

**Ford Theatres Box Office  
Summer Partnership  
Policies and Guidelines**

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## FREQUENTLY ASKED QUESTIONS

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### What ticket price should I choose for my event?

When deciding upon a ticket price, producers need to be aware of (a) the ticket buyers and their price sensitivity and (b) the event's costs and the amount of revenue (ticketing or from other sources) needed to cover these costs.

Historically, Ford event base ticket prices range from \$20 to \$45. Average attendance for a Summer event is 50%-60% capacity. Figure accordingly. **Please reference the [Ticket Pricing Guidelines and Suggestions](#) for more details before you budget ticket sales.**

\* Remember: Basic ticket pricing must be determined upon submission of your Ticket Setup form, no later than January 15nd, 2012. The only change permitted after that time is for discounts. (If you need an extension, please confirm with the Box Office Manager)

### Can I offer more than one ticket price?

The Ford recommends one base ticket price to simplify the patron's decision process and to speed up Box Office operations. If the event is General Admission seating, you may choose to offer VIP seating as a way to increase revenue. For reserved seating events, you have the option of offering 1, 2 or 3 tiered pricing. These seating maps are preset in the ticketing system and cannot be changed by producers. **Please reference the [Ticket Pricing Guidelines and Suggestions](#) for more details before you budget ticket sales.**

\*Remember, there is truly not a bad seat at the Ford and the last row of seating is only 96 feet from the stage!

### What is the Early Buyer Incentive?

Partnership shows are strongly encouraged to price their tickets with a \$5 incentive for patrons to buy early. For example, if a tickets normal price is \$25, use that as the **Advanced Regular Price** and add \$5 to make a **\$30 Regular Price** ticket the week of the show. This has proven to be an effective tool in getting patrons to commit and buy early, reducing the need to producers to give away comps. **Please reference the [Ticket Pricing Guidelines and Suggestions](#) for more details before you budget ticket sales.**

### Should I have reserved seats or general admission?

Seating depends on the nature of the event. For some types of events, such as classical music, audiences are most familiar and comfortable with reserved seating. Reserved seating is also recommended for events where close proximity to the stage is a large draw, such as cabaret or jazz shows, which may motivate patrons to buy tickets early for a great location. Any events where the audience may be motivated to dance around their seats, such as world music, should be general admission to allow for easier movement of patrons. Also, when choosing General Admission seating, you may choose to offer VIP or premium seating as a way to increase revenue. **Please reference the [Ticket Pricing Guidelines and Suggestions](#) for more details before you budget ticket sales.**

\*Remember: If you are planning to sell consignment, general admission is much easier to regulate to avoid breaking up or mismatching parties.

### When do tickets go on sale?

The Ford Season will be announced in early April. At that time, tickets go on sale through the Box Office and the Ford Theatres website. You may also pick up consignment tickets at that time.

### What are the summer Box Office hours?

During the Summer Season, the Box Office is open Tuesday through Sunday (closed Mondays). On non-performance days, the Box Office is open from 12 noon to 5 pm. On performance days, the Box Office is open from from 12 noon to 5 pm and then re-opens 2 hours before show time. The windows will remain open until 30-minutes after performance start-time. If your audience base or event type requires the Box Office to be open later than 30-minutes into the show, notify the Box Office Manager at least 2 weeks before your event to allow for scheduling adjustments.

### Where can patrons buy tickets?

- Box Office phone orders: 323.461.3673  
(payable by credit card)
- Box Office mail orders: Ford Theatres Box Office  
2580 Cahuenga Blvd. East  
Hollywood, CA 90068  
(payable by check\* or money order)
- Box Office fax orders: 323.871.5904

- Box Office window: (payable by credit card)  
(payable by cash, check\*, money order, credit card)
- Internet: [www.FordTheatres.org](http://www.FordTheatres.org)  
(payable by credit card)

\*Remember: Check payments must be received at least 10-days prior to event.

### **Does the Box Office charge a handling fee?**

- Window transactions: no handling fee
- Phone, mail or fax single-ticket orders: \$3.00 per ticket
- Internet single-ticket transaction fees vary by event, ranging from \$1.50 to \$5.50 per ticket, and are dependent on base ticket price for the event
- Group orders and season subscriptions: \$10.00 per order (flat)
- Internet group orders: \$10.00 per order (flat)

For more information on fees please reference [Ticket Printing Fees](#).

\* Remember: Please include handling fee information in all your publicity.

### **Can I have discount prices for my event?**

Yes. As a partner, there are some discounts automatically built in while others are up to you. **Please reference the [Discount Ticket Guidelines](#) for more details before you budget ticket sales.**

### **Can I add extra discounts later?**

Yes. Please notify the box office at least 10-days before you want it go on sale and there is a limit of 3 additional discount offers per show.

