

THE ANALYSIS OF HISTORICAL SPECTACLE AND ITS POTENTIAL IMPACT ON EVENT STUDIES

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ABSTRACT

Eight planned historical spectacles are analyzed from the point of view of a modern event manager. Potential impacts of this analysis on event studies and modern event management are proposed in three areas: the categories of key stakeholders in events; the relationship amongst these key stakeholders; and the importance of ritual in the design of historical and hence modern events. A recommendation that knowledge of historical spectacle becomes a mandatory core component in the Event Management Body of Knowledge, the education, and the certification of event managers is made as a result of this analysis.

KEY WORDS

History, spectacle, ritual, event management, event design, stakeholders

The farther backward you can look the farther forward you can see.
Winston Churchill

INTRODUCTION

Authors in the field of event management and now the broader-based event studies have clearly and regularly pointed out the need to establish connections with other major disciplines that study special events in some manner, namely history, sociology, psychology, and cultural anthropology. Goldblatt (2011; 2002; 1990) recognized the legacy that today's special events owe to history in his first book on the subject in 1990, and also in his subsequent books. Matthews (2008) mentioned the historical reasons for events. Getz (2010; 2007) has recently been a strong proponent of further cross-disciplinary research and the sharing of results in sociology and cultural anthropology. In his seminal work on Event Studies (2007, p. 106-114), Getz touches on several aspects of how planned events in both near and distant history can affect individual lives and entire civilizations.

It is this cross-disciplinary aspect of event studies that is critical to the advancement of the discipline. If it is to be effective though, event studies must first and foremost *inform* event practitioners. Their success must remain the primary reason for research. Second, if it is to inform them, it must be *relevant*. Third, if it is to be relevant, it must *provide feedback and analysis* on the success of all types of events, both tourism-related and non-tourism-related, and both present and past. Finally, if it is to inform about past events, there must be *interaction* and *sharing* with the other disciplines of history, anthropology, and sociology. To date, a great deal of research has been and continues to be done on tourism-related events of the modern-day. There

is a large gap though, as Getz (2010) rightly points out, in the relationship of event studies to the other disciplines that relate it to past events.

The primary aim of this discussion is to initiate the building of a bridge between event studies and one of those academic disciplines, history. In so doing, it will examine eight planned public spectacles stretching in time from the fifteenth century BCE to the twentieth century CE from the point of view of an event manager. In the end, it is hoped that this analysis will demonstrate in at least an initial manner, how history can make contributions to event studies. The second aim of this paper is to make enough of a case for the influence of history on event studies that the logical conclusion must necessarily be the establishment of the history of spectacle and public events as a core component in the essential body of knowledge that must be possessed by contemporary event managers.

The historical events to be analyzed include:

1. The Opet Festival in Thebes in ancient Egypt. An annual religious festival honoring the god Amun-Re and his ties to the Pharaoh. Research suggests it began during the reign of Queen Hatshepsut in the fifteenth century BCE and continued until at least the rise of Christianity (over 1500 years' total). It was one of the largest festivals in Egypt and the main reason the temple complexes of Karnak and Luxor were constructed. It incorporated a number of esoteric rituals in the two temples with the Pharaoh and priests, a large land and water procession that included statues of the three main gods of Thebes being borne aloft on palanquins and in richly decorated river barges, feasting and entertainment. The festival lasted from ten days to over two weeks. The main sources of information are bas-reliefs and hieroglyphs carved into the walls of the two temples (Epigraphic Survey, 1994).
2. The Grand Procession of Ptolemy Philadelphus in Alexandria, Egypt in 278 BCE. A procession possibly associated with annual games established by King Ptolemy II of Egypt to honor his dead father and to further his political interests in the Hellenistic world. The procession and an accompanying feast were filled with ritual that imparted a strong message to audiences. The procession itself lasted at least a full day and included an amazing array of inventions, interactive components, and symbols. Information comes from second-hand written accounts by the author Athenaeus (Athenaeus of Naucratis).
3. The Roman Triumph, and specifically that of General Lucius Aemilius Paulus, in 167 BCE. One of the most enduring spectacles in history. Beginning with the founding of Rome in approximately 753 BCE and ending around 403 CE (over 1000 years total), the Roman Triumph set the standard for many planned events of the future. The triumph of Paulus, detailed by authors Plutarch, Livy, and Diodorus Siculus, is one that provides a great amount of insight (Plutarch; Livius, 1905; Siculus, 1947, 1957). It began with preliminary festivities in Greece immediately after Paulus's victory almost a year before his actual triumph. The triumph itself included a long water-borne procession as well as three days of parading the spoils of war through the streets of Rome.
4. Accession and victory ceremonies of the classic Maya in Mesoamerica in the period 300 - 800 CE. Setting the stage for the Aztecs, these ceremonies were religious and political in nature and full of meaning. Most ceremonies incorporated bloodletting, ballgames,

feasting, dancing, and often human sacrifice. Information comes from initial interpretations of Mayan hieroglyphs (Schele & Freidel, 1990).

5. The meeting of Henry VIII of England and Francois I of France at the Field of the Cloth of Gold between Guines and Ardres, France, in 1520 BCE. One of the most ostentatious political summit meetings in history, this was a two-week planned event of feasts, religious ceremonies and jousts. The event almost broke the banks of the two countries, but it also provided insight into the life and beliefs of the times as well as demonstrating some unusual inventions. Information comes from a festival book detailing the event (Lescaille; 1520) and first-hand eyewitness accounts (Brown et al; 1869).
6. The Great Exhibition in the Crystal Palace, London, England, in 1851 CE. Conceived and organized by Prince Albert, the spouse of Queen Victoria, this was the first world's fair. It showcased Britain's superiority as an empire, and especially emphasized technological advances. Information comes from books on the subject (Leapmann, 2002; Auerbach, 1999).
7. The Nazi Rallies held in Nuremberg, Germany, in the late 1930s. Politically and economically motivated, these were arguably the precursors of today's modern spectacles, complete with amazing special effects, cultural performances, speeches, and mass rituals used to deliver an important propaganda message. Information comes from exhibition displays, video recordings, interviews, and various publications, such as Zelnhefer (2002).
8. The concerts of Woodstock, New York, in 1969 CE. Although considered a failure as planned events go, this weekend-long event became a defining moment for the hippy generation and the precursor of future mammoth music festivals. It provides insights into event organization and the beginnings of the large concert culture. Information comes from newspaper reports, interviews, and a number of books on the subject.

Why History?

Perhaps one of the reasons that history has not been part of current discourse is that, at least for the distant past, there are no living persons who can corroborate their reasons for participating in events. As a result, the only research available comes from written records and their meanings. In early civilizations, these records take different and sometimes confusing forms, such as hieroglyphs, stone bas reliefs, or not completely decipherable early written languages. As a result, interpretations are often mixed and scholars rarely agree on the full meaning of such records.

