Gatekeeping at the Intersection of Time & Care

Exploring the Role of Hire Managers in Charitable Performing Arts Organisations

The work presented in this dissertation was carried out in the Department of Film, Media and Cultural Studies, Birkbeck, University of London, and is entirely my own except where other authors have been referred to and acknowledged in the text. It has not previously been submitted for a degree in this or any other university. The views expressed in this dissertation are my own, and not those of the University.

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Signed and Submitted: 10 September 2019

Abstract

This paper explores the role of hire managers in charitable performing arts organisations. Hire managers are responsible for the hire of venues to external hirers for their events, thus contributing to the earned income of an organisation. This is a role that is rife with inconsistency, and while this paper tracks consistent practice, there is not yet recognition for hire managers as an emerging profession. Using a constructivist grounded theory approach, this paper demonstrates how the role of hire manager is structured by time, enacted by agency afforded by gatekeeping, and underlined by care in both motivation and professional practice. The role is situated in precarity by the fact that it is intertwined with changing policies and organisational practice in relation to neoliberal ideology and the economisation of the arts. By virtue of gatekeeping time with an ethic of care, the hire manager has become an uniquely embedded role within performing arts organisations, with a function and identity that extends far beyond the hiring of time and space for profit.

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Introduction

In 2014 I received a phone call from a community-based performing arts organisation in Vancouver informing me that I hadn't been successful in my application for the position of Youth Program Manager. Instead, the caller suggested that I might be interested in applying for a new position: Rentals Sales Assistant. The job description included duties such as "replying to rental enquiries with proper information" [1], "booking event dates", "drafting rental contracts", and "other tasks as required" (The Cultch, 2014). My first instinct was to dismiss the post, as I had no interest in pursuing a career in sales, but I decided to apply for the position as a way into the organisation. Four years later I had amassed experience working with venue hire at two different organisations, and had found the work to be much more complex and interesting than I had originally thought. However, after four years and three job titles at two organisations I still found that I was unable to articulate the details of what made the job simultaneously rewarding and challenging. Why was this so hard to articulate? What was this role?

There's no consistent job title for those managing venue hire within an organisation, just as there's no consistency in the structure of the role or department. By examining a selection of job advertisements we can see that job titles can include Event Manager (Somerset House, 2018; Alexandra Palace, 2019), Events Manager (Battersea Arts Centre, 2018; The Design Museum, 2016), Senior Events Manager (British Library, 2018), Commercial Events Manager (Southbank Centre, 2019a), Business Development Manager (The Albany, 2019), Venue Hire Manager (Kew Gardens, 2018), Event Sales Executive (Science Museum Group, 2019), Senior Hospitality Sales Executive (Royal Albert Hall, 2019) and Venue Sales and Events Manager (English Folk Dance and Song Society, 2016).

Key responsibilities of the role often show up in job descriptions with some variation of responding to "sales enquiries" (Royal Albert Hall, 2019), "achieving income targets" (The Albany, 2019) and managing "the events process from enquiry to delivery" (Battersea Arts Centre, 2018). Some organisations appear to split hire roles into 'sales' and 'operations'; the Event Manager role at Somerset House (2018) for example appears to only be involved with the coordination of hire

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[1] 'Venue rentals' is the term used for 'venue hire' in Vancouver, Canada (Arts Club Theatre Company, 2019; Vancouver Civic Theatres, 2017; The Cultch, 2019)

events after hirers have been 'sold' the venue. In contrast, the Commercial Events Manager at Southbank Centre (2019a) appears to include both sales and operations, despite there being specific 'sales' and 'operations' roles listed (Southbank Centre, 2019b). It is this lack of consistency, along with my own experience, that has led to this study exploring the role of hire managers in charitable performing arts organisations.

It is important to recognise that hire managers are separate from what is commonly understood as an 'event manager', which also suffers from a lack of clarity and consistency (Getz, 2012). Bowdin et al. (2006) identify the 1990s as the official emergence of the events industry. Early events roles were typically filled by volunteers, and those who became employed in the position came from a wide variety of backgrounds that have influenced and shaped the industry (Bowdin et al., 2006). Events managers are generally understood as those who coordinate and manage planned events, including selecting the event venue, booking talent, and scheduling, among other duties (Bowdin et al., 2006). As the events industry has formalised, professional training programmes for events management have become more common (Bowdin et al., 2006; Van der Wagen, 2007), and there has been a move towards an 'events profession' in relation to the delivery of planned events (Foley et al., 2012). However, the lack of a consistent code of practice and professional standards hinder the creation of a standard of professional recognition (Foley et al., 2012).

Despite the lack of consistency, the title of event manager is now commonly recognised and used within the event industry (AEO 2019; Bowdin et al. 2006) whereas the role of the hire manager is not. This latter role refers to the person embedded within an organisation that is responsible for responding to those people who wish to hire their venue, and coordinating the hire process within the organisation. While clearly tied to the events industry, hire managers are focused on the venue itself in that they control access to the time and space within which events occur. This role is not often referenced in events literature, though there is occasional reference to 'venue managers' who are responsible for the operation of an events venue (Van der Wagen, 2007; Getz, 2012).

Just as venue hire has become common practice across the arts and culture (Arts Quarter, 2016) and charity (Hassanien & Dale, 2011) sectors, so has there been a rise in the number of hire manager jobs appearing on jobs websites (Personal experience; D380). It is this increase in jobs, combined with shifts in policy and practice, that makes this study so timely. As such, this paper will

examine the role of hire managers through the understanding of those currently in the role, and propose that there are three key concepts – time, gatekeeping, and care – which work together to shape practice and professional identity. Chapter One will lay out methodology, including limitations and biases. Chapter Two will provide a literature review, placing the narrative within the context of political and social change. Chapter Three will present the findings of this study, delving into the topics of time, gatekeeping, and care respectively, introducing additional literature and exploring the data in relation to these concepts. Chapter Four will further analyse the findings within this framework, relating how the role of hire manager is created and enacted within policy and organisational practice. Lastly, this paper will conclude in Chapter Five with reflections on the future of the role of hire manager as a profession.

Chapter 1: Methodology

Paradigm

This paper uses a paradigm of social constructionism, heavily influenced by an understanding of ontology and agency rooted in critical theory. Critical theory holds that social structures limit actors' ability to exercise their own agency, and that these social structures are implemented through unequal dynamics of power (Paquette & Redaelli, 2015). Social constructionism plays a strong role in the epistemology of my approach, as well as representing my ethos as a researcher, and is based on the belief that knowledge is socially constructed (Gergen & Gergen, 2008). Reality is defined by individuals and groups, and thus knowledge and meaning are rooted in the context within which it is created (Andrews, 2012).

Methodology

This study has used a constructivist grounded theory methodology, a qualitative research method with a goal of developing a new theory from the collected data (Flick, 2018; Birks & Mills, 2015). Grounded theory is useful for studying topics that have not been widely studied before (Flick, 2018; Birks & Mills, 2015), particularly when there is "an inherent process" in the topic that the researcher believes can be theorised through grounded theory methodology (Birks & Mills, 2015, p.17). Grounded theory is the study of a phenomenon within its specific context (Birks & Mills, 2015), and allows for reflection and the conceptualisation of theory through the use of coding and memoing (Flick,2018; Birks & Mills, 2015; Charmaz, 2014).

Coming out of the "fourth movement of qualitative research", or the "crisis of reputation" period, constructivist grounded theory was introduced by Charmaz as a way to reconsider the author's relationship to the participants, as well as to account for the author's influence on the construction of theory (Birks & Mills, 2015, p.7). This represents a shift away from Glaser and Strauss's (1967) original conception of grounded theory, maintaining many of the methods whilst shifting towards an epistemology more in line with that of social constructionism (Charmaz, 2014). Thus, constructivist grounded theory allows for an "inductive, comparative, emergent, and open-ended approach" whilst still taking into account the biases and constructive elements of the research and researcher (Charmaz, 2014, p.12).

Constructivist grounded theory was of particular use for this study due to the nature of the topic under exploration, combined with my personal experience within the field. There has been little academic research on the role of hire manager, leaving significant scope for further study and theory development through this methodology.

Data Collection

Participants in this study were selected based on a number of organisational and individual criteria as outlined in Appendix I (a). Organisational parameters included charity status performing arts organisations with a 'social impact' element in their mission. This was intended to direct focus on performing arts organisations that would be most likely to be impacted by public policy. 'Performing arts organisations' is intended to include any type of organisation with a performance space at the core of its functionality. This would be in contrast to a museum or gallery, which may not have infrastructure for live events already in place, and therefore potentially changing the dynamics of the hire manager role. Individual parameters included selecting participants whose main role within the organisation was that of managing venue hire.

Potential participants were emailed a copy of the information sheet and outline of the interview request. Where it was unclear from the organisation's website who the best contact would be, I contacted the organisation by phone to request clarification. Upon receiving an affirmative response, I gave the participants the option of meeting at their place of work or a nearby location, with all of the participants opting to meet at their workplace. It is worth noting that I had no personal connection to any of the potential participants prior to my initial email. Four contacts confirmed participation and were interviewed, which form the basis of this study.

For the purposes of pseudonymisation and due to the inconsistency of job titles I have not used each participant's full job title in this paper. All four participants work in an arts organisation matching the above criteria with their main job responsibility being the management of venue hire. Two participants have additional elements to their role, one involving building operations and the other involving corporate partnerships, though they both identify their main role as managing hires. The hire managers are all female with varying degrees of experience in their roles. All have a background in the arts, whether through performing art practice or appreciation. All of the participants are solely responsible for venue hire at their organisation save for one who has a

part-time assistant. For the purposes of the narrative structure I have given each participant a pseudonym: Angie, Bonnie, Connie, and Donna.

Interviews consisted of digitally recorded one-hour face-to-face sessions, and were approached with an understanding of constructivist interviewing theory and an intensive interviewing method. Constructivist interviewing in grounded theory focuses on the participant's own definitions, assumptions, and meanings, rather than an objectivist approach which focuses on chronological events and problems that participants wish to resolve (Charmaz, 2014). This approach views interviews as a site of "emergent interactions in which social bonds may develop" rather than a static 'performance' (Charmaz, 2014, p.91).

Intensive interviewing is common practice for constructivist grounded theory research (Charmaz, 2014; Flick, 2018). Charmaz defines intensive interviewing as "a gently-guided, one-sided conversation that explores research participants perspective on their personal experience with the research topic", and which is characterised by open-ended and follow-up questions with the intent to understand participants' meanings, perspectives, and experiences (Charmaz, 2014, p.56). A list of questions was prepared in advance of the interview (Appendix I (a)) with the intention to use these as a guide to use should there be a natural break in conversation. As such, not every question was asked at every interview, and research questions were amended as the interviews progressed to suit the need of the conversation, as is common practice (Charmaz, 2014).

In closing each interview, and particularly once the formal interview had finished, I consciously 'relaxed' the format and formality, allowing myself to discuss the role with each participant from a more personal perspective. I was hesitant to do this earlier in the interview due to the potential of interviewer bias skewing the data, though through memoing I did take into account the times where a question was unintentionally phrased in a leading fashion. Memos were specifically made before and after each interview to reflect on any experiences that would not have been captured by the recorder, such as body movements, personal feelings, and conversation that took place after the recording ended.

Data Analysis

Three stages of coding, the creation of concise labels used to identify "conceptual reoccurrences and similarities" (Birks & Mills, 2015, p.177), took place to form the analysis of this paper. Each

interview was transcribed by myself and copied into excel spreadsheets with each line being given a number. It is these numbers that are referenced throughout this paper, labelled both by the interview letter (A, B, C, or D) followed by the line number. The initial coding process was done using line-by-line coding (Appendix II (a)), which is an approach used to break data into component parts (Charmaz, 2014). Line-by-line coding is particularly useful for researchers studying a professional field within which they themselves are situated, as this type of coding helps to avoid reproducing shared professional assumptions in the research (Charmaz, 2014).

Two types of initial codes were used: gerunds and in vivio codes. Charmaz (2014) advocates for the use of gerunds – verbs ending in '-ing' – suggesting that this keeps the codes 'live' rather than static. In vivo codes are drawn verbatim from the data, and are often used of convey "participants' words as representative of a broader concept in the data" (Birks & Mills, 2015, p.90).

Focused coding, sometimes called axial coding, is an intermediary coding process which is used to identify patterns across the data by comparing and coding the initial codes (Charmaz, 2014; Birks & Mills, 2015). Just as Wilf (2016) argues that post-it notes play a key role in idea generation due to their physical properties, so did I embrace the power of post-it notes and coloured pencils to aid in the visual process of focused coding. Taking inspiration from Scarsbrook (2019), I created rolls of paper that could be displayed side-by-side in order to carry out the focused coding process. From this process thirty-six focused codes emerged, each with a number of sub-codes. These were then formatted within an excel spreadsheet and printed again for a final round of theoretical coding (Appendix II (b)).

Theoretical coding, or advanced coding (Birks & Mills, 2015), follows on from focused coding in order to synthesise the categories to the point of theoretical saturation (Charmaz, 2014). Theoretical sampling and integration take part in this stage of coding, which is where theory and narrative emerge (Charmaz, 2014). As with the previous coding process, I relied heavily on printed text, post-it notes, and coloured pencils. Focused codes were cross-referenced and emerging themes explored until concepts came together through the interaction of three codes to form a theory. As these codes emerged, the focused codes were cut and pasted together onto large sheets of paper, synthesising concepts and ideas into a visual pattern from which a narrative emerged (Appendix II (c)).

Limitations & Bias

As noted, reflection on the researcher's biases and influences in the construction of theory is an inherent part of the constructivist grounded theory methodology (Charmaz, 2014). This is of particular importance for this study due to my close proximity to and lived experience in the role under study. As noted, assumptions and biases have been reflected on throughout the course of this study through the action of memoing, and I use a personal narrative throughout this paper to help demonstrate my thought processes and initial assumptions in order to make my position and perspective clear. Through these steps I have made every effort to account for my own impositions in the construction of the theory underpinning this study, checking at regular intervals that emergent theories and ideas truly match the data and not my own assumptions. However, as is the cornerstone of grounded theory, the author ultimately constructs the codes within which a theory emerges, and as such will always have some influence and representation in the research (Charmaz, 2014).

In an effort to identify my own assumptions and biases prior to data collection I conducted a self-interview, recording my answers to the questions I had posed in my interview guide. This was useful both to conduct memory work (Keightley et al., 2011) in order to re-familiarise myself with my experience in the role, as well as to give myself a point of reference once I had finished with data analysis. While the contents of this self-interview are not accounted for in this paper, I did find it interesting to review upon completion of the analysis and recognise previously unidentified attributes and patterns.

It is also important to note at this point that, due to the timelines surrounding this project, this research relies on quite a small sample size. As such, I would suggest that these findings be seen as an initial foray into a currently underdeveloped area of study.

Chapter 2: Literature Review

Definitions

Due in part to the inconsistencies discussed above, it is worth defining certain terms that will be used throughout this paper.

The term 'venue' will be used in this paper to describe the physical space within an organisation's building within which an event of any size can take place. This is a generic term that is not easily defined due to the wide range of industries and sectors that are involved in the overarching 'events industry' (Hassanien & Dale, 2011). For the purposes of this paper venues can include spaces such as theatres, meeting rooms, and reception spaces.

This paper will refer to 'venue hire' as the act of hiring out a venue within an organisation to an external user. This is a term commonly used in the UK, and is sometimes called 'commercial hire' (Arts Quarter, 2016; Julie Aldridge Consulting Ltd., 2018), 'events and community hire' (Bolton et al., 2010), or simply 'hire' (Ludlow, 2010). As noted in the introduction, this is not necessarily a term that is used internationally.

Throughout this paper I will be referring to the role in question as the 'hire manager', whose role can be broadly understood as the person responsible for the hiring of a venue to external hirers for events. As seen in the introduction, there is a wide variety of job titles that can refer to this position.

The term 'enquirer' is frequently used by study participants to refer to the first query from a potential hirer to the hire manager. The term 'hirer' refers to the external person or organisation who is hiring a venue. Hirer is another inconsistent term that has emerged during this research, and has alternately been called 'client' (C528; A96; D148), 'hirer' (C181; B65), and companies (D13; B63) by participants. Bonnie specifically uses the term 'hirers', which she sees this as being more in line with her organisation's ethos as it has a less 'corporate' connotation (B86). For the purposes of this paper I will adopt her language and use of the term.

The term 'programming' in this paper refers to the department within an organisation who is responsible for the production of the creative and engagement programme(s). This is a term that is used frequently by the study participants (C29; A16), with a clear distinction being made

between programme and hire events (B17; A15). Whereas hire events are presented by those external to the organisation, programmed events are presented by the organisation as part of their core artistic or social purpose.

With these definitions in place we'll now turn to the political, social, and aesthetic framing of the role of hire manager as an emerging profession.

Political Shifts

As charitable performing arts organisations often rely in part on public funding, it is important to understand the policy within which the organisation and therefore hire manager is situated. Cultural policy and arts management are intrinsically intertwined and inform each other (Durrer, 2017; Paquette & Redaelli, 2015), thus to understand the role of hire manager as an emerging profession it is necessary to understand the policy framework within which these changes are positioned. Cultural policy as a concept is challenging to define as it depends on a shared ideological understanding of the term 'culture' (Bell & Oakley, 2015 O'Brien, 2014). Government policy reflects the ideological and political agenda of those in power, arguably even when the department responsible for policy creation is an 'arms-length' body such as Arts Council England (Bell & Oakley, 2015; Upchurch, 2016). While cultural policies can be explicit in nature, implicit cultural policy exists where "cultural objectives are concealed or described in other terms" (Ahearne & Bennett, 2009). As such, cultural policy can be understood as existing in a wide range of policy functions including, as Throsby (2009) demonstrates, in the ideological values of neoliberalism in economic policy.

Becoming the dominant political narrative in the late 1970s, neoliberalist ideology has risen to prominence in UK policy (McGuigan, 2016). Neoliberal ideology is promoted through a seemingly 'progressive' political positioning towards social and cultural concerns (McGuigan, 2016, p.10), and holds the belief that well-being is achieved through an individualistic and entrepreneurial economy in a competitive free-trade market (Harvey, 2005; McGuigan, 2016). It was this ideology that led to the advent of 'new public management', which opened up public sector services to competition from the private sector, and encouraged the application of "management practices of market organisations" (O'Brien, 2015, p.26). This was a marked shift away from the former socialism-influenced organised capitalist model of the UK government (McGuigan, 2016) within

which Arts Council England formed (Upchurch, 2016). This earlier model promoted arts as a tool for 'social betterment' (Belfiore & Bennett, 2010; Upchurch, 2016), and still heavily influences Arts Council policy and therefore practice (Upchurch, 2016; Ehman, 2019).

