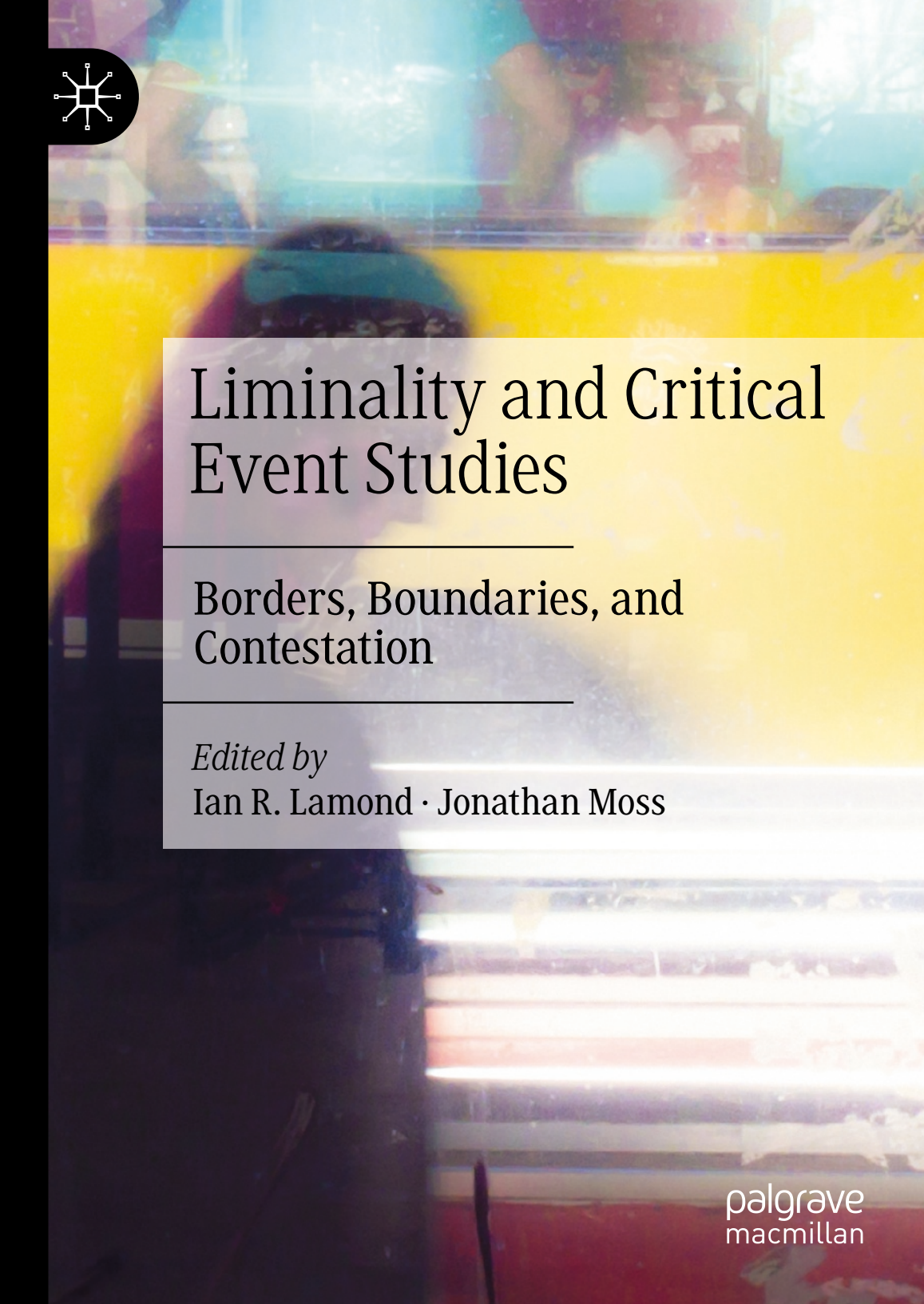

Liminality and Critical Event Studies

Borders, Boundaries, and Contestation

Edited by
Ian R. Lamond · Jonathan Moss

palgrave
macmillan

Liminality and Critical Event Studies

Ian R. Lamond · Jonathan Moss
Editors

Liminality and Critical Event Studies

Borders, Boundaries, and Contestation

palgrave
macmillan

Editors
Ian R. Lamond
School of Events, Tourism
and Hospitality Management
Leeds Beckett University
Leeds, UK

Jonathan Moss
School of Events, Tourism
and Hospitality Management
Leeds Beckett University
Leeds, UK

ISBN 978-3-030-40255-6 ISBN 978-3-030-40256-3 (eBook)
https://doi.org/10.1007/978-3-030-40256-3

This Palgrave Macmillan imprint is published by the registered company Springer Nature Switzerland AG
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

To all my friends in Brazil—Thank you CB (Apesar de Você): Let us not be misled
To those close, far away and in-between, "We live forever, forever in the stars".

Contents

Notes on contributors

Nazia (Naz) Ali is Programme Leader for M.Sc. Sports Management at the University of East London, England, United Kingdom. She is a graduate in Sociology from Middlesex University; she received her Ph.D. from the University of Bedfordshire in Tourism Studies. Naz has published in areas of event design, identity, migration, and researcher reflexivity. She has recently become interested in the role of sport spectatorship in empowering and engaging young people.