That all too easily leads to dismissing history as irrelevant. Difficulty with accessing and interpreting records, however, should be no excuse for not studying them. There are benefits to be gained, and these will be discussed shortly. There is one hurdle, though, that must be surmounted before those benefits can be reaped. It is the propensity in the profession of event management and in the discipline of event studies, to concentrate on the here and now, the extremely limited time period beginning in approximately the early to mid-1980s when the industry of special events supposedly began. Overcoming this hurdle requires a new mindset. It requires the realization that special events are just an evolved form of human celebration to which the modern principles of artistic design, science, and economics have been applied.

To add some legitimacy to this argument, it is worth mentioning that the discipline and profession of architecture, one very similar in approach to event studies, views the understanding of architectural history as fundamental to obtaining an undergraduate degree. Of the top ten architectural schools in the USA for 2011 (Minner, 2010), every single one has at least two courses on architectural history going at least as far back as ancient Egypt (some to even the Paleolithic period).

What then, are the benefits to be gained by event studies and what is the potential impact on event studies that might be seen by examining the history of public spectacle? There are three main ones:

1. By stripping away the supposedly complex relationships amongst the stakeholders in modern special events, historical spectacle lays bare the fundamental relationships that have existed in the creation and execution of events throughout time, simple relationships that are at the heart of understanding what constitutes a modern event.
2. With the clarity of hindsight, it is possible to more easily discern the reasons for historical events, as well as the essential messages that organizers needed to deliver. Moreover, because information about the vast majority of historical spectacles was recorded on behalf of event owners and organizers, understanding historical reasons for, and their relationship to the messages of, the events is extremely useful to today's equivalent, event managers.
3. Ritual and how it affects human beings becomes abundantly clear when historical events are examined. Not only is ritual made clear, but it also provides a tremendous amount of context regarding the societies and civilizations that created the events: their values and beliefs, their political systems, their relationships with other contemporary societies, their uses of the built environment, their arts and even their inventions. The organizers of ancient events understood this above all else and designed their events to be rich with ritual, including the use of public spaces to full advantage. Modern practitioners would do well to emulate them.

Each of these benefits will be examined separately.

The Stakeholders in Historical Spectacle

While all writers about modern events recognize the myriad stakeholders involved and the complex relationships amongst them, few have recognized that many of the latter-day stakeholders, specifically the media, sponsors and host communities, have essentially foisted themselves into the mix due to their own self-interests and the commercial value of being involved. Indeed, without commercialism as a driving force, there would be no special event industry at all. When what led up to the birth of the industry is considered, it appears to coincide with post-World War II economic boom times along with advances in transportation, especially air travel, advances in communication and technology, and the ensuing growth of global trade. These were the driving forces that created demand for events and that demand in turn fuelled job growth in the industry. This commercialism then, is a modern-day phenomenon. Prior to the mid-twentieth century, it was not a primary reason for holding a public event and the stakeholders involved were not so obviously numerous.

If one were to stand on a perch around the late 1960s or early 1970s prior to the official “birth” of the special events industry and look backward through time, what is seen? What does the event picture look like and who are the stakeholders of the great spectacles of the past? Perhaps surprisingly, the picture is remarkably clear. In every case there were three main categories of stakeholders: event owners and organizers, often one and the same; event participants; and event spectators. Here is evidence from some of the eight historical spectacles.

In the Opet Festival of ancient Egypt, inscriptions on the Karnak and Luxor temple walls indicate a number of entities participating in the event: the Pharaoh making offerings and performing rituals, temple priests carrying statues of the gods, the army marching in procession, citizens or temple personnel who assist with pulling barges and preparing feasts, performers including musicians and dancers, and finally, onlookers or spectators. The Pharaoh and priestly class were the owners and organizers and throughout the history of ancient Egypt, they maintained an often-tenuous relationship that occasionally saw the priests usurping the Pharaoh to take power. Generally, however, the priestly class was there to reinforce the Pharaoh’s relationship with the gods, and as was often the case, the Pharaoh was Chief Priest of a specific cult. For the Opet Festival, this cult was of Amun-Re. The army, citizen or temple workers, and performers were participants and had no known ulterior motives for their participation. Whether they were paid or not (i.e. volunteers) is unknown. Their role would have been similar to today’s subcontracted event suppliers (Wilkinson, 2000; 90-95). The third group depicted in the carvings, spectators, is obvious from hieroglyphic interpretations as mentioned by Arnold et al (1997) and Wilkinson (2000; 99), who note that there are specific areas near and within the temples delineated for the *rekhyet* or “common people,” who also are depicted in carvings as kneeling, bowing, and obviously praying. Nowhere in academic journals is there mention of any contemporary equivalent to media, sponsors, or the host community, Thebes. Indeed, the festival *was* the medium. Sponsors could be considered as the Pharaoh and priests as they were clearly the ones footing the bill (Kitchen, 1997; 169). The host community was the host simply because it had been established as the capital of Upper Egypt and was strategically important to the control of that geographical region. It continued to be the host throughout the life of the festival.

A large number of carved triumphal arches and monuments throughout the Mediterranean plus in particular, the writings of Plutarch, Siculus, and Livy provide a rich mine of resources about the Roman Triumph, a spectacle that paraded the captured booty of a successful general’s military campaign before the citizenry of Rome. As with the Opet Festival, there is a clear indication, especially in Plutarch, of the three entities involved with the event. The owner/organizer of the triumph was the Senate of Rome, of which the victorious general at the time of the Republic (when Paulus’s triumph occurred) was by decree a member and indeed one of two leaders (consuls). With few exceptions, he did not go to war nor was he awarded a triumph without the sanction of the Senate. The participants in the triumph included the Senate members, trumpeters and musicians, sacrificial bulls, exotic animals from defeated countries, wagons and specially designed floats with the spoils of war, the captured enemy leader(s), the captured army or part of it, the conquering general (*imperator* or *triumphator*), and finally, the Roman army. Occasionally, additional sub-events were held including large public feasts, the organizer of which was usually the general. Spectators were the obvious third entity as descriptions of the audiences at triumphs abound, from the poetry of Ovid to mention by Plutarch of scaffolding being erected to house them for Paulus’s triumph. Once again, there are no identifiable references to any other

entities involved with this event. The host community, Rome, was the center of the Republic and later the Empire, and the only site of the triumph. There was no concern for getting a message across by any other means (i.e. any sort of media) than the spectacle itself, although official announcements were often made via public speeches by an official. Finally, who needed sponsors when the victory literally brought into the country enough funds to avoid using general taxation for, as in the case of Paulus, hundreds of years? Whether participants such as musicians or providers of food were paid (i.e. employees or volunteers) is also unknown although it is likely many were paid since the conquering general was in control of the event as well as the enormous wealth generated by his victory. The triumph was recognized as being quite competitive and often a stepping stone to higher political office, so the general would undoubtedly splurge to achieve the most impressive result.

