

Ole Jørgen Belboe

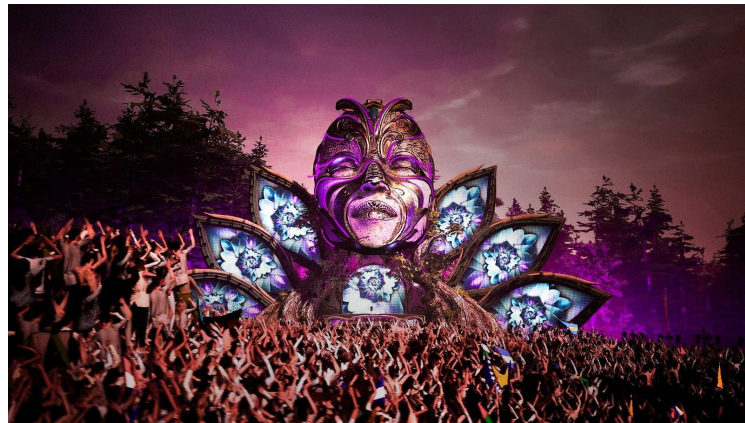
Eventscape

A theoretical exploration
of events as spatial processes

Master's thesis in Geography

Supervisor: Nina Gunnerud Berg

March 2021

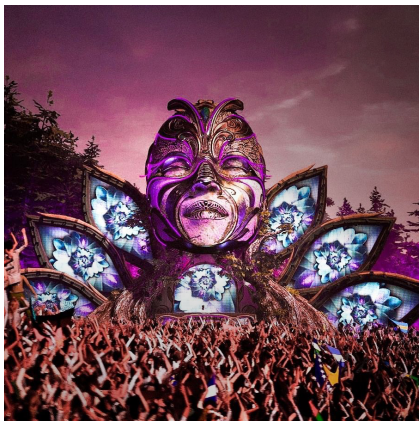


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Norwegian University of Science and Technology
Faculty of Social and Educational Sciences
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EVENTSCAPE

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Master Thesis 2021
Department of Geography



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Preface

I would like to thank my supervisor Nina Gunnerud Berg, for great support and assistance in my work with this thesis. This must surely have been a “beyond the call of duty” endeavor for her. During a period of 16 years, all I have had to do to get help is ask. At every turn she has met me with great advice, and equally important, a smile.

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To Mette, and her love and care for me during the writing of most of this thesis, for advice and support, and for giving me more motivation than she is comfortable with to finish it.

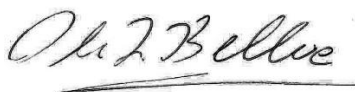
To my friends Ståle, Bjørn, Anders and Knut Ove & Marie, for being the wonderful beings they are. Some friends are (literally) always there when you need them the most!

To my deceased cousin Øystein, for guiding me to be a geographer in the first place, and for being a good friend. I have our “password” ready in case you send me a medium with a message about my thesis, so I will know it is you for real.

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To the NTNU Department of Geography for providing me with all the support I have needed on this long and unusual student-journey. I have been given student rights without being a student, Master student access and treatment without being a Master student, and they have allowed me reading room desks for ridiculously many semesters during my time at NTNU. In this process it is not hard to adhere to some sort of “relational materiality” for there would be no ideas of eventscape if it were not for these very tangible desks..!

Vikhamar, February 13th, 2021



Ole Jørgen Belboe

Abstract

This is a theoretical thesis exploring events as spatial processes. The objective is to introduce the notion of *eventscape* to express the particular form of space of events.

I argue that eventscape is a more beneficial expression than *event*, since all the aspects of *event as a process* is rendered visible through the suffix *scape*, and its referral to a spatial dimension. I also argue that eventscape provides a unique form of space. It is the space of celebration, ritual, spectacle, and performance. And the space of music, theatre, festivals, and sports. But it is also the space of contested events, like demonstrations.

An eventscape is temporal, in the sense that its live manifestation happens only once in time. It is also a liminal space, a space-out-of-space. The temporality and liminality renders eventscape with certain distinct qualities. Eventscape is a space that displays being *more than the sum of its parts*. It has the capacity to bring out large emotions and affect in people. It is a space that enables the construction and display of identity and belonging, individual and collective, and have the capacity to provide considerable change to the places that are part of its process.

This thesis explores and describes all these aspects of eventscape through looking at its processes. As eventscape has been scarcely used in academic literature I start off by presenting all relevant existing accounts. The first part of this thesis mainly deals with the properties and processes of *event*, and the second part deals with the *scape* and the spatial aspects.

I argue that eventscape is a space best seen as an expression of *relational*; open with no boundaries; dynamic and in constant change; interdependent with other spaces; and mutually constitutive as spaces change people, and people change spaces in a dialectical process. As such, the main focus of this thesis becomes the exploration of eventscape through recent theories of space and the social primarily based in geography and sociology, such as Non-Representational Theory, Actor-Network Theory and Assemblage Theory. These are all various expressions of relational thinking.

I conclude this thesis by arguing that introducing eventscape as a notion is beneficial, and that as a spatial process it provides an excellent illustration of space as relational, due to its unique qualities.

In the end, this thesis suggests how both *event studies* and the *event industry* could benefit from seeing events as relational spaces, and how this could provide an increased sense of responsibility on part of all actors involved in its process: event professionals, spectators, stakeholders, and performers. Identifying the driving forces of an eventscape could also have an ethical aspect, due to its often-profound impacts.

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1 Introduction

Science is nothing more than a refinement of everyday thinking.

(Albert Einstein)

Sometimes on one's endeavours through the *scapes* of science, in this case, social science, one comes across what appears to be a small missing piece. Most of the time, this missing piece turns up as you go along, often soon, and sometimes later. Once in a blue moon though, the piece just seems to never really turn up. Obviously, it is difficult to know for sure if the piece is really missing, or if one has missed something oneself. Perhaps one has not spent enough time reading on the subject matter, or not searched well enough through it. This then, brings forth a few questions, where the first comes naturally; is it really missing? Then, of course, the rest of the questions pop up by themselves. What is it? Is it even a piece? Is there even a hole, or a whole, in which to place it? And. Does it really matter? This thesis is, like science in general, a quest to find the (many) truth(s) about one such piece.

The above reference to Albert Einstein may seem a bit pretentious. Nevertheless, the words make sense when you contemplate them. Ask any person working within any field of science if they have gotten all their ideas behind their work desk or in front of their computer, the answer may be rather unanimous; the problems, or solutions for that matter, often appear out of the blue, like when experiencing something while entering a bus, or while having lunch and watching people go by. A Buddhist would claim the ideas are in front of the present “now”, or in front of the train heading forward on the tracks. And these ideas that minds suddenly invent, they make themselves visible in the strangest of moments, most often in the meetings with everyday life, like at a concert while hearing a line of text performed, or, perhaps the most frequent, while enjoying the serenity of a shower! The result of these thoughts are mental sketches, and course frameworks of new ideas that need to be thought through more thoroughly and scrutinized by some sort of means. And this is what it is all about; using science to refine the meetings of everyday thoughts and ideas into new truths (or relative truths), and then turning them back into everyday thinking again. A refinement of everyday thinking, that is.

To further these thoughts into relevance for this thesis, I feel like I need to draw a line to my personal everyday. For the better part of a combined two decades this has consisted of planning and executing events. During the same period, it has also, on and off consisted of studying within the social sciences and in particular within the field of geography. This particular *everyday* made ideas from both these worlds meet. Slowly, but surely, the thoughts of events made their way into the

thoughts of geography, and one random day in 2005 the somewhat professional word *event* met the more academic word *scape* and the idea emerged, to merge these two into one word: *eventscape*.

As implied above, the task of this thesis is to explore the notion of eventscape. First and foremost, this includes introducing eventscape as a notion that can be used for the particular form of space that come into existence at events, no matter how planned. It also includes looking at what this event-space is and what it entails, and in the extension of this question if it fits such a designation. Central to this task will be identifying what makes up an eventscape, what is significant for this particular expression of space, and whether or not it is different from any other space. Also central to the task is using this knowledge of eventscape to evaluate whether or not the notion lends itself to better explain the space of an event, and whether or not it really is a fruitful term to use.

The long road to this answer also goes through looking at definitions and explanations of what an *event* is, what an event is made up of, and what processes happen during events. This bears taking an in-depth look at what studies of events are about, and what their main foci have been.

Furthermore, it goes through looking at the suffix *-scape*, and various explanations of this in academic literature. In this context it is also considered relevant to compare eventscape with other similar words with the same suffix, that have a central place in the literature. Additionally, it goes through looking at how the notion of eventscape has been used by (the few) others that have used it.

As mentioned, the notion of eventscape has appeared only to some extent in academic literature. Therefore, it is necessary to look at the miscellaneous ways the notion of eventscape has been used throughout the past decade and shed light on its becoming, both in academic literature and elsewhere. Furthermore, I will compare some ways in which the notion has been used by others and seek to see if there is any sort of agreement in how it has been used by the different writers. I will use this information to discuss what the word eventscape *should* mean, and whether or not it is useful as a notion. The latter task will be carried out based on both how the notion is currently used and on my original thoughts on what an eventscape *could* be.

Thus, the subject matter reaches across many fields of social sciences. However, as the text is written as a master thesis within the field of geography, the main notions discussed; events, the suffix *-scape*, and the spaces of events, will be anchored in geographical thought and the core geographical notions of space and place. For this reason, in the process of trying to fully understand the implications of the plentiful expression of space that is eventscape, I will try to explore it through some recent theories on space and the social, that has been influential in both the discipline of geography and the social sciences in general. However, it is important to note that few of the

previously existing accounts of eventscape stems from geography. This means that I will draw on other disciplines within the social sciences. More on the positioning of this thesis within the social sciences will follow later (see section 1.3).

1.1 The potential contribution of the notion eventscape

During a process of looking through heaps of literature on subjects related to events, an impression has formed that there is a wide range of accounts of the nature of events, and some accounts of the relation between events and space. However, the literature primarily carries notions from many other areas of study. And event space seems to be simply understood as «an event carried out in a space». For this reason, I argue there could be a room for a more comprehensive term; *eventscape*.

The connotations of the word *eventscape*, rather than the simple *event-space*, may itself change the intuitive understanding, and the associations of what this space really is. Though *-scape* is an ill-defined suffix, it seems in most academic literature that writers expect that people do have an impression of what this suffix entails. The wide use of words like landscape, soundscape, cityscape etc. reflects this. If eventscape as a notion is brought into more frequent use both in private and professional life and in academia, and the implications and consequences of its processes as a space is fully understood, one can imagine that its explanatory power increases, and the subject area in which it is situated somewhat improves.

It is also possible to imagine that gazing at the phenomenon *event* through the glasses of eventscape, makes one see something that was not seen before such a gaze (see for example section 7.2). The notion of event itself is not so often *defined* by writers on events, but whereas some have attempted to define it, more have tried to *explain* it. Now it is perhaps not so important what a definition of event should be *per se*, but nevertheless, seeing how people have attempted to frame this notion may shed additional light on it. As will be seen throughout this thesis, event is a hard entity to grasp to a tee. For this reason, I consider it a crucial task here to bring forth numerous accounts and viewpoints on events. Seeing the main focuses of a range of other writers from various perspectives will hopefully provide a clearer picture of the central aspects. Using this comprehensive base of knowledge, adding some insights from other scape-words, and connecting this with some contemporary theories of space and society, I will attempt to show why I think the notion of *eventscape* could provide a stepping-stone to better understanding this phenomenon. The potential contribution of an increased understanding of the *process* of event can contribute to people becoming more aware of their experiences, and to understand the profoundness of these experiences, both in personal and professional life

To further this, my opinion is that such a potentially increased awareness may assist people that are considered event-professionals in understanding their own field better. One can imagine that using the broader understanding of eventscape to shed a light on everything an event is, and what it means for people and spaces, emotional and material, may alter the perspectives and visions of those that orchestrate events. That events make long-lasting impressions on people, and have effects on their *locations*, is widely recognized in the event industry. However, it is not certain that everyone is aware of the profoundness of this process. Eventscape could then, help shed light on the degree in which all factors of event processes change *interrelational and simultaneously*, and this may be enlightening to many. Perhaps such an awareness can also increase the utility of events and create an increased emphasis on the responsibilities of those involved (see for example section 7.2.2).

There could be other benefits involved as well. As will be shown in this thesis, many types of events are frequently criticized in academic literature, and this criticism is directed at different processes (for references see section 3.7). Firstly, many cultural events fortify existing power relations between different ethnicities and different groups. Secondly, a similar criticism involves conflicts regarding identity and identity construction between different communities and groups, including senses of place and regional feelings of belonging, where some are favored over others for different purposes. Thirdly, some sporting events may be criticized for being too attached to politics, and for bringing too much commercialism into something that matters a great deal for many people. Fourthly, the event industry has neither been known to be at the forefront when it comes to thoughts of environmental sustainability nor for its concerns with climate and ethics - I know this first-hand from my years in the event industry. If using the notion of eventscape really can contribute to illuminate the entire process of an event, it could perhaps also be utilized to understand and display, the consequences of events. As such, perhaps one can start producing events that take the criticisms into consideration and move toward a more conscientious and ethical industry on both social and environmental concerns. Simply put, the more you know, the better decisions you are in the position to make. Of course, as will be seen in this thesis (see for example section 3.7) not all events are planned or executed by event professionals, but this sentiment in particular goes out to those who are involved in such activities.

In some manner is it also possible to imagine that the notion of eventscapes may serve to shed some light on the suffix -scape as well. There is a rather wide range of similar words that have been introduced during the past couple of decades. Ignoring the commons, like landscape and cityscape, it ranges from artscape (Chang and Huang, 2005), and servicescape (Brown et al., 2015), to consumptionscape (Hall and Page, 2014) and streetscape (Furman, 2007). Many writers make use

of this suffix without reflecting on its properties, and some clarification on its meaning could perhaps be somewhat fruitful. With this thesis I aim at contributing to this.

Also, this thesis will show that there are only scarce ties existing between the event-industry, and academia/social sciences as of today. The notion of eventscapes could contribute to making this bridge between the industry and the social sciences a bit wider and get some of the actors in this business that are less academically centered, look toward academia a bit more.

Finally, one of the criticisms sometimes levelled at relatively young subject areas such as event studies (see for example section 3.3) is that they suffer from a lack of theory which in turn limits their ability to make major contributions to the development of knowledge (Hall and Page, 2014:148). This could be considered an additional objective for this thesis – to structure more of the knowledge about events and event spaces, and to bring this subject area closer to making a contribution in the areas mentioned in this section.

1.2 Theoretical departures

Mieke Bal (2002) uses «miniature theory» as a way of describing how a concept can express more information than a simple representation of an object. She writes that such concepts facilitate discussion on the basis of a *common language*.

“When a concept is well thought through. They offer miniature theories, and in that guise, help in the analysis of objects, situations, states, and other theories.”

(Bal, 2002:1)

She furthers that because others need to be able to utilize them in similar manners at a later stage, and because they are key to intersubjective understanding, they need to be “explicit, clear and defined.” (Bal, 2002:1). A miniature theory then, is something that must be able to contain a range of information and represent a larger set of thought connected with only one word. As such, my expectation is that the notion of eventscape may fit the description of miniature theory quite well.

An additional reason to explore eventscape as a miniature theory, would be that the term event is used in such a wide range of contexts and it is hard to give it any sort of deeper meaning based on the writings explored in this thesis. “Event“ is also a concept which is (to an extent) established in people's minds already. As will be explained in the event chapter below, event studies have also tended to be a bit “shallow” from a social science perspective. It has frequently dealt with the business of planning and executing events, most often as a commercial endeavor. These studies

frequently analyze impacts of events, particularly for sponsors and planners involved, they also give perspectives connected with guests and participants, but most common in a business sense, rather than more thorough explorations from a scientific perspective (see for example section 3.2.5).

This provides good reasoning for trying to extract some different meanings from the notion of event. What happens at events clearly could be seen from a number of different perspectives, with different meanings and various connotations. In order to explore these wider meanings, it could be fruitful to find another semantic expression rather than utilizing the exhausted word “event”. Thus, I will attempt to find a way to express the deeper meanings of the notion of «event» and describe the “hidden” processes that are involved in such happenings.

Due to the lack of literature on eventscape, and because what is already written about it has limited coherence (see chapter 2), there is a need for exploring thoroughly, and somewhat separate, the studies incorporating eventscales. In some instances, the usage of the notion eventscape is fairly complex, and sometimes it is linked to the “common” understanding of event as simply “a happening”. I will provide information on what disciplines the authors are situated in and relate their ideas on eventscape to my own.

I think that one of the main tasks in increasing the understanding of events through eventscape, is to explore the actual phenomenon in question, namely event. It could be possible to look at the word event as something that represents a miniature theory. However, my opinion is that the key difference in the notions of “event” and “eventscape” lies in the added spatial dimension of the latter. It is when the *space* of events is viewed and explored, that all the *processes* of events become visible as such. This is also, in my opinion, where eventscape displays that it has something of an “added dimension” and is revealed to be “more than the sum of its parts”. This principle goes back to my starting point, which was to combine events, and geography. As a “scape” is an expression of the spatial, my thought is that this suffix will render visible these aspects of events. Additionally, as will be demonstrated below (see chapters 5.4 to 5.7) some of the more recent theories of space, place and the social, provide new and valuable insights into the spatial aspects of events, at least compared with the literature that exists in this field today. I argue that these insights to a certain extent have the capacity to change the manner in which events are viewed, and that the spatial connotations of eventscape, for this reason will render it more useful, also as a miniature theory. This also entails that the theoretical framework of this thesis, in large part is made up of an eventscape’s entirety. I present theories on events and all its properties and implications, theories on scapes, theories on existing eventscales, and perhaps most centrally, recent theories on the spatial.

1.3 Geography vs. other social sciences

Like mentioned in the previous section I claim that the suffix *-scape* in *eventscape* is something related to the reach or stretch of something, or rather, a spatial dimension of some sort, and the spatial is clearly one of the core areas of geography. Also, geography as a discipline was one of my main triggers for starting to write this thesis. However, it should be noted, that it is of great significance to enter into other fields of study on this quest. Firstly, the word *eventscape* has appeared only sporadically in geography, so bringing readers up to speed on the state of the art of this notion will take tours and detours into other areas, where these writers are situated. Secondly, the *scape*-suffix is used in many other fields of study than geography, by heaps of writers and academics. Looking into this suffix then, will also require entering these. Thirdly, the study of events takes place in several fields within the social sciences. Later (see chapter 5.2) I will present the notion of events' connection with geography and look to some of those who have written about it in this discipline, but to gain a clear understanding it is necessary to use all theory available independent of fields. Fourthly, even if there are many notions central to geography used in this thesis, some of the theories looked at would also be considered central in the social sciences in general, e.g., Non-Representational Theory, Actor Network Theory, performance theory, theories on identity, consumption and more. To sum up, this thesis is anchored in geography, but I feel it is imperative to also use sources from other disciplines in order to make a comprehensive and thorough exploration of the notion of *eventscape*. This includes entering social anthropology, sociology, leisure and tourism studies, psychology, economics, and more. Thus, my opinion is that this thesis may contribute within several disciplines. For me, it is a general rule of life that borders and boundaries are not fruitful for any creative process in life, whether it is life itself, art, or science. And after all, "*refinement of everyday thinking*" is bigger than borders and boundaries.

Before the exploration starts it could be deemed fruitful to look at what I envision the process of an *eventscape* to be and what properties I expect it to have; in other words what I perceive it to be from the outset of this thesis. Much of what is written about *eventscape*s will later in this thesis be compared with these initial thoughts, and as such it makes sense to give an account of this for comparative purposes.

1.4 The expected properties of an *eventscape*

I envision *eventscape* to be the space that is created, or happens, at events. It is expected to be everything an event is, but to contain more than an event in the sense of being *more than the sum of its parts*, and potentially have more explanatory power than the notion of event. This should be the

case due to its focus on the entire process that make up an event, as it incorporates the spatial aspects, the spectators and participants, the performances, the commercial aspects and more, *and the relations and the mutual interactions* between all the actors, whether human or material and its consequences for all actors involved (see for example section 5.4 and 5.5).

An eventscape is expected to be hard to properly define, or frame, as an event itself is hard to define or frame, much because of temporality and the complex processes it contains, and the ramifications these processes have for all involved entities. The eventscape is a temporary space, that has a beginning and an end, often ceremonial, though it is somewhat hard to limit it in time, scale and reach due to multimedia, streaming, social media etc. Nevertheless, the *live* event happens only once in time, and the temporality of the space sometimes makes it a coveted space to have been in, or rather part of, and this gives it certain unique properties. Among these properties is that it provides a good arena for construction, and politics, of identity and is a source of consumption and commodification. I expect that the temporality and the spectacle of an eventscape contribute to making it a sort of liminal space. For this reason, I think an eventscape can be called a ritual, whether religious or secular. Moreover, all these processes combined enables eventscape to be a catalyzer of collective identities and yield a sense of community and belonging for everyone involved in the process. Furthermore, the notion of eventscape is expected to be related to other notions with the suffix -scape, and to be able to be used similarly to these.

Finally, my opinion is that an eventscape should be well explained by the notion of relational space (see for example chapter 5.4) with numerous processes and entities involved simultaneously that, in turn, affect and fortify one another. It is elusive, heterogenous, and multiple. Based on personal experience, I think an eventscape is a form of space that provides an *added dimension*, and that this gives it an inexplicable power that has the ability to bring forth strong emotions for the people involved, whether they are producers, performers, participants, or spectators. An eventscape is also expected to serve as a good example of some of the recent theories of space and place, that are also expressions of what can be considered relational thinking, such as actor-network-theory (ANT), non-representational theory (NRT) and assemblage theory. I also expect eventscape to be closely related to performances as these are an important part of most events, and that performance theory could have some explanatory power for the notion of eventscape.

I will mention here that I have carefully chosen the orders of the chapters in this thesis. It might seem odd that there is no significant mention of geography in the first half of this thesis. This is a product of a choice to “save the best for last”. I believe that setting the stage properly for the exploration of eventscape through the contemporary theories of space and the social, requires that

all other information be on the table. Only then is it possible to explore properly all the aspects of these theories. This is also why the theories are laid out first, and then discussions are carried out toward the end of each chapter. The conclusion chapter will also provide further discussions using everything I have written throughout the thesis.

2 Eventscape state-of-the-art

At time of the original outset of this thesis, the idea was to combine the word “event” and the suffix “scape” into the new notion of “eventscape”. This idea was first shaped a decade and a half ago, in 2005. At the time, my impression was that the word eventscape was hardly at all used in any extent in academic literature. An extensive Internet search in 2005, combined with an extensive search in databases for academic literature, both online and at the NTNU library, showed no real relevant hits for neither the word «eventscape» nor the plural form «eventscapes». In 2020, searching through the Internet and also the academic databases of information, eventscapes do yield a few dozen results, about half of them in academia. Thus, the notion is a young construct that is not well established, and there are no long-standing schools of thought on the notion of eventscape *per se*, and the accounts are somewhat different, with only some coherence. Out of the literature found, only a couple of discussions, or threads of writing, refer to the others that have written about this notion. Hence, the vast majority of writers seem to have connected the dots by themselves, in a similar manner to me. This does have a rather profound effect on the task of compiling a state-of-the-art overview of eventscapes.

It becomes important in this task to look carefully at those writers who have used the concept of eventscape in different contexts and with numerous meanings. Through studying accounts of the notion used by the different authors, it may be possible to start seeing some common denouncers of the usage of eventscape, and some similarities between the understandings. The task of reviewing these accounts and searching for unanimity, will hopefully aid the process of trying to come to the bottom of what an eventscape is.

2.1 The different ways of perceiving eventscape

My original idea was to create a word that filled a supposed void in the literature. This word has since then been created also by others and therefore been given some meaning by these writers. This section will look at what sort of meaning these writers have inscribed to eventscape.

I will start this with a disclaimer; I will only deal with the somewhat more comprehensive understandings of eventscape found mainly in academic literature. The word eventscapes has been used sporadically in various forms in different areas e.g., as a company name, and sometimes to simply describe “event space”. None such cases are reviewed since they provide no significant meaning for this work. The following chapter will start with the most relevant sightings of eventscape, meaning a couple of accounts that presents the notion most similar to the ideas that

make up my starting point. There is one exception to this, the book “Eventscapes” by Brown (2020). This will be explained toward the end of this chapter (see section 2.8).

2.2 Eventscape as experienced event-space

A very recent article by Grebenar (2020) provides an account of eventscape as event-space related with experience. He looks into a 21st century house music event experience and gives a thorough account of the entire event and its processes. Grebenar uses the notion of eventscape through the entire article, and with some similarities of the understanding presented in the outset of this thesis. An interesting approach made by psychologist Grebenar in his article, is an attempt to create a new and innovative methodology to explore the event experience of people. He suggests a “mapping” of this called EEMM (Event Experience Mapping Model). Grebenar claims that the type of experience lived at events is a unique and liminal occurrence in nature, and that certain types of events make this more visible than others. His choice of events reflects the same, as he writes predominantly about experiences at house parties in the UK, particularly the underground movement that hold events more or less illicit, outside of mainstream dance music culture and EDM (Electronic Dance Music)-events. Grebenar presents experience as a key element in events, and studies experience as a subjective entity, in order to observe and analyze behavior individually. He also points out that such subjective research on experience mainly has been carried out within sports and music.

In order to create this matrix for mapping event experience Grebenar discusses the concept of experience, claiming that a positivist view on these sees experience as a discrete occurrence that is quantifiable. On the other hand, there is a more prevalent view on event experience as something that is also based on a complex combination of all prior experiences and influences. This means that even though one can map what people present at events see and do, it is much harder to comprehensively understand what they feel emotionally – and this emotion is an integral part of an individuals’ experience. Grebenar suggests among other, to look at sequential (recurring/non-recurring) stages of engagement in people to build deeper understandings of how experiences occur, and are perceived by individuals (Grebenar, 2020).

He also discusses the notion of event experience and state that this is a complex convergence of several different phenomena. This includes emotional engagement, sense of self and cultural identity, and also perceptions of music. He claims all these components are important parts of the exploration of music events. Grebenar also writes about identity in connection with music and events. He refers to Haslam (1999) while claiming that a sense of personal identity consistently has been a key component in the consumption of popular music events (Haslam, 1999 in Grebenar,

2020). An important aspect in choices of music is how an individual view itself, and it is important to discuss the role of identity as a motivator and modifier (Grebenar (2020).

Furthermore, Grebenar (2020) claim that individuals seek out event experiences that affirm their identity, and that the eventscape provides the necessary platform in which this identity is addressed. He also points out that this sense of belonging, and sometimes even spiritual belonging, is noted in many forms of dance music culture. He also puts forth that musical events are associated with self-discovery, and that this in particular counts for potentially illicit spaces, where musical events are held in remote location, in a non-mainstream manner. He identifies the type of space of such musical events as “dangerous space”.

2.2.1 A comparison with my expected eventscape

It is somewhat “uplifting” to read Grebenars (2020) account because it uses eventscape as if it were an established word throughout his entire text, perhaps only rivaled by the frequency of which it is used by me. He does not explain the notion *per se*, but through the text one does get a fairly good sense of what he means by it, if not only from the sheer number of contexts he uses it. So, while one can state that Grebenar, as most writers, uses eventscape in a taken for granted sense this is not so much an issue.

In general, Grebenar separates the research made on events as “managerial research”, which is mainly done for practical and economic reasons, and “event studies”, also encompassing social science perspectives. It seems then he considers only the academic writing on eventscape “event studies”, while I, and some others (see section 3.2.5) use event studies to account for all studies of events, academic or managerial. He also claims that most research on events is done in management of events, but fewer have studied events in the social sciences in a more comprehensive manner.

Knowing the event industry, Grebenars model of event experience mapping will strike home, as it provides tools for understanding customer groups. However, his endeavor does not seem purely commercial, as such. He is occupied with numerous aspects of events and eventscapes that deal with social science aspects. And it seems like the model he proposes may be used also in connection with non-commercial events. Moreover, where others write of events and identity, Grebenar goes a bit further than this, and claims that all these aspects play together, and that identity is a modifier and motivator, enabled by eventscape as a platform. Furthermore, eventscapes promotes sense of belonging, even spiritual belonging. He connects all this with eventscapes being a liminal space, and that certain events bring this forth more than others, particularly so underground house parties,

that are often illicit. It is interesting to see him point out these liminal properties of eventscape. This is clearly in line with my expectations of eventscape as a notion.

Grebenar does not explicitly say that eventscapes are relational, and he does not connect his theories with any particular set of theories or ideas, apart from distancing himself from essences, and from positivism. However, I will argue that this account of eventscape display many elements connected with space seen as relational (see for example section 5.4). I argue that his view on eventscape reflect that everything present in an eventscape has bearings on those involved in the space, and that those involved also has bearing on the eventscape. Though not explicitly, his descriptions include both the actors and the actants of the space as important for the total experience. Furthermore, Grebenar talks of experience as a key element in events, and his view on experience is that they are subjective, and not quantifiable. Grebenar also claim that recently, a new view on experiences have come into play that renders them complex combinations of all the prior influences and experiences. Experiences as such are seen as complex and a convergence of many phenomena, including identity, sense of self and emotional engagement. This makes it much harder to understand the emotional aspects, even if it is possible to map them in the present. I see this in connection with relationality in several ways. Firstly, it deals with the human experience (see section 7.1.1) as a complex entity put together by layers of understanding that make up a whole. And these layers are prevalent in much relational thought. Also, this complexity is connected with both the present and with the past, in the sense that experiences are based on also previous influences.

Additionally, I will go out on a limb, and argue that if the views of experience are based on both past and present, this indicates that they are always in a state of becoming. The past is just as much one minute ago as it is yesterday or last year. These are not the words of Grebenar, but they could possibly be interpreted so. Regardless of whether this is true or not, his account seems to bear markings of Non-Representational-Theory (see section 5.6). His main focus deals with the mind and with experiences, emotions, feelings, and embodiment. It is perhaps no surprise that Grebenar works within the realm of human emotions, being a psychologist, but it is nevertheless interesting to see eventscape described like this. Furthermore, his accounts of eventscape as liminal, and as such invokes strong emotions in people could be argued to be related to NRT, and his lively and thorough description of house-parties could be claimed to be in line with the thinking of Thrift (2007).

2.3 Eventscape as emotions in event-space

Carneiro, Eusebio, Caldeira & Santos (2019) start by claiming events in general have grown significantly worldwide. Particularly they serve a purpose to promote the economic, cultural, and

social development of tourist destinations, including both newer and more matured destinations. They also claim that re-enactment events as a “genre” of events have gained an increased attention within the field of events.

Reenactment events are events that recreate specific historical time periods and specific cultural heritage settings. These often play a crucial role in offering opportunities for presentations of heritage to audiences, and they can also play an important part in commemorating the past for certain cultural groups. As such, they can contribute to reestablishing and reaffirming community identity, and also to increase the sense of place. In addition to this, these sorts of events can serve a purpose in promoting attractions and regions, and to create destinations more likely to increase, or even create visitor flows. In turn, this can both diversify economic activity, and boost the economic development (Carneiro et al., 2019). Reenactment events can also be carried out other places than in the particular region where the cultural phenomena historically belong, or occurs, to forth or promote specific cultural heritages to a wider audience for other purposes, in particular creating awareness for these heritages. It may simply also serve to create an exciting element in any given event, in order to frame the event with something particularly entertaining, like an added substance to increase guest enthusiasm or participation.

Carneiro et al. (2019) study the influence that reenactment events, and their eventsapes, have on emotions, satisfaction, and loyalty. Reenactment events recreate the atmosphere of the given time period or historical event by using decorations and props, other objects, costumes, together with special effects, music, and performances. Such events often combine the elements of entertainment and education for various reasons. The event here is a Portuguese historical event called “The Medieval Journey in the Land of Saint Mary” taking place in a city located in the north of Portugal.

2.3.1 A comparison with my expected eventscape

It should be mentioned that Carneiro et al.’s (2019) study has been carried out in a combination of the fields of economics and psychology. This again confirms my general impression (see section 3.2.5) that event research often has a bias towards economics. This study, from 2019, uses the notion of eventsapes in a somewhat similar manner to me. Also, the eventscape is connected with events in a way that is very similar to mine, especially because it deals with emotions and a “fuller” perspective on events than many other studies do. The basis is how eventsapes, particularly in re-enactment events, influence guests’ emotions, satisfaction, and loyalty. Furthermore, the study connects these areas in a very comprehensive fashion, and links them to the process that happens at events. In addition, there is a focus on these notions’ feedback onto the eventscape again, so this

becomes fortified and, in turn, changes the eventscape again. This is a phenomenon that is attempted explained also in this thesis but is not accounted for in any research I have encountered, apart from the account by Grebenar (2020). Carneiro et al.'s (2019) identification of the mutually enforcing properties of an event, demonstrate well that an eventscape is a relational type of space, where processes all work together and reinforce one another to create a dynamic form of space.

In addition to confirming many of the expected properties of an eventscape I had at the outset, another important point may be drawn from their study. It demonstrates that many of the contributions I am hoping to make, are indeed real contributions that also applies in more areas than event research. On top of this, it confirms the need for more studies on both events in general, and more specifically on the connection between eventscapes, emotions, and more.

Like most studies, Carneiro et al. does not define eventscape explicitly. However, I think they still assist in cementing the notion of eventscape depicted by me, through their relevant use of it. It also shows that eventscape may actually have some validity as an analytical tool and can shed some light on the wider structure and properties of an event. Furthermore, it shows that eventscape, understood as a miniature theory, may be somewhat versatile and successfully used in several fields of study.

Perhaps that this study is done on re-enactment events is not a coincidence. These eventscapes, where people dress up in full for authenticity, to depict a time-period, or a particular situation from a movie etc., is particularly visual, and can contribute to the visual aspects of an event-space, and as such, my opinion is that such an event may be particularly suitable for this sort of study. I had very similar experiences during five years of event management in Minneapolis, US. Though no research was conducted on these events themselves, my empirical impression was that these sort of reenactment events, brought about many strong emotions and much satisfaction, among guests.

2.4 Eventscape as city streets

Another account of eventscape is found in urban planning studies, in Furman's (2007) article about city streets and art. Furman writes about how city streets can be used as what he calls "temporary eventscapes". He explores different strategies that (typical North American) cities should adopt as part of their planning strategies, and his focus is how streets and their everyday appearance, can be transformed for the better. The paper is mainly about whether commercial streets can be transformed into temporary eventscapes, with two different approaches. Firstly, by introducing a new conception of public arts through using construction hoardings as the background for the art, and secondly, closing off parts of streets to carry out events. The common ground of the two

approaches is that the street is transformed into a temporary eventscape. He describes both approaches as reliant on ideas of the transitory, fleeting experience that both art and open-air events represent, and points out that these approaches do not alter the street or its physical character in a permanent way, and as such clearly points out the temporal dimension of eventscapes. Furman suggests his approach of such temporary eventscapes are a way of “affecting space”, and that the approach is suitable to the task of providing richness in the new creative city, and that the city then will be a place that constantly offers experiences to the public. He adds that such temporary eventscapes will provide a much-needed variety in the city and give people a chance to interact with the pedestrian realm. Those who choose to travel by foot in the city will:

“...experience the ongoing richness and variety of temporary eventscapes in a state of interest and expectation, leading to a more rewarding experience of moving through various communities.”

(Furman, 2007:77)

Furman refers to Certeau (1989) and Solnit (2000) when he points out walking is an activity of pleasure in itself, that is capable of providing experiences that are unattainable by other modes of travelling. He uses this as background to suggest that commercial billboards and blank construction spaces could be intentionally planned as canvases for street art. At the end, Furman claims that his suggested eventscapes would cultivate a more meaningful relationship to a city space that constantly changes, and that the municipality would be able to energize those avenues that are transformed into eventscapes. Furman considers his eventscape as something that provides affection into a regular street, and that evokes the quality of the streetscape and is suitable for a large number of temporary “viewers”...

“...utilizing both an artist/designer construction approach to making significant streetscapes (also considered in this paper as potential eventscapes) – temporary intensive uses that transform a street into a sense of place”.

(Furman, 2007:79)

2.4.1 A comparison with my expected eventscape

Furman (2007) talks rather comprehensively about the notion of eventscape, but also him without attempting any explicit explanation of the notion itself, and as such does not reflect on the meaning of it *per se*. This usage of eventscapes seems rather common and exemplifies well the taken-for-grantedness that most writers display while using the notion.

My opinion is that Furman has some very interesting reflections on the properties of eventscape. The title is *“The street as a temporary eventscape”*. He argues streetscapes/eventscapes may

transform a street into “a sense of place”. Furthermore, he talks about the surrounding areas around the street as a streetscape. As with his use of eventscape, there is no clear definition of a streetscape, though he refers to all elements, road, walls, advertising billboards, construction hoardings as part of the streetscape. It does seem like the word streetscape is simply another word for landscape, or perhaps rather city-landscape, and used similarly to how landscape is used in other connections.

Furman introduces through his argument, the idea that a walk through a city-street can also represent an eventscape. Since eventscape here is used as a notion containing the “finished product” e.g., the street covered with art or the street as grounds for small events, then one can assume that eventscape for Furman implies a staging of some kind, that there is an intentional planning involved in the process, and that there is an audience present. The audience then would be a crowd that, rather than lingering for an extended period of time, passes by/through the eventscape as they walk through the streets. This also implies that Furman’s eventscapes could be interpreted as having the properties of being able to “serve” people experiences one at a time rather than all simultaneously.

Furman writes of events as a manner of constructing meaning and community. This is in line with what many authors have written about the notion, and I clearly share these sentiments on eventscape. Furthermore, Furman points out that making the city a place of eventscapes that thrive on impermanence and surprise could make an important contribution to a city, and also in city-planning (Furman, 2007). It is possible to imagine that events that happen in the familiar spaces of the city that everyone know and have some sort of relation to are particularly exciting for people. The familiar is turned upside down, the dull and boring street traversed every day as only a way of getting from A to B with no emotion, is suddenly filled with something that gives it character and life. That gives it a sense of place, or rather a sense of place different from what it normally is. This could bring a dimension of the “topsy-turvy” (that signifies liminality) to an event. An eventscape represents an out-of-the-ordinary happening at a(ny) given place, but if the eventscape has the additional properties of transforming a perceived familiar non-space into a completely different sort of meaningful place, it could be argued that the happening would have the ability to present an even greater liminal power, due to the sheer contrast between the old and new perception.

The basic understanding of eventscape in this article is that it is temporary (for more on this see section 7.1.3). The art is supposed to be removed and the streets seemingly look the same after the temporary eventscapes have been “removed”. However, the streets are actually to some extent altered. Something is different, even if it is not materially visible to the eye. If everything is “in the eye of the beholder” and part of the understanding of an eventscape is that people experience and perceive it differently (see chapter 7), then certainly the street will have changed, as the sense of

place for many people has been altered somehow. Furman seems to think so, being that he argues that these temporary eventscapes do provide some sort of long-lasting value, and that this change is immaterial. In this context, his view on some of the properties of eventscape becomes similar to mine, as they do provide some aspect of change. Moreover, some spatial aspects of eventscape are also certainly present in his writings.

