (including agents fees) but the resale sites are so full of "unwanted" tickets at higher prices a genuine buyer might wonder if my sale was legitimate at an uninflated rate.

I've seen facebook groups where fans can sell tickets at face value to bypass the agents activity.

I have to say even the agents fees are inflated these days when most of the booking is online or an automated telephone service.

I am in favour of a restriction on the resale value of such tickets. There are lots of unscrupulous people making a lot of money out of this, at the cost of the bands or acts putting on the concert and of the fans.

Thanks for taking my views into account.



ticketing mailbox <ticketing@culture.gov.uk>

resale of ticketing

1 message

18 November 2015 at 10:48

To: ticketing@culture.gov.uk

This is one of just a handful of issues that the Gov can quickly and effectively act upon, A small number of commercial organisations reap huge rewards at the expense of the masses. Rocket science it is not. The 10% limit is straight forward, simple to apply and to the cost of the few but the benefit of the majority.

With thanks in advance and hope of the future,



ticketing mailbox <ticketing@culture.gov.uk>

Resale of tickets.1 message

18 November 2015 at 10:16

To: ticketing@culture.gov.uk

To whom it may concern :

I recently went on Ticketmaster to purchase tickets for a charity music gig. The tickets, at £5, went on sale at 9am and by 9:10am the tickets were sold out. However, immediately, still at 9:10am I noticed that Ticketmaster started listing tickets for this gig for £50 on their Seatwave website via the Ticketmaster page I was still on!

Clearly, these tickets are not being sold by genuine fans who can't go to the gig.

This presumably is perpetrated either by a) Ticketmaster itself, b) professional ticket touts, or c) fans buying extra tickets to make some money on the side.

I am currently uncertain as to the legality of some of these possibilities, but am very certain about their relative moral deficiencies.

As such, I welcome this investigation and review regarding consumer rights.

Yours faithfully

372



ticketing mailbox <ticketing@culture.gov.uk>

Resale of Tickets

1 message

18 November 2015 at 10:40

To: ticketing@culture.gov.uk

I believe that controls over pricing of resold tickets should be introduced, severely limiting the scope for profiteering on resale.

Currently, on many popular events, it can be next to impossible to get a ticket, as they are sold out within minutes (sometimes seconds) of becoming available. Huge numbers are then immediately available on the secondary market at inflated prices, indicating that the early surge of purchasers are not in fact fans but speculators.

It is clear from my experience that people are making a living by speculating in ticket price futures, and this prices some fans out of the market and leaves only those with access to more money the opportunity to buy.

The only people being enriched by this process are the speculators. It is like an unregulated stock market and this is simply not appropriate.

Fans deserve equal opportunities to acquire tickets even if they do not have access to the armies of people the speculators use to call/connect online to acquire tickets, or their electronic ticket-purchasing bot-networks. If a ticket becomes genuinely available due to an inability to use it by the primary purchaser, then it should be resold at no more than the face value plus a nominal processing fee of no more than £10. This allows those who wish to provide a service with a business opportunity but removes speculators from the market.

In the light of recent events in Paris, there should also be a requirement to identify the purchasers of tickets for large events, and perhaps in these cases a more stringent rule should be applied over re-sale, including perhaps requiring identification details to be required to be provided to the organisers and a re-issue of a ticket, for a fee charged by the organiser.

Regards



ticketing mailbox <ticketing@culture.gov.uk>

Resale of tickets

1 message

18 November 2015 at 14:25

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

I believe that there should be a law which limits how much a ticket can be resold for. Ideally it would be a maximum of face value as this would help ensure that only people genuinely wanting to attend an event would buy tickets rather than people wanting to profit.



ticketing mailbox <ticketing@culture.gov.uk>

Resale of tickets1 message

18 November 2015 at 11:47

to: ticketing@culture.gov.uk

Dear Mr . . .

I would like to strongly voice my long-time held belief that secondary re-sale of tickets (for concerts / theatres etc) at hugely inflated prices is very wrong.

It quite clearly goes against every respectful approach the individuals, groups and companies that perform in these arenas have to tried to establish when they initially set up the pricing structure for the events they put on.

Whilst I find nothing wrong with ticket companies providing a service and being paid modestly to do so, I think they additional 'service charge' they can legitimately 'add' to the original cover price of a ticket should clearly be limited to a reasonable percentage of the face value.