Similar situations are evident in all the other spectacles up to and including Woodstock, although occasional private sponsorship of games and sporting teams or contestants is seen in Greece and Rome. Media factor into the mix occasionally but are restricted to official public pronouncements about the events (e.g. invitations), made either by an actual speech or by couriers. There is no mention of media used to the advantage of organizers to actually report *on* an event prior to the industrial revolution era and the Great Exhibition. Media definitely figured into the propaganda of the Nazi Rallies, as they did for Woodstock. By then, of course, modern technology enabled it to happen. In terms of host communities, up until the time of the resurrection of the modern Olympics, there was no obvious *competition* for any community to act as a host for a regularly occurring public event. To be sure, communities chose to host regular events (e.g. Venice carnival, Mardi Gras, Oktoberfest), but those events remained in those communities.

In summary, here is what historical spectacle reveals about stakeholders. First, there is an obvious category of owners and organizers and they appear to be part of the same entity. Since commercial interests were not usually present in sponsoring such spectacles, it was invariably a governing body - either collective or individual - that both owned and organized public events (e.g. kings, generals, priests, dictators, governments). Some of what we consider separate stakeholders today, such as the host community, was part of the owner/organizer category since it was dictated and controlled by that entity. Likewise, any media used, such as couriers, were also designated, and the messages written were strictly in accordance with the wishes of the owner/organizer category.

Second, there is an obvious category of participants in such events (we have no certain records that state whether most were paid or volunteer, although by context we might guess). They are represented by those entities that literally take part in the event and "make it happen." These include performers, the military, noble and priestly classes, prisoners-of-war, designers and those who decorate and prepare for the event, animals and assorted non-human entities like captured booty and treasures, various members of the citizenry who assist with preparations such as cooks, laborers, and animal herders, and last but far from least, the venues themselves. Although this topic will be discussed later in this paper, the venues could have been stadia, city streets, temples, farmers' fields, or waterways in the cases of the spectacles examined.

Third, there is an obvious category of spectators who, for the most part, remained uninvolved in the events themselves. However, there are examples of their occasional inclusion in actual event

execution. For example, nobles from both the French and English camps at the Field of the Cloth of Gold were part of their respective country's entourages and were much more than simply onlookers. They witnessed and played their parts in the event in jousts, religious services, and feasts. In a lesser way, we also see audience participation activities in Ptolemy's Grand Procession, the Roman Triumph, Mayan ceremonies, and the Great Exhibition. Otherwise, most people in this category remained passive.

How can this be applied to modern events, if at all? Looking at the stakeholders of today's events, such as those listed extensively by Getz (2007; 190-196), the basic three stakeholder categories remain and all others are just sub-categories of these. The list would be populated as follows:

1. Stakeholder Category One: Owners and Organizers
 - a. Company owner, government body, association, non-profit organization
 - b. Host city if part of the government body that owns the event
 - c. Media, if used for event advertising purposes (paid or unpaid)
 - d. Sponsors, if funding the event as a whole or in part
 - e. Regulators
 - f. Event manager/designer/producer

2. Stakeholder Category Two: Participants
 - a. Owners and organizers if desired
 - b. VIPs
 - c. Performers and speakers
 - d. Suppliers (and employees) such as caterers and concessions, transportation, tenting, technical providers, emergency personnel, security
 - e. Competitors
 - f. Volunteers
 - g. Sponsors, if funding participants such as individual competitors or teams
 - h. Host city, if the municipal government is not part of the owner category
 - i. Venue

3. Stakeholder Category Three: Spectators
 - a. Members of the public if a public event, both paying and non-paying
 - b. Employees of owning company or sponsor
 - c. Special guests and VIPs (non-participating)
 - d. Media, if reporting on the event and not advertising the event.

The key to understanding this modified perception of stakeholders is that the motivations of the members of each stakeholder category are, or should be, similar. Event designers therefore need not cater to each one separately other than in a manner common to their category. Because of the way that they are involved and the relationship amongst them, their combined "job" is to make the event work. To understand this requires that we consider how the *reason* for the event is related to the *message* of the event.

Reasons and Messages in Historical Spectacle

The relationship that is apparent in historical spectacle is one of linking the three main stakeholder categories as follows:

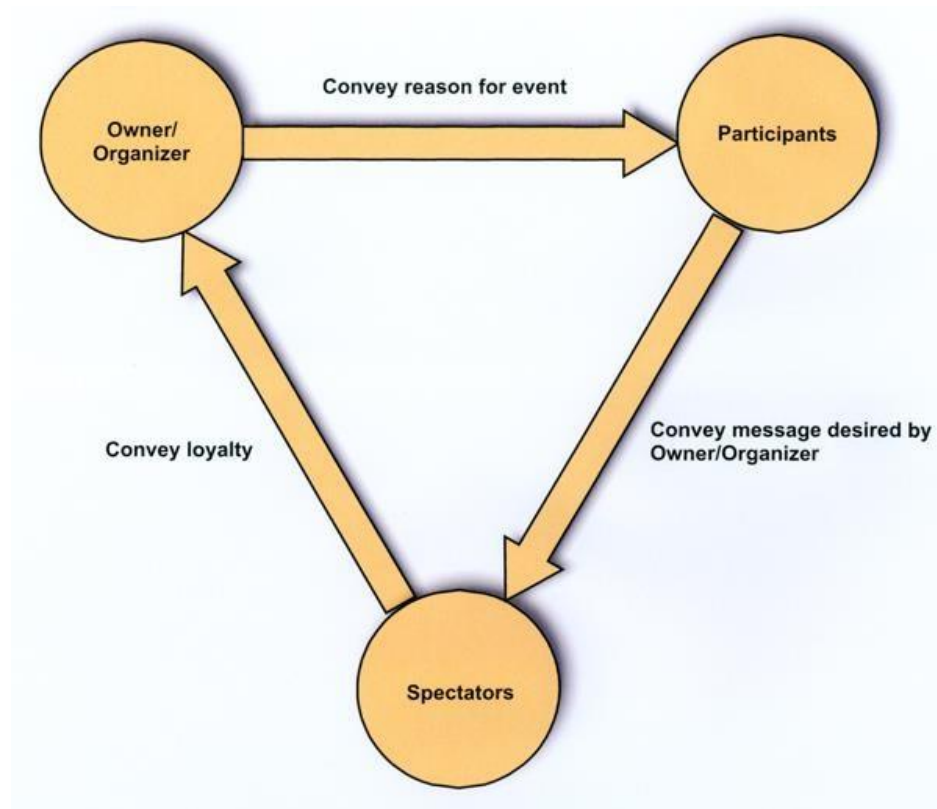


Figure 1: Key stakeholder relationships in historical spectacle

The most important aspect of this relationship is what can be called the *message* of the event.