In line with changes to public policy, cultural policy in Britain shifted in the 1980s to a more economic narrative, with the economic use of the arts being promoted for the first time (O'Brien, 2015; Garnham, 2005). Whereas cultural policy was formerly seen as "cultural provision" through funding "subsidies", cultural policy language began to reflect the economic benefits of the "creative industries" with funding being treated as an "investment" (O'Brien, 2015, p.45-46; Quinn, 1998). This neoliberalist ideology was most recently embraced by English cultural policy through the narrative of 'adaptive resilience'. Robinson (2010) introduced adaptive resilience as the ability to adapt to change while remaining true to an organisational core purpose. Notably, the emergence of 'resilience' followed the 2008 recession, and as such a large amount of the focus of resilience has been on financial practice (Arts Quarter, 2016; Bolton et al., 2010). Resilience has since become a key 'pillar' in Arts Council England strategy (Arts Council England, 2013) and an important part of National Portfolio Organisation (NPO) funding requirements (Arts Council England, 2016). As such, NPOs are required to adopt business models (Arts Council England, 2016a), maximise existing income, and are encouraged to look at bringing in "new sources of income" in the name of financial resilience (Arts Council England, 2018).

Professional Practice

There has been a move towards professionalisation of charity and public-sector organisations since the advent of new public management (Evetts, 2012) and has become an ideal to be worked towards in cultural policy and arts management (Paquette, 2017). Professionalisation as it relates to policy directives is very much tied to becoming "commercially aware, budget focused, managerial, entrepreneurial and so forth" (Hanlon, 1999 in Evetts, 2012, p.7). O'Brien notes that push from policy to adopt private enterprise models, along with the reduction in funding and need to find alternative funding options, has created a situation where arts organisations are both participating in and co-creating the "construction of culture as an economic activity" through their compliance to funding requirements (O'Brien, 2015, p.46). As such, the sector has seen a rise in management practice, both through the implementation of business models (O'Brien, 2015; Walmsley 2011) and the rise of the arts management programmes in post-secondary institutions

(McRobbie, 2016; Kelly, 1984). 'How-to' guides have emerged which encourage arts and culture organisations to introduce business models (Rodriguez, 2016), build 'financial resilience' (Bolton et al., 2010), maximise use of existing 'assets' (Thelwall & Towell, 2018; MMM, 2014), and innovate to find new methods of income (Nesta, 2014).

Notably, and most relevant to this paper, is the rise of venue hire as a source of earned income within these organisations. Venues are identified in much of the business model literature as a tangible asset (Thelwall & Towell, 2018), and have been prioritised lately in terms of capital funding grants as a way to develop earned income (Woodley et al., 2018; Robinson, 2015; Citizens Design Bureau, 2016). It is difficult to find a performing arts venue in London that does not offer some form of venue hire; In a 2016 online survey of 381 cultural organisations in the UK, 55.8% of respondents listed venue hire as an area of revenue generation, which made this the third most popular source of earned revenue after "Activity, course or class fees" (66.4%) and "Education, professional learning programme fees" (59.9%) (Arts Quarter, 2016, p.12). Of the respondents, 30% predicted that they would earn an increased revenue from commercial hire in the coming year (Arts Quarter, 2016).

Paquette specifically draws a correlation between cultural policy and professional identity, looking at "the role of cultural policy in creating, shaping and renegotiating professional identities (subjectivities) in the cultural sector, as well as the use of cultural policy as a material for professional identification, as a normative anchor" (Paquette, 2017, p.2). This is an important correlation; as we've just seen, the economisation of cultural policy can be seen as a direct precursor to the emergence of venue hire as an earned income stream, and therefore to the emergence of hire manager as a profession.

Rather than focusing on the boundaries of professional structures and differentiations between professions and occupations, there has been a move in academic thought towards seeing professional identity as a form of common or shared social practice (Paquette, 2017; Evetts, 2012). This shift towards studying professional practice as an ideology and "normative value system" results from changing work and labour practice, causing earlier formulations of professional structures to be revisited in academic literature (Evetts, 2012, p.7). It is this broad definition of the concept of a 'profession' that will be used in this paper, whilst drawing on the approach of new institutionalism. In new intuitionalism, professions are studied through the focus on 'institutional

fields' which are "socially and professionally recognized areas of practices and production" (Paquette, 2017, p.8). This sociological focus looks at professionals in these fields, specifically with regards to "the structuration of institutional fields, or their initial phases of development" and "institutional isomorphism, or in the institutional pressures that force different organizations and institutions to conform to certain practices and norms" (DiMaggio, 1991 in Paquette 2017, p.8).

Professional identity is then formed through both 'institutional' (sector-wide) and 'organisational' (organisation-specific) socialisation, where values and norms are shared across the former whilst being sometimes at odds with the latter (Paquette, 2017, p.9). In contrast to 'organisational professionalism' as it is used in state policy (Bezes et al., 2012; Evetts, 2012), 'occupational professionalism' as it relates to identity and personal practice can be seen as an ideology that "includes aspects such as exclusive ownership of an area of expertise and knowledge, and the power to define the nature of problems in that area as well as the control of access to potential solutions" (Evetts, 2012, p.7). Moreover, dispositions can also be understood as essential to professional behaviour and identity, making performance of these dispositions essential to the display of 'professional practice' (Paquette, 2017).

What is the Role?

So, what happens when an economically- and neoliberalist-driven profession emerges within an arts sector who has its origins of practice in that of 'cultural provision' and 'social betterment' (Upchurch, 2016)? As demonstrated above, neoliberalist practice has become common throughout charitable arts and culture practice which makes this a particularly complex question which is beyond the scope of this paper. However, this is the root of the 'together but separate' feeling I had in my own time in the role of hire manager that ultimately drove my interest in this study.

The advent of venue hire as commercial practice in arts and culture organisations has not always been warmly received. In her paper on precarious labour practices of museum volunteers, Ashley (2017) gives an example of a volunteer at the ROM being particularly disenfranchised with the 'corporate preoccupation' of hiring public space for private events. The volunteer notes the need for more income due to decreased public funds, but goes on to explain that the act of doing so, including the need to section off areas of the museum for event set-up, "kind of ruins your

experience here" (Ashely, 2017, p.118). Likewise, Wu (1998) notes the protests of the director of the Solomon R. Guggenheim Museum in New York in 1980s that they "would never rent out the museum" (Messer in Wu, 1998, p.43), a statement which contrasts with the current venue hire offers at the Museum today (Solomon R. Guggenheim Foundation, 2019).

Beyond this difference in ideological underpinnings, it has been noted that the emergence of venue hire in arts organisations is complicated by the lack of infrastructure in the organisation itself. The Nesta report (2014) notes that many charitable arts organisations face barriers to the creation of commercial programmes due to a lack of staff knowledge regarding commercial enterprise, as well as lacking the time and capacity needed for innovation and implementation. Bolton et al. (2010) report that arts and cultural organisations "often had to develop new skills, or find external support to develop and implement effective revenue generation and cost reduction strategies", with skills including "finance, marketing, technology and business development and implementation" (Bolton et al., 2010, p.27). Miller (2010) notes the challenge of having multiple 'diverse' revenue streams in that each requires separate skills, resources, and industry knowledge, ultimately operating as a separate business. As such it is implied that hire managers need a different set of professional skills that do not necessarily currently exist within the arts organisations, making them different to 'others'.

This concept of being different to 'others' is consistent throughout the data in this study, whether through singling out the hires department as different from others in their organisation (C8), noting the difference between hire events and programmed events (B17), or having different motivations to others within their organisation (A485). It is this sense of difference that is crucial to the role, as a recognition of difference is held in tandem with an understanding of others. It is this act of understanding which underpins the role, making the role unique to other organisational practice and laying the groundwork for recognition as an emerging profession.

In the following section we will see these themes emerge in different ways. The section Time & Structure will demonstrate how the role functions within the times and temporalities of others. As will be seen in the section Gatekeeping & Power, the role of hires manager is conceived of as separate from, whilst being extensively connected to, others through the act of gatekeeping. The section Care & Identity presents examples of navigating complex motivations and values, both personal and organisational.

Chapter 3: Findings

The concepts of time, gatekeeping, and care work together to structure, enable, and define the identity of the role of hire manager. Just as the three concepts are intertwined and not easily separable, so the interview excerpts that are used also contain multiple elements beyond the section within which they are presented. The following section will look at each of these concepts in depth, with each section building upon the former.

Time & Structure

Time forms the structure within which hire managers operate. It is the structure that monetizes the venue by allowing for segmentation which leads to availability for hire events. It constructs temporalities within which the hire manager functions, and creates a power vacuum, opening the door for gatekeeping and ownership.

Work practice is inherently situated in time (Rimestad, 2015; Rawls, 2005), and can shape professional practice (Rosengren, 2019) and normalise collective practice (Holmes, 2018). Work time can represent a "structuring factor" in practice (Rimestad, 2015, p.183), can be used to express identity through performative aspects, such as being present at certain times of the day, working at a fast pace, or responding to emails prior to the work day starting (Rosengren, 2019).

Time as a concept can be understood as the way in which actions and experiences are sequenced, and which is used to code and make sense of temporalities (Adam, 1995; Moran 2015). Temporalities include all levels of abstraction of time, anything which "does things and is the means by which things happen" through action, mediation, or appearance (Moran, 2015, p.286). This can result in functions such as "inevitability, anticipation, events, opportunity, speed, ephemerality, frequency, timed access, scheduling, and change" (Moran, 2015, p.286). Time is not a singular concept as it is socially constructed, thus multiple times can coexist simultaneously (Rosengren, 2019; Moran, 2015). This enhances the potential complexity of interactions and relationships between multiple times and temporalities (Moran, 2015).

The concept of time was frequently mentioned in all four interviews in relation to event dates, availability, and the booking calendar. This is unsurprising as the concept of an event itself is

rooted in a temporal location, event meaning 'occurrence' in its most basic form (Getz, 2012). In further analysis of the data it became clear that temporal elements beyond the structure of the calendar come into play, including the linear motion of the event booking process, change in work practice, and the consistent narrative of being 'busy'.

Clock Time

The ways in which time is understood and squenced is currently overwhelmingly influenced in society by the clock and calendar (Moran, 2015). This 'clock time' is linear, or monochronic, in that "each task is performed one-at-a-time" (Lee, 2011, p.162), and represents a form of 'even time' where time is understood as equally-divisible units in sequence (Cunha, 2004). Booking hire events into a venue is an integral part of the role of hire managers. The use of clock-time allows for a clear division of space into units of time (Cunha, 2004), and in this way the calendar is a stand-in for a physical space, rooting the allocation of time to spatial location.

Bonnie relates how she and her colleagues book events into a shared calendar:

> Bonnie: So we use one big booking calendar that everything goes into. We all have a weekly meeting where we look through what's in, and we check any conflict and we talk about things that are coming up. So when it comes to putting in hires, I know that calendar really well because I'm looking at it most of my day. Um, and then, so I, if things come up I talk with those different programmers and producers

> (B585-587)

The calendar here is used to represent units of time in the organisation's venue, allowing both the programming and hires departments to book space in the venue during their allocated times. It is also a tool to avoid 'conflict', which Bonnie later describes as situations where two events are booked into the same time slot in the calendar (B804). Familiarity with the calendar is emphasised due to the frequent usage in Bonnie's daily work routine.

This use of clock time through a shared calendar is a practice that is used by all study participants, though each organisation has a different set of rules that surround units of calendar time. Connie, for example, notes that she has 'priority' of booking on certain days of the year for a regular hire event (C155), whereas Bonnie explains that she is unable to book any hires into the calendar until

the programme is finalised (B375). This leads to another important aspect of the role, linked to a temporal aspect of clock time, which is that of checking for access time or 'availability' (Moran, 2015).

Connie relates her process for responding to an enquiry who has asked to hold an event on a particular date. She first checks to see if the enquirer's criteria match the venues physical attributes, such as capacity, and then relates that:

> Connie: "Um, but if, if we have a space that's suitable it'll then be a case of looking at availability in the diary"

(C379-380)

Providing 'availability' to enquirers forms a key part of the hire manager role, which ultimately provides access and allows the hire event to take place. Access in this case is temporal in that it is "a specific possibility of encounter contextualized by a schedule, though not ultimately dependent on one" (Moran, 2015, p.288). As will be seen, this is particularly relevant to the act of gatekeeping.

Imposing clock time on a venue commodifies it, in that it creates the opportunity for availability which can be sold to enquirers. The commodification of time imposes a value on time, as exemplified by the phrase 'time is money' (Getz, 2012, p.39), and can be linked the commodification of work time through the rise of 'digital capitalism' and neoliberalist ideology (Wajcman, 2016). This is then the opportunity to make money out of the availability of space and time. It is interesting to speculate on how this might ultimately change the working practice of the organisation as a whole, particularly as it is noted by Adams (1995) that the commodification of time fundamentally links to power relations and dynamics. As will be examined in the section Gatekeeping & Power, it is these power dynamics that give agency to the hire manager. Clock time therefore forms the underlying time structure within which hires managers operate by dividing space into time in order to 'maximise assets' and monetize time through the act of hiring the venue.

Linear Understanding

In line with temporalities of clock time, hire managers in this study all demonstrated a strong linear understanding of time. Temporal elements can include concepts such as duration and access that extend far beyond the regulatory confines of the clock, but that reflect the same directional sense of clock time (Moran, 2015). This understanding of linearity can be seen most strongly in two elements: references to the hires process, and in the overall narrative of past, present, and future.

> Donna: I have a really clear process about what happens when an enquiry comes in and how it moves, how it might move forward and where that information is logged, and who needs to know what when.
>
> (D726-728)

> Angie: it's like a, it's a process, like I say you go from the beginning to the actual delivery of the event and stuff like that.
>
> (A178-179)

The hires process is a relatively consistent series of actions across all interviews. The process always starts off with an 'enquiry' (A49; D726), and ends with either the event itself (B28) or a follow-up communication (D508). Each participant described their process in a very linear fashion, relating a sequence of ordered steps that resulted in a final project. This process has been referred to as "beginning to delivery" (A178), finishing a "journey" (B41), and being a "well-oiled machine" (D506). In this way each process encapsulates a temporal 'bubble' within which actions take place for a particular hire event. This 'bubble' is rooted in clock time by virtue of the event date, but represents a sequence of temporal actions that lead-up to a calendar date.

Beyond the linearity of the hires process is the overarching understanding of time in terms of past, present, and future. Past events were frequently referred to within the context of time: "today for example" (A384), "we had a case last week" (C177), "we had a show last year, last year? Two years

ago." (B414). Event examples such as these were frequently used to answer questions during the interview, thus linking knowledge to points in time. For example, on being asked to expand on what she meant by having 'difficult conversations', Donna responded with:

> Donna: Yes, so let me think of, try to think of a clear example of when that's happened recently.
>
> Interviewer: [chuckle]
>
> Donna: There's so many to choose from [chuckle]. Trying to flick through my catalogue
>
> (D625-627)

Here we can see Donna's thought process, trying to think of an example of a past event in order to relay a concept through an event example. The idea that she has a 'catalogue' of past events reinforces the idea that these past events help in building a knowledge base for hire managers. This is echoed by Connie, who relates how she has learned new things in the role through past events, which she can relate to her future practice (C960).

The concept of change was also noted in the context of linear past-to-present time. Both Connie and Donna describe changes to processes that they implemented when starting in their respective roles (C1052; D772), and all participants noted a change in practice across the organisation whether with regards to growth and change to hire practice (A487; C752; B623), or change to the organisation and venue structure itself (D351; C1073; B619). These references draw a clear past-to-present linear pattern.

Similarly, change in the future was referenced both in terms of personal career goals (A643) and work practice (C625). This future-orientation can also be understood in the context of booking hire events, which is reliant on a future-oriented model of time through finding availability in the calendar and moving forward with the hires process until the event itself is in the present. Connie notes that, during times where there are no hire events taking place in the venue, she is busy preparing for hire events in the coming months (C654).

The way present time is referenced in the interviews with regards to personal work time or workload is also interesting. The concept of being 'busy' or working in a 'fast-paced' environment is a major theme across the interviews, with varying degrees of urgency. Sometimes it's noted that

there are 'busy periods' throughout the year (B152; C635), whereas some participants note an increase in their workload from previous years (C591). Angie describes being busy as an inherent part of her role:

> Angie: I kind of work with every department in some way, um and I find, again that's why it's so busy because
>
> Interviewer: Mhm
>
> Angie: um one booking might want the space, catering, technical equipment, and front of house assistant, assistance, sorry, so I'm literally doing this [makes collecting gesture] all the time
>
> Interviewer: [laugh]
>
> Angie: Just like, trying to get the info from everybody and like, make it make sense.
>
> Interviewer: Mhm
>
> Angie: So yeah, it's busy, it's very busy. But, yeah!
>
> (A60-68)

As can be seen, the reason Angie gives for being busy is the coordination of the hires process itself, combined with communicating with others – all processes that fall into the realm of gatekeeping. This links the concept of being busy to a linear understanding of temporality, despite being durational in nature.

What is particularly interesting in many accounts of being busy is the connection between busy and measures of success. As the inherent role of the hire manager is to bring in income for the organisation, the hire manager works to an annual income target which is reached by booking in hire events (C24; D612). Thus, being busy by having more hires is equated with more income and therefore success (B50; C682). As Angie notes:

> Angie: Particularly last year, and I don't know if this is to do with me, or I don't know if it's just the year we had, but we had a very, very successful year in my department,
>
> Interviewer: Hm

Angie: and it was so busy, which is great, but that just makes, it makes me have a bigger workload.

Interviewer: Mm

Angie: Which is fine, but I really could have done with some help!

(A486-491)

This relationship between change, success, and being busy is not isolated to Angie's experience. Connie notes the increase in enquiries and hire at her venue, and is sometimes asked by senior management to 'push hires' in order to gain more revenue for the venue (C270). Both Connie and Donna relate the need for increased hires to compensate for a decrease in public funding (C573; D372), which Donna also directly relates to the increase in hire manager roles being posted on jobs boards (D380).

