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Bowery Presents: South (Internship Report)

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Bowery Presents: South

An Internship Report

Submitted to the Graduate Faculty of the University of New Orleans
in partial fulfillment of the requirements for the degree of

Master of Arts
in
Arts Administration

By

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B.S. Marketing, Mississippi State University, 2012

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Abstract

This internship report documents the for-profit concert promoter, Bowery Presents: South (Bowery South) and its New Orleans office. An overview of Bowery South and the duties and responsibilities of the internship, performed from January 2015 to June 2015, are detailed within this report. The report also provides an analysis of the company's strengths, weaknesses, opportunities, and threats (S.W.O.T.), an examination of best practices in the concert promoting industry, and recommendations for the company based on the intern's observations.

Chapter 1: Introduction

During the spring of 2015, I was an intern in the New Orleans office of Bowery Presents: South (Bowery South), a regional for-profit concert promoter. Since my freshman year at Mississippi State University, I have been involved with various concert and festival organizations, working in all aspects of concert production. From hanging scrim and cleaning a venue to preparing accommodations for Sugarland at a college stadium, my resumé is filled with a range of production experience. However, within those years, working for a promoter had somehow escaped my grasp until now. This report details my internship with Bowery South's New Orleans office and in particular, its partnership with the Civic Theatre.

The music industry and its elaborate vernacular often elude people and the distinction between promoters, presenters, and producers can be cumbersome. To help further the understanding of my report, I will provide a summary of what Bowery South does as a concert promoter. In *This Business of Concert Promotion and Touring*, Rich Barnet, Jake Berry, and Ray D. Waddell, state "the basic concept of concert promotion is the promoter pays the act, usually through an agent, an agreed-upon sum to perform on a given date at given venue." As the title indicates, the promoter is then responsible for promoting the show. In New Orleans, Bowery South's partnership with the Civic Theatre takes the concert promoter role another step by also being responsible for venue operations. As the report continues, I will further explain more detailed aspects of concert promoting.

Starting with a look at Bowery South's organizational profile and a description of my duties as an intern, I will evaluate the strengths, weaknesses, opportunities, and threats to the company, look into best practices in the concert promoting industry, and provide

comparisons with the operations of a local competitor. I will then offer my recommendations and conclude this report.

Chapter 2: Organizational Profile

Bowery Presents: South (Bowery South) is a for-profit company and a branch of the New York City-based independent promotion company Bowery Presents. The company's mission is "to bring the best bands to the best venues and to provide a great concert experience for fans and artists, along with reasonable ticket prices." It centers on programming events in the venues it owns and operates and works with a vast array of some of the most talented artists.¹

In May of 2013, it was announced that Bowery Presents would be expanding into the South, establishing regional headquarters in Atlanta, Georgia. It was also revealed that the company would begin to operate venues in Birmingham, Alabama and New Orleans, Louisiana. Quickly following the set-up of operations in Atlanta, it was announced that the company would be partnering with the Civic Theatre in New Orleans under the limited liability company YYR Events. At this time, Bowery South also became a part owner of the theatre alongside Bryan Bailey and Brian Gibbs, two local New Orleans developers.

Although my report focuses on this partnership with the Civic Theatre, it is also important to note the partnership Bowery South has created with Gasa Gasa, a smaller venue located on the Freret Street Corridor. This relationship has become a vital component of Bowery South and is constantly growing. Other venues that have hosted Bowery South events in New Orleans are the Saenger Theatre and One Eyed Jacks.

At the time of my internship, there were six full-time employees under the Bowery South umbrella with five in Atlanta and one in New Orleans:

- Tim Sweetwood: Head Talent Buyer

¹ http://www.brooklynvegan.com/archives/2013/07/bowery_presents_8.html

- Patrick Hill: Talent Buyer
- Pat O'Brien: Marketing Director
- Chris Akavi: Booking Assistant
- Zak Jordan: Atlanta Show Representative
- Carmen Negrelli: New Orleans Show Representative²

This model enables the company to operate efficiently while minimizing overhead.

Although Bowery South has only been in operation for two years, the combined experience of the staff reaches almost 35 years. Both Tim Sweetwood and Patrick Hill have been in concert promotion in Atlanta for over a decade.³ As talent buyers, their job is to negotiate with artists' booking agents in order to book the artists for the various venues owned and operated by Bowery South. With a prepared budget in mind, Bowery South begins this process by negotiating with an artist's agent on the fee structure or "deal", which is the method for paying the acts.

Although there are numerous deal structures that can take place between a promoter and agent, the primary deal structure Bowery South uses is the guarantee versus percentage deal or "versus deal." This deal pays the artist either a minimum guaranteed payment ("guarantee") or an agreed upon percentage of net show receipts, whichever is larger. As Appendix A shows, the key elements of computing the percentage of net show receipts are:

- Net Ticket Sales: total ticket sales minus sales tax and a restoration fee

² * Since my internship, Tim Sweetwood and Carmen Negrelli have left Bowery South. Patrick Hill is the sole talent buyer and Kayla Green is the New Orleans Bowery South Representative

³ Pat O'Brien, personal conversation, September 10, 2015.

- Show Expenses: the promoter's actual show expenses agreed upon in the initial contract. For Bowery South, this typically includes:
 - Advertising
 - Hospitality
 - House Nut (payment to production manager, audio technician, and sound technician)
 - Stagehands
 - Support Artist's Payment
 - ASCAP/BMI/SESAC (blanket license fee for the right of artists to play any music)
- Net show receipts: net ticket sales minus show expenses

If net show receipts are positive, Bowery South calculates the percentage of the net show receipts that has been offered to the artist to determine if it exceeds the guarantee. With this deal, the artist has the security of getting paid the guarantee or the potential to earn more from higher ticket sales. Once a deal was structured between Bowery South and the agent, legal documents would be drafted and contracts would be signed.