### **Does the Ford have a group ticket rate?**

Yes. The group discount is 10% for groups of 8 to 15 and 20% for groups of 16 or more. Producer may choose whether or not to allow this discount. To order group tickets, patrons may call the Box Office or order online through the Ford's Website. **Please reference the [Group Sales Information and Process](#) for more details.**

### **How many complimentary tickets can we get?**

There is no limit to how many comps are issued for a show. However, the Box Office will determine a limit to print in advance and prefers to print comps at will call on an "as needed" basis. **Please reference the [Complimentary Tickets Guidelines](#) for more details.**

### **Can the Box Office hold tickets for me to buy or comp later?**

It is highly recommended that producers block seats in advance of the on sale date. Upon submission of the Ticket Setup form, complete the "Producer Holds" section. Producers may not hold more than 20% of the house until four weeks prior to the event. Any additions or revisions to these holds must be in writing, preferably email. **Please reference the [Seating Holds](#) for more details.**

### **Are tickets exchangeable?**

The Box Office policy is "no exchanges or refunds". Under special circumstances, subscribers or others may exchange their tickets and this is up to the discretion of the Box Office Manager.

### **How many complimentary parking passes do I get?**

Producers receive up to 15 complimentary parking passes, which are issued by the box office. It is recommended that these be picked up at the time of your 30 day out production meeting so that you can distribute them to artists and crew in advance. Additional passes can be purchased if needed from the box office. **Please reference the [Parking Passes Information](#) for more details.**

### **What about Theatre Parties or Fundraising?**

When other organizations purchase tickets at face value and sell them at a "mark-up", it is known as a Theatre Party. The purchasers of these tickets must be notified that the ticket is marked-up and the additional funds go directly to the non-profit organization. However, at no time may complimentary tickets be sold for any reason at any price.

### **How can I take tickets from the Box Office to sell within the community?**

By consigning tickets, the producer can reach out into the community to sell hard tickets. You may also take orders for tickets you have on “producer hold” and bring those orders to the box office for processing. **Please reference the [Consignment Guidelines](#) for more details.**

\*Remember: It is very important that the box office is aware of ALL tickets you are planning to sell and that they are either printed in advance or put on hold. The box office will not guarantee seating for tickets sold without written confirmation from the box office manager.

Also, even if you did not collect money for them, you are charged the same licensing fee rate on all paid tickets including consignment. Therefore, we strongly suggest you do not hand out paid tickets as comps and collect all money upfront if possible.

### **When do I get reports on ticket sales?**

From the time tickets go on sale until your event, the Box Office will email a sales report once weekly to the person as designated on the Ticket Setup form. During the week of your event, you will receive daily updates on the sales report. Producers are responsible for tracking their own consignment sales which will be included in the gross totals reported. **Please reference the [Box Office Reports](#) section for more details and to learn how to read a box office report.**

\*Remember: If additional people need to receive this sales report, please let the Box Office Manager know as soon as possible and they will be added. The box office will not release sales numbers to anyone who is not previously authorized on the Ticket Set-up form or via producer email. If you have staffing changes which effect communication with the box office between January and the time of your show, please notify the box office in writing as soon as possible. Also, we will not except directions regarding tickets from PR Agents, only the producers authorized personell.

### **When can I come to the Box Office to claim my held seats?**

Email your request to the Box Office Manager and await a confirmation or a suggested rescheduling. Requests must be in writing and at least 24-hours in advance of pickup. Be certain to specify whether the tickets are to be complimentary or paid and at what prices.

\*Remember: We are serving over 40 different producers throughout the summer so making appointments to visit the box office will prevent any delays in your personalized service. Also, please do not expect ticket-sellers to assist with complimentary or consigned ticket transactions. Address all requests to Box Office Managers only.

### **Can artists call directly to the Box Office to order their comp tickets?**

No. Complimentary ticket requests will be authorized only when submitted by the event producer. All comp ticket requests must appear in an excel list prior to the distribution of complimentary tickets. This excel list is to be alphabetized by last name and maintained by the producer. A finalized comp list must be provided to the Box Office Manager 48 hours prior to the event. Last-minute comp requests may be accommodated but cannot be guaranteed. **Please reference the [Will Call Policies](#).**

### **Can I arrange for CODs at the window?**

All orders must be paid in full in order to reserve tickets; the Box Office does not hold CODs in will-call. If you anticipate this potential for unpaid consigned tickets, plan on having a representative come to the box office for will call. **Please reference the [Will Call Policies](#).**

### **Can I leave tickets at will call?**

You may leave tickets at will-call for the Box Office staff to distribute. Please place them in the small envelopes (approximately 3”x6.5”) and legibly print the last name first, then first name. The Box Office is not liable for anything placed in the ticket envelopes, so please only include the Ford tickets for your event. If your will-call requires special treatment (such as pending requests for donations or unique ticket distribution), a representative is required to be in the box office or be reachable by phone. The Box Office will not collect payments or donations from patrons on your behalf.

