



*Arts and Hospitality industry
can have a symbiotic
relationship and the use of an
entertainment manager can
help connect the two.*

*Formerly: "An exploration into the roles of an entertainment manager,
with a focus on the cruise ship industry."*



Entertainment – ‘Performances of plays and films, and activities such as reading and watching TV, that give people pleasure.’ [1] – *Entertainment definition and meaning*

Manager – ‘A person who is responsible for running part of or the whole of a business organisation’. [2] – *Manager Definition and meaning. (Collins English Dictionary, N.D).*

Entertainment Manager (EM) – A person who is responsible for organizing activities, that give people pleasure, within a business setting. I.E Cruises or holiday clubs. (Own definition).

Through this module I shall look into various aspects of different industries with the sole purpose of exploring entertainment management. How I plan to go about this is to organise a couple of events that will demonstrate my abilities in preparing and organising, I will use scheduling and emails to setup these specific events. The type of event I will look at creating is a comedy show and a performance showcase. This will allow me to fully highlight my skills including overcoming any problems that may arise, such as the ongoing unpredictable global pandemic. I will also explore the cruise ship industry and how they operate. In this manner I will explore the specific roles and necessities of the onboard entertainment manager looking at things like: how they choose the types of entertainment, how much the average budget is, risks of the job, qualifications needed to be in the role, how the coronavirus has affected the running of ships and also the varying companies that exist. At the end I shall present back all that I have done in this module via a presentation that will show all my work, I will use a role-play scenario to do this. What I am thinking of for my presentation is to conduct it in the form of a mock interview for a cruise line company. I will give out q cards with questions on that I shall be asked by whomever is at the presentation. I will use the following marking criteria to successfully go about this project:

- I will demonstrate intellectual skills to find and decide upon an area of study that is relevant to me. I will then plan and propose this idea using relevant methods of investigation to produce the project.
- I will show my in-depth knowledge and critical understanding of principles vital to emphasise the skills I have learned; and how said skills are applicable to the area of study and have to solve any problems that arise.
- I will highlight my use of independent research and give a critical evaluation in the production of the independent project. Demonstrating my transferable skills, that I have gained from the course and my own research. I will do this through initiative and my commitment of planning my own time-table and management.
- I will organise my knowledge and learning through a vast range of different platforms such as media, and then present it in a manner that can be understood by audiences of any type.

[Edit]

While the above is still all true and a large part of my project has revolved around the role of an entertainment manager, I have decided to branch away from being specific to the cruise ship industry. Instead, I will look at how both the arts industry and the hospitality industry can influence each other and work together as they carve a path out of the pandemic. Both industries have been hit over the past year. In June of 2020 Oxford Economics wrote a letter to Rishi Sunak and Oliver Dowden stating how the arts industry is at risk of losing “400,000 jobs and up to £74bn”, as a result of Covid 19. [14] I have decided to change my focus to this because I found myself consistently looking into the wider hospitality industry rather than just cruise. I also realised that this was a potential route that I wanted to explore into my career: post

Commented [LS1]: A clear outline of aims and areas that will be covered. – There was a move away from this area of focus through the year due to issues with Covid and a different approach to the presentation so we will see how that develops through the writing.

Commented [LS2]: I don't this has been fully explored or realised - 'how said skills are applicable'

Commented [LS3]: Area of focus....

degree. I plan to use my research to approach [REDACTED] and propose a business pitch to them. This is also the style I plan to use for my presentation. I will use it as a mock type proposal interview. I hope to be able to use my research to give an idea of how I believe both industries can heal after the financial hardship encountered during the global coronavirus pandemic. I will still be exploring the role of an entertainment manager because I believe that is a role that is vital to combining both industries. My Proposal will include looking at the possibility of creating a pub/theatre, similar to that of Porters/The Other Room in Cardiff, I will look at financial facts and the possibility of this idea working, exploring possible options of then using this theatre space to explore the role of directing.

Commented [LS4]: Area of focus – ‘combining the industries’

Commented [LS5]: Very highlight of the how and why of the adaptation of the project.