Since Bowery South is a privately owned company, it does not provide most financial records for outside review. The separate departments each have their own budget approved by the company. One example is the marketing department (Appendix B). Pat O'Brien heads the marketing department and has a long history of marketing success in the Atlanta area. O'Brien is responsible for contacting each market to implement media buys, such as advertisements in New Orleans' *Times-Picayune* newspaper. He also controls announcements and ads on Facebook and prepares posters and flyers for print in

each city.⁴ Several aspects of marketing, such as updating social media and street teams, fall on the local Bowery South reps.

Since the job of a concert promoter is to create a memorable experience for the concertgoer, the artist, and the artist's team throughout the tour, it is important to have someone in each local market to be a representative of Bowery South to provide consistency. The local New Orleans rep while I was interning was Carmen Negrelli. Carmen was in charge of the day-to-day tasks of operating a music venue. This included administrative work, artist relations, local marketing and public relations, and ticketing. Since Bowery South negotiates backend deals and final payment can only be determined after the box office closes, Carmen was also responsible for determining final payment to the artist during the "settlement", a meeting between the artist's rep and the promoter's rep held during or immediately following the show.

With regards to the production department, Carmen relied on a local production professional, Michael Paz, as production manager for Civic Theatre shows. Michael works with the artists' managements to ensure the parts of the contract that detail the technical requirements for the artists' production ("technical/tech riders") are properly met and stagehands are available for load-in and load-out.

Bowery South is also fortunate to have a strong working relationship with the Civic Theatre's general manager, Winter Adler. Winter is responsible for the day-to-day operations of the theatre. This includes hiring the custodial staff and bartenders, dealing with repairs on the building, and handling any problems pertaining to the actual theatre. The Civic Theatre pays Winter and the bartenders, not Bowery South. With a strong

⁴ Pat O'Brien, personal conversation, September 10, 2015

management structure in Atlanta, an efficient local team, and a growing business in New Orleans, Bowery South is poised to become a major contender in the live entertainment market in New Orleans and the south.

Chapter 3: Internship Description

I began my internship with Bowery Presents: South with my main tasks in the marketing and administrative departments. Once Carmen became confident in my abilities, I was given more responsibility in those departments and took on an active role with the artist relations department.

MARKETING: In the marketing department, I was responsible for updating all social media platforms including Facebook, Twitter, and Instagram. In order to post to Facebook and Twitter more efficiently, I used the HootSuite (Appendix C) app at the beginning of the week to create three posts a day for Facebook and a least one post a day for Twitter for the rest of the week. These posts involved finding relevant articles on upcoming artists playing at the Civic, creating posts to spur ticket sales, updating show information, and answering any questions or concerns posted by followers. Although I had free rein on social media, Pat O'Brien was responsible for show announcements and Facebook paid promotions.

I was also in charge of picking up posters and postcards from Pel Hughes Printing, organizing them for street teams, and putting them up around the venue on day-of-show. Storing posters was always an issue because of the amount we would have per show and the space they took up in the office. Before I left, Carmen and I were discussing better ways to store them and since then, a storage solution has been made in the basement.

ADMINISTRATIVE: Since there were only two of us in the office every day, I was responsible for helping to keep the office and Google Drive documents organized. The office lacked organization so I did my best to keep show paperwork, such as the contract

and any communication between Carmen and the artist's rep, organized into each show binder until the production was finished. These binders kept all essential information in one place to make it easily attainable when needed. The day after each show, I would clean out the binder and place all documents into a physical folder. These documents would then be scanned and placed into Google Drive folders and subfolders I had previously created when a show was first announced (Appendix D). Organizing these Google Drive folders helped the various departments in Atlanta and the main accountants in New York, Craig Ciccone and Rich Malenchuck, find paperwork pertinent to their own work.

In the office, I was also in charge of answering phone messages related to Bowery South and Civic Theatre shows. The Civic Theatre uses Phone.com to receive these voicemails through a Gmail account (Appendix E). I had access to this account and would respond to inquiries about show times and prices, seating charts for particular shows, and other information pertaining to each production.

With only a few of us in the office during box office hours, I learned early on in the internship a few basic skills in Ticketmaster in order to sell tickets when needed. Once I understood the basics, Carmen showed me how to check ticket counts, read ticket audits, and troubleshoot problems. I quickly learned the ticket audit was an important document as it broke down ticket sales by each price tier. Since several venues in New Orleans use Ticketmaster, this basic skill will be beneficial for my resumé and future jobs.

ARTIST RELATIONS: One of the responsibilities that fell solely on me was preparing hospitality for the artists and their managements. The portion of the artists' contract that specified the amenities the promoter was to provide the artists ("hospitality rider") would

be negotiated during the original deal negotiations between Bowery South and the artists' agent. Carmen would typically touch base with an artist's management closer to day-of-show to confirm and/or update the hospitality rider ("advance the show"). Once confirmed, each rider was passed onto me for day-of-show.

On day-of-show, I would shop the hospitality rider and hopefully purchase all items requested. Many times this included multiple runs to Rouses, Whole Foods, and Wal-Mart. After completing the shop, I would then prepare the dressing rooms by organizing the hospitality and filling any needed ice chests. Since I was in charge of the rider, I was also in charge of keeping track of receipts. Once the rider requirements were satisfied, I would file the receipts into the show binder for later entry into an expense report.

