Which? Money: can anything be done about the rising price of gig tickets?

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[00:00:09] **Lucia Ariano:** Have you ever spent over the odds for a secondhand gig ticket or wondered why the final price you paid was higher than the initial price? Today we're diving beneath the eye watering costs of ticket sales. Welcome to Witch Money. Hello, I'm Lucia Ariano, and with me today I'm joined by researcher and writer Tally Ramsey.

[00:00:28] **Lucia Ariano:** Hi Tally. Hi. And also Adam Webb, campaign manager from the Fanfare Alliance. Hello, Adam. Hi. Well, thank you both so much for joining us today. Um, I mean. Ticket sales have been making the headlines a lot recently. Beyonce, Taylor Swift Oasis as, as soon as you came in, Adam, you mentioned Oasis. And whether or not we'd bought tickets.

[00:00:47] **Lucia Ariano:** I mean, I did try and buy Oasis tickets, but I, when I got to the basket, they were 400 pounds each. I was like, I can't pay that. I'm not that much of a fan. I mean, shall we start there? I mean, why were Oasis. Tickets So inflated.

[00:01:01] **Adam Webb:** Uh, good question. Um, that's currently a subject of an investigation by the competition and markets authority.

[00:01:08] **Adam Webb:** Um, but in terms of, in terms of that show, I mean, again, I don't know the, kind of the finer details. But, but, uh, those kind of increases, increases in pricing, which seem to happen. Um, it, it's, I'd say it's more of a, it's something that's kind of come over from America. Mm-hmm. And it's kind of a drive from certain promoters to try and find mark what they term market based prices, which effectively means.

[00:01:33] **Adam Webb:** The price on the secondary market. Um, and again, these tickets are sometimes called dynamic pricing or market based pricing, or in demand pricing or platinum pricing. And I think effectively that's what happened with those, um, with those tickets. Um, there's been a select committee that kind of raked over this a little bit as well to try and find a little bit more information in terms of kind of how it happened.

[00:01:55] **Adam Webb:** I don't think the full story's kind of come out yet in terms of what the trigger point was, but I think that that's effectively, you know, what's happened is that there's a kind of a face value price and at some point. There's a trigger that increased the prices. Mm-hmm.

[00:02:07] **Lucia Ariano:** Yeah. 'cause you mentioned dynamic pricing, so it's kind of like de on demand, like it's based on how demand Yeah.

[00:02:13] **Adam Webb:** I mean this was actually a subjective, the the of some debate between MPS and the UK CO of Ticketmaster in the, in the committee in terms of what is it that actually happened. And there was some, I think there was some dispute in terms of, yeah, that kind of, this is a bit like kind of Uber and surge pricing.

[00:02:30] **Adam Webb:** Mm-hmm. Or is it just a kind of a predetermined decision at some point? It, you know, that after a certain amount of sales, the, the pricing kind of triggers. Mm-hmm. So I suppose

[00:02:38] **Lucia Ariano:** we see it with say, you know, flight sales, um, and other things like you've mentioned, but it does feel like ticket prices have just skyrocketed in recent years.

[00:02:47] **Lucia Ariano:** I went to see Arctic Monkeys. I think it was probably. I know, I actually couldn't tell you. This will probably be really wrong, but maybe eight years ago, um, I think it was 40 pounds a ticket for the ot. I mean, how much are people paying now for these big headline shows?

[00:03:01] **Adam Webb:** I mean, again, it kind of depends on the artist and kind of depends on the production.

[00:03:05] **Adam Webb:** Mm-hmm. I mean, I think, I mean, I, I work closely with a lot of, um, a lot of music managers and other people in the music industry. I mean. The one thing I'd say in, in the, in the defense of, of the industry is that, you know, since COVID and cost of living crisis costs have become insane in live music. And obviously there was a period of, you know, 18 months to two years where kind of the whole live industry shut down and that caused.

[00:03:27] **Adam Webb:** You know, deep ramifications, I think for the live business from that. So I think as a, as a, as a result of that, there's been a kind of a natural increase. You know, just the price of everything has gone up and the costs have gone up. So you've kind of got that. I think in between that as well, you've got the, um, you, again, large scale ticket touting, which has kind of become.