Susan L. T. Ashley is Senior Lecturer of Arts in the M.A. programme, Creative and Culture Resources Management, and AHRC Leadership Fellow in (Multi) Cultural Heritage at Northumbria University in Newcastle, UK. She is a cultural studies scholar who has published widely, including the monograph *A Museum in Public* with Routledge and the edited volume *Diverse Spaces: Identity, Heritage and Community in Canadian Public Culture*. She has 20 years of experience working in programming and events management for culture and heritage sites across Canada.

Samuel B. Bernstein is a doctoral student with comprehensive research interests in sport and social justice, the cultural and political economy of sport, and the articulations of race, class, and gender in sporting spaces. His past research has focused on the role of public funding in professional sport and the ethics and practice of qualitative research in public

spaces. His doctoral dissertation concerns the emergence of eSports and its present and future place in college sport.

Rounwah Adly Riyadh Bseiso is a Ph.D. graduate of the Centre for Media Studies at the School of Oriental and African Studies (SOAS). Bseiso has worked for the United Nations (UN-Habitat and UNHCR), the Palestine Land Society, as well as the American University of Kuwait. Bseiso currently works as an adjunct faculty member in the Mass Communications Department at the Gulf University for Science and Technology in Kuwait.

Sebastiano Citroni is currently Adjunct Professor of *Sociology of Politics* in the Department of Sociology and Social Research at University of Milano-Bicocca, where he was also a Post-doc Researcher. His main researches focus on Civil Society & Civic Action; Social Theory & Ethnography; Space & Society; and Conflict & Participation. His last book (2015) is *Inclusive Togetherness. A Comparative Ethnography of Cultural Associations* (La Scuola).

Michael B. Duignan is a Senior Lecturer in Management at Coventry Business School, Coventry University, UK. Mike takes a strategic, management and organisational perspective on the practices of the visitor economy, field configuring events and festivals. He examines, conceptually and empirically, how these practices contribute to—and impact on—the short- and longer-term planning and development of regions and urban communities, and specifically on entrepreneurs, micro and small business sustainability and survival. Mike has researched and published on a range of different cultural and sporting events, from the Olympics (London 2012, Rio 2016, Tokyo 2020), right through to regional sporting events like the Cambridge Half Marathon (2016, 2017, 2018) and cultural festivals (e.g. EAT Cambridge, e-Luminate Festival).

Ashley Garlick is a Senior Lecturer in Event Management at the University of West London. He teaches the sociology of planned events, which includes the importance of ritual and liminality within celebratory event spaces. He has an undergraduate degree in International Hospitality Management from Bournemouth University, and a master's degree in Management from London Metropolitan University.

Barbara Grabher is an anthropologist working in the intersections of critical event studies and gender studies. With a Bachelor's degree in Cultural and Social Anthropology (University of Vienna) and a Master's degree in Gender Studies (University of Granada and Utrecht University), she is a Marie Curie Research Fellow currently conducting her Ph.D. research project 'Gendering Cities of Culture' in the Horizon 2020 GRACE project at University of Hull.

Ruxandra Gubernat a Bucharest-based researcher and independent filmmaker, Ruxandra Gubernat holds a Ph.D. in Political Science from the University of Paris Nanterre and an M.A. in Media Sociology from ENS Lyon. At the same time, she studied sociology and philosophy of film, at the Institute for Political Studies in Lyon. Ruxandra is the co-director of the documentary movie *Portavoce—The Romanian Culture of Protest*.

Geoff Holloway was State Secretary of the world's first Green party, the United Tasmania Group (UTG), 1974–1977 and again since revival of UTG three years ago. Geoff has a Ph.D. (sociology), specialising in social movements, health, and social research methods; poet (4 books published); climber; and traveller—two years in Chilean & Argentinean Patagonia, but also Colombia, Ecuador, and Brazil, three times recently to Lisbon and twice to Cabo Verde.

Seth I. Kirby is a Lecturer in Sport and Leisure Management in the School of Science and Technology, Nottingham Trent University, UK. His research interests are broad and include topics such as events, sports management, legacy, regeneration, leveraging and sustainability. Seth's research activity is linked to exploring critical issues and perspectives in events and sports, with a particular focus on mega-sporting event hosting communities.

Ian R. Lamond is a Senior Lecturer in Event Studies at Leeds Beckett University. His interests range from events of dissent, and the eventalisation of the political, to the commodification of death and graphic storytelling. His other works include two edited collections; Protests and Events, with Karl Spracklen (2015) and Critical Event Studies: Approaches to Research, with Louise Platt (2016), and two co-authored monographs; Critical Event Studies, with Karl Spracklen (2016) and a

Palgrave Pivot on the 2015 UK election and 2016 EU Referendum with Chelsea Reid (2017), subtitled '*Towards a Democracy of the Spectacle*'. He is considered one of the pioneers of critical event studies as a conceptual approach.

Jeffrey Montez de Oca is the founding director of the Center for the Critical Study of Sport at the University of Colorado Colorado Springs. He authored *Doping in Elite Sports: Voices of French Sportspeople and Their Doctors, 1950s–2010* (Routledge, 2018) and *Discipline & Indulgence: College Football, Media, and the American Way of Life During the Cold War* (Rutgers UP, 2013) that won the 2014 North American Society for the Sociology of Sport *Outstanding Book Award*.