Handelman (1998; 15-16) neatly sums up the general purpose of public events. "As the flow of living so often is not, public events are put together to communicate comparatively well-honed messages. If the flow of mundane living may be quite uncertain in terms of direction and outcome, the converse is true of public events. In the extreme case, they are operators of, and on, social order. Not only may they affect social order, they may also effect it...They are culturally designed forms that select out, concentrate, and interrelate themes of existence...lived and imagined...that are more diffused, dissipated, and obscured in the everyday...Their mandate is to engage in the ordering of ideas, people, and things. As phenomena, they not only are cognitively graspable, but also emotionally livable."

The fact that events convey messages is not a new concept, although when considered with respect to modern events the concept of "message" is most likely to be thought of as a

commercial message given on behalf of an event sponsor. In historical spectacle, the messages were much more significant, and anthropologist Handelman recognizes this fact. Before the advent of writing, or more appropriately the ability to read, by the majority of the members of most civilizations and before the invention of mass media, the *only* form of effective communication between a governing body and its people was live spectacle. Peace treaties, religious ceremonies, accessions to power, victories, punishments, important calendrical and agricultural feasts, a monarch's rites of passage, and similar occasions were all celebrated live and publicly. These celebrations were broad statements - messages - that both reflected and validated the beliefs of those civilizations.

Like modern events, every historical spectacle also had a *reason* for its existence. The fact that the *message* and the *reason* for an event are separate but interrelated seems to have escaped the analysis of anthropologists in the case of historical spectacle, and of event managers/academics in the case of modern events. As shall be seen, understanding this relationship is critical to the effective design of both historical spectacle and modern events because the closer the message reflects the reason, the more successful the event. Here are some historical examples from the eight spectacles, once again keeping in mind that we can only make educated guesses for reasons and messages based on the available evidence for spectacles of the distant past.

In the Opet Festival of Egypt, thanks to the epigraphic records from the Karnak and Luxor temples, there seems to be general agreement that the reasons for the festival were distinctly religious ones of rejuvenation and rebirth (Bell, 1997; Wilkinson, 2000). This rebirth related to the annual flooding of the Nile which provided necessary water for agriculture and for which the Pharaoh as the "son of Amun-Re" was responsible in his role as the keeper of *ma'at* or world order. These same records show more, though, than just this basic interpretation of hieroglyphs and carvings. Pictorially they show people (spectators and participants) totally dedicated to their gods and their pharaoh - preparing feasts, bowing and praying, enthusiastically hauling barges carrying the gods' statues, etc. Of course, what else would be expected since the records were commissioned by the famous King Tutankhamen, an owner/organizer himself? This begs the question, "Are these records in their entirety not then the *message* that the kings wanted to reveal to history? The real *reason* behind the festival was likely more subtle. This author believes it was that the Pharaoh and the priests wanted to maintain their political power base and used the annual festival as an occasion to remind the people of their (Pharaoh and priests) relationship with the gods. Thus there was in reality a difference between the *reason for* and the *message of* the event. It was only because the main participants and the owners of the event were so closely tied together (i.e. the Pharaoh and priests) that the message came across publicly as one of loyalty and devotion to these participants.

Records of Roman triumphs reveal similarities. The general reason for triumphs has long been debated and there is no consensus on a single one. They range from the triumph as celebration of good fortune to a reflection of how Romans saw themselves (Versnel, 1970, 356ff; Payne, 1962, 9-12; Kertzer, 1988, 29-30; Lunsford, 2004), and Beard (2007) even acknowledges after lengthy analysis that the "why" question may be unanswerable. Having studied quite a few monumental carvings plus the writings of Plutarch, Livy, and Siculus in particular, the author personally believes that the main reasons for the triumph throughout its history were political

and economic, pure and simple. War—that is *successful war*—equaled fortune. It opened up trade routes and gave easy access to raw materials and precious goods from distant countries, thereby increasing the Romans' standard of living. And the Romans' persistence and resilience had proven they were good at war. It made ultimate sense. However, like the Opet Festival, this was not the exact message delivered by the spectacle itself. There appear to have been two messages: the first was that the *triumphator*, the victorious general, was a hero in the classical sense who brought glory and riches to the state, all the more to be lionized if he was an upstanding and moral citizen as well; the second was that none of the success of the state's external campaigns could be possible without the blessings of the main god Jupiter, to whom the triumphator was compared. In effect, the Roman government was saying to their citizens, "The gods have blessed us with riches from war brought to us by an upstanding, god-fearing citizen, so therefore war is good for the state." In this case, the reason and message were very closely aligned.

Looking at events closer to our own time, the first example is the Nazi party rallies in the 1930s in Nuremberg, Germany. Born out of the economic malaise in post-World War I Germany, the Nazis rose to power thanks mainly to one of the most effective propaganda campaigns the world had ever seen. The crown jewel in these campaigns was the series of ten party rallies, the last eight of which were staged in Nuremberg in venues especially constructed for them. According to most sources, the reason for the rallies was to advance the cult of the fuhrer, Adolf Hitler, through involving live audiences who would, thanks to spectacularly choreographed and planned rituals, feel a bond with their leader (Ehrenreich, 2006, 198-204; Kerzer, 1988, 163-167; Bytwerk, 1998). The message that emerged from the rallies clearly reflected this reason, and no doubt this clarity and unity of purpose was why the rallies—and the subsequent Nazi war machine—were so successful.

The last example, closer still to modern times, is Woodstock in 1969, the only historical spectacle in the list that was not owned and organized by a governing body. It was the largest rock music festival ever produced up to that time, with estimates of as many as 500,000 in attendance. Woodstock began as a purely business venture with its intention and stated reason being the building of a large music studio inaugurated by a paid-admission concert of well-known rock artists. Once the festival commenced, however, it quickly morphed into a weekend of free concerts due to lack of planning and security when fences were torn down by the overwhelming, and unexpected, large crowds. More by the grace of God and good fortune thanks to rain keeping the crowds under control, rather than good planning, the festival finished with no major crowd disasters, but a litany of law suits. What later emerged as the *messages* of the event were mixed. Santelli (1980) notes, "Woodstock was labeled a giant tribal gathering that expressed the ideals and life-styles of the new generation. Others in the media considered the event in religious terms. Barry Farrell wrote in *Life* that 'many minds seized upon the metaphor of religion that day: the people were the seekers, the rock stars their prophets and drugs pretty nearly their staff of life.' Still there were others who considered Woodstock the ultimate symbolic display of just how massive and powerful rock music had become. Observers pointed out that rock music was the only thing that could have drawn together so many people under such trying conditions." In short, the messages that history was to recall were far different from those that should have emerged from the original reason for the event, and that fact can only be attributed to the terrible lack of planning of the event.