What does the entertainment manager do?

“Are you full of energy?

Have a passion for entertaining?

Love delighting and interacting with your audience?

Want to be part of a successful team?” [8] – [REDACTED] – [REDACTED]

I answer yes to all the pre-mentioned questions. I’m full of energy. I love to be entertaining, even in my everyday life by just making bad jokes. I’ve worked my way through the ranks at a local hotel restaurant where making peoples day was my passion. In fact, within my first month an email was sent to my manager stating, “[REDACTED] was as entertaining as he was efficient and friendly” [REDACTED] highlighting that through my career entertainment has been at the heart if what I do. That shows just how much I enjoy interacting with my audience. And at time of writing, I am an assistant manager at the hotel, which I earned by always working as a team and leading them to success. This clearly depicts that I already have the basic professional traits required to make it in the field and I am constantly expanding my skillset to make myself an appropriate hire. The duties listed in this position include being “responsible for managing and delivering the diverse brand standard of entertainment events and activities across multi-venues on and off stages across your designated holiday park.” [8] – *Entertainment Team Manager – Haven – Quay West, (Bourne Leisure, 2021)*. This compares also with the requirements of an entertainment manager onboard a cruise whose, “responsibilities include: Managing and hosting events on board. [...] Over seeing and reviewing the effective planning of the entertainment programme on board past and future cruises.” [10] [REDACTED] [REDACTED]. What this shows is that an EM has the same responsibilities, whether on land or out at sea. Skills required for the role can be transferred and adapted as needed, keeping open a range of employment opportunities. This means that it is vital I can show my ability to manage and host forms of entertainment which is why as part of this project I plan to run a comedy show.

Commented [LS6]: Able to identify what ‘diverse’ is? – audience specific?

Commented [LS7]: Clear idea of vocational capabilities

David Mercatali Interview:

Part of the reason I’ve chosen to create and organise some shows for this project is partly down to the interest I have in directing. Another name for an entertainment manager is also entertainment director. Therefore, I will put together a comedy show and a showcase where as well as perform in small segments, like a set in the stand-up show, I can have directing control over them. The first time I really had a thought about going into directing was after watching a performance of ‘Who’s afraid of Virginia Woolf’ written by Edward Albee; this version was directed by David Mercatali. His vision on this performance resonated with me. The play is clearly a product of its time and, therefore, aspects of the narrative can fall flat on modern audience, but because Mercatali chose to ‘let it stand as a kind of time capsule, [he], draws out it’s bizarre operatic energy.’ [3] [REDACTED]. I could see clearly the choices he was making and why. I could see ways in which a performance could be enhanced and began having the urge to explore directing. This was a performance that was critically

Commented [LS8]: Misunderstanding of the term ‘director’ in this capacity?

reviewed as a production that has, **'a strong cast who manage Albee's constant, subtle, word play well.'** [4] – [redacted]. So, after starting this project and knowing where I'd been taking this project, I arranged a meeting with him and **discussed directing.** As I have no practical directing experience, other than one session in the since cancelled acting showcase of last year, I thought this meeting would be the best way forward to gain some advice. He gave me some background on how he got into directing, as I noted some similarities that we shared; both starting off in acting but then beginning to explore the wider roles available in the world of theatre. Though I imagine that is how most people start. In fact, there is a 387 strong list on IMDB that showcases directors who were originally starred as actors, this includes: Woody Allen, Clint Eastwood and Tommy Lee Jones [7] – *Misterdingerie for IMDB, (2013)*. One of my biggest takeaways from our talk was the advice he gave me on forming professional relationships, **'Even if you are working with people that you know, or are friends with, they have to be treated as professional individuals. This will help with the awkward moments of directing. It helps to provide a disconnect from your personal life, to your professional life.'** [5] – Mercatali, (2020). This is a worry of mine as I often struggle to disconnect from my work and I am concerned that I will mix my personal life with the professional. In fact, what **David said here** also marries up with a blog I read about friends in theatre. For a creative professional in the theatre industry, you have two types of friend. The Theatre friend and the not theatre friend. Both are important. The theatre friend is typically made under intense situations such as a packed rehearsal regime and these are your go to for any conversation in about theatre, but, **'Too often theatre friends don't transcend into real friends,'** [6] – [redacted]. However, it is vital to not cut off your non theatre friends as they are the way that you disconnect from your work. They will be the ones to always support you and always be there. The biggest draw to making a differentiation between theatre and non-theatre friends is about professional contacts. David told me that being a director is about being proactive, arranging coffee meetings and finding work and connections; this was also echoed **by Alice Eklund.** It can be dangerous mixing personal friendships in a professional world because if something breaks that friendship then it'll be too awkward to use them in a professional context and you end up **losing a contact.**