[00:03:47] **Adam Webb:** Unfortunately kind of part of the industry. Um, and the industry's kind of what had to work around it to some degree. And effectively it's a black market that's kind of tagged on. And again, that's in artificially infra inflated prices. Um, and again, with things like dynamic pricing as well, again, it's kind of opened opportunities to certain promoters to say, well, are we pricing our tickets too cheap?

[00:04:08] **Adam Webb:** Maybe we should inflate the prices again. I think things like dynamic pricing is, is actually quite, um, it's not very widely used in the UK market. Um, it's very, it's very, very widely used in, in, in the US

[00:04:19] **Lucia Ariano:** really.

[00:04:20] **Adam Webb:** Yeah. So, so it, it's kind of standard practice out there. And again, I think there's more ambivalence around ticket touting in the US as well compared to the, compared to the uk.

[00:04:28] **Adam Webb:** I mean, I always found it very notable in our campaign. It's very much UK artists that. You know, in support of tackling this. Mm-hmm. I think there's changes well, in, in the US but I think it's, it's seemed much more of like the, kind of the workings of the free market over there.

[00:04:40] **Lucia Ariano:** Mm-hmm. And you mentioned earlier the term secondary.

[00:04:44] **Lucia Ariano:** I mean, tally, this is something that I feel you can tell me about primary, uh, and, and secondary, uh, ticketing. What's the difference?

[00:04:51] **Tali Ramsey:** Um, so the primary, uh. Ticketing market is essentially the official ticket seller. So it's where the tickets first appear when they're put onto the market. And then the secondary ticket mark.

[00:05:03] **Tali Ramsey:** Ticket market is, um, essentially where tickets are resold that have already been bought from the primary market. Um, and that's where we're seeing a lot of the problems because what people are doing, they're buying up a lot of the tickets on the primary market and then selling them at. Inflated prices on the secondary market to people who really wanna go and see, um, certain artists, but they, they see that they don't have any tickets left on the primary market.

[00:05:29] **Lucia Ariano:** And would it always be obvious for a fan to know if they're on an official website or, I mean, I say official if they're on a primary, uh, selling website or, or a secondary one?

[00:05:40] **Tali Ramsey:** No, because I think a lot of people just will go to Google and search the artist or the event and then tickets. Um, in an investigation we did recently, we found that a lot of, um, the secondary ticket websites were coming to the top of the Google search results.

[00:05:56] **Tali Ramsey:** So a lot of people just click on that and think that that is the official ticket seller. Um, so yeah, I think a lot of people just aren't aware.

[00:06:03] **Lucia Ariano:** Hmm. I mean, I did see one article where it said that Beyonce tickets were being sold, uh, on at, at resale prices before they went on general sale. Is that right?

[00:06:13] **Lucia Ariano:** Yeah. I mean, that sounds

[00:06:14] **Tali Ramsey:** crazy. Yeah. I think, yeah, that's something that we found. So it's like, especially with ticket touts there. It's in a lot of ways it is a job for them. So they are aware of what's happening and like when tickets are gonna be released. So they get in, they get in there first a lot of the times.

[00:06:29] **Lucia Ariano:** And how are they doing that? Where are, where are they getting these tickets from?

[00:06:32] **Adam Webb:** I mean, they're getting them the same place that a consumer would get them. I mean, tags is right, there's, there's kind, I mean, again, I think there's actually, there's kind of two kinds of resale markets. There's the kind of unauthorized uncapped markets.

[00:06:42] **Adam Webb:** Mm-hmm. Which is your websites like Viagogo, StubHub burg again, where people where, and again, they're dominated by large scale ticket touts, commercial ticket touts businesses who, who, you know, try and access as many tickets as possible and then, and then dump them onto resell immediately to try and make money.

[00:07:00] **Adam Webb:** And then there's another kind of resale market, which obviously is the one that we are trying to promote around. Consumer to consumer cap to resell, where you can resell a ticket for the price you paid. So more of a service rather than a, you know, trying to profit it. Mm-hmm. Um, but again, it, I, I think, you know, in terms of where do the touts get the tickets from, you know, a kind of a variety of measures.