Unless the artists asked for cash from the hospitality budget for additional food and drinks ("buyouts"), I would also place lunch and dinner orders for the artists, their managements, and the crew. Occasionally, crews also requested breakfast or coffee to be available immediately at load-in. This required me to place orders, pick-up breakfasts and coffee carafes, and deliver them to the venue before the crew arrived. Almost every production team had one or more vegan or vegetarian and would require a menu with those options. After realizing the menu binder created by a previous intern was out-of-date and had limited categories, I took it up myself to not only update the binder but create a simple spreadsheet with different categories of restaurants that would help the Bowery South rep or a future intern easily find restaurant options (Appendix F).

Occasionally a show's budget would include payment for a runner, or local employee who knew the city and could run errands on day-of-show. On those days, my job included providing transportation to and from hotel rooms, coffee shops, etc. I would also

run errands for any crewmembers that needed replacements for production equipment or instruments. Having grown up in the retail industry and knowing the importance of customer service, I was well prepared to provide a hospitable and quality experience for the artists and their support teams.

Carmen knew I was interested in learning all aspects of every department so on numerous shows I was also given the opportunity to prepare the final reports of income and expenses, known as “show settlements”. Bowery South uses several types of settlement formats set up in Microsoft Excel that vary according to the nature of the deal. These files allowed Carmen and me to enter the expenses and revenue from each show into fixed equations that would determine the profit or loss and the amount owed to the artist. Some of the expenses we would enter included the guarantee as stated in the contract, the hospitality expenses, and those expenses incurred in Atlanta, such as marketing. The revenue we entered involved the show’s ticket sales. Being able to understand how the quantitative data was used in each settlement showed me the importance of creating a budget, keeping costs down, and marketing a show in order to increase revenue.

Chapter 4: S.W.O.T Analysis

After two years of operation, Bowery Presents: South has several internal strengths and weakness. It also has a few external opportunities and threats. In this section, I will analyze these elements and outline those that need improvement and those they should continue to foster.

Strengths	Weaknesses	Opportunities	Threats
Brand Equity Unified Staff Location Renovations	Ticketmaster Size of Bowery NOLA Staff Minimal Importance Placed on Hospitality	Partnerships Promote to Younger Audience High Level of Hospitality	Local Competition Competition for Artists Consolidation of Industry

A. Strengths

1. Brand Equity: Bowery Presents has become a well-respected concert promotion and venue management company in the northeast since its inception in 1993. With its May 2013 expansion into the south, the company gained even more industry respect by representing various well-known venues in Atlanta, Georgia; Birmingham, Alabama; and New Orleans, Louisiana. Being associated with a developed brand that is known to artists and management outside of New Orleans and the south increases the Civic's ability to attract larger touring acts and reach wider audiences. This increase comes directly from

Bowery South's ability to offer multiple cities when negotiating contracts with national and regional artists. The Civic Theatre's success at selling out numerous shows each season since its opening is also helping to nurture a positive reputation for the Bowery South name.

2. Unified Production Team: For each show, Bowery South hires a production team from a limited list of local production specialists and crew who have history working with Bowery South and the Civic. This limited, experienced pool reduces the learning curve and makes communication easier on each show because they know each other and any quirks of the venue.

3. Location: The Civic Theatre is located in the heart of New Orleans' Central Business District (CBD), just blocks away from the French Quarter. It is also in the center of various development projects bringing life back to the CBD. Also the theatre's proximity to Poydras Street and its intersection with Interstate 10 provides an easy commute for locals and out-of-towners alike.

4. Renovations: Having undergone an estimated \$10 million in renovations, the Civic Theatre is now a beautiful venue with historic elements New Orleanians appreciate. Developers Brian Gibbs and Bryan Bailey relied on Solomon Group, a New Orleans event technology powerhouse, to incorporate unique, technologically advanced systems to create a state-of-the-art entertainment destination.⁵ Many of these innovative production elements are not found in most venues in New Orleans. These elements include multiple junction boxes for consoles, control panels, and cameras and full spectrum, variable temperature LED lights. Another important element of the renovations is the adaptable

⁵ <http://www.forbes.com/sites/sethporges/2014/05/27/the-true-story-of-how-new-orleans-oldest-theater-was-saved-and-turned-it-into-its-most-tech-forward/>

modular flooring system. This flooring creates a unique advantage for the Civic by allowing the theatre to quickly and easily transform to accommodate open plans for concerts, theatre seating for more intimate performances, and virtually any other layout. Having this equipment gives Bowery South an edge over the competition by providing functionality to artists and management that may not be provided by other venues.

B. Weaknesses

1. Ticketmaster: Ticketmaster has been under great scrutiny for many years because of its high service fees and user-unfriendly experience. In a 2012 interview with Rolling Stone, the CEO of rival ticketing company Ticketfly went as far as to call Ticketmaster the “most hated brand in America.”⁶ During the few months I was with Bowery South at the Civic, I personally experienced the disdain consumers have for the company. Since the box office was only open on Fridays and for a number of hours on days-of-show, customers primarily purchased tickets online or over the phone through a call center. By purchasing through these two methods, customers are charged the aforementioned service fees, which can add up quickly and discourage customers from purchasing tickets.

Another weakness associated with Ticketmaster is the complexity of its box office software. The systems are meant to protect the venue by using code that is difficult to replicate, but it requires extensive learning. If either member of the Civic team versed on Ticketmaster is out of the office, walkup tickets cannot be sold.

2. Size of Bowery South Staff in New Orleans: A major organizational weakness is having only one representative for Bowery South in New Orleans. The rep is responsible

⁶ <http://www.rollingstone.com/culture/news/ticketfly-doubles-ticket-sales-gains-on-ticketmaster-20120202>

for all aspects of each production including local marketing, all social media, hospitality and artist relations, show settlements, and expense reports. Although interns can be acquired each semester, the amount of work placed upon the rep is more than one person can complete, especially during a busy month of shows. Bowery South's calendar can be extensive during particular weeks, and can even have several nights with three shows all at separate venues. This strain can keep certain aspects of a production from being fulfilled to its greatest potential. I recognized this lack of detail particularly in the hospitality department, in the administrative follow through, and in dealing with artists' merchandise sales.