Monochronic Time, Polychronic Practice

So far, we've seen that clock time imposes structure and an understanding of temporality on the role of hire manager, including an understanding of time as linear. Interestingly, while this understanding of time is monochronic, the actual practice of the role appears to by polychronic, meaning that multiple tasks are juggled simultaneously (Lee, 2001). This can be seen both in work practice as well as in understanding others' time(s). Connie explains one aspect of 'juggling' in work practice:

Connie: So yeah, that's, those are the, the three different arms of the, of the professional theatre work, our participation work, and then the hires work.

Interviewer: Hires, uh-

Connie: And we're all vying for the same spaces,

Interviewer: [laugh]

Connie: so it's always a bit of a juggling act in the diary [laugh]

(C127-133)

This concept of 'juggling' or 'balancing' multiple priorities is reiterated frequently. Bonnie notes that there's "a lot of juggling" in the role, particularly with regards to navigating enquiries, availability, and others' timelines (B372). She also notes the need to balance enquiries with the "needs of the building" (B566). Similarly, Donna notes the need to communicate clearly in order to "manage lots of different things at the same time" (D969-970).

Hire managers will often have processes for multiple events running simultaneously (D725; A451; C469), whereas they note that the hirer may only have one (A449; C470). Angie describes how her workflow is constantly interrupted by either internal departments (A123) or phone calls from hirers (A431). We can also see this polychronic work practice through the fact that Bonnie was interrupted by radio during the interview due to her being the 'duty manager' at the time (B628; B699). In this way polychronic work practice in the role is linked to working with others.

As noted, this concept of working with and understanding others is an overarching theme essential to the role. This drive to understand others' time plays into polychronic practice as it involves the juggling of multiple times and timelines. We see this in Bonnie's description of the processes of finding out information that will affect her hirer's events. In describing why some information may come in with short notice she notes:

> Bonnie: "obviously, everyone is working on different schedules, production companies, other artists, it's lots of timelines to meld into one"

> (B748-750)

It is often noted that others' timelines may impact on hire events, many of which place restrictions on the ability of the hire manager to confirm availability. Bonnie notes that Programming will confirm their season three months before the event date, a timeline which stops her from being able to book any events prior to this confirmation (B375). Connie gives an example of how some of her hire clients need to book their event two years in advance in order to secure their caterer and photographer (C1157). She goes on to describe that in some cases she is unable to do this because the Programming team are on a different timeline and unable to book that far ahead, therefore she has to leave availability in the calendar for them to programme their shows. In these two examples we can see how the hire manager is comparing, working around, and being influenced and affected by others' timelines. This act of working with others, combined with the power

dynamics imposed by clock time (Adams, 1995), lead us to the power and agency afforded the hire manager through the act of gatekeeping.

Gatekeeping & Power

Whereas time and temporality form the structure within which the role of hire manager operates, gatekeeping is the process within which power is held and enacted. In its most essential form, gatekeeping is concerned with the "process of controlling information as it moves through a gate or filter" which is "associated with exercising different types of power" (Barzilai-Nahon, 2009, p.433). These power actions could include "limiting or facilitating access to information" (Riley & Manias, 2009, p.215) or providing access to 'benefits' valued by others (Corra & Willer, 2002). Important to note is the emphasis on access in that the gatekeeper is not the owner of the information or 'benefit', nor is the process of gatekeeping about giving ownership to others (Corra & Willer, 2002).

Gatekeeping is a term that is often used in management practice (Beckham, 2016), and as such is a term I was familiar with to the point of using it in passing during one of the interviews conducted for this study (B540). While I strategically tried to move away from this term in analysis in order to avoid imposing direction on the coding process, the data eventually drew me back to the term. While gatekeeping in management practice is primarily concerned with access to a resource (Barzilai-Nahon, 2009), it was not until I had explored cross-disciplinary theories of gatekeeping that I fully understood how the term aligned with the data.

Network gatekeeping, proposed by Barzilai-Nahon (2008), is a cross-disciplinary theory of gatekeeping which avoids the top-down approach of tradition models. Instead, network gatekeeping separates processes from motives, putting a greater emphasis on the relationship and dynamics between the gatekeeper and the gated (Barzilai-Nahon, 2008; Riley & Manias, 2009). Most importantly, "in network gatekeeping the reasons for the gatekeeping act can also be examined as a means of understanding the motives that underpin it" (Riley & Manias, 2009, p.217). It is this element of understanding that is so crucial to the decision-making process and the role of the hire manager overall, making network gatekeeping an excellent framework through which to examine this process.

As Barzilai-Nahon (2009) notes, power plays an essential element in gatekeeping, which can be understood as having the 'power to' act or having 'power over' others (Dovey, 1999). Corra & Willer (2002) note that it is possible that there can be power structures where two actors may rely on each other's work and therefore gatekeep each other, or that gatekeeping may be "embedded in the formal hierarchy and take the form of organizational politics" (Corra & Willer, 2002, p.183). It is again useful in this case to refer back to the concept of structuration used in new institutionalism (Paquette, 2017), thinking of how a structure may both be created by and inhibit its actors (Giddens, 1984; Bryant & Jary, 1991).

The gatekeeper acts as an intermediary between 'others', and needs to understand others in order to do so which we've seen this demonstrated in the act of comparing and combining timelines. As such, in order to understand the mechanics of gatekeeping it is necessary to outline the different 'others' the hire manager interacts with, and the differences they use to separate themselves (or through which they are inherently separated from).

Gatekeeping and 'Others'

As noted in the literature review, the notion of being different from 'others' is a common theme in the data. The role of hire manager is positioned as a gatekeeper between 'others', including between those who are outside and inside the organisation. 'Others' outside of the organisation primarily include hirers, whereas 'others' inside of the organisation include everyone working within the organisation itself. This could include other departments scheduling events – such as Programming – or departments concerned with the operational delivery of events – such as Front of House or Technical.

All participants note the wide variety of internal departments they work with, which we've seen in Angie's comments above (A60). Connie speculates:

> Connie: I've always said, or particularly when I started, and it's still sort of true now, I'm probably, well not me but the hires team, is probably the team that interacts with all of the other teams the most.
>
> Interviewer: Hm

Connie: Um, just because of the nature of what we do, and we have so many different types of events coming in, that I'm always having to pass information.

(C764-769)

This aspect of working with many different people, combined with being the point of contact for external hirers, creates the situation where gatekeeping processes can be seen. Riley and Manias describe gatekeeping processes as including "selection of one message over another, withholding, manipulation, deletion, censorship or disregarding of information, the timing of delivery, adding or uniting information, localising or adapting information for particular target audiences, and conveying information through particular channels" (Riley & Manias, 2009, p.216-217). We see all of these processes represented in the participants' descriptions of the hires process.

Hire managers are often the 'point of call' for both internal and external hire queries (A318) and generally solely responsible for the 'through-line' of the hires process (B604). The process of this can be seen particularly in the emphasis the participants place on needing clear communication (D967; B640; A120). We can also see this represented in the data through the described processes of asking for information (B256; C433; D139), checking-in with others (B442; C697), and disseminating information (D825; B850). In this way the hires manager becomes the conduit of information, but with the gatekeeping power to manage how and when the information is communicated.

Ownership & Representation

We can see how the role of the hires manager fits into the power processes of gatekeeping in that they do not have ownership of the object being negotiated, but ownership of the process of negotiation itself. The participants were quick to clarify that they were not responsible for the hire events that take place, rather that they support the production of them (B133). Connie explains that, like being a 'receiving house', hire managers deal with events that are fully-formed and owned by someone else (C827). What is interesting is the way in which ownership of the process and authority are enacted, the focus of which changes depending on who the hire manager is speaking to.

When communicating with hirers, the hire manager is representing the venue and it's aims. In describing her role in comparison to that of a freelance event manager, Angie states that "here I

am the venue" (A239). By this she explains that she is representing the venue to others, needing to take other internal departments into consideration. We also see this concept represented in Bonnie's introduction to her role where she states:

> Bonnie: I oversee all the incoming enquiries of people who want to bring hires to us. Spend a lot of time responding to people saying 'no' [laugh]

> (B12-15)

Bonnie goes on to note that only certain types of hires are allowed in the venue, explaining that some hires are not permitted due to their not fitting with the ethos of the organisation (B217). Similarly, Donna demonstrates how she uses her power as a gatekeeper to reject access to an enquirer:

> Donna: It's about staying on mission, and staying on brand. So often I do just have to say I'm sorry, [laugh]

> Interviewer: [chuckle]

> Donna: um 'you can't use the space' or 'we're not available', you know? Because it [the enquiry] doesn't, it just doesn't serve what we do here.

> (D309-313)

On the other hand, Connie sees her role as hires manager as an opportunity to extend the mission of her organisation by engaging with local community in a different way (C1245). In these instances, the motive of gatekeeping appears to be that of representing the venue and its values. We can understand this action as being a gatekeeper of a social community in line with sociological gatekeeping theory where a 'gated community' is represented to others through a 'medium' who allows or rejects access (Barzilai-Nahon, 2008, p.35). In this way the hire manager is not simply providing access to a service or benefit, but to inclusion within an artistic community that the hirer may not otherwise have access to. Likewise, the hire manager may exclude access based on organisational values of engagement.

The gatekeeping process, including aspects of representation and ownership, also applies to the hire manager's interaction with others within the organisation. While the hire manager represents

the venue to those outside the organisation, they often are positioned to represent the hirer to those within the organisation. Aside from the overarching gatekeeping process of directing the flow of communication, participants consistently described times when they asked questions of other departments on behalf of a hirer. Connie, for example, explains how she went to the technical team to ask about making it "rain on stage" for a hire production (C953). In describing how she works in her role Bonnie demonstrates another way in which she is representing the hire to internal 'others':

> Bonnie: I think it's within, within the wants and the needs of both sides. Um, yeah. Maybe mediate's not quite the right word, but just being that middle ground to say, to go, 'we'll make sure your production show that has been programmed here is going to be fine, and no one's going to manhandle it and damage it during the day' and also saying 'we'll make sure you can work on top of this elaborate, whatever' um, and make that work. And just sort of being, being in between a lot of conversations

> (B797-802)

Here Bonnie is representing the hirer to the production in that she is promising care on their behalf. We can see that Bonnie has positioned herself as the 'middle ground' between the hirer and the programmed show in the venue, taking the time to reassure both parties. The position of being 'between a lot of conversations' reflects gatekeeping processes, but in this case emphasises reassuring and demonstrating an understanding of the practice and concerns of others.

The act of being 'between' conversations also positions the hire manager in a position of power within the organisation by creating a situation where they become the only person with access to full information. This is particularly interesting because, as is the case with gatekeeping, the hire manager does not own or operate the event process itself but facilitates access to other departments who do. While many participants noted instances where they directly connected the hirer with an internal department such as technical or catering to work out details (B140; D235), they remain in a position of power as the hire manager chooses when to make the introduction and thus facilitating access to the department and resource.

It is possible that this gatekeeping position is particularly unique to the role of hire manager, though it is not possible to confirm without fully understanding the operations of others in each

organisation. Connie emphasises that hires operate in a very different way from programming in that programmed events would be put in direct contact with each department (C479). In contrast, all hire communications are controlled in some way by Connie. This reliance on the hire manager to facilitate communication is also reflected in Angie and Donna's accounts. Angie describes how she is sometimes contacted by her organisation when she is off sick as she may be the only person able to answer a question (A373). Donna also describes how she checks her email when she is not at work to ensure that she is not missing any 'urgent' emails that would not otherwise be picked up (D759). This act of gatekeeping then creates a reliance on the hires manager.

In addition, the act of gatekeeping also appears to lead to ownership of time through familiarity with the calendar. We saw in section one that the hire manager's role is structured by and tied to the calendar, and have already seen how familiarity with the calendar is used to raise issues of 'conflict' with others. Bonnie explains how she reviews the calendar for the whole organisation, and that her familiarity with the calendar and venue happenings means that she is able to connect conversations between internal departments (B826). Angie describes how she receives enquiries from internal departments about non-hire events, and speculates that being contacted by others in this way "comes naturally" with the role due to her good relationship with all departments (A401). In this way we can see that the process of gatekeeping creates not only a sense of ownership of time, but helps to embed the role in a unique way within the organisation through the act of understanding others. This leads us neatly to role that care plays in the practice of hire managers.

Care & Identity

Whereas time and temporality create structure, and gatekeeping frames power and agency, the concept of care can be seen as an embedded part of the identity of hire managers. By care I mean all methods of thinking of and considering others, which can be explored through the concepts of emotional and affective labour. We can see that both aspects of emotional and affective labour are present in the role of hire manager, and indeed are a key element in forming the identity of the role through prescribed dispositions and traits of professional behaviour (Paquette, 2017).

The neoliberal economic shift brought about the rise of the 'service sector' which prioritised 'interpersonal interactions' in work, leading to the rise of emotional and affective labour (Wolkowitz, 2006, p.1). Hochschild (2003) introduced the concept of 'emotional labour', which involves "the production of certain feelings in the worker, the production of feelings in others, and the effort, planning, and control required to express an organization's desired emotions" (Eschenfelder, 2012, p.174). Expanding this concept further, emotional labour can be seen as the work of understanding and empathising with others (Steinberg & Figart, 1999; Eschenfelder, 2012). In this way, emotional labour is a prescriptive aspect of a role within an organisation where a worker is asked (or expected) to modify their own feelings in order to perform profitable emotions (Veldstra, 2018).

Affective labour on the other hand represents "the kind of nebulous, embodied work demanded of many in late capitalism" (Veldstra, 2018, p.6). Tied to a neoliberal ideology of individualism and entrepreneurship, affective labour is embodied and internalised feelings management used to market oneself in the present economy (Veldstra, 2018). Affective labour is used to go beyond individual emotional management to project and exude "a diverse set of feelings, relationships, and qualities generated by worker's embodied resources and characterized by the reproduction of social ties" (Veldstra, 2018, p.7). With the neoliberalist turn, these affective qualities become personality traits that are expected of workers, rather than the organisationally-prescribed feelings of emotional labour (Veldstra, 2018).

Understanding & Empathising with Others

We've already seen that understanding plays a key role in gatekeeping, as it is understanding that underpins the motives of the gatekeeping process (Barzilai-Nahon, 2009). Angie explicitly states that to do the role "you need to understand who you're working with" (A257), while Bonnie notes that "my job is very much about knowing what is happening in the building" (B701-702). All participants spent a significant portion of their interview explaining why processes were set up, why clients might ask certain questions, how other departments work, or relating their practice to bigger trends across the sector.

A key element of emotional labour is that care is taken to try to understand and empathise with others (Steinberg & Figart, 1999; Eschenfelder, 2012) even when it may not match that of the worker (Hochschild, 2003), but.

We can see this in Connie's descriptions of how her personal feelings towards an event may differ from those of a hirer's:

> Connie: I always have to remember, cause we do this every day, day in day out,
>
> Interviewer: Mhm
>
> Connie: um and we've normally got 20 or 30 events on the go at any one time in different stages of production. But for that person you're meeting with, this might be the biggest thing they're doing that year,
>
> Interviewer: Mm
>
> Connie: you know, it might be a huge thing for their job, they might have not done it before, it might be hugely stressful for them. So just because I know how long it takes to bring a piece of scenery in, and to do it, and I know that fiver performers are going to take 'x' amount of time to soundcheck, and they might want a special type of microphone,
>
> Interviewer: Mm
>
> Connie: that's all quite stressful for somebody that doesn't know that.
>
> (C467-478)

In this we see how Connie is working to understand the hirer's emotional state, specifically reminding herself that her feelings towards an event may not match the hirer's. Another example of this attempt to understand the emotions and motivations of the hirer is seen in Angie's description of receiving urgent phone calls from hirers while she is out of the office:

> Angie: they just, it's almost just like 'why can't I reach you?'. Like, and people literally panic when they cannot get through to me, like, the amount of times I've come in and the box office are like 'this person is desperately trying to reach you, they said they've been trying to get through to you since yesterday' and I'm like 'it was literally yesterday' [laugh]

Interviewer: Oh no

Angie: So, no there is, there really, really is [confusion from hirers about Angie's role], and I think, I guess, because I'm their point of call

Interviewer: Mhm

Angie: I understand it. But sometimes I'm like, you're fine.

(A312-320)

We can see here that Angie clearly shares a different understanding of time and urgency to that of the hirer, and that even when she finds the situation unreasonable or potentially exasperating, she still displays an understanding of why the hirer might be feeling the way they do. Both Connie and Angie note that other's often don't understand their role, confusing what they do with 'event management' (A210; C847), which presents an additional challenge to their work.

'Ethic of Care'

Eschendfelder notes that emotional labour is demonstrated in the "ethic of care" that many expect in non-profit work, and which is an important part of non-profit "worker identity, work relationships, and overall job satisfaction" (Eschenfelder, 2012, p.174). This 'ethic of care' can also be seen in the 'cultural provision' and 'social betterment' ideology embedded in UK arts practice (Belfiore & Bennet, 2010) and policy (Upchurch, 2016).

There is a strong narrative in the data of providing 'support' to others. Connie reassures less experienced hirers that "it's ok, we'll help you, we can support you" (C479), which she notes is a very different approach to how Programming works with more experienced professional productions. Bonnie notes that the hires process is "quite a supported journey" (B132) in terms of the level of staff support her organisation provides, and gave examples of how she would ask questions of a hirer in order to help them navigate the complexities of thier event delivery (B127).

This 'ethic of care' is not restricted to caring and supporting the hirer. Donna demonstrates how she motivates other departments within the organisation to support hire events, rationalising why a hire event may be beneficial despite low moral:

Donna: And people are tired. You know, they've had long days and they then, they then don't want to have to manage more people coming into the building. Um, and sometimes yeah it's just about keeping people motivated to what the bigger vision is.

Interviewer: Mhm

Donna: And yeah, on the day you're knackered and you just want to go home, but a hires come in now for another five hours. But then, what that hire allows us to do as a company is to serve our young people

Interviewer: Mm

Donna: and provide more for them, if we've got the income to do that then we can provide more.

(D682-690)

Here we see that Donna is empathising with the other organisational staff, working to understand their feelings, and then using the organisational mission of 'cultural provision' as staff motivation.