Producing events in the ever-changing cityscape, formed by retail and a constant flow of small and large new chain stores, be it cafes, restaurants, banks, shops, or outlets does represent a “permanent temporality”. An event carried out with regularity may certainly provide an even stronger sense of permanency compared with these phenomena. The local football team will certainly play its home game every second weekend, and the local county fair will always come the following fall. These may be events that people feel as a far more permanent features of their life than seemingly permanent structures, like buildings or cityscapes, in their community. They can also be the source of strong identity markers and provide a deep feeling of security and permanence, through providing memories of childhood or another good memory that “took place” during the event.

There is reason to believe hallmark events could be interpreted in a similar manner. Today, there is little as certain as the fact that the next Olympics will be here in two years and the World Soccer Championship will be here in four years. Not only in sports do people look forward with anticipation to large, regularly scheduled events. A vast number of people look forward to the annual celebration of The Eurovision Song Contest. The interest for the world's largest music contest has really never been bigger, it seems most countries in Europe have a major ESC fan club.

An eventscape can therefore also have the properties and feeling of traditional and permanent features. On a different timescale, the most temporary eventscapes may still be perceived as long-lasting phenomena. These sorts of events happen, with regularity, providing some needed “safety” for people in an ever-changing world. On the same token, what can be more of a reference to the past, what identity markers can be more long-term than, say, a traditional wedding or a christening ceremony in a style of family tradition! This is certainly something to take into consideration in the context of the notion eventscapes. Indeed, it is a phenomenon that embraces both the temporal, and yet, that have long lasting effects on people and places, both emotionally and material, and are forever part of them. This, indeed, may be at the core of the discussion of eventscape.

2.5 Eventscape as a landscape altered by humans

Another account of eventscape comes from looking at how the “event” of a migration of people has changed a certain landscape. Branton (2004), an anthropologist, writes of eventscape in connection with a study of the removal of 110,000 “persons of Japanese ancestry from the US West Coast during World War II. These people were relocated against their own will and incarcerated in government relocation centers, in the years between 1943 and 1945. This study is named “Drawing the line: Places of power in the Japanese-American internment eventscape”. The relocation is presented as a culturally critical event for the Japanese American community, and it has been thoroughly discussed and researched throughout the decades after the war. What Branton (2004) does, is propose a comprehensive definition of eventscape. She uses the word in the title of the article and proposes this word as a manner to understand the problems and issues she is writing about. She does not mention eventscape much throughout the article, but presents two definitions, in separate places in the article. Firstly:

“An eventscape is a cultural landscape that results from people's participation in culturally critical events. The heuristic value of eventscape is its capacity to depict the multiple spatial, temporal, and social scales of Relocation and to represent the material patterns and social-symbolic relationships between people and places.”

(Branton, 2004:8)

Secondly, towards the end Branton proposes this definition of eventscapes:

“An eventscape is a series of connected places associated with a social group's participation in culturally critical and persistent events. In addition, an eventscape is often associated with emergent ethnic and community identities. Eventscapes maintain a role in the ongoing identity of the social group, whether through commemoration, storytelling or visitation and are reproduced by cultural transmission of this information across generations.”

(Branton, 2004:85)

2.5.1 A comparison with my expected eventscape

Though this version of eventscape does have similarities with mine, its relevance may be questionable. What could be argued to render it somewhat irrelevant for eventscape as a space of an “event” is that it is not based on such an event, but rather event as a general happening. However, it could be argued that it has connotations of events as an “agent of change” (see section 3.7), similar to a demonstration, or riot, or such contested events.

However, the inclusion of this article in this thesis is twofold. Firstly, to make sure that all possible relevant eventscapes are mentioned, and secondly, that it does provide descriptions of eventscapes, related to what I have outlined in my expectations, including some observations on spatial properties. Branton suggests the eventscape is present over a long period of time rather than just as a one-off. In a way she “attaches” the eventscape to a social group, and place all culturally critical events that has happened with this particular group, in different places at different times, into the equation. Branton recognizes the role that identity plays in eventscape, when associating it with emergent ethnic or community identities. Also, she claims that eventscapes influences both present and future community identities. I interpret this to mean that eventscape becomes a highly abstract feature, a metaphor almost, but one that still has an effect on group identity, since it connects with all the places of a particular group. It is a sort of collective memory of happening. This entity then (eventscape) has the capacity to *depict* the multiple, spatial, temporal, and social scales of relocation and to *represent* the material patterns and social-symbolic relationships between people and places. So, in short, it is a cultural landscape, a series of connected places, that is also a collective memory retold in narratives by a group that shares a group identity. There is a spatial feature in this, then, as it is both an eventscape and a landscape, but not a tangible one. It does, however, relate somewhat to the flow of scapes by Appadurai (1996). These scapes are also, as Salazar (2013) claims, in the end landscapes, but they are not tangible ones. So, perhaps the interest in this account lies in the suffix “scape” as much as in the “event” prefix (for more on scapes see chapter 4).

This article could be claimed to demonstrate a relational property of behalf of eventscape (see for example section 5.4) due to how it is compiled of both past and present for its existence, or say, for the different trajectories of all the spaces that are part of the current eventscape. However, there is the question of it being more of a symbolic space than an actual one. It seems to be based on old places but does not refer to any existing location as such. Nevertheless, it is an interesting account of eventscape, that illustrates well some of my expected properties.

2.6 Eventscape- the recreation of social memories

Yet another takes on eventscape is presented by Chang and Huang (2005). Their writing is concerned with the redevelopment of The Singapore River, and the active reshaping of culture and memory carried out in the planning process. They claim previous studies, that have shown the redevelopment of this river as a process of “forgetting to remember”, fails to notice that it reminds more of a process of “remembering to forget”, meaning it has been much more of a strategic undertaking than previously assumed. The process of river-renewal is linked to what the Singapore

Tourism Board calls “New Asia-Singapore”. They show how public and personal memories coalesce and collide in the making of a new landscape, as large parts of the riverbank are streamlined into a heritage and entertainment site, rather than the working river it used to be in the past. Through this process it has rendered many activities, people, and their place memories, invisible. Chang and Huang claim the redeveloping the Singapore River has taken place in three areas; the *builtscapes*, which are the built environments, the *artscapes*, which is the establishment of public art, and finally the *eventscapes*, which represents the staging of events and activities along the river front. They use eventscape in the context of the new river becoming...:

“...an eventful landscape combining new activities and people while evoking memories of the past. The creative destruction of the waterfront ‘eventscape’ caters to new lifestyle needs but at the expense of its historical sense of place. Whether the new social memories evoked will effectively bind Singaporeans to the place remain to be seen.”

(Chang and Huang, 2005:276).

Chang and Huang further that, in creating this new cultural economy the memories of the past environment have been sacrificed. In the past, the area was a substantially different informal and laissez-faire environment, and this is what is sacrificed in this process. Chang and Huang point out that it requires the passage of time for the builtscapes, artscapes and eventscapes to be encountered, experienced, and embodied by people before new memories, personal and collective, can be acquired. As the riverscape ages it becomes more familiar to people, and new memories and identities will be melded within the landscape, and these memories may yet again be forgotten or overlooked by the next generations Chang and Huang (2005).

2.6.1 A comparison with my expected eventscape

Chang and Huang (2005) also demonstrate eventscape as a shaper of identity. They call it a process of both “creative destruction” and “destructive creation”. These are basically two expressions explaining the same phenomena. The first stems from how the memories of the past has been intentionally destroyed as part of the construction of new spaces. The latter refer to how the new memories have been created through destroying the old memories. This article represents one of those where eventscape is mentioned only a few times, and not really connected with “event” as understood in this thesis. It has been included for its mentioning of some spatial features, and its referral to lifestyle, that can be related to identity construction (see for example section 3.4.1).

2.7 Eventscapes as environmental variables

Brown, Lee, King and Shipway published in 2015 an article that briefly, but more thoroughly than most up to that point, had explored the notion of eventscapes. Their discussion seems to be based in a comprehensive research in the area of other -scapes. Firstly, they start by showing how the notion of “servicescape” has been frequently discussed and utilized by many different writers in a wide variety of situations. They point out that servicescapes are frequently used in service marketing and move on to showing that writings on this scape ranges from casinos and convention centers to restaurants and cafés. Furthermore, servicescape-studies have been carried out in more context-specific situations, and then they have been named as such. This has brought a lot of other scape-words into being. They bring up studies of “winescapes” in vineyards, studies of “storyscapes” in connection with sites that deal with heritage interpretation, “sportscares” to account for facilities built for sports-environment (Brown et al., 2015). Finally, they refer to Hall and Page (2014) who talk of “consumptionscapes”, which are used to explain relations between consumption practice and place. The bottom line here, is that they consider most of these scapes different versions of servicescapes. Based on all the various accounts of servicescapes, they find that this notion:

“...make reference to the role of environmental variables and service attributes in the way consumer experiences are produced and consumed.»

(Brown et al., 2015;515)

Based on what they have found on eventscape from other writers, and the writings on servicescape Brown et al. (2015) present sort of a definition of eventscape. This is primarily based on events that span a large area, like marathons or car races, or cycling sporting events. The article uses eventscape to look into an Australian cycling race that is carried out over several days, “The Tour Down Under”, an Australian version of “Tour de France”. These are all events that have a dispersed pattern of spatial engagement” (Brown et al., 2015). During such events they define eventscape as:

“...the combination of settings which facilitate and add value to the event ranging from sites which are modified to meet event needs and accommodate physical structures and services to scenic backdrops which may be unaffected by the event.”

(Brown et al., 2015; 516)

They also point out that the relationships that are created across the eventscape are of key concern for an eventscape.

2.7.1 A comparison with my expected eventscape

Much like me Brown et al. (2015) try to look at different views of eventscapes presented by other writers the past few years. These views are the same few articles as I found at the time, while doing research on eventscape (see also section 2.8). This shows, then, how scarcely this word has been used up until 2015.

Brown et al. refers in the latter explanation to eventscape as the sum of the “settings” that add value to the event, and these make up both sites that are modified for a particular event, or scenic backdrops that are unaffected by the event. In the first definition it is connected with consumer experiences, as everything relates to this, also the environmental variables, and service-attributes. Here, the commercial aspect is particularly visible, and is even part of driving the explanation of the eventscape.

I will argue that this view on eventscape, like most others, is not a direct expression of anything relational. Though, perhaps the one aspect that could pass as this, would be the statement that point out that all relationships created across an eventscape are of key concern for it. However, I interpret this eventscape to be more of an expression of the general properties of a scape. They also claim they have researched many scapes in order to get to the bottom of eventscapes, including especially servicescapes. The thought of an eventscape as an abstract feature spanning a large area becomes central here (for more clarity see chapter 4). I argue that this presents place as a location, or static scenery, almost as a backdrop. This is the spatial factor here, as it all deals with the environmental variables. It is possible to argue, from a relational point of view that the scenic backdrops are not passive and unaffected, but to some extent they will be affected by this eventscape, say by pollution, additional hiking, or some other effect. Plus, who is to say where the “backdrop” ends and the space where the event is “held” begins?

This account of eventscape is somewhat connected with my expected properties of eventscape for all the above reasons, but not entirely to the point. This is a bit surprising, as it is written by both geographers and event professionals combined, and concerns one of the major events in Australia.

2.8 Eventscape- the book!

In 2020 a book titled “Eventscapes” was published. It is written by Australian geographer Graham Brown. Brown had previously co-written the article discussed in the paragraph above (see section 2.7). But now, then, the notion of eventscape has also become a book!

This was naturally somewhat of an ambiguous discovery. On the one hand it meant that some of this thesis needed to be added to, since more work on the notion now existed, which needed to be considered in the exploration of the word. On the other hand, on a positive note, it meant that eventscape was now firmly established as a notion, having a book named after it and all. Furthermore, the fact that Brown is a geographer also indicated that writing this thesis was not only a meaningful academic endeavor, but also one that was close to my home. So, in order for this thesis to complete its mission of exploring the notion of eventscape in every relevant manner, it bears exploring this book. The following is an account of what Brown's eventscape, and how he views the processes concerning this space at events.

Brown (2020) does not touch upon a definition or a particular explanation of eventscape. The only thing presented is *"the boundaries of an eventscape"*, which is a description of the town Adelaide during its large festival "The Adelaide Fringe". The boundaries are described as follows:

"An atmosphere of joyful excitement pervades the sites and extends into much of the city. The boundaries of the eventscape are fluid and largely determined by the circulation of people as they move between event venues and visit cafés and bars. This is facilitated by street closures and the provision of additional space for outdoor dining and drinking."

(Brown, 2020:122)

In the book Brown comments, what has been the impression during the entire writing of this thesis, that the topic of eventscape has rarely been the subject of academic research, and that it has appeared only infrequently in any academic literature (see also section 3.25). Brown does argue that eventscape has been used somewhat interchangeable with festivalscapes in some cases (Brown, 2020), but does not provide any examples of this.

An interesting point here is that Brown seems to have found the same base of articles that mention the notion of eventscape, as I did. There are only two additional publications found by Brown. At the same time, I have found a few accounts of eventscape that are not presented in his book. All in all, it could be argued that this provides a good impression of the entirety of the base of academic literature using eventscape as a term. A presentation of the two accounts of eventscape found by Brown but not by me will follow in the next paragraphs.

2.8.1 Eventscape as elements of event environment

Brown (2020) refers to Tattersall and Cooper (2014) and presents a chapter from their book called "Creating the Eventscape". This chapter provides guidance about how to develop personal skills to

create events. Tattersall and Cooper make the case that an interest in creating eventscapes comes as a logical progression from such studies as “atmospherics” and “servicescapes”. They also provide an attempt to define eventscape:

“A combination of tangible elements which shape the event environment and therefore influence the emotional responses and experiences of attendees, event staff, and other involved stakeholders”.

(Tattersall and Cooper, 2014 in Brown, 2020:81)

Added to this definition of eventscape is a checklist of variables that should be considered in designing an eventscape (as the environment of an event). These are as follows:

- *External variables (e.g., exterior signs, height/size/color of buildings, surroundings)*
- *Internal variables (e.g., staging, seating, color schemes)*
- *Human variables (e.g., employee uniforms, employee-attendee engagement)*
- *Layout and design (e.g., space allocation, placement of equipment, flow, and queuing)*
- *Event specific elements (e.g., programme content, point of purchase displays)*

(Tattersall and Cooper, 2014 in Brown, 2020:81)

2.8.2 Eventscape as constructed city images

The other account of eventscape identified in Brown (2020), that I did not find, is presented by Smith (2016). Smith claims that when analyzing eventscapes, many other types of scapes becomes relevant in the analysis. Smith explains how he thinks of eventscapes:

“Eventscapes represent instances where events are used to construct, capture and circulate a specific urban imaginary; a staged and enlivened cityscape that simultaneously provokes memorable experience and spectacular media images.”

(Smith, 2016 in Brown, 2020:81)

Smith works with trying to identify spatial patterns in these images and attempt to examine how they are constructed. Smith refers to Lefebvre (1991) and points to eventscapes leading to the consumption of city spaces and restructuring of urban environments. He also puts this in connection with “festivalization” and explains this as the generation of economic and symbolic capital by using festivals and events.

2.8.3 A comparison of the central eventscapes in the book “Eventscapes”

Like has been demonstrated in the sections above on the various accounts of eventscape, it is interesting to notice how also the two accounts presented by Tattersall and Cooper (2014), and Smith (2016), vary so much in nature. One deals with the visual aspects of events, and the other deals with the planning of events as a strategic tools for city management.

Tattersall and Cooper (2014 in Brown, 2020) use eventscape almost like one uses the term event in some cases, something which is observed also in other accounts of the notion. When presenting the checklist of how to *design* an eventscape, they point to this being an intentionally created space that is confined to the event *location*. There is also a bias toward the visual elements in the creation of the eventscape, with a focus on *surroundings, colors, clothing, and décor*. Though the visual aspects of eventscape must be counted as important, the idea in this thesis, is that the visual is only one of many elements emphasized in the process of an eventscape. However, what the eventscape of Tattersall and Cooper bring to the table compared with most other writers, is the effect and results these visible elements provide, as they are part of enhancing the emotional responses and event experiences of everyone involved, both guests and participants.

On the other hand, the eventscape of Smith is mainly explained as a staged space, that deliberately is used to create certain images of a city. These eventscapes becomes a tool to create a desired urban image. Also, Smith mentions that eventscape provides memorable experiences for the people who experience it, something that is in line with my assumed properties of eventscape.

The account presented by (Smith, 2016 in Brown, 2020) also becomes interesting because after explaining eventscapes he also furthers that other scapes are also relevant while exploring eventscapes. This implies that it is possible for scapes to overlap, and still be separate from one another, though this is not pointed out or explained by neither Brown nor Smith. If such an overlapping is the case, then scapes must be perceived as something more or less defined (or rather perceived of as an entity) by their internally coherent contents on an abstract level. If a space can be both an eventscape and a cityscape then it should be possible to somewhat “choose” what elements to include in the analysis. As this is not discussed in the literature, it becomes somewhat of a guesswork to assume what Smith means here. To attempt an interpretation of the visions of Smith; it does imply that a cityscape consists of elements that have connotations of “city” but eventscapes consist of elements related to the particular event, held in the city. Then, an eventscape is considered a more “temporary” scape, that is placed “inside” the scape of a city. It is possible then, to visualize this in an abstract manner, as two “spheres” that have different contents, but that influence each

other and creates something more than the sum of the two. This because the imaginary of the cityscape is “*constructed, captured and circulated*” by the eventscape. This process of interrelation could be construed as a relational feature in my opinion. It is also pointed out that the cityscape, in turn, provokes memorable experiences in the meeting with the eventscape, something that further reaffirm the assumptions made here about the overlapping scapes.

Though some of the thoughts on the meaning of eventscape here, like effects of the eventscape on the city, and the emotional aspects, are in line with the aspirations of the miniature theory of eventscape in this thesis, some of the thoughts of Smith are new and interesting thoughts, that have not been anticipated in my description of eventscape at the outset of this thesis.

2.9 Concluding eventscape state-of-the-art

Most of these eventscapes do speak for themselves to some extent, and the respective accounts have also been explored following each section. However, I do find it fruitful to sum up some of the findings and make some concluding remarks. Discussing these accounts deals with two implications that are both separate and the same at once. One aspect goes to how they attribute meaning to this word, or “define” it. The other aspect is what meaning is attributed to it in their writing. In some cases, eventscape is only used briefly (like Chang and Huang, 2005), and sometimes it is used frequently (like Grebenar, 2020). Due to the irregularity in this, I have chosen above to mention when writers define it, and apart from this I have chosen to account for the usage. Similarly, using Grebenar (2020) as an example again, he never explains eventscapes per se in his article, and he never states that there is anything relational with his approaches to eventscape. Still, it is possible to somewhat trace out the meaning, and I argue that his approach bears with it some relationality.

Another aspect is that those accounts that deal with events, consistently deal with events planned commercially, and no other type of events (for more see 3.3.1). A notion of eventscape should include everything that is considered an event, also any and all events that are not simply commercial endeavours (see for example 3.7).

What also has been striking after reading the accounts of eventscape, is that only a few uses it as, what I choose to call a “word to be reckoned with” in their articles. Though some have an explicit focus on eventscape as a notion, their usage of it is scarce. I will argue that even Brown (2020), in spite of having named his book after it, uses the word rarer than one should expect. It was somewhat “uplifting” to read Grebenars (2020) account because it uses eventscape as if it were an

everyday word in his entire text. My opinion is that a taken-for-grantedness with the *meaning* of the word is not necessarily the same as a taken-for-grantedness with the *frequent usage* of the word.

My opinion is that this chapter show there is no real consensus among the different accounts of eventscape. This was also not expected, since they come from several different disciplines, and most are not related to one another (other than being referenced by those who has researched the notion in the same manner as I have, for example Brown (2015, 2020)). I will argue that the bottom line of the state-of-the-art of eventscape is perhaps that these combined accounts of eventscape provide an indication that I am on the right track with this notion, as many of the expected properties have been identified also by others. It should be mentioned that there are some pieces missing in comparison with “my” eventscape, and that no account fully fills out the notion quite as expected, so this goes somewhat against a vision of eventscape as miniature theory. However, many of the articles *do* still contain bits and pieces of the expected properties of eventscapes, and as a whole, most areas of the expected properties have been covered in one way or the other (for the overview see 1.4). Without repeating everything stated in the above sections I will still highlight that, what is perhaps the most common subject, related to the eventscape of this thesis is the identity aspect, which is being handled by several writers. It also seems that what is most central to the accounts, and what to me seems the most striking, is what they have inherited from the writings of the scape suffix in general. The properties discussed in the chapter on scapes are present in all these accounts (for further explanation see chapter 4).

What I miss in all these accounts are more foci on the spatial processes of the event, and also perhaps references to some more current theories. Most accounts seem to treat space as a location, or even as a container in which event-things have been spread out. Any and all reference to eventscape as a relational space is absent, whether it is the relationality of Massey (2005), or any of the other expressions of relationality, like ANT, NRT or assemblage theory. This may perhaps not come as a surprise, as little event-research has been identified to deal with these subject matters (see for example sections 3.2.5 and 5.6.1), and after all why would the existing accounts of eventscape express something different.

The final thoughts from going through all known and relevant accounts of eventscape is to me as following. Exploring a number of further accounts of events and event processes become even more important, in order to make further progress with the notion. The same goes for looking into the scape-suffix. Moreover, I think this also demonstrates that one needs to find other angles than the state-of-the-art accounts in order to reach the conclusions on eventscape as a notion or as a miniature theory. Finally, I will argue that this chapter has served to render the exploration of

eventscape though the more recent theories of space and place even more important, both due to the accounts that point toward the spatial aspects of eventscape and, perhaps somewhat paradoxically, because so few of them actually deal with the spatial aspects *per se*. This, in my opinion, forces forward the need to carry out such an exploration myself.

3 Events

3.1 Introduction to events

As this thesis concerns the word eventscape, it becomes necessary to look at the two parts this word actually consist of, “event” and “scape”. This comprehensive chapter will deal with the basics of events, while the suffix scape will be explored in the next chapter. Looking at the notion of “event” and what this actually means, will entail looking into the somewhat different definitions various writers have attempted on this term. My opinion is that the precise definitions of the word are not so important, compared with examining the phenomena and tracing out the meanings of these writers, for the task of providing insight into the processes of event. I will, however, provide the definitions that are used by some writers, to add to the total picture of how people have understood events. Though mainly, I find it important to provide a comprehensive overview of the properties of, and processes involved in, an event. Since the word event has a range of uses, also many not connected with the meaning in this thesis, I will first explain what events my writing does *not* consider.

3.1.1 What an event is *not*

The word event is used in a wide range of areas, about a vast number of phenomena. The word event is, after all, in many cases synonymous with the word “happening”, which is most often used in a very general manner. Therefore, it is imperative to start by stating, as a disclaimer, what is *not* meant by event in this connection. Getz (2007), one of the more published writers on events, makes a similar point when stating that an Internet search for the word “event” will find encounters with the word in a large number of fields. E.g., in finance general events influence the market, in physics there are event horizons, in biology there are extinction events, in philosophy there are mental events, in climatology there are weather events, in computer science there is event-driven programming, and so forth (Getz, 2007). As will be seen below, it is not so straightforward to define what an event actually is, but to be clear, event in this thesis is neither meant as the general word for any happening, nor meant as any of its related counterparts in the areas mentioned above.

To illustrate the above point, The English Dictionary definition of event goes as follows:

“...happening, occurrence, an incident, any one of the possible occurrences which happens under stated conditions, an item in a sports programme, that which results from a course of proceedings, a consequence, what becomes of a person or thing (fate), to come to pass, to expose to the air.”

(Shorter Oxford English Dictionary (SOED online 2020))

Theresa and Leopold (2013) point at this definition of events (SOED online 2020) and conclude that it could be gathered from this that pretty much anything can be considered an event, understood as something that happens or occurs. This shows the major challenge with the *word* event and its numerous meanings. Now, words having different meanings is normally not a challenge, as the meanings often are separate. When it comes to the word “event”, though, the different meanings are thoroughly overlapping each other, to the point that the borders between them are rather blurred. This is one of the reasons why this thesis tries to present “eventscape” as a better alternative.

Without attempting to define event myself, it can be good to provide a starting point. It could be said that an event in this thesis is a happening that is normally planned, in general temporary, often ceremonial and most of the time connected with entertainment and experience; cultural event, musical event, sporting event or corporate event and so on, but can also include political events, protests and other events that serve a purpose beyond simply providing entertainment. This will also be explored throughout this chapter. Now it is time to take a look at some writers, and what they consider an event to mean.

3.2 Event state-of-the-art

3.2.1 Definitions of the word “event”

As will be seen below, there is no particular consensus on the definitions of event. Au contraire, it seems like many are trying to avoid defining it properly. This applies to both academia and the event industry writings. Theresa and Leopold (2013) point out that the word also has been uncritically used to describe a wide range of activities within event management culture: “...*without any clear justification or real definition*” (Theresa and Leopold, 2013:3).

That there is no clear-cut definition, of course, does not mean that the literature does not try to document what an event *is*, and attempts to frame it with some sort of explanation. I will look both at what people have written about events in general, and what definitions those who have attempted to define the notion has presented.

It may appear easy to define an event, and from the outset it may be simple to separate an event from any other happening. But when going deeper into the matter of problematizing it, things get increasingly complicated. Perhaps the definitions have been far between because of the fact that *event* is a highly fluid concept, and both its limits and borders, and consequences, are hard to fully observe or grasp. If eventscape shows out to be a fruitful notion that can be used to shed some light

on the processes involved at an event that may be hard to observe at first glance, it may provide a clearer idea of what an event-space actually is, and what properties an event actually has, both concrete and abstract. In turn, perhaps this understanding of what an event is, will provide a better frame for how to deal with these processes in the future (see for example section 7.2).

Perhaps, in order to fully understand or define an event, it could be fruitful to start at the beginning, or at least what is perceived as the beginning by one of the early writers on events, Joe J. Goldblatt. Goldblatt was the first to ever write a PhD on the topic of events, and later started the first education for event professionals at the George Washington University in Washington, DC. He was then hired as the first so-called Professor of Events at the same university. Goldblatt wrote one of the early “bibles” on events; *“Special Events”* (1997). The notion “special event” is considered to be synonymous with “event” because the latter notion has all but replaced the former, both in event literature, and in the event industry. This, despite the fact that the notion of “special event” perhaps has slightly more explanatory power than “event”. At the very least it sets it apart from all other uses of the word event, that may cloud the picture of the meaning of the word as used in this thesis.

Goldblatt (1997) explains what, by most people in the *event industry* (see also section 3.2.5) consider to be the first event created or rather, named, since events may be claimed to have been carried out as long as there have been people (Turner, 1982). In 1955, Walt Disney opened Disneyland in Anaheim, California. This has arguably become one of the greatest entertainment “machines” in modern history. However, they encountered a problem, because the park was open until 22:00 at night, and had a large staff of people employed throughout the entire day. But numbers showed that 90% of guests tended to leave at 17:00. This meant that the park had huge expenses with practically no income for five hours every day. Attractions were full during the day, but many attractions and restaurants etc. were empty every night. Walt Disney then turned to one of his imagineers, Robert Jani to solve this problem. Jani was the director of PR for Disneyland and, also somewhat relevant here, later founded one of the world’s most successful Event Marketing production companies (among other regularly staging the Super Bowl halftime show). His brilliant idea was to create the “Main Street Electric Parade”, a nightly parade starring dozens of floats with thousands of lights, a concept that to this day is still in effect in all Disney amusement parks, including at the Epcot center in Disney World, Florida. A journalist asked Jani in 1955 what he called such a thing as the parade, and Jani responded, “A Special Event”. “What is a special event?” asked the reporter, and Jani answered:

“A Special Event is that which is different from a normal day of living!”

(Jani, 1955 in Goldblatt, 1997:2)

Goldblatt, though writing almost exclusively within the event-industry genre, with a primary focus on techniques on staging events and manners in which to make more profits, does bring up the cultural anthropologist/sociologist Victor Turner as someone he has explored in his study of events. Goldblatt found especially the aspects of celebration interesting as “*every human society celebrates with ceremony and ritualist joys, sorrows, and triumphs*” (Turner, in Goldblatt, 1997:2).

Goldblatt combines his findings from anthropology with the idea behind Janis definition, and comes up with his own definition of a special event:

“A special event is a unique moment in time, celebrated with ceremony and ritual to satisfy specific needs.”

(Goldblatt, 1997:2)

This is a simple definition but illustrates much of what an event is, after all. This definition was used by many in the event industry for a long period of time, and to a certain degree, it is still in use. Another one of the main early writers on events, working with event studies as a discipline is Donald Getz. Getz (2007) provides the following definition of event:

“An occurrence at a given place and time; a special set of circumstances; a noteworthy occurrence.”

(Getz, 2007:18)

Getz adds a number of other premises to this definition; that events have a beginning and an end; that they are temporal phenomena; that with planned events the program and schedule is generally planned in detail. They are usually also confined to particular places, though the space involved may be a specific facility, a large open space, or many locations. He also claims the world of planned events has an almost unlimited scope for variety in form, function, and experience. The meaning that people attach to events, combined with the importance they have held in personal and collective lives, makes them fundamental components of culture, business, and lifestyle (Getz, 2007). He furthers that no matter how hard one would try; it is literally impossible to replicate an event as “*by definition, they only occur once*” (Getz, 2007:18).

Some events may be similar in form, but there will always be an aspect that changes this. People and programs will ensure that events are experienced differently. The moods and attitudes and expectations of guests and participants will always be new. This will unavoidably vary regardless of setting and program. This particular uniqueness of an event is what makes it attractive, and sometimes even compelling, and participating in them can be a once in a lifetime experience.

Another definition occurs in Jakob (2012). Jakob writes about events and how they affect urban development, and spur experience consumption, and how this affects places (see also section 3.4.4). In this comprehensive account of some of the processes of events she does not define the notion of event *per se*, however she does discuss this subject matter and refers to Häusserman and Siebel (1993) and their writing on the “festivalization” of urban politics for a definition. Here, events are:

“The deliberate organization of a heightened emotional and aesthetic experience at a designated time and space.”

(Häusserman and Siebel, 1993 in Jakob, 2012:448)

Jakob implies that this definition is fruitful because it includes both larger and smaller event efforts. It may include both large overarching festivals, and the smaller type that are carried out daily in Western metropolises, such as gallery openings or small performances. Smaller events in this connection means smaller in space, time, and organization (Jakob, 2012).

Though not defining event, Page and Connell (2012) claims that what characterizes an event is the way it transforms everyday living. Similarly, Ryan (2012) discusses events but writes that he has not sought to define what an event is. He explains this mainly by drawing on his experience with many roles in events, both as an event organizer, performer/speaker, privileged event guest, and simply as an often member of the crowd. This indicates that he feels he knows the gist of what event is and does not feel the need to explain it. However, he does move on to give a rather comprehensive account of what an event is, based on his own opinion and experience:

“...an event can be of any size, but its essential characteristics lies in the promise of something special outside of the confines of daily life, something that is promoted based on a specific theme, artist or occurrence, and which takes place in a defined space - whether a conference venue, sports stadium or theater.”

(Ryan, 2012:249)

Ryan moves on to stating that it is important for a definition of event not to be too restrictive. He furthers that even visiting a theatre for a show can be treated as an event for the members of the audience. And even a monster event like the Olympics is basically just one more competition of note along with other sport competitions, regional or international. It does provide an interesting point that Ryan does not feel the need to define events because of his own experience with the notion. I must admit to having the same feeling at times; that it to some extent goes without saying what an event is, especially since I consider myself an experienced event professional. Ryan is both rooted in a longtime experience with events, and within a social science tradition, much like me.

3.2.2 Concluding thoughts on event definitions

If the goal of a *definition* is to be short and concise, and encompass as much as possible, then perhaps the definition of Robert Jani is the most fruitful definition of events. “...*that which is different from a normal day of living*”. It is certainly not trying to grasp too much at once. Of course, it is not very precise, but the limits and borders of an event are also anything but precise (see for example section 3.2.3). Looking at the wording, it does not refer to a particular place, it does not consider the temporal dimension and it does not “fill” the notion of events with anything in particular, that could be “refuted”, it simply states that an event is an experience that is different from what any person is experiencing in its everyday life. A happening that stands out from the repetitive happenings that make up an ordinary day. Its simplicity certainly has an appeal. However, since this thesis is determined to consider all the most complex aspects of events and the spaces of events, it could certainly prove more beneficial to take into account those definitions that have attempted to put a “thicker description” on events. Yet again, I do not find it necessary to provide a precise definition for what an event is. Perhaps it possible to think of an event as something that *is* fluid and hard to define. After all, that could be more in line with the thoughts on eventscape as well; that it is a complex process with very *blurry* boundaries (see for example section 3.2.4).

Moreover, it is possible to imagine that one could look at what the notion of events through different glasses based on what one is writing about. That not committing to a particular definition may actually be an advantage. Perhaps this opens up for more possibilities of different minds to think differently about what an event is. These thoughts will be revisited in the conclusions (chapter 7). At this point, while still exploring the understanding of what an event is, these definitions will serve to add to the understanding of what this phenomenon is about. Then, in the end, perhaps it is possible to present the entirety of it in a miniature theory on the space of events, as an eventscape. I will end this section with concluding that I will carry the definition of Jani with me into the rest of the writing, for the simple reason that it illustrates the phenomena of an event as something separate from the everyday, and hints to the aspect of spectacle and the time-out-time, as will be discussed later (see for example sections 3.5 and 7.1).

Finally, before moving further into the subject matter of events, I will present a thought experiment, as an illustration of all the issues that concern trying to frame, or “capture”, the totality of an event.

3.2.3 The challenges of “capturing” an event

There could be good reasons why few tries to define an event properly. Events can be as complex as they can be enticing. Understanding this complexity means dealing with a number of questions. What is the minimum attendance of an event? Is it an event if two people meet up at a café? If so, does this happening have to be planned in order to be an event? Also, what is the size and scale of such an event? Is it limited to the people present? Is it limited to the café? The same goes for any sort of event. Furthermore, where does an event start or end?

If a group of friends go to a concert at a concert venue in their hometown, this should be considered well within what most people would call an event, and well within all the definitions of events that exist. It still bears numerous questions. Is it an event while the attendees are going to and from the venue? What if someone drives a bunch of friends to the concert, and they blast the music of the band they are going to see in the car and out the window, while the passengers have a drink and enjoy themselves. If this is not part of the same event, is it a different event? Does this then, end when they exit the car? Does it end when they enter the concert arena? What if the band never shows up, is it still an event because 250 people are drinking beer and standing in line listening to background warm-up music? Say the band does appear, and someone streams the concert to their Facebook page. Is this part of the event? Are the people who watches this online part of the event? And if the concert venue streams the entire concert on their website, are the people who watches this part of the event? Does it matter if the watchers have paid for the concert experience or not? Does it matter whether or not the stream is legal, by the venue, or illegal, by the spectator? What if someone goes to the bathroom for a while, and then decide they will skip a song and go across the street to buy a kebab. Are they still part of the event? What if the person decides to go home? At what point is this guest no longer part of the event? Is it an event for this person as long as the band is still playing, and the person can hear it? (This bears resemblance to the conundrum; if a tree falls in the forest and no one is there to hear it, does it still make a sound?) What if the guest that just left lives across the street, goes home, opens the window, listens to the music from the band, decides to turn on the livestream from the friend on Facebook instead, and eats the kebab that was purchased outside the venue, and decides to video-call back and wave hello to the friends, while they are across the street, and the band is still playing, and the person can hear the music both on the mobile, and across the street, while also being able to see the friends from the apartment window through a tinted window at the concert venue across the street? Is this person still a part of the event? This could go on, and on, and on..!

Apart from this curious little demonstration of the many challenges of defining an event, there are of course, many other aspects to consider. Is it simply an event if someone calls it an event? Could the same type of happening be an event for some, but not for others? Could one particular happening be an event for some and not for others? If so, it entails that events are something subjective rather than objective.

All these questions may seem like only imagined constructs, and somewhat far-out. But the essence of it is that there are so many issues to take into consideration if one is to properly cover all the areas that make up an event. Perhaps the issue of technology is the most unclear here.

3.2.4 Events, technology, and the borderless challenge

There is a widespread and steadily increasing use of state-of-the-art technology in events. I would even venture to argue that events are a driving force within certain areas of technology, such as visual and audio technology. Many events are “enlarged” by screens and monster speakers, but this is not the only aspect of events and technology. Also, events are more and more often broadcasted, and streamed through the Internet via computers, tablets, and mobile devices. Events can be spread out on the Internet as they are happening, reaching around the globe in real-time. In many cases technologies are combined, and people are an integrated part of the event, in their respective locations, be it for a limited group of people or public, locally, or globally. This clearly makes it difficult to set the boundaries and scales of a particular happening, as such. This, in turn, provides a challenge in exploring the definitions of what an event is. As a result of this it also makes up one of the greatest challenges to the attempt of providing definitions of borders and limits of a given event. So, when does the Olympics that are broadcast live on TV, and on the Internet, start and end? Who are the participants here? Many people also watch recordings and re-runs of this event on streaming services. Should they be considered part of the event even if this happens at another time than the actual live manifestation of the happening? Is there a timescale here? Is watching the Grammys from yesterday as a rerun on a TV-channel closer to being part of the actual event, than watching an old recording of the Grammys from 1998 on YouTube today?

And, surprisingly, not many of these issues have been discussed by writers on events.

3.2.5 Introduction to event studies

My experience is that there seems to be a certain consensus among authors of literature related to events, that event studies as a discipline is still in its early stage. Much of the theorizing on events

has been done with economy at its base, and quite frequently as a tool to make more profit on events. Or to be more specific, to study and learn how to maximize potential for profits in the event industry. Ryan (2012) also points to the same. He refers to Getz (2008) when stating that:

“...it has been clear for some time that there has been a preoccupation with the economic costs, roles and impacts of events.”

(Getz, 2008 in Ryan, 2012:248)

Ryan then moves on to mention that this is part of a post-positivistic paradigm on event research which has tended to dominate most of the research in this discipline up until now. He does, however, also note that there is a minor exception to this in the area of cultural and heritage tourism.

My thoughts on this, based on experience and conversations with other event professionals, is that this likely has much to do with the fact that event as an industry has grown vastly the past 2-3 decades. The value of the event-industry is more than 10 times what it was in the mid 1990's (specialevents.com). It is now established as a large and important part of the world of promotion and marketing, and it has become a mandatory part of the selling and branding of almost any product or service. This has led to a large base of events studies that focus on target customers, speculative programming, business-models, baselines, and financial organization; everything you need to know for maximizing profits.

The growth of the event industry has also spurred a rather large number of event management educational programs around the world, first and foremost in the US, but also in other large event-markets, such as Canada, UK, Australia, and South Africa. These programs are directed primarily at events management. Most often they teach organizational skills, time-management, legal and insurance issues, crowd-control, and such. Sometimes event-management studies also include relevant bits and pieces of more creative professions such as decorating, staging, lighting, and directing, hence, skills needed to manage the events hands-on. So, as the discipline has developed, these aspects of events have become the important aspects; in short, everything needed to plan and execute a wide range of events, from small-scale events for a handful of people to major spectacles meant for large audiences and media-broadcasting worldwide.