My talk with David was really beneficial and has given me a really clear path at not only how to proceed in the directing tasks for this module, but also to go in life. I know there are similarities between directing and event management which is why I organised this meeting. As well as being proactive with contacts within the industry it helped me to attain advice that I can apply to my work straight away and will carry through all my career. Directing will be a useful part of my career going forward because if I'm successful and manage to open a pub theatre then I will be able to join in with an amateur group and give them aid and hopefully sign on as they director. While also still working in a **job I love.**

The Comedy Show:

Comedy is a love of mine. I feel that it has the ability to do so much, it can: act as a form of escapism, highlight social or political issues, provide a light hearted alternative to dramas, and it can bring people together. I feel that, like much of the arts, comedy has the potential to do so much. This is why I have endeavoured to make it a part of my project. It's a form of entertainment that is constantly evolving and moving with the times therefore always remaining relevant. It's a genre that will typically have something for everyone. The versatility of comedy means that it can also be adapted to fit any situation, whether it be a family friendly cruise or after hours show. This makes it an ideal area to explore. My joy for comedy has stemmed from years of watching comedians like: Russell Howard and Joe Lycett, or when I've been visiting the Edinburgh Fringe Festival; something I've been doing most

Commented [LS9]: Taking control – managing contacts and his network

Commented [LS10]: Haven't really defined what the role of a director is.....

Commented [LS11]: Who is this? What/when has she said something similar – not clear for the non expert?..

Commented [LS12]: Good summary and fact finding – more detail of research of the role of a director needed?

Commented [LS13]: Is this the research phase complete?

years, with family, since I was 10. When I visited in 2019, 11 out of the 19 shows that I saw would fit into the genre of comedy. The festival is a testament to what the power of the arts, and in particular comedy, can do. My cousin who lives in Edinburgh told me that, **"During the festival, the city changes. Anywhere you go there is a random thing happening in a weird location. It brings out the joy in everyone, local and tourists alike."** [13] [REDACTED] The most recent festival took place in 2019: it is normally an annual event and a year without the **"Fringe festival and our sister festivals would have been totally unthinkable; now, like so many other aspects of our day-to-day lives, we must pause and take stock in the face of something bigger."** [11] [REDACTED] This was the statement issued by the CEO of the festival informing the public that due to on the ongoing coronavirus pandemic the fringe would be taking a year's break. Something I found interesting about this statement and goes to show the full inclusivity of Fringe Festival is there was a British Sign Language interpretation included; something that I haven't seen on any other type of announcement. It's actually a key mission plan of the festival to be as inclusive as possible for everyone with 61% of 2019's shows being wheelchair accessible. [12] – *The Fringe in Numbers*, [REDACTED] Due to this I made the decision to produce and direct a comedy show. I thought it was a good opportunity to develop a wide variety of my skills, such as: comedy, directing, organising an event and also publishing.

Commented [LS14]: Quite sweeping statements -

Commented [LS15]: A little confused – 'due to what?' – diversity?