Kind Regards

5 £ 2.



ticketing mailbox <ticketing@culture.gov.uk>

Resale value of tickets

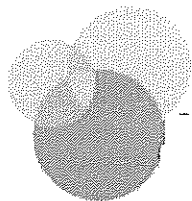
1 message

18 November 2015 at 14:25

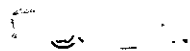
To: "ticketing@culture.gov.uk" <ticketing@culture.gov.uk>

The current system is broken.

Ticket price +10% and no more.



#SEEDIFFERENT



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ticketing mailbox <ticketing@culture.gov.uk>

Resale Websites1 message

18 November 2015 at 13:26

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

My name is : I am a mother of two teenage girl music fans.

Recently I went on-line to look for tickets for a band called '21 Pilots' as this is one of their very favourite bands. We live in Cardiff and the Bristol 02 where the band were appearing is the nearest venue to us. I clicked the button for tickets (On Live Nation) but the response came back informing me that there were no tickets available. However, there was a link to a resale website that said that tickets were available and so I continued.

This site did have tickets as I was rightly informed. Four tickets were available for the Sunday evening at a cost of £175.00. For a few minutes I toyed with the idea of purchasing the tickets as I know how much my two girls would appreciate them. That was until I read the smaller print just at the bottom of the screen. It said that the tickets would have a face value of £19.80 written on them. I am outraged that this practise occurs. I absolutely did not purchase those tickets, why should tickets that have been returned for resale not be available to the public and the face value price?

I am not sure whether this feedback is the kind you need to help you make well informed decisions on changing the law regarding this matter but I am happy that I have been able to share my disgust at this practise anyway.

Kind regards



ticketing mailbox <ticketing@culture.gov.uk>

Resales

1 message

To: ticketing@culture.gov.uk

18 November 2015 at 14:50

When invited to buy pre-sale tickets to events similar to previous visits non of the best seats are available from the organisers, look at resale sites and they have them at crazy prices. This is not good enough, the public are being robbed.
ACTION PLEASE !

Jersey.



ticketing mailbox <ticketing@culture.gov.uk>

Reselling of tickets1 message

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

18 November 2015 at 16:02

Hello,

I am unable to provide specific evidence, as I did not go through with the purchase, but I can bring to your attention an example of this.

The event was 8th December, 2012. The venue was the Sheffield Arena, and it was a reunion concert for the band Pulp. The tickets for this event sold out the same day that they went on sale. And the following day, they were available on the resell market. The face value was £30. The resell value was £100. Due to such a gross increase, I could not afford to go.

There were lots of tickets available, all starting at least from £100, so that implies it wasn't fans who ""suddenly discovered" they were unable to attend, not with such a high markup.

A friend of mine did purchase one of these secondary market tickets, so if you need the website's details I may be able to get them for you.

Many thanks,

Sent from my Samsung Galaxy smartphone.



ticketing mailbox <ticketing@culture.gov.uk>

Response to Call for Evidence

1 message

17 November 2015 at 17:18

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

Department for Culture, Media and Sport (DCMS)
100 Parliament Street
LONDON
SW1A 2BQ

Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms

I write in relation to the above Review, to be chaired by Professor Michael Waterson, in which I see that *The Call for Evidence* is to enable the Review to look more closely at consumer issues. Speaking as a directly affected consumer, and a very interested member of the public who regularly attends live music, theatre and sporting events, this is a subject about which I am most critical, and consequently it is a most welcome, and well overdue, initiative.

In the document attached you will find the following:

1. A transcript (which I have myself typed up today) of an excerpt from yesterday's Radio 4 programme Front Row, in which the promotor Harvey Goldsmith and Peter Moorey of Which? discuss this subject, and in many respects make precisely the points I myself am raising.
2. A trail of correspondence on this subject between myself and Mark Garnier, MP for Wyre Forest.

Reading from your terms of reference, the key issues in this matter are:

- The relationship and dynamics between the primary and secondary markets, and how and when tickets come to be available on the secondary market after being launched on the primary market.
- The prices, costs, charges and commissions associated with tickets on the primary and secondary markets.
- The use of computer programmes ('botnets') which automatically purchase a volume of tickets in seconds once they enter the market, potentially depriving members of the public from acquiring tickets for their own use directly.
- The scope for profiteering

I would summarise the above in the simple question I have repeatedly asked my MP - as my representative of our primary legislative chamber - to answer : ***How can it possibly be that these secondary ticketing companies can be allowed to continue with such unacceptable profiteering at the direct expense of the genuine fan, sports enthusiast or concert goer?***". As Harvey Goldsmith puts it, it is about time that the Government looked at "companies who are literally skimming the public" - businesses which generate zero added-value in their proposition, but yet are legally permitted to make vast profits at the expense of consumers.