Now, my opinion is that, when a discipline (if it can be called a discipline) has grown out of a purely commercial endeavor, it can perhaps be argued that this leads to a shallow and one-sided focus in what sort of knowledge is produced and developed. I argue that, from a social science perspective, there does appear to be a void in the literature of regarding the complexity of events, the properties of events and event spaces, and their processes.

Grün (2004) points to the trend of attributing this lack of theoretical workings in event studies to its relatively recent beginnings. In addition to this, he suggests two more reasons as causes for this particular problem. First, there is the “success syndrome” which refers to fact that many events, especially major events, have been carried out with a large degree of success. This refers to the process of the happening itself, and the short period of executing and hosting the event. However, this has led there being a neglect of the long-term effects of the event. Second, there is the dominance of the normative and descriptive aspects in event management education and event studies. These two facts are working as parallels, and as short-term success has incurred, the existing paradigm of normative and descriptive aspects has remained as such (Grün, 2004 in Hall and Page, 2012).

“The dominance of descriptive and normative aspects that focus on project planning and control techniques, structures and procedures, and behavioral dimensions again, means that research are focused on the short term with a relative lack of attention to the implications for the broader environment”.

(Hall and Page, 2012)

Hall and Page also point out an inability of event studies to move from empiricist-rational thinking and into more critical-social constructivist thinking in analyzing phenomenon related to events (Hall and Page, 2012).

The opinion on the shortage of academic literature that deal with events is also shared by me. Perhaps here, it is important to explain some of my background. I lived in Minneapolis, US in the late 90’s, ran an event company for close to 5 years, and was engaged in several networking organizations. One engagement was as a “Founding Member of the Board of Directors” for the newly started “Minneapolis/St. Paul chapter of ISES, International Special Event Society” (now called ILEA) with a responsibility of serving as “Vice President of Education” (Americans do like their titles!). This entailed researching all of what was available information and knowledge on the topic of events and presenting this to the (rather experienced) base of members. It also entailed participating in the world’s largest event congress, CPD (Conference of Professional Development) in Washington DC in 1998, held at the Watergate Hotel. Here, part of my responsibilities was participating in classes with those who plan the Olympics, the Presidential Inauguration Events, the Super Bowl and so on. This has provided a good insight into the vast beginnings of the professionalized world of events, just as it started to grow faster. And the fact of the matter is, there was not much information to grab on to, other than these conferences and those books written by these “moguls” of events. The George Washington University in Washington had just established an

“event education” as the first university to do so. Through speaking with the ones responsible for this educational program it became clear, at that point, that they actually had to produce some of the curriculum themselves, due to the lack of comprehensiveness of the subject matter at hand. This provides a good picture of the development of the knowledge-base of events at the time.

Despite the somewhat one-sidedness of event research, it has been a growing field of study during the past decades, and there has been a development. Ryan illustrates this point. He partly refers to Getz (2008) when stating that:

“The literature on events has now grown beyond anyone's capability of reading it all, with a number of distinct specializations having emerged and gained recognition...”

(Ryan, 2012:248)

This statement illustrates two things. Firstly, it confirms my impressions about the size of the literature, at some point before 2008 it seems it must have been possible for a person to actually read most of the literature on events. Secondly, it confirms that the field of study has grown somewhat during the past decades. Hall and Page similarly point out that, even if there is no overall framework of event studies, and there is little synthesizing of the different theories concerning events, there *is* in fact a sort of series of studies on event-related phenomenon, coming from a rich theoretical and empirical tradition. This body of work comes from several different disciplines, including geography, and they provide a valuable contribution to the overall understanding of events (Hall and Page, 2012).

So, at this point, it seems that a number of writers have started looking at subjects concerning more processes of events. However, I will argue that the large and overarching studies and account of all properties of events are few and far between. In my opinion, this still brings forth a need to present more pieces of this puzzle and put them together separately. Therefore, I will take a look at even more writers below, and their thoughts on some of the properties of events. Many texts have been left out as a natural part of the work, but the ones remaining are considered to be of relevance for those processes of events that I find it beneficial to understand in relation to this thesis.

3.3 Event contents and properties

3.3.1 Explaining events

My opinion is that “event” still sounds like a new thing for many, like something that people started hearing about during the past couple of decades. This may be true to some extent since the word

event is relatively “new”. As seen, it originated in the US only in the 1950’s. One could also make a case for this word being much newer in other parts of the world. In Norway, for instance, the word event still is uncommon, and a borrowed word from English. One does hear of events mostly in connection with corporate events and planned parties in a commercial manner, and not really related to other things, like concerts, sports, public meetings, festivals etc.

Andrews and Leopold (2013) make the point that the concept of an event may be hard to grasp based on its relative character. This because of all the different contents it may have. They claim that an event is a mix of elements that all overlap to inform event practices. Events happen at a specific place, involve people of multiple socio-cultural backgrounds, and they incorporate various elements influenced by different business practices. This means that what makes up an event can be seen quite differently from different angles. With this a basis for what an event is, trying to define events must include all such angles, in order to make it apply to the vast number of different situations, or “situatedness” involved. Andrews and Leopold also point out how attempts to put meaning in categories through identification of attributes are relative themselves, since these attempts are based on prerequisites which are open to interpretation themselves (Andrews and Leopold, 2013). This is also a similar way of thinking as some of the thoughts in the chapter above discussing event definitions.

So, much like myself, and Ryan (2012), Andrews and Leopold (2013) argue for not relying on a single all-encompassing word and instead try to explain event by looking at some of its attributes. They use McDonnell’s (2003) list of qualities that make up a special event. These consist of having a festive spirit, being unique, being authentic, but yet, McDonnell state that a special event does not need to have all these features at the same time to be considered a special event (McDonnell, 2003 in Andrews and Leopold, 2013). Also, Andrews and Leopold present an overview of what they consider an event to be, under the heading “Broadening event terminology”:

Terminology	Explanation
Spectacle	A visually striking performance or display; an event or scene regarded in terms of its visual impact.
Ritual	A religious or solemn ceremony consisting of a series of actions performed according to a prescribed order.
Festival	A day or period of celebration, typically for religious reasons; an organized series of concerts, plays or films, typically one held annual in the same place.
Ceremony	A formal religious or public occasion, specially one celebrating a particular event, achievement, or anniversary; the ritual observances and procedures required or performed at grand and formal occasions.
Carnival	An annual festival, typically during the week before Lent in Roman Catholic countries, involving processions, music, dancing, and the use of masquerade; inversion.
Parade	A public procession, especially one celebrating a special day or event
Procession	A number of people or vehicles moving forward in an orderly fashion, especially as part of a ceremony.
Celebration	The action of celebrating an important day or event.
Notes: 1 A ritual does not need to be solemn. 2 A carnival can also encompass the suspension of social norms.	
(Andrews and Leopold, 2013:5)	

Figure 1

Now when it comes to events *per se*, it is a phenomenon that has likely lasted as long as humanity itself (Turner, 1982). They are and have been a vital part of human history. To quote Getz 2012:

“Planned events, from the smallest...private party to the grandest festival or world championship, are an essential part of human civilization. They have been with us throughout recorded history. Events help define cultures and sub-cultures, give identity to places and individuals, and bind

communities together. Events facilitate commerce and trade, they entertain us, and shape our competitive and playful spirits. A civil society without the full array of events is not imaginable.”

(Getz, 2012:27)

Getz also points out that an event is an occurrence that is discrete in both time and place. If you miss it at that time, it is gone forever and cannot be re-created like it was. There are many things “in the mix” that will not allow it to be repeated, including factors like setting, people-to-people interactions, or situational forces like the management of the event and more. These will all ensure that the event becomes different in some important manners. Furthermore, Getz points out that if a person repeatedly goes to the same event, they will still have a different experience. This is based in the fact that they have changing knowledge and expectations about that event (Getz, 2012).

3.3.2 The experience of events

Eventscapes, as a notion in this thesis, is considered closely related to an individual’s experience of events. As the process of events is partly created by those actors involved in this space, the experiences of people involved surely becomes relevant for the properties of the eventscape. Ryan (2012) identifies that there is a difference between the attributed significance to the *nature* of the event, and the significance of the *experience* of the event. However, he does point out that the two types of significance are linked, and that in both cases this significance can be either temporary or enduring. An event that has little importance, may it be locally, regionally, or nationally, may nonetheless have a significant importance for an individual attending the event, for any given reason. Some may be initially insignificant and become significant at a later time (see also section 7.1.3), and some give emotional responses that are strong and immediate. Ryan is of the opinion that the attendance to an event is not necessarily connected with whether or not a person identifies with the happening itself. He uses the Olympics as an example of this, stating that a person present at these games, may not identify with the particular sport that one attends in order to feel the emotions. Indeed, someone may simply have been given tickets to a competition, or someone may be there to follow a competitor, closely or remotely related to themselves. However, the reason, an immediate emotional response may be triggered, and this emotion may continue to live in one's memory for years, but still as a memory of an immediate excitement. This would be the case even if this person is never present at a similar sporting event ever again (Ryan, 2012). He concludes:

“...the depth of experience may be primarily determined by identifying with the excitement of the of the crowd rather than any specific identification with the nature of the event being observed.”

(Ryan, 2012;251)

Ryan identifies this as the shared experience of the crowd. He attributes this to people being inherently social creatures, that are able to receive and communicate excitement in situations when large groups of people meet for an event (Ryan, 2012).

In this section, one is beginning to see some of the central properties of events, those processes that create the “added dimensions”. This may assist in cementing an impression that an eventscape may be something more than simply a product of its individual contents; something bigger than the sum of its parts. Now, I will move into the second half of this chapter, which will deal with some of the core areas of events, or rather what I choose to call the *effects* of events. These are processes of identity, liminality, community, belonging, and towards the end, I will attempt to demonstrate how events can function as *agents of change*.

3.4 Events and identity

As seen in the early pages of this thesis, eventscape is expected to be connected with the construction of identity. According to my expectations on eventscape from the outset, it should be able to illuminate well all processes involved in the spaces of events - visible and invisible. Identity construction, and consumption deals with processes inside of people, between people, and as interactions as part of events. As such, exploring these relationships and the processes in which they are created, will be given some space here. This section will also point at some other processes, among them commodification, and class mobility.

3.4.1 Identity construction, consumption, and commodification

“Identity is not simply a matter of choice or free will but is rather a negotiation between what one has to work with and where one takes it from there.”

(Gonzales and Habel-Pallan, 1994, in Panelli, 2004)

Giddens (1991) demonstrates how identity construction is carried out through narratives using “all means available”. Giddens claims that in the post traditional order of modernity, and against the backdrop of new forms of mediated experience, identity of the self has become a *reflexively organized endeavor*. He furthers that the self is a reflexive project that consist in sustaining coherent biographical narratives, and among other, he points to *lifestyle* as something which takes on a particular significance in these processes and has become increasingly important in how daily life is constituted, and identity is construed. The reflexively organized life-planning then becomes a central feature of how identity is structured (Giddens, 1991).

Slater (2003) presents similar thoughts based, and elaborating on Giddens, on consumption as substitution for the construction of identity. The statuses and roles of people in earlier, traditional societies were defined more clearly, and as such defining one's own identity was significantly easier. Today, with an abundance of possibilities and opportunities in society, it creates an infinite number of possibilities to construct one's identity. This makes the process of creating identity much harder to relate to than in the past. This, in turn, leads people to resort to the consumption of goods and services as part of constructing their identity as these possibilities are readily available constantly in society today (Slater, 2003).

Bourdieu (1979) talks in his book *Distinction* about how consumer practices are indicative of class divisions. Here all items of culture can be used as means of expression of the self, and as such all items of culture can mark a difference from someone else (similar to the process of Othering). This tells us that we express feelings and ideas through artifacts and things. Bourdieu makes us aware that our consumption patterns are related to the notions of identity and self, and these patterns serve to reinforce that identity. People try to gain social capital through expressing their choices. This finds its form in both *food and drink, and art* (Bourdieu, 1979).

“Taste classifies, and it classifies the classifier. Social subjects classified by their classifications, distinguish themselves by the distinctions they make.”

(Bourdieu, 1979:6)

In a similar manner as Giddens (1991) and Slater (2003) above, Berghaus (2005) points to how construction of identity has become increasingly complex as the processes of change in society has accelerated. According to Berghaus, this has led to increased consumption in general. Moreover, he claims that the cultural industries have answered to individuals desperate search for objects to identify with, by offering a growing number of sites of consumption and entertainment. In turn, society has been flooded with an abundance of commodities, images and cultural works, something which has *increased the value of unique experiences*, and non-repeated creative actions and events. Through exploring live events and technology in connection with avant-garde performances, he shows that identity crisis and loss of regular spiritualities in life fosters a search for compensation, and these compensations are often found in attending events in general, but particularly, transcendental performative art-events (Berghaus (2005).

Additionally, Pine and Gilmore (1999) claim the consumer *“pays to spend time enjoying a series of memorable events that a company stages – as in a theatrical play – to engage him in a personal way”* (Pine and Gilmore, 1999:2). This indicates that attending a happening or event means the

personal involvement in consume is at a higher level than in other forms of consumption, say, through the purchase of a product, or the purchase of another form of service. Pine and Gilmore points to events being an integrated part of the experience economy. They claim that the experience economy gives opportunities for leaving a more traditional way of competing based on prices, and that it separates a mere service from that of an experience. On another note, to underline the importance of events, they strongly encourage the staging of events and experiences to employ the masses, and that this staging is important to add value to economies, on different levels, as part of seeking continued economic prosperity (Pine and Gilmore, 1999).

3.4.2 Sports as consumption

Carlsson (2014) illustrates well the processes of consumption of events in a playful yet serious manner. He explores different cases where sports clearly appear to be consumed and commodified. In one case from a horse race in Finland one of the favorite horses, right before the race is unrightfully denied starting in the race, after following correct instructions and paying the registration fee. It was argued that the order of the top 10 horses was almost identically the same as the rankings from all the other races that year, and this particular horse was ranked no. 2 after the season. In the end, it was settled that the horse should be treated as if it came in 4th place, and prize money should be awarded accordingly. The moving down from 2nd was due to the uncertainties of competing, and of the numerous potential outcomes (Carlsson, 2014).

In the other account of Carlsson (2014), an angry supporter of the AIK football club in Sweden, complained to the local consumer agency that he did not receive what was promised in the promotion and commercials for the football club. The fan claimed the management of the club always compared the team to a product, and conveyed the spectators as customers, and therefore they should be subject to the same responsibilities as others selling products or services to customers. The bad play of AIK did not at all correspond with the promises of victory and success at the start of the season, and so the spectators were not delivered the product they had been promised. Similarly, 30 football fans of Malmö Football Club had also wanted a reimbursement for their season ticket charges, since they initially had purchased their tickets to see several well-known stars playing for the club. They had, however, sold off most of these players, and these sales resulted in the club's position slipping during the fall season. Here, both the moral and formal rights were discussed. A range of issues becomes relevant when it comes to events being treated as an object of consumption, and as a commodity. Festivals have been known to reimburse tickets for when some of their main attractions have been prevented from performing or have not shown. Carlsson also argues that sporting events have become a crucial part of people's everyday life and

have a crucial position in society. In general, they are advocated as an agent for public health, as important for integration into society, as a contribution to growth and marketing of places. He claims there has been a great eventification of sport and society in general, and asserts that sports:

“...stands out as an enormous important consumption culture, with huge media coverage, celebrated professional stars and gigantic economic values.”

(Carlsson, 2014:1321)

Carlsson (2014), claims that sporting events, in the process of being consumed, becomes commodities.

3.4.3 Commodified events and traditions

The process of commodification can be explained as the following:

“Material culture, people and places become objectified for the purposes of the global market.”

(Meethan, 2001 in Andrews and Leopold, 2013:76)

This statement sheds light on the process of commodification, meaning the ways things, people and places become commodities themselves. A commodity could be explained as an item that has had a price attached to it and can be bought and sold. This includes food, clothes, and household goods such as TV's and furniture, and so on. Turning things into commodities is a central part of consumer culture, and events make up no exception, as it can often be a central element in such a culture of consumption. Around the globe, many old rituals, cultural festivals, and other events, originally based on tradition are being repackaged as commodities (Andrews and Leopold, 2013). A good example is when Pope Benedict in 2006 visited Bavaria in Germany. Even an event as religious as this was commodified to a great extent., A huge range of merchandise and consumer goods was manufactured and sold in connection with his appearances around the region. There were Vatican flags, clothing, mugs, and even websites dedicated to promoting the events. Also, the locals sold Pope-beer, beer glasses, and related food items (Andrews and Leopold, 2013).

Another important issue here that can lead to an event becoming commodified in such a way as described above, is the need to differentiate events from one another. Commercially speaking, one needs to focus on certain aspects to gain competitive advantages, and to simplify messages, etc. Andrews and Leopold (2013) points to the fact that authenticity may suffer at the feet of commercialism in this connection as well. Many cultural festivals will create a one-sided focus on certain aspects of the culture that is particularly attractive, or that fits into strategies for marketing

etc. Some elements will be overrepresented, others will be disregarded, and this may hurt the authenticity of the event. In turn, such representations of culture may favor some groups over others or may have consequences for the identity of some people. It may also have an impact on local relationships (Andrews and Leopold, 2013)(for more on these issues see section 3.7).

Festivals and rituals that were once of local interest, may also be repackaged, and altered into events and entertainment that are to be made attractive for tourists. Tourists may pay to see the event in a direct manner, or may gain access to such through travel packages, and pre-planned tours belonging to a certain type of vacation (Andrews and Leopold, 2013). As a part of such attempts to attract tourism, one may enlarge traditional feasts, reintroduce old traditions or rituals no longer celebrated, and even invent new celebrations (Bossevain, 2008 in Andrews and Leopold, 2013).

This is something that I myself have first-hand experience with. Together with two friends, I started a company called “Eventarium” 19 years ago, in Trondheim, Norway. The objective of this company was to form a large group of relevant business actors around Europe to apply for EU-funding for a project named EuroEvent (2004). This project had as purpose to create an online service for event professionals in the event industry, and also private people. In addition to providing a full set of tools for event production and management, we aimed to research about 50 of Europe’s old cultural traditions, both from east, west, south, and north, and make a database of information that included everything needed to commercialize these traditions into events. Stories, artifacts, design templates, and resources on where to find all these were supposed included. It was commodification of cultural heritage at both its finest, and in its ugliest commercial form. We were two inches from obtaining the funding we needed from the EU but were rejected in the last round of approvals. If not, a full-blown company with 10 employees would have been granted to the city of Trondheim in order to create the EuroEvent commodification resource.

A fun fact was that we launched a site that brought together some of the tools that were meant included in the service. This included a site for creating friendships, making events, inviting people, marketing events, and sharing photos and other digital media of the events. We basically created Facebook in 2002 and launched it under the name MaxInvite.no. Noone really understood how to use it at the time, and we did not obtain the proper local funding needed to make it a hit. Mark Zuckerberg took it from there.

Commodification of local activities and events may become problematic. Festivals, events, or rituals may lose its meaning, and end up being celebrated only for tourists rather than for local traditional purposes, something which have consequences for local communities and identities. This

may also cause people to be robbed of the meaning that they use to organize their lives (Greenwood, 1989 in Andrews and Leopold, 2013). On the other hand, there are those who argue that commodification of events and traditions and celebrations have a positive effect. It may help revitalize local customs, and even enhance social activity by providing an audience required to frame a performance (Abram, 1996 in Andrews and Leopold, 2013).

I have more first-hand experience with commodifying old traditions and culture. As an event manager in Minneapolis, US for almost half a decade, this was to a great extent “the name of the game” when it came to events. The event business is all about trying to create a sort of “theme”, and then package as much related entertainment into it as possible to create fabulous experiences for the guests. The guests and participants are referred to as “clients” almost just as often as they are called anything less business-like. Providing the best possible, most spectacular experience is in the event industry often referred to as “causing the WOW”! Most means are taken into use in order to create this WOW, in this business. The impression was that the more that old traditions could be repackaged into new spectacles, the better. And the more one could standardize this experience so one could throw the same event-package again and again for different clients, the better (and as an added benefit, more cost-effective) it was.

Now, this is not to say that it did not create great experiences for people, as *everyone loves a show!* And this is not to say that people were not informed of how traditions were reshaped to fit the events. Everyone, on both sides of the fence, simply plays along and enjoys the ride of experience. Of course, it is not to say either, that it is not necessary to make some alterations if one is to adapt a theme or a story into an event. One thing is hosting an event in a historically or culturally “appropriate” environment, but many events are held in rather boring surroundings, like halls, ballrooms and indoor hotel and convention spaces. Then, it becomes rather necessary to transform this space into something that represents the theme or story of the event. For this reason, I will argue that those working with events can, to a certain extent, be considered artists! Because translating culture and tradition into events can be much like adapting a screenplay of a movie or altering a book to fit a state-of-the art theater scene. It can surely be all about art and spectacle. But all of this does come with a price, as most things do. And in this case the price is most often a decrease in authenticity, historical or factual, for the benefit of commodification.

There can be added benefits, however, as an event provides an opportunity to tell a story. It makes for keeping the attention of an often quite large group of people, over a long period of time. This time and space can always be used for something creative and can always be used to convey a message if that is desired. And if nothing else, this message can convey authenticity and factual

information to somewhat compensate for the alteration of authenticity for entertainment purposes. The policy of my company was always *to entertain by educating*, and to broaden the minds of the guests and participants. This was most often done by making them interact through active participating in the events, as interaction is a great way to stimulate one's mind and learn.

Consumption and commodification related to events as seen here, can also be applied to other contexts. Below will be shown that this also applies to spaces and places.

3.4.4 Eventification of place

Jakob (2012) brings in the word “eventification”, to show how places are being transformed as part of events. Jakob refers to Häusserman and Siebel's notion of «Festivalization of urban politics», and claim this phenomenon is no longer as sporadic as in the past, and no longer only includes major events, like the Olympics or World Expos. They claim festivalization is now a part of an urban and economic development scheme that “*affects the overall production and consumption of products and space*” (Jakob, 2012:448). She claims that the festivalization Häusserman and Siebel's refers to has infiltrated urban and economic development on a small scale, and this development is what she calls eventification. Festivalization, then, as a tool in planning and development, has become eventification of products and places instead. Furthermore, she explains eventification as “*the process with which the consumption of products and space is turned into an event*” (Jakob 2012:449). She does, however, point out that eventification as a process not necessarily has to have a commercial goal. Through her research among festivals in SoHo, Jakob finds that events and festivals that intended to raise awareness of artistic work and artists, actually did not accomplish this feat. Instead, what happened was an eventification of the workplaces of the artists and their local neighborhoods. She claims what was consumed was actually the workspace of the artists as a commodity in itself. The eventification has also grown into the local surroundings and environments around the studios as a whole. Furthermore, the processes of event-led production referred to, are transforming locales into places of event consumption that also provide attention to the place itself. It has less of a “*place in product*” nature and is instead more “*products in place*” (Jakobs, 2012:456).

3.4.5 Events, identity, and class mobility

Andrews and Leopold (2013) explain how historical processes of identity formation links to events through the history of industrialization, that brought about change in economic organization compared with pre-modern times. The ideas of Fordism and Taylorism developed, and there was an

increased use of money and a development in capitalist economics. In short, this led to an increase in the division of labor, the development of democracy and democratic processes, and absolute power declined. An effect of this was that the status of individuals was increasingly less rigidly defined. This led to a situation where people were able to move more between classes. What becomes relevant and interesting here, is that a wide spectrum of festivals developed, and as such one saw the emergence of a distinct event-related culture during the early times of the modern era. This event-related culture was almost exclusively a result of this class mobility (Andrews and Leopold, 2013). Andrews and Leopold refer to Mosse (1971) that states:

“Festivals to be given at regular intervals were designed in part to overcome class differences, for people would take part in them regardless of social status.”

(Mosse, 1971 in Andrews and Leopold, 2013:16)

On the other hand, many events also existed to strengthen people’s loyalty to the monarch and political authority. Particular religious and political events were created and tailor-made to still sustained the main power structures (Andrews and Leopold, 2013).

3.4.6 Events, social media, and identity

Based on what is written by Andrews and Leopold then, events are clearly considered a commercial service, and something that is a frequent tool for the creation of self and identity. Additionally, Slater (2003) shares the same sentiment when writing that events and entertainment of all sorts are modes of consumption, and that such modes of consumption are frequently used for creating one’s identity. Even further, using Giddens’s (1991) claim that identity construction is carried out based on all means available, and Gonzales and Habel-Pallan’s (1994) expansion on this, that identity bases itself on what is readily available for consumption, one can draw the line to the extremely easy accessibility that events have in society today, with a great frequency of all sorts of happenings. To add to this, social media has made events easily available today. This could be said both for the large flow of information and marketing of events on social media sites; for how easy it is to view which other people will be present at events; for how easily one can express that one likes a specific event; for how easily tickets to events are available through simple interfaces between ticket services and social media sites; and also how easy it is to express what has been experienced at an event, through sharing stories and pictures and multi-media clips on social media platforms. The communication of one’s identity as such is done through some clicks on a very easily available

device. Based on all this, and the writings above, it seems obvious that social media is something that is part of accelerating processes of identity creation through events.

Perhaps one may also imagine that when happenings are liked and shared, or invited to, by people that one identifies with or that are considered to have a high status in given society, it could be easier to resort to expressing support for such events, or even attending them oneself. As such, if identity is constructed through the means one has readily available, and by turning to what one has to work with as means of consumption (and easy sharing and display of such consumption), then it would not be a reach to claim that events could be among the best and most accessible means of constructing identities in today's society.

The past sections have primarily been concerned with people, reflexivity and consumption involved in the conscious or subconscious processes of constructing identity. This mainly dealt with people as individuals. In the coming paragraphs I will deal with a similar subject matter but with more collective processes, and to some extent also the spatiality of events. It is important to note here that most processes are simultaneously individual and collective, and when adding spatial properties things get more complex. For this reason, I will present these subjects much like the manner in which the writers themselves have presented them in their own writing. This means that the various aspects of identity, consumption, liminality, ritual, community and belonging will appear in various connections, but in slightly different contexts.

3.5 Events, liminality, and community

As seen in the early pages of this thesis, the expected properties of an eventscape includes the idea that events can be linked to theories on rituals and liminality, and that these properties separate it from *everyday living*. Moreover, it is expected that this enables experiences that may have profound impact on those involved, and that this provides the additional “something” that sets the notion of eventscape apart from the understanding of space as simply “a container” for events.

3.5.1 Liminality and rituals

Modern theories on ritual primarily dates back to Van Gennep's book *«Rites of passage»* (1960). Van Gennep describes these rites and rituals as associated with permanent changes in the participants status, condition, age, or place in society. Such rituals consist of three separate phases: separation, marginalization, and reunion. The marginalization phase is also what Van Gennep calls the liminal phase, and its main attribute is that the people involved are placed in a state of liminality.

Liminality as a notion is connected with the construction of identity and status. Victor Turner has also provided important theories on liminality through his works. He claims that what characterizes a liminal phase is a sense of *communitas*, which is a sense of emotional unity. He also demonstrates that rites of passage have an integrating effect on society as a whole (Turner, 1977). The sociologist Durkheim also claimed, as early as 1912, that rituals were staged to celebrate society. He also pointed out that rituals are stabilizing, and create a solidarity in society (Crouch, 1999).

Hetherington (1998) also refers to Turner when claiming that the liminal phase in rites of passage is signified further by a sense of uncertainty through the separation of a person from the normative structure of society, as the societal structure is temporarily turned upside-down. Those who experience this separation together will feel a mutual sense of *communitas*. Hetherington also points to Turner when stating that the *communitas* is a contrast to the structures of society, and during liminal phases the normative basis of the social order is challenged for a short period of time. Turner also calls *communitas* anti-structure. Hetherington points out that this challenging of social structure is exactly what happens at festivals (Hetherington, 1998).

Hetherington (1998) claims that some fields within academia, like Chicago school sociologists, and cultural geography, have been aiding the understanding of the importance of spaces of social centrality to the processes of identity formation. However, he furthers, the most complete picture of the relationships between space and identity has been the anthropological study of pilgrimage – the liminal process associated with identity rites and its shrines (Hetherington, 1998).

Turner (1973) argues that pilgrimage is a liminal process. He explains pilgrimage as movement of an individual from daily routine, to a search for community and «sacred sites». He claims people's identity is renewed and recreated through such processes (Turner, 1973 in Hetherington, 1998). Hetherington (1998) also uses Turner's notion of pilgrimage, and claims it has a lot in common with the sort of “carnavalesque” atmosphere found in community rituals and festivals. He draws connections between the notions of pilgrimage, identity, rituals, and events, when coming up with the notion of “the exotic other place”, which he considers a sacred place with a significant importance for people and their identity.

Hetherington speaks of the existence of particular sites that take on a symbolic significance around which identities are constituted and performed. He specifically links this to sites of events and entertainment and to the sites of festivals. According to his thoughts on the subject, festivals then:

“...have a social centrality for those who are trying to create some alternative and expressive identification with one another - they are not merely places where like-minded people congregate

but symbolic centers around which values, and practices associated with an identity position are performed.”

(Hetherington, 1998:105)

Hetherington compares these spaces to sacred spaces. He continues his argument by drawing on Bale (1993) when he points out that football stadiums are good examples of such places, and that football fans make pilgrimages every second week to these. Bale also claims that everyone who values and believes in something more than everyday life, will make pilgrimages to spaces more authentic for them (Bale, 1993 in Hetherington, 1998).

On a similar note, Tuan (1993) claims that societies could not function without their symbolic systems, and points to what he calls symbolic space as one of these. He furthers that the modern state is dependent upon, and maintained by rituals and ceremonies, and that the purpose of rituals often is to place individuals or a group of individuals in a larger context. Rituals introduce forms and procedures that are not present in daily life, while at the same time stimulating our senses through bringing color and liveliness to our reality. Tuan here refers to these rituals as something that is “not present in daily life”. Also, Hetherington and Bale refer to the various spaces in their literature (festivals, sporting events and more) as an entity that represents something other than what is *normal*. And the basis for these spaces being something other than everyday, normal, spaces, is just that; they *are* not everyday spaces! This corresponds well with what is written earlier in this thesis about event definitions (see section 3.2.1). The simplest and perhaps the most accurate is “*that which is different from an ordinary day of living*” (Jani, 1950 in Goldblatt, 1997). The rituals referred to by Tuan, the festivals referred to by Hetherington, and the football matches of Bale are all events that could be considered ritual and symbolic spaces.

It seems that these areas have been increasingly explored the past couple of decades, and many interesting positions drawing on this base of knowledge has been developed. Below these will be explained further, and the point of views of some new writers will be presented.

3.5.2 Events and secular rituals

Theresa and Leopold (2013) write of what they call «secular rituals». They claim that social life, and the way it has developed through the phase of modernization, has moved in a direction where the sacred has become less important. Theresa and Leopold refer to Moore and Myerhoff (1977) that observed that in the 1970's the study of ritual mainly was carried out in the context of religion and magic, and that the notion of ritual has invariably been associated with something religious or magical (Moore and Myerhoff, 1977 in Theresa and Leopold, 2013). Theresa and Leopold imply

that this is still the case. They again refer to Moore and Myerhoff (1977), when noting that there are some ceremonies that clearly are situated in the non-sacred, more in the secular/profane, that could still be considered very powerful. Therefore, if one views the world of sacred and secular as different entities, one would be able to analyze the different ways that ceremony and ritual are used in the modern life and its secularity (Moore and Myerhoff, 1977, in Theresa and Leopold, 2013).

Theresa and Leopold (2013) point out how many events in the social world may not at first glance fit neatly into a category of ritual seen as religious/magical, because they lack this particular form of religious association. They also refer to Moore and Meyerhoff that already in the 1970's asserted that secular ceremonies are quite common in society in all contexts - even in daily happenings such as meetings, court trials and so forth (Moore and Meyerhoff, 1977 in Theresa and Leopold, 2013). Theresa and Leopold (2013) also find this to be particularly so in sports and refer to Stevenson and Alaug (2000) when claiming that sports, beyond simply being contests could be considered events with repetitive, stylized, elaborate structures, and that these structures transmit symbolic messages. These convey symbolic messages about the nature of society. Sporting events are effective conveyors of such symbols because the ritual environment created during these events make people more receptive to these messages (Stevenson and Alaug, 2000 in Theresa and Leopold, 2013). Theresa and Leopold add that, while there is no obvious sacred element to sports, sporting events often encourage heightened emotional states as people support teams or individual competitors.

Theresa and Leopold also point to a wide range of additional literature on the topic of sports and ritual. They show, through this, that even if there are no sacred elements to sports, sports are quite alike a ritual in itself. Their main reference is Stevenson and Alaug (2000) who write of sports, through describing the sport of Lacrosse, as ritual events.

“Although the game was at the heart of the event and winning the contest was meaningful to the competitors, the match results were insignificant when compared to the event's broader social messages...viewed as events, sports' secular ritual qualities, especially message transmission, become apparent...”

(Stevenson and Alaug, 2000 in Theresa and Leopold, 2013:43)

Major events like the Olympic Games and World Cup Soccer occur on a regular basis, follow certain scripts, and involve certain objects. The opening and closing ceremonies of the Olympics also use a key element, the Olympic torch. Medals are also an important part of this ceremonial picture. These elements give a sense of tradition, and things being done as they always have been done, and there should be no deviations from this (Theresa and Leopold, 2013). The same could be argued for The World Cup Soccer, that also has its characteristic and a very significant trophy. This

trophy is used in all major publicity around the World Cup and has become a symbol of the tournament. The format of the tournament is also the same every time, and it is organized every four years as a rule. Theresa and Leopold also point out that such elements of tradition may in themselves be young but give the impression of some sort of longevity. Moreover, many festivals and events may be seen to be rooted in times past, while in reality they are quite young (Theresa and Leopold, 2013).

This concludes the section on liminality and ritual, but these are also part of the processes that are central in the creation of community identity and belonging. This will be explored further below.

3.6 Events, community, and belonging

Some events can also be tools of creating and sustaining the narratives of which collective identity is constructed. Duffy and Waite claims that festivals can function as an exercise in remembering the past. Through bringing people together and sharing participation in activities, festivals can help sustain narratives of belonging (Duffy and White, 2011). In the same manner, Theresa and Leopold (2013) claim that certain events stimulate involvement due to reasons of belonging and identity. They write of some key motivations for people to become involved in events, including involvement and engagement in communal social and cultural processes, which enhances the feeling of belonging and sharing within communities. Many festivals and celebrations are also developed through stories and narratives that are presented as part of the history of a place. Individuals attachment to a certain place, and the feeling of belonging are also part of the processes that inspire the creation of such events (Theresa and Leopold, 2013). Gibson shares this sentiment:

“Festivals can act as mirrors, reflecting a particular collective identity of a place through their program of events and activities”.

(Gibson et al. 2011:11)

They add that this reflection can be seen in the choice of program, and which events and activities take place during a festival. Often, large numbers of people from local communities work over long periods of time to plan and promote local events, all with a common goal. On the other hand, local residents and guests are being brought together in the same unity while participating in the events and may leave from the festival with a stronger sense of collective identity (Gibson et al. 2011). Getz (2007) seem to agree when stating that many events are intrinsically linked to their setting and community. Since culture varies geographically, the influence of place and culture on events vary. In turn, events also influence the places and cultures in which they occur. According to Getz,

attachment to places and place-identity can also be influenced by events, and as such they have a community-building role. This can also make it of interest to social policy makers. All nations and communities need celebrations and events that can generate some sense of pride, and some sense of belonging. Similarly, subcultures and communities of interest may express themselves through events and therefore need them, and the event places, to identify with. Furthermore, events like festivals are used as a strategy to help define and brand places. Large events (Mega Events) give a positive image and identity to places. This is especially so for those events that have achieved “iconic” status, as these can occur anywhere and be successful. They also leave concrete legacies, like forms of urban renewal, infrastructure, increased tourism and so on. But they often also bring about other social and environmental change. Moreover, though larger Mega Events have been studied from many point of views, little attention has been paid to the questions of whether smaller events can have a permanent effect on a place (Getz, 2007).

Gibson and Connell (2011), on their hand, do a deep dive into rural festival in Australia, and focus mainly on the smaller festivals, and events that happen outside of the cities, and what these mean for feelings of collective identity and connection with places. This is the subject of the next section.

3.6.1 Festival places and their communities

Gibson and Connell point out that, surely there is a large number of grand and world-famous festivals, but the vast majority of festivals are quite small. Small festivals are mainly carried out for a local audience, and their significance is also limited to smaller communities. The backgrounds and purposes of small and local festivals can be manifold, some are based on old (and new) traditions, some have religious connotations, some are for cultural purposes, some for enhancing local communities and some for economic reasons. It can be argued that most festivals are constructs that draw from some or all these reasons (Gibson and Connell, 2011). Through studying festivals in rural Australia up close, and comparing these to other festival studies, they conclude that small festivals have changed into increasingly diverse niches. They serve as important nutrition for a large diversity of local niches. Furthermore, they especially serve as agents of growth for the local music and art scenes, and for the creative economy. Smaller festivals often arise from a few local people's passions, and provide great opportunities for local musicians, actors, artists, dancers, and comedians to grow from amateur status to more professional status (Gibson and Connell, 2011).

Furthermore, while looking at these small local festivals in rural Australia, Gibson et. al. (2011) has found that many are concerned with the rurality itself. They claim such festivals provide opportunities to reflect on what it means to actually be rural, and that this can be both reinforced,

and revised accordingly during the happenings. Frequently, the smaller rural festivals researched by Gibson et. al. was found to openly challenge the myths and assumptions connected with being rural in Australia (Gibson et. al., 2011). One festival called the Deniliquin Ute Muster, prides itself in the taming of Australian nature, by man and their machines. It has a masculine focus rarely found in festivals. The main celebrated object of the festival is the utility vehicle, the «Ute», which is the primary vehicle of working the land for farmers. Contests included teams pulling the utility vehicles in different ways, setting records for the number of vehicles in a row, setting records for wearing blue singlets (iconic farmers workwear), and many other similar contests related to farming. The organizers “warn” guests and participants that “political correctness has not made it across the Dividing Range”. Gibson et. al. (2011) considers that beyond the boosted engines of the vehicles and the large alcohol consumption present at the festival there is another, more complex story that tells the tale of what makes up rurality in Australia. This is considered an atypical festival, because though it seeks to embody what it means to be rural in Australia, it presents at the same time rural Australia both modern and blue collar and celebrates a kind of rurality that is fading into the past.

Another important aspect that Gibson and Connell (2011) point to, is that these festivals often were found to problematize critical social issues in the rural areas. They tended to discuss, among other, topics like reconciliation and politics in remote Aboriginal communities. In a tiny Aboriginal festival at Mapoon, Far North Queensland, where tourism and place promotion played no part, the festival still provided an opportunity for the Aboriginal community to display pride in its history and demonstrate pride in survival in the face of oppression.