Care is also used as a motivational tool for the hire managers themselves. Connie describes how she is able to provide discounts to local charities or community groups that wouldn't otherwise be able to afford to hire the venue. She explains that:

Connie: I have the ability to be able to do that for some of the groups that really need that help and support and then that means that they get to come in and use a professional theatre with our professional theatre technicians and do their fundraising event, whatever they need to do and then hopefully that does some good somewhere out there. For, yeah, that's another enjoyable bit about what I do.

(C1271-1276)

Here, Connie explains how she uses her position to provide access to community groups who would otherwise be unable to access the space. She is able to do so through the power afforded her as social gatekeeper to the venue, this time demonstrating 'power to' facilitate access. The enjoyment she gets from facilitating this access, which she later expands on as a core part of her work practice in previous roles, demonstrates how care is used as a way to create her own value in

the role. Similarly, both Donna and Bonnie note that they gain enjoyment and motivation from times when hirers are happy with their event (D905; B862), making care an essential element of personal motivation in the role.

Embodying the Role

As noted, affective labour is a form of embodied labour in that it frames emotional labour as a personality trait that the individual needs to have in order to be successful in their work (Veldstra, 2018). There were a number of traits described by participants as essential to the role of hire manager. While being detail-oriented and enjoying 'admin' was a common trait (B569; C987), the most common trait described revolves around working with and understanding others. In response to the question 'what do you think is the most important thing to know about your role', Bonnie describes being a 'people person':

> Bonnie: I think it being, very organised people person is important. I think that is, if you're prepared to mediate a lot of conversations.
>
> Interviewer: Hm
>
> Bonnie: and sort of, yeah, manage, that manage expectations thing, that's just the heart of it. It's just about,
>
> Interviewer: Mhm
>
> Bonnie: it's not quite being a people pleaser, but it's about being a people's expectation manager.

(B789-795)

The two elements that Bonnie mentions, being an 'organised people person' and a 'people's expectation manager' are both embodied affective qualities. Similarly, Donna describes:

> Donna: Um, you've got to be a real people person.
>
> Interviewer: Mhm

Donna: And I think if you're not you're not going to do well. And I've seen it. I've seen people who are not, and have self-admittedly said 'I'm not a people person' and they don't do well in this kind of role"

Interviewer: Mm

Donna: Cause you really have to be a yes person. Not like, not in the way that you say yes to everything, but you have to, you have to be a creative and proactive problem solver.

Interviewer: Mm

Donna: And so, you have to be solutions oriented is what I'm trying to say. It's that, there are always going to be problems, and how can you fix them in a way that everyone feels happy and comfortable with. And you can only do that if, the only way you can do that if you speak to people and actually want to make people…, what am I trying to say? You can only do it if you're a people person. [laugh]

(D933-946)

What is so interesting about this excerpt is the amount of emotional and affective labour Donna ascribes to the role of being a 'people person'. She explains that being a 'people person' is a requirement of the role, embodying an affective aspect. She notes the need to be a 'problem solver', but more than this she stresses the need to be aware of and manage the feelings of others'. She starts to note that one needs to "actually want to make people" before trailing off, implying that she believes a genuine emotional desire is required to enact the role. In this we also see the role of care, through the concept of being a 'people person', being identified as a "character needed from individuals" in order to succeed in the role (Paquette, 2017, p.11).

Chapter 4: Discussion

We've now seen how the concepts of time, gatekeeping, and care structure, enable, and shape the role and identity of hire managers. Returning to the concept of 'work time' as being both socially and individually constructed, and underpinned by personal and professional values (Rosengren, 2019), we can now examine the intricacies of gatekeeping time with a motivation of care within the current context of policy and practice.

The 'Pinch Point' of Busy & Care

Earlier we discussed the emergence of neoliberal ideology in policy and organisational practice, and the current pressures from policy on organisations to increase their earned income streams. In the section Time & Structure we also saw how the temporal aspect of 'change' is a constant narrative, rooted in a linear understanding of time. We can then ask: what happens when the role of hire manager, which is structured by time, enacted by gatekeeping, and underpinned by care, is confronted with change and precarity?

The precarious nature of work in the creative sector is well documented (McRobbie, 2016; McGuigan, 2016; Alcovska, 2018), and in large part has emerged due to strategic political shifts towards neoliberal models and marketed with a narrative of 'passionate work' (McRobbie, 2016). While McRobbie (2016) and Alcovska (2018) are focused on labour precarity as "unpaid, insecure, and contingent" work (Alcovska, 2018, p.2), we can also look at precarity at an organisational level and the impacts this has on the individual. The concepts of resilience and precarity are linked in that resilience is seen as the ability to adapt to external change over which one has no control (Jennings et al., 2016). When looking at how the term 'resilience' is used in Arts Council England policy we can see how the concept of resilience shifts the responsibility for managing precarity onto the individual (or organisation) in line with neoliberal ideology (Newsinger, 2015). As the hire manager role is firmly embedded within the context of financial resilience it is inherently linked to narratives and situations of precarity.

Earlier we saw the conflation of 'success' with being 'busy'. Comparing this with precarity and change through driving earned income, we see the emergence of a 'pinch point', a term borrowed from Hochschild which refers to the conflict between personal and commodified emotions. Both Veldstra (2018) and Eschenfelder (2012) highlight the importance of considering the effect of

emotional labour on workers' wellbeing in relation to precarity and change in the charitable and arts sectors. As such we can look at the impact of this 'pinch point' between 'busy' and 'care'.

Donna describes her commitment to providing a caring 'service', linking this to her own ideological beliefs and work ethic:

> Donna: Um, sometimes people can fall foul of just going 'yes' or 'no'. And actually I think, those people have taken the time to send something or pick up the phone to enquire about something, so the least I can do is to take my time and give them a quality of response, even if it's to say 'actually the venue isn't available, but we have these dates'.
>
> [....]
>
> Donna: I think service is really important. So part, that takes time, to do things properly takes time, to put all of the, kind of, paper processes in place takes time, to communicate information to staff and to kind of, stakeholders and to clients and to everyone, that all takes time.
>
> Interviewer: Mm
>
> Donna: Um, everything takes time and uh, at the, I'm three days a week, so, you know, yeah [laugh]. There's a lot to do.
>
> (D702-704; D710-715)

From this we can see the conflict between providing a caring 'service' through giving time with the limits of work time available. When later asked how she managers her workload on a part-time basis she responded "I'm not quite sure I am" (D717). Similarly, Connie worries about how changing her practice due to being busy is affecting her ability to provide care to her hirers:

> Connie: I am aware sometimes that I'm not always giving the level of customer service that I would like to be giving,
>
> Interviewer: Mm
>
> Connie: that in an ideal world I think we should be giving but it's just because we don't have the capacity. We just don't have the ability

Interviewer: Hm

Connie: to get back to people quick enough to, um, because the amount of enquiries, to deal with things.

<div align="right">(C673-680)</div>

Referring back to the concept of 'busy' as being an inherent part of the role, we see again that change appears to be impacting workload and work practice. This then jeopardises not just the ability of the hire manage to fulfil their role but also their personal feelings of success or enjoyment in their ability to enact care.

Taking a different approach, we can see how the physical presence and visibility of the hire manager is another area of work time practice that is challenged by the intersection of busy and care. Visibility in the workplace can play a key role in others' perceptions of labour and work being done, particularly when "the work is characterized by tasks that are not easily measured and quantified" (Rosengren, 2019, p.624). We see visibility playing a role in the work time of the hire manager, with some respondents noting their preference to be present for more complex hire events (C525; B36). Angie describes a situation where hirers ask for her presence on the day to help with their event, noting that she's unable to do so as she needs to spend her time equally with all of her hirers:

> Angie: They're like, everyone will always be like 'ok so when I get there shall I ask for you?'
> And I'm like, I can have, we have like six spaces, I can have six people, like, I can't tell
> everyone to come here and like ask for me
>
> Interviewer: Mhm
>
> Angie: because that's physically impossible.

<div align="right">(A201-205)</div>

This situation implies that the hirer has a different expectation of the visibility and presence of Angie as a hire manager, relating back to others misunderstanding her role. This different understanding of work time puts Angie in the position of having to explain and justify why her presence isn't required, reassuring the hirer that "you'll be fine, everything will be ready and set

up for you" (Angie, A206-207). This leads into elements of care, as is demonstrated in the way she carries on to speculate on the motives of the hirer:

> Angie: It's kinda like a, maybe it's like a security thing as well like, comfort, like, they're, cause they've dealt with you the whole time so it's like, just to know you're there
>
> Interviewer: Mhm
>
> Angie: is maybe, is like comforting for them.
>
> (A218-222)

Angie is equating her physical presence with comfort, which can be framed within the concept of embodied labour. Her work time, in the form of her physical presence, is equated with care and support. Therefore, a lack of physical presence is being construed by the hirer as a lack of support, which goes against one of the underlying motives of the role of hire manager.

Change, Practice & Identity

The pressures of being 'busy' have affected practice in both the hire managers' role and within the organisations themselves. Both Angie and Connie describe how they have had to alter their work practice by asking other departments for help in order to reduce their own workload (C540; A459), while Bonnie notes that she relies on the help of the front of house team when she is away (B606). This then also impacts the workload of others within the organisation, something Connie was quick to point out (C594). Connie also notes the saturation of the calendar as restricting her ability to increase hires any further:

> Connie: But yeah, we're at the point now that if we keep up programming our participation projects at the level that it's at, which is what senior management want at the moment,
>
> Interviewer: Mhm
>
> Connie: I'm at the ceiling of what I can achieve with hires unless we put all of our fees up
>
> (C297-301)

She goes on to relate that everyone in the organisation is operating 'almost at capacity' due to the number of hires (C592). Angie likewise notes that the organisation as a whole is 'short staffed' (A476). Thus it is important to recognise that 'succeeding' in the role of hire manager by bringing in more hires increases the level of work for more than just the hires manager, and therefore affects the overall operations of the organisation.

Focusing again on the role of hire manager, Angie, Bonnie and Connie all describe how the role at their organisations have historically been filled by one person (A529; B609; C619), though Angie and Connie no longer believe this should be the case. Connie notes how she needed to ask for another member of staff to help her with hires two years into her role (C621). Similarly, Angie describes how she has asked for another person in her department but feels that she has not "been heard", believing this is due to a disinclination to prioritise hires within her organisation (A485). She expressed frustration at this, feeling that she could achieve "so much more" income with the proper support (A505). While not explicitly stated, we also see the strain of fulfilling the role in Donna's earlier comments.

It is not surprising that there is so much pressure put on the role of hire manager, considering how the act of gatekeeping creates an organisation reliance on them. However, what is important to consider is the emotional impact this could have on the hire manager. If the identity of the role is formed by care, and embodied through affective labour which then normalises professional behaviour, what are the implications of the hire manager being unable to fulfil their 'ethic of care'? As Bunting notes, "human beings have finite resources, physical and emotional" (2004, p.177), and an inability to replenish one's 'resource pool' can ultimately lead to emotional exhaustion and burnout at work (Fouquereau et al., 2019). With this in mind we can only speculate on the emotional impact of 'bad' feelings associated with not being able to accomplish an internalised affective labour aspect of the role. Burnout of course isn't isolated to the role of hire manager in the arts sector, though it has been noted that running 'diversified revenue streams' as separate businesses in arts organisations is leading to burnout among workers (Miller, 2010). This potentially ties in with perceptions of organisational support (or lack thereof), which can play in a role in workers' feelings of job satisfaction and enjoyment (Fouquereau et al., 2019). We can see elements of this reflected in Angie's comments above about not being heard.

Beyond the individual aspects of emotional burnout, this could potentially lead to ramifications in the organisation itself through the advent of staff turnover. When considering that so much of the hire manager's knowledge is embedded in time through experiences with past events, and that the act of gatekeeping requires care and an understanding of others, we can see that staff turnover has the potential to be an incredibly disruptive endeavour. At the start of this paper I defined the role of hire manager as the person responsible for venue hire within an organisation. As we've seen, the structure of time, power dynamics of gatekeeping, and element of care result in this role taking on much more of an embedded function within the organisation. As a 'point of call' for internal departments, the hire manager has become a resource for others in that they are able to connect conversations and provide knowledge and support on the workings of time and space in the venue. By providing venue access to someone outside the organisation, the hire manager is sometimes able to extend the mission of the organisation to engage with people in a new way. Similarly, the hire managers' motives are underpinned by both the values of the organisation and their own values with regards to personal and professional practice. In this way the hire manager then is inherently embedded within the organisation and plays a function far beyond that of 'selling the venue'.

Chapter 5: Conclusion

As we've seen, the role of hire manager has emerged in direct response to neoliberal shifts in policy and organisational practice in line with the economisation of the arts. It's important to recognise this context of precarity due to the role's integration with and separation from 'others', which is demonstrated through the act of gatekeeping with care within the structure of time. For the majority of this paper I have demonstrated that time structures the role, gatekeeping represents power, and care shapes identity. However, as was noted earlier, these concepts do not work in isolation and work together to shape the structure, power dynamics, and identity of the role.

Clock time structures the role of hire manager by monetizing time and space through the act of booking hires into available time slots. This enforces a linear understanding of time, which in many ways is contrary to the polychronic practice of working with others. The act of gatekeeping provides the hire manager with the power to facilitate or restrict access to the venue, and is rooted both in the commodification of time and their polychronic practice of work. Power can be productive in that it can shape professional practice (Riley & Manias, 2009), and thus we can see how the structure of time and act of gatekeeping can create an organisational reliance on the role of hire manager. This is emphasized by the use of care, which can be seen as a through-line aspect of the professional practice of hire managers through the act of understanding and thinking of others. An 'ethic of care' is embedded in the role and tied to both personal and organisational motives and values. The act of gatekeeping and working with others is embodied as affective labour traits, which are seen as essential to the professional practice and identity of the role. This underpins practice within the structure of time and process of gatekeeping, and which combined with these elements forms professional identity. Ultimately, the role of hire manager has become embedded within the organisation in a way that goes beyond 'selling the venue', and demonstrates shared practice which frame it within the context of an emerging profession within the sector.

Future of the Role

A key element of professional identity is the acknowledgement of shared practice, including "common experiences, understandings and expertise, shared ways of perceiving problems and

their possible solutions" (Evetts, 2012, p.2). These practices are then shared through professional networks, be they training, membership associations, or otherwise (Evetts, 2012). Throughout this paper we've seen clear connections between the practice and problem solving of the hire managers interviewed. However, while some participants reference hire at other venues (B96; C326), have a 'network' of venues (B480), or reference isolated examples of other hire managers (D936), there does not appear to be a strong connection between hire managers themselves as a professional network. Angie demonstrates this in her implied feelings of relief in learning that I had experienced similar situations to those she had described in my time as a hire manager (A904). In conversing after the interview was finished, both Connie and Donna noted that they did not know many other people in a hire manager role, which Connie theorised was to do with the nature of the role. She noted that all of her work is very insular in that it was rooted in the venue, and that despite her organisation being part of a shared network she did not often have the opportunity to interact with similar organisations. It was even suggested by two of the interviewees that I should build a network of hire managers in performing arts organisations as a follow-up for this project.

This seems to be a missing link to the advancement of professional practice. This lack of connection, through a professional association or otherwise, reinforces the supposition that many arts and culture organisations are building business practice in isolation (Bolton et al., 2010). Returning to the new institutionalism approach to professions, it appears that the second tier of socialisation – that of sector-wide socialisation – is not yet in place, despite many shared values and norms being displayed. This commonality might instead be attributed to the heteronomous role that cultural policy plays (Alexander, 2017), in this case particularly with regards to the promotion of venue hire as a form of economic practice.

It is worth noting that there are professional networks for venue hire in existence, such as Unique Venues of London (2018), though this is presented as a network of venues rather than hire managers. As such, it appears that there may be a lack of this type of connection for hire managers, which as we've seen is tied into the larger conversations of policy and professionalism. Thinking of Connie's supposition, it is perhaps due to the gatekeeping aspect of the role that hire managers are seen as inseparable from the venue. However, as the role of hire manager continues to grow and professionals begin to develop a career based in venue hire, myself included, it is

useful to consider the aspects of the role as separate from organisational practice. Remembering how the diverse backgrounds of early events managers led to an inconsistent standard of practice, and comparing this with the backgrounds of hire managers in this study and inconsistencies in job titles across the arts sector, now would seem to be the ideal time to consider professional identity and practice. This would not just benefit individuals in the role, but potentially the organisations and sector as a whole through the possibility of shared resources in a time of 'resilience', precarity, and change. This need for resources is echoed by Bolton et al. (2010) in their call for "guidance on reducing costs and maximising revenues" from venue hire (Bolton et al., 2010, p.28).

As has been noted, this is an initial study with a limited sample size intended as a first foray into an underdeveloped area of research, and has focused on a very small segment of the arts and culture sector. While I suspect there are elements of shared practice in the role of hire manager in the wider sector, I would also anticipate different approaches based on organisational structures and policy pressures. The role of hire manager is of course not limited to arts and culture organisations, and can be seen in a wide variety of other sectors, including commercial companies that operate venue hire as an external service to an organisation (Graysons Venues, 2019; NLA 2019). As such there is scope to study the role of hire managers within different contexts to examine how different policies and practices shape the professional identity of the role.

In the case of charitable performing arts organisations, research into the role of hire managers is particularly relevant in today's climate of arts policy and management, and bears further consideration both in academic research and organisational practice. The role of hire manager has emerged in direct relation to neoliberal policy shifts, and as the new ten-year Arts Council England (2019) strategy is set to be released, there appears to be no end in sight for the economisation of the arts. As a unique role within the sector, and considering the 'pinch point' of change, success, and care, the role of hire manager bears consideration both in academic study and organisational practice as policy continues to change.

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Appendix I: Interview Strategy, Information Sheet & Consent Form

Appendix 1 a): Interview Strategy & Questions

Research Question (for reference): How do event hire managers in performing arts venues understand their role, and what is their understanding of how the role fits within the organisation?

Interviewing Methods

Interviews will consist of one-hour face-to-face sessions, and will be recorded using a digital recorder. Interview transcripts will be created. All data will be stored on a password protected personal computer and external hard drive, as per GDPR regulations. Cloud storage will not be used. Interviewees and their organisations will be pseudonymised, rather than anonymised. Follow-up or clarifying questions may be used post-interview. As part of the grounded theory methodology, memoing will take place for the duration of the project. I will be using intensive interviewing and constructivist interviewing as an approach, as defined by Charmaz (2014).