Jonathan Moss is a Senior Lecturer at Leeds Beckett University in the School of events, Tourism and Hospitality management. His Ph.D. explored music festival experience using a phenomenological psychology approach as a means of situating the experience in the ideographic Life world of the attendees. He is currently writing two papers: one regarding the use of descriptive experience sampling methods in event studies research and the other is considering how neurophenomenology can contribute to our understanding of collective and shared emotions at events.

Rasul A. Mowatt is an Associate Professor in the Departments of American Studies in the College of Arts + Science and Recreation, Park, and Tourism Studies within the School of Public Health—Bloomington, Indiana University. Focus areas: social justice, leisure studies, cultural studies, and critical pedagogy. Published work: legacy of Tamir Rice in *Leisure Sciences*, viewing mediated images of Black death in *Biography* and failures of public participation in mega-event planning in *Loisir et Société*.

Gianmarco Navarini is Full Professor of Cultural Sociology at the University of Milano-Bicocca, Department of Sociology and Social Research, Italy. His research activities and writings have mainly centred around three areas: micro–macro ritual forms of power, boundaries' places and in-between social practices, body language, and communities of practice in the fields of taste, passion, and sport. Current ethnographic research include political change on the cheer in the stadium, the social organisation of the sensory experience in wine tasting, the transition to Italian liminal politics.

Andrea Pavoni is post-doctoral researcher at DINAMIA'CET, University Institute of Lisbon, Portugal. His research explores the relation between materiality, normativity, and the urban from various interdisciplinary angles. He is co-editor of the *Law and the Senses Series* (Westminster University Press) and associate editor at *Lo Squaderno, Explorations in Space and Society*. His book, *Controlling Urban Events. Law, Ethics and the Material*, is out with Routledge.

Henry P. Rammelt a Ph.D. in political science from the University of Lyon. He is a research assistant at Science Po (Paris) and visiting professor at SNSPA Bucharest. His research focusses on social movements and civil society in Eastern Europe. His latest book, *Activistes Protestataires en Hongrie et Roumanie* was published by l'Harmattan (Paris) in 2018. He is the co-director of the documentary movie *Portavoce—The Romanian Culture of Protest*.

Zachary T. Smith is a doctoral student in Sport Studies at the University of Tennessee where he is the recipient of a Tennessee Fellowship for Graduate Excellence. His research interests occur at the nexus of physical culture and religion, with a particular focus on religious athleticisms in the Unites States. He also serves as the graduate assistant for the Center for the Study of Sport and Religion at University of Tennessee.

Peter Vlachos is Principal Lecturer specialising in live event management at the University of Greenwich, London, UK, where he is active in research, teaching, and consultancy projects. He designed and led the M.A. International Events Management degree. His interests include cultural events and urban development, the hybridization of the event experience through digital technology, and the study of events as socially lived phenomena. He was one the of the university's main spokespeople during the London 2012 Olympic Games.

Angela Wichmann is a Lecturer in qualitative research, business psychology, and sport, tourism, and event studies at Hochschule Fresenius University of Applied Sciences in Munich, Germany. She holds a Ph.D. from the University of Brighton, UK. Prior to moving into academia, she worked in several positions in hospitality, tourism, and the sports event industry. Her research interests relate to the sociology of sport and gymnastics, as well as sports events and sports tourism.

List of Figures

CHAPTER 1

Introduction

Ian R. Lamond and Jonathan Moss

Although the academic study of events is a relatively young field it is currently going through an intense period of evolution and development. Critical approaches to the analysis and critique of events (Sometimes referred to as critical event studies, or CES) have emerged as part of a movement that seeks to radically reconceptualise event studies through seeking to examine and articulate the philosophical foundations of the field. Rather than locating it as simply the servant of an operationally dominated event management, it also champions strong ties with other areas of academic inquiry, such as cultural studies, leisure theory, the sociology of sport, media studies, political sociology, and philosophy (Moufakkir & Pernecky, 2014; Spracklen & Lamond, 2016). These developments are producing a growing interest in conceptual inquiry within event studies theory; drawing in academics from other fields of scholarship while encouraging event studies researchers to consider, ever more widely, how their work fits into a richer spectrum of the social

I. R. Lamond (✉) · J. Moss
School of Events, Tourism and Hospitality Management,
Leeds Beckett University, Leeds, UK
e-mail: i.lamond@leedsbeckett.ac.uk

J. Moss
e-mail: j.moss@leedsbeckett.ac.uk

I. R. Lamond and J. Moss (eds.), *Liminality and Critical Event Studies*, https://doi.org/10.1007/978-3-030-40256-3_1

sciences and humanities. Over the last five years the literature associated with these developments has grown significantly (e.g. Finkel, Sharp, & Sweeney, 2018; Lamond & Platt, 2016; Moufakkir & Pernecky, 2014; Pavoni, 2017; Roche, 2017; Walters & Jepson, 2019); however, there has, as yet, been no text within event studies, or CES, that has placed the concepts of liminality and the liminoid at the very centre of its work—this book addresses that gap.

