



[www.fanfairalliance.org](http://www.fanfairalliance.org)

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**FanFair Alliance was founded in July 2016 by the UK's Music Managers Forum.**

The campaign was established to combat industrial-scale online ticket touting, and is now widely supported throughout the UK music industry.

We have also played a lead role in helping the UK music business adopt fairer and more consumer-friendly ticketing practices.

I am writing in support of H. 512 and the implementation of a price cap on ticket resale in Vermont.

## **BACKGROUND**

In November 2025, the UK Government [unveiled their proposals](#) to “ban” online ticket touting, following an [open letter](#) backed by artists including Radiohead, The Cure, Dua Lipa and Coldplay.

This included the following provisions.

- Ticket resale above face value will be illegal – this will be defined in legislation as the original ticket price plus unavoidable fees, including service charges
- Service fees charged by resale platforms will be capped to prevent the price limit being undermined
- Resale platforms will have a legal duty to monitor and enforce compliance with the price cap
- Individuals will be banned from reselling more tickets than they were entitled to buy in the initial ticket sale

We are currently awaiting details of when these proposals will be implemented into law.

From a FanFair perspective, our aim is not only to ensure effective legislation that deters online ticket touts, it is to build a properly functioning, competitive resale market - where fans can easily resell a ticket to other fans for no more than the price they originally paid for.

We want to reduce criminality and fraud, stop the flow of hundreds of millions of pounds from fans to touts, and make resale safe, regulated and transparent.

## **OBSERVATIONS AND LEARNINGS**

The UK has some advantages over other countries, in that resale sites have been forced into greater transparency.

We have more information about the tickets that are listed, and who is listing those tickets.

### **1. THIS IS NOT A CONSUMER-TO-CONSUMER MARKET BUILT ON SUPPLY AND DEMAND.**

According to analysis [undertaken by the CMA in 2021](#), viagogo's *largest resellers account for the majority of their sales, with those in the top decile accounting for more than 70% of platform GTV.*

FanFair research consistently demonstrates that the vast majority of tickets on platforms like viagogo and StubHub are listed by touts - not by consumers.

Almost will be listed above face value.

In a study FanFair shared with Scottish newspaper [The Daily Record](#) in October 2025, looking at over 5,000 tickets listed on viagogo for events in Edinburgh and Glasgow, we demonstrated how:

- All were listed for above face value
- Less than 2.5% were listed by consumers.
- 97.5% were being listed by touts
- Only 15% were from touts based in the UK
- 60% of the touted tickets were listed by sellers in the USA
- One tout, based in Ohio, was even listing 2,616 tickets for an event in a 700-capacity venue.
- Numerous tickets were listed speculatively - and still available on Ticketmaster

This is an unregulated black market.

### **2. THE COMPETITION DYNAMIC IS BETWEEN TOUTS AND PLATFORMS**

The real market dynamic in secondary ticketing is between scalpers and platforms.

Scalpers want to reach the widest range of consumers via the security of websites such as StubHub, Viagogo and Vivid Seats.

Meanwhile, to gain access to inventory, the platforms aim to attract the biggest scalpers - offering them economic incentives, and inventory management software.

Unfortunately, many of the biggest sellers will almost inevitably be acting outside the law.

For evidence, please see details of the UK prosecutions of Peter Hunter & David Smith, and Maria Chenerey-Woods.

<https://www.nationaltradingstandards.uk/news/online-ticket-touts-ordered-to-pay-61m/>

<https://www.nationaltradingstandards.uk/news/online-ticket-touts-jailed-for-fraud/>

In both cases, these individuals engaged in acts of mass fraud to obtain tens of thousands of tickets, which they then resold for millions of pounds.

All were feted by the platforms they operated through - who also generated millions of pounds in service fees.

According to [BBC reports on the case](#), from Peter Hunter's sales alone, UK resale platforms would have generated an estimated £8.8m in service fees.

They are benefitting from the proceeds of crime.

### **3. FRAUD IS ENDEMIC**

Our research has also demonstrated that speculative selling - where touts sell tickets they do not possess - is significant. On viagogo in particular.

We consistently see scalpers attempting to resell seated tickets that are still available on Ticketmaster.

This type of fraud is called 'mirroring'.

In 2022, FanFair led a TV investigation into the listing of UK festival tickets on viagogo. It highlighted that 2/3 of the total listings could be linked back to just 3 sellers - all of whom were listing speculatively.