Intensive Interviewing: "Intensive interviewing focuses the topic while providing the interactive space and time to enable the research participant's views and insights to emerge" (Charmaz, 2014, p.85). This approach is flexible and allows interviewers to "discover discourses and to pursue ideas and issues immediately that emerge during the interview" (Charmaz, 2014, p.85). As such, interview questions may change throughout course of research to test emergent theoretical theories.

Constructivist Interviewing: views interviews as a site of "emergent interactions in which social bonds may develop" rather than a static 'performance' (Charmaz, 2014, p.91).

Not all questions will be asked for each interview. Rather, the following questions are intended to provide some guidelines and reference points for use throughout the interview. Intermediate questions in particular may change as themes emerge and theoretical sampling begins. As an interview strategy, I will be interviewing people in specific roles (hire managers) but phrasing questions specifically about the organisation where possible.

References

Charmaz, K., 2014. *Constructing Grounded Theory.* 2nd Ed. London: Sage Publications Inc.

Interviewee Criteria:

Organisation Criteria	Notes
Publicly-funded, Charity status	As opposed to commercial, for-profit organisations. This is in part to restrict the amount of data to keep within the scope of the paper, as well as to focus on organisations which will be most impacted by public arts policy (Arts Council, DCMS) and the unique 'pressures' associated with conforming to these requirements.
Social Impact in mission	An organisation that is engaged with the 'social benefit' model of the arts, whether through community engagement, outreach, etc. This is (on the surface) in contrast to how many venue hire initiatives are presented, which typically use corporate language. This may be difficult to prove, but ideally will be incorporated into organisation's mission.
Performing Arts Venue, Events-focused infrastructure	This could include a venue with any kind of performance space at the core of its functionality. This is to ensure that event infrastructure is in place rather than in an organisation where events are not a core purpose (ex. Museums, galleries)
Mid-sized organisations	This is for practical reasons, as larger venues may be harder to get in touch with for interviews. That being said, I do plan to contact some larger organisations but am not expecting them to necessarily respond. Small organisations would be easier to contact, but it is more likely that venue hire will be subsumed within a portfolio role, which is not ideal for this study. Ultimately, the size of the organisation is not the deciding factor for this study, rather the role of hire manager (see Interviewee Criteria below)
Newer vs. Established venue hire programmes	It would be interesting to have a mix of newer and established venue hire programmes. However, as this information is typically not readily available in publicly available materials this should not be considered too much in the selection criteria, but rather thought of in the collection and analysis of data.
London-based	All organisations should be located within the greater London area (including up until zone 6 if necessary). This is in part due to access reasons, as well as to keep the data within a reasonable scope for this paper.

Interviewee Criteria	Notes
'Event Hire Manager'	Looking for the person who is responsible for the venue hire within the organisation. The job title will change from organisation to organisation.
Separate role	Specifically looking for those people whose main job is venue hire, rather than those who look after venue hire in addition to another aspect of theatre management
Identification	I will be approaching individuals based on their job title, though in the event that there are multiple roles that deal with venue hire I may ask for them to identify the most suitable person. In this sense, I will identify potential interviewees, though they may self-identify themselves once contact with an organisation is made. There is also the chance that I may identify an interviewee based on their job title, and realise upon interviewing that

	venue hire isn't their main responsibility. In advent of this scenario I believe the data is still interesting and valid, as it highlights the inconsistency in job titles and roles within the sector.
Seniority	Ideally, the interviewee will be the most senior member of the events hire team. Realistically, they may not be the easiest person to access and there is a chance they may wish to delegate the interview. As such I aim to contact those in positions of seniority, but acknowledge that not all interviewees may be in the most senior roles in their department. This will be recorded in data collection and analysis
Gender, age, etc.	This is not relevant to the selection criteria, though may become an interesting part of data collection and analysis.

Plan for approaching Interviewees

1. Where possible, find contact information online. Where specific email addresses are not provided, contact the organisation by phone to ask who the most appropriate person to contact may be.
2. Send initial email asking contact to interview, including information sheet. The email itself will be a condensed version of the information sheet, along with a note about the specific personal interest or connection I have with the organisation in which they work. Example:

    Dear x,
    My name is Carolyn and I am an MA Arts Policy & Management student at Birkbeck. I am hoping that you might agree to be interviewed as part of a research project into the role of venue hire and events managers in performing arts venues.

    I'm reaching out because *[specific personal interest in or connection with organisation].* I have attached an information sheet which outlines the project and full interview request.

    Having worked in a similar role, I can fully appreciate how busy your schedule must be and would really appreciate your participation.

    Should you have any questions or if you would like to discuss this project in further detail please do not hesitate to get in touch by phone or email at any time. Thank you so much for your consideration, and looking forward to hearing from you.

    All the best,
    Carolyn

3. Follow-up email or phone call if response is not received within 7 business days
4. In contact agrees to an interview then interview date and location will be arranged. Consent form will be emailed at this time for contact to review prior to interview date.

5. On interview date, arrive with copy of consent form to be signed by contact prior to the start of the interview
6. Follow-up email post-interview to thank
7. Potentially follow-up emails for clarifications as research progresses

Interview Questions:
Opening Questions (open-ended):
Could you tell me about the work you do?

Intermediate Questions
How did you come to be in this position at [*organisation*]?

What did you know about your role / [*the organisation*] before you started?

How long has this role existed within [*the organisation*]?

Could you describe your typical work day at [*organisation*]? (*with follow-up questions*)

- Could you tell me a little about the people/departments you work with? (working in teams?)
- What is it like working here (with the people?)

Have you had a favourite experience in your role?

If you would be in charge (be your line manager) of your job as part of the organisational structure how would you structure/approach the role?

Closing Questions:
What do you think is the most important thing to know about your role?

If you would be given a wish what would you wish for (would that be) in your role? (Wesner, 2019)

"Is there something that you might not have thought about before that occurred to you during this interview?" (Charmez, 2014, p.67)

"Is there something else you think I should know to understand [your role] better?" (Charmez, 2014, p.67)

Appendix I b): Information Sheet

Research Study Information Sheet

My name is Carolyn and I am contacting you in the hopes that you, as the person responsible for venue hire events at your organisation, would be willing to be interviewed as part of a research study.

I am currently in the final stages of a postgraduate MA Arts Policy and Management programme at Birkbeck University, and am undertaking research as a part of my dissertation. As someone who has worked in venue hire roles for over four years, I've become intrigued with the emergence of venue hire within performing arts organisation. As I'm sure you're aware, there is no consistent job title for the role of 'venue hire manager' across the sector, as well as there being no consistent model for departmental allocation or staffing structure. My research question asks 'how do event hire managers in performing arts venues understand their role, and what is their understanding of how the role fits within the organisation'?. The research aims to explore the role within a number of different venues in London in order to identify an overarching framework and understanding of the role.

The interview would last approximately one hour and can be arranged to take place at a time and location that is convenient for you. I would like to record and transcribe the interview, which can be provided for your reference. I would also ask if you would be available for follow up questions by email should they arise, again at your convenience.

All interview data will be pseudonymised, which means that your name and organisation will not be readily recognisable, and interview data will only be used for academic purposes. All data will be handled according to GDPR regulations, with recordings and transcriptions kept on a password protected computer and external hard drive. Findings will be submitted to Birkbeck University as part of the MA dissertation requirements and will be held on file for five years. As an interviewee you have the right to withdraw your information from this study at any time.

Having worked in a similar role, I can fully appreciate how busy your schedule must be and would really appreciate your participation.

Should you have any questions or if you would like to discuss this project in further detail please do not hesitate to get in touch by phone or email at any time. Thank you so much for your consideration.

Kind Regards,

Carolyn Ehman

CarolynEhman@gmail.com | 07398827230

https://www.linkedin.com/in/carolyn-ehman/

Appendix I c): Consent Form

[Hard copy of signed consent forms submitted with printed dissertation.]

<u>Interview Consent Form</u>

I have read the information sheet and had the details of the study explained to me. My questions have been answered to my satisfaction and I understand that I may ask further questions at any time.

I understand that I have the right to withdraw from the study and to decline to ask any particular questions, or withdraw any information given.

I agree to provide information to the researcher on the understanding that all data will be pseudonymised and my name will not be used without my permission. I understand that complete anonymisation will not be achieved, and that there is a risk that my identity may be able to be discovered based on publically available information. *The information from this interview will only be used for this research and for publications that might arise from this research project.*

I agree to the interview being digitally recorded and transcribed afterwards.

I understand that I have the right to ask for audio equipment to be switched off during the interview.

I understand that during or immediately after the interview, I have the right to ask for all or part of the interview not to be used in the research

I understand that while my organisation's name and my own name will not be disclosed in the study, the organisation will be described in broad details.

I confirm I am over 18 years of age.

I agree to take part in this study, subject to the conditions laid out in the Information Sheet.

Signed:

Name:

Date:

Appendix II: Transcription & Coding (samples)

Appendix II a): Transcription & Initial Coding

Included below is a sample of the transcription and initial coding of Interview B. This is provided as a sample to demonstrate the initial coding process. Interviews A, C, and D were transcribed and coded in the same fashion. The first column shows each line number, the second column includes the full transcription, and the third column shows initial line-by-line codes. Interviewer's lines in column two are typed in blue. Capital letters in column three represent in vivo codes.

[full transcriptions of interviews A, B, C, and D submitted as additional materials through Moodle]

Sample Transcription & Initial Line-by-Line Coding: B

#		
1	[background noise of café throughout; people talking, coffee machine working, cups and plates]	
2	….Start the recording. Thank you so much for meeting with me.	
3	You're very welcome	
4	Um, I was wondering if I could just ask you to start by describing your role, in your own words.	
5	Sure. So, my role here I'm the [job title]. So, a big portion of my job is	B5 naming role; B5 BIG PORTION OF MY ROLE IS LOOKING AFTER THE HIRES
6	looking after the hires, there's also a few other things, so I look after some health and safety for	B6-7 Having other elements to role; B6-7 Looking after HEALTH AND SAFETY FOR BUILDING
7	the building, some day to day running, duty management, um, overseeing various bits to do	B7 DUTY MANAGING; B7 OVERSEEING DAY TO DAY RUNNING of building
8	with first aid, risk assessments, lots of things like that. Uh, and then also running shows in the	B8 Doing LOTS OF THINGS LIKE THAT
9	evening as venue manager, but the big chunk of my, oh I also look after our green project as	B8-9 RUNNING SHOWS AS VENUE MANAGER; B9 Looking after GREEN PROJECT
10	well. And, uh, cause you know, a bit of everything really.	B10 Doing A BIT OF EVERYTHING REALLY
11	[laugh]	
12	Uh, but the big main sort of like meat of my days and my week is the hires,	B12 Having hires as the big MEAT
13	Hm	
14	uh so I oversee, I oversee all the incoming enquiries of people who want to bring hires to us,	B14 OVERSEEING All INCOMING ENQUIRIES
15	spend a lot of time responding to people saying 'no' [laugh].	B15 SPEND A LOT OF TIME RESPONDING TO PEOPLE SAYING NO

#	Transcript	Codes
16	[laugh]	
17	Um, because, I'm sure we'll talk about it, but like our, we split hires and programme, they're two	B17 Assuming direction of interview; SPLIT HIRES AND PROGRAMME;
18	very different things.	B18 Contrasting hires and programme as VERY DIFFERENT THINGS
19	Hm	
20	So I get a lot of people wanting to hire for their show, and I spend a lot of time explaining that	B20 SPEND A LOT OF TIME EXPLAINING; B20 Receiving enquiries for productions
21	'that's not how we do things here', it's a slightly different model to, to a couple of different	B21 Telling people THAT'S NOT HOW WE DO THINGS HERE; B21-22 Comparing practice to different venues
22	venues. But, yes so I field all the enquiries, either phone, email, direct to me. We also are listed	B22 Fielding all enquiries; B22 Receiving enquiries by PHONE; EMAIL
23	on a couple of websites so I go through those. And then it's, talking to people, finding dates that	B23 Going through website listings; B23 TALKING TO PEOPLE; B23-24 FINDING DATES THAT WORK
24	work, working it around the programme, fitting them in, pencilling, and then we go through the	B24 WORKING hire dates AROUND THE PROGRAMME; B24 FITTING IN hire dates; B24 PENCILLING dates; B24 Describing work
25	whole process of sending a booking sheet, details, working out what they want, what we can	B25 Having a process for hires; B25 WORKING OUT WHAT hirers WANT
26	achieve, making sure everyone's expectations are as well-managed as possible.	B26 Managing everyone's expectations AS WELL AS POSSIBLE
27	[chuckle]	
28	Um, and then eventually, confirm, you know confirming it, and I see hires through all the way to	B28 CONFIRMING BOOKING; B28-29 SEE HIRES THROUGH ALL THE WAY TO THE DAY; B28-29 Working on preparation for event
29	the day. Um, we tend to book in like a venue manager, uh which is one of our sort-of front of	B29 Booking a venue manager for hires, front of house;
30	house roles,	
31	Mhm	

#	Transcript	Codes
32	to look after each hire on the day. And I create all the documents for the booking sheets, I send	B32 Venue manager looking after hires on the day; B32 Creating documents for BOOKING SHEETS; B32 Doing events paperwork
33	over the Ts & Cs, get the risk assessments sorted, and then, um, on the day also we've	B33 Sending Ts&Cs; B33 Sorting RISK ASSESSMENTS
34	got relevant signage, relevant visitors IDs, so either stickers or wristbands um, and make a little	B34 Preparing event signage, VISITOR IDs; B34 Describing types of IDs
35	pack of all that and hand it over to one of my colleagues. But on the day I tend to, if I'm If I'm	B34-35 Preparing a PACK; B35 Handing PACK over to colleague
36	working that day, I'll tend to meet them in the morning and sort of just, finish off that kind of	B36 Meeting hirers on event days when working
37	journey and then hand them over to the person who will like, be looking after them on the day.	B36-37 Tending to FINISH OFF THAT KIND OF JOURNEY; B37 Handing hirers over to staff
38	Excuse me. And I do manage some of the hires,	B38-39 Managing some hires if available
39	Hm	
40	depending on availability and also sometimes if they're particularly big or have been particularly	B40 Managing hires that are PARTICULARLY BIG OR HAVE BEEN PARTICULARLY INVOLVED; B40 Differentiating between INVOLVED and STRAIGHTFORWARD hires
41	involved, I wanna, like, finish that journey whereas some are a bit more straightforward and I	B41 Wanting to FINISH THAT JOURNEY
42	can just sort of hand them over to someone else and, and go. And then follow up um,	B42 Handing over STRAIGHTFORWARD hires
43	afterwards. I also raise all the invoices for hires, um so follow up with that, work with our	B43 Raising invoices; B43 Following up with hirers
44	finance team to make sure everyone's paid,	B43-44 Working with FINANCE TEAM; B44 Ensuring everyone's paid
45	[chuckle]	
46	um, which doesn't always happen. And then, um, send out a feedback, like you know, a little	B46 Having payment not always happen; B46-47 Sending feedback form
47	survey link. And then collate that and then from that I also, I track all the income and I track all	B47 Collating feedback; B47 Tracking INCOME and FEEDBACK;

#	Transcript	Code
48	the feedback and I share that with our senior managers	B48 Sharing INCOME and FEEDBACK with SENIOR MANAGERS
49	Hm	
50	and I either go 'we're doing really well' or 'ooh, [laugh] we could do with some more people in'.	B50 Assessing situation, communicating success or need to increase hires; B50 Equating having MORE PEOPLE IN with doing well
51	And that in a nutshell, is my life!	B51 Ending summary of role
52	That's amazing.	
53	It's a lot	B53 Identifying work as A LOT
54	That's a lot of steps.	
55	It's a lot of stuff, yeah	B55 IT'S A LOT OF STUFF, YEAH
56	[03:25] When you say 'manage an event' -	
57	Yep	
58	Um what do you mean by that?	
59	So, our, our hir-, so our sort of hires offer is, it's not quite like a total dry hire it's kind of like a,	B59 Describing HIRES OFFER by what it's not
60	it's a semi, semi-thing where um, we make sure we have someone who is on to kind of run the	B59-60 Defining HIRES OFFER as a SEMI-THING; B59-60 Identifying and organisational role, managing the FRONT OF HOUSE side;
61	[organisation] side of front of house, and kind of general attendee, customer, audience	B60-61 Having someone running the ATTENDEE, CUSTOMER, AUDIENCE MANAGEMENT of hire events
62	management side of things. So, the person who is working on it is the venue manager event	B62 Explaining role of VENUE MANAGER
63	manager, meets the company at the beginning of the day, um, shows them to the space, go	B63 Meeting hirer at start of day; B63 Showing hirer space
64	through the health and safety briefing, everyone who comes into the building uh, who is an	B64 Conducting health and safety briefing
65	artist or a hirer or a client of any kind of sort, um, they get a health and safety briefing	B65 Relating health and safety briefing to larger organisational practice
66	Hm	
67	which covers everything from what to do in an emergency, to where are the toilets, to um who	B67-68 Describing what is in health and safety briefing;

#	Transcript	Annotation
68	to talk to if you need a plaster. Uh, so hirers, or, we don't really call them clients very often, that	B67-68 Explaining WHAT TO DO IN AN EMERGENCY, toilet location, first aid person B68 Having a specific term for HIRERS; B68 Not wanting to use the word CLIENTS
69	feels quite corporate,	B69 Associating the term CLIENTS and CORPORATE
70	Hm	
71	and our whole kind of vibe here is that we're, we're more fun, more quirky then,	B71&73 Being, as a venue, more FUN and QUIRKY than CORPORATE
72	So that's a-	
73	going into a corporate meeting space.	
74	Hm	
75	Though we do have corporate meetings come here. Uh, so yeah, the venue manager or hires	B73&75 Differentiating between hosting CORPORATE MEETINGS and being a CORPORATE MEETING SPACE; B75 Having CORPORATE MEETINGS as hires;
76	manager on the day meets them, takes them to the space, gives them a walkthrough if they're	B75-76 Describing VENUE MANGER role; B76 Meeting hirers; B76 Taking hirers to THE SPACE;
77	using multiple spaces, shows them how to get from A to B to C,	B76-77 Giving hirers a WALKTHROUGH if multiple spaces in use; B77 Giving directions
78	Mhm	
79	does the health and safety briefing, and then depending on the nature of the hire they'll either	B79 Holding HEALTH AND SAFETY BRIEFING; B79 Differentiating course of action by NATURE OF THE HIRE
80	sort of, leave them to sort of rehearse with the technical staff, or they'll maybe just be in the	B80 Leaving hirers to REHEARSE WITH THE TECHNICAL STAFF; B80-81 Being IN THE ROOM to help SET UP
81	room and help them get set up. And that person is just the point of contact throughout the day,	B81 Being the POINT OF CONTACT THROUGHOUT DAY
82	and they stay on until the very end of the hire, until they've finished,	B82 Staying UNTIL THE END OF THE HIRE