After Woodstock, numerous similar concerts failed, beginning with Altamont in California in December 1969. While there have since been many successes, failures have continued up to the present mainly due to lack of planning and a lack of event design that matched the stated *reason* for the event with the anticipated *message* of the event. One recent example of this took place in June 2011, in Vancouver, Canada where the author lives. The city council voted to create a “live site” on the streets of Vancouver where citizens could watch the Stanley Cup hockey playoffs on giant screens. They wanted to continue the success of the “open streets” that were prominent during the 2010 Winter Olympics and that generated so much supposed *communitas* for the public. In addition, they wanted to undo a reputation that the city had for several years of being a “no-fun” city. So intense was the pressure to have this live site that their planning was inadequate and they neglected to fully comprehend the nature of the crowd demographics. In the end, the message that came across to attendees was that this was a chance to “party in the streets” supposedly with impunity. The resulting confusion between the reason for, and message of, the event gave birth to riots that caused over \$5 million in damage and millions more to the city’s reputation (Bulman; 2011).

What does this all mean for modern events? First, I believe it means accepting that a *message* is more than an impact, a term that Allen et al (2005) and Getz (2010) use extensively, but which tends to be too specific. It is more than achieving the event’s goal (the outcome) or creating an event theme, as mentioned by Goldblatt (2011) and Van der Wagen and Carlos (2005). It is close to Getz’s term, “the meaning of the event;” however, that is more of an individual interpretation, rather than a global one. The message of an event is loftier and more far-reaching. It entails considering how the event will not only impact spectators but how it will affect the greater good of society, how it will be remembered for posterity. In short, it is the *legacy* of the event. It may be thought of this way: good events create memories; great events create legacies.

This is what historical spectacles did. Of the eight on the list in this paper, five left legacies of amazing monumental architecture. The Opet Festival left the temples of Karnak and Luxor as well as several sphinx-lined boulevards in the city of Luxor. The Roman triumph left triumphal arches throughout the Mediterranean. The Mayans left literally hundreds of beautiful temples amidst the jungles of Central America as well as stelae that described their rituals and provided some of the main sources for attributing meaning to their civilization. The Great Exhibition left the Crystal Palace in London. The Nazis left some of the largest structures ever designed for spectacle.

Not only did these spectacles leave physical legacies, they also left sociological legacies. The Opet showed Egyptian religion, and specifically the cult of Amun-Re, to be one of the antecedents in influence and beliefs to later religions like Christianity. The Roman triumph was the progenitor to triumphal entries that were prevalent throughout Europe during the Renaissance as well as having great influence on the symbolism and ritual of the Catholic church even today, and parades of every type in general. The Mayan sacrificial ceremonies influenced those of succeeding Meso-American cultures right up to the Aztecs and their human sacrifices some eight hundred years after the Mayan cities vanished into the jungle. The Great Exhibition became the precursor to every World’s Fair since, and a model for how such exhibitions can efficiently provide an immense amount of education, much of it experiential, over a brief period in a

uniquely designed space. The Nazi rallies, like it or not, became the premier example of efficient event marketing and its effect on masses of people.

Now this is not to say that every public or private event for that matter, needs to consider building something or leaving an indelible mark on society. After all, that may not be completely proven until well into the future. However, it does say that a longer-term, bigger picture consideration would be worthwhile when planning an event. A simple example from this author's own event production experience might be enlightening. Many years ago my company was asked to bid on a large incentive contract for a group of top salesman from Japan. Part of their RFP was that they wanted to leave a positive impression on the city of Vancouver. I mentioned this to a friend I had who worked in city hall at the time and he suggested that an old but beautiful fountain in the city's central park needed replacement. I wrote this into my bid, and although my company did not win the contract, I always thought that it was a wonderful approach by the incentive group to creating a legacy in the city where they were visiting. How, then, do we fashion a message of such lofty import and in turn create such a legacy? It is the author's belief that an understanding of ritual and how it affects event design lies at the heart of the task.

Ritual and Design in Historical Spectacle

Ritual has been recognized as a significant component of celebration and the subject of scholarly study at least for the last one hundred years, ever since Emile Durkheim, sometimes regarded as the founder of sociology, first theorized that performing rituals created and sustained "social solidarity" (Durkheim; 1965). Anthropologist Victor Turner (1982) further defined the communal spirit generated by social groups participating in rituals with the term *communitas*, a term now widely recognized by current event studies' researchers like Getz. Turner (1982: 44-48.) discusses this concept in his many writings but one statement best explains it. "Is there any one of us who has not known this moment when compatible people—friends, congeners—obtain a flash of lucid mutual understanding on the existential level, when they feel that all problems, not just their problems, could be resolved..." What these scholars theorized through direct observation of primitive peoples has now been reinforced through the research of biogenetic structuralists. They have found that modern humans are "hardwired" for ritual behavior (Karecki; 1997), and furthermore, ritual behavior overcomes social distance between individuals and helps to coordinate group action (Guthrie; 2000). It would seem that ancient event managers, the actual organizers of historical spectacles, already realized this, and some of these spectacles will shortly be examined to prove it.

With reference again to Figure 1 above, how, then, does a modern event organizer/owner create a spectacle that will send a specific message by means of ritual and emotionally-charged performances? The answer lies in the design of the event. A successful event is designed by bringing together the most appropriate elements that will deliver the desired message. In today's world, this usually entails working with the *participants* and creatively scripting, choreographing, and directing the integration of such diverse resources as décor, entertainment in a multiplicity of genres, staging, lighting, audio systems, special effects, visual presentation technology, catering (food and beverage), and perhaps even tenting and transportation. What "glues" these elements together is ritual. It is the link between the *reason* for the event and the *message(s)* to be delivered. A successful event demands that the designer understand and apply ritual knowledgeably.

As Goldblatt pointed out in his original definition of a special event (Goldblatt; 1990), the organization of both ancient and modern events involved, and still involves, ritual: “A special event is a unique moment in time celebrated with ceremony and ritual to satisfy specific needs.” Although ritual has been referenced repeatedly by Getz (2010; 2007), and was part of Goldblatt’s definition, it has so far still remained strictly within the purview of cultural anthropologists and has not been mentioned to any extent by researchers or by event practitioners, even in texts devoted to the design of modern events (Berridge; 2007). If the discipline of event studies is to advance and the designs of modern events taken to the level of crafting *messages* and *legacies* with events, then modern practitioners must understand ritual.

One of the simplest definitions of ritual is “symbolic behavior that is socially standardized and repetitive” (Kertzer, 1988; 9). This definition recognizes ritual for more than what early scholars and most people think of it, that it is purely religious. It is not. It applies to every area of our lives. Depending on the cultural influences, location, and emotions generated, many events incorporate ritual-like activities that cause people to believe in something in a religious-like manner. Indeed, many practitioners already instinctively incorporate ritual into their events. They just don’t realize they are doing it or what it means to the event’s design and eventual effect on the audience. Knowing what it is should help them design better events in the future.