In the opening stages of the project, I had made the decision that I was going to produce a comedy show. I was, however, unclear on how it would initially take place. During my first and second year of university there has been a comedy show occurring at the start of the new year, this was organised and run by previous programme director Dave Ainsworth. The show was known as Get Yer Nuts Out, (GYNO), and was an event with the purpose to fund a group to head toward the Edinburgh Fringe. Since Dave retired at the end of my second year it was clear that there would be no plans to do it this year. Which is why I decided to try and do it myself, unfortunately having to remove the fringe aspect. As I am trying to demonstrate myself in a professional manner, I had to make sure that I would be able to proceed with this show without being in breach of any copyright laws. Copy right in comedy can be a risky grey area in terms of the law because it is hard to argue what is your intellectual property. Some parts of jokes can be copyrighted and some can't. When it comes to work then, **"originality requires that work be independently created and have a minimal degree of creativity."** [15] [REDACTED], so due to this I took the initiative to ask Dave if I could continue on the comedy show, using the name and format he has created. I did so because even, **"even if not legally required, getting permission can sometimes be a practical way to lower your risk avoid potential copyright disputes."**, [16] – Copyright – [REDACTED], and there is no legal requirement for me to get permission because Dave never laid any claims to the show, yet out of good faith I decided to ask him for permission. The easiest way for me to reach Dave was via Twitter. I asked if he would be okay with me continuing his show, to which he responded: **"Very nice of you to ask Alex. It would be great to keep the tradition continue since I started it in 2014. You would certainly have my blessing."** [17] [REDACTED]. After ensuring this had been done, I began planning the event.

In order to put on a successful comedy, show there are some important requirements. One of these being comedians. Comedians are vital to a comedy show. So, this was my first port of call. To achieve this I published a poster advertising for comedians; this was shared with my class and on different social media pages. *See Appendix One for a copy of the poster.* I managed to gain a good

portion of comedians from my peers but found difficulty in reaching out to the other years. I found they were reluctant to due to not really knowing me. In order to work around this issue, I decided to pop into zoom calls where possible and introduce myself. This was how I got some of the second years to join the project. I also attended another call with BA Applied Drama, to do this, I emailed their lecturer to ask for permission to talk to his students. He got back to me and enquired if I **“wanted to hold a bit of a comedy class?”** [18] – [REDACTED] This is an opportunity that I jumped at because I was able to show my own skills in the field and try to entice others who may not have yet had an opportunity to try out comedy. I asked so members of my class to create a film themselves for two minutes giving their best pointers for comedy, so that I could use these to then email out to comedians if they needed some reassuring. I also created a power point presentation for **my zoom lesson with applied drama, highlighting the basics and necessities of comedy.** I took the information from my process workbook from the comedy module. **The power point is attached as Appendix two.** This lesson type meeting was successful and several students were interested in taking part, on final cut only one joined the cast but it was refreshing and exciting to know that I helped this student on a journey into discovering comedy. Yet, if the next time that I do some type of lesson I will ensure that I plan it better. I felt that I was getting lost in my own words and would ramble for a while which would make the students lose interest. Next time I will include some activities that they can partake in to get the excitement up. My final total for comedians was eleven. This was cut down from 20, however I was expecting to lose some, as when I asked Dave for advice, he warned me, **“make sure you have enough of them because at least two will drop out.”** [19] – [REDACTED] but eleven ended up being a good amount to have because it meant they could worry a little less about how long their sets were. Once I had a rough idea about how many comedians I had, I was able to create a plan for how to set the show. I had three plans of possible ways the show could happen. One was an in-person event, the next was an outside show and the third was a live stream show. **See Appendix Three for a copy of the plans.** As it turned out, all my plans were too optimistic. Despite doing three plans I never accounted for the prospect of not being able **to be in person in some capacity.** However, at the start of the new year we entered a national lockdown and comedians were scattered between Wales and Denmark. It would be impossible to produce an in-person comedy show. So, I had to create a plan where it was online. I asked them to record their sets and then send it to me, where I would record introductions for them and **then upload to YouTube.** I also extended the date by a month because I understood that routines become harder in a lockdown. I used YouTube to look at how other comedians had adapted to being online, looking for tips. One of the main suggestions was, **“Include audience participation.”** [20] – [REDACTED] This made planning all the more difficult because it posed the question to if we **could** a live show on zoom. I thought the best way to do this was to ask the comedians their preference. It was an overwhelming majority for a YouTube video. In hindsight though, I feel that a live zoom show would’ve been the better way to go as it would have created more of a buzz and atmosphere in just having an audience.

