

## ASSEMBLY THIRD READING

AB 1720 (Haney)

As Amended May 18, 2026

Majority vote

**SUMMARY**

AB 1720 establishes a 10% cap on the amount above the original purchase price for live entertainment tickets occurring at an independent venues that resellers can charge in the secondary ticket market.

**Major Provisions**

- 1) Prohibits a ticket reseller from selling a ticket for more than the equivalent of the original price for the ticket plus 10%, and would prohibit a ticket seller from advertising, displaying, or offering a price for a ticket that does not include all mandatory fees or charges.
  - a) These provisions are limited to the resale of tickets where the event is held at an independent venue, defined as a venue with a seating capacity of 3,000 individuals or fewer, or a nonprofit venue that hosts agricultural fairs, exhibitions, or multiday community events in addition to live performances. Additionally, an independent venue is defined as deriving a majority of its revenue from ticket events, is not majority owned by a publicly traded company, and is not operating venues in more than 10 states.
- 2) States that if a ticket has been resold or transferred more than once, regardless of the purchase price in the resale market, the maximum resale price remains no more than 10% above the original purchase price.
- 3) Requires an original seller to print or display on a ticket the original purchase price of that ticket.
- 4) Exempts professional sports teams, international sporting events, and certain amateur and collegiate teams from the provisions of this bill.
- 5) Violations of this section are punishable by a civil penalty not to exceed \$1,000 per ticket sold for a first violation, and up to \$2,500 per ticket sold for subsequent violations. A knowing and willful pattern or practice of violation of this section shall be punishable by a civil penalty of up to \$5,000 per ticket sold in violation

**COMMENTS**

*Background.* Tickets for live entertainment events are typically purchased on primary ticket seller websites or through the secondary market. Primary ticket sellers, including Ticketmaster and AXS, work with event organizers to control ticket prices, and share revenue between the artists and the venue operators. Smaller independent venues may have contracts with larger primary ticket selling companies, but many still sell paper tickets at an on-sight box-office, or through a smaller ticket distribution platform like Eventbrite. The prices set in the primary market heavily affect the volume and value of tickets in the secondary market. Although the cost of tickets can fluctuate through dynamic pricing, tickets generally sell on the primary market

with a face value that is below their market value. The number of tickets available is, of necessity, limited to the capacity of the venue, and of course are subject to sell outs.

The secondary market is where tickets purchased on the primary market are resold. Ticket prices can be significantly higher when purchased from someone in the secondary market, especially for high-demand or sold-out concerts and sports games. They can also be sold for lower than face value, typically in situations where a person is unable to attend an event they purchased a ticket for, and is trying to resell them on short notice. Secondary market platforms not only serve as a way for consumers who are unable to use their tickets to have a relatively simple way of recouping their money and potentially making a profit by reselling them to someone else, they also are utilized by professional ticket brokers. These brokers operate as a business that purchases event tickets solely for the purpose of reselling them to maximize profit.

The platforms, for a fee, simply provide the infrastructure and technology that make up the marketplace for brokers and individuals to resell their tickets. Professional ticket brokers either enter into agreements with sports teams and promoters to have access to tickets for resale, or they compete with consumers in the primary marketplace, to purchase tickets that they intend to resell at a profit on the platforms. These secondary market platforms include StubHub, Vivid Seats, TickPicks, and SeatGeek, as well as resale platforms run by Ticketmaster and AXS.

According to a 2018 report by the United States Government Accountability Office (GAO), ticket brokers are dominating the resale marketplaces. They have a competitive advantage over individual consumers because they have the technology and resources to purchase large numbers of tickets as soon as they go on sale. Some consumer advocates, state officials, and event organizers believe that brokers unfairly use this advantage to obtain tickets from the primary market, which restricts ordinary consumers from buying tickets at face value. As a result, consumers may pay higher prices than they would if tickets were available on the primary market. In addition, some event organizers and primary ticket sellers have expressed frustration that the profits from the higher resale price are pocketed by brokers who had no role in creating or producing the event

In recent years, online ticket sales have drawn criticism by consumers and led to state and federal legislative hearings about online ticket retail practices and competition within the ticketing market. These criticisms have focused both on issues with primary ticket sellers (like Ticketmaster, which is currently the subject of a major antitrust lawsuit filed by the US Department of Justice) and with secondary ticket sellers and marketplaces (like Ticketmaster, Stubhub, and SeatGeek). This bill makes a number of changes to existing law with the goal of restricting the secondary ticket market, including the prohibition of reselling a ticket for more than the original ticket price plus 10% and a requirement that a ticket resale marketplace requires a ticket reseller to disclose the original price of the ticket on the sale listing.

### **According to the Author**

"For decades, concert tickets were sold at face value to real fans who wanted to see the artists they loved. But today, professional scalpers and bots buy up tickets in seconds and resell them at massive markups. This bill puts an end to that system and puts the concert experience back where it belongs: with fans and artists."

