



#TOUTSOUT

**A guide for music managers
and artists to tackle online
ticket touting**

MMF & FanFair Alliance

The UK secondary ticketing market is estimated to make £1bn each year. That's profit that comes directly from the pockets of fans and effects artists and the entire industry.

This needs to stop.

As music industry professionals, we have the power to stamp out the touts. Use this guide to take action today.



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Foreword



For many in the industry, there's a sense of fatalism around ticket touting. Some say this is a practice that's always gone on and, in the digital age, something that you can do very little about.

Since artists are only allocated a minimal percentage of tickets, how the bulk of inventory is sold (and re-sold) appears beyond their control.

Indeed, over the past 10 or 15 years, nobody — not ethically-minded managers, well-meaning politicians or actions by live music professionals — has been able to halt the secondary ticketing juggernaut.

However, there are now signs of a turning tide.

Last year saw a new Consumer Rights Act hit the Statute Book, with specific measures to provide 'light touch' regulation of the Big Four secondary ticketing websites — GET ME IN!, Seatwave, StubHub and Viagogo.

These measures didn't go nearly far enough and urgently need enforcing — a fact reiterated by Professor Michael Waterson in his May 2016 review for Government. But they were a welcome start and something to build upon.

They've been followed by a Competition and Markets Authority compliance investigation, and also the launch of a new organisation, the FanFair Alliance, that aims to unite artists, fans, music businesses and entrepreneurs against the sort of industrial-scale online ticket touting that we all see on a weekly basis.

MMF members have been instrumental in setting up FanFair, and what has also become clear during that process is that the actions and ticketing strategies of managers can have a disruptive impact upon the touts.

We still need legislation and regulation, but there is a lot more we can do as a music community to share knowledge. Managers have the ability to place greater demands

on those who sell our tickets, make it easier for true fans to buy them at the price we set, partner with forward-thinking tech companies, and minimise activities on the secondary sites.

This guide is a first step to pull this information together, start a conversation and raise the game. We kick off with ten practical tips for managers wanting to clamp down on ticket touting, some case studies from some of the industry's leading experts and details of next generation tech companies with aspirations to help grow your business. We hope you find it useful, and also that it will inspire you to sign the FanFair Declaration and support the campaign.

Eradicating ticket touting is probably an impossible dream, but by taking a united stand we can certainly help marginalise its most pernicious and negative impacts. While continuing with the important stuff: selling out shows, to true fans, at the prices we set.

Annabella Coldrick,
CEO, Music Managers Forum

10 Tips to Beat the Touts

FanFair consulted a group of leading managers, agents, promoters and ticket sellers for their views on practical and credible measures that can be taken to help minimise ticket re-sale by making it more difficult (and therefore less profitable) for touts. This was their advice:

1. Speak to your agent, promoter and primary ticket sellers: Inform your primary ticket agencies in advance that you want to keep tickets off the secondary markets and that they must not facilitate the re-sale of the tickets (above face value) in any way. Make sure your agent and promoter are clear on this point. Ensure there is wording in your artist's performance contract that enforces this position.

2. Names on tickets: Ask promoters and primary ticket sellers for the lead booker to be printed on tickets, if possible with a clear message in the Terms & Conditions (T&C's) that their ID will be required to gain entry. Ask the ticket seller to make these T&C's clear at the point of sale. Include that any tickets found to be resold on secondary sites will be cancelled and reissued for primary sale to fans. Any additional data (e.g. postal address, email, mobile, and credit card) can be useful to cross-reference duplicate accounts and spot repeat buyers.

3. Limit ticket transaction numbers: Ask promoters and primary ticket sellers to limit the number of tickets for each transaction (ideally to 4 "per household") and make these clear in the T&C's at the point of sale. Touts employ multiple identities to buy tickets from each primary service that you're using.

4. Go Paperless: Request that paperless tickets are used, and that T&C's are made clear at the point of sale. Limiting the transferability of a ticket is an effective means of limiting unauthorised for-profit resale. Such restrictions can be balanced by offering buyers a face value exchange service - whereby any fans genuinely unable to attend a show, or who require a name on a ticket to be changed, have the flexibility to have their ticket reassigned to someone else.

5. Educate your fans: Inform your mailing list and social media followers directly and in advance about any pre-sales and ticket sales. Provide them with clear links detailing when and where primary tickets will be going on sale and at what price — flagging up any relevant information about terms and conditions. Warn them not to buy tickets at inflated prices on secondary ticketing sites — and the risks of buying from unauthorised outlets.