[00:07:20] **Adam Webb:** Um, uh, some are using, you know, specialized software to, um. Attack ticketing systems. Others have large teams of people. There's a quite interesting report that BBC Wales published a a couple of months ago, again, sort of teams overseas, you know, again, lots of lots of students, you know, working for touts in the UK or in other places.

[00:07:41] **Adam Webb:** Um, to get access tickets. A lot of tickets are speculatively listed, so the touts haven't actually bought the tickets. Um, I mean, again, uh, uh, for what you mentioned earlier about, um, um, tickets being listed before they're actually on sale. I was looking at a couple of gigs before I came here. One was the Rayons who are, are banned from Wiggin, uh, at least Andy's constituency, funnily enough, who, uh, are playing at Wembley Arena.

[00:08:02] **Adam Webb:** Mm-hmm. Uh, again, tickets don't go on pre-sale till tomorrow, but one of these sites, Ginsburg already has tickets for, for sale. So again, the tout can't have actually bought the tickets, but they are. Fraudulently fraudulently essentially listing those tickets for sale. So again, it's kind of like a multitude of different problems, I think.

[00:08:20] **Adam Webb:** Um, but again, it's all based around these uncapped, unauthorized resale sites.

[00:08:25] **Lucia Ariano:** Mm. And I suppose, would you say that's where the risk lies or, or generally is there a risk in going to a secondary seller?

[00:08:34] **Adam Webb:** Yeah, I think that's where all the risks are. I mean, you know, these sites can't guarantee the tickets.

[00:08:38] **Adam Webb:** They're not authorized. There's loads of bad practice, um, you know, historically, you know, massive breaches of consumer law. I mean, you know, to be honest, Vigo goes, you know, arguably one of the better ones and Vigo goes pretty problematic. Mm-hmm. Um, but you know, again, there, there, there's, you know, it's a very, it's been a very under-regulated sector, I think.

[00:08:57] **Adam Webb:** Um, and again, like Tally said, I think the issue with Google, especially, you know, fans are being kind of. Signposted to kind of the, the back alley basically, rather than to the box office. Mm-hmm. And I think fundamentally that's been one of the problems. It's something that our campaign's kind of worked.

[00:09:11] **Adam Webb:** We've had a lot of conversations with Google to try and address this, and it's been very difficult to get them to, to take any action. So again, it's one of the, one of the reasons why we're, you know, trying to push for a change in the law now to try and address that.

[00:09:23] **Lucia Ariano:** Mm-hmm. We'll get much deeper into that as, as we, as we go on.

[00:09:27] **Lucia Ariano:** Um, you mentioned Viagogo there. Now it seems like a good time. Then shall, shall we just list off some of the, the key players in, in the primary world and the secondary one?

[00:09:36] **Adam Webb:** Yeah, I mean the, I mean the, the primary market, again, tally said earlier that that's the kind of the authorized, authorized ticket companies that are authorized to sell tickets to show.

[00:09:46] **Adam Webb:** So, you know, the biggest by far is probably Ticketmaster. Um, you've also got, um, A XSC tickets, Eventium Dice. I mean, there's quite a few. Mm-hmm. All of them are, there'll be members of, um. Star, the Society of Ticket Agents and retailers. Um, they'll also be authorized resell as well. So all of those big primary ticketing companies allow you to resell a ticket for the price that you originally paid.

[00:10:09] **Adam Webb:** They'll charge a small fee to the new buyer. Mm-hmm. There's also specialists, um. Uh, capped resellers as well, like wickets and tsel. Again, same similar model. They'll allow you to rese resell a ticket, not for a profit, but to get your money back, and then someone else can buy the ticket. Um, and then you've got the unauthorized resell sites.

[00:10:26] **Adam Webb:** And again, you know, there's a few of those. You've got viagogo, StubHub gigs, burg Tick combo. Um, who have I missed? Seats net. I mean, again and again, you know, and, and again, some quite obscure ones that, you know, someone haven't heard

[00:10:41] **Lucia Ariano:** of that you've just mentioned.