"Concert tickets aren't stocks to be flipped for profit. They're a chance for real fans to see the artists they love. Yet for years we've let out-of-state scalpers and speculators cut the line, buy up

tickets in bulk, and resell them at outrageous markups, shutting out fans while taking the lion's share of the money. They didn't write the songs. They didn't build the venues. They didn't clean the bathrooms. They didn't put on the show. But they're the ones cashing in. That's not fair, and it's not inevitable. California is the heart of the music industry, and we have a duty to stand with fans, artists, and venues, not speculators and scalpers. This is about restoring common sense and making sure live music is about community and culture, not price-gouging and profiteering."

### **Arguments in Support**

According to a group of supporters, including the Music Artists Coalition, the National Independent Venue Association, and others in the music industry, "Music artists invest significant creative, financial, and personal resources in bringing live performances to their fans. The ability to set the terms and conditions of ticket sales, including price, transferability, and access, is an extension of that creative and economic investment. When a reseller marks up a ticket by two, five, or 10 times its face value, the artist's pricing decision is overridden, and the economic relationship between artist and fan is hijacked by a middleman who had no role in making the event happen, nor any stake in the community they're extracting the value from. A resale cap preserves the artist's intent and keeps that relationship intact."

"For fans, the impact of uncapped resale is devastating and deeply personal. When tickets are acquired in bulk and re-listed at excessive markups, events of all sizes become financially out of reach for many Californians. A parent trying to take their child to a first concert, a young person saving up to see their favorite artist – these are the people who are priced out when the secondary market operates without limits."

### **Arguments in Opposition**

According to a group of ticket resale platforms, including SeatGeek, TickPick, and Gametime, in opposition, "When secure markets do not exist or don't have inventory because tickets are nontransferable or price caps exist, consumers turn to alternative black markets, the digital equivalents of the fraud-ridden street resales that were pervasive pre-Internet. The consumer protections we provide on our ticketing platforms do not exist on Craigslist, Facebook Marketplace, Reddit, or similar platforms, so buyers have no recourse when a seller fails to deliver or sends a fake ticket. The Taylor Swift Eras Tour provided many examples of this, as resale scams and fraud proliferated in countries where the supply of market-priced resale tickets was suppressed by price caps or other restrictions.

"Today, in federal court in New York City, Attorney General Bonta, and over 30 other State Attorneys General are litigating against Live Nation/Ticketmaster, seeking to promote competition by ending decades of monopoly behavior that has hurt fans, artists, and venues. In contrast, economists across the political spectrum agree that resale price caps such as those proposed in AB 1720 will strengthen the Ticketmaster monopoly by reducing competition in today's most competitive ticketing sector – resale."

## **FISCAL COMMENTS**

According to the Assembly Committee on Appropriations:

- 1) Possible costs (General Fund, special funds) to the Department of Justice (DOJ) of an unknown amount. By adding new requirements for ticket sellers, ticket resellers, and ticket

resale marketplaces, this bill provides additional bases for enforcement by DOJ. Actual costs will depend on whether the Attorney General pursues enforcement actions, and, if so, the level of additional staffing DOJ needs to handle the related workload. If DOJ hires staff to handle enforcement actions authorized by this bill, the department could potentially incur significant costs, possibly in the tens of thousands to low hundreds of thousands of dollars annually. However, this bill is limited to independent venues only, as defined, which significantly reduces cost exposure related to enforcement. Additionally, if DOJ does not pursue enforcement as authorized by this bill, the department would likely not incur any costs.

- 2) Ongoing cost pressures (Trial Court Trust Fund, General Fund) of an unknown but potentially significant amount to the courts in additional workload resulting from the new prohibitions provided in this bill. Actual costs will depend on the number of cases filed and the amount of court time needed to resolve each case. It generally costs approximately \$1,000 to operate a courtroom for one hour. Although courts are not funded on the basis of workload, increased pressure on the Trial Court Trust Fund may create a demand for increased funding for courts from the General Fund. The state budget provides annual General Fund backfills to the Trial Court Trust Fund to offset revenue reductions. This backfill was \$117.3 million in 2025-26.

## VOTES

### **ASM ARTS, ENTERTAINMENT, SPORTS, AND TOURISM: 6-1-2**

**YES:** Ward, Elhawary, McKinnor, Ortega, Valencia, Zbur

**NO:** Jeff Gonzalez

**ABS, ABST OR NV:** Lackey, Quirk-Silva

### **ASM PRIVACY AND CONSUMER PROTECTION: 9-4-2**

**YES:** Bauer-Kahan, Aguiar-Curry, Bryan, Irwin, Lowenthal, McKinnor, Ortega, Petrie-Norris, Ward

**NO:** Macedo, DeMaio, Hoover, Patterson

**ABS, ABST OR NV:** Wicks, Wilson

### **ASM APPROPRIATIONS: 11-3-1**

**YES:** Wicks, Aguiar-Curry, Calderon, Caloza, Fong, Mark González, Krell, Pacheco, Pellerin, Sharp-Collins, Solache

**NO:** Hoover, Dixon, Tangipa

**ABS, ABST OR NV:** Ta

## UPDATED

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CONSULTANT: Brian V. Anderson, Jr. / A.,E.,S., & T. / (916) 319-3450

FN: 0003028