Ticket touting, the secondary market and FanFair

In the analogue era, artists toured to promote and sell records. Nowadays, that world has been turned on its head. Artists increasingly use recorded music (streams, downloads and online video) in order to promote ticket sales to live shows — where they will then look to sell CDs, vinyl and merch. In short, the live sector is increasingly at the core of most artist businesses.

This change, coupled with the emergence of direct channels between artists and their audience and the potential for strategic data-driven direct-to-consumer campaigns, is the fundamental reason why mass-scale ticket touting is so damaging.

But there other considerations...

It's ripping off fans.

On any level, this is bad news. A common denominator for all artists is the need to build and sustain a long-term and trust-based relationship with their audience.

In the new music economy, an artist's mailing list and social media are among their most valuable assets. These are the channels that connect you directly with your most ardent supporters and promoters — the people most interested in attending your shows, in buying your recordings and encouraging their friends to come along.

Your ticket price will most likely be established with such “superfans” in mind. They will want to be first in the queue. If they are directed towards inflated tickets on the secondary sites, that relationship risks being undermined.

It undermines the music economy.

Most fans have a limited music budget. If a £20 ticket sells for £60 on a secondary websites, that's £40 going straight to a tout's back pocket — and money that won't be spent on other gigs, on recordings or merchandise.

In this way, ticket touts impact negatively on the entire music sector. More than that, by bypassing the primary market, tickets sold on secondary re-sale platforms displace the vital connection between artists and their audience — leaving



you without crucial information on who might be buying your tickets, or how to reach them in future campaigns.

The actual scale of touting across the Big Four secondary re-sale platforms — GET ME IN!, Seatwave, Stubub and Viagogo — is hard to estimate. However, the UK's secondary ticketing market is valued at over £1bn per year, much of it music-related. At the most in-demand events, touts will use specialised technology (known as “bots”, but covering a range of bulk-buying methods) to block off genuine fans and scoop up inventory from primary ticketing agencies — before listing tickets on secondary sites at inflated prices.

The FanFair Alliance was launched in July 2016 to unite music businesses, artists, fans and entrepreneurs against ticket touting and profiteering in the online secondary market. Alongside a series of legislative recommendations for politicians, our goal is also to increase the knowledge base of music professionals — and to help those who want to limit or eradicate re-sale of their tickets.

For more information and to sign the FanFair Declaration, please visit: www.fanfairalliance.org

Case Studies

Without enforcement of legislation and adequate regulation of the secondary resale platforms, and within current structures of the live music market, it will always be challenging to eradicate online ticket touting completely.

However, evidence suggests that certain measures can be hugely effective in limiting the volume of resale - whether through applying certain Terms & Conditions to tickets, by working with a technology partner or developing a comprehensive strategy with your agent and promoter.

Below are just a sample of case studies, outlining successful attempts to disrupt the touts and get tickets into the hands of fans.



Alex Bruford — ATC Live

The Lumineers, Eventim Apollo Hammersmith

For artist, agent, promoter and venue — the aim for every live show is to sell out as quickly as possible. However, that should always be balanced by taking measures to deter the touts and ensuring fans have the best chance of buying a face value ticket.

One of the most effective ways of doing this is to insist the name and address of the lead ticket buyer is printed on the ticket — that ID checks will take place on the door, and all members of the booking need to arrive at the same time. Some will claim that such T&C's can slow the rate of sale, but that isn't necessarily the case as we found with our November 2016 Hammersmith show for The Lumineers.

As part of a short UK tour, initial pre-sales were staggered: first to members of the band's Big Parade Fan Club, and then sign-ups at the band's website; before tickets went on general sale on the Friday.

The results were interesting for two reasons.

Firstly, our rate of sale was exactly the same as the band's previous London show at Ally Pally, when there were no names on tickets.

And secondly, and unlike other dates on the tour, the volume of tickets appearing for re-sale were drastically reduced. In fact, the tickets were effectively 'delisted' from GetMeIn, Seatwave and StubHub — although Viagogo listed around 10 in total with a disclaimer that "buyers of the tickets for this event will be accompanied into the venue by the seller."

Nothing is perfect, but it felt like we struck the right balance. After selling out the standing inventory, a second London date was announced with exactly the same T&C's applied.