[00:10:42] **Adam Webb:** Yeah, yeah. But again, funda fundamentally, their, their model is all very similar.

[00:10:46] **Adam Webb:** They are a website, they pay lot, a lot of money to dominate Google, um, search advertising, and they have large scale ticket outs, mostly breaking the law to acquire tickets and supply them. So it's, again, it, it is quite a, it's nothing big or clever about the business model, but that's effectively what it is.

[00:11:01] **Lucia Ariano:** Well, should we get to then, you know, what, uh, is, is legally maybe going wrong here, uh, or is, is not legal? Um, where when it comes to set the secondary market tally, you know, is it legal? Like, are, are there any kind of points that are, are raising eyebrows?

[00:11:17] **Tali Ramsey:** So in my investigation, I found that a lot of the events where there were tickets for them on.

[00:11:24] **Tali Ramsey:** Via Gargo and Stu Pub, they, they weren't authorized partners with the event, organiz organizers. Mm-hmm. So those, um, those tickets were essentially invalid and, uh, you probably wouldn't be allowed in the event if you bought them. But I think it, like the practice is legal. It's just not regulated. I, I believe,

[00:11:45] **Adam Webb:** yeah.

[00:11:46] **Adam Webb:** I mean, broadly, I mean, again, there, there's, there's a, there's, I mean there's a whole bunch of consumer laws in the uk, which. Both the platforms and their suppliers have to abide by. Mm-hmm. I mean, probably the key one is the Consumer Rights Act of 2015, and that kind of mandates that when you resell a ticket through a secondary platform, you've gotta supply certain information.

[00:12:05] **Adam Webb:** So you've gotta apply. The, the, the block, the row, the seat number, if, if there's seat numbers, any restrictions around the use of the ticket. Um, as in, if you're not allowed to resell it, that would be a key one. Mm-hmm. Um, you know, or any age, um, any age restrictions or anything like that. Um, the original face value, I mean, effectively how it should work is that you, you shouldn't be able to buy a ticket throughout, through a secondary ticketing site without kind of knowing what the, what the key terms and conditions are.

Mm-hmm. Um,

[00:12:31] **Adam Webb:** there's other consumer laws around the identity of traders as well. Um, again, those, that information's quite often kind of squirreled away on, on viagogo, it's very difficult to find it. Mm-hmm. And, and on and on some of the other sites, it's kind of non-existent, so you don't actually know who you're buying a ticket from.

[00:12:45] **Adam Webb:** Um, so yeah, so there's quite a lot of, there's quite a lot of key information there. Um, I think the other thing is just in terms of how these towns acquire tickets and again, it, while, while it may not be illegal to resell a ticket. The way some of these tickets are being acquired is definitely illegal.

[00:12:59] **Adam Webb:** Um, and again, there's actually been two kind of quite major convictions of ticket touts who were acquiring, you know, tens of thousands of tickets. You clearly cannot acquire tens of thousands of tickets legal by any legal means. Mm-hmm. So are,

[00:13:11] **Lucia Ariano:** are we talking, you know, kind of bots on websites or ag

[00:13:15] **Adam Webb:** Again, again, it's, it is a combination.

[00:13:17] **Adam Webb:** I mean, I mean, those, those cases are, are, are worth um, any of your listeners, you know, having a look at actually, 'cause they were. You know, they're, they're quite fascinating, you know, the, the kind of range of offenses, um, and techniques used. I mean, again, specialized software, multiple identities, um, multiple credit cards.

[00:13:34] **Adam Webb:** Um, um, I mean, I believe one of the touts I. This came up in court, they called it doing a fraudy where they would kind of get tickets and they kind of tip X out names. I mean, it was just, I mean, just a whole kind of range of offenses, but incredibly large scale. And again, you know, you're talking about millions and millions of pounds here, you know, big forfeiture orders, um, um, after the convictions.