You are most welcome to contact me for further input or reference if required, meanwhile I very much look forward to your response.

Regards



Secondary Ticketing Market - Call For Evidence submission.pdf

273K

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ticketing mailbox <ticketing@culture.gov.uk>

Response to Online Secondary Ticketing Platform Review

1 message

18 November 2015 at 13:14

To: ticketing@culture.gov.uk

As a purchaser of tickets I believe that the secondary market, whilst serving a very useful purpose, is highly dysfunctional and damaging to me as a genuine music fan who endeavours to attend as many concerts as possible.

The comments made by StubHub and Ticketmaster about transparency, consumer protection and fraud are accurate but completely miss the point as to the problem with the secondary market.

I would agree that sites such as StubHub and Ticketmaster provide transparency with regards to the details of the ticket. The sites are very easy to use and do facilitate the selling of tickets, however I strongly believe the market is broken.

How can so many tickets appear on secondary sites, and I include eBay here, within seconds of going on sale in the Primary market? I have observed this practice on countless occasions for both highly restricted pre-sales through to general public sales. I believe this is highly unfair on legitimate music fans trying to purchase tickets. As currently structured the secondary market is not serving its purpose of allowing genuine music fans to purchase tickets at face value but is enabling opportunistic individuals to run commercial operation ticket re-selling operations via the secondary web-sites. I believe that for many events, especially the most popular, people are purchasing tickets with the sole intention of re-sale and with no intention of attending the event in question. I cannot comment on promoters releasing tickets to both Primary and Secondary websites at the same time and as to BotNet's hovering up tickets from Primary markets and instantly placing them on the secondary market, I would not be surprised. As an example, a concert for a top band at the O2 sells out in moments in all the Primary markets. Within seconds of the on-sale time there are hundreds of tickets for sale on the secondary markets. How does an ordinary consumer have the time to complete their purchase and re-list in seconds ??? I find the whole area very very suspicious.

Solutions I would propose would include:

1. Limiting the re-sale value to a maximum %age of the face value. I think 25% would be reasonable.
2. Limiting the listing time. A ticket can't be listed on a secondary web-site until 1 month before the date of the concert or 1 month after the tickets go on sale.
3. eBay auctions for tickets are great since they set a market price, which in some instances is less than face value however this market place is seriously open to abuse.
4. Force a separation between Primary and Secondary ticket sellers. Ticketmaster's ownership of two secondary ticket marketplaces has to be a commercial conflict of interest.

There are a number of secondary ticket markets / exchanges that work very well, Twickets being a good example.

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ticketing mailbox <ticketing@culture.gov.uk>

Response

1 message

18 November 2015 at 14:54

To: ticketing@culture.gov.uk

Dear Sir

My consultation response is below.

Secondary ticket sale sites must be outlawed and made unlawful.

Tickets no longer wanted must be sold via the official ticketing site at no more than face value.

This would stop bot nets and people purchasing for profit.

If people know where tickets are sourced from, they would know if tickets are available. They check one or two official sites. They would know the tickets are not fake.

There is no legitimate need for secondary ticket markets as all official sources could sell tickets on behalf of those who do not want them. All a customer has to do is send them back and if sold they would refund the original customer.

This service was offered at the Rugby World Cup.

Consumers win.

Other comments.

Most tickets are now purchased online and not from box offices, so, the face value of tickets must include all processing and administration fees. To add them on afterwards is not acceptable. The only variable cost is postage, and this must be the actual value of postage as ebay attempts. Eg if an envelope cost is negligible the postage for 1 ticket must be the same as 5 tickets, which should be the recorded delivery "stamp" cost.

When going to a supermarket we do not have a price added on for the check out staff afterwards. The only variable cost is for bags. The price you see should be the price you pay with one delivery charge representing the postage cost.

Regards

11/18/2015

Department for Culture Media & Sport Mail - Response

Σ8ε



ticketing mailbox <ticketing@culture.gov.uk>

Review of consumer protection measures applying to ticket resale: call for evidence1 message

18 November 2015 at 11:40

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

As a music fan, please stop the reselling of tickets at grossly inflated prices only for the fact that it will eventually kill the live music scene.

Bands are no longer playing to fans but rather to those with the money to attend as you can't get your hands on tickets at face value these days.