Etymologically 'liminality' derives from the Latin Limen (singular) or Limina (plural), which referred to a threshold, a somewhat disruptive and disorientating state that marks a boundary between two phases of a ritual, which van Gennep (1960) recognised as central to our anthropological understanding of spiritual rites of passage: The pre-liminal (rites of separation), and the post liminal (rites of incorporation), where the individual is in a cultural/spiritual state of being betwixt and between one mode of being and another. It is, however, through Vitor Turner's revisiting the concept (Turner, 1969) that it begins to become a key idea across a broader spectrum of social and cultural theory. In order to distinguish it from the associations liminal had with van Gennep's more religiously based threshold experiences, Turner (1974) proposed the term Liminoid. But, even in these foundational studies, liminality was understood as reaching beyond the sociocultural and psycho-affective boundaries in which it can be described. Spatial elements have also always had a significant place in understanding liminal/liminoid processes.

Liminoid, spaces (Lie, 2003), rituals (Thomassen, 2009), landscapes (Tufi, 2017), and experience (Szakolczai, 2015) provide us with insight into how to grasp the way the threshold and the passage form an intrinsic part of society, where play, flow, and ritual become secularly entwined as '…settings in which new symbols, models, and paradigms arise' (Turner, 1974, p. 60), where '…the liminoid can be an independent domain of creative activity' (ibid., p. 65). The application of these ideas to event studies theory, however, has only recently begun to surface. Patterson and Getz (2013) apply Turner's construal of the liminal and liminoid in their discussion of the interconnectivity of leisure and event studies when they consider the production of liminal zones at events, and how liminal states are induced in event participants. 'The liminoid', they suggest, '…is associated with fun, revelry, and entertainment that occurs in a variety of leisure and event settings' (p. 234), whereas Ziakas and Boukas (2014)

argue that the paucity of research that considers liminality and the liminoid in events management is symptomatic of a neglect of the '…experiential, existential and ontological dimensions of events' (p. 57) emergent from a lack of consideration of the role phenomenology can play in our understanding of events. '(T)he celebratory nature of events', they claim '…can engender a liminal/liminoid space/time where people feel more comfortable, uninhibited and open to new ideas…(which) enables a sense of social bonding and camaraderie, suspending normal rules and social boundaries' (p. 59). This connection, between revelry (Patterson & Getz, 2013) and inhibition (Ziakas & Boukas, 2014), is echoed in the association of liminality and the carnivalesque that appears in the discussion of festival space in Pielichaty (2015), the heterotopic articulation of festival and event tourism spaces (such as Tufi's analysis of Venice), and Torres, Moreira, and Lopes's (2018) recent consideration of why people participate in mass crowd events. Tropes resonate strongly with Foucauldian ideas of spaces of otherness (Foucault, 1986) and the spatial theories of Lefebvre. His construal of theatrical space as a space of performativity draws together the other elements of his tripartite fields of the production of space (le perçu; le conçu, le vécu), while his description of Venice '…where water and stone create a texture founded on reciprocal reflection [where]…everyday life and its functions are coextensive with, and utterly transformed by, a theatricality' (Lefebvre, 1991, p. 74) almost frames that city as a space of pure liminality. These discussions represent part of an emerging voice within event studies, one that offers a very different pathway from the functional and commodified colonisation of 'experience' and 'memory' derived from applications of Pine and Gilmore's (1999) analysis of the experience economy. One that encourages a deeper understanding and critical evaluation of the role of experience within events research. But what does CES add to this development?

One of the central characteristics of CES is the problematisation of the referent event within event studies, arguing that all events are fundamentally contested and best understood from a perspective of multiplicity, and an outpouring of multiplicity within that multiplicity (which Badiou, 2008 [1992], might refer to as the evental). One of the primary foci of the CES project has been a consideration of the heterotopic and discourse, in a Foucauldian (2003) sense; however, recent work by the editors (Lamond, 2018; Moss, 2016) has drawn on the importance of space and time in CES research, embracing what Heidegger (2012) would refer

to as Erfahrung (the feeling of experience) and Ereignis (event as rupture). This moves the focus of research associated with event management and event studies to allow for deeper discussions around power, authenticity, considerations of manipulation and exploitations, and the possibility of resistance.

Through drawing together, in a single volume, a body of research and reflection that concentrates its attention on the liminal/liminoid from within a CES perspective, we can address the growing interest in Turner's work within event studies, while encouraging new thought and theory generation within the field. The contributions made in this book enrich the body of knowledge within event studies while also facilitating stronger links to other disciplines, progressing event studies/CES as a truly interdisciplinary and trans-disciplinary field.

This edited collection brings together academics from around the world who are researching events from a multi-disciplinary perspective; placing their work within the context of Victor Turner's (1969, 1979) theories of Ritual, Flow, Liminality, and Performance. Our objective, through the breadth and diversity of their inquiry and reflection, is to conceptually explore the relationship between the scholarly study of events and Turner's conceptual framework, while not avoiding a prescription of application. The scope of this book is to provide an inclusive approach to a topic that is both wide-ranging and far-reaching.