[00:13:54] **Adam Webb:** Um, and again, you know, they weren't unfortunately rare examples. You know, there's quite a few of these kind of operators, knownly in the uk, but obviously a lot of overseas towers will also. Target our, you know, target our events and our ticketing systems. Mm-hmm. Um, and obviously the, you know, the main, um, unauthorized resale services like Viagogo and StubHub, you know, they're not based in the uk, they're all based.

[00:14:16] **Adam Webb:** Kind of offshore.

[00:14:17] **Lucia Ariano:** Mm-hmm.

[00:14:17] **Adam Webb:** Um, so again, that's kind of another, another added problem into all this as well.

[00:14:20] **Lucia Ariano:** Are we ever talking about individual, uh, you know, resellers here, or, or is it really just the big, like, big businesses that we're talking about?

[00:14:28] **Adam Webb:** Uh, I think we're fundamentally talking about big, well, I mean, fortunately a quite a small number of platforms that, that are used.

[00:14:35] **Adam Webb:** And, um, you know, there's a, I mean, I wouldn't like to put a finger a, a, a number on sort of how many. How many touts are using those. But again, EE even even that kind of, the, the, uh, the t the touts themselves, you know, it is kind of an evolving thing. And again, I mean, one of the things, again, there was some, been some quite interesting news reports on this recently, is a kind of a younger generation of touts who kind of started off reselling trainers and games consoles.

[00:15:01] **Adam Webb:** Mm. Um, and now they've moved on tickets. I mean, they're quite often called sneaker kids. It's kind of the same

[00:15:06] **Lucia Ariano:** thing, isn't it? Because it's like. Exclusivity. And you, it's the big drop and you Yeah, I mean it's, it's all of

[00:15:11] **Adam Webb:** that Lance, you know, dropping and, you know, I, and again, yeah, I mean, again, tho, tho those, those groups quite often you work through discord groups and WhatsApp groups.

[00:15:21] **Adam Webb:** Um, um, and again, it's kind of like a, uh, a lot, a large number of them all working together. Mm-hmm. Um, and they, again, they can specialize through the, um, technical expertise of kinda one bot master or something like that. Mm-hmm. Um, and so again, it's kind of an evolving problem. But again, it's, it's kind of all taking place.

[00:15:39] **Adam Webb:** It's all funneled through these platforms. Mm-hmm. So again, that's the kind of thing, the easier, the easier kind of thing is to target the platforms rather than, you know, go after thousands of ticket downs.

[00:15:48] **Lucia Ariano:** Mm-hmm. And it's not just the secondary market raising eyebrows, as we've already mentioned, the, the, the Oasis dynamic pricing.

[00:15:56] **Lucia Ariano:** I mean, Adam, is it legal?

[00:15:59] **Adam Webb:** Um, I think dynamic pricing is, is, you know, broadly legal. I think it, I think it's the way in which consumers are actually presented with, you know, the mechanics of it. So were they given pre-warning? Um, um, and yeah, again, again, you know, when they joined a, you know, joined a queue or something, um, or a waiting room, were they given prior information?

[00:16:17] **Adam Webb:** You know, uh, uh, the, you know, dynamic pricing or surge pricing or however you want to term it, would, would be involved.

[00:16:23] **Lucia Ariano:** Well, let's just take a moment then to hear from our reporter Ollie, who went to the oh two in London, to chat to some fans to see what they thought about the state of the ticketing market in the uk.

What would you say to someone who's reselling tickets for a huge profit? Greed. What's the most you've ever paid for a ticket? This two 20 quid, two 20 quid, we paid for this. How's it make you feel when you see tickets being resold for double or triple the price? I mean, it makes me furious. It's just like everything in life is expensive.

Um, inflation is through the roof. Um, but. We're all here for like a good night out, so why can't we make it like a little bit more affordable so that everyone has access as well? Yeah. 'cause some people can't really afford it and some people really wanna go to the show and some people just wanna buy it just for the reason and get the money off it.

So I think it's wrong. I don't think that people should be able to profit out of it just 'cause they've got in there and bought the tickets early, try to get racist tickets. Um, we could all day they were going for that 500 pound towards the end. Um. Couldn't get them. They was being sold instantly for like two grand, you know, on retail sites.