3. Minimal Emphasis Placed on Hospitality: Since my main responsibility was in the hospitality department, I discovered a lack of attention toward this aspect of artist relations. Although contractually, Bowery South was providing adequate hospitality arrangements, there was no emphasis on creating a memorable experience. As the company rep, Carmen would advance the show but then give me sole responsibility for hospitality on day-of-show. The amount of work I felt was needed to create the most hospitable environment could not be performed by one person in that minimal timeframe. I always felt rushed to shop the rider and prepare the dressing rooms before the artists arrived. There were many days I was unpacking food and beverages while the artists were in the dressing rooms and I had to apologize for being in their space.

This lack of care was also shown through the lack of organization of the hospitality essentials. There was no permanent area or organization for items such as utensils, drink ware, and plates; everything was thrown into leftover boxes and set in the center of the basement. There were also no bowls or baskets to better present food items such as fruit

and vegetables; on numerous occasions on which a high-profile act was playing, I would bring in my own bowls from home in order to provide a more presentable dressing room. Artists talk to other artists and crews talk to crews on other tours about venues at which they have performed; typically, the amount of hospitality shown at each venue is brought up. Showing minimal concern for the hospitality department can be negative for appealing to and booking future artists. Although these problems could be easily solved, as the intern I could only offer my opinion and do what I could to create a professional, yet welcoming experience.

C. Opportunities

1. Partnerships: Partnerships provide essential opportunities for marketing and public relations. As previously stated, the Civic Theatre is located in the middle of a burgeoning neighborhood expansion. This revitalization includes the South Market District, a development “combining luxury apartments with eclectic shops, delectable cafes and restaurants” and includes over “700 new luxury apartments, 200,000 square feet of retail space.”⁷ By partnering with several of these new developments, Bowery South will be able to utilize the new exposure to cross-promote shows and create relationships to carry on into the future.

2. Promote to Younger Audiences: Most every Bowery South production at the Civic Theatre has no age limit for the patrons. Quite often, parents call asking if his/her child under the age of eighteen can attend a particular show. The main concern of most of the parents pertains to underage drinking. This problem is solved by FESS security staff ask

⁷ www.southmarketdistrict.com

for identification for those over the age of twenty-one. These individuals are then give a wristband that allow the bartenders to identify those of age to drink. Bartenders are also allowed to ask for identification if he/she questions a patron's age.

Bowery South has an opportunity to research the market for those under 21 years old and keep track of which shows are drawing in that particular demographic. A portion of marketing could then be budgeted for promoting around high schools and colleges and in publications that reach a younger market.

3. High Level of Hospitality: A hospitality rider can be misconstrued as ridiculous requests for the artist's dressing room and a nuisance for promoters. However, the requests are typically reasonable and necessary since the artist and crew are often at the venue for more than twelve hours in a day. Bowery South can easily and at no additional cost improve the hospitality department through small steps such as organizing the hospitality essentials and shopping the rider before day-of-show (if the artist's management does not request otherwise). Providing an "above and beyond" experience for the artists, the management, and the crew can make a great difference in not only enticing the artist back to the Civic, but also attracting future acts with a reputation as a hospitable promoter.⁸

D. Threats

1. Local Competition: Bowery South's main competition is from local theatres and promoters who offer similar productions and theatre space. These theatres include the Joy Theatre, the Orpheum, and the Republic. The promoters who host concerts and events at

⁸ Barnet, et al. Pg 229.

these theatres include Winter Circle Productions (WCP)⁹ and Tipitina's¹⁰. WCP promotes almost every production at both the Joy Theatre and the Republic and is currently Bowery NOLA's main local competition. The Republic has a lower capacity than Civic Theatre and draws more electronic and hip-hop artists but can become a larger threat for those returning artists who had lower ticket sales at the Civic in the past. The major threat from WCP, however, comes from the Joy Theatre. The recent acquisition of WCP by AEG Live¹¹ will increase the budget for production and marketing.

This competition from local promoters and venues will escalate as the Orpheum opens this fall with Tipitina's as its promoter. The Orpheum will include adaptable modular flooring that will help it compete with the Civic for particular productions. As the Orpheum's opening season gets underway, the threat as a competitor will slowly begin to take form. With strong competition from local theatres and promoters, the Civic Theatre could potentially lose some of its audience base as well as present and future artists.

2. Competition for Artists: As the number of local competitors increases, competition for artists will, in turn, increase. For example, with AEG's acquisition of WCP, the promoter's increased budget could allow for higher payment to artists, enticing the artists to perform at the Joy over the Civic. The Orpheum can also compete for artists with the Civic by attracting shows previously selling out at the Civic with its 1,800 person capacity as a viable option for future New Orleans gigs.

This increase in competition for artists can lead to bidding wars among promoters. These bidding wars can make artists become less affordable to those promoters with

⁹ <http://www.wintercircleproductions.com>

¹⁰ <http://www.tipitinas.com>

¹¹ <http://www.aeglive.com>

smaller budgets and can eventually cause increases in ticket prices if a promoter purchases an artist at a higher price than anticipated.

3. Consolidation of Industry: Large corporations in the live music industry have been slowly acquiring other companies, large and small, in the past few years in order to gain access to new markets and offer a full spectrum of services. This proves true with the merge of Live Nation and Ticketmaster in 2009, creating Live Nation Entertainment (LNE)¹². Billboard's Ray Waddell stated at the Berklee College of Music Envisioning Touring panel in 2009 that LNE has control over "everything before, during, and after a concert [that] takes place over the course of an entire tour." It also has contracts with 11,000 venues across 20 countries and manages a large number of acts through Live Nation's 360 deals and Frontline management¹³. This ability to buy entire national tours creates competition by removing Bowery South completely from the list of potential promoters for artists.