“...for at least one day of the year it was not a far-flung and forgotten relic of colonial past, but a living place, the center of the universe for a small number of people”.

(Gibson et. al., 2011:12)

Belonging is closely connected with identification, in the sense that one must feel some sort of common ground with someone else; there must be someone or something else to identify with. Such identification can be based on a person's social location (meaning gender, race, or class), and a person's narratives of identity. It also concerns how a person's identity constructions are attributed ethical value and political value (Yuval-Davies, 2006 in Duffy and Waitt, 2011). Looking into these issues of belonging, and exploring who belongs to an imagined community, bears the question of what it means to be a member of any community. It also bears looking at the different ways one articulates meaning (Anderson, 1983 in Duffy and Waitt, 2011). A community, basically, could be understood as a bond with, or attachment to, certain people or particular places. (Mulligan, 2006 in Duffy and Waitt, 2011).

3.6.2 Adding emotional event aspects

It seems, based on the above that both small and large festivals and events can have an impact on community and local identities. Also, this requires some common ground to start from. These themes will appear also in the following, together with how emotions play a part in these processes.

Duffy and Wait (2011) approach local festivals and events in a similar manner as Gibson and Connell (2011). They refer to festival research, when stating that there is an agreement among most that festivals inherently are about celebrating community and should in their essence be understood as community-building activities. Festivals serve to foster well-being, enhance local creativity, and encourage participation in activities related to the community, through shared experiences.

“Festival activities lure us in and arouse emotions that have the potential to encourage us to be more open with others. We stop for a moment and listen, perhaps sing along with performances, smile, talk, buy trinkets, eat the local foods, and generally get caught up in the festival moment.”

(Duffy and Wait, 2011:44)

Duffy and Wait also refers to Keil and Feld (1994) that point out that such feelings of belonging are created deeply in the body and out of emotive experiences of being in “a groove” with other people. They argue that these emotions are being activated through interactivity with the happenings and intermingling other people that are present in the space. This can take the form of listening to music performances, participating in dancing, sharing in the tastes and aromas of food and drinks, or any other shared experiences that involves the senses (Keil and Feld, 1994 in Duffy and Waitt, 2011). Gibson and Connell also suggest that collective experiences of enjoyment, particularly from music and sports, can function as an emotive link between people from different backgrounds (Gibson and Connell, 2011). In this perspective local festivals can function as both places for experiencing pleasure, and places for the performance of identity (Gibson et al. 2011). Furthermore, it is suggested by Derrett (2003) that the feeling of sense of place becomes central in celebration of local festivals or regional events. An emotional attachment to both the natural landscapes, the built environments, the climatic changes, and shared memories of common and communal heritage, come together for both spontaneous and formal interactions like community cultural events and festivals (Derrett, 2003 in Andrews and Leopold, 2013). Such happenings, in turn, give people opportunities to interact and share culture through events. This again, influences their sense of place and sense of belonging, and fortifies place identity even further (Andrews and Leopold, 2013). These themes also become central in some of the discussions of eventscape and the recent theories of space and place (see for example section 5.6).

As pointed out throughout the last sections, there is certainly a connection between an event, the local community, and the location(s) where this takes place. It brings about change to the communities and it clearly also affects the people involved in it, both personally and collectively. One factor that is present here is the feeling of collective identity that most writers agree are present as a product of events and festivals. It could be argued that the “something” that enables all these individual and collective processes of identity to happen, is an expression of a space *that is more than the sum of its parts*, in line with my expected properties of an eventscape (see section 1.4). These processes will also be set in connection with the subject matter of space and place and relationality later (see for example section 7.1.3).

Regardless, clearly many events have profound effects for everyone involved, and for the involved places as well, and as seen in the paragraphs above, one of these effects is sharing the collective identity of a place. However, the same place can be subject to multiple collective identities by different groups of people, with different and conflicting views. In the following I will look into some challenges and conflicts that can be spurred by events. In short, I will deal with events as being agents of change.

3.7 Events as agent of change- for better or worse

Exploring the processes that make up events means looking into all aspects dealing with this, for better or for worse. When conflicting views and interests occur as parts of the processes of events, this may often create problems or tensions between people or communities. It is not a given that all events always provide blissful moments or much needed breaks of “happy” in everyday life for everyone. If the spaces of events are as complex as they seem, there should be no surprise that they could provide change for people and places, and that these changes may be wanted or unwanted.

As already pointed out above (see section 3.4.5) events and festivals were used for class mobility purposes during the times of early industrialization, and they were also used by the monarchy to strengthen the loyalty to the crown. Here, events may serve the interests of groups of people at the cost of other groups. Negative consequences of events could be the result of both intentional and unintentional processes, though, as sometimes events are planned with a purpose, that e.g., fortifies certain power structures, and sometimes they simply provide unfortunate results for some. Either way, events can be agents of change, positive or negative. This will be explored more below.

3.7.1 Events, resistance, and opposition

Through the understanding of liminality and identity construction, the spaces at events may hold powerful tools as agents of change. As pointed out above (see section 3.5.1) liminal spaces are associated with a sort of dirtiness and betwixtness, and the dangers of such space allow it to contribute to change the established norms, and the rules of society, and also become a potential influence on established values. These sorts of processes are frequently described in literature on events, especially writings where events are a tool for protest against society or for political purposes. This could be said to have many different forms. These processes are also connected with the processes of identity and often with the use of spaces of liminality. Hetherington (1998) claims that identification with others is not simply an exercise in recognition but involves a series of practices through which an identification takes place. He mentions social dramas and protests as common practices within emotional communities. Furthermore, he refers to Turner (1974) and writes that these practices take highly visible forms in society, and often symbolic forms (Turner, 1974 in Hetherington, 1998). These processes are well illustrated in the account below.

Bogad (2010) argues that the inversion of normality as seen especially in the carnival, but also other types of events, sometimes plays the role of political opposition. Maxwell (2002) argues that events of opposition may sometimes become an event of promotion over time (Bogad, 2010 and Maxwell, 2002 in Hall and Page, 2014). Nayak and Jeffrey (2013) expresses that events and festivals can function very much in the name of revolt and oppression. They claim that the space created at events, clearly provides opportunities to turn things in society around and to create change. They show how the tradition of Carnival often has been used as an expression of identity, and also identity politics. Among other, they refer to Jacksons (1988) analysis of the Notting Hill Street Carnival in London, and the backgrounds for this celebration. This tradition goes back to old colonial times in Trinidad. Carnivals was a festival for the French speaking white elite, and upper middle classes, and no other local people were allowed to participate in the festivities, especially not slaves. Later, in 1834, slavery in Trinidad was abolished, and after this, local blacks started celebrating Carnivals as a means of expressing the opposition to the old colonial rule, and as a space of transgression. Trinidad did, however, remain under British rule until the 1980s. As a means of oppression, Carnivals were frowned upon as a dangerous and immoral activity by the Colonizers. Several laws were also made during the following decades to support this view. Masquerades and masks were banned, and eventually a law was instated, that banned the beating of drums in public spaces. Many official sanctions against this practice were instated during the time, all implemented to prevent opposition from the local black population and for fears of social unrest. Jackson links

these happenings to the Notting Hill Street Carnival, pointing out that there is a local specificity of the two festivals, but they are globally connected historically (Nayak and Jeffrey, 2013).

Some other significant points to take from this is are that processes of public protest often stem from practices of identification, and that event spaces of liminality may be well suited for political opposition and as protests against opposition. However, there are other modes for events to function as mediators of change.

3.7.2 Mega Events, change and events

Pavoni (2015) talks about Mega Events (ME). These are huge events that circles the world, annually, bi-annually, or even with longer gaps of time. These events are mainly hosted by larger cities, or larger metropolitan areas. Good examples of these are FIFA World Cup Soccer, or the Olympics. In her paper, Pavoni assumes these Mega Events as a paradigmatic locus, in which the aforementioned process of neoliberal urbanization is reproduced, and simultaneously problematized. She argues that these ME's apparatus is at the same time spectacular, material, normative and affective. They also embed capitalist relations within the urban space, contributing to the processes of "hollowing out" local contexts into the global, neoliberal "mega-machine". She identifies these events as a form of transnational operators of this process, since they work as convenient and efficient mediators between the different scales of the urban – between the local versions of the neoliberal city and its ideal global, generalized form. The ME's must unavoidably take place, and when they do, their encounters with the local and singular aspects of the urban space is always eventful, unpredictable, and often turbulent. Due to their legacy, and their ever-growing impact – economically, socially, politically, and symbolically – the Mega Events could be considered as "*telluric shocks*" in the material, affective and normative fabric of the city. These impacts are never fully predictable, controllable, or preventable (Pavoni, 2015:472).

The reasoning in Pavoni's (2015) study is that it is precisely these properties of Mega Events that make them great empirical sites for exploring the urban contradictions at the core of the contemporary neoliberal capitalism. This is due to the combination of the role as facilitators of global processes, *combined* with their role of releasing conflicts and contradictions. These conflicts and contradictions are practically invisible in the urban space, but the unintended impacts of ME's make these events disruptive to what otherwise seems like an atmosphere of post-political consensus regarding the contemporary city. And it is within this the paradox of the ME lies; it may actually contribute to subverting the status quo they seemingly contribute to in the first place. She concludes that this may actually be the most promising legacy of a Mega Event (Pavoni, 2015).

Apart from what Pavoni (2015) writes about how these events are catalysts for social change through their liminal properties, this analysis becomes interesting for another reason. What Pavoni's project is trying to present, is a theory regarding Mega Events that can be generalized in order to research a larger subject. Using these events and their processes she draws a bigger picture exploring urbanization and neoliberal capitalism. This goes to show that the space of events can provide a useful tool of analysis in social science, like suggested in this thesis. Furthermore, many of the elements of ME's touched upon by Pavoni, are elements that are mentioned as properties of an eventscape in this thesis. Perhaps eventscape as a miniature theory could prove useful as an even more comprehensive tool for researching such phenomena.

In this paragraph I will present a short account based on personal experience, that provides good insight into some processes of eventscape, and how these can contribute to convey a certain message and build community in politics. In 2017 I travelled to Skopje in Macedonia with a friend. By accident we came across a demonstration, and march of torches. These people turned out to be supporters of the oppositional party in the parliament. We were soon invited in to join the march, they called it a march for justice, and freedom. They had a claim that the sitting President was not good for the country, and that reform was needed. It seemed most people present were young and progressive. At the end of the march, we came to a grand place in front of a large official building. Macedonia is filled with newly created old style "temples" that make much of the city look like a state-of-the-art Acropolis. All built in the 2000's. In the middle of the grand square was a giant stage, with an enormous sound system, and large video-screens. Just after the arrival, one of the most famous popstars from Macedonia popped up on stage and started playing her greatest hits, with a stage-show that could have been taken straight from the Grammys. The crowd went wild, and everyone was singing and dancing and jumping up and down to the rough electronic music, while bathing in colored lights, and an otherworldly multimedia-show! At this point it felt like an old-school rave, it was a party for sure. Right after a couple of tunes, another person exploded onto the stage, and the crowd went wild again. This turned out to be the candidate running against the sitting President in the upcoming election. Seems he was not a Rockstar then, but a politician! I had seen many forms of political rallies in my life, but this was something completely different. This event rendered a Trump-rally a barn-party. The event producers surely knew what they were doing, and the crowds of thousands and thousands of people were surely receptive to messages conveyed from stage, as the atmosphere was ecstatic, from both the march of torches, and the giant show put on in front of the "temple". This just goes to show the power of eventscape as an agent of change.

As seen in the latest chapter, there is something to be said for the power of the combined properties of an event to provide change. It has also become clear that events can be understood as something

more than just a happening that exist for purposes of entertainment and the provision of happiness to an audience or a set of guests, though it should be mentioned that these things are not necessarily always mutually exclusive, as it could be argued that it may be entirely possible to combine both entertainment and purpose. As events may be used for protests, politics, and change, combined with the above-mentioned workings of the processes of identity construction, community and belonging, added with heightened emotions often experienced at events, it is possible to imagine this may be a powerful cocktail of ingredients for providing change.

3.7.3 **Eventscape as agents of negative change**

Most of the time events, festivals, and other such happenings are entities that tend to give people positive images. Perhaps this is due to the positive experiences people get when attending happenings of different sorts, and when dwelling in various eventscapes. This is somewhat of a generalization, of course, since “event” can mean such a large number of different happenings. However, I will argue that, as most events seek to entertain, and provide unique experiences for people, words like event, festival, concert, sporting event, and happening, are words that associates positive images for many, and tend to leave people with a positive feeling. Of course, the job of the planners and executers of events, especially those whose purpose is entertainment, is to make people feel good about a particular event, or about events in general. After all, it is rarely seen that any sort of event is promoted with a negative type of message or promoted in a manner as to deliberately give people negative feelings of some sort. Perhaps this makes up one of the reasons why it is not often pointed out, and not always recognized, that events in many cases also come with a downside. In the following I will elaborate some on this, present an overview of common criticism of events, and then present some accounts from actual events that illustrate these well.

Gibson and Connell (2011) look at negative impacts of festivals and events, and list some of the main criticisms against, and challenges for, events and festivals.

Criticisms and challenges of events

- Have tendencies toward boosterism.
- Serves interests of the elites.
- Exclude minorities.
- Move society toward «safe» culture.
- Enable commodification of local culture.
- Simplify and fabricate culture for naive tourists.
- Select, represent, and favor some cultural/identity elements over others.
- Intensify social exclusion.
- Increase and refract local social tensions.

(Compiled by me based on Gibson and Connell, 2011)

Figure 2

Andrews and Leopold (2013) argue that events can be utilized to remember a certain past while other aspects are forgotten, or even left out. This is particularly the case with commemoration events, which may have an agenda. They present a case study from the city of Bristol that hosted the Bristol International Festival of the Sea in 1996. While the aim was to celebrate the local naval maritime history, parts of the naval history was intentionally ignored during these events, such as Bristol's role in imperialism and slave trade (Atkinson and Laurier, 1998 in Theresa and Leopold, 2013). Häusserman and Siebel (1993), claim that festivals are used by city governments as a tool to hide weaknesses in the structure of local society. In times where city governments have less resources and instruments to influence education, employment, housing and such, festivals serve as a strategic way of connecting stakeholders and various interests toward common goals in the city. As such, it restages urban politics through creating festivals and also demonstrates the political capacity of the city government to act (Häusserman and Siebel, 1993 in Getz, 2012).

Hall and Page (2012) present an account of the challenges of events for regional planning. They explain how the technological, political, and economic processes in globalization has led to increased mobility of global capital, and to an economic restructuring in many “advanced”-capital countries. By the outsourcing of manufacturing and production in most industries, industrial centers have seen a shift to new economic forms, and an increased focus on service industries, and also the leisure and tourism, and event industries (Hall and Page, 2012). This has brought forth a discourse of competitiveness for places of all kinds, whether be it countries, cities, or regions (Connelly, 2007 in Hall and Page, 2012). This has led to a world of strong place competition, and there seems to be a trend toward competitiveness being the most important factor for evaluating the success of regions and regional economies. This, in turn has led to a situation where almost any project contributing to

enhance the competitiveness of a place is deemed valuable, and it seems that the indirect consequences of such projects do not seem to be important, or subject to much scrutiny (Bristow, 2005 in Hall and Page, 2012). This becomes relevant here because events are identified as a main strategy in such competitions. This is especially true for large hallmark events, that becomes important parts of the strategy for many places. They are often seen as the “low-road” policy, due to the relative short span of the event, and the often-quick return on investment. This, in contrast to the “high-road” long term planning and development projects (Hall and Page, 2012). This creates a focus on short-term benefits, as event legacies and long-term benefits can be very hard to evaluate or measure, and therefore such events can present challenges to places.

The following is an account of the struggles of African Americans in connection with the instatement of memorials, and the planning of events to fortify existing power relations in society. This account presents a slightly more intentional sort of oppression through events. Johnson, Schein, and Winders (2013) claims that landscapes and eventscapes can also be considered to have importance for memory. The placing of monuments and the events and event processes that follow can also create challenges for certain minorities. The location of a memorial has a high importance for what sort of meaning is attributed. The location can alter the meaning of the memorial, and this can take the form of both supporting, diminishing, or contradicting the meaning originally intended for the construction by those who raised the monument. This has become an issue for African Americans in the US in the past decades. The leaders of the movements celebrating the African American struggles, have had problems convincing the white population to commemorate their freedom fighters, such as Martin Luther King, in important public places. Central places within cities, such as City Hall, court halls, and larger main streets, most often reflects and celebrates the white narratives of history. As such, a vast number of places named after King are places that are not so central, more often smaller roads, or side streets. These places are often also found in mainly poor areas of the city, or areas where there are mainly African Americans living Johnson, Schein, and Winders (2013). They also point out that the confinement of these memorials to marginalized places often alters the message of these memorial from one of «black pride», to constant reminders of continued oppression (Dwyer and Alderman, 2008 in Johnson, Schein and Winders, 2013). More importantly, the link to eventscape here is that the politics of placing and replacing monuments most often is accompanied with large and ceremonial events celebrating these actions. Johnson, Schein, and Winders (2013) also refer to Hagen and Ostergren (2006) and demonstrate how government elites that construct iconic monuments and architecture frequently execute large and grand public ceremonies to ensure the continuation of a collective, state-controlled memory (Hagen and Ostergren, 2006 in Johnson, Schein, and Winder, 2013). Furthermore, this is often made part of the

larger tourism industry of such regions as the government also finds new ways to celebrate the monuments through entertainment and events. Johnson, Schein, and Winder refer to this as the production of “new tourist rituals”. What often follow the placements of monuments and the celebration of these, are citizens protests like marches, demonstrations, and other sorts of events. They also point out that these happenings are performances, and that these performances are, as mentioned above, used by both “sides”, by government as reinforcement, and by protesters as challenges to the official narratives of remembering.

This shows how community identity can be mediated through the politics of events, and how events serve to legitimize these memory narratives. But it also shows how events can be a central part of both oppression and of resistance. Another central aspect that becomes central here is the notion of “performance”. Performance is another aspect of the processes of events that is expected to be relevant in the connection with eventscape and will be explored later (see chapter 6).

3.7.4 Concluding events as agents of change

It has become clear from the sections above that events do not simply create happiness and bliss for all, rather they can have some important negative impacts on people and certain groups of people. Though the scope of this thesis is not to evaluate or pass judgement over the value of event-spaces for different people, it is worth noting that this spatial phenomenon not always works to the benefit of those taking part in it. However, a negative emotion is, after all, an emotion, and a negative consequence for a place is, after all, a consequence. Hence, it becomes clear that the negative impacts of events seem to happen through the same seemingly profound impact the spatial processes of events have on all the actors and actants involved, whether human or non-human (for more see for example section 7.1). I have in this section shown the challenges of events by presenting a number of different authors with accounts from small events to mega events and from local community festivals to regional festivals, and worldwide events. The impacts of the spatial processes of events seem to be similar regardless of the nature of the event studied. My opinion is that this serves to demonstrate a certain validity of utilizing the notion of eventscapes as a common denouncer for all these event spaces. I will later present an overview of how eventscapes, as seen through the lens of the recent theories of space and place, potentially can contribute in solving some of the challenges with contested events (see section 7.2).

The first chapters of this thesis have served to present the state-of-the-art of eventscape, describe a wide range of the properties of events, provide an insight into event studies, and illustrate a wide range of the processes of events and some consequences of these. One may claim that, in general,

this first half has dealt with the first half of the notion of eventscape, namely events. The second half of this thesis will, in general, deal with the spatial aspects of eventscape. It will dive into the scape suffix, provide an insight into space and place and the more recent theories of the spatial, discuss the most relevant subject matters and implications of this for eventscape, and then attempt to make some suggestions to how this perhaps can be used to create some positive change.

4 Understanding the -scape

This chapter will deal with the suffix “-scape”. One question that immediately presents itself, is if the word eventscape is just another fancy way of writing “event-space”. Does it really have a purpose beyond simply *sounding better* and providing a shortened word for a longer statement “the space at events”. Of course, what separates the meaning of the phrase “the space at events” from the word “eventscape”, is first and foremost the scape, a curious suffix at this.

4.1 The scapes in general

Based on the sheer number of scapes being used in social science today, one could argue that there is somewhat of an inflation in the usage (something this thesis obviously contributes too). In addition to the more familiar concept within geography, landscape, there are also other commons, like soundscape and cityscape that are used quite frequently. Other popular ones are waterscape and sportscape and recent versions include servicescape, artscape, storyscape, leisure-scapes, energy-scapes, crisis-scapes, socio-scapes cine-scapes (as in cinema) and more. There seems to be no ending to what can be «scaped»! However, it is surprising how many writers use it uncritically without even attempting to explain it, and it becomes obvious after reading a large amount of literature on different scape-words, that a clarification now and then would probably do no harm to the understanding of the suffix. There seems to be an *approximate* coherence in the literature but no clear-cut, all-encompassing meaning. Now, perhaps it is not an absolute requirement for a word to have an all-encompassing meaning, but it could be considered beneficial that writers meant similar things when using similar wording, at the very least.

While it is beyond the realm and scope of this thesis to go into all these various scapes in great detail, it may be somewhat useful to look at what these have in common. Therefore, I will look into a few of them, to provide an understanding of how they are frequently used in literature. Below, I will attempt to illuminate what the scape-suffix really entails. There will be a brief look into the history of the suffix and then the examples of its different usage will follow, with a focus on the most important contributions. Furthermore, there will be an attempt to explain the aforementioned “approximate coherence” between different writers. Towards the end will be a closer look at some scape-words that become particularly relevant for the understanding of eventscape.

4.1.1 Explaining the scape

A scape is not so straightforward to explain based on the literature found. The impression is that most writers count on readers having a sort of intuitive feel to it. Of course, if it is intuitive, it could necessarily mean different things to different people, but the general idea could maybe be described as a space *with something added to it*. Something more than an empty container. Another intuitive feeling about a scape, is that it is hard to determine the borders of it, it has a blurred reach that perhaps stretches for more than what meets the naked eye. And perhaps another feeling, is that is “contains” much of the same matter. That it has a certain homogeneity within that imagined stretch. In addition, it may perhaps be described as something that is not definable, not completely within the realm of words, rather than just an ambiance, or something picturesque. Perhaps it is for these reasons that writers use the scape-suffix altogether, to explain what is not quite explicable, and maybe to put words on something “feelable”.

It should perhaps be noted, that apart from the process of looking at the various manners in which the suffix scape has been used and analyzed by other writers, and apart from viewing the many connections between the properties of eventscapes and some important scapes within geography, to some extent it is hard to avoid the initial thought that scape words are there for a reason. That is, perhaps also in this thesis, there is a certain taken-for-grantedness in the usage. After all, this was the basis for the “everyday thinking” referred to in the beginning of the thesis. It was simply the intuitive feeling of a “scape” that made it possible to just put the words “event” and “scape” together in the first place. It is not easy to spot exactly how this process happens, but the *backing* of this perhaps, subconsciously, comes from reading about the numerous other words with the suffix in many other contexts. After all, looking at the words themselves, there is no mentioning of landplaces rather than landscapes, soundplaces rather than soundscapes, cityplaces rather than cityscapes, and so on. With this in mind, it makes no sense to speak of eventplaces, witches. This makes it easy then, to fall into the non-explanation trap and just take the scape for granted. So, in order to try to avoid this, the accounts of what people have written about scapes should be properly explored and taken into consideration.

4.2 Important writings on the scapes

Salazar (2013) writes to specifically explore the suffix on its own. He explains the meaning of scapes by claiming this ending refers to “a set of topological metaphors”. He furthers that this notion was mainly developed in the 1990's and played an important part in the theories developed on globalization throughout this decade. Salazar also claims that the associations with scape-words

are inextricably linked to the anthropologist Appadurai, and his theorizing about globalization in the mid 1990's (Salazar, 2013). For this reason, I will explore these in some detail below.

4.2.1 "The flow of scapes"

It should be mentioned here that Appadurai's (1996) thoughts on globalization, though highly influential and important, are not in focus here rather his usage of the "scapes". In addition to being a rather important contribution to the suffix -scape, the following will also provide a backdrop for some later thoughts on space and place, which make up some central areas of geography. Appadurai considers the processes of globalization as "scapes of flows". He identifies five scapes in his analysis, that according to his theories are the five processes that create globalization as a phenomenon. These are the notions he introduces.

- a) Ethnoscapes
- b) Technoscapes
- c) Financescapes
- d) Mediascapes
- e) Ideoscapes

Appadurai provides a rather thorough and complex analysis of globalization, using these five *scapes*. He calls the five notions above "*dimensions of cultural flows*" (Appadurai, 1996:33). His explanation of the five different *scapes* are as follows (Appadurai, 1996).

a) **Ethnoscape** is described as "*a landscape of persons*" and these persons make up the shifting world. These are immigrants and refugees, tourists, and guest workers alike. It refers to all moving individuals and groups, as these are an essential feature of the world in which we live. He furthers that these persons and groups appear to affect the politics of nations to a large degree. Even though there still exists relatively stable communities and network of kinships and friendships, the reality is that an increasingly number of persons and groups must move or have the fantasies of wanting to move. Particularly these fantasies of moving results in persons not only wanting to move from their local towns and villages into the cities of their respective countries, but want to move to other countries, and large world metropolitan cities (Appadurai, 1996).

b) **Technoscape** is a global configuration of a "*fluid*" of technology. This notion entails the fact that all sorts of technology now move at high speed across all borders. Many countries now make up the roots of multinational enterprises, with companies both importing and exporting information technology and mechanical technology. And the odd distribution of these makes up the peculiarities

of the technoscapes. The distribution is increasingly driven by new and complex relationships between political possibilities, money flow and availability of labor (Appadurai, 1996).

c) It is still (in 1996) possible to describe the global economy in a somewhat traditional manner, with its traditional indicators and comparisons, but the technoscapes and ethnoscaples that lies underneath these mechanisms are increasingly complicated. Therefore, it has become increasingly hard to study the global economy. There are complex investment flows linking economies throughout the globe at this point, and currency speculation and capital transfers are also part of this complex equation of finance. Currency markets, national stock exchanges and commodity speculations move megamonies internationally at high speeds. As such, the global capital landscape is increasingly mysterious, rapid, and difficult to follow than before. All this is what makes it useful to speak of **Financescapes** (Appadurai, 1996).

d) The media produces and distributes information, via newspapers, magazines, TV-stations, and film-companies, that is available to an increasingly number of both public and private interests throughout the world. These media also create a set of images of the world that is distributed around the globe. All this information and these images are now distributed through electronic capabilities, and this increases the effect. All these processes combined is what is called **Mediascapes**. All these images involve numerous complicated inflections depending on mode, hardware, audience, and interests of those who control these media.

The mediascapes, as explained by Appadurai, exist in form of television, film, and recordings. What becomes the most important aspect of these mediascapes is that they provide large and complex repertoires of images, narratives and ethnoscaples to all viewers around the globe. In this set of images and narratives the world of commodities, and the world of politics and news are mixed in a profound manner. Based on these, people create scripts of imagined lives about self, and imagined lives about others, living in other places. The combination of all these scripts makes a set of complex metaphors by which people live, and all these metaphors make people form narratives of the Other and as such, protonarratives of other possible lives and fantasies. These, in turn, inspire desires for more acquisition and movement, increasing the speed of the flows (Appadurai, 1996).

e) This process is also related to the next scape, which is what Appadurai calls the **Ideoscapes**. Ideologies are made by combining many images of the world, and these ideologies are often politics, i.e., the ideologies of states, or counter-ideologies of movements oriented at capturing some of the political power of the state. The ideoscapes are also composed of various elements put together from the Enlightenment worldview, which consist of a chain of ideas, images, and terms.

The master term here, according to Appadurai, is “*democracy*”, but there are also other important terms, like “*freedom, welfare, rights, sovereignty, and representation*”. On ideoscapes, he concludes that Enlightenment is a master narrative that has many varieties, in Britain, France, the US and other western countries, but in every case “*it was constructed with a certain internal logic and presupposes a certain relationship between reading, representation and the public sphere*” (Appadurai, 1996:36).

Appadurai furthers, as a sort of conclusion to the explanation of his five presented scapes, that the global relationship between ethnoscapescapes, technoscapescapes and finanscapescapes is disjunctive and highly unpredictable because all these various scapes are subject to both incentives and constraints - mainly political, technological, and informational. On top of these disjunctures comes the mediascapescapes and ideoscapes, and these also greatly influence all the others. In addition to this, the sheer speed, scale, and volume of each flow are much greater than at any time in the past, something which has increased the disjunctures, and made them central to the politics of the global culture. He concludes that “*combined, these five scapes are what constitutes the five dimensions of cultural flows, and together they have a profound effect on the globalization today*” (Appadurai, 1996:33). It is here worth noting that Appadurai’s writings happened mainly before the Internet exploded onto the world stage, and there is reason to believe that these processes, and the influence on the world system of these five scapes are even greater than described here. In his writing, Appadurai also explain in great detail what the combination of these scapes means for the world and for globalization, but this is considered beyond the scope of this thesis as understanding the essence of the suffix scape is the main focus here. The following provides an account of what Appadurai in clear writes regarding the suffix:

“These terms with the suffix scape also indicate that these are not objectively given relations that look the same from every angle of vision but, rather, that they are deeply perspectival constructs, inflected by the historical, linguistic and political situatedness of different sorts of actors, nation-states, multinationals, diasporic communities, as well as subnational groupings and movements (whether religious, political, or economic), and even intimate face-to-face groups, such as villages, neighborhoods, and families. Indeed, the individual actor is the last locus of this perspectival set of landscapes, for these landscapes are eventually navigated by agents who both experience and constitute larger formations, in part from their own sense of what these landscapes offer.”

(Appadurai, 1996:33)

In addition to this, Appadurai furthers that the suffix *scape* points to the fluid and irregular shapes of these five different landscapes, and points to how these shapes deeply characterize international capital, clothing styles, and more.

4.2.2 The scapes and eventscapes of “scapes of flows”

If the writings of Salazar (2013) are correct there is reason to believe that the scapes of Appadurai have had a certain influence on the understanding of this suffix in the social sciences. The accounts of Appadurai on scapes portraits scapes as rather complex phenomena. They seem to be a bit diffuse and hard to define, but at the same time Appadurai defines them quite thoroughly in the paragraph found in the quote above. It seems some of the perspectives are similar to those presented regarding eventscape in the beginning at this thesis, while there are also some deviations from this.

First, it could be fruitful to look at the interpretations of Salazar (2013) of the scapes of Appadurai, to perhaps clarify a bit. Salazar comments that his “scapes of flow” should not be mistaken for global processes themselves, rather they are the result of such processes. Also, the volume, scale and speed of these flows are so great that they produce disconnections, which has become central to the politics of global culture. The flows are perceived differently by variously situated individuals and groups in different social and historical contexts. The general idea of these scapes, as Salazar understands Appadurai, is that they are not “rigid taxonomies” or objectively given relations, rather than constructs seen from vastly different perspectives, as products of the different situatedness of historical, political, and linguistic actors.

So, when Appadurai writes “*they are deeply perspectival constructs, inflected by...situatedness of different sorts of actors...and movements*”, I argue that this becomes relevant for the understanding of *scape* in general, as it provides an understanding of the scapes being constructed and understood differently relative to individual perception. This should then, be the case also with eventscapes though possibly at a much smaller scale. Furthermore, if one does not consider scale, the processes of individual understanding from various perspectives and how eventscapes are “lived” differently by different people, and also free from “*rigid taxonomies or objectively given relations*” could, to a certain extent also be a valid statement about eventscapes. These are, as I see it, relational properties (for more on this see section 5.4).

Furthermore, there are also other properties of the scapes of Appadurai that points in the direction of the expected properties on eventscape (see section 1.4). Appadurai claims the scapes “*are eventually navigated by agents who both experience and constitute larger formations*”. There are similarities

to be found also here, as this indicates that a scape is a process where the agents, whether human or non-human, both experience and influence the process at the same time. This is in line with expectations as well, that everyone and everything involved mutually fortifies one another as part of the process. Also, Appadurai points out that scapes can be “...*subject to both incentives and constraints - mainly political, technological and informational*”. This is also the case with the processes and spaces of events, that potentially make up an eventscape. Finally, it also seems, from the texts above, that these scapes together provide “something” that is more than the sum of their parts. The scapes of flows working together to strongly influence the processes of globalization, is an indication of this. As will be seen, this characteristic is very much a part of eventscape as well. The properties of the scapes in this section could be argued to be expressions of relationality in their own manner, something that will be discussed later (see section 7.1.2).

What is particularly interesting to note, is what Appadurai writes of the boundaries of scapes, or rather the lack of presence of boundaries. If the scapes are flows encompassing the entire world, they must clearly be understood as phenomena with no “physical” boundaries per se. This means the boundaries are abstract and the “contents” are defined by something else. However, though the scapes are abstract, they are also clearly tangible in the sense that there are people involved in ethnoscaping, machines in technoscapes, money in financescapes (though the tangibility of this could be debated), newspapers in mediascapes etc. This is similar to what is expected also in an eventscape, that everything in the event is part of the eventscape, both tangible and abstract, individuals and emotions. But the scapes of Appadurai are different in the sense that they, in perceived size, are so massive in scale that they span around the entire planet.

Another issue that becomes relevant here is that, if the five scapes of Appadurai work together to influence the process of globalization, and if they all appear to be working all over the world simultaneously, then these scapes clearly overlap. This is in line with what was seen above, among other in the writings on eventscape by Smith (2016). It was assumed above (see section 2.8) that if scapes can overlap they must be explained as an entity by its “content” rather than some spatial “reach”. Here, this certainly seems to be the case as well. A mediascape with images and narratives, and an idioscape consisting of ideas of democracy, freedom, and liberty, both spanning the entire globe surely seem to be scapes based on some sort of internally coherent content or theme, rather than their spatial reach. In any case, it seems that scape to a certain degree also by Appadurai, is used as a visual metaphor to explain something that is not purely visible, but mixed in with other processes, and one another. Scapes seem to be used in order to explain processes (or spaces) that are not easily definable, and perceived somewhat differently based on situatedness, and that brings with them something that could perhaps be called “an added dimension of invisible properties”.

4.2.3 Scapes of flow as landscapes

It seems that for Appadurai (1996) all the scapes of flow are essentially landscapes, as this is the name he uses as a common denominator for them all on several occasions. He calls the process as a whole “*a perspectival set of landscapes*” and also point to them individually as “*these five landscapes*” more than once. Salazar (2013) also points to the scapes-suffix as an analogy to the notion of landscape and explains:

“As a scape refers both to a “scene” and a “view”, the notion lends itself expediently to analyzing the way people experience and understand their world(s), thereby superseding standard geographical thinking in social cultural analysis.”

(Salazar, 2013:FIND)

He also argues that the spaces termed “scape” are given material shape and meaning by human action and claims this is an analogy to the notion of landscape (Salazar, 2013). Gration, et al. (2011) are also on board with this and write that the term scape is derived from the notion of landscape itself and can refer to a specific view of a scenery. Also, they think the term scape today can be seen as “*a framework within which a scene can be viewed*”(Gration et al., 2011:344).

Gration et al. also point out that usage of the ending scape has grown in popularity as an ending attached to other words as well. They claim there is a connection between the increased usage of the notion of scapes and the emergence of schools of social researchers exploring interactions between people and environment in the 1970's. They also claim that, due to the more recent theorizing in the social sciences today, the usage of the ending scape is increasingly relevant in academia today (Gration et al., 2011).

When it comes to a direct link between the terms landscape and eventscape there is only one example of this being mentioned. As shown before (see section 3.2), Brown et al. (2015) attempts to explain eventscapes. In coming up with their definition they use landscape, besides servicescapes, as a stepping-stone in their reasoning. They refer to Hall (2008) who writes that the notion of a landscape often refers to the representation of a view (Hall, 2008 in Brown et al. 2015). This is one of the factors that forms the basis of their definition of eventscape.

The above paragraphs all show that landscape has some relation with other words containing the scape suffix. To sum up some of the meanings above, scapes and landscapes should then adhere to similar properties. This makes landscape something that can overlap, that have no physical boundaries, that can span across the globe, that can be understood as both tangible and non-tangible,

that can be individually perceived, and that can be given meaning and shape by humans. It also seems to have an effect back on the actions of people.

As shall be seen later in this thesis (see for example section 5.4) these are relational properties that have been increasingly understood as part of the notion of landscape, but also as part of the notions of space altogether in academia the past few decades, especially through more recent theories of space and place. Landscape will be revisited in the paragraph below, and the recent theories on space and place will be explored below (see sections 5.4-5.7 and chapter 7).

4.3 Landscape

The notion of landscape does give a familiar vibe, it is a word that one imagines one has a firm grasp of. Something known. This could have several reasons. One may speculate that landscape is a word so commonly used in everyday language that it gives the appearance of something easy to grasp, a word around which there is some sort of consensus. Also, it is perhaps the easiest to “generalize”, as “land” is a term that can cover almost anywhere and can, as such, be transferred to almost anything. Landscape is, of course, one of the more frequent terms used in geography, and has been thoroughly discussed throughout geographical literature the past few decades.

Castree, Kitchin and Rogers (2013) sums up the meaning of landscape to geography in the following manner. Landscape is a notion that has long been of interest to geographers...

“...in terms of its form and the natural and human processes that shape it, how people experience it, and how it is packaged as a commodity to be valued and used, its meanings, and its role in shaping a sense of place and place attachment, how it is represented, and what those representations seek to convey, and how it is the outcome and the medium of social relations.”

(Castree et al., 2013:274)

It becomes clear both through the chapter on scapes of flows above, and through this quote, that landscape as a notion provides some connotations to the properties of eventscape as they are described in this thesis. Also, since landscape is perhaps the most commonly used term with suffix scape, it will be explored a bit further exploring in the following. As seen above, also landscape has meant different things to different people at different times and it is a term that has been understood in a number of ways throughout history.

4.3.1 Historical landscapes

Castree et al. (2013) claim there were two predominant approaches to landscape during the first part of the 20th century. They are described as environmental determinism and cultural landscape. The first argues that natural landscapes of different sort shape how human societies are organized and constituted. It also, like the word indicates, determines how the social relations of societies are shaped. The latter on the other hand, is more about explaining how people leave their imprint on the landscape through activities like farming, building, and living. These two approaches were explored by many geographers and flourished up until the middle of the 20th century. In the late 1950s and during the 1960s the quantitative revolution happened. This made landscape simply into a surface on which human activity occurred. The consequence of this was that landscape itself effectively disappeared. After this followed a period with behavioral geography, which created an understanding of landscape through the lens of perception and cognition. This also entailed attempts to measure how people come to know and evaluate landscapes, and also how people navigate through them. As a reaction to this period, a more humanistic focus entered the picture. These understandings of landscape aimed to understand the part of the lived experiences of people on landscape, and how people ascribe meanings to them. An important part of this became the notion of sense of place (Castree et al., 2013).