#	Transcript	Codes
83	Hm	
84	packed up, and are out the door so there is always one person that is, you know, is right by the	B84 Clarifying END OF HIRE as once everything is PACKED UP, OUT THE DOOR
85	venue or is really nearby so they can support and you know, if things pop up.	B84-85 Having someone from the venue nearby to SUPPORT hires; B85 Being available for unexpected events, things that POP UP
86	So, then they become the point of contact	
87	Yep	
88	for that, what do you call them?	
89	We call them hirers.	B89 Using term HIRERS
90	Hirers	
91	Hirers. Hirers	B91 Repeating term for interviewer's benefit
92	[laugh]	
93	Yeah.	
94	[05:28] Um, and you use the term 'dry hire'. Do you mind just defining that?	
95	Yeah, so, so, this is a [unintelligible] that I've kind of come across from working here and a few	B95-96 Referring to knowledge from other venues
96	other places. Some places the dry hire works, like, you get the venue and you get nothing else.	B96 Referring to other hire practice; B96 Venues providing VENUE AND NOTHING ELSE
97	And some places you get, you get the whole kind of full involved thing where you get all the	B97 Referring to other hire practice; B97 Venues providing FULL INVOLVED THING
98	staff and all of the facilities and everything's involved. And we're somewhere in between,	B98 Being IN BETWEEN other types of venue hire practice
99	Mhm	
100	where, the general thing, so if someone's hiring a venue, cause we have the three venues and	B10-101 Listing spaces available for hire
101	two meeting rooms,	
102	Mhm	
103	if someone's hiring a venue that includes, their hire fees include the use of the space, it includes	B103 Describing what's included in HIRE FEE; B103 Having USE OF THE SPACE
104	that venue manager who is with them throughout the day, it includes an usher or two if there	B104 Having a VENUE MANAGER;

#	Transcript	Annotation
		B104-105 Having USHERS to help with AUDIENCE
105	are audience, if their event have, like an audience arriving in like a show type element or	B105 Specifying hire type, having an AUDIENCE;
		B105 Having a SHOW TYPE ELEMENT or PRESENTATION;
106	presentation, um it involves a technician,	B106 Having use of a TECHNICIAN
107	Hm	
108	it includes a technician rather who is with them for the whole day, um, who sets some,	B108-109 Describing role of TECHNICIAN in hires
109	whatever that is whether that's running a show or setting up a projector, and turning some	B109-110 TECHNICIAN setting up PROJECTOR;
		B109 RUNNING A SHOW;
110	lights off and on.	B110 Turning on/off lights
111	[chuckle]	
112	And it involves, includes rather use of, in each venue the light and sound rigs as they are in that	B112 Hires including use of LIGHT AND SOUND RIGS
113	current state,	B113 Specifying lighting stays in CURRENT STATE
114	Hm	
115	so we do allow people to bring their own, like a few special technical elements maybe a few	B115 Allowing hirers to bring A FEW SPECIAL TECHNICAL ELEMENTS;
		B115 Implying other technical restrictions;
116	lights or sometimes they may want to bring their own microphones we do totally allow that,	B116 Providing examples of technical equipment hirers allowed to bring
117	Mm	
118	it just has to be coordinated with our technical manager. So we offer quite a lot. But then, we,	B118 Coordinating with TECHNICAL MANAGER;
		B118 Offering QUITE A LOT to clients
119	the actual sorta order of the day, the full kind of, who's arriving when, all that stuff, that is up to	B119-120 Defining the role of the HIRER;
		B119 HIRER being responsible for the ORDER OF THE DAY;
		B120 Hirer MANAGING THEIR OWN SCHEDULE
120	the hirer to manage their own schedule and just to let us know so we can work with them to	B120 Hirer sharing schedule SO WE CAN WORK WITH THEM

121	sort of manage the flow of audience or attendees as they arrive and throughout the building,	B121 Working with hirer to MANAGE THE FLOW OF AUDIENCE OR ATTENDEES
122	and that kind of stuff. So we're kind of, we're sort of involved,	B122 THAT KIND OF STUFF B122 Being SORT OF INVOLVED
123	[laugh]	
124	we're not totally, we're sort of somewhere in the middle. And, the different organisations or	B124 Being NOT TOTALLY involved; B124 Being SOMEWHERE IN THE MIDDLE of event management.
125	people who come in and work with us they have, they need different level of support. So some	B125 Different organisations needing different levels of support; B125 Identifying different needs of hirers
126	people, you know, will come in being super planned and they're like 'here's our schedule' a	B126-127 Having hirers be SUPER PLANNED in advance of event
127	week in advance, 'this is when everything's happening' and other people on the day you're	B127-128 Having hirers not provide information in advance
128	going 'so what time are you doing things? Have you changed your mind? We have a person here	B128 Needing to ask hirer questions on the day; B128 Not having information on the day; B128 Asking if event information has changed
129	that's ready to help you with this thing if you need them, do you not need them?'. So it's a bit,	B128-129 Reiterating venue support to hirer; B129 Being available to help hirer if needed
130	it's very flexible.	B130 Being FLEXIBLE
131	Hm	
132	But we just try and make sure it's like quite a supported journey. But then the event is their	B132 Trying to SUPPORT JOURNEY of hirer;
133	event it's not an [organisation] event, it is not part of our programme.	B132-133 Differentiating between hire event and programme B133 Stating that hires are NOT PART OF OUR PROGRAMME
134	Mhm	
135	Um. And we kind of leave them to it. To a degree.	B135 WE KIND OF LEAVE THEM TO IT. TO A DEGREE.
136	[laugh]	

137	And catering isn't included in our hirers, we do offer catering through the bar, but it's not	B137 Identifying elements not included in hires; B137 Not including CATERING in hires; B137 Offering CATERING to hires
138	included as part of the package, so we don't do like a delegate package where it's you know, 'x'	B137-138 Comparing pricing structures to other organisations' models; B138 Not offering delegate packages;
139	amount per head of your attendees and that incl-, covers your whole space and your food and	B138-139 Explaining what is entailed in delegate packages; B139 Having knowledge of alternate pricing structures
140	drinks. We do the hires, that goes through me, and then I introduce them to our bar manager	B140 Identify self as conduit for hires; B140-141 Introducing hirers to bar manager to SORT OUT CATERING OFFER
141	who will sort out if they want to do a catering offer, if they want to do some drinks in the bar,	B141-142 Giving examples of catering offer;
142	teas and coffees, sandwiches, and we get our food from local vendors. So we try to make it all	B142 Hirers having DRINKS IN THE BAR; B142 Hirers having TEAS AND COFFEES, SANDWICHES; B142 Having LOCAL VENDORS as suppliers
143	look nice and locally sourced and as kind of, ethical and also affordable as possible. We try.	B142-143 Trying to make catering offering LOOK NICE AND LOCALLY SOURCE; B143 Having catering offer be ETHICAL AND ALSO AFFORDABLE AS POSSIBLE
144	[08:50] So there's quite a cultural of locality-	
145	Yeah	
146	-and like you said 'hirers', not 'clients',	
147	Yeah	
148	keeping things accessible?	
149	Yeah, it's also, it's that whole kind of thing and, the majority of people who come in for hires	B149 THAT WHOLE KIND OF THING; B149-150 Grouping hirers into categories; Generalizing groupings then quantifying

150	are, are say two thirds of our business come from universities and drama schools	B150 Having TWO THIRDS OF BUSINESS, from UNIVERSTIES AND DRAMA SCHOOLS
151	Hm	
152	who come and do their showcases here. So springtime, so we have a, we have about four busy	B152 Having majority of hires be SHOWCASES; B152 Starting to give an example; B152 Expanding on example B152-153 Having FOUR BUSY PERIODS in year;
153	periods actually throughout the year. We have a big springtime sort of March, where we had,	B153 Identifying MARCH as busy period
154	we had 12 different showcases in March alone this year, um, and then we have another sort of	B154 Quantifying busy period with number of DIFFERENT SHOWCASES; B154 Having 12 DIFFERENT SHOWCASES IN MARCH ALONE THIS YEAR
155	burst in June, and then September and January are like, the main periods where we get the big	B155 Having a busy time, BURST, in JUNE, SEPTEMBER, and JANAURY; B155-156 Identifying periods of the year busiest for hires
156	and the most common. And we get a lot of repeat business which is really lovely.	B155-156 Getting the BIG AND THE MOST COMMON during this time
157	Mm	
158	We've got people who've been coming here for years, so bringing they're you know, like third	B158 Having hirers COMING HERE FOR YEARS;
159	year actors or musical theatres students and they get to do it here. And I think we have quite a	B158-159 Hirers BRINGING THIRD YEAR ACTORS, MUSICAL THEATRE STUDENTS; B159 Doing performances at venue
160	unique position um because we're right in central London,	B159-160 THINKING organisation has QUITE A UNIQUE POSITION due to location
161	Mhm	
162	we're in the heart of the west end, our theatre is big enough, it's not too big. Because some of	B162 Being unique for being BIG ENOUGH, NOT TOO BIG
163	the drama schools they go to, uh, oh, the one that's next to the Mousetrap is very popular. I	B163 Referencing other venue commonly used by DRAMA SCHOOLS
164	can't remember what it's called. The one where um Twilight Zone was.	B164 Not remembering name of other venue;

#		
165	Hm, yeah	B164 Referencing venue by show that was produced there
166	It's quite a small theatre. But it's still 400 and something seats, whereas our big theatre is 150.	B166 Classifying 400 seat (other) theatre as QUITE SMALL; B166 Comparing capacity of BIG THEATRE to other venue; B166 Listing capacity of BIG THEATRE as 150 capacity
167	Hm	
168	So if you only have 20 agents show up, it doesn't feel empty. It feels quite nice, and they get a	B168 Contextualising size with attendees to hire shows; B168 Theatre not feeling empty if ONLY 20 AGENTS SHOW UP;
169	good experience. And, if you have 100 agents show up or friends or family, whoever they invite,	B168-169 A small turnout feeling QUITE NICE in big theatre with a GOOD EXPERIENCE;
170	it feels really packed out and really kind of special so I think we've got this unique position	B169-170 Theatre feeling REALLY PACKED OUT AND REALLY KIND OF SPECIAL with 100 attendees at hire events;
171	where we're not this massive, massive venue, but everyone below us, everything then goes	B170-171 Having a UNIQUE POSITION due to size; B171 Venue not being MASSIVE, being larger than other venues
172	down to about 90 seats or 100 seats,	B171-172 Comparing self to other venue; B171-172 Classifying venues BELOW US in capacity as ABOUT 90 to 100 SEATS; B171-172 Linking 150 capacity to uniqueness of venue
173	Hm	
174	so we kind of have this unique position in like, central London, we're more on the small side, but	B174 Having a UNIQUE POSITION due to location and size; B174 Being in CENTRAL LONDON; B174-175 Being ON THE SMALL SIDE but BIG ENOUGH for hirers

#		
175	we're big enough for these kinds of events and people travel across the country to come to us,	B175 Having hirers TRAVEL ACROSS THE COUNTRY TO COME TO US
176	which is very cool	B176 Thinking having hirers that travel to London for venue is VERY COOL
177	Wow.	
178	Yeah, we get a couple of the Scottish institutes and a couple of the welsh ones that come down.	B178 Having Scottish and Welsh Institutes COME DOWN to hire venue
179	Which is nice.	B179 Placing positive value on Institutions who COME DOWN to hire venue
180	That's great.	
181	Yeah	
182	Um, you emphasised a couple times the difference between the programmes and the hires	
183	Yes	
184	[11:56] Can you expand on that.	
185	Yes. Um, what we do in terms of our programme here is very full on, to say the least. So we have	B185 Having a programme that is VERY FULL ON
186	like, festival style programming, so we have three different venues all within the footprint of	B186 Having FESTIVAL STYLE PROGRAMMING;
187	the building.	B186-187 Having THREE DIFFERENT VENUES WITHIN FOOTPRINT OF BUILDING
188	Mhm	
189	Each venue is slightly different size-wise, so we've got a studio, we've got a main theatre, and	B189 Identifying different sizes of venues in organisation; B189-190 Naming different venues in organisation; B189 Relating size of venue to capacity
190	we've got a cabaret bar. So it's like, 90, 160, 140 seats. Um, evening programme, so it's 6 nights	B189-190 Having a STUDIO, MAIN THEATRE, and CABARET BAR; B190 Listing capacities; B190-191 Having an EVENING PROGRAMME running 6 NIGHTS A WEEK;
191	a week, Monday to Saturday,	B191 Having programme run MONDAY TO SATURDAY
192	Mhm	

#	Transcript	Code
193	sometimes Sunday, very very very rarely. But it's, the standard model is at least two shows in each	B193 Having programme on Sunday VERY VERY RARELY; B193 Defining TWO SHOWS IN EACH VENUE per night as the STANDARD MODEL of programming
194	venue, so we have six shows a night, generally. Up to nine, we've had it before, we try not to do	B194 GENERALLY 'HAVING' SIX programmed SHOWS A NIGHT; B194-195 Having previously had UP TO NINE shows a night;
195	that because it's just really taxing on everyone,	B194-195 Having nine nine shows be TAXING ON EVERYONE; B194-195 Identifying limits to number of shows
196	Mhm	
197	I'm sure it's, it's good for sales,	B197 Linking more shows per night with being GOOD FOR SALES
198	[laugh]	
199	but it's a bit of a logistic, bit of a logistical leap	B199 Having nine shows a night be a LOGISTICAL LEAP
200	Mhm	
201	to try and make that happen, and just to fit all of the audiences in.	B201 Having difficulty making nine shows a night HAPPEN; B201 FITTING ALL THE AUDIENCE IN
202	[looks around café]	
203	Yeah	
204	I can imagine [laugh]	
205	Yeah This bar gets really full in the evenings. Um, so the programming, so yeah. That's already	B205 Having the BAR get REALLY FULL in evenings during programme;
206	very complicated, you've got each venue has two, at least two shows on, maybe a third one.	B205-206 Having programming be VERY COMPLICATED; B206 EACH VENUE having AT LEAST TWO SHOWS ON, MAYBE A THIRD ONE
207	Mhm	
208	Maybe a matinee on a Thursday or a Saturday. And then, uh, those are all put together by our	B208 Expanding on programming times; B208 Having matinees in programme on THUSDAY OR SATURDAY

Appendix II b): Focused Coding

Initial codes were separated from the transcriptions and compared and coded into focused codes. They were then reformatted in excel spreadsheets for use with theoretical coding. Sample focused codes and sub-codes are included below.

Focused Coding:
Comparing & Coding Initial Codes

Focused Codes and Sub-Code Headings:

Below is a summary of focused codes and sub-codes. All focused codes are listed in first column in bold text, sub-codes listed in columns to the right. Question marks indicate a small section of initial codes under each focused code that have not been given a sub-code.

Focused Code								
A Lot	??? Asking	Doing A Lot	Things Going On	Role	Clients	Explaining	Point Person	Considering
Achieving Success								
All Whole Like	Kind of Stuff	Like That	All					
Apologising	Others Apologising	Apologising for Restrictions	Apologising for Others	Apologising for asking Favour	Apologising to Interviewer	Apologising for Others	?????	
Being Artistic Creative	???	Artistic Background	Artistic Aspirations	Artistic Practice	Others Being Artistic	Enjoying Arts		
Being Misunderstood	Confusion with Event Manager	Misunderstanding Role	Having Work Misattributed					
Busy	Challenging Workload	Being Busy	Rationalising Busy	Busy Periods	Ramifications of Busy	Having Capacity	Others' Busyness / Capacity	
Challenge Conflict	????	Finding Solutions	Noticing Conflict	Contextualising Conflict	Letting others know of conflict	Challenging Situations	Having Conflict	Frustrating Situation
Change Increasing	Changes to Availability/Time / Changes to Programming	???? Contextual Changes	Changes to Enquiries & Hires	Event Changes	Changes to Costs and Funding	Changes to Working with Others	Changes to Role/Department	Changes to Venue
Clients	?????	Client Types	Client Communities / Locations	Client Role	Defining 'Clients'	Client Traits		

	Connecting Conversations (Point Person)	Conversation as Important	Speaking as Enquirer / Relating Conversation with Client	Fluid & Open Conversation	Sides / Different Conversations (Division?)	Meeting/Talking with Others	Having Difficult Conversations	Not Communicating
Conversing	People Person	Conversing with Clients	Conversation as Process	Quality of Communication	Clarity			
Different Needs	Venue & Process Differences Noting Differences	Hire Event Needs	Needs Influencing Work	Needing MORE; Being Big and Involved	Presence Being Needed	Programme Differences (as Value)	Service Needs	Differentiating Types of Events
Division Department	Dividing Hires from Others Wishing for Different Departmental Structure	Hires Department ????	Separating / Defining / Departments / Teams Side/Division	Hires Differing From Programme	Working With Others	Not Being Understood	Understanding Others	Programme
Enjoying Liking	???? Disliking	Enjoying Artistic Connections Enjoying Ramifications of Hire Income	Enjoying Others' Success	Learning About Others	Enjoying Emotions / Anticipations	Enjoying Admin	Feeling Proud	Enjoying Variety of People / Events
Enquiries	Receiving New Enquiries	Understanding Needs of Enquiries	Replicating / Imitating Enquiry	Communicating to Enquiry	Conversing with Enquiry	Quantifying Number of Enquiries	Enquiry Management	
Examples	????	Context / Understanding	Time	Event / Enquiry	Process / Logistics	Event Needs / Requests	Conversing	