Structurally the book is split into three parts. Given both editors' interest music, and our shared sense of how music can articulate a liminal state, we have given each part a title that alludes to the theme of the chapters it contains through a musical reference. The first, Overtures, is composed of two chapters; one documents a conversation between the two editors and explores our own journey into a liminal realm where we discuss our own evolving and shifting connection to the relationship between liminality and event studies. Our diverse research interests in events, Jonathan's are mainly in music and festivals, while Ian's are in dissent and the media representation of protest events, go on to form the umbrella themes for the other parts of the book. The purpose of the other chapter, written by Peter Vlachos, is to review and assess the ways in which the concept of 'liminality' informs and relates to the study and teaching of events management within higher education. First, he conceptually reflects on the aesthetic and subjective aspects of the events experience. Tensions are unpacked between the intrinsic, sensual, and at times even Bacchanalian experience of events such as social phenomena, and the instrumental,

rational management of them. The analysis is underpinned by Turner's (1974) notion of liminal time and liminoid spaces, theories of subjective place experience (Lefebvre, 2004; Tuan, 1977), and Debord's (1999) idea of psychogeographic flow. Second, he argues that the localisation of event studies, particularly those in business faculties within higher education institutions, has resulted in an over-emphasis on managerial functions at the expense of the more creative and subjective elements relevant to liminality. An indicative historical survey of academic textbooks is employed, using an analysis underpinned by Foucault's theories on the archaeology of knowledge, to illustrate the evolution of 'events management' as the prevailing disciplinary frame within the dominant discourse of the 'experience economy' (Pine & Gilmore, 1998, 1999). Teaching and research on the aesthetic and design elements of live events has thus either been abandoned to art and design faculties (who themselves have shown little interest in expanding into the events discipline), treated as a self-teachable, or easily out-sourced elements, despite their centrality to the liminal power of the event. The chapter concludes with a call for a more unified, multi-disciplinary, and subjectivist approach to the field of event studies.

Each of the remaining sections begins with a short introduction that sets out the context of its focus and introduces the reader to several themes that cut across the chapters they contain. Where possible we have attempted to begin with a chapter that can, to a varying extent, act as a link between one section of the book, and the next.

The second part of the book, Oratorios, addresses the liminal and liminoid in culture and cultural and sports events. We felt *Oratorios* gave the section a sense gravitas with which such events would resonate. There are seven chapters in this section. In *Liminality and Event Design*, Ashley Garlick and Nazi Ali suggest that while it has been argued that ritual has been sacrificed to give way to modern event management techniques that prioritise economic viability and stakeholder satisfaction over the ritual purpose of the event (Brown & James, 2004) they reject this argument. Instead, they propose that ritual is undergoing a new resurgence in terms of its impact on event design for sport events. The chapter contributes to existing research on the symbolic relationship between ritual and liminality in such liminoid happenings as sport events. The authors interpret the relationship between liminality and related terms associated with rituals: celebration, communitas, anti-structure, and symbols. These are further discussed in view of design strategies that promote drama (i.e.

dramaturgy), arousal of the senses (i.e. atmospherics), and interactivity (i.e. servicescapes). It is asserted that, while ritual and liminality is far from extinct, there is an increasing importance for professional (sport) event organisers to show a greater understanding of how it should inform their creative process. This would enable them to execute high-quality events that provide memorable experiences. The chapter demonstrates that liminality can inform event design and is a fundamental concept that must be considered for an event to be successful.

Barbara Grabher, in the chapter that follows, reads Turner's theory of liminality in the context of queer political aspirations of LGBT-themed events. Grabher draws on Turner's concept in the light of the widely discussed transformative potential of event and festivals. Conceptually, liminality suggests a suspension of hegemonic structures and explorations of alternative models of living. Through ethnographic research practice, she studies the empirical realities of these transformative powers in the context of contemporary LGBT-themed events. The week-long event series entitled LGBT50 serves as a case study for this investigation. As a flagship project of Hull's celebration of the title UK City of Culture in 2017, LGBT50 contributes to the promised '365 days of transformative culture' for the city. Based on considerations of cultural actors and visitors, Grabher argues for a nuanced understanding of the potential of liminality as regarded in the LGBT-labelled event. Her analysis suggests that subversive, liminal temporalities continue to be a privilege.

Giga-events, according to Kirby and Duignan, disrupt urban communities and business environments rendering vulnerable social groups, particularly host communities of micro and small businesses, marginalised, invisible, and unable to leverage certain economic benefits. In their chapter they focus on one specific economic benefit occurring within a specific time period: the opportunities and challenges associated with event visitor economies during the 'live staging' period between the Olympic Games Opening and Closing Ceremony. Giga-events are planned, organised, and managed in such a way that they intentionally redirect visitor economic consumption away from small business communities and towards official sites of corporate consumption. These neoliberal outcomes *must* be combated and interrupted if more marginal social groups, like those residing in host communities, are to optimise the full economic potential of giga-events. Using this latent, but increasingly politicised critique of large-scale events to approach this challenge, Kirby and Duignan draw on perspectives, practices, and concepts related to the

burgeoning accounts of liminality. Liminality, namely, liminal thinking, liminal spaces, and the creation of liminoidal event spaces, inherently refers to the development of new creative spaces of disruption. As such, they frame such thinking as a way to disrupt and seek to provide a potential antidote to the neoliberal practices of giga-events that inevitably lead to the over-riding of local interests, in favour of external, contingent global demands of more visible, powerful stakeholders in the melee of Olympic planning. By mapping out the different sites where liminality may be fostered across host cities, they propose different conceptual and practical ways host communities, policy-makers, event organisers, and managers can open up new emancipatory spaces 'betwixt and in-between'. Divergent forms of liminal space have been overlaid across 'Live Sites' to illustrate the ways in which vulnerable social groups may be able to leverage opportunities related to event visitor economies.