My original plan for upload of the video was 5th February but **we were in the thick of** [REDACTED] by this point and it had become a little difficult to get all tasks, so I extended it by the week to help all the comedians. This meant that the plan was to upload on 12th February now. Although my initial timescale didn’t go to plan, I was keeping in constant update with all the comedians, sending in regular emails to ensure everyone was okay. I made sure that all deadlines were convenient for everyone, and that I was available to help whenever they needed it. My underestimation of the timescale this product would take is something that I now know to work on throughout my career. I hadn’t properly taking into account everything that the comedians, and myself, would have going on at that time, things like the schedule for Lacuna and balancing our personal lives. It ended up that some **“unforeseen aspect took up more time than I thought”,** [31] – [REDACTED], this

Commented [LS16]: Depth of research seems quite limited – we could have had further information on Directing/entertainments manager/the value of comedy – as a coordinator do you work with what YOU find funny or what suits your audience?/ knowing your crowd/working with a booking agent in the industry/ etc....

Commented [LS17]: Research on coordinators/schedulers/big events/Edinburgh organisation/

Commented [LS18]: Did you direct at all? / choose a theme? / consider content? / consider audience?

Commented [LS19]: We spend a limited amount of time in the research and fact gathering phase and spend most time in some development. Taking more time to research and evaluate what he might need to accomplish/plans etc then he might have had more success with the planning rather than working in a ‘bubble’ in terms of planning.

shows that I should consider how much time I need and then assess that again against my schedule and those participating and maybe allow myself more time. Because you can never have too much time.

Recording the host portion was something I found difficult and perhaps the biggest reason why the next time I do this, it will definitely be a live show. I was struggling to deliver jokes without an audience reaction, I felt that it was always falling flat. So, I ended up actually cutting most of my jokes and just introducing the next comedian. I had advertised the show to release at 7pm but underestimated how long it would take to upload. I released the video two and a half hours late. Therefore I can now identify that for doing something like this again in the future, I will make sure it is uploaded a day early and just privatised, so when it comes to release; it's just a click of a button. **My biggest lessons from the show are that I should have sessions where I see the comedians sets as, some felt inappropriate at points or were too long, so then at least I would be able to let them know to make it shorter.** This would've been an issue if I had more comedians. I will also allow myself more time to get it done after receiving videos so I can't edit better. Finally, I would have more confidence in myself and my ability. Feedback for the show was positive. Some of the social media reviews said:

"Check out these amazingly talented comedians" – [21] [REDACTED]

"Well done to all those comedians who got together for a memorable Get Yer Nuts Out 2021" – [22]

[REDACTED].

After two weeks the video had received over 200 views. During the stage when I delayed the video, I decided to upload some bloopers onto my social media. This was because I thought it would be a good way to gain excitement for the main show while still communicating with the audience. A couple of weeks after the show I asked the comedians for some feedback about their experiences; so that I could learn from this show. I conducted a survey and asked them to answer some questions. In the survey produced via, survey monkey, 100% of comedians said that they would take part again and enjoyed taking part. 100% also said that I was easy to contact and felt they would be able to approach me if needed. **[23]** [REDACTED]. I also asked them to email me with any tips they had for the next time this event happened.

