

Policies Regarding Complimentary Tickets for Sudbury Savoyards Productions

RATIFIED by the Sudbury Savoyard Board of Trustees on August 9, 2006

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The Sudbury Savoyards have a practice of offering complimentary tickets (“comps”) to Savoyard events where tickets are sold. Such tickets are to be offered at the discretion of the Board-appointed Producer of each such event, subject to the goals, guidelines, and mechanisms noted in this Policy.

Goals:

The Goals of this policy are to recognize special contributions to the effort of a particular show and to draw attention to the show or the Company, as for publicity or to aid in recruiting of potential staff.

Guidelines:

These guidelines should be interpreted to cover any ticketed Savoyard production: the annual G&S show, the Summer Show, any Savoy Club show, and any special show (Places Please, for example). Clearly each ticketed show has its own particular concerns to which each of these guidelines may or may not apply. If ambiguities arise, note that these are only guidelines, and interpretation in context by the Producer, with possible consultation with the Board, is the expected resolution.

A show’s Producer has the authority to dispense and allocate complimentary tickets as part of the budgetary responsibility for the show. The Board may choose to direct the Producer to supply tickets under this policy for reasons not directly related to that show.

1. For our G&S shows, the Savoyards have a history of providing comps to orchestra members in recompense for their unique position in the show. The Producer and the Music Director, Conductor, or Orchestra Manager should cooperate in allocating tickets to each orchestra member (typically one ticket or two) based on each musician’s continuity in the show and other factors the Producer and Director may deem applicable.
2. Comps are transferable at the discretion of their intended recipient. For example, an orchestra member normally has no need of a comp for his or her own use; the musician would typically pass along such a ticket to a spouse, other family member, or a friend. Similarly, comps provided to advertisers might be used by the advertiser for his or her employees, friends, or other associates. While it would be regrettable if a potential reviewer just passed along tickets to a neighbor, and no review ensued, we must risk that contingency.
3. The Stage Director and the Music Director should be allocated a small number of tickets for their personal re-assignment, typically in consideration for help from individuals with no assigned responsibility in the show, for example a fight arranger or drill coordinator, or perhaps for their own use by family or friends. Assistant Directors are covered in the “Other Production Staff” category below.
4. Other Production Staff and department heads should be admitted to all performances without the need for tickets, whether they have responsibilities during the run of the show or not. For purposes of this Policy, “Other Production Staff” includes Assistant Directors, production staff whose work occurs outside the run of the show (such as Playbill Editor, Graphic Designer, and Publicity Chief). Many of these people may, of course, actually *have* responsibilities during the run, especially those who wear multiple hats. This guideline is intended to ensure that the Producer has the ability to reward people who have contributed to the show with the courtesy to see the fruits of their labors without complicating the Mechanisms. Note that it also limits this benefit to those individuals specifically, as opposed to the awarding of comp tickets, which can be transferred to others. See details in “Mechanisms,” below.
5. The Producer should endeavor to supply potential reviewers from desirable media outlets with tickets (typically one pair per reviewer or outlet). Ideally these tickets should be used at early

performances so the review can be published or broadcast before our show closes, but that may not be under our control.

6. The Producer, in consultation with the Stage Director and the Board, will determine if the production should be considered for an EACT DASH Award (or any similar competitive review). If yes, the Producer will issue comps as required by the adjudicating group(s).
7. The Producer, in consultation with the Board, should decide whether comps are made available to playbill advertisers as part of their ad purchase.
8. The Producer should consider whether and how to distribute comps as part of show publicity. One example might be to provide comps to local radio stations as on-air prizes, or to other non-profit groups as raffle prizes or auction items.
9. The Producer, in consultation with the Board, should determine what comps should be offered to any staff members of a rented performance facility who are important to our use of such a facility.
10. Categories of recipients the Board may designate to the Producer may include newly inducted Yeoman of Regard honorees and their guests and prospective Directors and other senior staff the Board may wish to recruit, to introduce them to our productions.

Mechanisms:

1. For the past few years we have offered open ticketing at the G&S show; we have always offered open seating (general admission) at all our shows. As long as we can maintain open seating, even if we need to restrict paid tickets to specific performances, we should be able to distribute comps as open seating and open tickets, good for any show. The number of comps overall should allow for that level of flexibility. Should we need to change the policy so that comps need to be exchanged for per show, per seat tickets, these mechanisms may need significant changes.
2. **We must have a way to track comps so that we can tell that they have been used, and (to some level) how they are used.** For example, we would want to know if comps given for prizes, publicity, playbill use, reviewers, or prospective directors were used, so we can figure out if these allocations were fruitful.
3. This means that comps need to be marked, and recovered and sorted upon redemption at the house (or when exchanged for specific tickets, if required).
4. Comps should be indexed anonymously from the user's point of view, that is, not labeled as "orchestra comp," "prize comp," "facility staff comp," and so forth, but with some serial number that won't make the user feel spied upon or, if the comp is a pass-along, that won't make the end user feel like he is identified as a misappropriator.
5. Such serialization puts a burden on the Producer, but it's only bookkeeping.
6. House staff should mark the retained section of each comp ticket with the performance at which it was used. (They can be collected at each performance and marked after the fact, but it is important that they be collected and saved for analysis.)
7. Production staff who are to be admitted without tickets should be identified to the House Manager, or those people should be admitted to the performance backstage, as staff. The Producer and House Manager will need to agree on a mechanism to enable this. This class of free attendance need not be tracked.

[end]