\*Remember: Your performers will not be available by cell phone or near the front gates during the two hours prior to curtain when guests are arriving. For this reason, please ask all crew, performers, volunteers and anyone else associated with the production (including producers!) to leave their guests tickets at will call with the guests name on them.

**Please reference the [Will Call Policies](#).**

### **Can a representative of the producer be in the Box Office at show time?**

The Box Office staff is trained to deal with ticketing and patrons and abides by the strict Ford policies for will-call and comp lists. If, due to the nature of the audience, language preferences, or VIP/ Press need special handling, it may be

necessary for a representative to be in the Box Office, they must arrive at least two-hours prior to curtain. The producer must authorize this representative to clarify comp requests and will-call tickets and this representative must not distract the Box Office employees or hinder their ability to perform their work tasks. The Box Office Manager should be notified at least 48 hours in advance if an event representative will be in the Box Office at show time. **Please reference the [Will Call Policies](#).**

### **What happens if tickets are lost?**

If tickets are distributed before your event, please track all consigned and complimentary tickets in excel format with names and seat locations (or number of tickets for general admission). If necessary, we will issue replacement slips for the exact same seats to be left in will-call for day-of-show pickup; upon issuance, the original tickets are no longer considered valid and anyone attempting to use an invalid ticket may be denied entry or ejected from the theatre. We cannot issue replacement tickets without the tracked ticket distribution list.

### **My show isn't selling. How can I paper the house?**

\*Remember: Our communications department is here to help! They may have ideas on how to generate last minute sales. Before you decide to paper, please contact both communications and the Box Office Manager.

Please consider that ticketing trends at the Ford and across the nation are showing a greater tendency towards last-minute buying. Review your weekly sales reports for an accurate status of ticket sales for your event. Should you decide to paper, determine how great of scale you would like to paper at least 2-3 weeks before your show the house and we will contact non-profit organizations or papering services. The Ford Theatre Foundation outreach program may assist by bringing youth and community centers to the event. Outside of these established contacts, the Box Office will not paper the house on your behalf. Papering must be authorized by the box office manager so that we can confirm seats and numbers.

### **Can I use "Half-Price" websites to help my sales?**

The Ford has seen success with Goldstar Events, LA Stage Alliance's Web Tix and Stubdog. If you would like to work with a different company, you must discuss this with the Box Office Manager in advance. The producer is to be in direct contact with and will receive the payment check from these companies and the Box Office will consider these as consigned tickets. If you decide to offer tickets through any secondary ticket agency, it is necessary to alert the Box Office Manager the number of tickets being offered and ticket price(s). You must notify the Box Office Manager of any changes to the number or price of the tickets being offered. Please discuss with the secondary ticket agencies and the Ford Marketing department strategies for best utilizing this resource without cannibalizing upon full-price ticket sales. **Please reference the [Discount Ticket Guidelines](#) for more details**

### **Can I use wristbands or backstage passes instead of tickets?**

Every person must have a ticket in hand to enter the amphitheatre. With the exception of performers, technical crews and your immediate production staff, no one is authorized to enter the grounds of the facility without a ticket. Backstage passes will not permit admission into the seating area of the amphitheatre but may grant admission into other areas of the theatre, such as the artists' entrance or backstage, as agreed by the event producer and the Ford House Management and Production. A list of the individuals who will be allowed backstage must be provided prior to the performance day. If your staff and artists need to get into the house for any reason, please issue them comp tickets.