"The way I would improve the show is to have more advertisement in trailers and snip clips" [24] –

[REDACTED]

"My main thing would probably be timing, some of them were too long and it made their set drag out massively. [...] also quality of camera and lighting etc." [25] – [REDACTED]

This feedback helped to recognise that I was correct in the areas that I thought could do with improving and also helped me to see new areas that may need to be worked on, such as talking about setup with the comedians. After all was done, I can say I am proud of the work that went into creating the show. All the **comedians did a brilliant job** and I'm happy that I managed to achieve this during a lockdown. It has set me up with ways to adapt in the future and given me a good starting point at what it feels like to be an entertainment manager. This was an exciting opportunity for me to try out my skills and have a small taste for what it would be like to be an entertainment manager. Comedy is also something that can have a big influence in the hospitality nights as you can have stand-up comedy gigs for comedians looking to raise exposure and be seen. During the fringe most pubs become venues for afterhours comedy, becoming free events that don't need tickets. You can turn up and watch as new comedians try out material in the hope to get noticed. However, being a breakout comedian at the fringe can be quite similar to doing a set on YouTube. On YouTube there is no atmosphere, because you're pre-recording your set and not getting any audience feedback. This is similar to the shows at the fringe because you are ***"acutely aware of the lacklustre attendance [...] but the lack of***

Commented [LS20]: That would have been avoided by actual directing/researching or understanding the role of an entertainments manager – knowing your crowd.

Commented [LS21]: Critical reflection/clear?/honest?/ do we consider different types of audiences – he could have used his hotel to talk about what 'type' of entertainment that venue would need – matching audience with 'product' – knowing your audience and knowing your 'acts'

atmosphere never allowed the audience to get comfortable enough to really enjoy themselves.”
[26] – [REDACTED] So, maybe starting out on a pre-record set is a good thing because it gives you experience of a gig lacking in atmosphere. The fact that these shows happen though, mostly at pubs, continues to show just how hand in hand the arts and hospitality industry go.

Commented [LS22]: What is the symbiotic nature of this relationship? – Hand in Hand how?

The project that was not to be:

At the planning stage of my project, I had aimed to undertake two practical performances, one being a comedy show and the other being some form of showcase preferably with school students. The reason why I wanted to undertake a showcase was it would be a good opportunity to hone my directing skills. Using groups of students who enjoy performing and directing them in scenes. It would also leave open the option for different acts to enter as well whether that be: singing, dancing, reciting poetry or any other form of the arts; it would give me experience with a wide range of acts. The first thing that I set to was to look into directing, which is why I had the call with David. Directing is something that you really cannot begin to learn until you are doing it, *“yet no one will employ you unless you you’ve already proved you have some aptitude for it.”* [27] – [REDACTED]. The fact that you need experience in order to get experience is a problem that can be encountered anywhere, but it is really annoying as it seems like a dead end. Which is why I went against what were had been discouraged to do during an equity talk, *“you wouldn’t work for free in Tesco, so why do it in theatre?”* [28] [REDACTED]. While what Simon is saying here is true, and we shouldn’t have to work for free to get experience; it is the way that the world works. As a student it would be irresponsible of me to try and change the system, when I’m not even apart of the system yet, which is why I feel it is not a bad thing to work for free, especially while you have the mean to. This is why I went about trying to create a showcase. It would be a way for me to gain directing experience and help to introduce younger students to the arts. While not having any direct relation to the hospitality industry it would be useful to present something that highlights my flexibility. Being able to show that I, as an entertainment manager, could work with various acts and manage to conduct them in a similar manner. My first approach to get this showcase off the ground was to email around. I first emailed my old secondary school and college. I was unfortunately met with the same response from both, which was not unexpected, that we could not proceed due to the current lockdown. My hopes of getting this off the ground began to disappear but I sent another email to my GCSE drama teacher. Which is when I was handed a good life lesson which will help me go forward. In response to my email asking to work with her and produce a showcase she said that, *“it seems to open... like you are not 100% sure what it would look like. [...] I just think you need to be more specific and sell the product more than us helping you”,* [29] – [REDACTED] this advice demonstrated that I was going in with a half-hearted plan and didn’t really know what I wanted to achieve. She presented me with a second opportunity to re-work my proposal and ask her again. This gave me chance to go away and think about what I want. Did I want a specific year group? How much input did I want? Did I want to do it in person? Questions that I hadn’t thought of but really should’ve. So, I did. I went back and created a new plan. I then suggested this to her and offered to work with her A-level students, who may be considering her their university options. Which she accepted and we were getting ready to plan it, but unfortunately schools didn’t reopen in time and we were not able to proceed. However, this gave me chance to evaluate how I suggest things to people and gave me a chance to work on how to interest people in an event. This is really useful because the final aspect of my project is conducting a business proposal to create a pub/theatre and I’m going to have to make sure that I really sell the business in a way that it will look like I am helping the company and not just myself. It has also taught me that my level of planning isn’t enough and that I will need to improve my plans when moving forward, so although nothing was

Commented [LS23]: What does that mean?