Angela Wichmann's chapter on the transportation processes in the World Gymnaestrada is informed by the work of Victor Turner and Richard Schechner, and other scholars in the field. The chapter investigates the transportation process participants in an international, non-competitive sports event perceive between their ordinary lives and the liminoid event experience. While liminal rituals lead to transformations and result in permanent changes, in a liminoid setting, such as a sports event, people experience temporary modifications, while being transported out of, and back to, ordinary life. Against the backdrop of these considerations, the chapter explores how participants in the purely non-competitive, official Gymnastics for All world event, the World Gymnaestrada, perceive and experience the transportation process from their ordinary life into the liminoid setting, as well as back again. Drawing on an ethnographic research approach, the chapter argues that the awareness of the liminoid nature of the event, with its pre- and post-liminoid stage, accompanies the way the event is perceived and experienced. In doing so, the chapter contributes to advance our understanding of the extent to which the notion of liminality provides insight into the way an international, recurring sports event is experienced.

The following two chapters connect sports events with liminality and resistance. Andrea Pavoni explores the notion of liminality *vis-à-vis* mega events (MEs) and their role in the 'shock and awe' mechanism of neoliberal urbanisation. While van Gennep, Turner, and Szakolczai discuss liminality in relation to its shared *experience*: how this is produced, controlled, undergone, and digested; Pavoni proposes to understand MEs as opening a liminality which remains un-experienced. In this sense, MEs are

not simply phenomenologically *liminoid* (in Turner's sense of the word), but ontologically liminal space-times through which neoliberal urbanisation contradictorily occurs. This is consistent with Jameson's (2013) definition of modernity as characterised by a disjunction between experience and abstraction. Not the confusing experience of a liquefaction that is not dialectically resolved into order then, *modern* liminality is to be understood as the aesthetic fracture between experience and the forces that order the conditions of experience itself. In this sense, the political task of investigating, dissecting, and criticising urban capitalism must be completed by an eminently aesthetic one: not the romantic attempt to restore an authentic experience of *communitas* against neoliberal eventification, but that of making *experienceable*, and thus amenable to action, those elusive forces, diagrams, and rhythms that shape our being-in-the-world.

Bernstein, Smith, and Monez de Orca's focus is on the taking a knee protest. On August 14, 2016, Colin Kaepernick of the San Francisco 49ers remained seated during the National Anthem and the United States did not hear the sound. It would take another two weeks before his silence became an event. Since then, Kaepernick's call for the legitimation of the Black body within US society has sparked a multiplicity of reactions. In turn, he has received a variety of support while also attracting the ire of paternalistic nationalists masquerading as patriotic Americans. Most notably, he became the figurative 'whipping boy' for the entertainer who would soon become the President of the United States. To draw out the significance of Kaepernick's kneeling body as an event, they deploy Badiou's (2007 [1998]) three subjective response categories in order to create a typology for interrogating the popular civil discourses inscribed onto Kaepernick's body. Their analysis looks at a range of public responses to Kaepernick's kneeling body to chart the various faithful, reactionary, and obscure subject positions. These responses highlight one way that the Black body is subject to the authority of the (US) nation in the form of state-sanctioned violence, while deprived of the rights the nation provides its citizens. In this instance, people of color are not imagined as part of the body politic. Black bodies are subject to *P*olitical power but deprived of *p*olitical power, indicating an experience of American citizenry that is of a liminal kind (Thomassen, 2009). Through this analysis, Bernstein, Smith, and Monez de Orca show how excavating embodied politics, and looking at the reverberations at the nexus of the sport-nation complex, allows us to see the affinities that work across the rhapsodic denigration of Colin Kaepernick's [Black] body, and, turning to future analysis, the

veneration of [White] bodies like Nate Boyer and Pittsburgh Steelers' tackle Alejandro Villanueva.

We end this section, musically, with Geoff Holloway's chapter on the double liminality of fado events and tourism. Tourism and the traditional Portuguese music of fado, he argues, can be understood as two different, but inter-dependent, forms of liminality. This has particular consequences for the interactions and understandings between tourists and fadistas; and while both sets of actors in this 'theatre' or 'performance' are in the same location or liminoid space, temporarily, they come from quite different social places. This chapter is an exploration of double liminality—that of tourists and fadistas (singers of fado)—following three visits to Lisboa (2014, 2016, and 2018), including four weeks of intensive, participant observation research in 2018. While there is nothing new about analysing tourists as liminal beings, applying the same concept to fadistas is new. The liminal characteristics of these two sets of 'actors' make for interesting 'theatre' or performance. The concept of 'flow' also applies to fado performances. After reading a draft of this chapter one fadista commented that, 'I connect to both concepts of flow and liminality … (and) for the liminality to happen simultaneously on both sides and to happen with the same intensity… and I have felt it many times, and in many ways'.

Our third section of the book, Counterpoints, draws on what is an area of increasing interest within CES research, examining activism and dissent through a critical events lens. The musical term *Counterpoint* conveys some of the contestation and juxtaposition examined in the chapter in this part. In their chapter on Italy's national elections of 2018, Citroni and Navarini provide a summary of the relationship between order and liminality and show how this analytical framework facilitates a better understanding of the consolidation of 'populist' political forces and their incorporation in Italy's government. The authors focus on the campaigning prior to the Italian elections of 2018 and their immediate aftermath, a period when the frameworks of ritual order and liminality overlapped; they draw attention to the emergence of threshold zones of political discourse and practice that gradually moved from the periphery to the 'symbolic centre'. This process involved subversion of the established rules and changes to the symbols of social ties, such as representations of national cohesion and 'the other', that normally affect the reproduction of community power. For Rasul Mowatt, it is the act of dissent, and protest as event, that constitute strategies that are often actualised in public spaces.