Catherine Bell, one of the world’s foremost scholars on ritual, has shown ritual-like activities to have six main characteristics: formalism, traditionalism, invariance, rule-governance, sacral symbolism, and performance (Bell, 1997; 138-169). In spectacles, whether they are religious or not, one or more of these characteristics is operating at any given time. In order to demonstrate how ritual plays into event design from a practitioner’s point of view, each of these characteristics will be discussed with reference to some of the eight historical spectacles mentioned at the beginning of this paper. These historical examples will be compared with some from the author’s own event production experience or that of others.

1. Formalism tends to set up a contrast between formal activities and informal or casual ones. The more formal they are, the more ritual-like they are. Polite speech, for example, usually forces people to avoid frank personal discussions, and also maintains an implicit social hierarchy. Table etiquette (e.g. rules for setting the table, seating arrangements, food service) similarly conveys social status and is often extremely ritualistic. One example from the historical spectacles is the formal dinner created by Ptolemy II (Philadelphus) of Egypt in 278 BCE in Alexandria, in conjunction with his Grand Procession. The temporary, eighty-five foot high, tented dining pavilion, seating about one hundred forty diners (Studniczka; 1914), ranks as quite possibly the largest and most impressive temporary structure built in ancient times. It incorporated numerous religious and political symbols as décor, particularly referencing the cult of Dionysus, as well as formal furniture and dinnerware, with a total value of about \$200 million in today’s money (Athenaeus). It was set up to house what in Hellenistic times was called a *symposion* or formal dinner for men. In this case it is believed that the attendees were VIPs from other Mediterranean nations. As a legacy, it would be safe to assume, although next to impossible to prove, that it also provided an exemplar for future extravagant temporary shelters of leaders, such as the great tent of Kublai Khan, the tent of Charlemagne, the fabulous tent city of Henry VIII and Francois I at the Field of

the Cloth of Gold, and even the enormous “big top” circus tents of the 20th century (Van Dine; 1978).

A simple example in today’s world of events would be the choice to have a silver table service at a dinner over the less formal buffet service.

2. Traditionalism refers to the linking of activities in the event with older cultural precedents. This can be done through “the use of ancient costumes, the repetition of older social customs, and the preservation of archaic linguistic forms” (Bell, C.; 1997). One example of formalism is the costumes at the Field of the Cloth of Gold in 1520. In an effort to relive the glories of the age of chivalry and probably to elevate their perceived wealth, both camps attired themselves in the finest of formal medieval costumes, most of them designed especially for the occasion, with some costing the entire fortunes of the bearers. One eyewitness, the Mantuan ambassador Soardino, made copious notes of the almost continuous changes of costumes for the kings and queens and their entourages (Brown et al, 1869; 20-31).

A second example is the treatment of the *triumphator* or conquering general in the Roman triumph, which went back to Etruscan times in the eighth century BCE. He rode in a circular chariot drawn by four horses. He was attired in a gold embroidered robe (*toga picta*) and flowered tunic (*tunica palmata*), he bore in his right hand a laurel bough, and in his left a scepter, and his brows were encircled with a wreath of Delphic laurel. In addition, in ancient times, his body was painted bright red, while behind him stood a public slave holding over his head a golden Etruscan crown ornamented with jewels. The presence of a slave in such a place at such a time seems to have been intended to avert the influence of the evil eye, and for the same purpose a little bell and a scourge were attached to the vehicle. Apparently the slave continuously whispered in the ear of the triumphator the warning words "Respice post te, hominem memento te" (Look behind you. Remember you are a man.) (Ramsay; 1875).

An example from the author’s own event production experience is valid here for modern events. A “talking stick ceremony” was created in the mid 1980s, incorporating some of the ancient customs of west coast Canadian first nations peoples. The ceremony subsequently became so popular that it was requested to be part of the opening ceremonies of almost all the conferences that came to the city.

3. Invariance refers to the precise repetition and control of actions in a particular event when compared to other similar events. Obvious in this context is a religious service in which unwavering attention to detail in the repetition of ritual actions at precisely the same time and in exactly the same manner is commonplace in each and every service. From the list of historical spectacles, the ones that best exemplify invariance are the ceremonies of the Mayans. They used important calendrical dates to celebrate or commemorate such events as accessions, victories, and ancestor death dates. Rituals consistently repeated throughout their long history at these events included bloodletting by both kings and queens which entailed piercing the penis (men) or piercing the tongue (women) with spines and dripping their blood onto special paper

which was burned as an offering to, and connection with, the gods. This later developed into more human sacrifice with victims being stretched over an altar stone and having their hearts cut from their breasts. Schele and Freidel (1970) contains many examples, and Landa graphically describes human sacrifice (76-77).

Another example from the author's own career exhibited strict invariance in modern events. One year a business association decided to hold an awards banquet to honor senior businesspeople in the community. As it turned out, the event was so successful that they made it an annual affair. The client insisted that the format and location remain exactly the same year in and year out. It was held in the same hotel ballroom, the physical setup always included two small stages of the same size at opposite corners of the room, there was always a short twenty-minute entertainment segment to end the event, and it followed a strict invariant running order with speeches, awards, and meal courses planned in exactly the same order and at the same times each year. It also began with a reception in another part of the hotel and a special procession to dinner with guests being led by some sort of musical group every year. The only thing that changed was the overall theme of the event, which was manifested in creative décor and customized entertainment.

4. Rule-governance typically refers to spectacles that contain contests of some sort, the most obvious being modern professional sports. Of the historical spectacles listed, the one that most exemplified rule-governance was the Roman triumph. Ramsay (1875) lists the strict conditions that had to be met for a Roman general to be granted a triumph. These included, among others, that: "at least five thousand of the enemy should have been slain in a single battle...; the war should have been a legitimate contest against public foes...; and the dominion of the state should have been extended..."

Again, in modern events the author's experience provides a non-sports-related example. A medieval theme event was created as an incentive for a company's sales force. The salespeople were divided into teams or rather "houses of the round table" and they participated in several medieval-type "contests" such as crossbow shooting, poetry reciting, slaying a dragon (as in pin-the-tail-on-the-donkey), and others. The winning team received a prize. During the contests clients were dressed in medieval-looking tunics to identify them with their teams (token traditionalism).

5. The fifth characteristic of ritual-like activities, sacral symbolism, lies at the very heart of understanding ritual. As Avis (1999; 103-109) states, "At its simplest, a symbol means imagining one thing in the form of another." He goes on to say, "It belongs to symbols to mediate a reality or meaning that transcends the symbol itself... The transcendent realm may be the spirit of a nation, a tradition, a cultural legacy, an ethical or political ideal." In other words, not only may a "sacred" symbol be religious such as the Christian cross or the Star of David, it may also be a national flag, monuments, or a company logo in the modern world. In the historical spectacles mentioned, it could be the coat of arms or symbol of a sovereign, crowns and headdresses, jewelry, ritual paraphernalia such as obsidian knives, special offerings or sacrifices such as bulls or goats (or humans), statues, chariots, weaponry, and much more.