Commented [LS24]: Further research would have helped with this issue – how to pitch – how to manage. We are talking about directing – but aren’t we just curating?

able to happen this time, it was still a brilliant learning opportunity for me, and I now have the option to work with her in the future. This level of planning is something that shows, once again the compatibility of the two industries, as they can both require high level planning and operate under a certain level of unpredictability. For instance, they have both been shut for over a year due to the virus, with hospitality losing **"40% of revenue when compared with 2019"**, [30] – *A fifth of hospitality sector job lost in 2020* [redacted] and have had to adapt, only I believe that going forward, they can adapt together.

[redacted]

I hope by this point I have made it clear that I believe that these two industries can work together to repair themselves as we go forward. They've been working together for the longest of times already. You see bars in theatres, or stand up night and open mic nights at bars. Glastonbury festival has 13 different bars for festival goers to visit including: **"the meeting place, West Holts Bar, the Cockmill and Avalon Inn."** [32] – [redacted]. The fact that a festival needs 13 separate bars shows how well in demand they are and only goes to further prove the point. A strong case study that enforces my point is Porters Bar in Cardiff, which is home to The Other Room Theatre. This is a very well-established pub/theatre in Cardiff that has been operating since 2013. It has 4.5 stars on trip advisor with a general consensus of reviews agreeing that it is **"the best bar in Cardiff"**, [33] – [redacted] and having been there myself I can fully agree. I went here to watch a show in their violence series, directed by David Mercatali. During the preshow there was live music playing in the busy bar. This was attended by people wanting to watch some theatre, or just regular people coming for a pint and live music. It had the same vibe as a theatre but perhaps more of a busy atmosphere, but it felt special and like there should be more venues of this type. Somewhere that can be a good space for various cohorts to attend at the same time. Something for everyone. It is also home to the young artists festival, which brings together various groups of creatives, whether they be actors, writers, directors, you name it and these people break off into groups to create small theatre companies for a day and produce theatre. [34] – [redacted]. This festival is the perfect chance for emerging creatives to mingle, show off their work and make new connections, which is ever so vital in this industry. All while being done in a pub. That's my idea of perfection. Which is why I want to create an institution at this level.

[redacted] that was established in 1777. I [redacted] of which have been at a management level [redacted] assistant manager and have thrived as a person here. This is where I practiced my confidence and I've always treated it as though I am acting. Leaving my problems at the door and putting on a happy face in order to look after our guests. While we have been closed and on furlough the company has been sending out weekly updates, these explain how the business is doing and plans for coming out of lockdown. Also detailed are what they are looking for in terms of new business. This is where my main idea has come from. In one of the most recent blogs, it was stated they are looking for land for a new build property, one that could generate £1.25 million and would serve the community it resides in. [35] – Anthony Woodhouse, (2021), *talking about opportunities*. I believe that not only could my idea for a pub fit this specification but, also it would fit the companies values: ADKIT – Ambition, Dedication, Kindness, integrity and team work. By presenting this to them I am showing my values to them. In an interview discussing hospitality and the arts Anthony Woodhouse, the managing director, told me, **"I always prefer to watch a show in a venue that has a good atmosphere and a good pint, it has to have a good pint. I feel that both our industries are in a similar shape at the moment and have a long but exciting path forward."** [36] – Woodhouse A (2021). During this interview I asked for an

Commented [LS25]: We haven't really spent much time thinking about how the arts and hospitality can work together – we have talked about managing events, but not about the symbiotic relationship – how can one help the other? Not much information about hospitality and what customers want – we could have explored Las Vegas or similar as it is a destination place for entertainment and hospitality – or some of the SAGA hotels/experiences – AirBNB even have the entertainment/destination option now.