### **Can I get a list of all the patrons who bought tickets for my show?**

Contact the Box Office Manager by email anytime after your show is over to be provided an excel list of your patrons. We also recommend that you track your consignment sales very carefully and add those names to your database. Producers who sell over 20% of tickets through consignment are asked to share that patron data with communications. **Please reference [Patron Data Policies](#) for more information.**

### **Who should I contact if I have more questions?**

Box Office Manager & Group Sales  
Eve Childs Çakar  
[echilds@arts.lacounty.gov](mailto:echilds@arts.lacounty.gov)  
323.769.2147

Assistant Box Office Manager  
Shawn Hunter  
[shunter@arts.lacounty.gov](mailto:shunter@arts.lacounty.gov)  
323.856.5788

# TICKET PRICING GUIDELINES AND SUGGESTIONS

## What ticket price should I choose for my event?

Many factors are involved in determining the most effective ticket pricing for an event. Producers need to be aware of the target ticket buyers and their price sensitivity, the pricing of similar events in the marketplace, the marketing strategy being used (including any discounting), the event's costs and the amount of revenue (from ticketing or other sources) needed to cover those costs. Historically, typical Ford Partnership Program event prices have been very reasonable as compared to other venues in the region. Average ticket prices for Partnership Program events are \$20-\$30. Average attendance for summer events is 50%-60% of capacity.

### Recent Price Ranges at Ford:

Genre	Adult Ticket Price Range	Highest Price Offered (VIP)	GA or Res
Jazz and Live Pop Music Festivals	\$25-\$40	\$100	GA
World Music and Dance	\$20-\$45	\$95	GA
Comedy and Poetry Competitions	\$10-\$25	\$50	GA
Dance - Modern and Ballet	\$20-\$45	\$100	GA
Musical Theatre and Cabaret	\$35-\$75	\$85	Res
Classical and Choral Music	\$25-\$60	\$100	Res

## Other Points to Consider

- Rounded Prices- Whole number pricing (such as \$23.00 vs. \$22.50) is easier to convey in promotional materials and speeds up day-of-event Box Office operations.
- When using multi-tiered reserved seating, please keep the price differential between sections reasonable. Often, a patron is discouraged from buying a seat that is \$15 or \$20 less because they think that seat will have a less than desirable view.
- Try to keep ticket prices as low as possible for the general public. Use a VIP option for those who can afford it to increase revenue. BUT, carefully consider benefits and cost effectiveness before offering VIP ticket packages.
- Discount Tickets- will affect your bottom line but are highly effective audience draws. Please reference the Discount Ticket Guidelines for more details.
- Handling Fees- Transaction fees are charged for phone, mail, fax and internet orders to patrons.
- Theatre Parties- As a fundraiser, organizations may buy tickets at face-value and sell them at a "mark-up." Referred to as a Theatre Party, the purchasers must be aware that the marked-up funds go directly to the organization or for the receipt of some incentive.
- Consignment Tickets- Producers may take full-priced tickets from the Box Office to sell within the community or to individuals who are close to the producing organization. Please reference the Consignment Guidelines for more details.
- "Half-Price" Ticket Websites- Discount ticket agencies can generate interest in an event to spur additional sales, but need to be used judiciously to avoid cannibalizing full-price ticket sales.

## Choosing Reserved vs. General Admission (non-assigned) Seating

In considering which type of seating you will use, the best choice often depends on the nature of your event. For instance, classical music audiences tend to prefer and expect assigned seating. Also, reserved seating is preferable for any event where sitting up close to a performer is a draw, such as cabaret or jazz shows. In such cases, reserved seating spurs patrons to buy tickets early in order to get the best seat location. Reserved seating also allows for scaling the house with multiple ticket prices, which can simplify late seating for shows that are sold out and accommodate for VIPs.

Many world music events, especially those that are expected to have an audience dancing, should be general admission. If you are planning to sell a sizeable number of tickets on consignment, general admission is easier because you won't have to worry about keeping track of specific seats for groups of people needing seats all together. For events that are not sold out, general admission simplifies late seating and can reduce distractions caused by seating of late arrivals. It also rewards people for arriving early and creates an incentive for people to do so. If you do choose general admission seating, but want to reserve seats for a limited number of your special guests, you may arrange this in advance through the Bill Berry or House Management.

## Early Buyer Incentive

**EARLY BUYER INCENTIVE PRICING:** In Summer 2009, the Ford Amphitheatre introduced a marketing pricing strategy to motivate advance ticket sales. Ford Partners will be offering adult tickets at a \$5.00 discount (Advanced Regular) until one-week prior to the performance. The week of the performance, adult tickets will increase to the \$5.00 higher (Regular) rate. All discounts will be calculated based off the Early Buyer Incentive price; please take this pricing into consideration when budgeting and determining appropriate ticket prices for your event.

## SEATING HOLDS

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It is strongly advised that producers review and set their hold upon submission of the ticket set up form and well before tickets go on sale to the public. The box office managers are happy to make recommendations if you are unsure of how many to hold without hurting sales. Please see the [Ford Map & Tiered Seating breakdown](#) online in the Artist's Workbook for more details and visual aids.