What is important for modern events is the context in which symbols are used. Without sufficient thought being given to their use, problems can arise. One recent example comes from the opening ceremonies of the Vancouver Olympic Games in 2010. The producer chose to use a very stylized version of Canada's national anthem instead of the traditional one and it met with generally negative reviews. It still remains difficult to change tradition and particularly a symbol as important as a national anthem.

Catherine Bell further considers that places and locations are in themselves sacred symbols. Religious scholar Mircea Eliade was the first to propose that, for what he called religious people, the world is divided into two kinds of space, the sacred and the profane. Profane space is the ordinary space in which we live and go about our daily activities free of all reference to a larger reality. Sacred space is experienced differently. When one enters a sacred space, he or she acts in accordance with the environment (e.g. in a church or temple one might bow or remove a hat or speak in whispers). Eliade claimed that before modern times, "archaic people" established towns, built sanctuaries, and organized space and time with reference to the sacred (Greeley, 1995, 94-105; Jones, 2007, 112-126). In those ancient times, the choice of location for a sacred space might have been simply due to a fortuitous sign (e.g. hilltops because they were closer to the gods) or it might have been planned as a result of some specific ritual. Today, as Bell points out, thinking is more along the lines that a specific space or location is made sacred by the ritual-like activities that take place within it. Thus, like other symbols, they are differentiated from profane spaces "by means of distinctive acts and responses and the way they evoke experiences of a greater, higher, or more universalized reality - the group, the nation, humankind, the power of God, or the balance of the cosmos." They are, in essence, what we know as event spaces.

All the historical spectacles referenced used sacred space, if one interprets it as Bell does. The Opet Festival in Egypt used the temples of Karnak and Luxor as well as the Nile River and a land processional route between the two temples. The Grand Procession of Ptolemy Philadelphus used the wide city boulevards of ancient Alexandria. The Roman triumph of Paulus used the Tiber River, the main city streets of Rome (particularly one known as the Via Sacra or Sacred Way), plus the Circus Maximus. The Mayans used their temples and grand plazas. Farmers' fields between the French town of Guines and Ardres became sacred spaces for the meeting at the field of the Cloth of Gold. The Great Exhibition in 1851 used the specially designed and constructed Crystal Palace. The Nazis envisaged a twelve square kilometer area in southeastern Nuremberg to house their rallies and built several massive structures for them, including a 150,000-person arena (Luitpold Arena), a 50,000 seat Congress Hall, a parade reviewing structure (Zeppelin Field) for 100,000 people, and a Great Road (2 km long by 60 m wide). Also planned but never completed were a 400,000-seat stadium and a military exercise area (March Field) (Zelnhefer; 2002). Finally, Woodstock made famous its own unique sacred space, the farm of Max Yasgur.

As a modern event producer, this author worked in many different "sacred" or event spaces. These locations included large ferryboats, parks and gardens, farmers' fields,

hockey arenas, football stadia, conference centers, rodeo grounds, historic sites, gymnasia, hotel ballrooms, golf courses, churches, theaters, mountaintop ski chalets, movie studios, offices, army bases, casinos, stores, shopping malls, restaurants, and many others. Indeed, the recognition of the event space or sacred space is one that is instinctive to modern event designers. Although they do not understand all the aspects of ritual and the meanings of the different parts of a sacred space as outlined by Barrie (1996), they do realize that it is a special place and theme it accordingly. The many books devoted to designing and decorating events reflect this fact (Berridge, 2007; Monroe, 2006; Malouf, 1999; and others).

6. The last characteristic of ritual-like activities proposed by Bell (1997) is performance. Comparisons of ritual with performance “rest on a recognition that the performative dimension *per se*—that is, the deliberate, self-conscious ‘doing’ of highly symbolic actions in public—is the key to what makes ritual, theater, and spectacle what they are.” She goes on to state “performances communicate on multiple sensory levels, usually involving highly visual imagery, dramatic sounds, and sometimes even tactile, olfactory, and gustatory stimulation. By marching with a crowd, crying over a tragic drama, or applauding an unconvincing politician, even the less enthusiastic participants of the audience are cognitively and emotionally pulled into a complex sensory experience that can also communicate a variety of messages. Hence, the power of performance lies in great part in the effect of the heightened multisensory experience it affords: one is not being told or shown something so much as one is led to experience something.”

The power of this inclusive aspect of performance did not escape the organizers of historical spectacle and there are numerous examples. The Opet Festival incorporated choreographed dancers and musicians, likely to give meaning to, and augment the emotional impact of, the esoteric religious rituals performed within the temples out of the sight of spectators (Epigraphic Survey; 1994).

Ptolemy II purposely designed into his Grand Procession in Alexandria several participative activities and new inventions (spectacular for that time period), including: the serving of wine to all audience members by procession participants attired as helpers of the god Dionysus; a parade float designed as the cave where Dionysus was raised and from which flew literally thousands of live doves and pigeons with strings attached to their legs and meant to be caught by audience members; and, carried on a float, a tall female statue that stood up, poured milk, and sat down again, all without human intervention (Rice, 1983; Athenaeus).

In Paulus's Roman triumph of 167 BCE source writers refer to the *emotional* effects on the spectators for the first time. Plutarch, in particular, talks about the display of captured weaponry as being arranged so their sight was "not without its terrors," about the spectators being "moved by compassion" and "shedding tears" upon seeing the pitiable sight of the captured King Perseus's children (Plutarch). Generally speaking, prior to this, ancient source writers recorded only facts and lists and minimized comments about emotional impact.

Typical Mayan ceremonies also involved audiences in dancing, accompanied by music and the ingestion of either alcoholic drinks or drugs (Schele and Freidel; 1990).