They in turn work as a means to raise societal issues by creating personal and public awareness, by challenging institutional and state power, but also by establishing a collective identity comprised of the individuals represented in their organisation and momentary existence. But who and what is the individual in the midst of these actions and events? The aim of his chapter is to interrogate the online emergence of images, oftentimes uploaded by individuals at protest events, and how they convey a liminal confluence of (1) digital narcissism; (2) memory work; (3) civic or 'guerilla' journalism; and (4) surveillance. The emphasis here is on how the use of these images may represent the liminal space of transforming individual complying citizens to dissident and political actors, as well as the liminality of spectator's understanding of the issues that are being raised. Ultimately, the liminality of actors in dissent and protest, as well as the liminality of viewers of those images, opens the doorway for actors and spectators to become unintended agents of repression, which in turn is found to be an exemplar of the prevalence of governmentality.

It is the conceptualisation of non-conventional political participation that forms the focus of attention in Gubernat and Rammelt's chapter. Romanian society experienced a transition from an apathetic political culture to one in which protest became a constant element in the socio-political arena. Gubernat and Rammelt provide an analysis of the effects of regime transformation, cultural consumption, and social media activism on protest participation in Romania. These factors are analysed as liminal stages in the passage from non-involved individuals to politically active citizens. In order to do that they make use of Turner's (1969, 1974) concept of liminality, which proves to be particularly valuable for understanding societies that undergo social and cultural transitions. They go on to explain this paradigm shift as one bound to the transition state of participants, rather than one rooted in structural transformation. The chapter concludes that the regime changes in Eastern Europe provoked an almost permanent liminal situation, one between a new set of rules and the old order, a situation without any resolution being attained. They argue that such an 'in-betweenness' is one of the main reasons for which recent protests in Romania do not deliver a fundamental critique of existing configurations of power, but rather embrace models of *Western liberal democracy*.

In contrast, Susan Ashley's chapter considers the gentle, yet powerful, form liminal politics can take when articulated through an act of community memorialisation. As she suggests, geographers point out the affective

presence and radical potential of crowds or publics in liminal spaces, calling such communal acts the reanimation of anarchistic sensibilities in a politics of direct action (Springer, 2014). However, such acts do not only lie in large public spectacles of protest, but also in shared community actions located in the everyday. Her chapter addresses one such activity, where memorialising and heritage-making by an affective crowd asserted a postcolonial politics. The Chattri Memorial is an isolated and ethereal space of remembrance on a remote spot near Brighton, UK. The memorial was built in 1921 to mark Indian soldiers who fought during the First World War. This chapter explores the ways that a heterogeneous community of local veterans, Indian organisations, and onlookers from mixed origins performed a horizontal politics through an intensely experienced crowd event. It engages participants' affective event-making as conscious 'past-presencing' (Macdonald, 2013), and analyses how their annual acts of presencing in this space constitutes the enaction of citizenship (Isin, 2008). The communal rite of memorialising was a political event for witnessing, belonging, and gaining recognition, but also for making conscious interventions over the racialising discourses that are a fact of life for participants.

Our final chapter, written by Rounwah Bseiso, considers the revolutionary art that appeared during the uprisings that took place in Egypt in 2011. In her chapter, she seeks to undertake a critical interrogation of popular understandings of Egyptian revolutionary art by historically grounding these understandings within the temporality of the Egyptian revolution. Temporality is understood here through the framework of liminality (introduced by Arnold van Gennep and later developed by Victor Turner), a framework that helps us address the Egyptian revolution as a period of liminal time characterised by *in-betweenness*, whereby the normative order has been momentarily suspended and essentially turned upside down to give space for a new order, new narratives, and new ideas to emerge. The chapter illustrates the ways in which different moments of the historical event of the Egyptian revolution produced new *liminal moments* that demanded different artistic strategies and responses, which informed how the art producers interviewed and perceived their understandings of art and their role in its creation.

References

Badiou, A. (2007 [1988]). *Being and event* (F. Oliver, Trans.). New York, NY: Continuum.

Badiou, A. (2008 [1992]). *Conditions*. London: Continuum.

Brown, S., & James, J. (2004). Event design and management: Ritual sacrifice. In I. Yeoman, M. Robertson, J. Ali-Knight, S. Drummond, U. McMahon-Beattie (Eds.), *Festivals and events management* (pp. 53–64). London: Butterworth Heinemann.

Debord, G. (1999). *The society of the spectacle* (D. Nicholson-Smith, Trans.). New York: Zone Books.

Finkel, R., Sharp, B., & Sweeney, M. (Eds.). (2018). *Accessibility, inclusion, and diversity in critical event studies*. Abingdon: Routledge.

Foucault, M. (1986). Of other spaces (J. Miskowiec, Trans.). *Diacritics, 16*(1), 22–27.

Foucault, M. (2003). *The archaeology of knowledge*. Abingdon: Routledge.