The last few gigs I actually managed to get tickets for totally lacked atmosphere due to the audience being full of wealthy couples who had little interest in the bands back catalogue as opposed to the hard core fan base that have bought album after album and put them on that stage in the first place. The type of people who make gigs memorable. For that reason I don't even try to buy tickets anymore.

There's existing systems already out there, like producing the bank card you used to purchase to pick up tickets at the venue, and I'd happily pay that bit of extra admin to get a ticket. Why not use that more often.

Anyway, thanks for your time and please consider my view.

Yours Sincerely,

www.regist...

... Limited, Company, 00111111, UK. Reg. in England & Wales, Reg. No. 2057591

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ticketing mailbox <ticketing@culture.gov.uk>

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

1 message

18 November 2015 at 15:27

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

I would like to add my name to the **opposition** to secondary ticketing or 'Resale Websites'

Here are the reasons

- **Tickets appearing on re-sale sites before they were even officially released:** StubHub! had 364 tickets on sale for Rod Stewart's UK tour the day before the presale began.
-
- **Tickets appearing simultaneously on primary and re-sale sites:** For the same Rod Stewart tour, 450 tickets were available on Get Me In! the moment the presale began on the primary site and two days later this had risen to 2,305 tickets.
-
- **Suspicious ticket release patterns:** For each of the 28 Riverdance tour dates, eight tickets were on sale on Get Me In! within a minute of an O2 Priority presale (where O2 customers get early access to tickets), each listing had exactly the same price structure.
-
- **Re-sale restrictions being ignored:** Viagogo listed tickets for Benedict Cumberbatch's Hamlet at the Barbican, despite the venue imposing strict resale restrictions and asking for photo ID on the door. Tickets cost up to £1,500 (compared to an original face value of £62.50).

Ticket prices marked up by 100's of % : tickets to U2's recent London shows were advertised for up to £3,300 on resale sites, despite a face value of £182.

These sites scandalously exploit fans of sport and cultural events, not just receiving a premium for supplying a service but vastly overinflating tickets to make huge and unacceptable profits

Regards

BAE

BAE Systems Applied Intelligence Limited, 11th Floor, 100 Brook Street, London W1D 2LU, UK. Email: matthew.mccoll@baesystems.com

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www.baesystems.com/

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ticketing mailbox <ticketing@culture.gov.uk>

Review of consumer protection measures applying to ticket resale: call for evidence1 message

18 November 2015 at 12:02

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

Dear Sir or Madam,

I would like to contribute to the debate on secondary ticketing.

I think that the current situation is a disgrace and needs urgent remedial action.

Whilst I think that members of the public should be able to resell their tickets (if they find for one reason or another that they cannot attend) I think that this should be at face value or (if the resale is handled by a ticketing agency on their behalf) at no more than face value + 10%

At present sites such as stubhub, Get Me In and Seatwave etc. provide a mechanism for members of the public (who are effectively touts) to buy tickets for concerts (which they have no intention of ever attending) and then immediately putting them up for resale on Seatwave etc at vastly inflated prices. Tickets last year for Kate Bush with a face value of £140 were being advertised for over £1,500!

This means that genuine fans are often unable to get tickets from reputable ticket agencies when the tickets first go on sale as they are all being bought up by touts for resale at inflated prices - sometimes up to 10 times the face value!

The touts often use computer bots to bombard the ticket agencies with requests to buy tickets and consequently are much more likely to be successful than ordinary fans waiting patiently at their computers for tickets to go on sale at 9am on a Friday (as an example) and press the buy button.

I hope that you will legislate to stop this. The industry will never self-regulate!

Yours faithfully

A handwritten signature in blue ink, appearing to be "S. ...".



ticketing mailbox <ticketing@culture.gov.uk>

Review of consumer protection measures applying to ticket resale1 message

18 November 2015 at 13:22

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

As a member of a band and a huge live music fan I feel totally let down by the governments lack of laws around re selling tickets.

Its utterly shameful for people to be able to make a profit from secondary sale, I buy music, albums, watch my favourite bands online on a daily basis, but when it comes to gigs - it has to be a birthday or xmas present, I simply cant afford the prices they charge and as I work I cant get in quick enough to buy tickets as face value. . No one else gets away with doing this, someone needs to protect the consumer.

Thanks

--



ticketing mailbox <ticketing@culture.gov.uk>

Review of consumer protection measures applying to ticket resale

1 message

To: ticketing@culture.gov.uk

18 November 2015 at 16:13

Before online ticket sales one had to go in person to a ticket office to buy tickets.