4.3.2 Newer landscapes

Castree et al. (2013) writes that, through the new cultural geography landscape as an idea was refashioned. Most notably this happened in two ways. Firstly, it became clear that a move was needed, from seeing landscape as a simple material expression of culture, into being understood as complex constructions laden with symbolic power. The focus on meaning over form becomes important here. As does decoding the hidden and symbolic meanings within further social and historical context. Secondly, landscape needed to be seen as formed through informed human action, and as such more attention needed to be paid to its materiality. The shapes of landscapes are reflections of many processes such as culture, capital, power, property rights, and social processes in general. This entails that landscape both is a product of, and produces, social relations. Landscape becomes both the outcome of, and an active component in, the wider political economy, and therefore it is bound up in capitalism and development. Even more recently, landscape has been theorized further as relational. Among other, this entails that landscape is always in the process of becoming. Here, the meaning and production and experiences of landscape “*is never fixed but emerge contingently and contextually*” (Castree et al., 2013:275). Landscape as such is

performative and emerges through practices and encounters, and the affective responses to landscape also plays an important part (Castree et al., 2013).

4.3.3 Recent theories on space and place, and landscape

One of the takes from the above paragraphs is that the notion of landscape follows the flows of current knowledge at the time, much like other key concepts of geography, most notably the notions of space and place. Castree et al. (2013) above brings the notion of place into explaining landscape, through “sense of place”. A landscape is of course a place (and a space for that matter), and it is natural that the key to understanding its meaning through time goes through the understanding of the meaning of place and space in general. Especially when both landscape, place, and space are such important notions for the discipline. Also, the latter paragraph serves to provide some early thoughts on recent geographical thinking, and their bearing on eventscape. As will be seen in later regarding space, place, and relationality (see for example section 5.4) landscape seen as relational have much in common with eventscape. However, these more recent theories on space to some extent render the categories landscape, place, and space obsolete. This will be revisited and explained later (see section 5.4-5.7 and 7.1).

As have been demonstrated there is currently a plethora of scapes that is in frequent use in everyday life, and in academia. However, there is a term using the suffix scape which bears resemblance to, and have strikingly similar properties as, eventscape. This notion has been the subject of some academic writing. In the following, some attention will be given to the notion of festivalscape.

4.4 Festivalscape

The notion of festivalscape could perhaps be called a relative of eventscape, and this word has been used from time to time in literature, a bit more frequently than eventscape. Getz and Page (2016) very briefly mention eventscape in connection with festivalscape:

“...a relatively new line of research and theory-building is forming around the concept of festivalscape (or eventscape).”

(Getz and Page, 2016:613)

The difference between them is of course, that festivalscape is linked to festivals while eventscape is related to all sorts of events and happenings. Simply put, not all events are festivals, but all

festivals are events. From this one can draw the conclusion that, even if not all eventscapes are festivalscapes all festivalscapes can certainly be considered eventscapes.

First, the difference between an event and a festival should be clarified. A festival is most often made up of a (small or large) number of events and happenings, all the while it may still be called an event itself. This should indicate that a festivalscape is made up of a number of eventscapes, all the while also being an eventscape itself. This should also indicate that an eventscape can consist of several eventscapes. This is in line with the most recent explanations of eventscape in the literature, as seen in Brown (2020) above, and also as indicated by Appadurai (1996) and Salazar (2013) regarding their understandings of the word scape.

Based on the above it is important to note that there is a myriad of events and happenings that are not festivalscapes, that also belong in eventscape. The issue with comparing festivalscape with eventscape then, is that it rules out all other events. However, since research on festivalscape does exist, and since I already have demonstrated that the notion of eventscape is less than commonly researched, it may be interesting to look at how some writers make use of festivalscape. It is after all, a scape closely connected with events.

Going through literature on festivalscapes shows the research is similar to that of event-research in many ways. Much of it does not dig deeper into the actual properties of the festival, and much of it is from a purely commercial viewpoint. Some places, it may seem like the word “festivalscape” is used merely to replace the word “festival” itself. Jaeger and Mykletun (2009) looked into making a list of festivals in Finnmark, Norway, and chose to call this “The festivalscape of Finnmark”. It can be argued that this list could simply be named “The festivals of Finnmark”.

4.4.1 Festivalscape and culinary tourism

Mason and Paggiaro (2011) investigates the role of festivalscape in culinary tourism, and more specifically food and wine events. Their research, similar to much other event and festival research, looks at the customers of such happenings. Even if their focus is somewhat commercial in nature, they do dive somewhat deeper into the environmental and emotional aspects of festivals. Their main focus is the actual space (festivalscape), the environments created, and the emotions brought out from people during the time of happenings. Their extensive research spans over several fields but is primarily rooted in psychology. Due to this, their focus is on the importance of festivalscapes in determining emotions, satisfaction, and future behavior of participants at food and wine events. This is accomplished through surveys, and statistical tools for measuring behavior. Mason and Paggiaro

are not the only ones using the term in this connection. Their research does seem to be the starting point for other studies, which then elaborates on it, and this “thread” seems to make up a large share of research on festivalscape. This study is also referenced by Getz and Page (2016) as one of the core areas of festivalscape-research, particularly applied to food and wine events.

Mason and Paggiaro refer to MacDonald and Deneault (2001) in showing that food and wine tourists have more expectations fulfilled when they immerse in authentic cultural experiences at their destination and engage closely with people and cuisine. They further suggest that a composed experience of the cultural heritage and landscape, and the food and wine, identifies gastronomy (MacDonald and Deneault, 2001 in Mason and Paggiaro, 2011). Similarly, they refer to Pine and Gilmore (1999) when suggesting that the local landscape and culture, together with the fact that the food and wine is native to the place visited, are fundamental to the experience itself. Mason and Paggiaro draws from this that such events are holistic and “polysensoric” through the staging of several different elements, and the synergy of these. On the same token Schmitt (1999) suggests that the interactions of sensorial, affective, cognitive, behavioral, and social experiences together make up a holistic experience (Pine and Gilmore, 1999 in Mason and Paggiaro, 2011).

Their claim, in short, is that the festivalscape is instrumental in influencing people's choices and behavior. They found that festivalscape and emotions have significant direct effects on satisfaction, which in turn has a significant effect on behavioral intention. Their conclusion is the following:

“Thus, in order to enhance their visitors’ behavioral intentions, festival organizers should monitor emotions and satisfaction deriving from the subjective perception of exogenous characteristics as food and wine quality, comfort and entertainment.”

(Mason and Paggiaro, 2011:1329)

This point towards Mason and Paggiaro using festivalscape in a similar manner as I think of eventscape. They describe festivals as something more than just something “happening” independently from the guests. It implies that the guests are more participants, and a more integrated part of the event itself. It also takes into account their experience, their sense of comfort, the quality of the wine, the entertainment, and other subjective experiences. As all festivalscapes are eventscapes, these should be expected to carry the same properties. I find it plausible to interpret from the above article that it contains certain expressions of relationality on behalf of festivalscape. It can be identified that guests and events are interrelational, guests are influenced by the atmosphere, and in turn influence back on the totality of the events. Also, the spatial aspects display such sentiments, where everything plays a part in the experience of satisfaction, both people and things, actors and actants, (see section 5.4 and 5.5). Additionally, I will claim that this study can be

seen in relation with Non-Representational Theory, as it deals much with emotions, and somewhat hidden aspects of festivalscapes, that need to be examined individually (for more see section 5.6).

Finally, in my opinion it could perhaps be beneficial to replace the notion of festivalscape with eventscape altogether. I base this on the following: festivalscape seems to hold the properties of eventscape; the research in this field is very similar to the research on events in general; every festivalscape is, logically speaking, an eventscape; and using eventscape rather than festivalscape will also connect the research done on festivalscape with all other research done on events and eventscaes more easily, both regarding contents and the applicability it has to other areas.

4.5 Soundscape

To conclude the chapter on scapes, I find it interesting to meet one last member of the scape-family. This scape has some properties that render it somewhat unique compared with many scapes and illustrates some of the previous discussions on scapes well. Soundscape is a somewhat common scape-suffix notions used. Smith (1994), in a paper on soundscape, suggests that a culturally informed social geography (at the time) should try to achieve a better balance between the visual and the aural, in its inquiry. She does not define or explain the notion soundscape, rather than state that it represents all sounds heard in an environment. In spite of this, one important property does become visible through her text, is the abstractness of a soundscape. She claims the idea of landscape as text contributed to establishing a relevance of experience and emotion in the study of social life, but that tradition has been rooted in the ideology of the visual and neglected the extent which sound and music structures space and characterizes place (Smith, 1994). She furthers, based on Flynn (1992) that the visual has a concreteness that appeals to empiricism, and sound does not provide this concreteness, so the visual has been provided with an epistemological privilege. This has happened in spite that sound is more “allied to” the emotional or intuitive qualities on which interpretation rests (Flynn 1992, in Smith, 1994). Castree et al. (2013) describe soundscape as:

“The audible landscape in which people live...a soundscape is the noises, speech, and music that fill space and time, and are encountered daily, providing a soundtrack to human life.”

(Castree et al., 2013:476)

They further that there is an overwhelming dominance of visual and textual, in how the social and physical landscapes in daily life, is described. They point to the non-visual “data” that these descriptions miss to capture. The data of sound is also sensed and is part of shaping the experience of people. Soundscapes should be considered important because they provide strong affective cues and trigger emotional responses to places. Furthermore, they claim that soundscapes often are

connected with certain locales, like the noise of construction, the crowds in urban spaces, the rumblings of planes at an airport and more. Also, the sound of weather, animals, or even the silence in the wilderness, are considered soundscapes. And finally:

“Soundscapes are temporal as well as spatial, ebbing and flowing throughout the day, or only occurring for specific events such as festivals or funerals.”

(Castree et al., 2013:476)

It can be argued that the same concerns Smith (1994) and Castree et al. (2013) has with the neglect of sound and music in the presentation of landscape, may be real also when it comes to the presentations of events. One can imagine that the visual aspects of an event stand out more than the aural when it comes to explorations of event spaces. Perhaps by using the notion of eventscape to describe such spaces more thoroughly, one can start to grasp the entire range of properties and gain an intuitive understanding of an event as something that is highly visual, *and* highly aural.

It is interesting to note that, also here a scape is partly described as a landscape, though an “audible landscape in which people live”. The notion of soundscape therefore illustrates well many of the properties of scape, including eventscape, that has also been explored in the chapters above. For what would a soundscape “look” like? It becomes clear that such a scape becomes strictly a mental construct, a manner for anyone to picture sound in their minds. There may, of course be technologies that can record and measure soundwaves across a stretch of (physical) landscape, but this does still not mean that a soundscape is visible to people in everyday life. Soundscape then, joins the “ideoscapes” of Appadurai (1996) as a highly non-tangible and abstract scape, that is fluid and borderless (or at least with a border that is very hard to define), and characterized by some sort of thematic unity - in this case; sound.

This does to a certain extent confirm the previous findings; that scapes are often found to overlap. If a soundscape is part of “structuring space”, or “characterizing place” it could be one of many scapes that make up a space or place. One can imagine that a soundscape, described as a construction noise above, could overlap with a cityscape, or one can imagine a festival soundscape that would make up part of an eventscape. Though, precisely due to its borderlessness it could be a bit hard to demonstrate that it overlaps. For what exactly is included in a given soundscape? Which sounds are to be included and which are to be left out? Are the loudest sounds the one which defines the soundscape? Or is every sound heard at any given point part of a specific soundscape? And what of a deaf person; does this person experience soundscapes at all? In the latter case, it would likely be one of basses, or rather vibrations. In short, if scapes are indeed fluid and abstract constructs, they should be considered as potentially overlapping other scapes, both in the spatial and the temporal.

Furthermore, for Smith (1994) soundscape becomes an essential part of how space and place is shaped and perceived, since it “structures space” and “characterizes place”. And for Castree et al. (2013) soundscapes “fill space and time” and are both “temporal” and “spatial”. In spite of its abstractness then, soundscape seems to be an integrated part of everyday spaces and places that appear more tangible at first “sight” (pun intended).

The above paragraph confirms that a soundscape, and a scape in general, could be considered as something that is individually perceived. In addition to this, soundscapes do give connotations of *the more than the sum of its parts* and *the added dimension of something inexplicable* that characterizes most scapes, including eventscape.

The abstractness, which also is part of making a scape individual perceived due to its possibilities for different interpretation by different people, is likely better dealt with through the recent theories of space and place (see sections 5.4 to 5.7). As are the properties of soundscape that deals with its profound effect on how people perceive spaces and places. It could also be argued that a soundscape is a product of the processes of space and place, in addition to being constitutive of it. This understanding of spatial processes is relational, and essential in the more recent theories. This will be explored in more detail in the next chapter.

5 Geography and theories of the spatial

“Geography has meant different things to different people in different times and in different places.”

(Livingstone 1992:7)

5.1 Background

Geography is a comprehensive field of knowledge. Like many others, upon commencing my degree in geography, I was soon confronted with the vast field of geographical theory, including theories of place and space, and the array of contexts that surround the understanding of these notions. There are quite a few ways to view them, represented by a large number of schools of thought. Of course, some modes of explanation slowly become more established than others, some get older and as things progress get outdated, and then some new perspectives grow to the front. However, depending on where one is situated, some modes of explanation are bound to hit harder than others, or at least this was the case for me. Some of the more recent theories surrounding space and place quickly resonated with my ideas of writing this thesis. Why these thoughts resonated better than some others can be hard to figure out, but possibly this is related with the *refinement of everyday thinking*. Perhaps it is based in the particular *everyday* meetings of thoughts on geography and events; on the combined experiences of seeing first-hand what events space are, and then simultaneously subliminally exposing these experiences to different theories on space and place in general. Regardless of what processes that have been in place, it is clear that somehow, personal experiences drew this thesis in certain directions. And true to the ideals set forth in the beginning of this thesis, this raw material of ideas will be scrutinized in order to see if they can be refined into something more, that is, something based in geographical theory.

Of course, an endeavor of basing some everyday thought in some geographical theory, entails that I take a closer look at what these theories actually say. This will be explored in the following. However, to set the stage for connecting the subject matters within geography, with the processes of eventscape, I will start by taking a look into some existing links between geography and events.

5.2 Events and geography state-of-the-art

What does exist now, that hardly existed at the outset of this master thesis a decade ago, is some links between geography and events. Throughout the writing process, geography has been found to be one area within academia where some literature on events has surfaced, that is not focused

mainly on the business-related research-part of it, though there are also such accounts within this discipline, especially economic geography. However, as seen (see section 3.2.5) there seem to be voids in both geography and other disciplines, on the studies of events.

What follows will be a look at some of the pre-existing connections between events and geography, in order to create an understanding of how events have been seen in some geographical accounts.

5.2.1 Event places and geography

Getz (2007) has primarily written about events from a place of no particular social scientific discipline, rather he starts with the notion (and business) of events, and brings in the areas of study he thinks is relevant. Looking at this could be interesting because it provides a reversed look at geography from an event study perspective. Perhaps this could contribute to the exploration of eventscape as well. Firstly, what seems to have been the case is that geographers have not studied events and event places in combination as much as should be expected:

“Event studies has been characterized by a comparative neglect of the way in which events and festivals transform spaces and places...”

(Waterman, 1998:54 in Page and Connell, 2012)

Traditionally, some research was directed at festivals, but Waterman recognizes that much of the research on events could have been carried out on a more theoretical level. He claims that a conventional approach to festivals in human geography has been to see festivals as no more than a transient cultural event, with some impacts on economy, landscape, and environment, that simply could have been modelled or mapped (Waterman, 1998 in Page and Connell, 2012). This was originally written in the late 90’s (though retold by Page and Connell in 2012), and a certain degree of improvement should perhaps be expected. However, a decade later, Getz finds the same:

“The study of event places has barely been addressed in the literature...”

(Getz, 2007:119)

Getz attempts to do something about this by comparing different event sites, mainly festival places. He seeks to develop a conceptual model for this purpose and come to the realization it would need collaboration from the fields of environmental psychology, urban design, arts, events management, and sociology. This certainly demonstrates the many aspects of an eventscape. Event with the shortcomings of geographical studies on event-places, there seems to be some areas of study that have been covered in geography. These will be looked at in the following.

5.2.2 Event geographies

Hall and Page (2012) point out that, though the large overarching studies on events are not common in any discipline, geography included, there is a body of work on different aspects, especially on the social, economic, and environmental impact of events at various scales. Getz (2007) writes that geographical analysis can be linked directly to any other of the social sciences, and that the most relevant work related to events are in human geography, with particular connections within economic/developmental, cultural/social, historical, political, or behavioral geography. He furthers that geography can be applied to almost any form of human endeavor or particular environment, and therefore one can choose to speak of such a notion as “event geography”. He also claims that there are almost always links within geography, to physical geography or environmental sciences, and that feminist, welfarist/Marxist perspectives can be taken on geographical studies in general. He elaborates on the links of events and geography as follows (Getz, 2007).

Human geography	Nature and meanings; the event experience	Antecedents to attending events	Planning and producing events	Outcomes and the impacted	Processes and patterns
<ul style="list-style-type: none"> Studies human-resource interactions, especially spatial and temporal patterns of human activity and including impacts on the environment 	<ul style="list-style-type: none"> Linking events to resources, culture and human activity (e.g., harvest festivals; seasonality factors) 	<ul style="list-style-type: none"> Demand linked to distance and accessibility The influence of religion and culture across regions 	<ul style="list-style-type: none"> Event settings Locational analysis 	<ul style="list-style-type: none"> Environmental impacts analysed spatially 	<ul style="list-style-type: none"> Spatial and temporal patterns (rural distribution; growth of events as part of urban renewal schemes)

Links between events and geography (Getz 2007:115)

Figure 3

In figure 3 one sees that behavioral geography mainly draws on psychology and focuses on processes that underly spatial reasoning and decision-making, how people move around, construction of “cognitive maps” - mental maps of places like event sites, “place attachment” - emotional connections to communities, and the development of attitudes about space and place - decisions and behavior based on imperfect knowledge about one’s environment. In historical geography, geographical patterns through time are studied and as such, the evolving distribution of

events in a region. The interaction of people with their environment creates cultural landscapes, such as place-specific types of events. In economic geography, the studies of location, distribution and spatial patterns of economic activities are central. Questions may include whether local, national, or global political forces influence the creation of events. Development and welfare geography are somewhat interrelated, and deals with factors shaping social development, people, and demographics, and reasons behind the disadvantage of some people such as economic factors, resource use, urban form etc. Cultural geography looks at relationships between environment and culture, and how culture is shaped by the places of which they are a part, including climate, resources, trade, and other external contacts related to politics, accessibility, and evolving communications. This is also linked with cultural tourism, distribution of cultural attractions, consideration of cultural regions and place identity/distinctiveness. In turn this also has an effect on the nature of local events (Getz, 2007).

Finally, it bears commenting that Hall and Page (2012) claim the spatial context of events and their occurrence at a set point in time and space, *should* be phenomena that are of fundamental interest to geographers (Hall and Page, 2012).

At this point, time has come to start my own exploration of the processes of eventscape and the implications of the more recent geographical theories on these. This route goes via a look at the notions of space and place and some of their history, and then into the recent theories of the spatial.

5.3 Space and place

5.3.1 Space vs place

Central to this thesis, as to much of social geography in general, is the concept of space. Or rather the concepts of space and place, as it may be somewhat hard to distinguish between these two in newer geographical writings. The notion of ‘eventscape’ includes the suffix *scape* that is related with *space*. Additionally, it is somewhat clear that events after all, take *place*, and is inextricably linked to a location in its live form. Therefore, creating some sort of understanding of space and place and the theories surrounding these notions, together with some other central geographical debates, seems imminent both for the understanding of eventscape and for seeing how this may belong in the geographical discipline, and in other social sciences in general. Firstly, some thoughts on the relationships between the two notions in question:

“In popular discourse, space and place are often regarded as synonymous with terms including region, area, and landscape. For geographers, however, these twin terms have provided the building blocks of an intellectual (and disciplinary) enterprise that stretches back many centuries. Yet...the theoretical specification of space and place has remained a matter of some dispute, being transformed as new ways of ‘thinking geographically’ have developed.”

(Hubbard and Kitchin, 2011:4)

This quote points to the history of debates on the notions of space and place. The relationship between them is both simple and complex all at once. Tuan (1974) writes that terrestrial space often is understood as the plane on which events and objects are located at particular places. For this reason, he claims that space is general as opposed to the particularity of place (Tuan, 1974). Agnew (2005) elaborates:

“Space is often thought of as commanded or controlled, whereas place is lived or experienced.”

(Agnew, 2005 in Cloke and Johnston, 2005:81)

Agnew (2005) also points out that in much academic use, like human geography, these notions have been treated as both the same, and as different concepts. By some they are simply synonymous, while for others one is seen as trumping the other. In the latter, different schools of thought tend to express preference for one or the other, partly to distinguish themselves through association with one word or the other, but also because the terms are seen as representing vastly different views on the geographical representations of the world. Agnew furthers that the contemporary usage of both terms suffers from a tendency to overextend one at the expense of the other, and sometimes by failing to mention the other. They both need to be seen as more or less interdependent, for either of them to have a satisfactory theoretical basis. An adequate understanding of either term requires that it be theoretically related to the other term (Agnew, 2005 in Cloke and Johnston, 2005).

Many of the writings in geography has the entangling of space and place as their purpose altogether. I will now close this theme, but it will, however, be indirectly revisited again in the writings below, as the recent theories on space and place to some extent look at the two categories as redundant. Similarly, it will be seen that some writers prefer to use one or the other as their main starting point. Some people write on “relational space” and some others write on “relational place”, but for the most part this does become less important than the actual understanding of relationality *per se*. It should be noted that this thesis will be increasingly influenced by the more recent theories on space and place and start to use these notions, to a certain extent, synonymous.

First, I will present an introduction to some historical debates on space/place. This is carried out in a somewhat, but not absolute, chronological order since the development of many different schools on space/place often overlap in time and since some positions may be related, though different in some ways. This should by no means be read as a synopsis of the entire history of space and place, rather than a brief introduction to put things in the right context for further exploration.

5.3.2 Some historical spaces

With every different school and age (or paradigm) of this discipline, corresponding theories of space have followed. Though space is understood in a myriad of ways, the common understanding of space tends to be the one used by physicists:

“...space is the geometrical dimensions of the universe, through which objects move and interact”
(Castree, Kitchin & Rodgers, 2013:479)

This understanding makes space a container, and its dimensions and the objects inside it can be mapped and understood through Euclidian geometry. This may be called an *a priori* view on space, and it dates back to the days of Isaac Newton who proclaimed space, like time, to be absolute and given in nature. Prior to the 1950s also geographers understood space implicitly like this – focus was on various spatial processes, rather than on the nature of space itself. The ontology of space was beyond question as it was simply the spatial dimensions in which life took place. Space here becomes absolute and essentialized in nature (Castree et al., 2013). Then, during the 1960s geography as a discipline went through the “Quantitative revolution”, and geographers more explicitly started to cast space as a geometrical system of organization. One that could be measured scientifically and objectively and “*which actively shaped social relations in ways that could be modelled and simulated*” (Castree et al., 2013:479).

Paradoxically, when the discipline of human geography sought to make itself into a science in the 1960's, the Newtonian way of viewing space was the one to prevail. It seems that the Newtonian space may then have served to unite the geographical writers, to a certain extent. This also happened as a reaction to many early 20th-century geographers, who had imposed their own geographical categories onto the world in describing places and regions, in a near ideographic manner. Hence, to be considered a science, geography needed to be rooted in something more scientific than ideography (Castree et al., 2013). At this point geography as a discipline was recast as a spatial science that sought to detail various spatial relations and spatial behavior and produce

spatial laws about these. This spatial analysis does have limitations in capturing the field of geography in its entirety, but it still lives on in the new millennium in some ways (Agnew, 2005).

Hubbard and Kitchin (2011) writes that up to the 1970's both place and space were still generally conceived of mostly in absolute terms. This view was then challenged by humanistic geographers, who sought to supplant the "people-less" geographies. The focus instead became the more experiential properties of space. Many writers, among them Relph and Tuan, helped "remind" geographers that people do not live inside geometric containers, rather than in a world that is filled with meaning (Hubbard and Kitchin, 2011). Tuan (1977) in particular was one of the proponents of separating the notions of space and place. He pointed out that place does not have a particular scale associated with it, and that places are both created and maintained through "fields of care" that is a result of the emotional attachment of people (Tuan, 1977 in Hubbard and Kitchin, 2011). This made place something that was subjectively defined either in an individualistic or collective manner, something that meant different things to different people (Hubbard and Kitchin, 2011).

This brings us closer to the more relevant notions of space for this thesis, that of relationality. Castree et al., (2013) point to the 1970's as a decade that many new forms of thinking about space developed simultaneously. They label most of the theories on space developed during this time as relational, and claim they were primarily articulated by radical geographers. As seen, it was frequently argued at this time, that spatial science had a highly reductionist view on space - reducing it to a space that is emptied of all its meaning and purpose - and that this failed to recognize all the diverse ways which space is produced. The essentialized space of the spatial science represents space as a given, neutral and passive geometry. In contrast, relational space is contingent and active, something produced or constructed by people through social relation and practices. Space is here not the aforementioned absolute geometric container where life takes place, rather it is constitutive of such relations. This entails that all the spaces inhabited by people, whether it is the countryside, the built environments, or the transport systems, do not simply exist pre-formed in a state that just awaits meaning. All these spaces, and the spatial relations between them are produced - they are made, shaped and given meaning by people. Furthermore, they are products of both discursive and material practices that in turn are an active part in shaping social relations. In Lefebvre's analysis of space in "The production of space (1974), the relational view on space is perhaps most fully developed (Castree et al., 2013). Lefebvre reminds us that space, as well as being a product, is a medium (Shields, 2011 in Hubbard and Kitchin, 2011). This becomes a central point in much of the more recent writings on space.

It is important to note here, that space (and place) viewed as relational can be said to permeate much of the more contemporary thinking within the social sciences. The understandings of space as relational have been in constant development, and writers have increasingly adapted other theories into this understanding and renewed its contents with the state-of-the-art thinking in the social sciences. More recent relational views on the spatial will be revisited below. First, a quick look at the notion of “spatiality”, in order to reiterate the social dimensions of space.

5.3.3 Spatiality

Shields (2013) suggests replacing the term space altogether. He proposes that one use the word “spatiality” to give a better view of the multiple understandings of spatialities. Hubbard and Kitchin (2011) claim that it makes sense to talk about “spatialities” in plural. They write that this term describes how space and social relations are made through each other; space is made through social relations, and these social relations are in turn shaped by the space in which they occur, in a dialectical process (Hubbard and Kitchin, 2011). Here, again, there is a clear recognition that space is not considered as an absolute but is socially produced. Space is not a backdrop to social life - spatiality denotes that space is constitutive of social life, and that social and spatial relations are mutually constituted. Spatiality recognizes the role people play in creating spaces, and it recognizes the interaction between human action and space (Castree et al., 2013). Keith and Pile (1993, in Holloway, Rice and Valentine, 2003) agree, and point out that geographers in particular use the term spatiality to denote an understanding of the intertwining of the social and the spatial. This to understate that society and space are simultaneously produced. Also, because geographers recognize that all social relationships are defined and worked out in, and through, place, space, and nature, they are more interested in the ways that societies and geographies are mutually constitutive, than other scientists (Holloway, Rice and Valentine, 2003). Shields takes the social dimension of space further and provides a definition of space as “*an extent or context defined by a social spatialization. Spaces are manifolds characterized by a specific dimensionality*” (Shields, 2013:168).

Here, the social dimensions of space come across in a well visualized manner through the use of the term “social spatializations”, and the explanation provides an insight into how social relations have played an increasingly larger part of the spatial. This thesis will sometimes be seen to use the words spatial and spatiality, to describe spatial theories and phenomena.

5.3.4 The cultural turn

«We make our spaces as they make us, and our spaces make us just as we make them.»

(Steven Flusty, 2002:334)

The cultural turn is a trend in the late 20th and beginning of the 21st century where humanities and the social sciences focus increasingly on culture (Hubbard and Kitchin, 2011). Castree et al. (2013) calls it a movement originating in the 1990's and state that at this point, culture was recast as fluid, flexible and dynamic and as something that constructs society rather than simply reflects it. Culture is seen as a medium for the construction of self and identity, both personal identity and group identity (Castree et al., 2013). The focus during the cultural turn are relations between culture, and the production, negotiation, and contestation of meanings. For geography in particular, this meant that social and culture theory were integrated into spatial analysis. This created a “new” cultural geography, where culture is conceived of as a process. This process is the principal mean through which society and space is constructed. This provides people with their sense of identity, and at the same time it maps out power laden social and spatial hierarchies (Hubbard and Kitchin, 2011).

Much research in geography addresses how particular geographies sustain or weaken social relations and interactions, and how these social relations, combined with power struggles work, in turn, to make and remake their geographies (Holloway, Rice and Valentine, 2003). To compare with the thoughts on the spatial from decades past it can be claimed that...

“...rather than view space merely as a container for human life and experience, or merely to celebrate a sense of place and individual perceptions of place, there has been an increasingly critical understanding of the production of space and place mediated by different relations of power.”

(Blunt, 2003 in Holloway, Rice and Valentine, 2003)

The aspects of space and place mentioned above from thoughts on space as more than just a container; place as more than just a location; spaces understood as filled with people; places understood as lived and filled with meaning; increased focus on the social processes and relations; the beginnings of the thoughts on relational space; the cultural turn; views on space and place as something socially constructed, produced, and connected with power and identity, were all important developments of the spatial that have stuck around in the discipline of geography and been much explored. The past has provided some important building blocks for the future, and the more recent theoretical undertakings on space and place often start with these aspects of the spatial

and build on them. As such, a basic understanding of the history of the spatial above is found relevant for this thesis, and the explorations of eventscape. In the following, there will be a closer look at the recent theories on space and place. As described in the early chapters of this thesis (see for example section 1.4) I understand the notion of eventscape as a sort of relational space, and this concept may be claimed to be at the base of much of the recent theorizing on space/place.

5.4 The state of the art of relational space

Hubbard and Kitchin (2011) refers to the expression “relational geographies”. This concept is rooted in an awareness that events (any given happening) on different scales are not simply linked together hierarchically, but that space itself exists in a non-hierarchical flat ontology, that brings together the near and the far. This conceptualization challenge ideas that places exist in the world as bounded phenomena, and as such they demand an openness to the world (Hubbard and Kitchin, 2011). It could perhaps be argued that it is this openness that has provided for many new and comprehensive ways of looking at space/place.

Relational space could be explained as any space that is produced by processes and relationships, rather than just existing as an a priori container for processes and relationships, as described above. The first to touch on the relational understanding of space was the philosopher Spinoza, which suggested that space is created by humanly designed processes and biophysical systems. Relational is opposed to the space understood from Newtons theories, that allow for aspatial forms of analysis, where space unproblematically can be intellectually abstracted from place or landscapes. Spinoza considers space both cause and effect, precondition and outcome all at once (Castree et al., 2013).

The first geographer to strongly advocate relational space as the focus for geographical inquiry was David Harvey, in his *Social Justice and the City*, from 1973. The argument here was that people produce various spaces according to the character and aims of different types of processes, so that these spaces themselves are constitutive and not mere epiphenomena (Castree et al., 2013). The following describes the essence of relational space, as it is presented by Harvey in the 70’s:

“While all locations have absolute qualities at any one given moment in time, they nonetheless cannot be understood outside of their relations with other locations. These locations can make them temporally nearer or further apart, wealthy or poor, stable or unstable, and so on.”

(Castree et al., 2013:424)

Castree et al. also claim there are two forms of relational thinking in human geography. The first is described above. The second is related, but attends more closely to the experiences and actions of individuals (Castree et al., 2013). This becomes the most central to this thesis and is described in more detail in the following.

Berg og Dale (2015) refers to Berg og Dale (2004) where they went through a wider base of the history of the understanding of place and concludes that “*relational place*” was the prevailing and most universal understanding of place in academia, at the time. Though interpreted and emphasized in various manners by different writers, relational place as a general notion was recognized fairly clearly as places signified by being:

- Open - without specific boundaries and shaped by relations far beyond the local.
- Dynamic - in constant change due to new relations and patterns of interaction.
- Interdependent - with other places.
- Mutually constitutive - people and places are mutually constitutive.

(Berg og Dale, 2004 in Berg og Dale, 2015:32)

Berg og Dale claim that Doreen Massey is the “mother” of the notion of relational place, and that her works have had a great influence on relational understandings of the spatial in general. She started writing of relationality in the 1990’s and laid the groundwork for much of the understandings of the newer theories of the spatial. After her initial writings on relational place, Massey further developed the notion in subsequent literature (Berg og Dale, 2015).

Massey (2005) sets forth three propositions of what space as relational boils down to:

- 1) Space should be understood as interrelational, constituted through interactions from the larger global down to the “intimately tiny”.
- 2) Space is a sphere of multiplicity, plurality, and coexisting heterogeneity. “Without space, no multiplicity; no multiplicity, no space.”
- 3) Space is always under construction, always in the process of being made, never finished, or closed. It is a “simultaneity of stories-so-far”.

(Massey, 2005:9)

To emphasize the relational properties of places, Massey (2005) uses the terms “elusiveness”, “throwntogetherness”, and “events”, bringing forth an understanding of places as events in themselves, as volatile in nature (Berg, 2009 in Berg og Dale, 2015). This take on place then becomes a continuation of the understanding of place as encounters, only with an increased emphasis on change and dynamics. For Massey (2005), what is outside of a place and what has happened in the past is of equally great importance to a place, as what is inside of a place and happens in the present (Berg og Dale, 2015). This is seen in Massey’s statement:

“...something which might be called there and then is implicated in the here and now.”

(Massey, 2005:139)

This clearly has a temporal dimension as well. When referring to places as the “event of place”, Massey (2005) asks what happens to the notion of “here” if everything is moving. She claims that space and time together is the outcome of a multiple becoming. This means that there is no “here” in space, and that “here” is nothing more than our encounter with something and what is made of that. This means it is only “here *and* now” because it will simply not be the same “here” when it is not any longer “now”. She explains this with different phenomena having different trajectories (for more see section 5.5) and claim that space is an expression of where spatial narratives meet up and form configurations, that are conjunctures of trajectories. These trajectories have temporalities as well, meaning that “now” also becomes problematic. She illustrates this with the tides, that are at one certain trajectory, while other things in space follow different trajectories. When the tides come back, after a few hours, the place seemingly looks the same, while other things following other trajectories with different timings have changed at that particular location. So, the tides really come back to a new “now”, even if it is perceived as stable from the outside (Massey, 2005). I interpret Massey here to provide a view of a space as a (of course, much more complex, and holistic) version of Heraclid’s vision “*No man ever steps in the same river twice*” (see section 7.3).

Berg og Dale sums up many of these discussions by Massey well, and state relational space as understood in this connection, in its essence, means to consider the place as a product of all its connections in time and space, and not as a product of its essential self (Berg og Dale, 2015).

Berg og Dale (2015) furthermore refer to Murdoch (2006) that states that Massey excellently ties the understanding of space as relational together with insights from the *cultural turn* mentioned above (see section 5.3.4) by capturing the problems attached with power and inclusion/exclusion of different groups. Massey uses relational space to show how the combination of a number of processes create certain spatial formations. As such, what provides a space with its distinctiveness is

the particular constellation of relations that encounter one another and are weaved together at that particular place. These places are results of politics and power relations. Within this framework Massey also expresses concern for social groups that are marginalized by the given dominating relations at this time and place (Murdoch, 2006 in Berg og Dale, 2015). This then, shows that the theories of relational space also have tangible effects on the world, on global processes, and politics.

Berg og Dale (2015) refer to the writings by Massey in the early 1990's as an important part of the beginning of the so-called "Recent theories of space and place". It is important to notice that this is not by any means an unambiguous category of work, nor is it limited to a certain number of writings. However, writings on relational spatiality makes up a significant part of these theories. An elaboration of these recent theories will follow here.

5.4.1 Relational space and eventscape

As seen above, Massey's (2005) ties together the cultural turn with relational space to capture problems within power relations, inclusion, and exclusion. I will argue that eventscape is a spatial formation that expresses this particularly well. Eventscapes are clearly, and visually made up of numerous processes. These are described throughout this thesis (in most chapters) and I will only point to the highlights here. The understanding of eventscape as an "agent of change" (see section 3.7) demonstrates this feature of relational space especially well. Eventscapes can be, in itself, both a product of such processes, and a process that creates various forms of spatial expressions of power and inclusion and exclusion of groups. This happens, among other, where certain groups have the power to determine what sort of events should be held, and what these shall represent, at a given time or place. Often, the marginalized narratives of understanding are not part of events that celebrates places or provides pride to, for example, a nation-state. Events can often be contested spaces where struggles to define who or what, should or should not belong, becomes a central aspect of the eventscape. This demonstrates in a very tangible manner the "here and now" aspects of Masseys relational space and show that eventscapes are spatial formations that have connections with numerous processes of power that are both rooted in the past, and in the present, and that these processes work together as important aspects of space.

I also argue that the spatial expressions of eventscape provides good insight into the interrelatedness of space, and the weaving together of spatial processes that are, at the same time large and global and intimate and tiny. Furthermore, eventscape also serve to illustrate rather well the heterogeneity of spatial processes, and that space is a sphere of multiplicity, plurality, and coexisting heterogeneity. The Winter Olympics in Lillehammer in 1994 perhaps provide a good example of all

these elements of relational space. Lillehammer is the smallest city to ever host the Olympics, and being there, it was not hard to see how forces and processes on various scales interacted to provide spatial results. The processes that make up the space of the Olympics here, will be such as global organization of the Olympic Organizing committee and their set of rules, the global media, the global world of sponsors and finance, interacting with the local understanding of tradition, the local people, and local business and sports. These were, and are, all heterogeneous processes with different levels of influence on the spatial. Also, processes of nature, e.g., the hills for downhill skiing, and the snow in February, are examples of phenomena that have vastly different trajectories of change than the social processes in connection with the society in general and the Olympics in particular, that are mentioned above. Furthermore, the point of relational thinking is, as I understand, also that the global forces does not necessary override the “localness” of place, but rather that they merge simultaneously into spatial formations. A simply, but enjoyable example of this is the pub created by a local plumber (and arguable a great businessperson) in Lillehammer. He simply got a temporary license to sell alcohol and had all the guests sit on the toilets that were exhibited in the store. He made a fortune from this, rather than selling toilets and showers during the month of the Olympics. Without elaborating further on this, all the processes of various trajectories, whether they are global and local, were, and are part, of the coming together of the space of “Lillehammer”, whether these were the spatial formations of the “then and there” of that particular eventscape that existed during the Olympics, or the “here and now” of the city of Lillehammer today, or for that matter, of all the “Lillehammers” at any given moment in between these times.

Massey also points out that not looking at space (or politics) as open-ended, with numerous possible trajectories and possible futures and endings, will be the same as adhering to a space that is not relational. Moreover, she writes of relational space that:

“This is a space of loose ends and missing links. For the future to be open, space must be open too.”

Massey (2005:12)

Eventscapes are entities that sometimes can be well-planned and are often (attempted to be) meticulously controlled by those in charge of the event, or other forces, like customers, financial stakeholders etc. However, I argue that an event is in its essence(!) something which is almost impossible to control. This is due to the fact that there are so many processes involved, and a large degree of uncontrollable factors. An event professional’s answer to this may sometimes be, through the infamous notion of KISS (Keep It Simple, Stupid!), to reduce the number of factors at an event. But who *really* wants simplicity from something that is expected to provide fun and excitement?