¹² <http://www.livenationentertainment.com/>

¹³ <http://www.thembj.org/2009/05/live-nation-entertainment-savior-of-the-music-industry/>

Chapter 5: Best Practices

In order to define the best practices of the concert promoter industry, I primarily researched *This Business of Concert Promotion and Touring* by Rich Barnet, Jake Berry, and Ray D. Waddell and examined local concert promotion companies.

A concert promoter's main goal is to profit from selling tickets¹⁴. The platform through which these tickets are sold can be beneficial or detrimental to a promoter. For Bowery South, Ticketmaster is seen as a detriment. Although the company was once the only viable option for promoters to sell tickets, there are now many ticketing companies that provide quality service for promoters. Most recently, in October of this year, it was announced that Pandora Media¹⁵ would be buying Ticketfly¹⁶, an independent firm that competes with Ticketmaster. With Pandora's history of an ability to identify users based on demographics and listening habits, its combination with Ticketfly will give "venues and promoters unprecedented access to a massive and targeted audience of nearly 80 million music fans."¹⁷ WCP currently uses Ticketfly for its shows at the Republic and will likely spread its use to its other venues.

As the threat of local competitors vying for customers increases, promotion of shows must also increase. With concert promotion, the first step is to provide information and stimulate interest. This is typically done through advertisements and social media. By placing ads in the proper channels that will reach the target market, one is able to reach

¹⁴ Barnet, et al. Pg 203

¹⁵ <http://www.pandora.com/about>

¹⁶ <http://www.ticketfly.com/>

¹⁷ <http://www.nytimes.com/2015/10/08/business/media/pandora-buys-ticketfly-a-competitor-to-ticketmaster.html?emc=eta1&r=0>

those fans that would not miss the show for anything and will bring their friends.¹⁸

Promoters can also spark interest by employing street teams. These teams literally “take the message to the street.”¹⁹ WCP is constantly utilizing street teams in order to get flyers in the hands of consumers. Many of their flyers are also vibrant and eye catching, which makes them even more potent in getting one’s attention.

John Scher of Metropolitan Talent believes that to combat local competitors, promoters should be aware of the competition’s on-sale dates. If multiple shows go on sale in one week, people will usually have to make a choice of one or another.²⁰ When competitor’s shows go on sale, you can save valuable effort and money by pulling back during that time. A marketing budget can only be stretched so far, so it is imperative to maintain an exciting campaign that can last until day-of-show.

Although Bowery South does not keep master lists of ticket purchasers, as a non-profit such as The New Orleans Opera Association would, information such as the types of events a consumer sees and his/her age and demographic can be useful for encouraging customers to come back to the Civic Theatre. Companies such as Ticketmaster and Ticket Biscuit already use this concept to market upcoming shows that are promoted through their services to those customers who opted-in for those emails.²¹ I can personally attest to this with Winter Circle Production. After purchasing tickets online for a show, I began receiving emails for all of their upcoming shows. Being able to reach individuals on such a

¹⁸ Barnet, et al. Pg 203

¹⁹ Goldblatt. Pg 244

²⁰ Barnet, et al. Pg 197

²¹ Barnet, et al. Pg 216

personal level allows for a more substantial connection that could keep them coming back to a promoter's venue.

With competition for artists increasing and the consolidation of the live music industry becoming a more substantial threat, it is imperative to provide an experience for artists and management that will keep them coming back year after year. Bob O'Neal, operations manager for the Ryman Auditorium, says the most important thing one can do before day-of-show is "advance the date effectively."²² By doing so, the venue is prepared for the crew to load-in and the hot coffee is waiting when they get off the bus. Advancing also prepares the promoter for the artist and management and any request they may have. Providing the bare minimum will appease them, but making an artist's team feel welcome by making the extra effort will only pay off in the long run. The owner of the 9:30 Club in Washington, D.C., Seth Hurwitz, states, "A band needs to feel appreciated and that their show is special, not just one of seven that week."²³ By doing so, the chances of having repeat dates from the artist increase.

²² Barnet, et al. Pg 229

²³ Barnet, et al. Pg 230

Chapter 6: Recommendations

In the six months I spent with Bowery Presents: South, I discovered numerous areas in which the company was having success and several aspects that could be improved upon. During my internship with the company, and since as a freelance production assistant, I have noticed positive changes in areas where I originally found weaknesses. In order to continue having success with promoting shows at the Civic Theatre, I would recommend that Bowery South maintain quality marketing, continue to improve administrative practices, move toward hiring an assistant to the New Orleans rep, improve the hospitality department, and create more partnerships with surrounding businesses.

1. Expand on Marketing

Bowery South is fortunate to have a marketing director with over a decade of experience and has utilized Pat O'Brien's knowledge quite well so far. After working with marketing in the company's New Orleans office, I did notice several areas of improvement and ideas to think about. When Bowery South notices ticket sales are slowing down or have completely stopped over a period of time, it is important for the company to stir up interest in the show. This can be done on a small scale by offering free Bowery South show posters with box office ticket sales. Increasing street teams at other shows and festivals can also bring awareness to those consumers who may not know about the Civic Theatre's line-up.²⁴ Another way to entice the Civic Theatre's social media followers is by hiding several pairs of tickets around the city and posting photos of the location. This type of scavenger hunt gets people interested in the show by creating a mystery for them to solve.