<https://www.itv.com/news/2022-08-22/itv-news-investigation-finds-most-festival-tickets-on-viagogo-sold-by-3-people>

The platforms are beneficiaries of this fraud, and do nothing to prevent it. They cannot guarantee tickets.

### **4. PRICE CAPS ARE CRUCIAL**

Until last year, the UK's business regulator, the Competition & Markets Authority, who have been trying to tame the ticket resale market since 2016, stopped short of advocating for caps.

That position changed in March 2025.

[https://assets.publishing.service.gov.uk/media/67e13667d8e313b503358c96/CMA\\_response\\_to\\_consultation\\_on\\_the\\_resale\\_of\\_live\\_events\\_tickets.pdf](https://assets.publishing.service.gov.uk/media/67e13667d8e313b503358c96/CMA_response_to_consultation_on_the_resale_of_live_events_tickets.pdf)

Why?

Because this broken sector is impossible to regulate.

And because caps can work.

We've seen this in Ireland, where since legislation was introduced in 2021, events in Dublin, Cork and Limerick have effectively been de-listed from viagogo and StubHub.

That provides a breathing space for alternative models of consumer-friendly resale to take root.

It also provides legal clarity, preventing Google and other intermediaries from allowing touted tickets to be advertised.

And contrary to the lobbying of the pro-scalping sector, we have seen no evidence of unintended consequences.

In our conversations with Irish banks, lawmakers and regulators, we have been told repeatedly that the 2021 legislation has not unleashed a wave of social media fraud.

Yes, there is ticket fraud on social media. No one disputes that. UK banks will always issue press releases when an Oasis or Taylor Swift tour comes around. See [here](#). Or [here](#). Or [here](#).

But this kind of online fraud takes place regardless of price caps.

The proposed UK legislation goes further than the Irish laws, and we have an opportunity to learn from their experience.

We believe that the combination of cap, with other safeguards, and a well-planned education campaign will help audiences better understand this market - and empower them.

We believe it will reduce social media fraud.

Those laws need to be fit for the digital age, they need to be enforced - but we see caps as a vital and necessary step in promoting market change.

## 5. LOBBYING COLLUSION

Finally, what has been the response of the ticket scalping platforms to legislation and regulation?

Initially, they went to ground.

For years, viagogo did not engage with journalists. They ignored regulators. They even bypassed politicians - twice failing to turn up to Parliament when requested.

<https://news.pollstar.com/2018/09/05/viagogo-pulls-out-of-second-ticket-resale-hearing-in-uk-again-citing-legal-reasons/>

But more recently, and especially in the run up to StubHub's IPO, they have started to organise.

In 2024, Guardian journalist Rob Davies infiltrated a private Coalition for Ticket Fairness event in London. This was attended by all the major resale platforms, plus many of the world's biggest touts - including some convicted for fraud.

Their aim? To raise money for lobbying to scupper plans for a price cap.

<https://www.theguardian.com/money/article/2024/may/29/revealed-how-touts-drew-up-secret-plans-to-sabotage-labours-ticket-reforms>

Since then, we've seen a fascinating lobbying campaign take root.

This involves a trajectory which [I wrote about](#) in a 2025 article for Pollstar:

1. The platforms pay public affairs consultancies - eg [Bradshaw Advisory](#) - for economic modelling that claim price caps lead to social media fraud. Or that ticket touting is good for the economy.

In the case of Bradshaw Advisory, they then neglected to disclose who paid for these findings (it was StubHub).

2. They pay proxy "experts" (eg Dr Nicola Harding) to write articles and papers that raise concerns about price caps - citing the aforementioned "independent" research.
3. These opinions are published through media brands - such as [NME](#), [Rolling Stone](#) or the [New Statesman](#) - with whom viagogo has a commercial relationship. These are paid-for advertorials, not editorial coverage.

4. This production of data then feeds the activities of lobbying groups like the Coalition for Ticket Fairness.

In conclusion, I believe that Vermont is on the right legislative track.

Evidence shows that price capping is fundamental to change in the ticket resale market - however legislation needs to be enforceable and fit for the digital age.

Ultimately, what we all wish for is a better situation for fans - with competition, choice, fairness, transparency, and improving the process of buying and reselling a ticket.