### **Press and Theatre Holds for Reserved seating events:**

#### **20 PRESS HOLDS**

#### **For Bluegrass/Jazz/Cabaret/Theatre/World Events:**

CC 101-102, CC 107-108, CC 2-4, CC 1-3  
DD 101-102, DD 107-108, DD 2-4, DD 1-3  
EE 2-4, EE 1-3

#### **For Classical Music Events:**

GG 101-102, GG 1-3  
HH 101-102, HH 109-110, HH 2-4, HH 1-3  
JJ 101-102, JJ 109-110, JJ 2-4, JJ 1-3

#### **For Dance Events:**

EE 101-102, EE 2-4, EE 1-3  
FF 1-3, HH 101-102, JJ 101-102,  
A 1-3, A 101-102  
B 1-3, C 1-3

### **32 FORD THEATRE HOLDS**

#### **For All Events:**

EE 107-108  
FF 106-109, FF 2-4  
GG 108-109, GG 2-4  
B 101-104, C 101-104  
D 1-7, E 1-7  
H 110-113

Please note: the box office reserves the right to change these as needed to best accommodate patrons and press.

Please contact the Marketing Department if you are unsure of your event type.

## Complimentary Tickets Guidelines

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The Ford Theatres, as a program of the Los Angeles County Arts Commission, holds 32 seats for each performance and the press department holds 20 press seats. **Please see [Seating Holds](#) for more details.**

There is no limit to the number of complimentary tickets issued for producers but producers may only hold and print in advance 20% of the house until 4 weeks before your show.

Please let the Box Office Manager know at least 24-hours in advance to pickup complimentary tickets. All tickets will be coded complimentary and are not to be sold for any reason.

As an act of goodwill and promotion, the Box Office offers a limited number of complimentary tickets to charities for silent auctions and benefits. Complimentary tickets may also be offered to interns who participate in the Los Angeles County Arts Internship and OGP programs. All final reports will indicate the number and type of comps issued.

Additional complimentary tickets may be issued to fill or paper the house as the event date nears. If you submit a comp list which exceeds available seating, tickets for all cannot be guaranteed however, approximately 10-20% of comps do not show up.

If you would like to participate in the Ford's Community Outreach Program and provide complimentary tickets to participating youth and community centers, please contact Tram Le at [tle@arts.lacounty.gov](mailto:tle@arts.lacounty.gov).

For reserved seating events, please review the Ford Amphitheatre seating chart and the Press and Theatre Holds listed above. When choosing Producer Holds, remember to leave premium seating available to sell in advance through the box office and online.

For general admission events, please list the total number of seats for Producer Holds.

# DISCOUNT TICKET GUIDELINES

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Event producers should be aware that ticket discounting represents a trade-off between decreasing the amount received per ticket and possibly increasing the number of tickets sold. It can be an important element of an event's total marketing mix if properly used.

The Ford Amphitheatre offers a number of discount options:

## **Season Subscriber Discount**

For all shows that are part of the Ford's subscription program, orders for three or more events receive 20% off each adult ticket. This discount applies to all evening performances within the Summer Partnership Program.

## **Student Discount**

Students of all ages (with a valid full-time student ID) can purchase their ticket at the discounted price of \$12.00. Producers can choose whether or not to allow this discount but it is strongly recommended. You may also choose to offer 20% off for students.

## **Children's Discount**

The Ford offers \$12.00 tickets for children ages 12-years and younger. Producers can choose whether or not to allow this discount but it is strongly recommended. \*Remember, with each child usually comes one or two adults!

(Note: Every person, no matter the age, must purchase a ticket to be admitted into the theatre, with the exception of babies under 2 years old sitting on laps.)

## **Group Discount Structure**

The Box Office can provide two variations of group discounts:

Traditional groups sales are for large groups when purchased in a single transaction. Groups of 8 to 15 patrons receive a 10% discount, while groups of 16 or more receive 20% savings. Student and children's tickets do not receive additional discounts, but may count toward the number of tickets required for group eligibility.

**Membership Discounts** can also be arranged on a case by case basis. Producers that would like a particular association (i.e., BASC, Cabaret West, etc.) or organization's members to receive a 20% discount should indicate this on the Ticket Setup form.

\*Remember: Producers who are interested in utilizing this Group Discount Structure are required to schedule an early meeting with the Box Office Manager, Eve Childs Çakar to create a cooperative strategy for maximizing group sales benefits.

## **Other Discounts:**

There is a limit of three additional discounts per performance. These discounts are based off the Early Buyer price and will not change the week of show but they can have an expiration date if you would prefer. They can be "buy one get one free", \$5 off, 10% or 20% off or some other amount decided by the producer.