Jeff Craft — X-ray Touring Pixies, The Troxy

It was a bit of a one-off, but the two Pixies' shows we put on at The Troxy in 2010 were the most successful in terms of bypassing the touts. However, it relied upon working with a truly independent venue — so we could control all ticket sales — and having the artist pay for the venue directly as a private hire.

Using technology company Topspin, we sold 6,000 tickets — 3,000 for each night — direct to the band's mailing list from a specially created website called www.LaLaPixiesLoveYou.com. Fans printed off a barcoded ticket and these were scanned in by just five iPhone readers at the venue. It was a huge success. There were no traffic issues on either night, and we sold the entire inventory at £30 a ticket with the band picking up the £1 admin fee.

Richard Davies – Twickets End Of The Road Festival, Adele

In the ethical re-sale world there are essentially two types of events: those where the primary inventory is under the complete control of the event organiser, and those where it's not.

A great example of the former was the recent End Of The Road festival. Here Twickets were involved in the early planning stages for the sold out event, working with the organisers to find the best re-sale experience for their audience — even if they had purchased a ticket with multiple add-ons, for example with a campervan pass or a child's ticket.

The result was an innovative solution, where all tickets listed on our platform were first cancelled by the festival, before new 'Twickets e-tickets' were issued and immediately dispatched. These had a fresh barcode and were delivered to the buyer without any need to transfer the original ticket. In addition, a 'waiting list' feature automatically enabled the allocation of tickets in order of those who first registered their interest.

On the flipside, Twickets was appointed as official re-sale partner for Adele's 2016 tour, where the majority of tickets were not under the organiser's control — even for one of the biggest artists in the world.

The deterrent of placing names on tickets and ID checks enabled us to manage the re-sale of inventory sold by those primary agencies reluctant to share data with us. Then, through Adele's official channels, sellers were directed to only list spare tickets on Twickets. Those who then purchased on our platform were asked to present the original ticket along with their own ID and Twickets proof of purchase, at the venue.

For each night Twickets provided a master list of all sellers and their respective buyers to Songkick, who were then able to effectively manage access control and turn away those that weren't able to prove they had purchased through us. As a result well over 2,000 tickets were successfully traded for Adele's UK shows alone, keeping significant revenue away from the secondary market.

Scumeck Sabottka — MCT Agentur Berlin, Germany

About 10 years ago, Tim and David at ie: music were very unhappy with touting in Germany after we had finished a massive Robbie Williams 12-date sold out tour.

I turned to a law firm that had helped the Hamburg soccer club HSV to personalise their tickets. This was the result of a traumatic incident, when ticket touts had sold seats to a rival team in the HSV fan block and a major fight broke out. We took their solution and applied it to music, and in 2011 sold 100% of our stadium tour tickets for Take That through Tickets.de. All the tickets were personalised!

Hundreds of people per show were stopped on the door from coming in — the names on their tickets did not match with their real identity, since touts had bought tickets under a 'John Doe' identity before listing them on the secondary platforms — but we had prepared for this scenario and held back seats for them which we then sold at face value price.

The personalisation was a massive success. It made the national news and protected fans, artist and us from white collar crime and bedroom touting.

Through Tickets.de we have sold personalised shows and tours for Nick Cave, Radiohead, Pearl Jam, Paul Kalkbrenner, Rammstein, Robbie Williams, Die Antwoord, Savages, Arcade Fire and many more and specifically the younger fans are thankful as the prices don't explode and they are able to buy at face value.

I personally don't care what speed tickets are sold. The most important goal is to sell as many tickets as possible. Personalisation hasn't had an effect on the sales rate, nor on the time we get the fans into the venues. In this day and age people are used to showing their ID. Plus it is a German law that everyone has to be able to identify themselves at any time...

Unfortunately, the German Government does not want to pass a law (like in France or Norway) that outlaws secondary sales — plus the majority of my fellow colleagues seem not to want to do anything about it either.

But — where there is a will, there is a way.

Caius Pawson — Young Turks The xx, Coexist London Shows

After a two year absence from the stage, and on the eve of the release of their second album, Coexist, The xx and Songkick partnered to ticket three intimate shows in the band's hometown of London. One hundred percent of tickets for these shows were sold through a custom ballot developed by Songkick, where fans were able to enter for a chance to purchase tickets. The xx utilised Songkick's platform to drive fan-excitement surrounding the new record by using this balloted entry, and gave the band increased insight into their fanbase. This innovative ticketing program propelled a wide range of media coverage, including frontpage features on The Guardian and the BBC, and was successfully replicated in multiple European territories to a similar effect.