Even then there was a limit per person.

Online ticket sales means no possibility of limits per person.

Two solutions:

1. photo id at concert with name matching. But this means you need to know the names of the people you are going with when you purchase the tickets. Plus it places a burden on the venue – and uneven policing.
 2. Allow return and re-sale only the website where the ticket was purchased.
-



ticketing mailbox <ticketing@culture.gov.uk>

Review of consumer protection measures applying to ticket resale

1 message

18 November 2015 at 10:24

To: ticketing@culture.gov.uk

I as a ticket buyer, would welcome legislation that prevents resellers making bulk purchases and so denying ordinary citizens an opportunity to buy a ticket at the advertised price.

Kind regards



ticketing mailbox <ticketing@culture.gov.uk>

Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms

1 message

18 November 2015 at 13:34

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

Good afternoon

My interest in this is primarily as a consumer. Everyone has one friend in the group who is the purchaser of tickets for events which inevitably means they are also the person who has to sell them on once people drop out and discover they have other commitments. This is me and I have bought and sold a lot of tickets in the past! However, I also organise corporate events so I do have an understanding of ticketing generally.

I believe the current secondary ticket market:

- falsely elevates demand, causing inflated prices,
- creates an enhanced 'pre-sale' market which disincentivises and excludes more 'casual' music fans, and
- puts pressure on purchasers at time of release, meaning tickets may be bought which are subsequently un-needed. This causes a vicious cycle where the secondary market receives a larger quantity of product.

In effect, the secondary ticket system is at present creating its own demand. Purchasers are put under extra pressure at time of release to buy their tickets direct from venues if they want to avoid the inflated prices in the secondary marketplace. Therefore, if there is a group of four who all 'probably' want to go to an event, four tickets will be purchased as soon as possible after the sale has opened, without the opportunities which used to exist to establish if everyone in the group wished to attend, that they were free and had the money, and to know of back-up attendees who could take those tickets if needed. This inevitably increases the quantity of tickets which will make their way to the secondary market. Further, there are increased benefits in buying tickets purely to re-sell, and those genuine consumers who have a spare ticket to sell are less likely to offer it at face value when they see websites selling the same item for double the price or more.

I believe some or all of the following should be put in place to prevent this.

- 1- Tickets only to be sold by venues or their approved retailers. Tickets which are bought and then subsequently cannot be used to be returned, no questions asked, for a full refund (less booking fee if needed, to cover admin) and then sold again at same value by the venue/approved retailer. There is no reason why sophisticated ticketing systems cannot make use of bar coded tickets for this purpose, and 'real-time' selling websites are already in use. There is an inherent difference between a ticket being 'sold again' by the same venue, at the same price as originally and being 're-sold' by a third party who bought it for whatever reason and is selling it at a different cost and elsewhere. The two markets should be more clearly demarcated with all efforts out in place to increase sales by the former method and decrease by the latter.
- 2- Venues over a certain capacity to require purchasers to nominate a 'primary attendee', who must attend the event and provide photo ID. E.g. if I buy four tickets, I can bring any three friends with me but as the 'primary attendee', I must attend and show photo ID. This is rather like the system used by airlines to identify the primary passenger. The primary attendee could be determined nearer the time of the event (e.g. 10 days prior), and thereafter transferred for a small fee or the tickets could be sold back as outlined in 1 above.

- 3- Banning the re-sale of tickets obtained for free e.g for corporate, hospitality, fan club purposes. They should be returned to the venue to be offered for sale at original selling price as 1 above.
- 4- Certain events identified as at high risk of re-sale should enforce named attendees with only photo ID and a strict 'no entry' policy for those who try to enter without. Trading Standards to be empowered to enforce this.
- 5- If re-sale websites are to continue to be allowed, it should be on an auction basis where the starting price may not be more than the face value of the ticket, and a 'buy it now' option at current highest-bid cost must be available.
- 6- Venues encouraged to accept returns as late as possible and to make use of social media to advertise when spare tickets are available.
- 7- Licensing requests for extra capacity to be considered in the light of ticketing methods put in place by the venue. Those venues which have robust systems and few re-sale issues to be treated more sympathetically.
- 8- Venues which ignore ticketing restrictions e.g. photo ID only to be prosecuted and possibly have license withdrawn.

I hope this is of some interest and I look forward to finding out the proposals in due course.

Kind regards

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