When it comes to controlling events one can of course, to a certain degree, plan for the WOW-effect to happen but this is not a direct form of planning. You cannot really turn on a switch and then receive a spontaneous effect from a large number of people at the same time. Somethings do have a greater chance of providing an effect on people though (how wrong can you go with fireworks, for instance?), but the bottom line is that the process of eventscape most of the time runs its own course. An eventscape could, as such, be called inherently unpredictable. In my opinion this is part of what makes an event exciting and what creates the potential enticement of an eventscape. I also think that performance makes up one such factors that represent a “relational unpredictability” (see chapter 6). This comes from its uniqueness, as it cannot be repeated or represented (Thrift, 2007) and as such it demonstrates the plurality of eventscapes - there is no two the same. This is also what makes it something *different from an ordinary day of living*, in my opinion. I will claim that this unpredictability and uniqueness, and its potential to flourish into something unexpected, something that you cannot fully know what is until it is upon you, represent the very beauty of an event.

5.5 Actor-Network-Theory and hybridity

Another of what could be called the newer theories of space and place and society is Actor-Network-Theory (ANT). It should be said up front, that I consider it far beyond the scope of this thesis to provide the details of what this entire theory is about, based on the project of ANT’s ambitions. It is also my opinion that it is a somewhat more difficult task to provide an accurate synopsis of the thoughts behind ANT, and Latour’s reasoning for its necessity, than it is to provide a synopsis of other recent theories representing other forms of relational thinking, due to its complexity, and firm root in the sociologies of science. Perhaps if this thesis were to be a project of ANT itself, and this only, it would make sense to dive deeper into this reasoning, but I will here touch on only some parts of this theory I find particularly relevant for the exploration of eventscape.

Since the decades of the late 20th century there has been a divide in the sciences, where many came to believe that the world of humans differed from the world of non-human processes and entities, and the divisions between the social sciences and humanities on one hand, and the natural sciences on the other hand (like the division between human geography and physical geography). In the early 1990’s another approach was brought forth, arguing that this division was flawed, and not as straightforward as many previously imagined. Actor-Network-Theory is a way of understanding society, and change in the world, that situates humans and human agency in wider networks, that also consist of non-human actors, and materials (Castree et al., 2013). Moreover, Actor-Network-Theory is a rather complex theory that seeks to take apart the work that has been accomplished on

topic of “the social” in the field of sociology (and social science in general) the past century, or more, and reassemble this idea of “the social” (Latour, 2005).

This way of understanding social processes was mainly introduced by Latour (2005). He argues that even if humans actors do possess unique attributes compared with non-human actants, like the ability to construct linguistic, symbolic, and physical worlds, humans are also continually dependent on this vast variety of non-human actants, both for their survival and for creating new ventures of any kind. The range of actants can be almost anything, from the smaller everyday things that enable human action, like doors and chairs, to the very special things needed for specialized ventures, like a nuclear rod inside a power plant needed to keep the power station running. Humans have the power to manage all these actants and create networks, but they still cannot do without them. Therefore, Latour argues to limit the dualistic language manifested in the categories of “nature” and “society”, “people” and “environment” (Castree et al., 2013).

Berg og Dale write that these perspectives are part of what is called “more-than-human geographies”, and that these thoughts must be seen in connection with the material turn, that grew forth as part of a criticism of the strong bias towards representations in the cultural turns. They show that this line of thought considers nature and society connected, that there is no point in separating them analytically. All entities, human, and non-human are part of networks and have the capacity to change the outcomes of processes through their presence or non-presence. Non-humans can here be both animals, plants, and material artifacts (Berg og Dale, 2015). All these entities are fundamental for how humans relate to each other and the world (Crang, 2013 in Berg og Dale, 2015). These entities, or “actants” as Latour (2005) calls them, are part of networks that become “more-than-human” (Berg og Dale, 2015).

Actors become important in ANT. Latour (2005) points out that an actor is someone that acts, and if an actor makes no difference, it is not an actor. He also stresses the point of looking at “what the actors are doing” in order for understanding ANT:

“Once again, even if it has become somewhat irritating, the only viable slogan is to “follow the actors themselves”.”

(Latour, 2005:227)

For Latour, this is an important part of removing the associations of the entity of “society” that has become so laden with assumptions that it is rendered useless. The idea of the project of ANT is to reassemble this social dimension. Latour explains how people create “groups” of things that have

no real coherence or meaning but are only assumptions about vague contents. He claims that a group can be anything from a planet to an individual, from baboons to a family. All groups must have spokespeople that define them, and these are actors. All groups must have something to be compared to and these are other groups with actors. All groups must be defined, and this also happens by actors in potential endless ways. Also, one must account for all the other factors being a part of defining the group, and the actors that help cement them, like social scientists studying them, sciences themselves, social statistics, and social journalism. Social scientists should strive to allow for a description independent of these groups, that are materialized by all the actors (Latour, 2005).

As part of illustrating this, Latour (2005) uses the example of religion and “spirits”. He claims that it is elitist on part of academics to exclude that such a thing as “spirits” exist for someone else. He furthers that regardless of whether or not they actually exist, they make up reasons for many people to act, and be actors. Who is to make the presupposition that the category (or group if you may) of “spirits” exist or do not exist beforehand? He claims that “society” is used even to explain such phenomena, instead of dealing with the actual things at hand, like the “spirit”. Latour then concludes this by stating:

“Is it not obvious that it makes no sense to refuse to meet the agencies that make people do things? Why not take seriously what members are obstinately saying? ... Why not say that in religion what counts are the beings that make people act, just as every believer has always insisted?”

(Latour, 2005:235)

ANT could be called a form of *relational materiality* (Berg og Dale, 2015), and this aspect becomes important here. As “actors” are important, also the “actants” that are not human are seen as equally important. Everything involved in this is flat, nothing has priority, neither humans or non-humans, neither ideas nor things. What in the end becomes the approach for this, is looking at everything as networks of relationship that are constantly shifting and treating these networks like the only true existing entities. One needs to explore all these relations within the networks and describe them thoroughly (Latour, 2005).

Holloway, Rice and Valentine (2003) looks at what ANT means for space and point out that ANT tries to look for circulations where the actor is the network itself and trace out these spaces. Part of the essence of ANT is that things moving together in networks have powers that they could not have when they are separated. This includes the powers to make stable spaces (Holloway, Rice and Valentine, 2003). Berg og Dale (2015) write that even though places are dynamic, there are processes and relations that are relatively stable, that make it possible to identify the networks of

actors and actants. Furthermore, they draw a line of comparison from ANT to the relational theories on space and place, that are also preoccupied with the presence and absence of who and what are present and not present in networks. Combined, these theories have contributed to a new line of thought that considers places “hybrid networks”. Massey (2005) does also incorporate ideas from hybrid networks in the further development of her relational thinking (Berg og Dale, 2015).

Massey (2005) points out that it is easier to view space as a temporary constellation when it comes to the social world than to the natural world. She points out how the natural world changes and that phenomena that appear relatively stable are not. Even geological processes change over millennia. Also, the north and south poles wander (and flip), and a star like Polaris which is also called the North star, was not at all a star of the north when the pyramids were built (Massey, 2005). Massey also refers to earlier Latour (1993) in her discussion of these natural processes and their lack of stability, and points out that when spaces are seen as such, all the essences become events (Latour, 1993 in Massey, 2005). What Massey does, then is point out that there is a difference in the speed of the trajectories of various phenomena (Berg og Dale, 2015). So, then the speed of these trajectories is what separates some social phenomena from the longer processes of changes in natural phenomena. For Massey then, spaces become:

“...moments that will again be dispersed...in the end there is no ground, in the sense of a stable position...”

(Massey, 2005:137)

Furthermore, Massey points out that places change people through the practicing of place, and the daily negotiations between the potential trajectories of what place is and place is to become. Even the non-human needs a politics of negotiation, and natural processes must be considered part of these negotiations. Natural phenomena are here considered non-human actants. The amount of “power” held by such actants is largely a part of the level of potential change - as in how much the natural world can be changed or controlled at any given time (Massey, 2005 in Berg og Dale, 2015).

5.5.1 ANT, hybridity and eventscape

I first take the liberty to note, that eventscape as a notion do not have much to contribute to the purely theoretical undertakings of Actor-Network-Theory and the projects of “reassembling of the social” by Latour (2005). However, this is not to say that ANT cannot explain eventscape as a phenomenon, and I will offer some examples of this. Also, some of the further incorporations of

thinking from ANT and hybridity, in the works of relational space of Massey, becomes relevant for eventscape in my opinion.

Many an eventscape could perhaps be well suited to function as an illustration of ANT. Latour (2005) himself uses on the front cover of his “Assembling the social” a picture of people at a construction site, pointing, and surrounded by “things”. I interpret this to illustrate how society is constructed through both non-human actants and human actors, and as a metaphor for how “constructing society” is meaningless without tracing all the actors/actants/hybrids and their roles, and how they make up networks. It is fairly easy to point out that in order for an eventscape to exist, there is a need for humans and non-humans, ideas and objects and things.

Latour (2005) also mentions that it is underappreciated how art is also dependent on the materials, and not simply the artists and ideas behind it (Latour, 2005). The same could be pointed out for art as integrated in eventscapes. Of course, an artist is a necessary actor in the writing of a song, and the performing of it on a stage, but also the pen and paper needed to write the song (the old fashion way), and the instruments involved to play it, the stage itself, and the very ground the stage it set on, are important actants. Myself, I make music as a hobby, and have performed this music at some events. This has been rare and sporadically performances with not a great deal of spectators, but nonetheless these has been eventscapes by any account. This music is purely electronic, as I have no clue how to play musical instruments particularly well. My music is made purely on a computer, with loops found online (or a decade ago they were on CD’s) and listened to through a set of studio-quality speakers that I hook the computer up to. When I perform this music, it is played from the computer directly into the sound-system with me as sort of a “musical manager”, and I do some adjustments as the set goes on. Of course, neither if I did not exist as an actor here, nor if I had no ideas about music, there would be no music in existence. However, on equal terms, if it were not for my computer, my speakers, and this technology, there would be no music in existence. It is even possible to argue of this particular performance that there is no need for me on stage to perform this music, reducing me as an actor that simply presses a button and then my role could be over. There would be a need for spectators of some sort, or at least one, in order to call this an eventscape (see section 6.4.2). These would also be actors in the eventscape, and so would everyone that was part of planning and executing the event and all those responsible for every parts of the event somehow. So, it is clear that humans have the power to manage all these actants and create networks, as seen in the work of an event professional (we are, after all, called event *managers* within the industry). However, this account is simply to illustrate the importance of actants as well as actors in a given eventscape and given the technological bias in this event, it works rather well as example of the understanding of the human and non-human entities as equals (or the “flattening” of levels of

importance of different entities if you may). As such, an eventscape can be well suited to, at least, provide an understanding of the dichotomies that Latour (2005) seeks to get rid of.

To analyze an eventscape through ANT, would be to look at the entire structure of this space as a network, and then to look at all the “wider networks” that it itself is built up from, to describe thoroughly how they work together, and how every single actor or actant in themselves are hybrids, and make up small networks of other entities. Then this must be thoroughly and meticulously described without prioritizing anything, and without analyzing it based on some pre-assumed “social forces” or “groups” (categories). Furthermore, using Berg og Dale (2015), the idea is that, since nature and society here is clearly connected there is no point in separating them analytically. In addition, one could, as Holloway, Rice and Valentine (2003) point out, look to how the networks move together and have powers that they could not have separately. In this case, all the entities that are included in the above example are together forming an eventscape. Furthermore, as Berg og Dale (2015), one could draw a line of comparison from ANT to the relational views on space, in the preoccupation with tracing out what is present (and not) in these networks.

When Massey (2005) claims that it is easier to view space as a temporary constellation in the social world than in the natural world, she refers to the long natural processes that changes through much slower trajectories than the social. And here Massey (2005) refers to Latour (1993) and points out that when spaces are seen like this all essences become “events” (Latour, 1993 in Massey, 2005). Though the use of the word event here is synonymous with “something happening”, I find reason to argue that the use of it in this connection brings forth a relevance for eventscape. One of the common grounds of this “event” and event as used in eventscape is the “dynamics” of it, and my opinion is that this increases the explanatory power of eventscape for these theories.

Even if eventscales, of course, viewed through these theoretical positions, are temporary constructs no more than any other phenomena, as nothing is considered stable, I find that the particular dynamics of the “coming-togetherness” of an event as a very “temporary” form of the spatial, provides a great visualization here. As such, I recommend picturing the particular constellation of a stadium-concert, its grand construction one day, and its utter disappearance then next, while again pondering this quote by Massey (2005):

“...moments that will again be dispersed...in the end there is no ground, in the sense of a stable position...”

(Massey, 2005:137)

Berg og Dale (2015) claim that ANT is an expression of the “material turn” (or return) in theories on the spatial, and that such viewpoints have been widespread and frequently made use of in academia in recent years. However, it is a complex subject matter that is anchored in several different theoretical positions and therefore hard to properly frame. They separate between “relational materiality” associated with actor-network-theory (ANT) as described above, and another form of “relational materiality” focusing on praxis, body, emotions and affect. This subject matter can also be described by the expression “places as becoming”, or Non-Representational Theory (NRT) (Berg og Dale, 2015). This will be explored in the following.

5.6 Non-Representational Theory and becoming

Non-Representational Theory (NRT) is a relatively new school within the social sciences. It was articulated primarily in the early 2000's, but it is also based on some older bodies of work of various writers. The approach was primarily developed and advocated by geographer Nigel Thrift, in a series of publications in the mid-2000, most specifically in the book “Non-Representational Theory” from 2007 (Castree et al. 2013). The theory attempts to change the current emphasis in social sciences from representation and interpretation. Thrift calls it a theory of mobile practices. Castree et al. claims NRT is not really a theory in the traditional manner - it is more of a set of tenets for orientating research, in human geography and social science in general (Castree et al., 2013). It is a way of viewing the world, or as Berg og Dale (2015) puts it, it is an attitude towards the world. This includes several schools of thought, that all have in common:

“A desire to think of the world as lively and in a state of becoming.”

(Cresswell, 2013 in Berg og Dale, 2015:39)

Even if this school of thought has largely been attributed to Thrift, he still draws his inspiration from a wide range of social sciences. NRT also shares with some other of the recent theories on space, that its background comes from the idea that too much research is preoccupied with postmodernism and poststructuralism, and as such, is too focused on conscious thought. For Thrift, it becomes problematic when research preoccupied with conscious thought is translated into verbal, written, or graphic signs and symbols. His criticism has several angles. Firstly, he is concerned with how the pre-conscious and unconscious processes that influence how people think and feel are overlooked in traditional research. Secondly, research does not take into account that emotions (like love, excitement, stress) plays an important part in people's lives. Thirdly, research pays too much attention to the contents of the mind, and too little attention to embodiment. According to Thrift, embodiment continuously affects people's feelings and thoughts (Castree et al., 2013).

Thrift (1996) writes that the idea of a “disenchanted modernity” has been a damaging idea in the social sciences (Thrift, 1996 in Thrift 2007). He furthers that:

“...whole sets of delegates and intermediates have been consigned to oblivion as extinct impulses, those delegates and intermediaries which might appear to be associated with forces of magic, the sacred, ritual, affect, trance and so on.”

(Thrift, 2007:65)

Most proponents of NRT also miss an emphasis on practice in contemporary research. Their claim is that practice is not simply based on conscious reasoning or a reflection of a person's feelings, it can just as often be spontaneous, unthinking, improvised, or even habitual. It also often reacts back on thought and feeling. It is also relevant here that NRT recognizes human existence as equally mental and physical, and equally embodied and practical. This way, the dualisms of mind/body and representation/reality are not relevant in research. This provides a more holistic approach that:

“...aims to understand people as complex, situated actors operating in very specific circumstances and fashioning particular time-space pathways in conditions not entirely of their own making.”

(Castree et al., 2013:348)

Life then, becomes a series of presentations and these presentations are both responsive to, and able to affect, mind and body (Castree et al., 2013).

Also, NRT is concerned with the presentations produced by acting in the present rather than with *post-hoc* reconstructions of events that is commonly studied by social sciences. What those concerned with NRT attempt to do is related to this but goes beyond it. Firstly, they attempt to take mundane practices seriously. Secondly, they attempt to provide means of amplifying the creativity of these practices through more performative methods (Dirksmeyer & Helbrecht, 2008).

Berg og Dale (2015) elaborates what NRT means for landscapes and places. Similar to Castree et al. (2013), Berg and Dale point out that these perspectives started out as a criticism of tendencies in social constructivism to only occupy itself with representations, and study of landscape as text. It is therefore more occupied with those aspects of landscapes that cannot be captured by textual means and words. They also point out that the emphasis of NRT is more in the direction of performance, praxis, bodily expressions, and more emotional aspects (Berg og Dale, 2015). Hubbard and Kitchin (2011) refer to Thrift and Dewsbury (2000) and presents a similar sentiment:

“Embodiments, enactments, and performances constituted complex worlds of spatial practice, everywhere apparent and yet, paradoxically left largely untouched during the discipline’s “cultural

turn”. The effect of this blindness was a deadening of each geographer’s sensorium and their collective sensibilities.”

(Thrift and Dewsbury, 2000 in Hubbard and Kitchin, 2011:253)

The notion of performance brought up here, will be further explored below (see chapter 6).

The criticisms of the cultural turn and constructivism seen here, is also directed at the way representations often make places seem «dead» and «done» (as in already brought into shape). This has provided little room for exploring the creative aspects, the emotional aspects, and the unpredictability of existing in the world (Berg og Dale, 2015). Or as Thrift writes:

“This is a world that is simultaneously monstrous and wonderful, banal and bizarre, ordered and chaotic, a world that is continually adding new hybrid inhabitants, and a world in which the human is constantly up for grabs...”

(Thrift, 2007:VIII)

Lorimer (2005) points out that NRT is about how life takes shape, and is expressed through experiences, bodily movement, affects, senses, urges and more. In addition to this, everyday routines and skills and non-exceptional interactions are all part of how life is shaped. These factors make up a critical difference in how people view place and space (Lorimer, 2005 in Berg og Dale, 2015). J. Anderson (2010) explicitly connects NRT and the notion of place. By engaging in experiences that goes beyond the representations, and also are prior to them, he hopes that the aspects of our relations to place that are clouded and unexplored, will be accounted for. As such, he means NRT is a tool for providing deeper insight into a person’s relations with place (J. Anderson, 2010, in Berg og Dale, 2015).

Thrift (2003) also suggests that place is involved with embodiment. This take is sometimes mentioned as a “bodily geography of place”. Through a humanistic use of methods one can evoke a multisensory experience of place. Multisensory in the sense of visual, smells and tastes, and even aural and tactile elements (Thrift, 2003). Holloway and Hubbard (2001) point out that the relationship between highly meaningful places and the human body can be even more complex than what such methods can reveal (Holloway and Hubbard, 2001).

Hubbard and Kitchin (2011) also point out that being “in place” involves a range of both cognitive and physical (mental and corporeal) performances that are evolving as people encounter places. Thrift (2003) takes this further and suggests that such encounters cannot be described and registered through language and discourse. Thrift brings forth the importance of the pre-cognitive way of

being in the world. We intuitively inhabit places close to, and familiar to us, without even thinking about it. These are the types of practices that show the practical knowledge and awareness that are deployed in everyday life, and that leads Thrift (2003) to believing that language and discourse are not sufficient representations. This becomes a reasoning for the need for insight into new modes of explanation, like Non-Representational Theory.

Another central aspect of NRT is the notion of affect. Nayak and Jeffrey (2013) calls affect an abstract notion that cultural geographers have tried to “grapple with” in recent years. Many has been drawn toward philosophy, phenomenology, psychoanalysis, and the sociology of emotions, but affect remains a complex subject matter. Nayak and Jeffrey claims:

“At its simplest we can understand affect as the non-conscious bodily experience of sensation...affects are pre-discursive – in that they are felt rather than mediated through language.”

(Nayak and Jeffrey, 2013:289)

This illustrates well, as seen in the paragraphs above, that NRT has an issue with “dead” modes of representation, and that profound feelings and processes of the mind and body cannot be understood simply through text. Nayak and Jeffrey (2013) further that affect has an “unformed and unstructured” potential that may be realized in a range of embodied activities. Affect will be further explored in the sections below, in connection with events and eventscape.

The last section has shown the basic workings of NRT and provided some explanations on its consequences for how space and place is viewed. The next two sections deal with a similar subject matter but will also draw the connections to, firstly events in general, and secondly eventscapes, where I further discuss the relevance of the subject matter for this thesis.

5.6.1 Non-Representational Theory, affect and events

An impression has formed that various aspects of events seem to show up frequently in literature on NRT and affect. In the following some accounts of such writings will be presented. I will start off with a description of clubbing that Nayak and Jeffrey (2013) presents as a good illustration of NRT:

“...the DJ...seamlessly alters the tone. The atmosphere thickens as a heavy bass note kicks in, throbbing through my solar-plexus and inflicting a pronounced, rhythmical bobbing of heads among the crowd..The dance floor is energized, and we are transported to an ethereal elsewhere where our inhibitions dissipate and our limbs flow like liquid. We seem to dissolve into the sonic experience

and become one with the moment..an electric blue strobe suddenly splits the night like a finger of lightning..It is some hours later that we are left sweaty, exhausted, and elated. Bliss.”

(Extract from a “Clubbing Diary” in Nayak and Jeffrey, 2013: 283)

Nayak and Jeffrey furthers that this description of clubbing tries to capture some of the immediacy of dancing. The challenge is that such a description captures only so much, since clubbing is an experience that to a large degree goes beyond words. It is understood much because of one’s own experiences with such a scene. However, for someone who has never experienced this, it may be difficult to comprehend, even with the utilization of film, photography, or any sort of rich description (Nayak and Jeffery, 2013).

The above description could also be said to well represent the notion of affect well, and a large part of examples of these phenomena come from events of some sort. Nayak and Jeffrey (2013) claim that what perhaps best illustrate the process of affect is the music genre of free-form jazz. Here, artists can put on a live performance without a scripted composition, and simply play together with the “feel”, “vibe” and “texture” as it happens in-the-moment. Here, different creative energies and capacities cohere. The melodies are potentialities that can only be realized through embodied playing of musicians that are attuned to that particular moment. These melodies exist in an “imminent state of becoming”. Furthermore, it is pointed out that this musical form is not conscious and orchestrated, rather than an “assemblage” of ideas, rhythm, feelings, and flows, and embodies skills and embodies knowledge. The potential for this music seems to lie in the “half-second delay” between action and mental cognition (Nayak and Jeffery, 2013). Similarly, Anderson (2006) points out that live recordings of concerts indicate that affective qualities of musical performance, such as the ones in the above section, cannot be reduced to conscious production. Affect “erupt, spill over, rupture and disturb” what is already existing (Anderson, 2006 in Nayak and Jeffrey, 2013). Another striking example of affect is what is often known as “Beatlemania” – which is the well-known type of hysteria that in the past was connected with Beatles-supporters. Young women were seen dancing, singing, screaming, and fainting. Here, affect becomes uncontrollable force. As such, affect has the capacity to precede will and consciousness and are not only brought into being by one individual, rather than assembled in relationships between bodies, object, sounds, movement, and encounters (Nayak and Jeffery, 2013).

Here, the notion of atmosphere also becomes important, and this is connected with performances (see also chapter 6). Latham and Conradson (2003) claims affect has a profound importance on “event-ness” through the atmospheric aura of performance (Latham and Conradson, 2003 in Nayak and Jeffery, 2013). Similarly, it is claimed that the magic of an event lies in its deeply emotional and

aesthetic potency (Bäckström and Johansson, 2006). The affects generated through the atmosphere at a concert-performance may exceed bodily capacities (such as Beatles concerts) and take on a “trans-human” quality, since they are enacted upon many other entities than oneself; bodies, guitars, screams, stage-lights, crowd surges, music vocals and more. Such affects can be enhanced through mutual participation and experienced collectively (Nayak and Jeffery, 2013).

These phenomena are not exclusive to events, of course. Löfgren (2014) writes of atmosphere in city planning and architecture. He states that the notion of atmosphere represents a prototypical “between-phenomenon”, linking subject and object and creates a space that becomes bigger than a person itself. He also describes this as the experience of “co-presence” (Löfgren, 2014). Brennan (2004) is particularly interested in how atmosphere is felt on the body and in the body. She points out that the communication between atmosphere and the body dissolves the boundaries between the individual and the environment (Brennan, 2004).

Some examples of such processes even come from the study of events and place. Berg og Dale (2015) claim that, even though there is little known empirical research that uses NRT in a direct manner to study places, there are some studies approaching place using theories that also highlights non-representational aspects, such as phenomenology. Particularly, this is the case for studies on events and the relations with events and place. Festivals, sporting-events, and even demonstrations are examples of events that can turn a place “upside-down” due to their unexpected, unpredictable, and immediate nature. These particular properties of events will often permanently change places and alter the experiences and the usage of a place (Berg og Dale, 2015).

Furthermore, Berg og Dale provide some examples of studies showing how places have been permanently changed by events. They state that the best examples are festivals that are carried out in remote and unexpected locations, like Trænafestivalen (Holm, 2012), Storåsfestivalen (Villa & Hjelseth, 2013), and Eikerapen (Ryan, 2013). In these places, the combination of culture, community and staged scenery fortifies and enriches experiences of magic and enchantment, and unexpectedness. The participants of these events let themselves be carried away into the event through improvisation, strong feelings of *communitas*, and heightened experiences from atmosphere and their own senses (Berg og Dale, 2015). Hetherington (1998) similarly states that events, to a great extent appeal to the multisensory. “Being at events” are also what he calls being in “authentic” spaces. Festivals are often considered such authentic places for people (Hetherington, 1998).

The events are hard to explain and put down in words, especially when this is conveyed to people that did not take part in, or share, the experience themselves. However, through the retelling of the

stories and reminiscing about happenings, and especially through the sharing of pictures in social media, the narrative of the place is created and recreated (Berg og Dale, 2015).

Of course, not only events in remote and unexpected locations change places. Berg (2011) demonstrates how five Danish city-festivals alter their host-cities. During the festival, both the social and physical surroundings are changed, providing a sharp contrast to everyday life, and challenges what is otherwise taken-for-granted. This alters both the participant's understanding of the place, due to its new and different draping as a place of experience. The city's mood and atmosphere are also altered, providing a new form of community and ownership to the place. This also brings forth a new way of using the city, and a new way of being together, which in turn creates a new identity of place (Berg, 2011 in Berg og Dale, 2015). While this particular study is not explicitly a study carried out using NRT, it bears a lot in common with this approach. Berg og Dale furthermore (2015) states that NRT is a form of relational thinking, and that it has given new insights into the meaning of what places are.

This section has served to show existing links between affect, NRT, events, and to some extent place. Even though these writers have done much of the work of providing the links between these subject matters, I will elaborate a bit more below and supply some of my own thoughts on NRT and eventscape, before leaving this territory.

5.6.2 Non-Representational Theory and eventscape

My opinion is that eventscape fits into the perspectives of NRT rather well. As seen, NRT represents a desire to think of the world as lively and in a state of becoming (Cresswell, 2013 in Berg og Dale, 2015). Arguably, the processes of an event can easily be considered to fit the description of lively, and in a state of becoming. An event is most often connected with entertainment and performances. I argue that these entities represent liveliness to a tee. For what is entertainment if it is not meant to be lively; at events there is always something that happens, always something that provides life to those present. Events are explained as that which is different from an ordinary day of living (Jani, 1950 in Goldblatt, 1997). It is not to say that ordinary living cannot be lively – it is practically the same word – but still, an event is very often made with the purpose to supersede the liveliness of everyday life. Furthermore, an eventscape is surely something that is always in the process of becoming. Of course, most places can be viewed as in the process of becoming, this is part of the core of NRT. However, I will also argue that eventscales display becoming in an excellent manner. If one considers something such as an event-performance, it could be claimed that it always displays a certain immediacy, that visualize the becoming of things, even in front of an audience.

Both musical performances and sport performances display this, but also such a performances as contested events like demonstrations, show processes of becoming. Moreover, as Nayak and Jeffrey (2013) point out, music and melodies, especially in the form of improvisation and its “feels”, “vibes” and “textures”, exist in an imminent state of becoming. The becoming of something that happens during an event, in front of an audience, may perhaps be explained as an abstract form of becoming. But eventscapes also have something to offer in the way of more tangible ways of understanding the spatial as becoming. Again, I would like to point out the particular visual manner in which events simply “pop-up” in a short time frame and are gone the next.

Also, as pointed out by Löfgren (2014), the notion of atmosphere is a “between-phenomenon”, linking subject and object, and creates a space that becomes bigger than a person itself. This experience of “co-presence” in my interpretation, is what in an eventscape lifts the moods of many individuals up to a higher level of collectiveness. My opinion is also that the combined understandings of “atmosphere” presented by Löfgren and Brennan in the section above, represents a phenomenon, or a process that comes to life through both affect, emotions, people, and object and things. This could arguably be reasons for the *added dimensions* that make an eventscape *more than the sum of its parts*. I also think soundscapes provide a good example of this (see section 4.5). Soundscapes may serve as an integrated part of eventscapes, and an active ingredient in how people interact with surroundings. These are important because they provide strong affective cues and trigger emotional responses (Castree et. al., 2013). In my opinion they make up an important part of the atmosphere and can contribute strongly to eventscapes being such a between-phenomena.

Thrift (2007) claims the process of ritual can be understood as practices that offer a heightened sense of involvement. Ritual often involves performative spaces that are animated by the power of body posture, repetitive movement and more. These bodily practices are a means of amplifying passions and providing “oceanic” experiences, and are invoked through music, dance, theatre, mime, art (Thrift, 2007). All these practices and processes are all highly relevant in eventscapes in my opinion (perhaps apart from some forms of art). Thrift (2007) comments that these practices all have, at least the potential to provide trance-states, like dance, “highs”, listening to music and such.

Furthermore, Anderson (2013) comments on affect and emotion that these describe a rather heterogenous range of phenomena, and I argue that some of these phenomena are also rather descriptive of how people encounter, experience, and co-create the process of an eventscape:

“Background moods such as depression, moments of intense involvement and focus such as euphoria, immediate visceral responses of shame and hate, shared atmospheres of hope or panic,

eruptions of panic, fleeting feelings of boredom, societal moods such as anxiety or fear, neurological bodily transitions such as a feeling of aliveness, and more”.

(Anderson, 2013:454)

From the description above, one may argue that the “shared atmospheres of hope”, “euphoria”, and “neurological bodily transitions such as feeling of aliveness” are all state of minds/bodies that seem to be frequently evoked in eventscapes. Anderson (2013) here also connects the terms “atmosphere” and “hope”. More concretely he writes of “events of hope”. This refers both to the everyday understanding of events, as any given happening, and to events as understood in eventscape. He refers himself, among other, to the Occupy movement, as an organization that spurs hope and promise for a different future. In particular, it is the protest events (see also section 3.7) that catalyze and keep this hope alive (Anderson, 2013). In my opinion, some current (contested) events, may serve to demonstrate this well. The happenings in Washington in January 2021, with the demonstration of Trump-supporters, the occupation of Congress, and mass-protests are arguably events of hope for a certain part of the American people, that seem to feel underprivileged and distant from the elite that controls the Capitol. Strong feelings of emotion, and unconscious feelings of affect can absolutely be identified in these protests, in my opinion. It seems that there is some sort of mass-hysteria present in these events as well, and that all the different people act as one, and are influenced by the crowds as a whole. It also seems that the crowds of these events provide something that is bigger than each individual present, which I claim to be an expected property of eventscape early in this thesis (see section 1.4). Very similar sentiments could also be seen in the racial riots that happened last year in several cities in the US in 2020, among other Minneapolis.

The above has connected Non-Representational Theory with eventscape. And now I will discuss the last of the more recent theories of space and society represented in this thesis.

5.7 Assemblage theory

There is another more recent theoretical philosophical contribution to the understanding of society and space, that is related to ideas of relational space, namely “Assemblage theory”. Berg og Dale (2015) point out how Assemblage theory, by many in recent years have been used as a model to also explain places. Additionally, they refer to Anderson when stating that assemblage theory in recent years has been accepted as an entry point into understanding places as relational (Anderson, 2012 in Berg og Dale, 2015). The relational aspects here are brought forth also by Anderson and McFarlane, when they state that assemblage involves an orientation to assembling and disassembling, when

different *relations* form, take hold, and endure (Anderson and McFarlane, 2011:125). In short, assemblage theory is considered:

“The contingent, non-necessary coming together of various phenomena, actors, institutions, or processes to form a temporarily stable bundle of relationships and capacities.”

(Castree et al., 2013:24)

Assemblage theory is primarily associated with three writers, DeLanda, Deleuze and Guattari. The theory was primarily developed by Deleuze, with some assistance by Guattari, in the last decades of the 20th century, but in many different texts, with no particular coherence. This was then collected, remade, and further developed by DeLanda in what could possibly be called “*neo-assemblage theory*”, or “*assemblage theory 2.0*” (DeLanda, 2006:4). Their writings on this topic looks to present the world as complex and ever changing, and as also an emergent product of interactions. These interactions can only partly be planned, ordered, or controlled (Castree et al., 2013). A theory of assemblages must:

“...account for the synthesis of the properties of a whole not reducible to its parts.”

(DeLanda, 2006:4)

In general, an assemblage can be viewed as a whole if its properties emerge through interaction between its parts (Berg og Dale, 2015). Also, assemblages can be built by other assemblages, on different levels. For example, network communities and organizations are assemblages of people, social justice movements are assemblages of several organizations, cities are again assemblages of both the people, networks, organizations, plus infrastructure like buildings, streets and flows of energy. Furthermore, regions and nation-states are, in turn, assemblages of these cities and so on, and so on (DeLanda, 2006).

DeLanda (2006) is also preoccupied with the notions of micro and macro and point out that many theories emphasizes either one or that other too much. This matter deals, among other, with how many positions are reductionist on some level when it comes to agency, meaning that structures are somewhat more important, in one manner or the other. For DeLanda, even the individualism of social constructionism is somewhat reductionist, due to its reliance on “routines and categories”, that structure this individual experience. And most of these theoretical positions also accept that there is such a thing as a “society as a whole”. Moreover, he identifies a great deal of positions that try to mediate this reductionism, by making intermediate positions, and that these positions are not properly conceptualized. He argues that all these (rather comprehensive) positions can be properly

located and elucidated within a framework of assemblage theory because the properties that emerge through interaction between its parts can model all the intermediate entities (DeLanda, 2006). This is a rather complex ontological discussion that will not be elaborated further here.

Anderson and McFarlane (2011) clarify that the term assemblage often is used to emphasize phenomena like emergence, multiplicity, and indeterminacy. This makes it connect to a wider redefinition of the socio-spatial, as a composition of diverse elements that creates a provisional socio-spatial formation. Furthermore, an assemblage is compiled of different heterogeneous elements, and these can be either human or non-human, organic or inorganic, natural, or technical (Anderson and McFarlane, 2011).

“In broad terms, assemblage is, then, part of a more general reconstitution of the social that seeks to blur divisions of social-material, near-far, and structure-agency.”

(DeLanda, 2006 in Anderson and McFarlane, 2011:124)

This blurring enables for being deliberately open towards the assemblage; both its unity, its durability, the types of relations and the human and non-human elements involved (Anderson and McFarlane, 2011). Berg og Dale (2015) elaborates that by viewing places as assemblages, all external and internal relations, the entirety that the place is a part of, are included. The ambitions of assemblage-theory are to provide a gateway to understanding this interaction (Berg og Dale, 2015).

In the latest section I have carried out a general explanation of assemblage, while in the following some of my thoughts on assemblage and eventscape will be presented.

5.7.1 Assemblage and eventscape

It could be argued that an eventscape is well suited to illustrate assemblage theory as well. This becomes visible through picturing a temporary event-construct like say, a weekend festival, that is not there on a Wednesday, fully rigged on a Saturday, and again practically vanished the following Monday. The coming together of so many elements for such a short period of time is certainly not hard to associate with the notion of assemblage. There is a reason why the notion of “assembling an event” is often used by event professionals. Now, this is certainly only a simple comparison based on a word. However, DeLanda (2006) actually himself comments on how the literal meaning of the word assemblage describes the theory, and also comments on how social constructivists have neglected to remember how a “construction” is actually an “assemblage”. However, the basis for eventscares as an illustration of assemblage theory run, of course, deeper than this.

After all, what is an eventscape if not an assemblage compiled of different heterogeneous elements that are human, non-human, natural and technological, organic, and inorganic, all at once. It is certainly *a contingent, coming together of various phenomena*, actors, institutions, and processes to *form a temporarily stable bundle of relationships and capacities*. Its capacities as a space, and the bundle of relationships involved in the processes at events is well documented in other chapters in this thesis (see for example section 3.4-3.6). Especially, its temporary nature is a property that closely resembles the definition of an assemblage. For what is an eventscape if not a temporarily stable bundle. Perhaps the only discrepancy is the *non-necessary*, if the correct interpretation of this is that a space is somewhat random, and that it does not “have to” come together in a particular manner. An eventscape is generally a space created intentionally, for the purpose of entertainment, social cause, or planned reason. So, to some extent it could be deemed as a space that becomes a kind of necessity in order to be an eventscape altogether. However, as this thesis find an event and its eventscape to be a process it could be argued that, whether planned or not, it does always live a life of its own. Furthermore, the outcome can rarely be fully predicted, controlled, or shaped. As such, it should be possible to also call an eventscape a *non-necessary coming together*. This is also in line with the thinking in assemblage as an *emergent product of interaction that can only partly be planned, ordered, or controlled*.

In addition, an eventscape is expected to involve many processes that are self-fortifying, and that creates something added that cannot be fully explained. This added dimension is neither purely human nor material. In the process of events, are represented both the near and the far, as events are products of both small and large processes. Furthermore, even if they always happen here and now, they “linger” through media and technology. This thesis also shows that eventscapes are dependent on structures in society, regulations, and power structures, while also dependent on agency as such in order to exist. These properties of an eventscape could as such be well suited as an illustration of assemblages and the *blurry divisions of social-material, near-far, and structure-agency*.

As seen above, eventscapes are assemblages in a very tangible manner, also in the sense of gatherings of elements. In my opinion, also the *intermediate entities* that are themselves assemblages could be well illustrated by eventscapes, though perhaps on another scale than those described in the text. These entities/assemblages of people are networks of people, organizations of people, and these networks and organizations make up further larger assemblages, in combination with plus infrastructure, and energy etc. etc. It is possible to identify networks assembled of people that play an important part of events, on many different levels. From the networks and organizations of hosts, of event professionals, of performers, of guests and participants, of support systems and so on. Infrastructure is obviously also a large part of the picture, with stages and props, transportation,

technology and multimedia, energy, financial aspects, and more. Each of these entities, both networks of people and infrastructure are, in turn, assemblages on their own level. And an eventscape is of course, no end-product, but only one assemblage of many in what makes up the next level, such as a city or a region, or a country. Understanding how things are assembled one scale at a time is according to DeLanda (2006) central to understanding the *emergent wholes*.