By being able to identify their true fans through this unique ticketing platform, The xx was able to take control of their ticketing and significantly prevent scalpers from purchasing tickets, and reselling on secondaries.

Adam Tudhope - Everybody's Mumford & Sons Ticket Lottery

A couple of years ago we took all the tickets from a Mumford & Sons North American tour – around 200,000 – and put them into a lottery. The way it worked was that we invited fans to register their interest in buying tickets. After we'd spent a week going through the list (400,000 people registered) we were able to weed out people who were obviously touts and broker,s and then emailed the first 200,000 people to register offering them the ability to buy tickets. We only needed to scrub 900 emails from the list because the lottery kept most touts out in the first place, and then when it came to selling the tickets they went directly to fans. There was very little in the way of secondary listings.

To achieve this we worked with Ticketmaster and Artist Arena. Ticketmaster, who had most of the venue deals for the tour, agreed to give us 100% of the tickets and Artist Arena managed the lottery and subsequent sale of the tickets all via mumfordandsons.com. There was no extra money in this for anyone, but a good deal of data was captured and most tickets ended up in fans' hands at face value.



Paul Crockford – Crockford Management

Mark Knopfler

Mark has always been keen to make sure that his fans get the best seats at the price we set. Our fans have to register for the tour pre-sales with our website. This is for free. We then take the front 15 rows from each venue and offer them exclusively to our registered fans on a pre-sale, in advance of ANY other pre-sale including the building, Ticketmaster or any sponsors, on the following conditions:

1. They cannot be resold.
2. A limit of four per purchase.
3. Any tickets that appear on any secondary site will be cancelled and the fan responsible for this will be removed from the list and banned from future ticket offers.
4. Tickets can only be picked up on the night of the show, with photo ID and the ticket holders must enter the venue immediately.

Where we have been able to enforce this allocation we have had virtually zero tickets appear on any secondary or re-sale sites.

Angus Baskerville — 13 Artists

Paolo Nutini, Newport Centre

Paolo's show at Newport Centre (1900 cap) was his only gig this year, with all proceeds going to a local charity. With that in mind, tickets were priced at £40.00. We knew this would be well below the maximum price that we could charge, but Paolo wanted to combine raising some money with delivering what he felt was a fair ticket price to the fans.

We didn't completely eradicate the re-sale of tickets for this show. We estimate that there were around 20 re-sale transactions which was frustrating. But clearly these measures, when implemented, can have a positive effect on dampening the re-sale activity. These are the measures we took:

Set a requirement that the lead booker's name be on all paper tickets and limited ticket purchases to two per person.

Only allocated to ticket agents on the basis that they would work with us to minimise secondary activity. In this case we chose Ticketmaster and DICE as the ticketing partners for the show.

Advised Ticketmaster that we would be actively seeking to avoid any re-sale activity so they could help us with ensuring that no tickets we sold via GetMeIn! (which they were very helpful with).

Emailed the artist database with a preorder link to try and make sure as many genuine fans had the opportunity to buy in advance.

Engaged Twickets as a re-sale partner so that in the event that any fan had a genuine reason that they could not attend the show they would have an opportunity to resell for the cost of the ticket.

Worked with the promoter for the show to actively remove any listings from Stubhub, Viagogo and Seatwave. We were successful with removing a handful of tickets from all of these platforms by advising them that the artist was actively working to avoid re-sale.

Lucy Coates – Locket Management Annie Mac Hi-5 Tour

In February 2016, Annie wanted to play a five-date UK tour of small venues. All the shows were massive underplays for her — she usually sells out Brixton Academy, but these were 200 — 300 capacity venues. What's more, she wanted the tickets to be £5 flat with no booking fees. Demand was huge. For shows like this, we would expect to see tickets touted at more than ten times face value. But by using DICE, Annie protected her fans and completely eradicated secondary activity, with not a single ticket listed for sale on any of the big four rip off sites.

DICE built awareness using their Remind Me function and the tour sold out in a matter of minutes. Tickets were locked to the device the fan used to buy them, making them tout proof. By using Waiting List to allow the many fans who originally missed out on tickets a way to register their interest, fans who couldn't make it could return their tickets back into the app knowing they would go to another fan for face value.