Please note: Any discounts must be cleared through the Box Office Manager at least 10-days in advance. Producers must provide written notice to the Box Office in order to add or change a discount to a ticketed event.

## **"Coupon Codes" online and by phone:**

Any of the membership or "other" discounts mentioned above can be available online and by phone through the use of "Coupon Codes". Producers are encouraged to assign code words to facilitate the discount process. Please ask the box office manager about source tracking limitations.

# Consignment Guidelines

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## Benefits of Consignment

Event producers may consign tickets for their event from the Box Office. Consigned tickets provide the producer with a hard-stock inventory from which they can perform their own direct sales. Typical uses include direct sales to the producing organization's own members or special constituencies with which the organization has close relationships. Consigned tickets also provide for special "in-the-community" sales activities, events or vendors.

Tickets may also be consigned to sell through secondary ticket agencies, such as Goldstar Events or LA Stage Alliance's Web Tix. If you are interested in utilizing the services of a different secondary agency, please notify the Box Office Manager in advance to ensure cooperation with our ticketing system and policies. These secondary ticket agencies provide a unique marketing tool by reaching out specifically to internet users. Please be in communications with these agencies as well as the Ford Marketing department to strategize how to best maximize the benefits of this inexpensive, or sometimes free, marketing service. With these types of consigned tickets, the Box Office will be provided a will-call list and patrons will pick up their tickets from the Ford Box Office the day of the show.

## Consignment Ticket Guidelines

Consignment tickets may be picked up by the producer or a designated representative if the Box Office Manager is notified in advance. The person who picks up the tickets is required to sign a Consignment Tracking form as agreement of ticket issuance and compliance to record, to the best of their ability, all consignment sales.

Consignment tickets are only issued in batches of 100. Unsold tickets can be returned to the box office the day of the show for window sales. Only original tickets may be returned and resold.

Consignment tickets are issued at the regular full price for each seat. Children and student discounted tickets are now also available to consign but should only be sold to students with valid ID or children under 12. Please advise all patrons the front gate may ask to see an ID.

The value of all consignment tickets issued is calculated into an event's gross box office proceeds (e.g., for the purpose of calculating licensing fees). This occurs regardless of whether or not the event producer actually sold the tickets they consigned. For this reason, it is in a producer's own self-interest to only consign as many tickets as they are certain they can sell and NEVER issue paid tickets as comps.

Producers may receive an allotment of up to 100 consigned tickets once licensing agreements are signed, deposits paid and the event becomes available for sale through the Ford Box Office.

To receive additional consignment tickets, one of the following conditions must be met:

The producer has provided an additional deposit (or deposits) to the County equal to the value of any previously consigned tickets; or The sum of any deposits provided to the County by the producer (i.e., facility Licensee) for the event plus any ticket revenues being held by the County related to the event must equal or exceed all of the producer's anticipated expenses for use of the facility. Upon meeting one or both of these conditions, producers may consign additional tickets beyond the first 100.

## Consignment Ticket Request

Requests for consignment tickets must include the total number of tickets and, for reserved seating events, seat locations or pricing tier breakdowns.

If you are also picking up complimentary tickets, please clearly state which tickets are to be consigned and which are complimentary. Requests must be made in writing to the Box Office Manager at least 24-hours prior to pickup (please note Box Office hours and show times and plan accordingly). Requests will receive an email response of confirmation or suggested rescheduling. The Box Office will not process ticket request fulfillment for unexpected drop-ins.

## Consignment and Comp Printing Fees

The first 200 tickets printed for consignment and or complimentary use are free to the producers. Any additional tickets printed for consignment or complimentary use will be subject to a \$.50 per ticket printing fee.

## Tracking Consigned Tickets

Event producers are solely responsible for the sale and distribution of the tickets, as well as any monies thereby collected. Lost or stolen consignment tickets will be considered sold tickets; replacement tickets may be issued for lost tickets only if ticket distribution has been properly tracked and patron confirmation is available. We require you to track all tickets including patron name, zip code, and email or phone number along with number of tickets.

In the case of an event cancellation, patrons seeking refunds or exchanges for consignment tickets will be directed to the event producer. The Ford Box Office cannot provide refunds on consigned tickets. For this reason, it is required that event producers keep records of their consignment ticket patrons.

The ticket distribution record must include both consigned and complimentary tickets (if distributed in advance). This tracking method will assist in the event of lost tickets, house issues and settlement. This excel-formatted record should list names, seat locations (or number of tickets for general admission), comp or consigned method and a phone number or email for each patron (for confirmation or assistance only).