Now, of course, if spaces and processes are considered assemblages, then it does not make sense to claim that some processes are *more* assembled than others, since they are all connected. I am simply arguing here that eventscapes provide a good tool for understanding this social theory. An eventscape, being the temporal gathering of elements that it is, certainly demonstrate on a visual level, the *interaction between the separate parts* of these entities, on one level of assemblage.

I interpret DeLanda (2006) to argue, through his solving of the reductionist problem, that assemblage theory has the explanatory power to render society as an entity that is more than the sum of all its parts. Though an eventscape is, of course not, “society as a whole”, it is indeed an excerpt of society and a complex process of its own. If assemblages of different kind could be put together to form society, then these assemblages should be able to be analyzed also separately as assembles of their own regardless of scale, or rather, on what *level of the compilation of assemblages* they are. Particularly because each assemblage is considered a whole, an eventscape should also be a whole in itself. So, I argue that eventscapes viewed as an assemblage should, also here, work to exemplify well how an entity/assemblage is something that is *more than the sum of its parts*. A large part of this thesis is dedicated to showing precisely how an event is a process that brings forth *the invisible added dimension*, and how the notion of eventscape may serve as a catalyst for a deeper understanding this phenomenon.

This chapter has presented the most central recent theories of space and place, that all are expressions of some form of relational thinking. Moreover, it has, respectively, drawn various lines between these theories and eventscape. A discussion, and some concluding remarks on relationality and eventscapes will follow later (see for example section 7.1). Before arriving there, I will examine another notion that has shown to be relevant for the exploration of eventscape, namely performance.

6 Performance and performance theory

As stated early in this thesis (see section 1.4), eventscape is expected to have some sort of link to performance. At the outset, this idea comes from the simple idea that an event needs a performance in order to be an event. Even an event is hard to define, one could say that, if someone is part of a happening, and this happening is orchestrated for some sort of purpose, then someone needs to be performing “something” in order for it to fulfill its purpose. Imagining the opposite would certainly be an abstract feat. My argument is that even if a number of people just met and stood still looking straight forward, it would arguably still involve some sort of performance. First of all, this would be a highly uncommon happening, secondly, one could argue that even this would be very different from ordinary behavior, and thirdly some planning and orchestrating would have to occur in order to accomplish it. So, it should be possible to argue that any event has some level of performance. Now, this is not to claim that the notion of performance itself is something that is exclusively linked to performing *for* someone, or a happening that is *planned*. As will be seen below, the notion of performance in the social sciences today take on different meanings, also connected with behavior. This performance can be something linked with the roles played by a person in the daily social settings in life, in interaction with others. These are separate notions of performance, but to some extent they are linked. It could be argued that there are several understandings of performance that are encountered in connection with events. This will be explored here.

Thrift (2005) claims that performance studies in general have grown vastly the past couple of decades, and that the interest in performance has moved from a subject restricted to certain areas of the humanities, to a “full-blown discipline”. What Thrift calls the “metaphor” of performance, at this point even has its own sources and journals. This thesis will provide an insight into some subject matter within performance studies that is found relevant for the notion of eventscape. Even though the notion of performance has been touched upon by many writers in different contexts, and there has been a filling out of its meaning as a result of the increased attention it has received, there is still much work to be done in this discipline, and the performance metaphor is often used in a very loose way (Thrift (2005). He furthers:

...the metaphor of performance is, more than most of its kind, a vessel still waiting to be filled.”

(Thrift, 2005:124)

Dirksmeier & Helbrecht (2008) also hints that performance studies need more attention, and that:

“A valid semantics, which would connect performance in relation to its content more closely, does not exist.”

(Dirksmeier & Helbrecht, 2008:3)

However, in spite of this, I will try to make use of this notion to shed some light on the process of eventscape. First, there is perhaps a need to clarify what performance means.

6.1.1 Explaining performance

“All the world's a stage and all the men and women merely players.”

(Shakespeare, 1880 in Dirksmeier and Helbrecht, 2008)

Dirksmeier & Helbrecht (2008) directs attention to this quote supposedly written by Shakespeare and quoted again in a reprint of his works in 1880. This quote provides a good starting point in the explanation of performance and performance studies. Dirksmeier & Helbrecht claim that if Shakespeare is right *“then social research has a lot to discuss with performance studies”* (Dirksmeier and Helbrecht, 2008:1). At the same time, they point out that social life is neither purely drama nor comedy, and that societies are not to be understood as mere theater stages with characters and narratives. They do, however, stress the importance of the way people's actions often are based on performance, and that this profoundly affects society. Therefore, performance is an essential part of the equation when looking at social phenomena (Dirksmeier & Helbrecht, 2008).

Performance theory entered into sociological theorization and methodology in the mid-1990s. This is largely what gave name to the “performative turn” in social science. This will be revisited below (see section 6.3). However, the connections between the performance and academia started some decades before this. Performance in itself is a rather common term in social science. One of the first to use the notion of performance expressively in writing was Erving Goffman (Dirksmeier & Helbrecht, 2008). Goffman defines performance as:

“...all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some influence on the observers.”

(Goffman, 1969:18)

Dirksmeier & Helbrecht claims that performance also has different meanings for other writers. They refer to Grimes, who states that performance in its basic terms can be understood as a *“showing of a doing”* (Grimes, 2003 in Dirksmeier & Helbrecht, 2008). Based on this simple definition of performance also rituals, as in the arts and theater, can be included under the term performance. This minimum definition, however, is somewhat ambiguous and generates much debate on the notion of performance. Furthermore, Dirksmeier & Helbrecht (2008) refer to Schechner as one of the first to connect performance with the social sciences. Schechner (1973) recognized seven fields which touches on performance, and where performance and social science overlaps.

Performance is identified in:

- Everyday life
- The structures of sport, ritual, play and political behaviors
- Analyses of different modes of communication
- Connections between human and animal behavior patterns
- Aspects of psychotherapy that emphasize person-to-person interaction
- Ethnography and prehistory
- The construction of unified theories of performance as theories of behavior

(Schechner, 1973:3 in Dirksmeier & Helbrecht, 2008:5)

Figure 4

From this list, one can see that performance has links to many different fields of science. The assumption in the outset of this thesis was that eventscape would be connected with performance in some manner. Most of these fields do not deal with performance as part of events in the understanding of this thesis. However, performance as explained in the second point in “*the structures of sport, ritual, play and political behaviors*” does indicate some sort of connection.

However, there is still a separation between what is considered performance at an event, and performance that is not part of an event. The difference between these two could be explained as the difference between the second point in Schechner’s list related to happenings, and the first one that is “*everyday life*”. Castree et al. (2013) explains a bit further and explain performance as “*the acting out of different identity and roles*” (Castree et. al., 2013:366). Goffman also uses theatre as an analogy to explain the notion of performance and compares the actions of a person in relation with others to an actor on stage that interacts with other actors and performs this for an audience. The performance is controlled to a certain degree, but the challenge here is that this control is elusive, and the performance is open for interpretation. This subject matter is connected with geography since a focus on performance in social science enables an analysis of how people seek to create particular spatialized identities and spaces. Performance *is related to*, but should not be directly mistaken for, *performativity*, which makes up the unconscious performance of identity, and as such the unconscious production of space (Castree et al., 2013).

As I aim to connect the dots between performance and eventscape, it could be fruitful to look at some literature within event studies that has done this in the past. There is a shortage of comprehensive writing on performances connected specifically with events, but it has been

explored by sociologists Andrews and Leopold (2013). An excerpt of their discussion on events and performance follows in the next section.

6.2 Events as performances

Events can be considered socially constructed phenomena and are the result of an interplay of various elements. These elements are underlying dynamics that form the basis or reason for planning and executing the event. Event objectives and design is part of it, and socio-cultural dynamics, like power relationships between stakeholders, is also an important aspect. Even when acknowledging events as socially constructed phenomena, this does not detract from the fact that events essentially are acts of different performances (Andrews and Leopold, 2013).

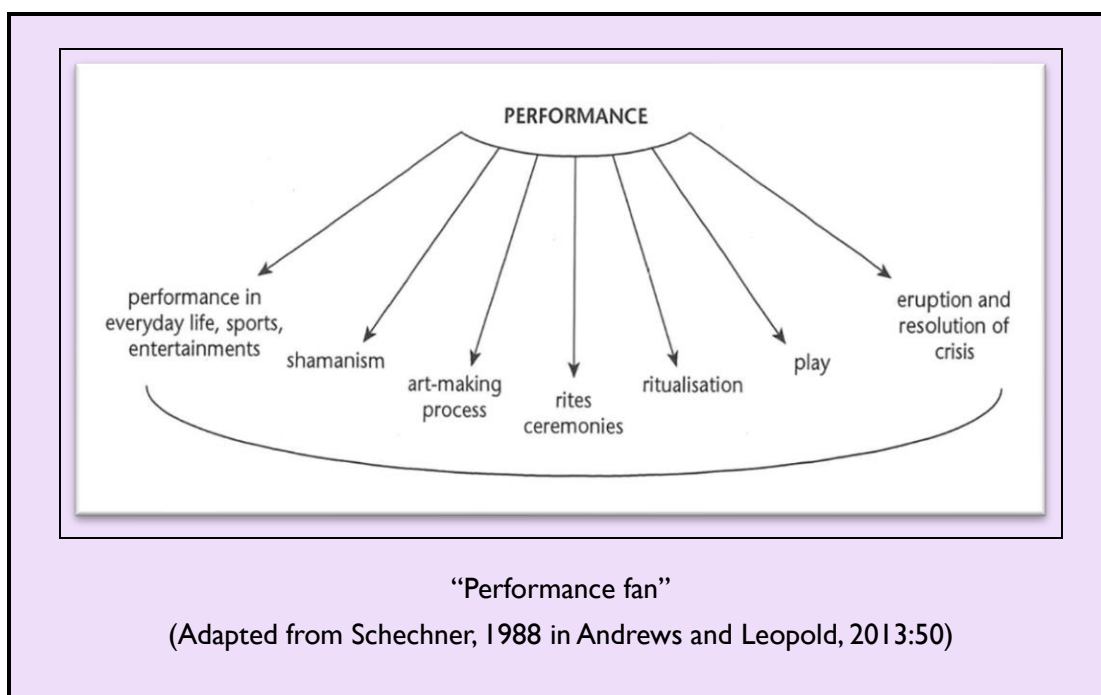


Figure 5

It is argued by Turner (1987) that performances are never open ended, rather they have a “beginning”, a sequence of overlapping but isolable phases and an end (Turner, 1987 in Andrews and Leopold, 2013). Andrews and Leopold claim that this statement by Turner is just as true as any about events. As a performance does, an event also has a beginning, a sequence of phases and an end. Regardless of the length of an event, there is always a start point and an end point (Andrews and Leopold, 2013). A street performance can be five minutes, and the Olympics lasts up to 21 days, and other events may be even longer. A festival period for something like an Easter celebration can last from several days to several weeks. And not all opening and closing acts are

celebrated in the same manner and many go unnoticed (Andrews and Leopold, 2013). Some opening and closing celebrations are quite well known and have gained increased significance over the years. The Olympic opening and closing ceremonies have a wide range of cultural, national, local, and political messages as important elements in the celebrations and performances which constitute the ceremony (Pujik, 1999 in Andrews and Leopold, 2013).

As previously mentioned, events take many different type and forms, depending on a large range of factors. A performance is also diverse in a similar manner, and its purpose and composition can be considered similar to that of an event. The figure below shows “the seven interlocking spheres of performance”. According to Andrews and Leopold, most events can also be differentiated by what they are trying to achieve, much like performances (Andrews and Leopold, 2013). As seen in the figure below, performance can take on many different functions, all of which can be applied also to events. Note that the spheres are not separate from each other, rather they are interlinked and coherent. This allows for performances, and similarly events, to have numerous different functions all at one time (Andrews and Leopold, 2013).

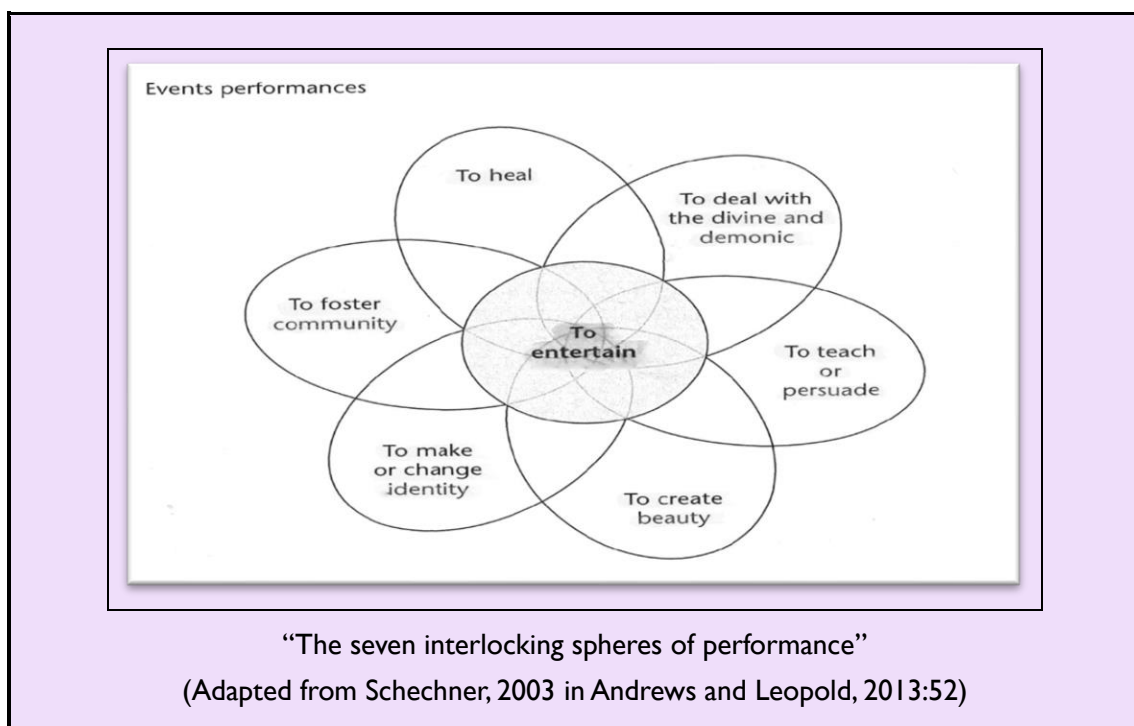


Figure 6

All these functions may be expanded and rephrased to change the approach to other types of performances. A performance may well be a cultural and social performance, or a secular folk holiday, in which case they would be dealing with the divine and the demonic, together with the fostering of a community. Hence, events seen as performances may also serve many different

functions at once, with a varying degree of importance. Fostering a community could be the reason to organize an event, while good entertainment, and developing a communal identity may well be the result (Andrews and Leopold, 2013). Such an event may well still be a profitable endeavor.

A performance is an action for the benefit of someone else. Based on this one could argue that in order for a performance to take place, there is a need for a minimum of one performer, and one audience member. However, most events consist of a range of different performers and performances (Andrews and Leopold, 2013). Perhaps performance then, could assist in providing a better understanding of what an event and eventscape actually is (see section 6.4).

6.2.1 Spectators as part of performance

Since people are a central part of events, their behavior as performers becomes central to the event.

“Participants not only do things; they try to show others what they are doing or have done; actions take on a “performed-for-an-audience” aspect.”

(Schechner 1977, in Turner 1987:4)

Andrews and Leopold (2013) present a similar sentiment, while using the cheering and singing and yelling by football-spectators as their example. They claim that it is beyond doubt that performance by spectators at a football stadium both contributes to, and directs the atmosphere of the event itself, and as such the spectators become part of the performance (Andrews and Leopold, 2013). I will argue that guests’ performances always can influence all other people’s experiences. For example, if one is present at a classical concert performance with a large orchestra, and someone sitting close to oneself is coughing out loud every minute, then this will have a rather large effect on how one perceives that performance. Without being a part of the performance on stage, this guest will still be part of how the performance is experienced. Andrews and Leopold (2013) point out that the satisfaction of a spectator is not only determined by the performance on stage, but a number of factors dealing with the performance of everyone present. These factors also include individuals’ well-being at the time of the event, the mood and spirit of people present, the audience’s willingness to interact in the event, and the expectations of the audience (Andrews and Leopold, 2013).

What also becomes clear, after identifying that audiences also function as performers in an event, is that one needs to consider some other aspects of the event that in turn influence the audiences, as central to the performance as a whole. Many of these factors have to do with the actual organization of the event. Andrews and Leopold (2013) point out that certain structures at events influence

audiences, like security staff, stewards, and orderly personnel. These play a role in regulating behavior and ensuring that some type of standard is maintained. While simply doing their job these must be recognized as having an influence on people's experience of events. Turner (1987) takes this even further, acknowledging that even systems and structures, regulations, and norms from our daily lives influence our performance at events since these are all factors that serve to influence how people adhere to a certain expected behavior. Turner suggests that while both our social reality and social performance are rather fluid, the social reality in particular, can become temporarily inflexible through these regulations and structures (Turner, 1987 in Andrews and Leopold, 2013).

The role of performance has been displayed in the above sections. Before explicitly exploring some of the implications that performance has for eventscape, I will briefly look into some of the implications that performance has had for the social sciences.

6.3 The performative turn

Dirksmeyer and Helbrecht (2008) speaks of the “performative turn” in social research, specifically in qualitative research. This turn deals with the shifting of focus from the paradigm of “representation” to that of techniques of art and performance, with a focus on exercises of verbal, bodily and multi-modal performances of artistic or social practices, like drama and art etc. They further that this has led to the development of new theories, most centrally Non-Representational Theory. They also indicate that performance is central in NRT, and that this has become a focus for many disciplines (Dirksmeyer and Helbrecht, 2008). As previously stated, performance is regarded by part of the social sciences as a metaphor. But this metaphor also has methodological possibilities. And here, the performance metaphor refers to an evolution of the thesis “life is a theatre” to “life as a performance” (Thrift, 2000 in Dirksmeyer and Helbrecht, 2008). The performance metaphor has grown forth because of a growing discontent within the traditional social sciences, and the understanding of practices as texts or representations of genuinely symbolic concepts. This is similar to what has been written above in connection with NRT (see section 5.6). The metaphor expresses a reversion from these systems of representations, to processes of practice and performance. In contrast, the notion of performance theory aims rather at actions than at texts, and rather at physical habitus than at symbol structures. One could claim that it aims at the active social construction of reality, rather than its representation (Dirksmeyer and Helbrecht, 2008).

This has brought Thrift (2005) to recognize six chief characteristics of performance:

- 1) Performance is a heightening of everyday behavior, rather than something standing apart from it.
- 2) Performance is liminal, and a mode of embodied activity whose spatial, temporal, and symbolic “awareness” allows for dominant social norms to be superseded. The term liminal comes from Turner and has been elaborated by Schechner into a wider notion covering rituals, theater and beyond.
- 3) Performance is concerned with constructing unstable times, deals with the “betweens”, and “knows” the impossibility of maintaining distinctions between an absolute singular beginning and ending.
- 4) Performance is concerned with constantly unstable spaces, spaces of possibility, “as-if” spaces.
- 5) Performance is often assumed to be transgressive, but this is not always the case, much performance is normative.
- 6) Writing about performance as the art of now is a problem since marking the unmarked is likely to alter fundamentally and devalue precisely what is it about. At the same time there is a problem of describing what performance is in writing, and why we should attend to it.

(Thrift, 2005:135-7)

Dirksmeyer and Helbrecht (2008) claim that since performance can be considered an increase of everyday behavior and acting, it is liminal in its internal structure (Turner, 1977, in Dirksmeyer and Helbrecht, 2008). Furthermore, if one is to construct the “unstable times” of liminality, one needs to make use of performance. Performance, as such, is then involved in the construction of unstable spaces, and spaces of the possibility, or imagined spaces (Dirksmeyer and Helbrecht, 2008).

To illustrate the width of performance as a notion, Dirksmeyer and Helbrecht (2008) refer to Huizinga (1943) that consider the work of a historian as a performance in itself. A researcher is forced to make conceptions about social life, entities of the past, and events - and this could be comparable to the work of a dramatist that writes a play. As such, a historical book is therefore a script of a performance of the historian and his conception of history.

Dirksmeyer and Helbrecht (2008) refer to Urry (2005) that talks about the “complexity turn” in social sciences. This turn comes as a reaction to a general observation in the social sciences that complex processes cannot be explained by simple cause/effect mechanisms, and that the classic methods of social science are not adapted to the conditions of the present society. Many of these methods (as described in the sense of the historian above) are performative by nature, as they even

have effects of their own, and help entities into existence, and these entities exist just due to the research process. All this has led to an increased focus on developing new methods that deal with the complexity of modern times. I will offer up some suggestions on how to use such methods to study events later (see section 7.2).

6.4 Eventscape and performance

6.4.1 Eventscapes as acts of performances

Andrews and Leopold (2013) above state that events are essentially “acts of performances”. Furthermore, they use Turner (1987) to show how performances have a beginning, a sequence of overlapping phases and an end, and how events are the same (Andrews and Leopold, 2013).

Eventscapes and performances are closely related, but it is a bit interesting to pose the question of whether or not eventscapes *are* performances. From the above text the impression is that events could be considered performances. However, I will argue that there is a slight difference, at least between eventscapes and performances. Yes, any event would contain a performance, but often, or rather almost always, it contains several performances. In addition to performances “on stage” or simply put, “event-performances” it seems clear that also the audience is both part of the stage-performance and performing themselves during an event, though this is also accounted for above to some extent by Andrews and Leopold (2013). Of course, if an event is stripped down to one short street performance of a few seconds with one spectator this would be something which is close to “performance” = “event”. However, for me there are two more issues to consider here.

Firstly, I argue that there will always be something else involved in an event than a performance. And perhaps one can make use of some of the recent theories of space, like relational materiality to illustrate this. Using actor-network-theory for instance, one can identify many other actants in the process of an eventscape than the act of performance. Even a simple street performance “by one for one” person would be dependent on many other entities. Even the very concrete the person is standing on is an actant of this space and (hopefully) the performer is wearing clothes, which surely is a tangible actant in the performance. However, performances are also often explained as abstract metaphors, as a different entity, and their minimum understanding is fairly abstract as a; “showing of a doing” (Grimes, 2003 in Dirksmeier & Helbrecht, 2008). Even if this definition has received criticism, it does show my point. An eventscape should, in my opinion, be considered a slightly less abstract entity, at least seen in its totality.

Secondly, and perhaps most importantly, Andrews and Leopold use Turner (1987) to show how performances have a beginning, a sequence of overlapping phases and an end, and how events are the same (Andrews and Leopold, 2013). If one here adds the perspectives of the recent theories of the spatial, then perhaps this picture may not be entirely clear. As seen above (see for example section 5.4), eventscape demonstrates that it surely must be seen in the light of space as relational. If this is the case then, it would not make sense to talk of its beginning or ending. If places are seen as *open-ended*, as a *product of all its relations in space and time*, as *in constant change*, or as *in a state of always becoming*, then eventscapes can have no beginning or endings *per se*. Therefore, in my opinion eventscapes are more than simply acts of performances.

Perhaps also performance studies can assist in providing some insights into the notion of event, and the issue of conceptually explaining the borders or the “reach” of eventscape, whether spatial or temporal. As previously claimed, providing a definition may not be so important but perhaps it can provide a clearer understanding of some of the processes involved in an eventscape. As seen in the section above this is a complex subject matter and as Thrift (2007) claims, there much to explore on the notion of performance yet. Dirksmeyer & Helbrecht (2008) does claim there is currently no valid semantics that can tie performance more closely to its content, and my humble venture will not be an endeavor into any of these questions, rather than use what is available to see what implications this could have for eventscape.

6.4.2 A minimum eventscape

Even if rigid definitions of eventscape are not deemed fruitful, it may be a good idea to have some sort of idea of what makes up an eventscape *per se*. I will start at the bottom. And perhaps the most obvious solution here is the best, using the minimum performance requirement as a platform from which to start. If there is a need for a minimum of one performer, and one audience member in order to make a performance (Andrews and Leopold, 2013), perhaps it is possible to think of this scenario as the minimum also for an event. So, perhaps an eventscape would be an entity that consist of one performer and one audience member. However, as seen above (see section 3.7) events are considered more than just spectacles with audiences, and more than commercial “eventures”. A demonstration for instance, is also an event. So could a demonstration be held by one person? I will argue that it cannot. Perhaps one person with a banner is enough, but one does also need one receiver in order to convey a message, in my opinion. If one imagines a single person with a banner in the forest, I am not sure this could bring about any sort of social change. Just as Goffman (1969) claims, a performance needs to have a set of observers in order be a performance,

and if an event consist of minimum one performance, it must be possible to state that there is a minimum requirement of two people, and one performance (of some sort) in an eventscape.

6.4.3 The temporal immediacy of eventscape

Furthermore, the concept of a “one-off” has been identified to be central in eventscapes. At the outset of this thesis, I assume that it is a temporary construct in time, and that this temporality has certain effects on the space of the event (see section 1.4). Dirksmeyer & Helbrecht (2008) indicate that one of the important properties of a performance, is such a temporal immediacy. Desmond (2003) points out that this temporal immediacy is lost once a representation, such as a video, recording or film, is made (Desmond, 2003 in Dirksmeyer & Helbrecht, 2008). One common way of solving this issue in performative social research has been to conceptualize performance as a liminal phase, as according to Turner (1969). For Turner, the concept of liminalis constitutes the difference of time in the context of a ritual, compared with a lineal conception of time. As such the liminal phase constitutes its own ritual-time, displaced out of lineal time (Turner, 1969 in Dirksmeier & Helbrecht, 2008).

Based on an eventscape having a minimum of one performance then, and since a temporal immediacy is an important property for a performance, then this temporal immediacy should be equally important for an eventscape. And if the temporal immediacy of a performance is lost once a representation is made, this temporal immediacy must also be lost for an eventscape in a representation of it. A similar sentiment is also pointed out by, for example, Anderson (2006) when he claims that recordings of concerts indicate that affective qualities of musical performance cannot be reduced to conscious production (for more see section 5.6.1). Furthermore, Thrift (2007) claims that even writing about performance as the “art of now” is a problem, since one then fundamentally alters and devalues it. So, say one has taped the 1998 Grammys and put it out on YouTube, then of course the temporal immediacy is lost, but what consequences does this have for the eventscape? An eventscape surely does have a very distinctive live aspect, and an interesting question becomes whether or not this live aspect is the only thing that makes up an eventscape. This will be discussed further later (see section 7.1.3). First, I will present some of my thoughts on the connections between performance and relationality.

6.5 Performance, relationality, and eventscape

Taking the starting point of Goffman’s (1969) definition of performance above, the notion of interactivity between the performer and the audience is a central part. By stating that any

performance has some influence on the observer, and vice versa Goffman points to an interrelationality that I argue resembles a relational property. Once one is a part of the event, the event is also influenced. This is also what is pointed out by Andrews and Leopold (2013) above in their writings of spectators as performers, where both audiences' motivations and behavior at events are regarded as highly relevant for the event. They mention the well-being of a person at the time of the event, the mood and spirit of people present, the audience's willingness to interact in the event and the expectations of audiences as important for the result of the performance, and as such the eventscape. These are all expressions of the same sentiment. Turner (1987) takes this even further, acknowledging that systems and structures, regulations, and norms are all factors that serve to influence how people adhere to a certain expected behavior (Turner, 1987 in Andrews and Leopold, 2013). Based on what has been seen above (see for example section 3.4-3.6) I will also venture to argue that an eventscape is a spatial process that could increase the level of performance for all involved. This is, among other connected with liminality (see section 3.5). Since events can be seen as "authentic" and "symbolic" spaces, there is reason to believe this influences all performances, including spectators.

I will argue that what makes up the most relevant connections between performance and relationality, are the six characteristics of performances by Thrift (2007). As seen above (see section 5.6 and 6.3) Non-Representational Theory uses performance as an element for its existence. The literature by Thrift referencing these six characteristics is one of the main works on NRT, and so performance here is partly already linked with the more relational approaches to space within this theory. But below they are seen in connection with eventscape. It should also be commented here, that since eventscape is inextricably linked to performance, then of course one will find similarities between the two. However, the below overview is about connecting the dots between performance and eventscape a bit more, and then shedding some light on some of their relational properties.

- 1) Performance is recognized as a heightening of everyday behavior, rather than something standing apart from it. This sentiment is a similar one to that of events found by Jani (1950 in Goldblatt, 1997). However, the difference becomes that as events are seen as something different from an ordinary day of living, performances are seen as only a heightening of what is already there. The difference here is to be found in the type of performance. In the sense of "roleplay", performance will serve to heighten behavior, but it could also be the case for an eventscape. As seen above (see section 3.4-3.6) there are ample accounts of eventscales being catalyzers of the acting out of identity, both individual and collective. Also, as seen in the links between affect and events (see section 5.6.1), it is clear that a heightening of everyday behavior is a feature of eventscape. Furthermore, I argue that, in the

light of relational views on space, everything in the eventscape must be seen as part of what makes up the space as a whole, and as such, an eventscape must be considered as a product of the behavior of everything and everyone present, whether it is people performing on stage, or performing as audience members, or as administrators or staff of the event. This is also confirmed by Andrew and Leopold (2013) above (see section 6.4).

- 2) The liminal dimensions of eventscapes are recognized as present in performance. And the symbolic nature of this has the ability to supersede the dominant norms of society. Ample descriptions of this are also found in this thesis (see for example section 3.5 and 3.6).
- 3) As a liminal space, it makes sense that also eventscape is concerned with construction of unstable times, dealing with the “betweens”. This “between and betwixtness” has also been demonstrated above (see section 3.5).
- 4) Performance is also concerned with constantly unstable spaces, spaces of possibility, “as-if” spaces. I argue this is also relevant in the discussion of affect and events (see section 5.6). Performances at eventscapes illustrate some of these properties well, especially the accounts of live improvisational events. These properties are relational as well, as such entities describe the openness, and the open-endedness of space.
- 5) Performance is often assumed to be transgressive, but this is not always the case, much performance is normative. It is certainly possible to imagine that an eventscapes could represent both something violating social norms, and something that does not. Though, looking at events as agents of change (see section 3.7), demonstrations, and eventscapes that are acts of “civil disobedience” could surely be examples of transgression.
- 6) It can certainly be argued that writing about eventscape poses a problem since it to a large degree would take all life out of something that represents a particularly “lively space”. As has been demonstrated throughout this thesis (see for example section 5.6.2), eventscapes are about a great number of processes, particularly visual, and particularly auditive. Also, to the degree that eventscapes have something that is *more than the sum of its parts*, it could not be represented in writing. Any written account of eventscape would certainly devalue it.

There is one dimension from the six characteristics of Thrift (2005) that has not been fully explored, that is perhaps particularly interesting for eventscapes. This concerns how performances “know” the impossibility of maintaining distinctions between an absolute singular beginning and ending. This would, in turn, render eventscapes as being spaces with no absolute beginnings and ends. Events

have traditionally been captured as processes with a starting point and an end, and this clearly contributes to confining the understanding of event as a more absolute form of space than what I claim that eventscape is in this thesis. I argue that taking this route via performance, increases the understanding of eventscape not as confined in neither time nor space, and brings it further toward being understood as relational. This because relational spaces are seen as open, always under construction, and in constant becoming. If there is truly no sense in space having a *stable position*, then this must also be the case for eventscape.

In my opinion, what can first and foremost be learned from performance studies, is that performances are one-time constructs only. And through performance, eventscape must also be seen as such. As seen in the sections above performances are considered the “art of now”, and fundamentally non-representable. This is also emphasized in the following:

“Part of what performance knows is the impossibility of maintaining the distinction between temporal tenses, between an absolute singular beginning and ending...”

(Phelan, 1998:8 in Thrift, 2007:136)

Thrift also uses performances to demonstrate the phenomenological aspect of spaces, and the philosophy of space as *always becoming*. He claims the being of performance becomes itself through its disappearance. The philosophy of becoming is a war on “frozen states” (Thrift, 2007).

This has been a brief discussion on the main points of performance, eventscape and relationality. The following chapter is the last and will attempt some final discussions and conclusions to the subject matters presented throughout the thesis.

7 Conclusions

In this chapter I will provide some final reflections on the various subject matters that have been presented throughout this thesis. After each chapter I have discussed eventscapes in connection with the respective topics at hand and I shall not repeat this here, rather than try to see the greater picture of things. What ended up becoming the main focus of the writing process is the exploration of eventscape and its interconnections with the recent theories on space and place. As such, many of the reflections in this chapter will concern these themes, in particular the relational aspects of them. In addition, I will bring in some of the other central notions, like scapes, liminality, performance, and temporality. One section will also focus on the aspects of the human actors in the process of eventscape. As part of closing out, I will venture into making some suggestions on how event studies could stand to benefit from the findings on eventscape here. I have chosen to sort these findings based on the different recent theories of space and place, since they all have different cores, and can contribute in different manners. Toward the end, all reflections will be summed up in a section I have chosen to call “End game”, of course inspired by sporting events.

7.1 Concluding recent theories on space, relationality, and eventscapes

Perhaps it bears opening this section of discussion and conclusions with admitting something obvious. Of course, it is possible to take any space or place, pick this apart and identify most elements represented in the recent theories of space and place. To greatly combine and simplify these notions, one can after all say, that most places are identifiably made up of people, things, feelings, scenery, technologies, and ideas. Once the Columbi-egg has been laid, or rather “written out loud” then everyone can see how it makes sense, of course, and describe any sort of space to include these elements. However, I will argue in this chapter that the sheer *nature* (a clear no-no word in this subject matter!) of an eventscape, makes this space such a great representative of these understandings of spatial relations. This claim will provide somewhat of a running theme throughout these discussions and conclusions.

In the sections on relational theories (see section 5.4-5.7) I have mainly discussed eventscape and relationality with an emphasis on spatial processes. Of course, in the very essence of these theories lays that humans are part of these processes but nevertheless, in this final section I want to start off by briefly visiting the subject matter at hand with an emphasis on humans.

7.1.1 Eventscape, relationality, and human beings

My opinion is that eventscape could play an important part in the relationality of human beings, as part of the spatial. I will briefly set the stage by pointing out how this is viewed by some writers.

Firstly, I interpret Thrift (2007) to think that relationality in NRT is seen as the same regarding humans. He claims that contours and contents of what happens constantly change. The human sensorium is being constantly re-invented as the body adds parts to itself. As such “*how and what is experienced as experience is itself variable*” (Thrift, 2007:2). He then moves on to stating in clear that there is “no stable” human experience (Thrift, 2007). Secondly, I interpret Latour (2005) to think of humans as ever-changing, since ANT considers human actors and material actants as equal entities in the forming of spatial and other processes, that are both in themselves, in a sense networks that need to be explored separately (Latour, 2005). My impression of also assemblage theory is that the study of humans seems important also there. DeLanda (2006) uses “actions by persons” as the smallest-scale form of social assemblage to use as a subject of analysis. He comments that there can be smaller units of analysis in social sciences than this, because persons emerge themselves through interactions of “subpersonal components”. But even if these could rightfully be called the smallest social entities, these human actions make the most sense to view as assemblages. He provides the example of an individual economic transaction as such an assemblage that may be analyzed (DeLanda, 2006). What I draw from this is that humans play a part as assemblages, an make up an important part of the structure of this theory. In my opinion, this simply serves to add to the impression above that the human level plays a central part in all these recent theories of space and the social.

Needless to say, everyday life is what most people endure day out and day in. And of course, change is part of everyone’s life. That lives are relational is hardly a surprise to anyone. However, my opinion is that eventscapes may be expressions of the spatial that play a central part in the processes of both the internal and the external *human* relations as well. Found in this thesis are descriptions and discussions of how eventscapes affect humans in profound ways. To mention a few, the heightened states of mind of a rave, the affectual expressions of hope in a demonstration, the practices of identity through ritual, the creative energies felt in an improvisational music jam, the increased sense of belonging in local community events, the collective feelings of euphoria at a rock concert. Eventscapes do provide something that is *different from an ordinary day of living*, no doubt. My opinion is also, based on what has been found in this thesis, that eventscapes are also seen to accelerate these processes, or at the very least make them stronger.

These processes are perhaps best explained through NRT, where such a large emphasis is put on humans, emotions, affect and embodiment. And the writings on them are, according to Thrift (2007) underrepresented in social sciences. When it comes to the writings within theories of NRT, a range of the literature already seems to be referencing different sort of events (see section 5.6), which provides another indication of the suitability of eventscapes to fit into this subject area. And the processes described in these writings are what most people can relate to. I claim that most people have taken part in either an ecstatic audience at a concert, a cheering crowd at a sporting event, watched a school play with a nostalgic feeling, felt the national identity of a country on a National Day celebration, cried at a wedding, or seen the collective power of a demonstration unfold. After all, as Turner (1977) points out, events and rituals have been around as long as there have been people on this planet. These phenomena are clearly about the emotional states of humans. The eventscape can be visualized as *grand* one day and so totally gone the next day, *and* still linger as a mental construct. Regardless, I think there is no doubting how the human aspect interrelates as part of the processes of an eventscape to display a space that is especially *lively and in the state of becoming*. I will revisit the aspect of relationality and humans below (see section 7.2.1) when discussing how some of my findings could contribute to event studies.

7.1.2 Eventscape, relationality, and scapes

In this section I will look at how scapes relate to relationality and explore this in connections with eventscape. I have described in the chapter on scapes (see chapter 4) how scapes can be described as abstract entities that can span over large areas and are not necessarily bound by to particular locations. The scapes of flow of Appadurai (1996) seem to have the properties of spanning the entire globe, even. And the eventscapes by Smith (2016) are among the scapes overlapping others, in this case a cityscape. I will argue that these scapes are entities that can also be explained as expressions of relationality. Without re-discussing the matters from the chapter above, I will simply restate briefly that these scapes are perceived of; as perspectival constructs inflected by situated actors and movements; as products of different situatedness of historical, political, and linguistic actors; as navigated by agents who both experience and constitute larger formations; and as something that provides *more than the sum of their parts* (for more see for example section 4.2).

The scapes of flow of Appadurai (1996) are flows of people, money, numbers, ideas and more. I argue that some of these flows could all be considered entities that are highly abstractly perceived entities, and these processes stand out to me as highly relational. The same goes for soundscape, based on what has been written about it here (see section 4.5). As seen above, Salazar (2013) claims that all scapes, including the scapes of flow are essentially landscapes (see section 4.2.3).

Furthermore, as pointed out earlier (see section 4.3.3), the understanding of landscape, must be seen in connection with space and place, as its meaning is much tied to these. Landscape is then also seen as relational and, in my opinion, there is no reason why the other scapes should not as well.