Rou Reynolds – Enter Shikari

Enter Shikari have built up an engaged and loyal online audience, and it is therefore important that we have as much control over ticketing as possible to ensure that these fans have the best chance of getting into the shows. For our 2016 UK and European tour, we used Music Glue to sell the band's ticket allocation via our own website, which also allows fans to bundle and buy anything they want – be it tour tickets, merch or music – all without leaving entershikari.com.

This is important. From experience, we know that 1 in 3 fans buying a ticket will buy something else as well. They want an easy experience - and when we make it simple and offer them what they want, we're rewarded with great engagement. We also know Music Glue will do everything they can to work with us to combat secondary ticketing. All tickets sold through Music Glue clearly state that photo ID is required on entry, while Music Glue offer a full refund service to fans that can no longer attend, allowing the ticket to then be resold to another fan at face value. By joining with an ethical, artist-centric platform, we're able to sell the products we want, at the price we want, to the fans we want.

“In my eyes, the more tickets we’re able to sell to our fanbase through channels we can control, the better.”



Richard Jones – Key Music Management Pixies, UK Tour

When we were booking new UK dates for in support of the new Pixies record, we knew there would be huge demand for tickets — both from our core fanbase and from those looking to exploit those fans via the secondary market.

So, we worked with Songkick and their anti-tout teams and technology to run an artist pre-sale, with the goal of getting as many tickets in the hands of fans as we could, at a price we could control. To make this as effective as possible, we tried to get as many tickets as we could out of the venues & promoters on the tour — with Crosstown Concerts, who promoted the band's London dates, ideally giving us 50% of the venue to sell. The pre-sale tickets blew out at the rate we'd hoped, with an overwhelming demand from real fans.

At general onsale, tickets were allocated out to vendors we couldn't control via promoter relationships and venue contracts, and we saw the usual happen — over 2,200 tickets on secondaries by end of the day, compared to much, much fewer in the pre-sale period the day before.

Off the back of these shows, we decided to add three more dates for fans who missed out first time, all of which were promoted by Crosstown, who again allocated 50% of the venue for us to sell to our fanbase via Songkick, and their anti-tout efforts.

In my eyes, the more tickets we're able to sell to our fanbase through channels we can control, the better. Any restrictions placed on us by venue contracts and promoter relationships that we don't have a say in dampen the effect we're able to have on the secondary market.

Directory of Key Direct-to-Consumer Ticketing Services

This directory lists ticketing services that specialise in direct-to-consumer ticket sales and pre-sales. These technology companies work closely with artists, managers and venues to get tickets into the hands of fans, and many are also set up to minimise re-sale of tickets and help promote your wider business strategy.

If you would like to recommend a technology company to be added to this directory please contact info@fanfairalliance.org.



ACTIVE TICKETING



What are they?

Active Ticketing is a technology company that has engineered Stikit, an innovative mobile ticketing-as-a-service platform. Through its connections with mobile operators, Stikit has the ability to promote an event, artist, or venue to billions of people around the world, ensuring dramatic increases in sold out events, revenue, and data collected about the audience and security.

How do they make money?

Active Ticketing run a simple revenue model and charge a small fee per ticket sold.

How do they deal with secondary ticketing?

- Tickets are delivered directly to buyer's mobile phone.
- Unwanted tickets are able to be placed back into the marketplace. Registers users are notified and are able to purchase.
- The process is managed the sytem so no price increases are available.
- Transactions are tracked, and event owners know exactly who is attending.

Contact details:
www.activeticketing.com

What are they?

DICE lists the best gigs, clubs and festivals, helping young music fans discover great events and selling the tickets with No Booking Fees. DICE is 100% mobile.

How do they make money?

DICE do not charge fans or artists Booking Fees. DICE works with brands, creating a business model that has longevity.

How do they deal with secondary ticketing?

- Tickets locked to device they are purchased on.
- 100% mobile, therefore immune to ticketing 'Bots'.
- Tickets are electronic, named, and animated with a GIF to protect against screenshots.
- Unwanted tickets can be returned to the Waiting List where registered members can buy in a first come, first served order.
- Can run ballots, paid ballots, and competitions.
- Can run venue access and have done so on venues up to the O2 Arena.

Contact details:
russ@dice.fm



What are they?

Music Glue empowers artists to sell tickets, music, merch and experiences direct to their fans from their online store. Platform used by 26,000 artists around the world including Metallica, Enter Shikari, Bears Den.

How do they make money?

10% service charge on the face value of the ticket, paid by the customer. 10% commission on music/merch/experience sales. No ongoing fees.