Heidegger, M. (2012). *The event* (R. Rojcewicz, Trans.). Bloomington, IN: Indiana University Press.

Isin, E. F. (Ed.). (2008). *Recasting the social in citizenship*. Toronto: University of Toronto Press.

Jameson, F. (2013). *A singular modernity: Essay on the ontology of the present*. London: Verso.

Lamond, I. R. (2018). The challenge of articulating human rights at an LGBT 'mega-event': A personal reflection on Sao Paulo Pride 2017. *Leisure Studies, 37*(1), 36–48.

Lamond, I. R., & Platt, L. (Eds.). (2016). *Critical event studies: Approaches to research*. London: Palgrave.

Lefebvre, H. (1991). *The production of space* (D. Nicholson-Smith, Trans.). Oxford: Blackwell.

Lefebvre, H. (2004). *Rhythmanalysis: Space, time and everyday life* (S. Elden & G. Moore, Trans.). London: Continuum.

Lie, R. (2003). *Spaces of intercultural communication: An interdisciplinary introduction to communication, culture and globalizing/localizing identities*. New York: Hampton Press.

Macdonald, S. (2013). *Memorylands: Heritage and identity in Europe today*. Abingdon: Routledge.

Moss, J. (2016). Experience sampling methods in critical event studies: Theory and practice. In I. R. Lamond & L. Platt (Eds.), *Critical event studies: Approaches to research* (pp. 253–275). London: Palgrave Macmillan.

Moufakkir, O., & Pernecky, T. (Eds.). (2014). *Ideological, social and cultural aspects of events*. Wallingford: CAB International.

Patterson, I., & Getz, D. (2013). At the nexus of leisure and event studies. *Event Management, 17*(3), 227–240.

Pavoni, A. (2017). *Controlling urban events: Law, ethics and the material (Space, materiality and the normative)*. Abingdon: Routledge.
Pielichaty, H. (2015). Festival space: Gender, liminality and the carnivalesque. *International Journal of Event and Festival Management, 6*(3), 235–250.
Pine, B. J., & Gilmore, J. H. (1998). Welcome to the experience economy. *Harvard Business Review, 76*, 97–105.
Pine, B. J., II, & Gilmore, J. H. (1999). *The experience economy: Work is theatre & every business a stage*. Brighton, MA: Harvard Business Review Press.
Roche, M. (2017). *Mega-events and social change: Spectacle, legacy and public culture*. Manchester: Manchester University Press.
Spracklen, K., & Lamond, I. R. (2016). *Critical event studies*. Abingdon: Routledge.
Springer, S. (2014). For anarcho-geography! Or, bare-knuckle boxing as the world burns. *Dialogues in Human Geography, 4*(3), 297–310.
Szakolczai, A. (2015). The theatricalisation of the social: Problematising the public sphere. *Cultural Sociology, 9*(2), 220–239.
Thomassen, B. (2009). The uses and meanings of liminality. *International Political Anthropology, 2*(1), 5–27.
Torres, E. C., Moreira, S., & Lopes, R. C. (2018). Understanding how and why people participate in crowd events. *Social Science Information, 57*(2), 304–321.
Tuan, Y. (1977). *Space and place: The perspective of experiences*. Minneapolis: University of Minnesota Press.
Tufi, S. (2017). Liminality, heterotopic sites, and the linguistic landscape. *Linguistic Landscape, 3*(1), 78–99.
Turner, V. (1969). *The ritual process: Structure and anti-structure*. New York: Aldine de Gruyter.
Turner, V. (1974). Liminal to liminoid, in play, flow, and ritual: An essay in comparative symbology. *Rice Institute Pamphlet-Rice University Studies, 60*(3), 53–92.
Turner, V. (1979). Frame, flow and reflection: Ritual and drama as public liminality. *Japanese Journal of Religious Studies, 6*(4), 465–499.
van Gennep, A. (1960). *The rites of passage*. Chicago: University of Chicago Press.
Walters, T., & Jepson, A. (Eds.). (2019). *Marginalisation and events*. Abingdon: Routledge.
Ziakas, V., & Boukas, N. (2014). Contextualizing phenomenology in event management research: Deciphering the meaning of event experiences. *International Journal of Event and Festival Management, 5*(1), 56–73.

PART I

Overtures

CHAPTER 2

What Is Liminality in Critical Event Studies Research?

Ian R. Lamond and Jonathan Moss

The purpose of doing this dialogic chapter is to open the book with a discussion. One of the drivers for the current volume has been to draw together people who think about and use liminality within event studies in different ways. We are presenting a collection that has contributions from around the world, with perspectives that don't always agree with each other's take on the concept; and that, in our view, is exciting. That diversity is also present between us, as an editorial team. Whilst we both share a number of common interests and our different approaches to the field of event studies resonate really well, we thought it would be interesting to share, through an informal conversation, something that illustrates where our perspectives cohere and where they diverge. By adopting the

J. Moss had contributed to this chapter along with E. Wood.

I. R. Lamond (✉) · J. Moss
School of Events, Tourism and Hospitality Management,
Leeds Beckett University, Leeds, UK
e-mail: i.lamond@leedsbeckett.ac.uk

J. Moss
e-mail: j.moss@leedsbeckett.ac.uk

I. R. Lamond and J. Moss (eds.), *Liminality and Critical Event Studies*, https://doi.org/10.1007/978-3-030-40256-3_2