²⁴ Goldblatt. Pg 244

As PR Newswire states, email marketing has become an important, “cost-effective measurable way to reach and retain customers, increase brand awareness and create a loyal band of followers.”²⁵ Bowery South currently employs this method of marketing by sending out emails with information about upcoming concerts and on-sale dates. Customers’ email addresses are obtained when he/she signs up on the Civic’s website or opts in for future emails when purchasing a ticket on Ticketmaster. These emails are then stored in Ticketmaster’s TM Messenger system and can be grouped into separate lists including past buyers lists and genre based lists. Although sending reminders of upcoming shows and on-sales dates is an important aspect of email marketing, Bowery South could further utilize this database by offering special ticket prices or on-sale dates to only those who have signed up for email updates. This can build Bowery South’s brand loyalty and continue to build a database of important marketing information.

2. Improve Administrative Practices

Bowery South’s use of Google Drive as its main source of document storage is beneficial because of its ease of document sharing between the Bowery South headquarters in Atlanta, the New Orleans office, and the Bowery South headquarters in New York. However, the information passed from the New Orleans office to the other branches was often jumbled into a show’s subfolders with no real order. By better organizing the documents and subfolders, the pertinent information from these items can be more effectively received by the right personnel at the other offices.

There should also be more organization within the office, especially pertaining to the show binders. Although the correct important documents ended up in the binder

²⁵ <http://www.prnewswire.com/news-releases/boost-your-business-email-marketing-best-practices-300020588.html>

before day-of-show, there was often a mad rush to print these documents and get them in order the day before show. By printing out documents as the Bowery South rep receives them, having an intern organize them soon after, and keeping the binders in a spot that is convenient and easily accessible there will be less clutter and chaos in the office. The current Bowery South rep has begun this process by de-cluttering the office and organizing a cabinet to store show binders.

Phone inquiries were at times a major nuisance, but many of the people calling had valid questions regarding items such as handicapped accessibility and on-sale dates. There were many times, however, I did not know the answer to a question and had to pester Carmen or go on an Internet search for the answer. Although it would be time consuming and tedious, I recommend the Bowery South rep create a binder with options of answers for frequently asked questions. This would help the intern respond to the public more effectively.

This concept of systemization and documentation should also be applied to Bowery South's New Orleans office as a whole. There were many times I would ask Carmen if I could help with office work, but often it was faster for her to complete it than explain how to complete it. Many administrative tasks can be easily delegated to an intern, and providing documents explaining different tasks and the way in which to perform them will ease the workload for the Bowery South rep. This will be time-consuming at first, but once complete, the rep can easily hand over these documents to any intern without need of elaborate explanation.

3. Hiring a Seasonal Assistant to the New Orleans Rep

With as much responsibility as Carmen gave me as an intern, I demonstrated there is a need for a seasonal assistant to Bowery South's New Orleans rep. This case can be further justified noting the increase in shows at Gasa Gasa. Luckily I was able to work as a full-time intern, but many interns that come to Bowery South can only offer very limited part-time assistance. With an assistant, the Bowery South rep will be able to delegate important tasks to him/her and feel confident that the job is getting done correctly.

Some of these tasks could include coordinating all aspects of the box office, working more closely with the artist's merchandise seller, and helping coordinate the other venues when there are multiple shows in one night. Currently, the Civic Theatre's box office hours are Fridays from noon until six p.m. and day-of-show starting one hour prior to the opening of the doors. With an assistant, these hours could potentially increase by having the box office available on days in which the assistant will be in the office.

Bowery South is beginning to place more emphasis on any negotiated percentages of artists' merchandise sales of items other than recordings ("soft goods"). The process of settling merchandise includes counting the merchandise at the start of the show, counting the merchandise at the end of the show, and calculating the percentage owed to the promoter rep. This can be a tedious task that takes up valuable time for the Bowery South rep. An assistant can easily be in charge of settling with the artist's merchandise seller, giving some relief to the rep's duties.

With continued increase in shows at Gasa Gasa and other venues, an assistant can also be vital when there are multiple shows in one night. Although most aspects of running shows at the other venues is handled by the venue managers and production managers,

hospitality, merchandise sales, and settlements are done by the Bowery South rep. With Civic Theatre shows typically having more production and requiring more attention from the Bowery South rep, having an assistant be in charge of these other venues can help the rep concentrate on the Civic Theatre's artist and support staff.

Although adding more interns could potentially solve this issue, some elements pertinent to certain tasks contain sensitive information that only Bowery South employees can see. There were several times I would ask to help Carmen with certain tasks, but I was unable to perform them because I did not have the authority to see the information. The conversation of hiring an assistant began to take place while I was still an intern for Carmen and has continued to progress as Kayla Green has taken over Carmen's role.

4. Improving the Hospitality Department

Since the hospitality department was one of my main responsibilities, I discovered many aspects that worked and determined several improvements Bowery South could make. One recommendation I voiced to Kayla when she joined Bowery South was to create a hospitality section in the basement. She has since created designated shelving for these items and continues to keep it organized for each show. To expand upon this aspect of improving organization of hospitality necessities, Bowery South should invest in more serving pieces and replace well-used things such as stained cutting boards and dull knives. This extra step of presenting an environment that is convivial and inviting can only help create a positive reputation for the Civic Theatre and Bowery South.

When it comes to fulfilling the hospitality rider, the earlier one can shop for items, the better. Trying to complete everything day-of-show is almost impossible for a multiple page rider. By shopping the day before a show, one is able to communicate to the tour

manager or production assistant any items not available and determine if replacements should be made. This also gives the Bowery South extra time on day-of-show to perform surprise tasks that will inevitably come up.