Yeah. So much money, isn't it? It's crazy. It's absolutely crazy. It's just taking advantage of people and it's not really fair. So what would you say to someone who's reselling tickets for a huge profit? Get a life. That's what I say. I think everyone probably agrees it's unfair. It's about time. Someone did something about it.

[00:17:38] **Lucia Ariano:** Well, I think it's very clear from our conversation so far that something needs to be done and, and we are taking action here, which aren't we tally. Can you talk to us, um, about our campaign?

[00:17:47] **Tali Ramsey:** Yeah. So our campaign essentially is focused on stopping ticket touts. Um, and we want this to be done, um, from by the government, um, imposing a price cap.

[00:17:58] **Tali Ramsey:** For resale tickets, which is something that you can see on, like, um, for example, Ticketmaster has a Fanta fan exchange where if you can't go to an event, you can resell the ticket, but you're not allowed to resale it. Um, sell it again at an inflated price. And also, um, platforms like Wickets, which also operate in this way.

[00:18:20] **Tali Ramsey:** Um, so that's what the campaign is focused on. So, so what's next for the campaign and how, how can any of our listeners get involved if they want to? So we have a petition, um, and we're looking for as many people to sign it as possible and it can be found on our website.

[00:18:34] **Lucia Ariano:** Um, and we'll pop a link in the description of today's show as well.

[00:18:37] **Lucia Ariano:** And Adam, tell us also now, you know, how does the Fanfare Alliance feel about everything that's going on? Uh. What do you think needs to change?

[00:18:45] **Adam Webb:** Um, I mean, I think broadly we're in agreement with, um, you know, with which, I mean, again, it's, it's, it's uh, price cap is something we've been pushing on for a while.

[00:18:53] **Adam Webb:** Um, you know, it was great that. I mean, ki Starer made an announcement before he was Prime Minister, that labor would, would bring it in when they, if they came into government, it was in the manifesto. Um, so it kind of feels that, you know, it from public speeches, from mps and from our meetings with officials, you know, it kind of feels that we're moving in the right direction.

[00:19:13] **Adam Webb:** I think for us it's just, can we just crack on and deliver it? Mm-hmm. Um, 'cause obviously, you know, e every, you know, month or week that goes by, you know, touts can prosper in the uk and. Consumers get ripped off. So I think that that, I think that's, I think that's the challenge for us. Um, and I think it's a challenge for a lot of artists as well, because although they have been empowered, um, to some degree, that there has been some changes in the, you know, in the, in the ticketing market, which, which have been positive.

[00:19:39] **Adam Webb:** Mm. Um, and again, you know, I'm glad that we've helped to be able to drive some of those forward. You know, it's really frustrating for a lot of artists that, you know, they're seeing their fans get ripped off. You know, again, they want them to, you know, when, when they are Googling for tickets, they want 'em to go to the box office.

[00:19:54] **Adam Webb:** You know, they spend a lot of time, um, pricing tickets as well. And, you know, trying to find a, you know, a price that's obviously, that they can make some money, but also it's accessible to their fan base as well. So again, all, all, all of this kind of black market, secondary market, it kind of distracts and creates a lot of problems.

[00:20:10] **Adam Webb:** Um, and it stops what, what I think what everybody wants, which is the growth of a proper, you know, consumer friendly fan to fan market. Where again, you know, if you can't go to a show, you can resell to somebody else for the price you paid or less, and someone else can go to the show, fill up the venue.

[00:20:24] **Adam Webb:** That's, that's what we wanna see prosper. Um, again, the longer that this kind of black market, um, which again, you know, is kind of endemic with, you know, criminality along, the longer that prospers, the harder that is, you know, it's gonna be to get that, that other market that we wanna see kind of off the ground.

[00:20:39] **Adam Webb:** So I think, yeah, it's kind of. Glass half full, but we kind of, you know, let's crack on and, you know, let's get this, let's get this delivered.

[00:20:47] **Lucia Ariano:** And you mentioned there has been some positive change. Um, can you tell us a bit about that?