How do they deal with secondary ticketing?

- Offers a ticket exchange service or can work with other ethical fan exchange platforms such as Twickets.
- Can limit the number of tickets purchased per transaction.
- Artists can run fan pre-sales and ballots using the platform.
- eTickets show the customer name, T&C's state ID will be required.
- Music Glue offers access control services incl. ID checking on entry.

Contact details:

www.musicglue.com

[email joe@musicglue.com](mailto:joe@musicglue.com)



What are they?

PledgeMusic is a direct-to-fan music company offering unique ways to engage fans in the music making experience. PledgeMusic enables artists to take full control, own their data and engage directly with their own fans. Ticket campaigns run recently include The Libertines, Divine Comedy and Bring Me The Horizon.

How do they make money?

10% service charge on face value of the ticket, no ongoing fees.

How do they deal with secondary ticketing?

- All e-tickets issued by PledgeMusic are named, have unique Pledger numbering codes and authenticated with personal ID at concert venue.
- 24-hour customer service function for ticket and general enquiries.
- Backed with PledgeMusic CS email address and social media account details printed on the e-ticket.
- Can limit the number of tickets purchased per transaction (and cancel violating orders).

Contact details:

www.pledgemusic.com

julian.wall@pledgemusic.com

SCARLET MIST

songkick

What are they?

THE original and genuine non-profit fan-to-fan ticket service Scarlet Mist have been trading face value tickets and supporting the music-loving community since 2004. Scarlet Mist is a service to introduce buyers and sellers of music and festival tickets to one another.

How do they make money?

Scarlet Mist is free to use and do not make any money from buyers or sellers. A small revenue is generated through advertising on the website.

How do they deal with secondary ticketing?

- Scarlet Mist provide a platform for members to exchange tickets with each other.
- The platform is actively managed to monitor and protect members from fraudulent activity.
- Currently seeking partnerships with bands and promoters offering a way of selling on unwanted tickets to a membership base at face value.

Contact details:

www.scarletmist.com

niall@scarletmist.com

What are they?

Songkick connects hundreds of the world's greatest artists with millions of music fans around the globe, utilizing its proprietary technology to increase ticket sales and fight touts. Songkick's innovative technology improves the fan experience, ensuring tickets end up in the hands of an artist's most engaged fans. Songkick has offices in London, LA, Nashville and NY.

How do they make money?

Songkick charges a booking fee on top of the ticket's face value, set to be globally competitive in each market. In the UK, this is a maximum of 10%.

How do they deal with secondary ticketing?

- Songkick works to ensure tickets end up in the hands of an artist's most engaged fans.
- Songkick has received international attention for utilizing its innovative technology to ensure musicians are able to sell more tickets to fans through enhanced discovery, and by reducing the number of tickets sold to touts.

Contact details:

www.songkick.com/partner



What are they?

Twickets is a face value re-sale platform available across web, social media and mobile app. Twickets works closely with industry to protect ticket prices and ensure money isn't lost from the event to third parties. They have successfully worked as official re-sale partner for some of the world's biggest artists and events — including Adele, One Direction & Mumford & Sons.

How do they make money?

Sellers list tickets — at face value or less — for free, while buyers pay a 10% booking fee on the eventual ticket price.

How do they deal with secondary ticketing?

- Manually moderate all tickets listed and closely monitor both buyers and sellers for their behaviour.
- Collated an extensive database of touts in the UK, and block out the majority of tout's activity on their platform.
- Anyone trying to list tickets above face value or make regular sales / purchases are blocked.

Contact details:

www.twickets.co.uk

business@twickets.co.uk

What are they?

WeGotTickets is the leading ticketing agency in the UK for small to medium sized venues and promoters. They emphasise transparency, honesty and integrity and partner with Oxfam, Attitude is Everything and the Disasters Emergency Committee on fundraising campaigns each year.

How do they make money?

A maximum 10% booking fee is paid by the customer, with no other fees charged. It is an entirely free-to-use service for event organisers and venues.

How do they deal with secondary ticketing?

- A simple reallocation service allows the original ticket buyer to transfer their unwanted ticket to a friend. This system can be turned off at the promoter's request to create a virtually tout-proof system.
- For high profile shows, the company works with the promoter to identify WeGotTickets tickets being sold on secondary platforms, and cancels those orders where appropriate.

Contact details:

www.WeGotTickets.com

support@wegottickets.com

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FANFAIR

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