Also as seen in the writings on landscape here (see section 4.3) I argue that eventscapes and landscapes must be seen as similar entities in light of the recent theories of place and space. And since I also argue that it is natural that the key to understanding the meaning of landscape through the understanding of the meaning of place and space in general, this should also be the case for eventscape. Also, if the scapes of flow are essentially seen as landscapes, these should be relational constructs, like landscapes are. So, even if these scapes are not necessarily “fixities”, they seem to be expressing the relational. And, without repeating too much the comparisons, I will just mention that each of the scapes of flow are also made up of actors, actants, human, and non-human entities, and they are all described as some expression of networks (see for example section 4.2). These networks seem to have the power to create stable spaces, and both eventscapes, cityscapes, and the flow of scapes display this capability, and all can be interrelated with one another, as well. I will claim that this to some extent renders them as ready descriptions by Actor-Network-Theory, and as such, expressions of the relational.

Moreover, scapes have been shown throughout this thesis (see for example chapter 4) to be spaces that clearly make up *more than the sum its parts*, and this is precisely what DeLanda (2006) writes of as being one of the key characteristics of a full assemblage. Furthermore, it is also possible to imagine that several scapes could represent such assemblages separately. I will argue that when an eventscape and a cityscape overlap, both could be considered assemblages on different levels, that make up even larger assemblages upwards in scale, and smaller ones (down to the individual scale).

I will argue that these arguments also have implications for the scape suffix in general. Viewing them in light of relationality makes much sense. Instead of limiting them with some sort of rigid frame, then perhaps both eventscapes and other scapes are better left as *open and multiple*, as relational spaces. It should perhaps be pointed out that there is no telling if a scape can be seen as a relational entity unless one looks at the particularities of them individually. If a writer chooses to call something, say a “sofascape”, then this is on that particular writer’s account. Generalizing such a notion as the scape, that people have used to such individual extent, is something that should be done carefully, and that has also been part of the challenge with eventscape. It would not be in the spirit of any sort of relational approach to give a verdict on such a claim. This both because of the relativity of the usage of the notion, and because one should be careful with such interpretations in the first place if one has not looked closely at the subject matter and described it properly. Going

through the properties of events makes up much of this thesis, and the task of scrutinizing other scapes similarly will be left for others. As pointed out above, I am only taking a look at the scapes that have been called central in understandings of scapes of academia.

7.1.3 Eventscape, relationality, liminality & temporality

The discussions of liminality and temporality are complex, and somewhat related. These are subject matters that the most distinguished writers in the social sciences have attempted to deal with for decades. I will, of course, not consider it as part of my responsibility in this thesis to make any novel contributions to any such matters whatsoever. What I *will* do, is briefly point out some of the manners these have been connected with events, and then argue what the views on eventscape seen in light of the recent theories on space and the social has to contribute to this.

As seen in the section on liminality (see section 3.5) eventscape can be considered as an expression of liminality as such. Also, performances are seen to be liminal entities (see for example section 6.3). The concept of *liminalis* constitutes the difference of time in the context of a ritual, compared with a lineal conception of time. As such the liminal phase constitutes its own *ritual-time* - displaced out of lineal time (Dirksmeier & Helbrecht, 2008). As seen in these prior chapters, it is my impression that liminality works well to explain many of the unique properties of eventscapes, and I think that it assists in building a case for using this notion. Furthermore, it provides a good explanation of why eventscapes are spaces that seem to create favorable conditions for the construction and expression of belonging and identity, both individually and collectively. Additionally, it provide a good mode of explanation of eventscapes as agents of change. Liminality works well as an analytical tool that illuminates processes of eventscapes, that seem to have the powers to affect people in profound manners. However, I will argue that its power in trying to “define” eventscape may be limited and in this regard, it is probably to better to look towards theories of relationality.

I want to point to two things that I think are important reasons for why eventscape possess these liminal properties. Firstly, the close ties eventscapes have with performance (see chapter 6), as they always consist of at least one, plays a part here. According to Thrift (2007) performance is liminal and concerned with constructing unstable times. It deals with the “betweens” and is concerned with constantly “unstable spaces”. Furthermore, performance is a mode of embodied activity, involving spatial, temporal, and symbolic awareness. I also want to point out in particular, that Thrift comments on performances that they are concerned with creating spaces of possibility, and “as-if” spaces (Thrift, 2007). These are clearly relational properties, as they play to the openness and open-

endedness of space. Furthermore, as Turner (1987) points out on liminal spaces and performances, that even structures, systems and norms from our daily lives influence our performance at events, since these are all factors that serve to influence how people adhere to a certain expected behavior (see section 6.2.1). And, to reference this back to relationality (perhaps particularly ANT), such systems or structures would then be networks, or part of other networks, and themselves products of both actors and actants, humans and non-humans. And all these elements and entities are also part of creating (what is so frequently described in this thesis) something *more than the sum of its parts*.

Secondly, and this is related to the last point as well, eventscape deals much with the *multisensory*. What other entities, that are so clearly different from an ordinary day of living and can spur such combined use of vision, hearing, scenting, moving, dancing, playing etc. are there (for more see section 5.6.1). My opinion is that these function as further catalyzers of eventscapes being “between phenomena”. The importance of the multisensory is also well illustrated in Mason and Paggiaro’s (2011) account of food and wine experiences in festivalscapes (see section 4.4.1), and this seems to have measurable effects in the mental processes of people. My opinion is also that these are important reasons why eventscape is so well explained by NRT.

Emotions and affect are phenomena that do not simply “disappear” from a person as such, they linger in body and mind, and certainly become frame of reference for future emotions and future display of affect, conscious or unconscious. This is also pointed out on eventscapes (see section 2.2) by Grebenar (2020). Emotions do not disappear in the very moment one leaves an event, for sure. And who is to put a frame on when these “leave” the body - I argue they do not. As shown above (see section 6.2), as spectators (and as such) performers in an eventscape, one does carry the structures and norms of the past into the future (which becomes the present at any given event), and I argue, without any reference to psychology - just common sense - that the same goes for emotions and affect. And this brings the discussion one step further, into temporality.

I will present an interesting conundrum here. Next summer the World Cup Football 2022 will be held in Qatar. I have always dreamt of seeing this championship live, and I was thinking about actually going. Anyways, last year I watched a documentary on the topic of Indian work-immigrants working for the organizing committee of the championship. Horribly enough, more than 5000 of these people have died of heat, malnourishment, illnesses and overworking from building the infrastructure and stadiums. This was a testament to the work-conditions and the lack of work-unions in the Emirates. This has made me absolutely refuse to go, and to also be of the opinion all countries should boycott the championship. This is one thing. But imagine if you went, and later discovered what had happened. That thousands of workers had died of poverty just so you could sit

in a nice-looking stadium with the rest of the middle-class of the Emirates, and the elite of the world. In my book, this would be disastrous (yes for those who died of course, but this is unfortunately not the main idea here) for the feelings I had of the event. So, what if this championship were the time of my life, and I had some fantastic moments to never forget. Then, in retrospect this feeling would be obliterated by the newfound information about the event. It cannot be said that I had never had the feelings of ecstasy in the first place in the stadium, but the memories would be tainted and completely changed forever. So, what is a viable part to include or exclude in the eventscape here?

It has become clear throughout this thesis that trying to “frame” an eventscape by defining it or trying to limit it somehow in space or time is a daunting task. Seeing eventscape as a space through the recent theories of space and place have provided much insight into the operations involved. If eventscape truly is to be understood as relational, then it really makes little sense to try to define a beginning, or an end to it. As a relational space, whether always becoming or as a network, or as assemblages, then entities like actors and actants can be everything. Even the most abstract features of an eventscape, such as the idea of a particular event, or the idea of event in general, are up for questioning, or rather describing. And who is to say when the idea of a particular event started. It all could have come from fractions of other ideas, at numerous different times. And even I am part of a particular eventscape the moment I describe it, or even part of the understanding of eventscape in general, as I am writing this thesis on this topic of eventscape, as not many others have.

I argue that temporality in the sense of eventscape, from now on is better understood as sort of a metaphor, or rather as a mental construct to separate the present from the non-present. Because, in relationality there are no absolute temporalities when it comes to the spatial, only open and open-ended, spaces that are products of all its historical processes and all its relations in both space and time. And only spaces as multiple networks that renders the “beginning and the end” of spaces meaningless. And only spaces that are always in the state of imminent becoming. And only spaces that consist of assemblages, made up of other assemblages, making up even more assemblages, in various levels. And only spaces that meet up in the now, but with different trajectories. I will then side with Massey (2005) here, that tries to get rid of the distinctions between time and space.

So, I will suggest then, based on what has been learned from the recent theories of the spatial, and then mainly the relational expressions of these, combined with what has been explored on the topics of scapes, liminality, and temporality, that everything involved in an eventscape, its ties to the past, its present moments, and its future implications, should be considered as part of it altogether. This means that even the recording of the 1998 Grammys, and the emotions incurring after finding out

about the gloomy history of the World Cup Football in 2022 are parts of the eventscape. As pointed out by Phelan (1998) of performance, it shows the impossibility of maintaining distinctions between an absolute singular beginning and ending (Phelan, 1998 in Thrift, 2007). And this also becomes the same for eventscape.

7.1.4 Explaining eventscape and relationality

Eventscapes have been seen in the above sections to express relationality in several different manners. In this final section I will attempt to elaborate further on this sentiment and provide some explanations as to why this seem to be the case.

My opinion is that an event provides an excellent example of a set of constellations of relations that encounter one another and are “weaved together”, that is described to provide a space with its distinctiveness. After all, what signifies the “elusiveness” and “throwntogetherness” of relational space better than an eventscape? The elusiveness can be shown through the temporality of an event, or at least the live version of it, as the following day it is often simply gone. Also, it is certainly a space that is elusive in the sense that it is not easily grasped or described. My opinion is, that this it also what makes the scape-suffix fit events so well. This elusiveness is seen in several scapes (see chapter 4). Moreover, even though the location in which the eventscape has appeared and disappeared, may seem the same, the particular eventscape that “linger” in this location may not be what it was the previous day. The eventscape does, however, have the capacity to provide great change to a place, both conceptually, physically and as an idea or emotion. The latter can be both individual and collective. Furthermore, an eventscape becomes an excellent example of throwntogetherness. The spatial process it represents is made, particularly in this manner. In fact, the expression “throw an event” is one of the more common ways to speak of event production in the event industry.

I am aware that the expression “provide great change to a place” contains a more static view of space than relationality does. However, even if one views eventscape as highly relational and open ended, and as networks, and as assemblages, and in the constant in state of becoming, I argue that this particular form of spatial expression still does *seem* like it is moving faster than other spaces. Especially the forms that involve the *location* of events, at the time of the existence of the *live* eventscape. I will not claim that some spaces are *more* relational than others as this makes, of course, no sense based on the properties of relationality. As shown in this thesis, it is only the *trajectories* of the entities involved that are different and follows different speeds. My opinion is therefore that *change is really the only constant in space*.

But I think what is *experienced* by humans is a space that seem to be moving “faster”- This could be because an event represents something that is different from an ordinary day of living. But, then again, what is an ordinary day of living? This construct is certainly as relative as anything else, and surely based on the perception of humans. *Everyday* is after all not a thing that means the same for everyone. But still, eventscape seems to be a space that is out of the ordinary for all people, regardless of their individual everydays. It could be because the everyday bears the mark of a certain repetitiveness, while as events represent the time-out-of-time. And this is perhaps where the “spectacle” come into play. After going through thousands of pages of literature on events, it is my impression that the “magic” of eventscapes, if anything, comes from the symbolic space it represents; the “authentic space” it often is described as. And this special role of eventscape in people’s lives is perhaps an expression of the liminal aspects of its spatial expression and with ritual time. Ritual time has been argued by some to be the manner in which the temporality of performance can be seen, and that could explain its properties. As seen, performance is inextricably linked to eventscape as it, even if not the same as an eventscape *per se*, make up an important part of its existence. The temporality aspect and the performance aspect of eventscape, in my opinion, forces forth this perception of eventscapes as particularly singular, particularly different than many other spaces. These aspects make it necessary to view eventscapes through the lens of phenomenology. As unique expressions, unique processes, never repeatable, never “recreatable”. And, of course, this means that even though I think there is reason to believe that all processes or spaces are beyond exact representation, eventscapes appear to be particularly so.

The particular speed of change that an eventscape may “provide to a location” may be one of the reasons why it is such a good visualization of all approaches that deal with the relational of some sort. An eventscape is often based on an idea of the temporary, and this temporality is construed as the “now”. An entire eventscape may sometimes be about providing a moment of “*wow right now*”. This is what lies behind what Jani (1950 in Goldblatt, 1998) calls *different from an ordinary day of living*. My opinion is that what is understood cognitively as stable by someone, is what can be seen and lived, and experienced by people. The very noticeable concreteness of a grand spectacle (or a small one at that) has great visual powers! And I think it is within this that much of the explanatory powers of the process of eventscape lies, together with the liminality of “heightened” state of mind accounted for by so many writers on events (see for example Andrews and Leopold, 2013). And obviously, the visual powers of an eventscape is certainly greater than that of a written theory. This is, after all, a sentiment shared by Thrift (2007) in much of his writings on representations.

I was present at a Michael Jackson concert at the stadium Valle Hovin in July 1993. This was a giant production and a giant stage, and at times during the concert the entire construction seemed

like a small city. It was a great experience for teenager! However, the following day, we drove past the stadium again, and the stadium was all too empty. The entire construction seemed like it had vanished. Of course, there is nothing new in this, but it provided some interesting thoughts on what an event-space is like, for someone that was later to work as an event-professional. This glimpse of the concert space lingers in one's head, it is like a picture, one moment of a day burned in the mind for decades. My opinion is that this contrast between the extreme temporality, and the particular fixation of a moment in time, and the image of this fixation, makes an eventscape a somewhat unusual spatial construct. It displays *at the same time*, something perceived as an unstable space and something that is perceived as stable moment. But how is this not contradictory?

When it comes to relationality and eventscape, it could be argued, of course, that an eventscape is not a particularly "stable" space, precisely because of its temporality. However, I think this deal with the visual aspects of it, as explained above. In a matter of speaking, it provides a "false" sense of stability. My interpretation of stability in the context of the relational, is that it deals with the moment, that what is seen right now as stable is not necessarily seen as something "long-term", but as something "existing", something observable. And that this observable, is an expression of various processes, assemblages, networks, or other entities one may choose to call them. And these combined, has led up to what exists right now in the present, and that this present is only a moment, as everything is in a state of becoming. I interpret Massey (2005) to mean this when stating:

"Perhaps we could imagine space as a simultaneity of stories so-so-far."

(Massey, 2005:9)

My opinion is then, that this is perhaps part of what becomes a "relational common ground" for all the more recent theories of space. And this then, is what the importance of describing so thoroughly these processes, networks, assemblages, and the becoming is all about. That there is so much more to spaces than what meets the eye. And perhaps it is within this that the *something extra* lies, that which provides the *more than the sum of its parts*. And I would argue that *this* is precisely where the explanatory power of eventscape can be said to excel, in all these phenomena, *many of which become particularly visible in eventscapes*.

And an eventscape is a temporary "construct" as a live event. What is "live" is very much "alive" during an event. Perhaps the proper explanation for this phenomenon lies within the *trajectories* of the different processes of an eventscape. The trajectories of course, are multiple, as multiple as there are entities involved. And some of them like, say, physical structures, would likely be as slow as they would normally tend to be. And other processes are, of course, faster. However, I will argue

that *some* of the trajectories may be working at higher speeds than in many other spatial phenomena. The set and strike of a giant Michael Jackson concert space in 48 hours is certainly a display of *some* feature of an eventscape with a 48-hour trajectory, even if the space at any given moment in time during this time frame will still portray a concert. Seeing the trajectory of these entities at higher speeds then, only happens when you return to the location the day after the concert, like this teenager did.

Finally, perhaps it is possible to imagine that the entities, or at least some sort of concrete and tangible expression of these entities with the speedy trajectories, are particularly visual expressions that in turn render eventscapes particularly visual. After all, creating spectacular moments are what events are all about. Actors that themselves are involved entities in creating event spaces, willfully choose the things (other entities or actants or networks) that have the power to *move* people, as much as these things themselves moving in networks have the power to *create* stable spaces. And as such the relational aspect becomes excellently *displayed* through the grand spectacles.

7.2 The contribution of eventscape and recent spatial theories to event studies

At the outset (see section 1.4) this thesis identified some potential contributions of moving toward a better understanding of the space at an event, and that all the processes that make up an event could be best illuminated through using the term eventscape. Furthermore, it pointed toward this as potentially rewarding for the understandings of events, both personally and professionally, and also toward a potential reward for event studies in general. This will be the topic of this section.

7.2.1 Event studies, relationality, and humans

Eventscapes are processes that perhaps more often than not are planned by people, and as such the human aspect becomes important. Furthermore, as performances are such a vital part of eventscapes, and performances are ultimately human endeavours, I will start this discussion off with some thoughts on relationality and humans. After this, there will be a more general discussion on the topic, bringing forth different perspectives, and then I will make some remarks on the potential contributions from each of the recent theories of space, at least that which has not been mentioned in the general discussion.

I have previously indicated how eventscape have a profound effect on internal and external human relations (see section 7.1.1). I will point out here, that much event research has been carried out with people as the main objects (subjects) of inquiry. Elsewhere in this thesis I point out that there is

a large base of research on events which focuses on people as customers (see section 3.2.5). Also, psychology has dealt with events and emotions and satisfaction (see section 2.2 and 4.4.1). The last decades much has also been written on events and people with focuses related with the cultural turn. This in connection with identity, both personal and collective, accounts of people in contested events, and events and belonging (see section 3.4-3.7).

I write at the outset of this thesis (see section 1.1) how events make long lasting impressions on all people involved, how the profoundness of this process is perhaps yet to be discovered, both by event professionals who produce events, and for people in their encounters with events, and how looking at the spatial processes of events may contribute to illuminate such aspects. This seems to have been the case when standing at the end of this thesis, perhaps especially in light of the recent theories of space and society.

So, there is no denying that humans become central actors in eventscapes. As seen (see section 7.1.1), human beings are seen as *in no stable condition* by Thrift (2007), humans are entities that are part of constantly changing networks, and who change networks themselves for Latour (2005), and the human level and “actions by persons” are the smallest-scale form of social assemblage for DeLanda (2006). This illustrates that the human level plays a central part in relationality, and the recent theories of space as well. So, for these reasons, it is perhaps natural that the human aspect should be a central focus in the study of events. I will propose two areas of focus for such studies.

7.2.2 Event studies, relationality, and ANT

The first focus is connected with ANT, but not exclusively. To my knowledge there has been very little research done on people as actors/networks in connection with events. It could be interesting in many cases to describe the networks that make up eventscapes and trace out connections, and the main actors and actants. This would have several ramifications. The first is that this could provide a clearer picture of what the driving forces behind an event are, the second is that this could improve the understandings of the consequences of events, the third is that this could contribute to an increased sense of responsibility, and the fourth is that this, in turn, could provide for better solutions and better events.

This is connected with agency and responsibility in my opinion. I argue that this is similar to what Massey (2005) writes of agency, place, and space in connection with the local and the global. For her this also deals with power relations, and with responsibility. She claims that seeing local places as simple victims of global processes creates a sense of apathy on behalf of place, and as such it

takes out the possibility for agency. Being such a victim takes the responsibilities out of the local, or agency at the local level. For this she uses, among other, London as an example, where much of the global processes are forged to some extent. London is also a local place, but a forger of processes that have consequences for many other places as well (Massey, 2005). In my opinion this can serve as an analogy to eventscape and agency. Perhaps, by looking at the networks, the actors (and actants too of course) and describing the processes of eventscape following the methods of Latour (2005), one can trace out where such responsibilities lay. When this box is opened, what could follow is a realization of the importance of oneself as an actor, and that agency matters, also when it comes to events. Understanding the full implications of such agency could provide event professionals (or any actor in the process as not all events are planned) with an increased sense of responsibility. Perhaps this could lead to an increased self-consciousness (and self-esteem even), something that, in turn, could create positive change.

So, what real world implications could this have? Well, imagination is the only limiting factor here, but I will mention a few that become relevant in connection with the thoughts on eventscape from the beginning of this thesis. The event industry has not been at the forefront of neither environmental thinking, nor sustainability in the sense of resources and climate (see section 1.1). This is certainly an area where openness, understanding and responsibility could create a difference. Furthermore, the implications of the processes of eventscapes can clearly be problematic for many (see section 3.7). Among other, in the cases of events dealing with identity politics, both personal and collective, contested events like protest and demonstrations, and events that enable rights to define what narratives should, and should not be connected with places, eventscapes function both as results of, and constitutive of, politics and power relations. I argue that understanding the powers and responsibilities could create improvement in each of these cases.

7.2.3 Event studies and NRT

The second focus is a sentiment also based on understanding and responsibility, but in this case, it is connected with Non-Representational Theory. I will comment here that, even if both foci have an emphasis on humans and relationality, I am not disregarding actants or entities that are non-human. This all, of course, goes together. In NRT the subject matter is also more often focused on human actors in regard to emotions and affect, embodiment and more. Humans also becomes the focus of study in the elaborations on performance within NRT. I believe event studies can do well to look towards such approaches, because too little research has been carried out in this regard, especially studies carried out within NRT *per se* (Berg og Dale, 2015). Thrift (2007) also advocates a shortage of studies related to these topics and being that so much of the subject matter deal with different sort

of events and performance I interpret this (very loosely) to be an indirect (and unknowingly) call for studies on eventscapes.

Apart from what has been shown above on ANT then, NRT becomes the most relevant candidate for event research. NRT is pointed out to be more than just a theory, rather than a set of tenets for orientating research, and as such it provides a good foundation for exploring events. I have also demonstrated how the processes that make up an eventscape is closely connected with such subject area as affect, embodiment, atmosphere, and hope (see section 5.6.1 and 5.6.2). Since it has been shown how these areas of study quite frequently use events as illustrations, I argue that they are already integrated parts of the subject matter of NRT, and as such this should provide a solid foundation for exploring events and eventscapes. Furthermore, as claimed by Thrift (2007), the pre-conscious and unconscious processes are overlooked in more traditional research, as most research does not take into account how emotions play an important part in people's lives, and how affect and embodiment continuously influence people's thoughts (Thrift, 2007). Again, I refer to the links between eventscapes and emotions, affect and embodiment, and how these elements of a person can be explored *at* events. So, it should practically go without saying, that event research itself should be particularly occupied with this.

Furthermore, it has been shown above (see section 6.5) how eventscape and performance go hand in hand, and that performance studies shows how it is impossible to maintain a clear distinction between an absolute singular beginning and ending (Phelan, 1998 in Thrift, 2007). This fits well with the manner in which relational spaces are seen as open, always under construction, and in constant becoming. I argue that this dimension has not been fully grasped by those studying events. Realizing that eventscapes never quite begin, and never quite end, could surely have ramifications for the understandings of what does, and does not, "belong" to an event *per se*. It is possible to imagine that this could provide a different picture of the legacies of events, and it could have consequences for the practicing of events as well. Moreover, it could open up a box of possibilities to realize that such phenomena as emotions and satisfaction are products of long processes, and not only products of each individual event. Additionally, knowing the degree in which everyone present at an event influences the outcome of it, as even the social norms and habits of spectators as performers plays a part in its processes, could provide some new thoughts on the production of events as well.

Thrift (2007) claims that many of those working in performance studies have attempted forms of "performative writing". This can better capture some of the features of performance and the multiplicity of it and such writing can, in turn, constitute performances themselves. This can make

the writing more meaningful (Thrift, 2007). This should provide an excellent foundation for event studies, and there is no reason why event researchers cannot be at the forefront in this field.

Moreover, Dirksmeyer and Helbrecht (2008) writes that NRT is concerned with amplifying the creativity of mundane practices through more performative methods, and I absolutely think this should be of relevance to event research. It appears to be a given also in this case that events, understood as a set of performances, should be part of the solution for providing the methods needed for event-research itself. Simply put, it is my opinion that if performative methods should need something to look toward, it could do well to look into all the processes of events and all the properties of eventscapes. And, in turn, it makes much sense that also event studies started looking toward these methods on their own doorstep.

7.2.4 Event studies and ANT

This has been touched on also in the section above. Since ANT is just as much a tool of analysis as a theory, viewing an eventscape through ANT would then entail to explore thoroughly all the networks that this space is built up from, and treat all the entities involved equal, with a flat structure, meaning no priority should be given to neither humans actors and ideas nor non-human actants and objects/things. One would need to identify all the actors, and their practices, without making any assumptions about the reasons for their agency, but simply view and describe. One would also need to identify all the actants and take seriously that they also have agency (though unintentional). It would also entail treating all the actors and actants as networks themselves, and then describe how all these networks form the particular space at the particular time. Moreover, it should mean to avoid too much analysis, and focus on the descriptions as such.

Of course, this thesis is not a work of ANT, and does not aspire to be so, but in my opinion, it has not hurt the end result to keep it in the front of my mind. The thoughts behind his work have to some extent colored the manner in which some things are presented. Though not as networks, a great deal of the processes involved in eventscapes have been thoroughly described in order to create an impression of what they are about. However, this impression deals more with general aspects as they do with only one particular event, as it would have to do in order to represent ANT.

7.2.5 Event studies and assemblage

As seen, eventscape in my opinion, represents an assemblage as a whole (see section 5.7), that is one of a series that make up society. I have shown throughout this thesis that the properties of an eventscape emerge through interaction between its parts. As such, it should be possible to analyze it

as one level of assemblage of many in a society. In the same manner as described above. Assemblage theory does perhaps not bring as much to the table as ANT and NRT, as far as analytical tools or methodical approaches for how eventscapes should be studied. However, it does serve as another useful expression of relational spaces to see eventscapes through the glasses of. I will argue that this is sort of a “the more, the merrier” situation, as the understanding of eventscape as a phenomenon can only improve as more perspectives of it are examined. It could very well also be the case that more will be able to come up with improved ways of thinking of eventscape through assemblage, based on their own base of knowledge and ideas. And I will argue that this also applies to all the recent theories of the spatial above.

7.2.6 Final remarks on the contributions to event studies

I have claimed based on both literature and experience that event studies often can be a bit one-dimensional, with a focus that boils down to financial gain, and that there has been a pre-occupation with the economic costs and impacts of events, and it has also been pointed out that studies on events in general has been less-than-ideally connected with academia as such (see section 3.2.5). For these reasons, in particular, perhaps event studies could do well in looking toward some new ground, in order to be more firmly rooted in academics, and in particular the social sciences. I will provide one last comment on its application, in order to set it all in a real-world context.

As have been shown in the chapter on relationality (see section 5.4 and 5.5), Massey (2005) uses understandings of space as relational to capture problems attached with power and inclusion/exclusion of different groups. Within this framework Massey also expresses concern for social groups that are marginalized by the given dominating relations at this time and place (Murdoch, 2006 in Berg og Dale, 2015). This is precisely the sort of issue that can provide an example of the end goal of event research within relational space and illustrate how it could have some tangible effects in the world. As seen above (see section 3.7) there are plenty of issues to deal with; oppression of ethnic groups; struggles over the power to define collective identity; social exclusion; and challenges in the presentations of narratives, to mention a few themes with real-world consequences for many. Moreover, Massey (2005) points out that places change people through the practicing of place, and the daily negotiations between the potential trajectories of what place is and place is to become. This practicing, in the sense of an eventscape, involves people as actors by virtue of being event professionals, performers, spectators, stakeholders, staff, or anyone else that are part of any network, or any assemblage, or any eventscape of becoming, as such. And this goes to the core of this subject matter. Eventscapes changes through people, and people changes through eventscapes, and realizing, first of all that these processes exist, and moreover how

powerful they can be, may ultimately alter how one deals with these negotiations in the first place. I argue that viewing events through the recent theories of space and place and the social, and with relationality as the main overarching umbrella, has provided a compelling pair of glasses on eventscapes. I will absolutely recommend event studies to look toward some of this subject matter for perspectives on research.

It could be claimed as well, that viewing eventscapes as fundamentally open, and as a product of all its relations both in space and time, could provide some new perspectives on how change come about as well. An eventscape has shown to be so much more than the particular live expression of the event. In addition, being in a state of always becoming, and potentially being a product of many layers of networks with actors and actants, or potentially consisting of levels of assemblages and such, tracing out and identifying how to make long lasting change may be a meticulous process. It could involve making alterations on a much more profound levels than previously understood, due to any and all factors involved in the processes. My impression is that Massey (2005) points out similar sentiments on the consequences of understanding how profound a timeless relational view of space can be for the views on politics and power relations in society.

Finally, I will conclude this chapter with a brief story from a recent episode of a Norwegian television talk show. My opinion is that this illustrates rather well the far reaches of the processes of eventscapes. It displays a consequence that I will call rather unexpected and unforeseen, and it illustrates the normative power of an eventscape, in this case the Lillehammer '94 Olympics.

Norwegian author Zeshan Shakar appeared on the well-known Norwegian talk show Lindmo during summer 2020. He talked about when the Lillehammer Olympics Organizing Committee, in 1993, staged a competition to become the official mascots of the 1994 Olympics; Håkon and Kristin. Children in dozens of schools in the local area were invited to take pictures and send them to the committee, so they could choose the children they wanted as mascots. Shakar and his two best friends all had immigrant parents but were born in Norway. However, due to their heritage they did not look “Norwegian enough” to be included in this competition. The three of them were told that they could just stay in the classroom, while all the other children excitedly went to take pictures to become potential Olympic mascots (Lindmo, NRK TV, September 11th, 2020).

This story shows so well how an event, in this case the Lillehammer '94 Olympics, happens to construct a certain image and narrative of a place, or country. This may have profound effects on both the official narrative, and in addition alter perspectives of identity and belonging among those who are marginalized as part of the process. Of course, this was not an act of intent by anyone with

direct involvement of the planning process, rather than a teacher in an elementary school. And perhaps precisely for that reason, it provides such a great example of both the far-reaching consequences of eventscaapes, and how creating a sense of responsibility for everyone involved in the processes, on every level of the process, is so important. After all, this story was retold 27 years later on television by this particular little boy, who is now a well renowned author writing on precisely the topics of ethnicity and narratives of belonging. My opinion is therefore that an eventscape never ends, as long as it still holds the power to change the world. I will then venture to answer my own question from the very first paragraph of this thesis: Yes, it matters!

7.3 End game

“No man ever steps in the same river twice for it's not the same river, and he's not the same man.”

(Heraclid, unknown year)

Here in my end game, I will not repeat what has been stated in the many chapters of this thesis, rather than state the process and attempt to provide a possible solution, or at least a fruitful way of seeing things. The main goal of this thesis has been to describe (as thickly at this format allows) the notion of “eventscape” from as many angles as possible. This has been done to explore whether or not is it fruitful to use this term rather than the phrase “the space at events” and whether or not this can add something to the equation. In order to accomplish this, a dive into a number of relevant fields and disciplines within the social science has been necessary, though the main area of study has been within the discipline of geography.

It cannot be accomplished within the frame of a single thesis to cover absolutely any and all areas of this subject. That said, an attempt has been made to illuminate what has been considered the most important areas, and the most relevant theoretical discussions to accomplish the goal of the thesis. After going through the literature necessary to accomplish the goals of this thesis and testing the notion of eventscape up against the various subject matters, it has become somewhat clear that eventscaapes can be successfully linked with all of the expected subject areas in one way or the other. In many areas it also has seemed to exceed the expectations, perhaps especially as a notion that exemplifies and illuminates some of the recent theories of space and place. My opinion is that through exploration of properties and processes of events and eventscaapes, the scape suffix, and the recent theories of the spatial, it is viable to claim that one successfully could take up the notion of “eventscape”. I will venture one last reason for this that has not been previously mentioned. The notion of “event” seen as “any happening” seems to be easily confused with the “event” of this

thesis, and there are numerous grey areas between the two. However, the notion of “eventscape” renders aside all doubt as to which notion one is speaking of.

I find there is reason to believe that eventscape could work as the idea of a miniature theory. The manner in which eventscapes is already being used very much resembles how a miniature theory is described. However, this thesis has unraveled an inconsistency, as eventscape is simply used as a miniature theory in the sense of an *expectation* that people understand the word on common ground, but actually without the *clear and precise* meaning.

An impression has formed, that this prefix may not be as important to writers as the suffix. My opinion is that writers put their faith in the explanatory power of the suffix *scape* and expect this to carry with it an explicit set of meanings. This thesis has shown (see for example chapter 4) that the *scape* refers to some sort of spatial entity, also because of its connections with the notion of landscape. And perhaps this could be the reason why so many writers use it in different ways. As seen (see for example section 4.3 and 5.3) there are numerous understandings of what makes up the spatial. Quite frequently, space and to a certain degree landscape, is still conceived of as a static container, as location for a happening, or construed as a purely socially constructed entity.

So perhaps this thesis can contribute something in this matter; to attempt to shed light on the scapes. It seems scapes are well explained by relational theories. Of course, not all scapes have been explored in this thesis, this is a task that is considered above and beyond this body of work. However, what should be mentioned is that “landscape”, and the “scapes of flow” seem to be expressions of the relational, and these are claimed be some of the main bearers of meaning for the suffix *scape*. I also venture to claim with certainty that eventscape is best seen through relationality.

I will suggest that the meaning of eventscape as a miniature theory could be rephrased somewhat in light what has been found in this thesis. As seen, it is not necessarily so important whether or not eventscape has a precise definition, or a clear meaning. *Intersubjective understanding* on eventscape could perhaps be an intersubjective understanding, not as *explicit, clear, and defined* (see section 1.2), but on *what expression of the spatial an eventscape is best served to be viewed as*. After all, as shown (see section 7.2) if everyone adheres to a similar understanding of eventscapes as relational, then this could provide some new and important changes on how this phenomenon is perceived and, in turn, this could spur positive change.

From the outset, there was an occupation with this notion of miniature theory, derived from the notion of concept. This does, to some extent remain relevant. However, it is a general impression that insight into the relational properties of all things spatial, and all things social, does render this

aspect less important than it was from the outset. Rather, the idea lives on, as this provides an excellent steppingstone for the understanding of the spatial processes of events. Moreover, in light of the recent theories, and their foci on how actors play active part in the relational processes of the spatial, frames and rigid definitions may not be the ideal way to go for eventscape. As such, I am keeping the idea of eventscape as an intersubjective understanding of these processes, but I will refrain from further putting it a box.

When embarking on this thesis, the original thought was to explore eventscape and relational space to find intersecting points between them. At that time, I did not have much knowledge of the understandings of space and place as relational, apart from a basis that made me see the possibilities of tracing this in the notion of eventscape. However, as the thesis matured and my base of knowledge grew, it became clear that there was a stronger tie between eventscape and these recent theories than expected. It seemed like relationality could explain this phenomenon excellently, and perhaps a bit more unexpectedly, eventscape could provide a particularly good illustration of these theories. In a more thorough work, like a PhD-thesis, or a book, perhaps eventscapes could be explored even more thoroughly through each theory, but unfortunately this would be over the top for my work here. Therefore, it became a necessity to try to puzzle out some of the essential pieces of this subject matter and piece it back together with eventscape.

My opinion, at the end of this thesis, is that there really needs to be no other modes of explanation of eventscape than as a relational space. This is perhaps a broad statement, but it comes from the, at the same time simple and complex sentiment that everything is connected with everything. I will also point out that, of course, using the notion of “these theories” throughout the thesis is a generalization, and of this I am aware. However, in this I have relied on the common denouncer in this equation, relationality. I will also argue that whether something is called human, non-human, or more-than-human, or something is hybrid and moving in networks, is the result of processes of emotions and affect, is in a state of always becoming, is a stable or unstable space, is an emergent product of interaction, or is coming together in assemblages, these are all expressions of some sort of relationality. And my opinion is that; one, these theories serve as great modes of explanation for eventscapes; and two, these elements all become very clearly visualized through the properties of the fabulously simultaneously temporally abstract and stably tangible notion of eventscape.

7.3.1 Final disclaimer

Before this is over, I will seize the opportunity to present a small disclaimer, as I think it is time to clear the air. It must be commented that I realize that as far as, for example Latour (2005) would be

concerned, creating the notion of “eventscape” simply creates another group, or category, to deal with. However, the intention is more to create a steppingstone, a tool if you may, for understanding the process of events. It would not be in the spirit of relationality to generalize the knowledge of events too much, as this would not be to “*see this space as a product of its specific relations with other places*”.

However, in my opinion there are two thoughts to be maintained at once here, and I will argue that Latour (2005) could function as a (very simple) analogy here. While he first picks apart the notion of the “social” and provides an understanding of its limitations, and after establishing this, he also suggests methods and rules for how each process that make up society should be studied. The principle of this thesis is to first pick apart the notion of events and create an understanding of all the processes involved through the notion of eventscape, and after establishing this, viewing the entire landscape (pun intended) with new glasses, and then suggest some methods for studying it.

This is in essence what I tried to do with eventscape as a miniature theory, not to create a *definition* of eventscape but use it as a door-opener. In my opinion taking the route via eventscapes, and then exploring events, scapes and the spatial properties of this has provided the necessary clarity. To continue the sentiment of Latour (2005) from above, he states that what has been done in the social sciences up until today has been a success, it has accomplished *something*, and it was necessary in order to provide the base of what is today, to understand the “social”. And I continue his analogy to this thesis, eventscape has been a necessary tool for understanding events, and now, what comes next is trying to understand each individual event, by studying it closely. If this is to be done in some relational manner, and/or in the spirit of either, ANT, NRT or assemblage, then it is important to stress that each event is its own entity and need to be studied as such.

7.4 Concluding remarks

An event can be a fantastic adventure that appeals to the entire spectrum of feelings of a human being. As seen in this thesis any aspect of entertaining, and every aspect of putting on a show is an event, and that makes all of these spaces eventscapes. Perhaps one should treat the word eventscape with the respect it deserves - after all it carries all the world’s entertainment within! Anything can happen at an event, and the outcomes are normally exciting and fabulous. If you put all of the elements of an event into a bucket and throw them out, they somehow end up providing this fantastic value, even though it is not always foreseen exactly what this value is. Perhaps it is this particular conundrum that makes events and eventscapes so difficult to stuff inside a box of words. Or rather, to spread out on a piece of paper. After all, if anything, this text has shown that the space

called eventscape affects both people and the locations involved in profound ways, all relative to situation. The coming together of things as an eventscape can magically create the strongest of feelings, the greatest of excitements, can express or alter all identities, and provide change to the world. And in the process of an eventscape in becoming, transformation of all elements is always really possible!

So perhaps what it means to give justice to the notion of eventscape, is to leave it to flourish in all the ways it can. It seems that understanding what an eventscape is, is to understand precisely that it will always mean different things to different people. If the *process* of eventscape itself is relative, then the *notion* of eventscape also needs to be.

And an eventscape means a million different things to a million different people! Something connected with the complex and fabulous process of eventscapes creates a wonderful experience, and all of them are once in a lifetime!

In the end, perhaps the beauty of the “eventscape” is that it presents a possible “escape” from interpretation or representation. Something which spurs individual thought and understandings. So, perhaps the *more than the sum* in this should be precisely this; something left untouched, something that is up for grabs by everyone. And moreover, if there is a lesson to be learned from the many expressions of relational space, it should be that oneself is part of the relations in question, and therefore it bears not putting too much spin on things.

My optimistic and magical suggestion is to leave the thousand flowers to flourish! o

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