[00:20:52] **Adam Webb:** Yeah, I mean, I think, I mean, again, when fanfare first started, so it was 2016.

[00:20:56] **Adam Webb:** I mean, it's kind of, um, uh, far longer than I thought I'd be campaigning on working on this. I mean, I think back then there was absolutely zero compliance with consumer law. So, you know, again, you'd go to a resale site. There wouldn't be any seat numbers, there wouldn't be any trader details. I mean, you'd literally, you know, it was a peer to peer market where you'd have no idea what you're buying or who you're buying from.

[00:21:17] **Adam Webb:** That's kind of changed a little bit. I mean, only because the CMA. Um, the competition and markets authority served certain companies with court orders and got legal undertakings from other companies. Um, so it's, again, it's, it is taken a lot of pressure, but it's has forced some of those bigger resale players like Uvi Oaks and StubHubs to try and to actually present more of that information.

[00:21:37] **Adam Webb:** Um, that's allowed artists, I think, to when they want to, um, have anti touting strategies around their shows. It's kind of empowered them to make them more effective, but it's still. You know, they're having to police it, they're having to pay for it. Mm-hmm. It's kind of, the law is not really supporting them to do that.

[00:21:52] **Adam Webb:** So again, it's, that's how we feel is that, you know, the, the, the more the more artists are empowered to, you know, look after their fans again, it will, that will hopefully deliver what we want.

[00:22:01] **Lucia Ariano:** Hmm. Well, it's something that we'll have to revisit for sure. Um, but before we wrap up, can we talk about scams? I know this is your area of expertise, telly.

[00:22:09] **Lucia Ariano:** Um, firstly then, why are scammers and, and scams so prominent in this space?

[00:22:14] **Tali Ramsey:** Well, um, it's essentially because. It's a really easy way to make money because these events are really popular. People buy these tickets online, so people, um, scammers take to social media and pedal these kind of fake tickets. And also when it comes to big shows and artists, it's like for a lot of people, like a once in a lifetime event.

[00:22:35] **Tali Ramsey:** So there's a lot of, um, customers for it. Um, so that's essentially why we see so many scams in this area, so much

[00:22:43] **Lucia Ariano:** hype. Um, and I suppose then for anyone listening, thinking, you know, what, what should I be looking out for? What kind of scams are you likely to come across? Or are there, are there any, any examples that you can give us?

[00:22:55] **Tali Ramsey:** Um, I think avoiding buying tickets from anyone on social media is a good first step, just because that's typically where we see most of these scams happen. And also like fake competitions. Um, again, on social media and things like that. Um, anything where the price sounds like really too good to be true, um, is something, is, is also something to look out for and a fake website, something as well.

[00:23:23] **Tali Ramsey:** Yeah, I think, um, but I think typically though the, the website will. Probably come from social media and people will redirect, um, you to that website from there. But I think usually it will just be people on social media advertising, really good ticket prices to popular gigs, um, asking you to DM them, um, and things like that.

[00:23:43] **Tali Ramsey:** They can send fake screenshots. Um. To kind of, um, make you feel like they do have the ticket, for example.

[00:23:51] **Lucia Ariano:** Hmm. Um, many years ago, my partner fell victim to a scam. Um, buying it on a mar buying tickets on a marketplace for Book of Mormon, which was the worst thing he could have done. I obviously now we would never do that.

[00:24:02] **Lucia Ariano:** Um, but yeah, so I know how I, I I completely understand how, how difficult it can be to, to tell. I mean, you just, it's, you just can't tell that they're, that they're real. Can you really?

[00:24:12] **Tali Ramsey:** Yeah. And that's interesting. 'cause book, book of Mormons literally always on. It wasn't at the time. At the time it was like, it just come out, there's another high, it's never gonna end.

[00:24:21] **Tali Ramsey:** I, I suppose that's why it just comes back down to where did you get the ticket from? Like where is it being advertised? And that's just a good way to avoid scams.

[00:24:29] **Lucia Ariano:** Um, and so any other advice then to, to help you avoid scams or to protect yourself? I mean, using a credit card maybe comes to my mind. Um, you are nodding.