5. Create More Marketing Partnerships

Cross promotions are great ways to reach a larger market in a cost-effective manner.²⁶ With the Civic Theatre located in an emerging hotspot for retail shops, restaurants, and luxury living, Bowery South should begin to develop relationships with these businesses. When partnerships develop with a restaurant such as The Company Burger (TCB), a New Orleans restaurant that recently opened a location nearby, Bowery South could encourage patrons to grab dinner or drinks at TCB before the show through social medias and email blasts; TCB could also promote through its social media, but also place Bowery South flyers in to-go bags or give them with receipts. Kayla has also begun to implement this by giving Blaze Pizza Kitchen, another nearby restaurant, tickets and flyers to tape to the inside of its pizza boxes.

²⁶ Goldblatt. Pg 244


Conclusion

Bowery Presents: South has a wealth of experienced staff and management, but as a young company, has several areas in which to improve. Promotion is a key aspect of any concert promoter's agenda and as long as marketing efforts continue to be of top concern, including the nurturing of partnerships with other businesses, Bowery South will continue to draw in audiences and artists alike. With continued improvements in organizing administrative details, Bowery South should easily be able to expand the New Orleans branch. By bringing in high profile acts and having numerous sold out shows, Bowery South has established a name for itself in the entertainment rich New Orleans market. If it continues its commitment to quality programming and to providing a superior environment for both the audience and the artist, there is no way Bowery South should not only see continued success at the Civic Theatre and its current venues, but also an eventual expansion to many other venues in New Orleans.

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Appendix A

ARTIST SETTLEMENT									
CIVIC THEATRE - NEW ORLEANS									
		Artist:		Artist Representative:					
		Date:		Contact:					
BOX OFFICE									
Ticket Type	Gross Capacity	Kills	Net Capacity	Comps	Unsold Tickets	Paid Tickets	Gross Price	Gross Revenue	
PL 1	1,203	0	1,203	3	0	1,200	\$26.00	\$31,200.00	
PL 2	0	0	0	0	0	0	\$0.00	\$0.00	
PL 3	0	0	0	0	0	0	\$0.00	\$0.00	
PL 4	0	0	0	0	0	0	\$0.00	\$0.00	
Total	1,203	0	1,203	3	0	1,200		\$31,200.00	
COMP BREAKDOWN									
Headline Artist	20								
Support Artists	10								
Promotion	10								
Other	0								
Total	40								
							Less Sales Tax:	9%	(\$2,576.15)
							Less Restoration Fee:	\$0.75	(\$900.00)
							Less Charitable Donation:	\$0.00	\$0.00
							Less Other:	\$0.00	\$0.00
							Total Net Ticket Sales		\$27,723.85
SHOW EXPENSES									
	Budget	Promoter	Artist	Total	Variance	Comments			
Advertising	\$1,500.00	\$200.00	\$0.00	\$200.00	\$1,300.00				
Hospitality (incl. runner)	\$1,500.00	\$1,500.00	\$0.00	\$1,500.00	\$0.00				
House Nut	\$6,000.00	\$6,000.00	\$0.00	\$6,000.00	\$0.00				
Stagehands	\$1,600.00	\$1,400.00	\$0.00	\$1,400.00	\$200.00				
Support	\$750.00	\$750.00	\$0.00	\$750.00	\$0.00	Willy Mason			
Artist Production	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00				
Other	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00				
Other	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00				
Miscellaneous	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00				
ASCAP/BMI/SESAC	\$440.85	\$460.38	\$0.00	\$460.38	(\$19.53)				
TOTAL SHOW EXPENSES	\$11,790.85	\$10,310.38	\$0.00	\$10,310.38	\$1,480.47				
ARTIST EARNINGS									
Net Ticket Sales		\$27,723.85							
Less Show Expenses		(\$10,310.38)							
Net Show Receipts		\$17,413.47							
Artist Guarantee		\$12,500.00							
Vs.									
85% Of Net Show Receipts		\$14,801.45							
Artist Earnings		\$14,801.45							
Less Deposit		(\$1,250.00)							
Less Artist Tickets		\$0.00							
Less Cash		\$0.00							
Plus Artist Reimbursable Expenses		\$0.00							
Other		\$0.00							
Total Due To/(From) Artist		\$13,551.45							
<div style="display: flex; justify-content: space-between;"> <div> <p>For The Bowery Presents</p> <p>For</p> </div> <div> <p>_____</p> <p>_____</p> </div> </div>									

THE BOWERY
PRESENTS
SOUTH

32

Appendix C

1

X

V

Shaky Knees Fest

Shaky Boots Fest

Bowery South FB

Civic Twitter

Bowery South Twitter

Instagram

Gasa Gasa Twit

+

Home

CivicNola

Add Stream

Add Social Network

petridishes

9:29pm via Twitter for iPhone

I don't think Martin O'Malley is going to be cast as Brick in this high school production of Cat on a Hot Tin Roof #DemDebate

PremiumParking

2:05pm via Hootsuite

@HomeFreeGuys come to @CivicNola tonight! Book your parking now! ow.ly/T5rsS

Amlinville

6:52pm via Twitter for iPhone

@CivicNola is the Tori Kelly concert standing general admission?