The Nazi rallies, while not involving audiences in a specifically participative way, used new inventions and ideas to influence them. Probably the most well-known of these was the movie "Triumph of the Will" by director Leni Riefenstahl, one in which she used creative camera angles and panning for the first time for dramatic effect (Zelnhefer, 2002; 226-231), and which was shown at the rallies. Bytwerk (1998) also describes another dramatic technical effect that had emotional appeal for the audience. It was first conceived for the rally in 1936:

"Just before 7:30 when it was nearly dark, a floodlight shoots heavenward. The small spotlight's beam reveals more than 200 enormous swastika flags that fly from 12-meter flagpoles in the evening breeze. Suddenly one realizes the enormous size of the field and drinks in the unforgettable picture. More lights illuminate the flawless white marble platform, an unforgettably beautiful sight. All who see the splendid sight stand still and breathe quietly. The first of the Führer's large buildings on the Nuremberg Reich Party Rally grounds is seen in all its beauty. More lights shoot across the field, revealing the endless brown columns, showing their movements, until suddenly, at a command, the 90,000 are in place. A festive mood fills all, as if they knew what an experience awaits them. But what actually happens surpasses all their expectations. Orders blare from the loudspeakers, hurried automobiles dash here and there. Shortly before 8, the spotlights at the south fade. It is the direction from which the Führer will come. The 500 pupils of the party school Ordensburg Vogelsang have entered just before, displaying perfect order, and taken their position before the main platform. The voice of Dr. Ley comes over the loudspeaker: "Attention! The Führer is here!" The shouts that always accompany the Führer resound from the Dutzendteich train station. The colonnade slowly circles the field, then suddenly — as the shouts of those on the other side of the platform announce the Führer's arrival — 180,000 people look to the heavens. 150 blue spotlights surge upward hundreds of meters, forming overhead the most powerful cathedral that mortals have ever seen. There, at the entrance, we see the Führer. He too stands for several moments looking upward, then turns and walks, followed by his aides, past the long, long columns, 20 deep, of the fighters for his idea. An ocean of Heil-shouts and jubilation surrounds him."

Contemporary event designers have always instinctively known about the power of performance to emotionally influence audiences, and it has now been proven (Alcorta & Sosis; 2005). In fact, modern designers are realizing that the more spectators can be moved toward the *participant* experience (i.e. experiential events), the more they in effect will be influenced by the event's message. Berridge (2007) spends a great deal of time discussing this. In the author's own event production experience, audience-inclusive, experiential entertainment was used on many occasions. One example for a corporate client involved the scripting of a special "video western" that was acted out by members of the audience *before* the conference dinner in front of a video camera, then showed to the audience *after* the same dinner, as the finale of the event. As expected, it added an emotionally upbeat edge to the meeting.

Indeed, the area of performance seems to be where many new approaches to the integration of ritual into events are concentrated. A new discipline known as Performance Studies, about the same age as the special events industry, brings together drama, music, dance, anthropology, history, and other specialties and basically looks at how the performance process influences humans. Schechner (2002) provides a great deal of information about this new discipline. Cameron (2004) makes the point that many modern public and private events have lost meaning due to the secularization of western society and proposes that it is the artist who, through a better understanding of traditional ritual, may create new rituals that relate better to modern audiences.

What does all this say about using ritual to better design modern events containing strong messages, and how does it relate to historical spectacle? The following are possible answers:

1. Event organizers have been using the different characteristics of ritual to create better events and emotionally influence audiences since at least the beginning of recorded history. In fact, even today's event managers and designers use some of the characteristics instinctively. However, they have not done it with a full understanding of ritual and its effect on participants and spectators.
2. In general, the spectacles that seem to have been the most successful, that survived the test of time, and that delivered the strongest messages, were those that consistently incorporated the most characteristics of ritual.
3. In historical spectacle, when all the ritual characteristics were united in focus toward building a strong message (i.e. the *reason* for the event best matched the *message*), the event was successful.
4. If better modern events are to be crafted, there must be a strong understanding of ritual underpinning the design.

At this point, one might rightly ask how this would be done in practice. It comes down to understanding the genesis of any event. It must be a consideration right from the beginning in the feasibility stage of event planning. The event manager must ask the event organizer not only what the goals and reasons are for the event but also what the intended message is. This goes beyond the message that spectators should buy a sponsor's product but moves into the concept of creating a legacy. Secondly, once the intended message is known, the event manager must, in

the design process, go through each characteristic of ritual and determine how the event might be improved by somehow incorporating that characteristic. Knowledge of how this was accomplished in historical spectacle could act as a template for this process. This additional emphasis on ritual in event design does not negate any of the other requirements for studying the event's impact on certain areas, conducting SWOT analysis, or applying other specific design methods. It is simply another layer that is intended to assist in creating a more meaningful event.

Historical Spectacle and the Event Management Body of Knowledge

It was stated at the beginning of this paper that the second aim was to make enough of a case for history that the study of historical spectacle should be a mandatory component of the basic body of knowledge required by event practitioners. Assuming that a satisfactory case has been made, then the logical place to start would be the inclusion of it in the Event Management Body of Knowledge or EMBOK (Rutherford Silvers; 2003) as this body is being used to help guide the curricula of educational institutions teaching event management and leading to certification. However, if this is to happen, not only will a bridge need to be built between event studies and history, but also a much stronger one between event studies and event management. The creation of courses in the history of spectacle should not pose great difficulty as many of the references cited in this paper can be used as course references, so the bridge between event studies and history is relatively easily built. The bridge between event studies and event management may be harder to build. In my view, the best way to do this is to prepare a series of presentations to event management advocacy groups (e.g. International Special Events Society) and the main annual event management conferences sponsored by Event Solutions magazine and Special Events magazine. Such a bridge can be used as a platform to inform practitioners about the latest research and development in event studies in general, and about the importance of studying historical spectacle and ritual specifically. All that is required are several willing and capable spokespersons.

Conclusion

Through the examination of eight historical spectacles ranging in time from approximately 1500 BCE to 1969, it has been found that there are three potential areas of impact on currently accepted event management theory. The first area of impact is on the relationship amongst event stakeholders. It appears that in historical spectacles—at least those prior to the industrial revolution era—there are only three *key* stakeholder categories: owners and organizers; participants; and spectators. Neither media, host cities, sponsors, nor volunteers appear to play any significant part in the events, at least no part that merits special attention. It is the belief of this author that the same three stakeholder categories exist in modern events and that other stakeholders can be placed within these three main categories for simplified planning purposes.

The second area of impact is in the relationship amongst the three main stakeholder categories. In historical spectacle there appears to be a simple connective relationship. Basically it is as follows. The owner/organizer category has a *reason* for the event and conveys that reason to the participants who then must translate the reason into a *message* or *legacy* that is conveyed to the spectators. If the event has been designed well, the reason and message will be closely connected and the spectators will in turn convey their *loyalty* to the owners/organizers. It is also the belief of this author that the same relationship exists in modern events and that it is the

message of the event that is essential if one is to create truly memorable events that leave legacies for the greater good.

The third area of impact is on the design of events through the use of ritual. Historical spectacle demonstrates that ritual is at the heart of effective event design. Although modern event designers do instinctively use some of the characteristics of ritual to create events, they do not use all of them, nor do they use ritual in an informed manner, knowingly incorporating its characteristics.

In light of the potential impact of the analysis of historical spectacle on event studies, it is the opinion of the author that the study of historical spectacle should become a mandatory core component of the Event Management Body of Knowledge necessary for the certification of event managers. Specifically, the effects of ritual on audiences and participants must be taught to modern event managers and designers, based particularly on examples taken from history. If this is done, it is at least a basic step toward the interdisciplinarity that Getz (2010) notes is lacking in festival studies and ergo in the larger field of event studies.

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