[00:24:38] **Lucia Ariano:** Um, yeah, I

[00:24:39] **Tali Ramsey:** think, um, if you buy, um. If you purchase a ticket using a credit card, uh, you've got protection under the sec, under section 75, so you can, um, try and get your money back that way if things go wrong. Also, if you use PayPal, um, you have buyer's protection as long as you don't pay using friends and family.

[00:25:00] **Tali Ramsey:** So you can also try and get your money back. Then if you use, um, just a regular debit card, you can also, um. File a chargeback claim if, if you buy tickets and something goes wrong. So you, you do have those, um, kind of protections in place as well.

[00:25:14] **Lucia Ariano:** Mm-hmm. And Adam, you, you, you are nodding along. I mean, do, do you come across scams scams often?

[00:25:19] **Adam Webb:** Uh, yeah. Yeah. I mean, I mean, and same similar kind of stuff. I mean, you know, and again, you know, don't buy, don't buy anything from strangers on social media. That's kind of fairly sensible. Unfortunately with tickets, don't trust Google because again, you can't trust what's at the top of, um, search results.

[00:25:34] **Adam Webb:** Mm-hmm. Kind of bizarre for a search engine and, and Google's mission that it kind of doesn't work, but there we go. You can talk about that on lunch show. Um, and I think, you know, our, our advice is always go to the artist's website, um, where they should tell you, 'cause again, often. With the primary market, it's not just one ticket company that's authorized to sell tickets.

[00:25:53] **Adam Webb:** And, you know, quite often there's, there'll be multiple ticket companies and it's, that's actually one thing that I see quite regularly that say, you know, Ticketmaster say, may sell out their allocation. That doesn't mean that the other companies that are authorized don't have allocations. So sometimes I'll see people online going like, oh my God, the show's sold out.

[00:26:07] **Adam Webb:** There's no tickets on Ticketmaster. It's like. Go over to c tickets or access or somewhere else, like they may still have allocations left. Mm-hmm. Um, and the other thing as well is that, you know, with the, the genuine sort of consumer. Friendly fan to fan resale market. Those tickets usually become, become available sort of closer to the show.

[00:26:25] **Adam Webb:** Um, you know, when people genuinely realize that they can't go to an event, most shows don't sell out. Mm-hmm. You know, Oasis is quite a rarity. You know, it's like kind of Glastonbury or something like that. Like it's very rare. To get this much, you know, attention and demand. Most shows don't sell out. So, you know, our usual advice is to kind of, if you, if you missed out in the first primary sale, wait and there will, there will nearly always be people reselling tickets, you know, at the, at cost price.

[00:26:50] **Adam Webb:** Um, obviously the unauthorized resell, that's all about trying to trick you into thinking the show sold out and sell these. Sell your ticket during the pre-sale period or just after the on sale. Um, so again, it's, it's kind of different dynamics, um, compared to consumer friendly resale.

[00:27:05] **Lucia Ariano:** Well, I mentioned, we'll, we'll put a link to our petition, uh, in the description of today's show.

[00:27:08] **Lucia Ariano:** And Adam, if our listeners want to find out more about the work you're doing, uh, where can they find you?

[00:27:13] **Adam Webb:** Uh, we have a website, uh, fanfare alliance.org. Um, again, there's some information on there, there's some guides and other things like that. Um, and I am regularly on Twitter as well, um, highlighting some of the dysfunctions of the market as well.

[00:27:28] **Lucia Ariano:** Well, thank you both so much for joining us. It's been a really, really, really important episode today. Thank you. Thank you.

[00:27:36] **Lucia Ariano:** Thanks for listening to this podcast from which the UK's consumer champion. You can find plenty more advice about what we discuss today in the show notes. There. You'll also find a link to become a witch member for 50% off the usual price, an offer exclusively available to you, our podcast listeners joining, which will not only give you access to our product reviews, our app, one-to-one, personalized buying advice, and every issue of which magazine across the year, but you'll also be helping us to make live simpler, fairer, and safer for everyone.

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