<b>Last name</b>	<b>First name</b>	<b># if Tix</b>	<b>Comp/Paid</b>	<b>Locations</b>	<b>Notes</b>	<b>ZIP CODE</b>	<b>Phone or email</b>
Chavez	Lito	2	Paid-consigned	General	church	90210	619.339.7401
Smith	John	3	Comp	R 101,102	Friend of Sue	90068	<a href="mailto:John.smith@gmail.com">John.smith@gmail.com</a>

## Ticket Printing Fees & Sample Tickets

### Charged to patron:

- Window transactions: no handling fee
- Phone, mail or fax single-ticket orders: \$3.00 per ticket
- Internet single-ticket transaction fees vary by event, ranging from \$1.50 to \$5.50 per ticket, and are dependent on base ticket price for the event
- Group orders and season subscriptions: \$10.00 per order (flat)
- Internet group orders: \$10.00 per order (flat)

\*Remember: Please include handling fee information in all publicity.

### Charged to producers:

- There is no charge to producers for tickets purchased through our box office by patrons.
- Summer partners will not be charged for the first 200 tickets printed for consignment and comps.
- There is a \$.50/ per ticket fee for all consignment and complimentary tickets (combined) beyond the first 200.
- This fee is also applied to reprints and is not refunded when tickets are returned.
- Producers may choose to add a small handling fee to their consignment sales price to offset the printing fee.

Every Patron entering Ford Gates must be issued a ticket from the Ford Box Office.

Please confirm all ticket text including time, date, name of company, show etc, before we print any tickets!  
You will be charged for any necessary reprints.

Ticket Sample:

<b>Ford Theatres</b>		2580 Cahuenga Blvd. East Hollywood, CA 90068	<b>Ford Theatres</b>
DOOR SEAT	000585 F002	<b>City Ballet of Los Angeles</b> <b>Peter and the Wolf Jump Cool</b> Artistic Dir. Robyn Gardenhire	DOOR SEAT
GENERAL	CTY_COMP \$ 0.00	Sat Jun 06, 2009 8:30 PM \$ 0.00 <small>CTY_COMP</small>	GENERAL 000585
www.FordTheatres.org 323-461-3673		No refunds or exchanges	www.FordTheatres.org

  

<b>Ford Theatres</b>		2580 Cahuenga Blvd. East Hollywood, CA 90068	<b>Ford Theatres</b>
DOOR SEAT	F002	<b>L.A. Jewish Symphony celebrates</b> <b>L'Chayim! (To Life!)</b> Eastern European Music/Culture	DOOR SEAT
A J 27	STUDENT \$12.00	Sun Aug 09, 2009 7:30 PM \$12.00 <small>STUDENT</small>	A J 27
www.FordTheatres.org 323-461-3673		No refunds or exchanges	www.FordTheatres.org

# GROUP SALES INFORMATION AND PROCESS

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## Group Sales Guidelines

Although the Ford does not act as your personal sales agent, we can provide assistance through our group sales program.

### (1) Emailing to producer's database:

If you have a database with complete contact information for group sales prospects we can do a targeted email blast to those prospects. It will promote discounts for groups of 8 or more people.

- Database must be in an excel spreadsheet (sample provided online)
- DatabasPe must have correct contact name, company or organization, contact phone and email
- Additionally, it is useful to have full address, city, state and zip information so that direct mailings can be made as needed

### (2) Building up new prospects

In addition to groups who have previously attended your shows, you will be asked to provide contacts for prospective groups that may be interested in your upcoming show. This is a collaborative process between your organization and the Group Sales Coordinator.

**DEADLINE: All group leads must be received 60 days PRIOR to your event.**

**Ford group sales contact: Eve Childs Çakar, 323-769-2147, [echilds@arts.lacounty.gov](mailto:echilds@arts.lacounty.gov)**

## Group Sales Process:

Step 1- Meet with Eve just after your Box Office initial meeting in January.

Step 2- Brainstorm with your entire team.

- Think about who is performing and producing and what groups they may be involved with including leadership, professional, social, educational, volunteer or religious networks.
- Do your board members, staff, and key volunteers have connections in the community or to organizations that might be interested in bringing a group?
- Who do you know that can reach out to a younger crowd?
- Who do you know that can reach out to an older crowd?
- Do you work with or provide services to groups during the year such as senior homes or children's groups?
- Are there any other large institutions such as museums or service organizations who might like to offer a discount to their membership?

*TIP: Try to have a familiar person make the initial solicitation on behalf of your production at the Ford.*

Step 3- Research

- Research local groups above and try find a direct contact and connection to them.
- Try to collect contact information for who is in charge of programming, events or who will be the chosen group leader.
- Provide all of this information to the Ford Box Office in an excel spreadsheet.
- If you find it appropriate, write a brief and individualized pitch for special group or community that will fit with your regular description. For example, one sentence geared towards the LGBT community and one to the Jazz Music Lovers Association.