Mentions

CivicNola

My Tweets

CivicNola

BernieSanders11

11:56am via Twitter Ads

We must overturn Citizens United and move toward public funding of elections. bernie.to/end-CU pic.twitter.com/LmToOO5GkB

Promoted by Bernie Sanders

paulapoundstone

9:29pm via Twitter for iPad

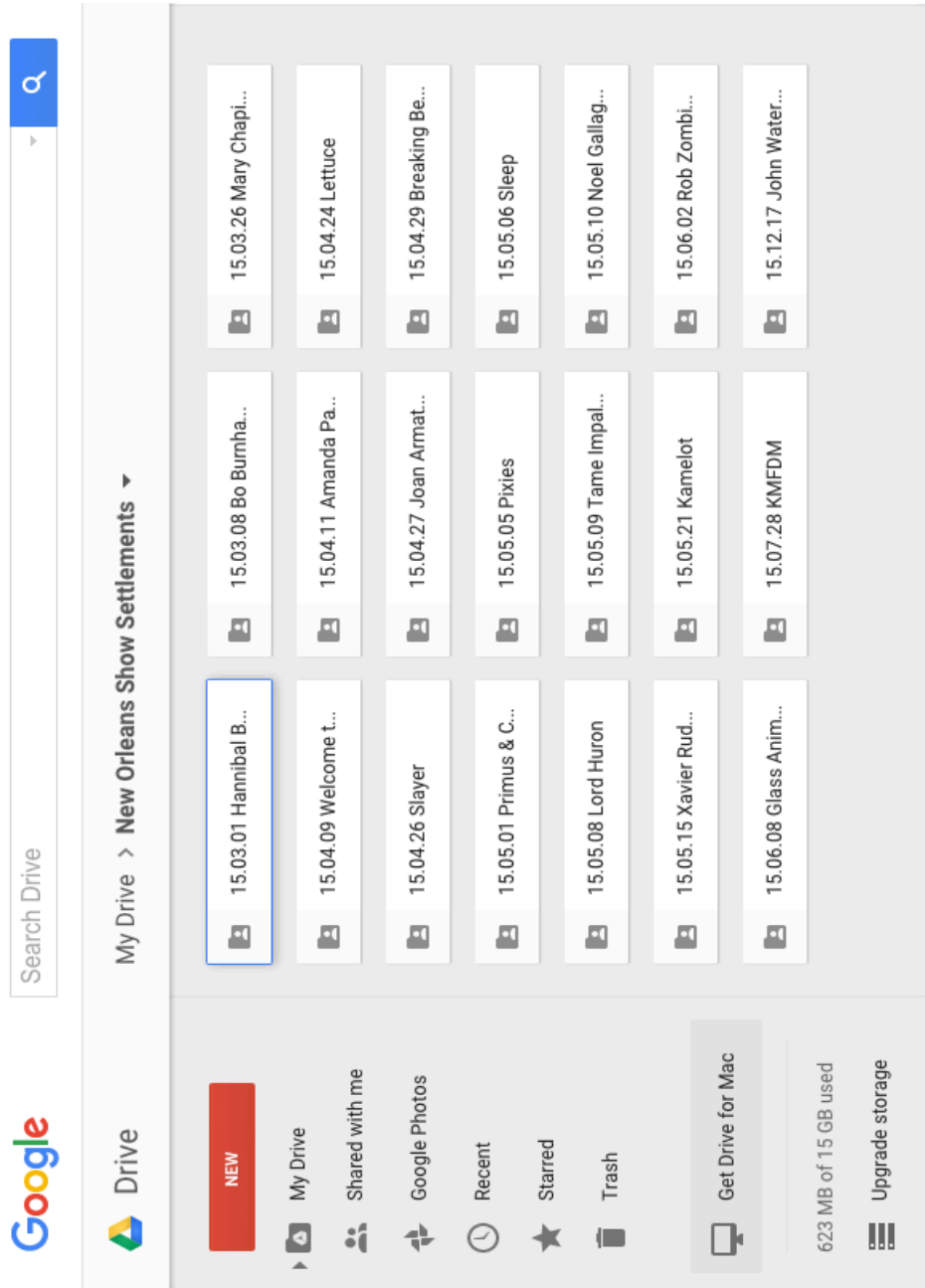
#DemDebate Bernie Sanders is such a bad speaker that I believe every word he says. He has no polish.

liprap

9:29pm via Twitter for Android

Dan: "You'd jst let your kid go by himself to @NOLAActUp&2 I don't think so." #NCISNOLA

Appendix D



Appendix E

Q

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🗑️

⚠️

📧

📧

More ▾

COMPOSE

Inbox (37)

Starred

Sent Mail

Drafts

[Gmail]Trash

Notes

More ▾

Box Office ▾

Phone.com

1-800-998-7087

[My Account](#) | [Contact Us](#)

New Message

06/04/15 10:23 AM

You have a new 0:40s long voicemail on extension #500 from DE LOS SANTOS E - [\(713\) 775-0305](#).

VM Transcription:

Hi, my name is Elizabeth (Telephone?) I can be reached at [713-775-0305](#). I would appreciate it if somebody could give me a call back and just clarify as to which is (venue?) Monday showing the Glass animals that I received 1 email confirming that it was up to the theater and I've also seen another email that it was better than you call Garcia. I'm still we are flying actually from Houston, that day we'd like to know which menu the show is being held that but I appreciate your help. Thanks.

LISTEN

The message is also attached as an audio file so you can download and save it.

🗑️

DELETE MESSAGE

Make a call

Also try our mobile apps for Android and iOS

Appendix F

Vita

Olivia Alman was born in Gulfport, Mississippi. She attended Mississippi State University, where she received her B.S. in marketing in 2012. While at Mississippi State, she was a member of Music Maker Productions, a student-led, music presentation organization. During her senior year, she held the role of Artist Relations Executive of that organization. She has interned with Hangout Music Festival in Gulf Shores, Alabama and French Quarter Festivals, Inc. in New Orleans. She is currently working as a freelance production assistant in New Orleans.



THE UNIVERSITY of
NEW ORLEANS

MASTER'S EXAMINATION REPORT Non-Thesis

CANDIDATE: Olivia Alman

MAJOR PROGRAM: Graduate Program in Arts Administration

APPROVED

Tony Micocci

Major Professor (typed)

Signature

Ashlye Keaton

Committee Member (typed)

Signature

Harmon Greenblatt

Committee Member (typed)

Signature

Executive Director of Graduate Programs

Signature

DATE OF EXAMINATION: November 3, 2015