	Relaying	Finding Out & Gathering	Collating	Asking Hirer Questions	Communicating	Checking for Confirmation (Understanding? Emotional?)	Clarity & Managing Expectations	Asking Others Questions
Gathering Giving	????							
Help Support	Venue Support Ethos	Supporting Hire Events	Supporting Other Aspects of Venue	Relying on Support	Needing Help	Asking for Support	Advising Hirers	Support as Role Responsibility
	Receiving Support	Having Previous Knowledge Help	Support as Motivation	Personal Support	????	Emotional Support (Caring)	Not Being Able to Help	Reassuring
	Being Asked for Support	Negotiating Support	Ramifications of Support					
Learning	?????	Lacking Experience	Learning	Learning from Others	Identifying Areas for Growth	Applying Learning	Wanting to Learn	Rationalising Learning / Teaching
	Feeling Motivated by Learning	Encouraging Others to Learn / Teaching						
Logistics Collating	????	Calendar Diary	Organisation	Providing Alternatives	Doing Logistical / Admin Work	Finding Out Information	Logistical Thinking	Needing Information to Pass On
	Updating Information	Going through info with Others	Considering Others	Knowing Things				
Money Income	Target / Budget	Making Income from Hires	Receiving Funding	Venue Costs	Limiting Income	Other Sources of Income	Hire Rates	
Motivation	Career Motivation	Venue Hire Motives	Motivation for Applying to Role	Motivating Others				
Point Person	Receiving & Inviting Questions from Others Checking In	Being Point of Contact	Redirecting / Directing	Saying YES or NO	Responding	Traits (???)	Being Along	Qualifying / Assessing Suitability

Priority	Giving Equal Attention	Having Priority	Juggling & Balancing	Differing Priorities	Prioritising	Things POP UP	Having Urgency	
Process Timeline	???	Planning	Events as end to JOURNEY (linear)	Directional	Negative Process Attributes	Steps of Process	Knowing Process of Others	Process & Time
	Differing Processes	Organisation	Enquiries (Start of process)	Process for A	Communication	Clarity		
Relationships	Individual Connections (Personally Valued)	Transactional Relationships	Developing Relationships	Planning New Relationships	Having Good Relationships	Client Relationship	Relationship within Venue	
Role	Personal Feelings to Role	Naming Role	Describing Function of Role	Role Traits	Describing Others' Role	Historical Role	Differentiating from event Manager	????
	Contextualising Role	Learning from Role	Implementing New Things	Understanding Role	Sides Layers Parts	Coming Into Role	Engagement Opportunity	
Rules Boundaries	Saying NO (link to POINT PERSON)	Restrictions	Rationales	Exceptions	????	Contextualising Restrictions on Others		
Scale	????	Organisation Size	Event Observations	Event Considerations	Hires - Being Small	Number of Events	Enquries	Workload
Sharing	Coexisting	Sharing Space	Sharing Resources	Competing for Space				
Timeline Time	????	Time in Role	Interview Timeframe	Differing (Comparing?) Timelines	Venue Timeline	Career	Event Timeline	Event References / Examples
	Historic Pratice	Repeat Hires	Others' Timelines	Combining Timelines	Fast-Pace	Work Taking Time	Availability	
Understanding Others	??????	Understanding Hirer	Understanding What's Happening in Venue	Understanding Hirer's Requirements	Thinking of Others' Perceptions	Understanding Organisational Practice	Comparing Contexts	Being Unable to Understand

	Understanding Others in Org	Understanding Interview Context	Understanding Sector	Quality of Service	Judgement Values	Organisational Values (+Implied)	Quantifying Value	Others & Venue
Values	Hires Reflecting Values	Mission Brand Identity (Reputation)	Undervaluing in Sector					Venue
Variety	Programming	Variety of Work	Different People	Different Events	Availability	???		
Venue	???? New Venue	Personal History with Venue Other Venues	Venue & Role Venue Traits	Physical Space Venue Users	Special Quality	Venue & Hire	Representing Venue	Different Spaces
Work Outside Venue	Other Work	Communications while OOO	Working while OOO	Thinking of Work				

Sample Focused Code with sub-codes: Understanding 'Others'

Focused codes are listed in bold, with initial codes listed underneath. The current formatting was selected for ease of printing and comparing during the theoretical coding process.

Understanding 'Others'

(no sub-code)

D63 Having TEXT and SUBTEXT

A195 IT'S DEFINITELY ABOUT UNDERSTANDING THE PEOPLE YOU'RE WORKING WITH

C225 Being aware of WHAT WE'RE MEANT TO BE DELIVERING

B682 PEOPLE UNDERSTAND IT

C768 JUST BECAUSE OF THE NATURE OF WHAT WE DO;

A533-534 Speculating that MAYBE LIKE, THAT WAS A TIME WHERE HIRES WEREN'T SUCH A BIG THING

B466 Having an UNDERSTANDING IN BUILDILNG

B505 Knowing THE SPACES REALLY WELL;

A716-717 Noting not knowing as reason it was QUITE GOOD to meet

Understanding Hirer's Requirements

A159 Knowing who needs attention;

A160-161 Noting I DON'T NEED TO BE IN HERE WITH THEM

Understanding Hirer

A180 Understanding who the client is;

C50 Festivals mostly coming from local boroughs

D102 Knowing what companies support

D102 Knowing what work companies do;

C429 Charities holding events to RAISE MONEY

C430 Charities as having NO IDEA ABOUT HOW MUCH TIME IT TAKES TO DO THE GET-IN AND SET-UP;

A753 Understanding what teacher way saying;

A791 Knowing who clients are;

A448 Trying to understand callers; Linking calls to WHEN PEOPLE ARE UNSURE

C626 Explaining scope of classes;

B457 Having hirers wanting to LOCK DATE IN AS SOON AS POSSIBLE

Understanding What's Happening in Venue

B267 Being aware of events taking place in venue;

B260-261 Noting SCRIPT SUBMISSIONS currently closed in leadup to PLAYWRITING COMPETITION;

B684 Making people aware of others' working areas;

C650 Noting most venues very busy during this time

B672 Being aware of what else is in building;

B729 Knowing how sets will look;

Understanding Organisational Practice

C84-85 Being able to FUNDRAISE as a charity;

C85 Receiving funding from ARTS COUNCIL

C92 Explaining how finances work for programming team;

B65 Relating health and safety briefing to larger organisational practice

B310-311 Storing EVENING SHOWS during day

A168 Knowing what a client needs

A180 Understanding HOW MUCH OF YOU THEY NEED

A439-440 Being VERY GOOD AT UNDERSTANDING who needs a phone call versus an email

B25 WORKING OUT WHAT hirers WANT

D195 Understanding relevance to client's event

C317 Understanding hires QUITE WELL FOR THIS PARTICULAR VENUE;

C432 Performers needing REHEARSAL and SOUND CHECK time

C309-310 Anticipating hirers not being able to afford increased hire rates

C691-692 Having an enquiry dependant on a site visit before booking

C1168 Hirers for bat mitzvahs having specific requirements because of the NATURE OF THEIR EVENT;

C1171 Hirers needing to match dates with synagogue, caters

C1172-1173 Hirers having competition for suppliers due to high demand

C1173 Hirers needing to book suppliers in advance

C1196 Considering WHAT DIFFERENT PEOPLE NEED

B475 Having hirer be REALLY PANICKED;

C452-453 Clients unlikely to have familiarity with HOW BOX OFFICE WORKS;

C470-471 Noting THIS MIGHT BE THE BIGGEST THING THEY'RE DOING THAT YEAR

C474 Acknowledging event planning MIGHT BE HUGELY STRESSFUL FOR THEM;

Thinking of Others' Perceptions

A434-435 Being aware of manager's perceptions

A437 Being worried about others' perceptions of unanswered phone

D195 Noting feedback sounds MUNDANE;

D324 Thinking justification SOUNDS REALLY BAD

B861 Thinking favourite part of job sounds TRITE and CLICHÉ

D917 Thinking aspect may sound shallow;

A827 Noting plan MIGHT SOUND A LITTLE BIT BAD;

A845 Not being sure if making sense

B311 PUSHING evening shows UPSTAGE BEHIND A CURTAIN;

D269 Event being REALLY ALIGNED to mission and vision of theatre

C647-648 Having Theatres going DARK FOR MAINTENANCE

A651 Understanding HOW A BUILDING RUNS

B417-418 Set being TOO DANGEROUS TO LET PEOPLE use it STRAIGHT AWAY;

B417-418 Being aware of health and safety regulations

B340-341 Using production terminology, MODEL BOX

B461-462 Knowing WHAT THE INDUSTRY IS LIKE AND HOW FAST IT MOVES;

Comparing Contexts

B21-22 Comparing practice to different venues

C38 Describing how festivals function in relation to hires;

B73&75 Differentiating between hosting CORPORATE MEETINGS and being a CORPORATE MEETING SPACE;

C1119-1120 Explaining the TIMELINE for PERFORMING ARTS VENUES and dance companies were OUT OF SYNC

C422 Anticipating and accommodating event needs

Being Unable to Understand

B535-536 Still not being able to relate to misunderstanding

B535 Finding misunderstanding INTERESTING;

B535-536 Not understanding assumption

A681 Not understanding question;

D199 Lack of understanding having a MASSIVE IMPACT on event;

A258-259 Being unsure if answering question posed by interviewer

Understanding Sector

D375 Seeing trajectory of landscapes

D337 Examining context of hires;

A847 Questioning interviewer on clarity of answer

A505 Seeing things managers don't BECAUSE IT'S MY EVERYDAY

Understanding Others in Org

C234 SENIOR MANAGEMENT having an understanding of situation

C226-227 Understanding what the other department NEEDS TO BE DOING

C275 Explaining how decision is made;

D683 Understanding viewpoints of team

D683 Team not wanting to MANAGE MORE PEOPLE COMING INTO THE BUILDING;

C776-777 Warning cleaning of a HUGE MESS AFTER A BANQUETTE and BUBBLE MACHINES AND CONFETTI

D822 ACCOUNTS not being in office for days 3 & 4;

A701 Putting self hypothetically in other's position

A701 Thinking may be more stressful for others;

C1099 School Hires having a KNOCK-ON EFFECT

C1139 Having a discrepancy in the TIMELINE between dance companies' funding and venue

B95-96 Referring to knowledge from other venues

B96 Referring to other hire practice;

B98 Being IN BETWEEN other types of venue hire practice

C304 Looking at LOCAL and PAN-LONDON COMPETITORS

D360 Relating to broader SOCIETY

D375 Relating to larger SOCIAL LANDSCAPE and FINANCIAL LANDSCAPE;

D421 Thinking about positioning in market;

B535-536 Recognising some understanding of context comes from current role;

A451-453 TO THEM IT'S JUST LIKE 5 MIN OUT OF THEIR DAY, BUT BECAUSE I'VE GOT SO MANY PEOPLE TAKING 5 MIN OUT OF THEIR DAY [...] I COULD HAVE LIKE 2 CALLS AND THAT'S AN HOUR OF MY DAY DONE

A443 Comparing callers' thoughts and work practice to own;

B535-536 Recognising some understanding of context comes from current role;

D424-425 Thinking people realise THE ARTS CAN BE MORE COMMERCIALLY MINDED

D438 Feeling others don't value artists' work and experience;

C572-573 Situation being INDICATIVE OF WHERE WE ARE IN THE WORLD AT THE MOMENT;

D92-93 Identifying potential partners by HAVING AN EAR TO THE GROUND; Knowing WHAT'S GOING ON OUT IN THE INDUSTRY

C1088 BECAUSE WE'VE [schools] HIRED IT [gym] OUT TO MAKE MONEY IT'S NOT AVAILABLE TO ACTUALLY USE FOR THE KIDS SHOW

C1082-1083 Noting rise in schools that HIRE THEMSELVES OUT

D791 Noting that PEOPLE ARE ALWAYS OVER CAPCITY AND UNDERPAID;

D791-792 Having this be the NORMAL WAY THAT THINGS WORK

D790 Thinking about the ARTS sector as a whole;

C1131 Identifying A SHIFT IN THE INDUSTRY

C1136-1137 Having a lot of PROFESSIONAL PERFORMING ARTS COMPANIES being unable to GET INTO VENUES

C1138 Venues being FORCED TO HIRE THEMSELVES OUT MORE AND MORE BECAUSE THEY NEED THE INCOME

C707 Having flexibility depend on WHAT THEY'RE DOING and WHO THEY'VE GOT IN THERE

A527 Having two people before WORKED IN A SIMILAR WAY TO ME

Understanding Interview Context

A766 Noting conversation MAYBE GOING COMPLETELY OFF TRACK;

D744 Pausing due to awareness of interview pseudonymisation

A880 Asking interviewer WHAT INTERESTED YOU ABOUT LOOKING AT THIS ROLE?

A716 Not understanding what client did

B639-640 Having hires OFFER be A LITTLE BIT DIFFERENT THAN OTHER PLACES;

C711-714 WE FILL UP THE SPACES EVERY DAY AND WE MAKE MORE MONEY, BUT THEN IN RETURN LIKE, OUR TEAMS GET BUSIER; IT MAKES IT VERY DIFFICULT TO SHOW THE PLACE TO PEOPLE

D1010-1011 Having other organisations DOING SIMILAR THINGS;

C1081 Noting similar situation between own work and school's scenario;

C1081-1082 LIKE US SCHOOLS ARE TRYING TO MAKE MONEY WHEREVER THEY CAN;

D1011 Looking for complimentary work

C1085 Schools becoming hire competitors;

B740 Noting timeline in relation to other venues;

A791 Using knowledge from outside venue;

C575-576 Noting ramifications

A725 Relating own practice to client's;

D417 Corporate role being VERY DIFFERENT TO WHAT THE ARTS DOES;

C1120 Giving reason for timelines being OUT OF SYNC due to push to MAKE MONEY

C1106-1107 Explaining venues needing to increase venue hire to offset MOUNTING COSTS

C1111 Dance companies needing to wait until close to start to find out if funding received

C1112-1113 BY THE TIME THEY'VE GOT THEIR FUNDING IN PLACE ALL OF THE VENUES AROUND THE CAPITAL LIKE US ARE ALREADY FULLY BOOKED

D363 Not having much PUBLIC MONEY AROUND ANYMORE

D374 Arts TRYING TO BRIDGE THAT GAP THEMSELVES;

D374 Noting gap in funding;

D424 Suspecting shift of understanding in arts;

C572-573 Relating to broader context;

B480 Having a NETWORK OF VENUES;

A553-554 I THINK IS QUITE NORMAL FOR LIKE PEOPLE WHO WORK WITHIN ARTS

Gathering & Giving

Relaying

A383 Emphasizing that INFORMATION IS RELAYED;

A854&856 Passing answer back to client;

B599 Telling them THIS IS ON, THIS IS HAPPENING

B671 Trying to MAKE SURE EVERYONE KNOWS;

B651 Telling hirers THIS IS WHAT YOU HAVE;

B850 IT IS THAT THING OF LIKE SHARING AND PASSING ON

B767 Passing information on to hirers;

B818 Letting others know about hires events;

C356 Relating knowledge about CAPACITIES;

C769 Needing to PASS INFORMATION;

C776 Making others aware of event requirements;

C776 Making others aware of event requirements;

D825-826 Letting TEAM know SOMETHING'S COMING;

B599 Noting they JUST GET a GENERAL UPDATE;

C530 Needing to pass on details to tech team;

Finding Out & Gathering

A844-845 Finding out information in other departments;

A394 Saying I DON'T KNOW BUT I CAN FIND OUT;

A856-857 Wanting to ask for and receive answer

B279 Finding out more information on enquiry;

B291-292 Finding out that a show hire is being promoted through someone else

C637 Assistant gathering brochure information;

B764-765 I NOSY IN ON A LOT OF PRODUCTION INFORMATION EARLY ON

A442 Requesting phone conversation details be put into an email

D82 Doing ONLINE STALKING

A64 Constantly gathering information

D746 Asking enquiries to send an email;

C528 Having CLIENT send tech documents to self

Collating

A66 TYRING TO GET THE INFO FROM EVERYBODY AND LIKE, MAKE IT MAKE SENSE

Asking Hirer Questions

B128 Asking if event information has changed

B256-257 Asking DO YOU HAVE A VIDEO? SUPPORTING MATERIALS?

B256-257 Asking questions of artistic enquiries;

B280 Asking IS IT A READING?

B282 Asking enquiry WHO ARE YOU INVITING?;

B128 Needing to ask hirer questions on the day;

C356 Asking clients WHAT THEY WANT TO BRING;

C433 Querying how long SET UP and DECORATION will take;

C433-434 Querying how long ACTUAL EVENT will be

C434 Querying if there's an INTERVAL;

C434-435 Querying time neede for PACK DOWN

D147 Finding out HOW MUCH IT IS;

B730 Telling hirers about CRAZY LOOKING set elements;

C784-785 Making on-site partner aware of partial building shut-down for event set-up

D139 Providing ACTUAL COSTS to enquiries;

C455 Explaining WHAT THEY NEED TO DO if managing own Box Office;

C456-457 Explaining HOW IT WORKS IN OUR THEATRE WITH TICKETS; HOW THE SEATING WORKS;

Clarity & Managing Expectations

A681 Asking for clarification

B641 Ensuring HIRERS and enquiries are clear on WHAT THEY'RE GETTING;

B654-655 MAKING SURE PEOPLE KNOW FROM AS EARLY ON AS POSSIBLE WHAT THEY'RE WORKING WITH

B682 Having setting expectations work well;

B682 Setting up expectations and understandings from first communication;

B777 Clarifying perspective of question;

D78 Asking for clarification on interviewer's question

D138 Getting clarity of event information

C803-804 Asking clarification on question;

Communicating

A120 Needing to COMMUNICATE WELL

A122 YOU NOTICE WHEN THERE'S BEEN A LACK OF COMMUNICATION

B655-656 Communicating to hirers WHAT WE CAN GIVE THEM;

B671 Communicating information;

B729 Communicating practicalities
B732 Communicating what set will look like;

B767 Describing set to hirers

(no sub-code)

A464 Box office being able to ANSWER QUITE A LOT OF THE QUESTIONS NOW

B684-685 Asking someone to move vocal warmup away from offices or rehearsal;

B850 Thanking others;

D147 Finding out when event is going to take place;

D175 Asking how event went;

D139 Finding out SPECIFIC TIMES and DATES;

Checking for confirmation (Understanding? Emotional?)