Step 4- Pass it on

- Try not to become bogged down in the details of making a deal or getting a group to your show. Pass information along to the sales coordinator.
- Continue to send prospective group contacts to Eve throughout the summer.
- Let us know in advance if you have special requests for VIPs or certain groups.

## PARKING PASSES INFORMATION

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### **Complimentary Passes**

Each producer may receive up to 15 complimentary parking passes per performance. It is recommended that you pick them up at the 30-day-out production meeting from the box office.

### **Partnership Parking Information**

If you need additional passes (beyond the 15 complimentary), they can be purchased in advance from the Box Office or day-of-show from the Parking Attendants, beginning four-hours before the event.

Parking passes for Partnership Shows are **\$5.00**.

### **Rental (leased) Event Parking Information**

Rental Event parking is sold in advance through the Box Office and sold day-of-show by the on-site Parking Attendants beginning four-hours prior to the event.

Parking passes for Rental Events are **\$10.00**.

### **Note:**

If you are purchasing more than five parking passes, please notify the Box Office at least 24 hours in advance of pickup to provide ample time for printing the passes.



## PATRON DATA POLICIES

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You may request an Excel list of all patron data collected by the Ford box office from ticket sales. If you sell more than 20% of the total tickets distributed on consignment, please provide the Ford Box Office with complete patron data of all consigned tickets.

## WILL CALL POLICIES

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A finalized comp list must be provided to the Box Office Manager 48 hours prior to the event. Last-minute comp requests may be accommodated but cannot be guaranteed.

You may leave tickets at will-call for the Box Office staff to distribute. Please place them in the supplied Ford ticket envelopes (request from the Box Office if needed) and legibly print the last name first, then first name.

All patrons, regardless of the circumstances, are asked to show a photo ID to pick up tickets.

There are no longer additional tables set up for Producer Will Call, VIP or Press outside the front gates. All ticket pickups can be accommodated inside the ticket windows. Ford Will Call and Sales will also take place at the window. This facilitates communication and simplifies arrival for our patrons.

The Box Office is not liable for anything placed in the ticket envelopes, so please only include the Ford tickets for your event.

\*All orders must be paid in full in order to reserve tickets. The Box Office does not hold CODs in will-call. If you anticipate this potential for unpaid consigned tickets, plan on having a representative come to the box office for will call.

\*If your will-call requires special treatment (such as pending requests for donations or unique ticket distribution), a representative is required to be in the box office. The Box Office will not collect payments or donations from patrons on your behalf.

\* If the majority of your audience prefers to conduct business in their native language, we recommend and encourage having a bilingual representative working either as a greeter out front of the gates or at will call.

\*If, due to the nature of the audience, language preferences, or VIP/ Press need special handling, it may be necessary for a representative to be in the Box Office, they must arrive at least two-hours prior to curtain. The producer must authorize this representative to clarify comp requests and will-call tickets and this representative must not distract the Box Office employees or hinder their ability to perform their work tasks. The Box Office Manager should be notified at least 48 hours in advance if an event representative will be in the Box Office at show time.

Complimentary ticket requests will be authorized only when submitted by the event producer. All comp ticket requests must appear in an excel list prior to the distribution of complimentary tickets. This excel list is to be alphabetized by last name and maintained by the producer. Please be sure to include the name of the guest picking up rather than the artist who requested them.

\*Remember: Your performers will not be available by cell phone or near the front gates during the two hours prior to curtain when guests are arriving. For this reason, please ask all crew, performers, volunteers and anyone else associated with the production (including producers!) to leave their guests tickets at will call with the guests name on them.

## CONTACT THE BOX OFFICE

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**Ford Producers Only:**

Box Office Manager & Group Sales

Eve Childs Çakar

[echilds@arts.lacounty.gov](mailto:echilds@arts.lacounty.gov)

323.769.2147

Assistant Box Office Manager

Shawn Hunter

[shunter@arts.lacounty.gov](mailto:shunter@arts.lacounty.gov)

323.856.5788

The manager on duty  
can always be reached  
at [boxoffice@arts.lacounty.gov](mailto:boxoffice@arts.lacounty.gov)  
if not by phone.

**For Patrons:**

Box Office Mainline: 323.461.3673

Group Sales: 323.769.2147

Online: [www.fordtheatres.org](http://www.fordtheatres.org)

Email: [boxoffice@arts.lacounty.gov](mailto:boxoffice@arts.lacounty.gov)