Commented [LS26]: Where else is this echoed, can we find someone else that has this same view?

interview him to discuss my idea. So, he got me in contact with the innovation team and set up a meeting for May 6th. Badger is our branding and so I have decided to name the pub 'The Badger's Sett' – a sett is the habitat of badgers and then I am suggesting the adjoining theatre be called 'The Wild Wood Theatre' taken from Wind in the Willows. In order to prepare for the meeting and my presentation I knew I had to prove that my idea could make money, so I used the case studies of Porters and the bar that I work at The Ness to show it.

From Porters I used their figures from the other room. It is a 45-seat theatre [37] -*The Other Room at Porters (2021)*, and the ticket prices vary with each show – so I took an average: £10 for adult, £7.50 for student and £5 for children. Then had to work out total money earned from a show, so saying that it was 50%, 30% then 20% split in ticket sales you would have a take of £363. In my proposal I am suggesting we ask for 20% of this from the companies using the space which would give us £72.63. I then assume that each visitor would have a meal so I used figures such as the average price of a meal for one with two drinks being £31.50 and also how sales are impacted by different seasons, such as winter being quietest with average daily taking of £2500. [38] – G [REDACTED]. Rachel Goodship is my general manager and has aided me with the average figures. I was then able to highlight that basing the next financial year off the Ness and assuming we did 20 theatre shows then we could take £1,527,580.80 in our first year. Which achieves the goals that the company is looking for in a new build. This is the information that I plan to explore further in my presentation and demonstrate this in a mock business meeting setting.

Overall, I believe that Porters/ The Other Room is testament to the fact that this idea can work. I just have to make sure I give a well-informed presentation and deliver it in the best manner that I can do. If I do that and I passionately show just how well our industries can work together then there is a good chance that this idea will happen.

Commented [LS27]: We're not really considering overheads/wages/production costs/

Commented [LS28]: Could have explored the Arts council info further – common knowledge that Porters has lost their funding and may not be able to carry on – often just sees what he wants to see rather than gathering research and deeper info.

[REDACTED]

my point. This means that I still need to be putting in even more thought and planning to ensure I stay on topic. I do feel that I was able to get my point across in a manner that can be understood to specialists and non-specialists alike. I was able to explain all my findings and not let the figures be too overwhelming. I think though that going forward into my business meeting that I need to work on making the idea more exciting. Fully unlocking it's potential and make it seem like I am offering the company something to help them and not them help me.

To conclude, both the hospitality industry and the arts industry have had a crushing year. Each have faced difficulties and had to overcome a lot. As we now move out of lockdown these challenges are arising and being overcome. I have proven that both of these industries work together and can have a mutually beneficial relationship. They can be used to encourage guests to come back to these places. Each can push the other one further to be more innovative and creative in the future. This module has taught me a lot in how I want my skills to be used in the future, where I believe my fate lies in the industry and how to achieve what I want. I have a lot of work to do, such as: not letting my anxiety get the best of me, or plan to a higher level than I already am. I am proud of the work I have managed to achieve, like putting on a comedy show. Online. In a lockdown. During my third year. I am

excited and hopeful for what the future holds for me and hope I can keep on working to prove that both of these industries that I love are inseparable and can come back from anything. As I pursue my career, I will remember all I have learned such as, ***“Ask for a coffee, or anything to get a meeting with someone. Put yourself out there, be brave,”*** [39] **[REDACTED]**. But I will have fun as I explore. So, I leave this project hopeful and also excited for you to one day attend my pub, ‘The Badger’s Sett’ and watch a play hopefully directed by me. And then everything that I have done for this project will have been proven. I made a decision to alter my title quite late in the game but feel that it has been proven as necessary because it gave me a wider scope to research and evidently demonstrated my progress and ability to analyse what’s working and what isn’t.

Commented [LS29]: Conclusion doesn’t really address the symbiotic relationship as mentioned in his opening statement/proposal/

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