B730 Asking ARE YOU OK WITH THAT?
B731 Asking hirers if they want to GO AHEAD with hire on set
B730-731 Asking hirers if they'd prefer to move;

B761 Asking ARE YOU OK WITH THAT?;

Asking Others Questions

C697 Asking companies if site visit can occur during their use;

C698 CAN WE COME IN DRING YOUR BOOKING, OR WHILE YOU'RE SETTING UP

C779 Asking Cleaning to ALLOW EXTRA TIME ON THEIR CLEANING SCHEDULE

C783-784 Asking on-site partner to alter use to accommodate event

Busy

Challenging Workload

A148 Having SO MUCH TO DO

B194-195 Having nine shows be TAXING ON EVERYONE;

C295 I'VE GOT MORE ENQUIRIES THAN I [....] CAN TAKE

A431 Having a phone that JUST NEVER STOPPED RINGING

A438 Having busy phone line LITERALLY BE CHAOS;

A705 I'VE GOT 300 EMAILS TO ATTEND TO I CAN'T DEAL WITH THIS

A446 Getting SO MUCH MORE WORK DONE with phone taken off email

D795 Not being able to take on additional work typically

C979 Having project be TOO MUCH WORK FOR US

C980 Handing project over to programming team due to workload;

Busy Periods

B152-153 Having FOUR BUSY PERIODS in year;

B153 Identifying MARCH as busy period

B154 Quantifying busy period with number of DIFFERENT SHOWCASES;

B155 Having a busy time, BURST, in JUNE, SEPTEMBER, and JANAURY;

Being Busy

A43 Being VERY VERY BUSY

A68 Reiterating having work be VERY BUSY

A344 IT WAS LITERALLY CHAOS. LIKE IT WAS INSANE;

A103 Being BUSY TECH-WISE

A348 Situation being CHAOS when manager not in;

C538 Being SO BUSY;

C592 Everyone being at FULL CAPACITY;

D697 Being busy in department;

C762 Being TOO BUSY;

D807 IT'S LIKE AHHHH!

Ramifications of Busy

A123 Being busy and having things SLIP YOUR MIND

A433 Getting NO WORK DONE because of busy phone;

Rationalising Busy

A55 Giving reason why busy

A61 Identifying reason for being BUSY

C643 Justifying being busy;

C643 THAT'S WHY WE'RE, WE'RE ALWAYS FLAT OUT;

D697 Having everything discussed included in busyness

C579-580 Having SHOW AFTER SHOW AFTER SHOW AFTER SHOW AFTER SHOW

A489 Equating VERY VERY SUCCESSFUL YEAR with being BUSY;

A489 Equating being busy with having A BIGGER WORKLOAD;

Others' Busy-ness / Capacity

B299-300 Having a busy programme

A476 AS AN ORGANISATION WE ARE VERY VERY SHORT STAFFED

C716 Being ALWAYS SO FULLY BOOKED;

D794 Explaining that noone has time to PICK UP others' work;

D897 Having team note the busyness of the event

B155-156 Identifying periods of the year busiest for hires

C648 Having previously quiet times be busy now

C635-636 Assistant being EXTREMELY BUSY at end of term;

Having Capacity

C63-64 Hires team as only team with CAPACITY to manage festivals

C67 Giving capacity reason for why festivals come through hires

C1258 Being able to work with community due to capacity;

C578 Currently having 3-4 months without an empty day

C581 Having night teams to reset theatre overnight

C682 Being busy good for INCOME

C678&680 Not having ABILITY to GET BACK TO PEOPLE QUICK ENOUGH;

C677-678 Not having CAPACITY to give IDEAL level of service;

C66 Programme Participation Team not having capacity

C1258 Other teams not having the capacity to support in this way

A360-361 IT GETS QUITE CRAZY IF I'M NOT HERE

C601-602 Reasoning this is because of working at ALMOST FULL CAPACITY ALL THE TIME

C681-682 Having theatre be FULL NEARY EVERY DAY;

Appendix II c): Theoretical Coding

Focused codes were compared and coded as theoretical codes. This was done first by drawing comparisons and subcategories, and finally by cutting and pasting focused codes and sub-codes into three theoretical codes as they emerged: Time, Gatekeeping, and Care.

Theoretical Coding:
Comparing & Coding Focused Codes

Sample Theoretical Code: Time
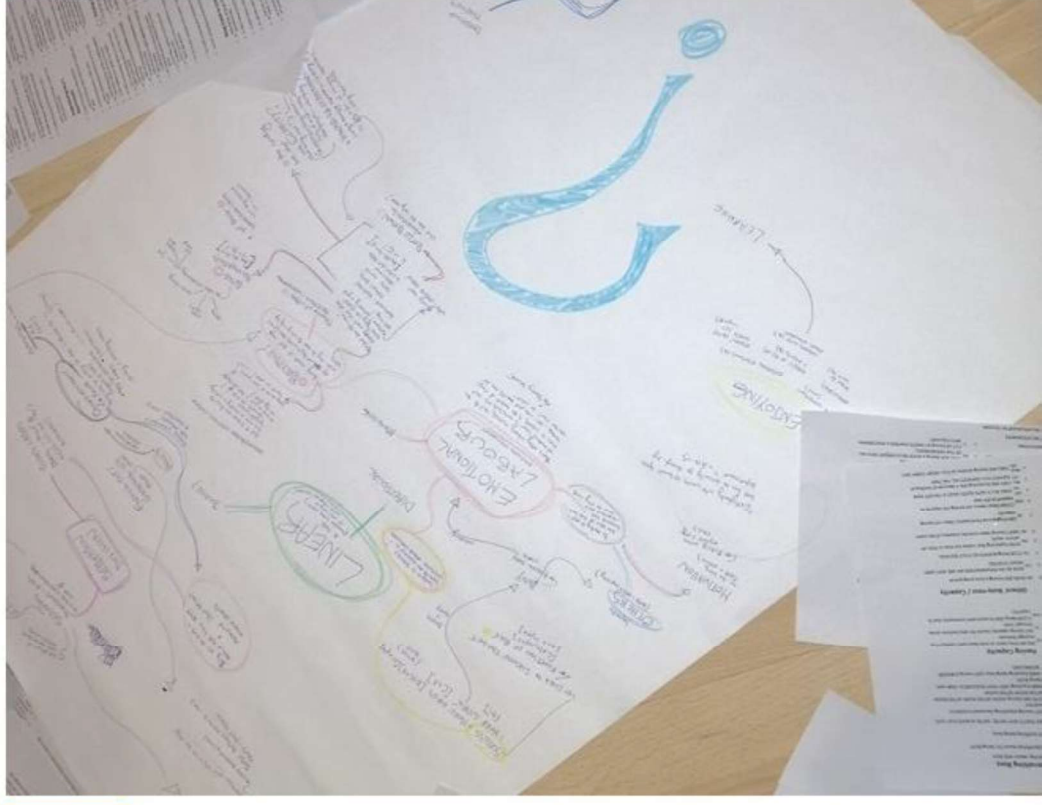
Sample Theoretical Code (Time) broken down into major component parts:

Sections of this paper have been colour-coded to demonstrate the visualisation of concepts and ideas relating to time. Theoretical codes Gatekeeping and Care were formatted in the same fashion.

Being 'Busy' and achieving 'Success'

Understanding (Care)

Calendar, Availability (Clock Time)

Linear Understanding of Time (Monochronic)

Access (Gatekeeping)

'Juggling' Time (Polychronic)

Below is a close-up of one section of the theoretical code 'time'. As can be seen, the data is already intertwining the concepts of time, gatekeeping and care beyond what can be conveyed with the broad visualisation of groupings provided by the coloured outlines.

Appendix III: Dissertation Proposal & Ethics Form

Appendix III a): Dissertation Proposal

[First submitted via Moodle on 14 January 2019]

MA ARTS POLICY & MANAGEMENT: DISSERTATION PROPOSAL

Section 1: Complete this dissertation proposal form and submit it via the appropriate Dissertation Proposal Turnitin assignment **by 14 January 2019** for approval of the topic / field by the programme team. Once you have received approval of the topic, use the other sections of this form to obtain further approval signatures from your dissertation tutor / supervisor as you progress through the planning stages.

This document should be stored securely: you will need to submit it, with the signatures, when you submit your dissertation on 11 September 2019.

Name: Carolyn Ehman	
Email: CarolynEhman@gmail.com	

Proposed Topic:	The role of venue or event hire manager / coordinator / administrator in performing arts venues
Proposed Title:	Hire Us: the role of venue hire managers in the creative sector *(To be confirmed)*
Research question (Please make sure that you include an issue together with the topic and formulate this as a research question. For further information of how to design a research question please see: Layder, D., 2012. *Doing excellent small-scale research*. London: Sage.	How do event hire managers in performing arts venues understand their role, and what is the understanding of the role within the organisation?

Key issues to be discussed/analysed/investigated (Please submit an indicative list of literature together with this proposal) How do you approach your question? What are possible conceptual frameworks that could inform you investigation. Which are possible areas and academic fields that help you contextualise?	This dissertation will aim to explore the emerging role of event or venue hire manager using a grounded theory approach. This particular position varies in title and department between organisations, but is a consistent feature of performing arts venues. It is at times a single position or a role that is taken on as a part of a larger position. I have observed this role classified within different organisations as an operational, development, or community service role. Initial frameworks for a literature review will include research into arts financing and resilience, creative industry trends, event management and policy, ideology, and trends in emerging roles/positions within the sector. Please see the last page of this document for an indicative list of literature to be explored. An understanding of the function and capabilities of this role is currently not well represented in academic literature. As such this research may help contribute to an understanding of the role within the creative industries, and allow performing arts organisations to better strategically incorporate this role into their managing and operational structure.
Proposed research paradigm **(Please make sure that you combine your individual research approach – how you interpret the world - with your research interest as reflected in your research question)** For further information see research methods slides and Paquette, J. and Redaelli, E., 2015. On Paradigms: From Epistemology to Epistemic Cultures. In *Arts Management and Cultural Policy Research* (pp. 92-111). London: Palgrave Macmillan.	I will be approaching this paper with a social constructionist paradigm, as well as being influenced by critical theory. My views on ontology and agency stem from critical theory in that I believe that actors are only able to exercise their agency within social structures which are implemented with unequal power dynamics (Paquette, 2015). My views on epistemology and my ethos as a researcher are reflected in the paradigm of social constructionism. This paradigm relates well to a grounded theory methodology in that it is focused on the social interactions which construct

	rules that dictate an objective reality (Andrews, 2012). As such my paradigm leads into a constructionist grounded theory approach, as defined by Flick (2018) and Birks and Mills (2015).
Proposed research methodology Following on from your research paradigm, choose from the range of methodologies (e.g. ethnography, discourse analysis, constructionism, critical theory, post-feminism) that suits your interest/knowledge and helps you to answer your research question. What is the most suitable way to investigate your research questions? NB - Research methods slides offer a more detailed overview of which methodology corresponds to which paradigm.	I will be using a grounded theory methodology for this project. As such I will take a qualitative research approach and aim to extract a theory from the data gathered with a goal to identify a theoretical approach to understanding this role. This methodology is suited to this topic as there is little written about this emerging role in academic literature. This method will also enable the integration of reflection on personal bias due to a history of working in the field. Lastly, a grounded theory methodology allows for the study of a phenomenon within a specific context (Birks and Mills, 2015), which I believe is of particular importance to the study of this topic.
What are the research methods you will apply <u>collecting</u> your data/information? Please make sure that your research methods correspond with your paradigm and your methodology. Please note that primary research methods (interviews [be they face-to-face, skype or email], questionnaires, surveys, focus groups) require consideration of ethical issues and completion and submission of an ethics form for approval.	My primary research method for data collection will be face-to-face narrative interviews with venue hire managers. As I am using a grounded theory methodology this will also include a process of writing memos and taking fieldnotes. As such there may also be an element of observation (both external and personal) with regards to data collection. Research methods will also include a literature review along with the potential for data collection from organisational websites and publicly available materials

What are the research methods you will apply <u>analysing</u> your data/information? What methods (comparing, deducting, coding) will work best to analyse your data? Are you using different coding methods (e.g. summative, emotive, value) to analyse your data? (NB - Research methods slides offer further details on the choice of methods)	Data analysis will be undertaken using a grounded theory approach of simultaneous data collecting, coding, and theoretical sampling. Coding methods will be explored and developed as the research project is refined.

Approved by programme team: **Simone Wesner**
Date:

Supervisor's Name: **Simone Wesner**

Section 2: Meet with your allocated supervisor / dissertation tutor to agree the following:

Title:	Hire Us: The Role of Hire Managers in Performing Arts Venues [working title]
Plan: (outline structure of dissertation/ chapter plan) **must be attached to this sheet**	Introduction Literature Review (political, social, and aesthetic angles) --due to grounded theory methodology, literature review may need to be changed or amended based on findings Methodology Findings (TBC) --due to grounded theory methodology, findings will not be known until analysis is complete (projected July/August) Discussion Conclusion Appendices --samples of transcriptions and coding
Ethics form required?	Yes (Student to fill in Ethics form and have it signed off by supervisor / dissertation tutor)
Agreed by supervisor / diss. tutor: **Date:**	[see below – Appendix III b)]

Section 3: Produce a **full chapter plan** and complete **ethics form** (if required): submit to dissertation tutor / supervisor by end of May (NB – this is a guideline date, alternative dates can be agreed between students and tutors).

Seen by supervisor / dissertation tutor: **Simone Wesner**
Date: 02/09/2019

Submit the final dissertation digitally via the appropriate Dissertation Turnitin assignment by 2 pm and to the School of Arts office in hard copy *by 5 pm on 11 September 2019.*

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Appendix III b): Ethics Form

[Submitted for approval with Appendix I of this document. Signed consent forms for all participants submitted with the printed version of this dissertation.]

Proposal for Ethical Review Form – research involving human participants

This form is to be completed by the student or member of staff completing the project. It should be completed for any piece of research involving human participants. For students it is the type of work that will be the basis for a dissertation or thesis (i.e. a Certificate / Diploma / Degree or postgraduate dissertation, or PhD thesis).

Name(s) of applicant:	Carolyn Ehman
Status (e.g. student, member of staff)	Student
Course of study (if student) – subject and title:	MA Arts Policy & Management
Department:	Film, Culture and Media Studies
Supervisor (if applicable):	Simone Wesner
Thesis, dissertation, academic staff research:	Dissertation research
Project Title:	Hire Us: the Role of Event Hire Managers in Performing Arts Venues
Funding source for study (if applicable):	n/a

Attachments - please indicate the attachments enclosed with this form (delete as appropriate)

Information sheet   Consent Form   Questionnaire   Other (please indicate)

Please answer ALL of the questions listed below. If they do not apply write n/a:

	Question	*Answer (write n/a as appropriate)*
1.	<u>For students:</u> my supervisor / course director has approved my proposal, its aims and methods as relevant and worthwhile, and is satisfied that ethical issues have been addressed adequately:	Yes / Name of supervisor/course director: Simone Wesner
2.	Rationale and description of proposed project: This should be a summary of key aims and research questions, derived from your research proposal. What question/s do you aim to answer and why?	This project aims to explore the role of the events hire manager within performing arts venues as an emerging profession. Using a ground theory approach, this paper will aim to derive theory from the research findings. The research question is: How do event hire managers in performing arts venues understand their role, and what is their understanding of how the role fits within the organisation?
3.	What method(s) of data collection are planned? (e.g. self-completed questionnaires; interviews; observation, experiment etc): (If designing an experiment, observation, action research etc What exactly will you do)?	My main method of information gathering will be through face-to-face interviews, using an a semi-structured, intensive, constructivist interviewing (Charmez 2014) approach. Using a grounded theory methodology, I will be using memo-ing as a tool. Interviews will be audio recorded using a digital recorder.
4.	Who will be the participants and how many participants will be included in the study?	Ideally, I will be interviewing around 5 participants, though this number may vary based on the theoretical saturation point.
5.	How will you recruit participants? Is there any possibility that participants might feel coerced to take part and if so how can you manage this issue?	Participants will be contacted by email and over the phone. Participation is at the discretion (and convenience) of the participant, which will be made clear in the information sheet.

6.	How will participants be made aware of what is involved in the research [prior to, during and after data collection]? [Attach information sheet]	Participants will initially be contacted by phone and email. See information sheet (appendix II) and consent form (appendix III) for further details.
7.	How will you ensure that participants really do understand their rights? [Attach consent form]	Consent form and information sheet will be sent in advance of the interview, discussed and discussed in person prior to the start of the interview and signing. See information sheet and consent form attached.
8.	Is there a risk of harm to participants, to the participants' community, to the researcher/s, to the research community or to the College? If so how will these risks be managed?	As interview data will be pseudonymised rather than anonymised there is a risk that the identity of the participant and the organisation can be recreated using public information. If the materials that emerge in the interview are of a sensitive or personal nature, there is a chance that this may become uncomfortable for the interviewee. This will be explained to the participants, and due consideration will be taken prior to including any data in the research paper that may be of a sensitive nature.
9.	If conducting a survey or interviews, what questions will you ask? [Attach draft questionnaire/interview schedule/aide memoir]	See Interview Strategy (appendix I)
10.	How will you record and store the data [e.g. notes/audiotape/video/other]?	Interviews will be audio recorded and transcribed by myself. Memos will be transcribed. All digitised data will be stored on a password-protected personal computer and external hard drive.
11.	What plans do you have for managing the confidentiality and anonymity of participants in this study?	I will be using pseudonyms for the purposes of this research project, which will be communicated to the participants.

12.	Are there any potential conflicts of interest for you in undertaking this study?	My work background is within this field but there are no expected conflicts of interest.
13.	How will the findings be used on completion of the study?	Findings will be analysed in the dissertation. Participants will be contacted for consent should any the opportunity for further projects with this data arise.
14.	Does this work raise any other ethical issues and if so, how will you manage these?	None that are apparent at this time.
15.	What training or experience do you bring to the project or will you undertake to enable you to recognize and manage the potential ethical issues?	Having worked in the sector I bring with me an understanding of the some of the more sensitive dynamics of the role of the interviewees and as such am aware of which aspects may be considered more sensitive than others.

Signatures (if emailed hard copy signatures are not needed):

Applicant: Carolyn Ehman	*Date: 13 May 2019*
Supervisor (if applicable):Simone Wesner	*Date:13 May 2019*

For use of Departmental Research Ethics Officer or School Research Ethics Committee:

_____
____

Decision:
Acceptance   *Refer to School's Ethics Committee*   *Refer Back*
Rejection

Classification of project: **ROUTINE**   *NON-ROUTINE*

Signature:
Departmental Research Ethics Officer:
Date: