

***Activating Heterotopia through Knowledge Design:
The Case of the Krêkvars-Kopanong Student Arts Festival***

by

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ABSTRACT

Festivals, including arts festivals, have a long history of acting as special slices of space and time to commemorate or celebrate cultural occasions (Getz, 2007, p. 11). Getz' views events and festivals as 'special places' and 'other spaces' that exist in a 'time out of time'. Despite the proliferation of arts festivals across the globe over the past few decades, there is a lack of articulated and documented approaches with regard to sets of general principles to guide the way in which arts festivals can be structured so as to best activate the special place of a 'heterotopia', which can be also be described as an 'other' place, similar to Getz's notion. This dissertation proposes a framework for organising arts festivals that enhances the idea of festivals being special slices of space and time by using the EMBOK Design Domain. It provides a theoretical toolkit for future festival coordinators to be able to theoretically activate heterotopic principles of space and time. In particular, this dissertation considers the 2013-2015 *Krêkvars-Kopanong Student Arts Festivals* hosted by the Drama Department of University of Pretoria, South Africa.

To create this framework, the dissertation first considers the notion of the festival as heterotopia – supporting Getz's idea that festivals are special places and spaces. The dissertation uses Michel Foucault's six principles of heterotopia to explore the relationship between festivals, space, and time. The dissertation extends Foucault's theorisation of heterotopia by introducing the concept of 'splace'. 'Splace' is an important concept in order to understand the complexity of, and conceptual interface between, space and place.

Secondly, the dissertation considers the Event Management Book of Knowledge (EMBOK), a formal methodology for event coordination that consists of varied spheres of management, known as domains, such as administration, marketing, operations, risk and design. This dissertation argues that the strategic use of the EMBOK Design Domain may activate heterotopic principles when used as part of the process of planning and organising the *Krêkvars-Kopanong Student Arts Festival*. The Design Domain largely relates to decisions around the creative content of an event. The two main components of this framework, heterotopia and EMBOK, could together form an approach for the *Krêkvars-Kopanong Student Arts Festival* organiser to enhance the special slice of time and space that the festival occupies – creating heterotopia. The findings of the research can be extrapolated to a broader context by applying the framework to the way design decisions are made in other festivals.

KEY CONCEPTS

Festival; arts festival; student arts festival; heterotopia; splace; Events Management
Book of Knowledge (EMBOK); Design Domain

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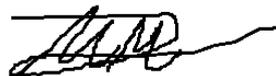
Student number: **u29326959**

Topic of work: **ACTIVATING HETEROTOPIA THROUGH KNOWLEDGE DESIGN: THE CASE OF THE KRĚKVAR-S-KOPANONG STUDENT ARTS FESTIVAL**

Declaration

1. I understand what plagiarism is and am aware of the University's policy in this regard.
2. I declare that this dissertation is my own original work. Where other people's work has been used (either from a printed source, Internet or any other source), this has been properly acknowledged and referenced in accordance with departmental requirements.
3. I have not used work previously produced by another student or any other person to hand in as my own.
4. I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.

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ETHICS STATEMENT



UNIVERSITEIT VAN PRETORIA
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Faculty of Humanities
Research Ethics Committee

9 February 2017

Dear Prof Coetzee

Project: Activating Heterotopia through knowledge design: The case of the Krékvars-Kopanong Student Arts Festival
Researcher: MJ Maguire
Supervisor: Prof M-H Coetee
Department: Drama
Reference number: 29326959 (GW20170202HS)

Thank you for the application that was submitted for ethical consideration.

The **Research Ethics Committee** notes that this is a literature-based study and no human subjects are involved. The application has been **approved** on 9 February 2017 along these guidelines, data collection may therefore commence.

Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. However, should the actual research depart significantly from the proposed research, a new research proposal and application for ethical clearance will have to be submitted for approval.

The Committee requests you to convey this approval to the researcher.

We wish you success with the project.

Sincerely

A handwritten signature in black ink, appearing to read 'Maxi Schoeman'.

Prof Maxi Schoeman
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Research Ethics Committee Members: Prof MME Schoeman (Deputy Dean); Prof KL Harris; Dr L Blokland; Dr R Puzos; Ms KT Govender; Dr E Jotins; Dr C Panobianco; Dr C Putsberg; Dr D Rayburn; Prof GM Spies; Prof E Tsjeré; Ms B Tsohe; Dr E van der Klauwer; M V Sibole

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“It’s kind of fun to do the impossible” (Disney [sa]).

Across the span of this research it did indeed, at times, seem absolutely impossible, and on more than one occasion, I would question my sanity. However, over the course of this research I experienced dozens of things that a sane human would describe as “impossible”. And it was these impossible things that made me fall in love with the process all over again. By the grace of the “Impossi-Gods¹” and their minions that I will now thank, I was able to find the fun in the impossible and finished this journey.

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¹ Yes, I made this up.

CHAPTER ONE: INTRODUCTION

1.1. Introduction to Study

This dissertation aims to investigate how selected principles of heterotopia, as theorised by Michel Foucault, can be activated through the Design Domain of the Event Management Body of Knowledge Model (Silvers, Bowdin, O'Toole, and Nelson 2006) by examining the case of the *Krêkvars-Kopanong Student Arts Festival (2013 – 2015)*².

I argue that the heterotopic elements of space and time can be activated via the Event Management Body of Knowledge Model's (referred to henceforth as EMBOK) Design Domain components. To do so, I explore the notions of heterotopia, festival and event design. Through this exploration, I present a theoretical framework postulating how heterotopia can be activated and supported by elements of the Design Domain. I then theorise how this can hypothetically be applied to the *Krêkvars-Kopanong Student Arts Festival*.

In order to contextualise this research, I briefly discuss arts festivals (both the overall idea of arts festivals and some examples of festivals). I then explore Michel Foucault's (1984) concept of heterotopia and the principles governing it. This study will examine the event design elements (within the EMBOK Model's Design Domain), so as to theoretically explore how elements of the EMBOK Design Domain may align with the heterotopic principles previously discussed. Finally, the research uses the aforementioned theoretical frameworks (Foucault 1984; Silvers et al. 2006), in order to theoretically identify the means by which the heterotopic principles of space and time can be activated in the *Krêkvars-Kopanong Student Arts Festival* using the Design Domain presented within the EMBOK Model.

The core conceptual focus is thus on the investigation of festivals as modes of heterotopia and how utilising the principles of EMBOK may theoretically activate heterotopic principles in the *Krêkvars-Kopanong Student Arts Festival*.

² I acknowledge my position as researcher in this dissertation. My background as a Caucasian, middle-class, first language English-speaking woman necessarily impacts my engagement with, and reading of, the research topic and influences the choices I made for the festival. I acknowledge the multiplicity of the experience of reality and knowledge and, rather than positioning this research as an 'absolute', I offer a perspective on my explorations in this specific context.

There are numerous factors that contribute to the reading and understanding of festivals. However, focusing on the notion of activating heterotopic principles at a festival proves significant. This is because heterotopias possess and contain multiple meanings for the participants, and obtaining a more thorough understanding of the concept of heterotopia provides the opportunity to explore better options in the creation, design, development and execution of a festival.

Whilst there is considerable literature on festivals, arts festivals, heterotopia, and events, to the best of my knowledge there is no printed literature available in English or Afrikaans on the intersection of festivals, heterotopia, and the EMBOK Model. There has been ample research on the relationship between festivals and the space(s) with which they are associated, event (but not festival) design and the EMBOK Model, as well as understanding how the community around a festival acts as a form of heterotopia. However, there is very little research about festivals and their activation of heterotopic principles (including space and time), let alone in relation to EMBOK or specifically to the Design Domain.

1.2. Contextualisation of Research

Festivals vary greatly in nature, form, and purpose, and thus there is no strong consensus on the accepted definition and classification surrounding them. Early researchers, such as Pieper (1965), state that an event could only be defined as a festival if it is rooted in religious celebrations and ritual. Getz (2005, p. 21) instead positions festivals as “themed, public celebrations”, while Falassi (1987, p. 2) defines festivals as “a sacred or profane time of celebration, marked by special observances.”

To elaborate, a festival is historically understood as a cultural phenomenon which is used to subvert, celebrate, or occasionally prevent subversions as celebrations (Seffrin, 2006, p. 306). It is these ‘out of the ordinary’ instances of display, via ceremony, procession and the like which present a central focus for consumption by an ‘outside’ audience (Picard and Robinson, 2006, p. 2). The appeal of festivals lies in the novelty offered by the experiences encompassed within the festival event (Getz, 2007).

Festivals were originally related to religious rituals, but have adopted principles from carnivals, which were centred on leisure, providing an event of momentary escape (Ravenscroft and Matteucci, 2001, p. 8). Festivals are an integral part of African culture, bringing people together under one umbrella. African festivals create a prime artistic institution in African society because they can bring together all the art forms of a

community (Ogunba and Irele, 1978, p. 4). Festivals have played a significant role in the history of various art forms, such as dance, music and drama.

Alessandro Falassi³ (1987, p. 1) describes a 'festival' as a social phenomenon-experience which is expressed in many cultures. Festivals invoke a range of dynamic aesthetic aspects with embedded meaning, and are rooted in the histories of different communities. These roots have ties to disciplines such as folklore, anthropology, sociology and comparative religion. Festivals are linked to both social and ritual events over a wide range of disciplines, and are understood to commonly denote recurrent special occasions through which, by means of a variety of forms and coordinated events, members of a community participate, united by religious, historical, ethnic, and linguistic bonds and a shared worldview (Falassi, 1987, p. 2). Both the social purpose and symbolic importance of a festival are related to overt values instilled in a community that are acknowledged as essential to its ideology, identity and survival, which in essence is what the festival celebrates (Falassi, 1987, p. 2).

The term 'festival' implies events with a collection of diverse characteristics and intentions including, but not limited to, the profane and sacred, public and private, introducing innovation and sanctioning tradition, offering nostalgic renewals, presenting the opportunity for both an expressive means, the endurance of ancient folk customs, and celebrating speculative and experimental avant-garde fine arts (Falassi, 1987, p. 1). Festivals are ever-changing and developing; yet despite all the adaptations and modifications, the festival has retained its key purpose: allowing individuals to escape and partake in a special reality that celebrates life in a "time out of time" (Falassi, 1987, p. 7).

Arts festivals are one specific category of festival and are of particular relevance to this research. Arts festivals typically serve several purposes, including improving and developing artistic programming; developing, diversifying and enlarging audiences; boosting tourism, and promoting the host city. Arts festivals present opportunities for

³ Falassi (1987) provides an anthology that is aimed at understanding the "special reality" of festivals. It is a seminal work in this area, offering a wide collection of thoughts to aid the capturing and dissecting of important components of festivals, as well as positioning festivals as 'special realities', which corresponds to this research's positioning of festivals as special heterotopic spaces. Falassi, being an Italian, offers a Western perspective on festivals. I acknowledge the complexities and problematics of perspective. However, for the purposes of this research, Falassi's work offers a broad frame in which to locate my work on the *Krêkvars-Kopanong Student Arts Festival*.

artistic collaboration by enabling artistic development, and provide an audience for these artistic collaborations (Magie, 1989, p. 3).

An arts festival exists as a meta-event, incorporating a wide variety of single occurrences which are linked through several factors (Cremona, 2007, p. 6). The core principle of any form of arts festival is the wide variety of artistic and aesthetic possibilities offered by the festival. Arts festivals have many unique overlapping qualities, and include prominent artistic output and a strong, time-specific programme with a well-defined aim and direction (Rolfe, 1992). Art festivals intentionally emphasise art, “offering unique opportunities for audiences to see particular kinds of work; they may also address the development of that art form by providing a focus for critical debate, master classes, commissions of new work etc.” (Bowdin et al., 2011, p. 23). Although discipline-specific festivals are not ‘extinct’, arts festivals have begun to move away from disciplined-based events (such as Dance Umbrella in Johannesburg, which features predominately dance), and instead offer a wide variety of disciplines. (Klaic, 2002).

South Africa is host to multiple major arts festivals, including the *National Arts Festival*⁴ in Grahamstown, the *Klein Karoo Nasionale Kunsfees*⁵ (*Small Karoo National Arts Festival*) held in Oudtshoorn, the *US Woordfees*⁶ in Stellenbosch, and the *Mangaung African Cultural Festival (MACUFE Festival)*⁷, amongst others. There are many smaller arts festivals, such as the *Platteland Preview Festival*⁸ in Smithfield and the *Cape Town*

⁴ Grahamstown as a community has been linked to festival and carnivals for over one hundred and eighty years. The commencement of *The National Arts Festival* in Grahamstown began in 1974 and has been organized every year subsequently during the June / July school holidays. The festival makes use of numerous venues scattered throughout the Grahamstown area (National Arts Festival: About History, 2014).

⁵ The mission of the *Klein Karoo Nasionale Kunsfees* (KKNK) is to “provide sustainable platforms for the arts to create” (KKNK: Oor Ons, 2014, *translated*). Established in 1994, the festival runs in early April and plays a major role in the South African Festival Calendar, focusing on the Afrikaans word and the culture thereof (KKNK: Oor Ons, 2014) (Hauptfleisch 2007, p. 80).

⁶The *US Woordfees* began in 2000, and celebrates the ‘word’ in both its context as well other possible forms: for instance: prose, poetry, drama, and music. Afrikaans is the focal language, but other languages exist within the festival. The festival is targeted toward students, scholars, and the public (Wat is die Woordfees, 2014).

⁷ *MACUFE* was established in 1997, and has developed into one of the largest cultural festivals, showcasing local and international African artists through a variety of disciplines (MACUFE: About Us)

⁸ Situated in South East Free State, Smithfield is located half-way between Grahamstown and Gauteng. The town provides free accommodation, venues, technical aspects, and a share of ticket sales in return for bringing live performances to the town (Platteland Preview, 2016).

*Fringe*⁹ in Cape Town, to name a few. Arts festivals are, of course, not a uniquely South African phenomenon. There are also international arts festivals, such as the *Adelaide Festival of Arts*¹⁰ (Australia), the *Melbourne Arts Festival*¹¹ (Australia), *China Shanghai International Arts Festival*¹² (China), *The Amsterdam Fringe*¹³ (Holland) and the *Edinburgh Fringe Festival*¹⁴ (Scotland), among many others.

Student arts festivals¹⁵ began to emerge in the 1960s, becoming pioneers of spontaneous and innovative performing arts that were of an irreverent and contesting behavior, moving between professional and non-professional theater (Klaic, 2002).

Student arts festivals privilege works by young artists as strong cultural contributors for what they do and create within their own immediate environment, and not for their potential to 'make it' in capacities considered prestigious. Student arts festivals are concerned with the works created by the students within the space of the festival. An opportunity is presented for young artists to explore and develop themselves within the space of a student-based festival, which is often hosted within a university. The overall

⁹ The *Cape Town Fringe Festival* was launched in September 2014, showcasing numerous acts over various genres, where the majority of performances were local. The purpose of the festival is to make arts accessible to a larger portion of the population (Cape Town Fringe Festival, [n.d.]; Insider's guide: Cape Town Fringe Festival, 2014).

¹⁰ Hosted annually in March, this festival has characterised South Australia as the nation's foremost festival state. It contains a mix of world-class and international musicians, dance, and visual arts (About Adelaide Festival of Arts, [n.d.]).

¹¹ The *Melbourne Festival* (held annually in October since 1986) is one of Australia's prominent international art festivals as it strives to connect ideas, people, and various art forms (Melbourne Festival History, [n.d.]).

¹² *China Shanghai International Arts Festival* (CSIAFO) is the only state-level international arts festival in China. It has been running since 1999, motivated by the concept "innovation and development", which has grown the festival as one of the most significant festivals in intercontinental art circles (China Shanghai International Arts Festival: Introduction, [n.d.]).

¹³ The *Amsterdam Fringe Festival* takes place over eleven days on the outer edges of the *Dutch Theatre Festival*, exhibiting various art forms such as performance art, live art, music, theatre, and dance from over eighty theatre groups over forty locations that range throughout the city. *The Amsterdam Fringe Festival* is structured similarly to other successful fringe festivals, such as Edinburgh and Grahamstown (About Fringe: What is Fringe?, [n.d.]).

¹⁴ The world's largest arts festival, the *Edinburgh Festival Fringe*, is held every August for three weeks in Edinburgh. Dating back to 1947, the festival was formed to celebrate and enhance European cultural life after World War II. In 2015, the festival played host to 3,314 productions, presented in 313 venues through approximately 50,459 performances, earning the title of the largest arts festival worldwide (About the Edinburgh Festival Fringe, 2016).

¹⁵ Whilst I acknowledge that the term 'student' is contested and flexible, a student, for the purposes of my research, is an individual who is enrolled at a formal tertiary institution.

experience is focused on a particular group: the students. The aim is to connect specifically with the target group on their terms, and create a space that is both physical as well as philosophical, allowing the group to acquire a strong sense of ownership of the festival itself. Additionally, the creation of a multifaceted cultural environment, privileging difference and diversity in a variety of styles, contributes to the understanding of a student arts festival, where a festival presents the opportunity for various genres to exist in different artistic disciplines. For example, theatre productions can fall into the genres of comedy, drama, physical theatre, musical theatre, dance, experimental, and multimedia (Seffrin, 2006, p. 180).

An example of a major student arts festival can be seen with the *Edinburgh Student Arts Festival*. The *Edinburgh Student Arts Festival (ESAF)* is Scotland's first youth-led multi-arts festival. The festival unites higher education institutions across Edinburgh. The festival was launched in February 2015, taking place within six venues over the span of seven days (ESAF: About, 2016). A South African festival that is comparable to *ESAF* used to be the *National Arts Festival* in Grahamstown, which offered student groups from training institutions across the country the opportunity to showcase their work. However, the student festival was only one leg of the festival. Challenges with sponsorship saw this leg of the festival diminish in the last two years. A number of student arts festivals have surfaced over the years and, for many, longevity is a challenge. One of the longest running student arts festivals tied to a training institution is the *Krêkvars-Kopanong Student Arts Festival*, which will provide the context of this research. (I will provide more information on festivals in my clarification of concepts in section 1.5.3.).

The *Krêkvars-Kopanong Student Arts Festival*¹⁶ began in 2001 as a University of Pretoria Drama Department showcase of the Honours Directing student's final assessment, where they each had to create and direct an original one-act play. The initial objective was to provide an opportunity for drama students to create and participate in a festival experience as a culmination of the skill sets they obtained during their studies. In order to expand access and grow audiences, the ticket prices were low

¹⁶ The name 'Krêkvars' is derived from the Afrikaans term 'kraakvars' which translates into English as 'crisp' or 'fresh'. The first syllable of the festival name is an invented slang word for the English word 'crack' (Le Grange, 2003, p. 4). The use of multiple languages is representative of different cultural groups participating in the festival. In 2014, the Sesotho word 'Kopanong' was added to the festival name to further inclusivity. *Krêkvars-Kopanong* loosely translates as 'a meeting place for fresh talent'. In 2016, *Krêkvars* was dropped from the name of the festival, rebranding it as the *Kopanong Student Arts Festival*.

and affordable. At the heart of this mission was the drive to provide students with an expanded learning opportunity, whether in the role of performer, participant, or audience member. The festival aimed to present a wide variety of performance works for participants, as well as to engage the Drama Department's students in opportunities to expand their skill sets within the performing arts sector through various means such as writing, directing, designing, marketing, and so forth (Le Grange, 2003, p. 4). The first festival in 2001 hosted 24 productions with approximately 1607 ticket sales across two theatres (the Masker and the Lier) (Le Grange, 2003, p. 139-140). By 2015, the number of productions had increased to 54 with approximately 4730 ticket sales across five venues (Masker, Lier, Chapel, Drama Quad and Bok) (as per the 2015 festival records). The festival has grown significantly since 2001, and now involves students from different training institutions both inside and outside the borders of Gauteng.

The 2013 - 2015 *Krêkvars-Kopanong Student Arts Festivals* were week-long events that provided any students, recent graduates and other young artists with an opportunity to express their creativity. In addition, the festival offers a 'real-life' experience within safe parameters that acts as a midpoint where students have the chance to absorb the change-over from a student environment to an economically active professional environment, in a 'real-life' context and a supportive environment (Message from the HOD, *Krêkvars-Kopanong Festival Programme 2014*, p. 6). The festival is created, organised and managed by the University of Pretoria Drama Department students with support from the drama and production logistical staff.

Although geographically located in different areas of the globe, a common theme occurs throughout all these festivals: to encourage, promote and develop the arts. Festivals, regardless of their purpose (celebrations, religious honouring, rituals, etc.) are associated with a sense of place and space, which encompasses an extra-daily experience (Archer, 2006).

Extra-daily experiences are based on physical and mental principles and behaviours that are different to those that are applied in daily life. These new experiences provide a different energy for the individual (Baraba, 1995, p. 15-6). Extra-daily experiences relate to the link presented by Donald Getz (2007, p. 180) between events - such as festivals - and 'special places' and 'other spaces'. Getz (2007, p. 180) presents the notion of the creation of 'special places' and 'other spaces' and how these are central to defining the event experience. These spaces need to be delineated in both spatial and temporal terms. This special place allows the participants to enter into a realm of willing

suspension of ordinary space and time in order to engage with new processes and ideas, participation, or any form of involvement. Once participants revert back to the 'ordinary', they would ideally experience a sense of change and realise that they have returned from the special to the mundane.

This research proposes that the concept of the heterotopia can offer an alternative perspective through which to view these 'special places' created for events (or that events create) and the associated experiences of participants: a sense of suspending 'ordinary' space and time. Getz' views on events and festivals as 'special places' and 'other spaces' aligns with Foucault's notion of heterotopia.

Heterotopias can be understood as 'other' spaces, which can be expressed as neither 'here nor there'. Foucault (1984a, p. 4) presents heterotopias as counter-spaces, as they concurrently contest, represent, and invert real spaces; these 'counter-spaces' exist outside that which is considered the normal or ordinary. Foucault suggests that festivals embrace both the contradictions and tensions of space. He describes festival spaces as "marvellous empty emplacements on the outskirts of cities that fill up once or twice a year with booths, stalls, unusual objects, wrestlers, snake ladies, and fortune tellers" (Foucault, 1998, p. 182). Finally, these spaces function where individuals break from traditional time, which Foucault refers to as 'temporal discontinuities' (Johnson, 2012, p. 9). Foucault (1986, p. 27) states that festivals resemble heterotopias, as they embrace both contradictions and tensions with regards to the utilisation of space. Festivals exist as both 'unreal' and 'real' spaces as various places and times are brought onto the stage of the festival. Festivals facilitate the bringing together of numerous stories, situations and daily activities. Festivals exist as ephemeral acts: fictional spaces that vanish as soon as the activities have concluded (Foucault 1986:[sp]). Additionally, festivals can generate "a space of illusion which exposes every real space [...] as still more illusory" (Foucault, 1986, p. 27). A site can be transformed into one of fantasy, or offer an illusion of a functioning of space as 'other' that is well arranged as opposed to the world people inhabit. Therefore, it can be stated that festivals consist of double spaces: one and several, actual and fictional, normal and extraordinary, ordered and chaotic (Falconi, 2011, p. 12-4).

This 'special space' needs to be designed in addition to the event itself. The setting of an event is a space that has been expressed as 'special' for a particular time (Getz, 2007, p. 213). The setting interacts with the event participants by influencing the experience and is therefore an important aspect of the overall design. The tangible

space where the event is hosted, along with the atmosphere within the space, aligned with the programme, presents the opportunity for a unique experience that supports the event's intended purpose and outcomes (Getz, 2007, p. 209). Individuals come to experience what a festival has to offer in a particular space and, therefore, by examining and making use of the 'who', 'what', and 'where', the festival creator is able to create the best possible unique and special experience (Archer, 2006).

The EMBOK Model is a tool within the domain of events management which is used to facilitate a better understanding of and possibility for the improvement of events, and it is applicable to arts festivals. The EMBOK Model assists in the organising and problem-solving aspects in event management through the five domains within the model (Administration, Design, Marketing, Operations and Risk). The Design Domain is of particular relevance within this research, as an aspect of event design is space and place design, which relates back to the notion of heterotopia. The Design Domain is utilised to create successful solutions to said problems by making use of elements to engage the participants in a meaningful experience (Getz and Page, 2016, p. 261).

Although EMBOK is an internationally accepted framework that simplifies the responsibilities of an event in detail, it is often the case that when it is used in practice that only some aspects of EMBOK are taken into consideration. An example includes the analysis done by Julia Silvers (2006) of the opening ceremony at the 2006 Winter Olympics, which uses the Design Domain framework as a tool of analysis. The bulk of the academic literature on the topic focuses primarily on the Theme class. A second piece of literature focuses on the Processes dimension of the model (O'Toole, [n.d.]). Thus, although EMBOK is defined as a holistic model, it is typically not used as such. With this in mind, this research also utilises one aspect of the framework. I acknowledge that although all aspects of EMBOK are important to the management of a festival, my research focuses on the aspect that I view as most relevant to the activation of the heterotopic principles.

This research chooses to utilise EMBOK with the belief that it can contribute to developing the activation of heterotopia through an understanding of the design elements that contribute to it. This dissertation presents a theoretical framework where heterotopic space is activated through the elements within the EMBOK Design Domain, using the *Krêkvars-Kopanong Student Arts Festival* as an example to embody the argument.

1.3. Problem Statement

The main problem addressed by this research can be described as follows:

Festivals, and particularly arts festivals as emphasised in this research, are enjoyed and celebrated worldwide. A primary reason for this global appeal is that they exist in a special space and time that presents a different realm of existence that is marked for special purposes. This space allows participants to experience something that contrasts everyday occurrences and emphasises the event as a significant experience in their lives (Getz, 2007, p. 11).

Despite this, the transformation of the space around an event is typically conducted based on the intuition and previous experiences of the festival creator. This research proposes that Foucault's six principles of heterotopia can be used as a framework for discussing and interpreting the space and time of festivals. These principles are then further aligned with the EMBOK Design Domain, which is a standard for guiding the selection and development of the creative aspects of an event. This research proposes that this alignment provides a means for directly influencing the extent to which the heterotopic principles are activated in a festival, thereby providing a framework to guide this transformative process. I will then theorise how the application of this framework could possibly activate heterotopic principles in the context of the *Krêkvars-Kopanong Student Arts Festival* (2013 to 2015).

1.3.1. Research question

The main research question can be framed as follows:

How can Foucault's heterotopic principles of space and time theoretically be activated through the Design Domain of the Event Management Book of Knowledge within the parameters of the *Krêkvars-Kopanong Student Arts Festival*?

This question then gives rise to the following sub-questions, which will be addressed in the remainder of this research:

- a) What constitutes an arts festival (including a student arts festival)?
- b) What is heterotopia and how are space and place defined within a heterotopic framework?
- c) What is the EMBOK Model and what constitutes the Design Domain of the EMBOK Model?

- d) How can the principles of heterotopia align with classes and elements of the EMBOK Design Domain?
- e) How can the EMBOK Design Domain assist in the activation of heterotopia in future *Krêkvars-Kopanong Student Arts Festivals*?

1.3.2. Dissertation Statement

By using the guidelines of the EMBOK Design Domain in coordinating the *Krêkvars-Kopanong Student Arts Festivals*, future coordinators can theoretically activate heterotopic principles of space and time.

1.4. Research Approach

This research uses a qualitative research approach, which positions the study within a theoretical framework, and allows it to draw on theoretical paradigms (particularly the paradigms surrounding heterotopia and the Events Management Book of Knowledge) to investigate and explore the research aims. A review of scholarship serves as a backdrop for this framework to contextualise the study and position the theoretical background that the research discusses (Henning, 2004, p. 25-7).

1.4.1. Qualitative Research

According to Willig (2008, p. 8), qualitative research pertains to ‘meaning’ making – exploring human experiences of events and how they make sense of the world surrounding them. Qualitative research has been defined as “a form of systematic empirical inquiry into meaning” (Shank, 2002, p. 5). ‘Empirical’ involves the world of experience in which qualitative research is grounded. ‘Inquiry into meaning’ pertains to researchers understanding how others comprehend and identify with experiences or phenomena. Denzin and Lincoln (2000, p. 3) state that “qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them”.

I will therefore ‘inquire into the meaning’ of the conceptual theory surrounding heterotopia and EMBOK design in order to understand how one might be able to comprehend and identify the relationship between the two. In doing so, I aim to identify various ways of constructing social realities, the situations of their use, and their implications for human social experience (Willig, 2008, p. 7).

Qualitative research is open-ended in nature by not imposing a single umbrella-like paradigm over the research inquiry (Denzin and Lincoln, 2011, p. xv). Denzin and

Lincoln (2011, p. 3) define qualitative research as being a situated activity that establishes the observer in the world, made visible by interpretive, material practices, which change and alter the world. The world is transformed into a succession of representations, such as recordings, field-notes, and memos to the self. Van Maanen (1979:, p.520) explains that qualitative research is an umbrella term covering an “array of interpretive techniques which seek to describe, decode, translate, and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world”.

Owing to the complex system that is a festival, a qualitative research approach towards this study is beneficial because it assists in describing, decoding, translating and generating an understanding of the various meanings that can be associated with the different experiences that occur. Qualitative research makes use of inductive approaches and covers a wide range of research methodologies and strategies, embracing both the perspectives of the researcher and the participants. The primary aim of qualitative research is to understand “the meaning of human action” (Schwandt, 2001, p. 213), and therefore behaviours, responses and artefacts are considered as qualitative texts. Because the main focus of my study is aligned with human action, a qualitative research approach works best in understanding the human action associated with festivals, heterotopia and event design. Taking interconnected references from literature within these fields aids my research in obtaining a greater understanding of the area under discussion. This presents a world observable in different manners as relates to Denzin and Lincoln’s (2011, p. 4) explanation of qualitative research, where the researcher utilises “aesthetic and material tools of his or her craft, deploying whatever strategies, methods, and empirical materials are at hand” (Denzin and Lincoln, 2011, p. 4).

1.5. Clarification of Concepts

The central concepts around which this research is based are: festival, arts festival, student arts festival, Events Management Book of Knowledge, and heterotopia¹⁷. For the purposes of ensuing consistency throughout the discourse of this research, clarification of these concepts is necessary.

¹⁷ ‘Splace’ and the EMBOK Design Domain are also considered key concepts, but are discussed and contextualised in greater detail in Chapter 2 and 3 respectively.

1.5.1. Festival

Falassi (1987, p. 1-2) provides an etymological understanding of the festival. The term 'festival' is derived from the Latin word *festum*. Festive events were described in two ways, yet ultimately merged, becoming synonymous with one another: *festum* referred to public joy and merriment; and *feria* meant refraining from work in order to honour the gods. Both words were used in plural forms, signifying that festivals lasted several days and comprised of numerous events. The accepted understanding of the term festival is therefore understood in several ways (Falassi, 1987, p. 2):

- (a) a sacred or profane time of celebration, marked by special observances;
- (b) the annual celebration of a notable person or event, or the harvest of an important product;
- (c) a cultural event consisting of series of performances of works in the fine arts, often devoted to a single artist or genre;
- (d) a fair;
- (e) generic gaiety, conviviality, cheerfulness.

A festival is a period of time which has been dedicated to any number of these purposes. It is typically a ritual celebration, commemoration or re-enactment, or an anticipation of seasons or events of a religious, agricultural or socio-cultural nature, which produce meaning and cohesiveness to an individual as well as a religious, socioeconomic or political community. A festival is an occurrence associated with celebration and, depending on the central focal point of that particular celebration, may be joyful and festive, or instead solemn. Such an event is staged by a specific community which focuses on commemorating a unique aspect and/or tradition of that community (Feast, 2014). There are numerous and various types of festivals. Despite the fact that many traditionally had a religious foundation, other types have emerged, such as social and cultural festivals, at both the national and local scale.

1.5.2. Arts Festival

Arts festivals celebrate the arts by presenting a forum for artistic experimentation for artists (Magie, 1989, p. 3-4). Arts festivals are used to support and promote different forms of the arts in a setting which allows the arts to thrive. As used here, the term 'the arts' includes (but is not limited to) (ACGB, 1993):

music (instrumental and vocal), dance, drama, folk art, creative writing, architecture, and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution and exhibition of such major art forms, and the study and application of the arts to the human environment.

1.5.3. Student Arts Festival

As there is limited literature around defining what constitutes a student arts festival, the remaining portion of this section will present a working definition. This definition is constructed from already established literature and the researchers' own experience within the context of a student arts festival.

As suggested by the name, the majority of participants (creators, performers, audiences, and back-stage crew) associated with a student arts festival are students. Whilst I acknowledge that the term 'student' is contested and flexible, a student, for the purposes of my research, is someone involved with a tertiary institution and is engaged in higher learning through the institution that they are enrolled in. A closer interrogation of the term falls outside of the scope of my research.

Student arts festivals are developed by students for students, involving students across universities, participating in the productions and experiences encompassed by the festival environment (Student Arts Festival, 2012). A student festival can present the opportunity for students to participate as either artist, technical, operations, or audience, through witnessing and experiencing arts-based works. This can provide an understanding and appreciation rooted in the arts presented, as well as allow them to gain insight to different genres and methods of artistic expression (Le Grange, 2003, p. 28-9).

1.5.4. Heterotopia

Foucault (1984b) describes heterotopias as spaces that are embedded with layers of meanings in various aspects and stages of life, in which the space simultaneously mirrors, distorts, or inverts other spaces. Six principles are used to define and perceive a space as 'different' or 'other', categorising it as heterotopic.

Firstly, the space is established in all cultures, yet in different forms. Secondly, these spaces transform and have specific responsibilities at different points in history. The third principle is that it juxtaposes several discordant spatial elements within a single space. The fourth principle of heterotopia sees a space encapsulating spatial-temporal intensities or discontinuities. Heterotopias assume an ambivalent system with regards to entry and exits, which is the fifth principle. Finally, heterotopic spaces have a particular practice relative to other spaces as, for example, illusion or compensation (Foucault, 1984b). This concept will be interrogated in more detail in Chapter 2.

1.5.5. Events Management Book of Knowledge (EMBOK)

The Events Management Book of Knowledge (EMBOK, explored in detail in Chapter 3) is a flexible framework that encompasses the skills and understandings of events management that are crucial in order to create, develop and deliver an event to meet the needs of the user/situation. It offers a framework that pulls knowledge domains together with the event planning process, enabling the event management discipline to be defined and refined (Silvers et al., 2006, p. 34). The EMBOK Model encompasses three dimensions: domains, phases, and processes. For the purpose of this study, the focus will be restricted to the Domain dimension. The five key domains (Administration, Design, Marketing, Operations and Risks) can be subdivided into classes, each with their own elements. These elements are subject to different objectives, procedures and constraints and exhibit particular characteristics during different phases. Each element has a set of descriptors defining its attributes and location within the EMBOK framework -for example, Design (Domain): Content (Class): Objectives and Obligations (Element) (Silvers et al., 2006, p. 29). To further distil this study, the research will focus on the Design Domain. The Design Domain was included as a domain after the International EMBOK Imbizo hosted in South Africa 2004, where the taxonomy was redeveloped in order to include it (therefore rooting EMBOK in a South African context).

1.6. Chapter Outline

Chapter 1: Introduction

Chapter 1 introduces and contextualises the research topic. This chapter frames the study by foregrounding the research question, problem statement, overview of the research aims, research approach, and working definitions for several of the key terms relevant in the forthcoming chapters. Chapter 1 addresses sub-question (a).

Chapter 2: Heterotopia and Splace

Chapter 2 is divided into three sections in order to unpack the complexities found in the theory of heterotopia. Firstly, Michel Foucault's theory of heterotopia is investigated and aligned with the 'special space' of festivals. Secondly, the concepts of space and place are discussed, and the idea of 'splace' is explored as a merger between them. The chapter concludes with an analysis of the space and place of a festival, which is necessary for the subsequent chapter. This chapter aligns with sub-question (b).

Chapter 3: EMBOK and the Design Domain

Chapter 3 provides a general theoretical and conceptual outline of the EMBOK Model. It then contextualises the idea of design by providing a comprehensive analysis of the Design Domain within the EMBOK Model, by making use of the theories of Donald Getz, Julia Silver and Graham Berridge. This chapter concludes with a paradigm that links elements of Foucault's heterotopia to the Design Domain within the context of arts festivals. The chapter answers sub-question (c).

Chapter 4: *The Krêkvars-Kopanong Student Arts Festival*

Chapter 4 is necessary in order to contextually ground the *Krêkvars-Kopanong Student Arts Festival* within the scope of the research. This chapter supplies a retrospective review of three years of the *Krêkvars-Kopanong Student Arts Festival* (2013; 2014; 2015). This review is done within the framework of the combination of heterotopic principles and the different EMBOK Design classes established in Chapter 3. Chapter 4 provides a retrospective overview of the 2013, 2014 and 2015 *Krêkvars-Kopanong Student Arts Festival*, which explores in greater detail how this heterotopic activation can be theoretically read using the EMBOK Model. Sub-question (d) is thus explored in this chapter by intersecting the fundamental theoretical frameworks of festival, heterotopia, and design.

Chapter 5: The Activation of Heterotopia in Future *Krêkvars-Kopanong Student Arts Festivals*

Chapter 5 extends this discussion to focus on investigating the main research objective of this thesis. It provides recommendations for intentionally activating the heterotopic principles through the different classes of the Design Domain. This chapter provides the key contribution of this research in exploring how it is theoretically possible to activate heterotopia by making use of the EMBOK Design Domain within the *Krêkvars-Kopanong Student Arts Festival*. Sub-question (e) is answered in this chapter.

Chapter 6: Conclusion

Chapter 6 serves as the concluding chapter of this research, summarising the main ideas presented within this research, evaluating all that has been discussed in the previous chapters, and presenting ideas for further research into the practical application of the theoretical framework constructed in this research.

1.7. Conclusion

Chapter 1 served as an introduction to the research explored in this dissertation by presenting the main areas of investigation. The key research focuses are Foucault's

notion of heterotopia, and the Event's Management Book of Knowledge, in particular the Design Domain. All of the research is explored within the context of arts festivals. Drawing on the Design Domain, this research proposes a framework that may establish how principles of heterotopia can theoretically be activated in the context of the *Krêkvars-Kopanong Student Arts Festival*.

In order to understand the complexity of the research, I have provided a contextualisation and clarification of concepts, showing how the key concepts intersect. It begins with a discussion around festivals, arts festivals and focusing on student arts festivals, specifically the *Krêkvars-Kopanong Student Arts Festival* (this contextualisation and clarification answers sub-question (a)). Each festival in the discussion links to Donald Getz's notion on 'special places' and 'other spaces', which aligns with Foucault's notion of heterotopia. Heterotopia is constructed from six principles which have the potential to be activated through the Design Domain of the EMBOK Model. It is this final point of information that concludes the contextualisation and presents the dissertation's problem statement and research question.

The research questions how Foucault's heterotopic principles of space and time can theoretically be activated through the Design Domain of the Event Management Book of Knowledge within the parameters of the *Krêkvars-Kopanong Student Arts Festival*. Chapter 1 expresses how the research questions plan to answer the main research question by presenting a chapter outline, which provides the logical breakdown of the research.

The next step in the research is discussed in Chapter 2, which explores heterotopia and space and place, and provides the necessary information to answer sub-questions (b), and (c).

CHAPTER TWO: HETEROTOPIA AND SPLACE

2.1. Introduction

The previous chapter contextualised the research and provided an overview of the concept of festivals. It then established that festivals are ubiquitous events, and occur worldwide in numerous forms for various reasons. For the purposes of this research, the definitions provided by Falassi (1987) form the basis for defining what is meant by a festival. Chapter 2 evolves from Falassi's explanation of festivals and the stated definition of an arts festival. Chapter 2 proceeds to link aspects of festivals with Foucault's principles of heterotopia in order to understand how an arts festival can be considered a heterotopia. This is necessary for the subsequent chapters in order to investigate the potential to activate the 'special space' of heterotopia within the 'special place' of an arts festival.

In the previous chapter, I introduced Donald Getz's (2007, p. 180) idea of events, such as festivals, as 'special places' and 'other spaces'. Getz (2007, p. 180) presents the notion of the creation of 'special places' and 'other spaces', and how they are central to defining the event experience. Heterotopia can be used as another perspective with which to view these 'special places' created for events and the experience associated with them, in order to obtain a sense of the suspension of ordinary space and time. In this way, the festival as a 'special place' and 'other space' parallels Michel Foucault's notion of heterotopia.

This chapter will first explain what is meant by heterotopia, by exploring the six spatial and temporal principles set out by Foucault. In doing so, the chapter aligns with sub-question (b) of this study. Research objective (b) is then further explored by discussing the concepts of space and place, and determining how space and place are defined within a heterotopic framework. This investigation is then followed by relating these six heterotopic principles to the ideas surrounding festivals that were explored in the previous chapter. The chapter then demonstrates that arts festivals can be viewed through the lens of heterotopia, in order to understand and approach that particular 'special' space and place.

Before proceeding, it is noted that within the context of this research, **space** is defined as attributing a subjective meaning or interpretation to a location. In contrast, **place** is an objective geographical environment and location. **Emplacement** is a term favoured by Foucault in the text *Of Other Spaces* (1984), which has a sense of space and place but,

in particular, refers to the relationships between different spaces (Johnson, 2016, p. 6). The term **site**, which derives from the original translation of his work to English, is often used to convey a similar sense. A site refers to the collection of spaces that are linked by proximity and a common theme (Foucault, 1984b). In order to encapsulate the complete interpretation of these terms, I introduce the notion of **splace**. This term encompasses the complexities of space and place simultaneously. The distinction between these terms is discussed in more detail in section 2.3.

2.2. Heterotopia

In his work, *Of Other Spaces* (1984), Foucault explores different ideas of space: both the intrinsic space within an individual's mind and consciousness, and the external space that individuals physically occupy (Foucault, 1984b). Foucault's central interest within the work is concerned with the 'outside' or 'other space.' This form of space that human beings occupy is a structure of relations that cut through time, where individuals are "drawn outside themselves" (Foucault, 1998, p. 178). For Foucault, space is defined by "the relations of proximity between points or elements" (1998, p. 176), meaning that his emphasis and interest focuses on the interactions between different spaces. These spaces are found in everyday places such as specific rooms, beaches, streets, and so on. Foucault (1984b) suggests that humans do not live in a vacuum, in which things and individuals can just be placed; instead, we live inside an established form of relations (which together describe sites) that are intricately tied to one another and unable to be placed over one another. Foucault (1984b) uses the example of the collection of relations that describe a site of temporary relaxation, namely the space of a beach, cinema, café, and, for the purpose of this research, a festival.

Foucault (1984b) takes an interest in spaces which have the potential to exist in relation to other spaces. However, the manner in which these relationships between spaces are described is by means of neutralising, questioning, or inverting the set of relations which they mirror, reflect, or designate.

Foucault (1984b) identifies two main types of spaces that exist as emplacements that simultaneously connect with, whilst simultaneously contradicting, all other spaces. The first main type of emplacement is utopia. Utopias exist as emplacements with no physical place and are unreal spaces. These emplacements instead have a general relation of either inverted or direct resemblance to a real emplacement of society. Society is either presented in a perfected form (for example the Garden of Eden) or

reversed and overturned in the form of a dystopia (such as those typified in literature, e.g. *1984* by George Orwell).

Foucault (1984b) argues for the existence of realised utopian emplacements, dubbing them 'counter-sites', which are considered as a form of successfully enacted utopias, in which all other real emplacements are concurrently inverted, questioned, or represented (see examples in section 2.2.1). 'Other' emplacements, which can be expressed as neither 'here nor there,' fall into the concept of heterotopia. These emplacements exist as physical manifestations of utopias, which, as previously discussed, have no physical place or real space. These 'counter-sites' exist as alternatives to those that are considered normal or ordinary, a part of everyday life, and can be seen for example in cemeteries, prisons, asylums, brothels, and holiday villages. Foucault states that the aforementioned emplacements can be found in all cultures.

A metaphor that can be used to understand the concept of heterotopia is the mirror. The mirror shows one's reflection in the real world yet, in this reflection, one becomes aware that they do not occupy the emplacement where the reflection exists (the world through the mirror). The mirror functions as a heterotopia in the respect that it makes both emplacements (the real world and the reflection) simultaneously real within the 'mirror' that contains both emplacements, as well as completely unreal, as the only way to experience this phenomenon is through the use of the mirror (the 'other' emplacement) (Foucault, 1984b). Although the image exists in the 'unreal' place of the mirror, the 'unreal' image is unable to exist without the real object to create it and observe it.

Defert (1997) describes Foucault's notion of heterotopias as emplacements that are embedded with layers of meanings in various aspects and stages of one's life, in which the emplacement simultaneously mirrors, distorts, or inverts other emplacements. Foucault's six principles are used in order to define and perceive an emplacement as 'different' or 'other', categorising it as 'heterotopic' (1984b). All heterotopias entail all of the principles to a certain extent, though the forms may vary, resulting in no single universal form (Foucault, 1984a, p. 5). Rather, they manifest in culturally specific ways. Firstly, the emplacement is established in all cultures, yet in different forms (section 2.2.1.1). Secondly, these emplacements transform and adapt their specific responsibilities at different points in time (section 2.2.1.2). The third principle juxtaposes several discordant spatial elements within a single emplacement (section 2.2.1.3). The fourth principle of heterotopia sees an emplacement encapsulating spatial-temporal intensities or discontinuities (section 2.2.1.4). Heterotopias assume an ambivalent

structure with regards to entry and exits, as seen with the fifth principle (section 2.2.1.5). And finally, heterotopic emplacements have a particular practice relative to other emplacements in the form of emplacements of illusion or compensation (section 2.2.1.6). The next section discusses these six principles in more detail, and situates them in the context of festivals.

2.2.1. The Six Principles of Heterotopia

- 2.2.1.1 First Principle: Deviation

Foucault's first principle of heterotopia explains that emplacements exist and work in relation to society, but maintain a different code, being an 'other' emplacement within its own culture and context. These emplacements can be classified into two categories: crisis heterotopias and heterotopias of deviation (Foucault, 1984a, p. 5). Crisis heterotopias are found in early societies, where sacred and/or privileged prohibited emplacements are located. These are retained for persons who are in relation to the public and human environment in a position of crisis, such as pregnant women, the elderly, et cetera (Foucault, 1984b). Heterotopias of crisis are contrasted by heterotopias of deviation. Heterotopias of deviation are "those in which individuals whose behaviour is deviant in relation to the required mean or norm are placed" (Foucault, 1984a, p. 6). Examples of these emplacements include psychiatric hospitals and prisons. Festivals can thus be described as emplacements that are deviant to the norm as they are able to disrupt the normal understanding of a space through *valorisation*, by means of altering the usual daily function and meaning of time and space (Falassi, 1987).

Festivals are framed within the notion of 'valorisation', which alters the usual daily function and meaning of time and space. The place of a festival is reclaimed, cleared, delimited, and encourages unusual activities. In the same way, time is disrupted by establishing a 'time out of time', which is a special temporal dimension dedicated to special activities and experiences. The time within a festival space is measured by occurrences and experiences as opposed to hours and days (Falassi, 1987). When the festival comes to a close, a rite of 'devalorisation', which is symmetrical to the opening rite of 'valorisation', marks the conclusion of the festival, where participants return to the normal temporal and spatial dimensions of daily life (Falassi, 1987, p. 5-6).

Bennett, Taylor, and Woodward (2014) state that the space of a festival presents temporal opportunities for individuals to step out of their regulated everyday life and participate and engage in experiences that move away from the mundane. The festival

space presents possibilities for the combining, playing together, and discovering of synergies and different cultural tastes. This special space allows the participants to enter into a realm of willing suspension of ordinary space and time in order to engage with new processes and ideas, participation, or any type of involvement. Once participants revert back to the 'ordinary', a sense of change should accompany them and their reversion from the special to the mundane (Getz, 2007, p. 180).

- 2.2.1.2. Second Principle: Transformation

The second principle explains that a heterotopia can transform and alter its function as the society it is in develops. Foucault uses the cemetery as an example of this principle. The emplacement of the cemetery connects to all sites of the society, as each individual in the society has family in the cemetery. The cemetery as an emplacement has undergone radical changes, repositioning from the heart of a city (next to a church) to the outskirts, due to a shift in the living's relationship with death. Where the cemetery was once an emplacement where death meant the possibility for resurrection of the soul, death transformed into an illness that needed to be relocated, away from the living at the heart of the city (Foucault, 1984b).

A space is continuously under construction. Due to the fact that spaces exist as a product of relations, they are always in the process of being created: never finished, never closed. Massey (2005, p. 9) states that space and place can be imaged as "a simultaneity of stories-so-far". This ever-changing reading of space and place parallels the festival experience, which grows and develops with each and every festival, as the programme, people and experiences are "a simultaneity of stories-so-far" (Massey, 2005, p. 9). Meaning is established by the relationship between the festival and the space and place it occupies. Space and place at a festival are constantly under formation, and can create a new sense of space and place. Particular performances can be designated to a specific area which contradicts the normal function of the space and place, establishing a new meaning and relationship (Falconi, 2011). The use of space with regards to festival production emphasises transformation, which influences audiences in that their environment is transformed. Through the festival, there are endless possibilities and provocations (Seffrin, 2006, p. 270). The festive complex is ever-changing and developing; yet, with all its adaptations and modifications, the festival has retained its key importance in cultures, as it allows individuals to escape and partake in a special reality that celebrates life in a time out of time (Falassi, 1987, p. 7).

Falassi (1987, p. 4-6) discusses the structure of a festival, and the components within the festival building blocks that are recurrent in the time and spaces of the festival. As a festival develops, elements within the festival are ever-changing and evolving with the festival event. The transformed reality that presents a space that is 'out of time' is still a fundamental factor in the festive celebration. As expressed in Chapter 1, rites and ritual components that were once key elements in the festival cycle have now been configured and distributed into different events within the festival. An example can be seen with the "rite of conspicuous consumption", where the abundance of food and drink are significant to the rituals surrounding it. The ritual around this rite was originally focused on the enjoyment of abundance, fertility and prosperity. This has evolved to events where the ritual meal is incorporated into the potentially consuming food and drink in excess within a festival environment. Food and drink are still an important aspect of the festival, but the ritual meanings around them have adapted to function differently alongside the space and time in which they are hosted.

- 2.2.1.3. Third Principle: Juxtaposition

Heterotopias present a contrast within the emplacement creating a "meticulously arranged enclosure that exposes the jumbled mess that we tend to live in" (Johnson, 2012, p. 10), such as prisons, hospitals, monasteries, and certain communities. In comparison, some emplacements involve an inclusion of numerous other emplacements that construct strange juxtapositions. Foucault uses the theatre and cinema as examples: the theatre acts as one emplacement, presenting numerous other foreign emplacements on its stage, and the cinema projects a three-dimensional world onto a two-dimensional screen (Foucault, 1984a, p. 7). However, Foucault uses the garden as a key example of a juxtaposing site. Foucault (1984a, p. 7) explains that gardens are rooted in deep and superimposed meanings, as they existed as sacred emplacements which brought together inside their perimeters an area of four sections that represented the four divisions of the world, with the centre acting as the core, where all the vegetation came together as a microcosm. The garden then acted as the "smallest parcel of the world and then it is the totality of the world" (Foucault 1984a, p. 7) by bringing different spaces together in one space. I argue that art festivals do something very similar.

Arts festivals bring numerous spaces and times to stages. Dualities are created through the mass of different productions, performances, situations, stories and daily activities that are drawn from different places. Another space and time is created through the paralleling of the space-time of the productions in opposition to the space-time of the

rest of the goings-on of the festival (not to mention the space-time of the 'outside' world) (Falconi, 2011). Space therefore can be understood as a sphere of prospect of the existence of multiplicity: a coexisting heterogeneity. This is summarised by Massey (2005, p. 9), stating "without space, no multiplicity; without multiplicity, no space". It is the interrelations which exist from plurality that connect with the experience which festivals thrive upon in order to generate a sense of festival community. These multiple interrelations mimic the idea Foucault presented with the garden: one area that brings together different meanings (or stories) to create another spatial experience.

- 2.2.1.4. Fourth Principle: Heterochronies¹⁸

The fourth principle is linked to the idea of heterochronies, where there is a break in the traditional understanding of time, as they embody temporal discontinuities (Johnson, 2012, p. 9). Time can be disrupted by means of accumulation. These heterotopic spaces constantly accrue time in one space, similar to an archive, encapsulating objects of different epochs and styles. Foucault (1984a, p. 7) references a museum to illustrate this idea. A contrasting disruption of time is found in a more transitory temporal mode. Michel Foucault (1986, p. 27) suggests that festivals resemble forms of heterochronies that are absolutely temporal, as opposed to the more eternal modes (the accumulation heterochronies). Festivals embrace both contradictions and tensions with regard to the utilisation of emplacement, as festivals exist as "marvellous empty spaces on the outskirts of cities that fill up once or twice a year with booths, stalls, unusual objects, wrestlers, snake ladies, fortune tellers" (Foucault, 1998, p. 182). The festival is presented through spatial and temporal framings, which are central to a festival's principles, as time and space mobilise the emplacement of a festival (Falconi, 2011).

- 2.2.1.5. Fifth Principle: Entry/Exit

In other examples of heterotopia, the dislocation of time is paralleled by the disruption of emplacement. Generally speaking, the heterotopic space is unlike a public place which is freely accessible. Either entry is compulsory or the individual must acquiesce to purifications and rites by obtaining certain permissions and performing certain gestures. There are spaces entirely sanctified for the activities of purification, and spaces on the contrary that appear to be simple openings, but which usually conceal curious exclusions (Foucault, 1984a, p. 9). Festivals can be viewed as 'curious exclusions' within a host location.

¹⁸ The fourth principle was originally described using a festival as an example and, therefore, is much shorter in explanation than the other principles in this text.

A festival occurs within a particular space, imbedded with ideologies and memories, and, in this sense, a correlation exists between the festival space and the host location (Falconi, 2011, p. 9). Festivals delimit and frame a space by occurring in one section within the host location. A festival can be restricted to a specific area, limiting the presence to a designated space in the host location, almost unnoticed by the greater community (a 'curious exclusion') (Falconi, 2011, p. 10).

Festivals articulate ideas as well as generate structures, and highlight situations and spaces where meanings can be produced. Festivals present a form of a social 'safety guard', presenting the occasion for a "controlled release of social angst and disenchantment" (Picard and Robinson, 2006, p. 7). Festivals exist as ritualised transgressions of that which is deemed prohibited; though only ever temporarily, they permit individuals and societies to investigate the realms of the forbidden and excluded. The notion of festivals as permitted and limited transgression, as opposed to fixed-time events of whole-scale radicalism, highlights the fact that festivals subsist and resonate within larger structures and contexts (Picard and Robinson, 2006, p. 7). These activities and behaviours are explored in the private space of the festival, which has specific entry requirements and permissions. Within the buildings and boundaries of the festival, participants have access to the 'exclusions' that are kept separate from the public.

- 2.2.1.6. Sixth Principle: Illusion vs. Compensation

The sixth and final principle of heterotopia is concerned with the relationship between the emplacement itself and society at large. Foucault states that heterotopias "have a function in relation to all the space that remains" (Foucault, 1984b), which unfolds between two binaries. Either the function of the other emplacement is to create an emplacement of illusion that exposes real emplacements as more illusory (heterotopia of illusion), or, in contrast, an emplacement is created that is an 'other' real emplacement that exudes perfection: a heterotopia of compensation. Foucault uses the brothel and colonies as examples respectively to explain the two poles of the principle (Foucault, 1984b).

Heterotopias generate an illusion, exposing the real emplacement that surrounds them or presenting a real emplacement that is perfected in contrast to the 'real world'. Universities exists within a pre-established community, yet the lifestyle found within the boundaries of the campus is far more structured, construed as perfect in contrast to the natural rhythm of that beyond its boundaries (Rice, 2013).

Festivals have the ability to create other spaces of illusion. A festival can create the illusion of a space where different people from different spaces can coexist, dissolving various differences (e.g. culture, race, location, etc.). Such an illusionary space exists as an organised, 'happy' place, contrary to the disordered, unhappy 'outside' lived-in world. Festivals do not occupy an 'empty space', as they are spaces framed and separated from other spaces, where actions can occur in a designated space. Spatial design provides a way of guiding how people behave and observe the space (Falconi, 2011).

Events present a space and place for engagement across numerous states (physical, mental, social, spiritual, or emotional), presenting the chance for change. The primary function of a festival is to create a new energy for a community through experience by bringing attention to a disturbance of the ordinary within the festival space (Falassi, 1987, p. 3). The following section presents a more detailed examination of the notions of space and place in order to understand the context required for such an event.

2.3. Splace: A Discussion of Space and Place

In order to explore the concept of heterotopia, it is necessary to gain a better insight to space and place, and Foucault's interpretation of these concepts. Michel Foucault presents a cultural construction of space allied with the discourse of power and discipline. Space is a social construct where the social aspects are separately structured, constituting spaces as dynamic courses of action which are engaged in questions surrounding symbolism and power (Barker, 2004, p. 186). Human activity and interaction are distributed in spaces, and particular spaces are ingrained with various social meanings. A larger space can be divided into different spaces, each used in a different way where a variety of activities are executed with different meanings, facilitating the opportunity for the spaces to be emotionally charged areas (Barker, 2004, p. 186).

This section discusses the interrelationship between the concepts of space and place. Space and place are used in order to make sense of the world (Hubbard and Kitchin, 2011, p. 4), by focusing not only on the question of 'where', but instead takes account of 'when', 'how', and 'why' something happens, and how it matters within the 'where' (Agnew, 2011, p. 1). In popular discourse, however, 'space' and 'place' are often regarded as one and the same, including region, area and landscape. Space and place are interdependent and rely on each other for definition, as neither space nor place can exist without the other. This section of the chapter provides definitions for both concepts

so as to create an overall better understanding. This starts with exploring the concept of space and place supplied by theorists that perceive the concepts in a similar way to Foucault in order to create a conceptual definition. This is important as it extends understanding around the terms emplacement and 'splace' (introduced here). This section then provides some contrasting ideas on the conceptual definitions of space and place to highlight the conceptual complexity of the terms, and provides evidence as to my choice of using the term 'splace' rather than the terms space, place, site or emplacement.

Michel de Certeau (1984, p. 117) explains that a place is the order in agreement with which elements are spread in relationships of coexistence, thus presenting a place as an instant arrangement of positions, suggesting an indication of stability. This links to the idea that it is place that is mappable, as place consists of distances and dimensions. When an outsider observes an unfamiliar building, for example, they see a seemingly stable, distinguishable 'place'. De Certeau (1984, p. 117) positions space as a composition of intersections of mobile elements. Although a place has specific objectives, these objectives are not always what occur within the place in question. This allows one to define a space as 'practiced place'.

Henri Lefebvre¹⁹ (1991) presents a similar depiction of space. Lefebvre, too, argues that space should be understood as a physical and social landscape which is filled with meanings in everyday place-bound social practices and develops through processes that work over changing spatial as well as temporal scales. Lefebvre (1991) proposes that space is an on-going production of spatial relations as opposed to a neutral, inherent, and pre-existing fact. Social space, he explains, incorporates things produced and includes their interrelationships in their simultaneity and coexistence. Social space is not simply a thing among other things, nor a product among other products. It is a product of something produced materially, while concurrently functioning on practices from which it is unable to separate itself as it is a product of them. Lefebvre (1991, p. 33) introduces a conceptual triad, discussed below, that describes three different scales of space: Perceived Space/Spatial practice, Conceived/Conceptualised Space, and Representational (Lived) Space²⁰.

¹⁹ This research looks at Lefebvre as his construction of space in this work parallels the notion of 'place' and the notion that it is dependent on human experiences. This is important in Chapters 4.1, 4.2, and 5 of this research.

²⁰ These concepts of space are examined in order to provide a thorough reading of heterotopia. This research provides a condensed understanding of the concept, with accompanying

*Perceived Space*²¹ includes both the behavioural and emotional spheres that surround individuals' bodies, along with complex spatial organisations of practices that shape spaces such as households. This notion of space presents space as a social product. (Lefebvre, 1991, p. 33). This perspective on space can be linked to the heterotopic principles of *transformation* (principle 2) and *illusion vs. compensation* (principle 6), as they are focused on relationships inside and around the space.

*The Conceived/Conceptualised Space*²² scale of space refers to one's knowledge of spaces, which is produced by discourses of power and ideology. The dominant group in a society defines the understanding of a space. (Lefebvre, 1991, p. 33). This can be linked to the first principle of heterotopia in the creation of other spaces that disrupt the dominant groups' understanding of the space.

*Representational (Lived) Space*²³ is where all the spaces, both the abstract and the concrete (and so forth), encounter. This encompasses simultaneously the space of everyday life, mental space, and influenced space (social, economic, political, etc.).(Lefebvre, 1991, p. 33). This idea of space relates to the third principle of heterotopia (*juxtaposition*).

Space, therefore, presents various dimensions for one to act upon: colours, textures, and forms. Space has the capacity to direct bodies and shape the spread of individuals within its perimeters, supplying patterns of movement, trajectories and even rhythms. Although the alteration and stimulation of one's responses is not always apparent, all actions occur within a space (McAuley, 1999, p. 2-3).

Doreen Massey (2005) presents three factors which should be considered when addressing space. First, Massey (2005, p. 9) explains the identification of "space as the product of interrelations; as constituted through interactions." This can be understood as space having the potential to create and establish different relationships through the

information in the footnotes. However, as it falls outside the scope of this research, it is not explored in greater detail.

²¹ Spatial practice denotes the production and reproduction of spatial relations between products and objects, ensuring a sense of cohesion and continuity. With regard to social space and each member of a community's relationship to that space, that cohesion suggests a certain level of competence and performance (Lefebvre, 1991, p. 33).

²² This aspect of space can also be understood as representations of space. These representations are tied to the relations of production and to the order which those relations enforce (Lefebvre, 1991, p. 33).

²³ The idea of representational spaces relates to 'lived' spaces by means of the associated symbols and images of its inhabitants. Lived experiences emerge from these spaces as a product of the dialectical relation between representations of spaces and spatial practices (Lefebvre, 1991, p. 33).

actions and reactions of individuals within that particular space. Second, the position of space as “the sphere of the possibility” where within it, there exists multiplicity. By multiplicity, Massey (2005, p. 9) means a “sense of contemporaneous plurality”, where distinct trajectories coexist. Building on the first factor, space exists as a realm of multiple interrelations that all exist within the space. This combination of these multiple relationships is achieved by the fact that they are from different paths and other spaces that have now convened into one space together. The final factor is the acknowledgment of space constantly being created as “simultaneity of stories-so-far” (Massey, 2005, p. 9). The space of multiple different interrelations is filled with stories that reconstruct it, and it is constantly recreated because of the evolving relations within the space. These three factors allow space to become active and alive. Identities, as a result, are in constant flux, in development of becoming. Two propositions can be deduced from Massey’s theories. Firstly, multiplicity can be observed as the division of identities, existing concurrently in different space. Alternatively, multiplicity considers union and blending between different identities, which, referring back to Massey (2005, p. 23), exists as a dynamic simultaneity, where all individuals evolve in a space and time together in a network of mutual relations (Falconi, 2011, p. 8).

Contrary to the above-mentioned understanding of space and place, in a geographical context, space is understood as something void of substantial meaning. Space is practical, impartial, and mappable. Space is defined and understood through three related concepts (direction, distance and connections), treated as “an absolute container of static, though movable, objects and dynamic flows of behaviour” (Gleeson, 1996, p. 390). It is suggested that space can be perceived as outside human existence; rather than playing an active role in shaping social life, it is regarded as a backdrop against which human behaviour is played out (Hubbard & Kitchin, 2011, p. 4).

When people are attracted to a certain part of space, it is then termed ‘place’. Place is a certain form of space, one that is produced through acts of naming as well as the distinctive activities and imaginings associated with particular social spaces. It is a distinctive (bounded) type of space which is defined by (constructed in terms of) the lived experiences of people. Places are essential in expressing a sense of belonging for those who live in them, which links to the idea of a locus for identity. Place is subjectively defined, meaning different things to different people, as people attach different meanings to a particular place. People create relationships with places through cognitive and corporeal elements (e.g. desires and fears, as well as aural, visual and tactile

elements) (Hubbard & Kitchin, 2011, p. 6). This idea of a relationship between people and places is a recurring theme throughout this research.

A place consists of complex entities situated within and shaped by forces beyond national boundaries. It involves multiple social, political and economic relations, giving rise to a myriad of 'spatialities'. Places are relational, contingent, multiple, fluid, experienced and understood differently, and contested. The social and spatial expression of place is composed of the perpetual flow of people and materials across and between spaces, reconceiving social relations as a dense collection of 'mobilities' (Hubbard & Kitchin, 2011, p. 7). 'Place' can be divided into subjective and objective dimensions. A 'betweenness' of places exists as a meeting point in space, where meanings and objective reality meet. Place can be defined as a location created via human experiences, irrespective of size. Place consists of space that is imbued with objectives and meanings through human experiences within that particular space.

Sack (1997, p. 16) expands on the relationship between space and place. Space is comprehended as an element of the natural world that has the potential to be experienced. Drawing on this idea of experience, place differs from space with regard to familiarity and time. Human agency (the occupation of a space by humans) is required to define something as a 'place': something that takes time to experience and understand. Places are perpetually parts of spaces, and spaces offer the resources and the frames of reference in which places are made (Agnew, 2011, p. 19).

There are contradictory understandings of the concepts space and place. There has been some debate around Foucault's work and his viewpoint on space and place. The following section explores these concerns and proposes the term 'splace', as it reconciles the contradictory points of view.

Thrift (2007, p. 55) has criticised Foucault for having a blind spot with regard to his exploration of space and place. Foucault's tendency to interpret space in terms of power made him aware of the potential of space as a medium through which change could be effected, while simultaneously making him blind to the aliveness of space (Thrift, 2007, p. 55). If a concept was unable to be spatially reasoned, it was placed into a 'not-category', meaning that if it did not fit into a particular spatial definition, it was then placed into this category. As heterotopia exists as an 'other' space, it fell into this category (Thrift, 2007, p. 55). Translations of Foucault's work have also added confusion. There exists a complex and subtle relational difference in English and French between space [*espace*] and place [*lieu*]. Different translations over the years have led

to confusion regarding the particular meanings of each term. Foucault favours the word emplacement, which too has undergone misleading translations (Johnson, 2006, p. 76-7).

The term emplacement in English relates to locations and structures as opposed to the more complex understanding of the French term, which translates directly as 'location' that is more aligned to the conceptual understandings of space and place. Space and place are more conceptually open-ended, as seen in the aforementioned discussions around them. Considering the discussion around heterotopia, it is evident that Foucault is not merely referring to a location, and therefore emplacement does not encapsulate all that is required for the context of heterotopia. This research has found it necessary to coin the term 'splace' in order to describe the full set of states (physical, mental, social, spiritual or emotional) required to provide a more suitable reading of the concepts discussed by Foucault.

Splace acts as a combination of space and place. Splace incorporates the different nuances raised in the previous discussion, on the differences between physical location and the embodied meaning associated with the physical location. The combination of these concepts and perspectives is necessary in this research, as it encompasses both a sense of space and place beyond what Foucault articulated, and what is referred to by his term emplacement. This research posits that emplacement does not adequately encapsulate the various elements from the different understandings of space and place that are important to the overall discussion. Splace therefore builds on the term emplacement, while additionally embodying the elements of the different conceptual understandings. With this in mind, this study proceeds by examining the splace of a festival, in order to frame the argument surrounding heterotopia as a means of viewing a festival.

2.4. Festival Splace

The splace of a festival is a key element in the creation of a suitable support system for all participants involved with the festival, including the audience, as well as on and off-stage talent. Individuals come to experience what a festival has to offer in a particular splace, as festivals attempt to drive in the re-conceptualisation and development of splaces. By examining and making use of the 'who', 'what,' and 'where', one is able to create the best possible unique and special experience. Festivals embrace that which is already encompassed within the splaces in which they exist, as opposed to completely transforming them (Archer, 2006).

Spaces are utilised, produced and transformed by festivals. Certain spaces can and are specially recognised for periodic festivity. The more accepted approach is for general spaces to undergo a transformation via festive acts through which these spaces and places are instilled with “the meaning and the power of occasion” (Abrahams, 1987, p. 178).

Festivals are not established in an empty space. This notion presents the abandonment of the concept of space as an empty container, and instead positions space as an opportunity to grant meanings to actions. Spaces present systems in order to receive and comprehend the actions performed in a set area. Spaces are never absent of meaning or ideologies; therefore, the design of a space influences a specific form of perception and, simultaneously, a manner of behaviour. A festival occurs within a particular space that is imbedded with ideologies and memories and, within this sense, a correlation exists between the festival space and the host location (Falconi, 2011, p. 9).

Festivals delimit and frame a space by occurring in one section within the host location, or spreading into other spaces, such as streets and public areas such as parks. Consequentially, spatial and temporal relationships are activated. A festival can be restricted to a specific area, limiting its presence to a designated space in the host location, almost unnoticed by the greater community. Alternatively, a festival can attempt to ‘conquer’ the host location, infiltrating its daily functioning and, as a result, exerting its presence and influence on the greater community, as well as influencing other spaces and places and festivals (Falconi, 2011, p. 10).

The location is not the only aspect that conditions the meaning of the festival, nor the festival’s actions which mark meaning onto the host. Instead, meaning is produced in the mutual relations between event and space, presenting the space of a festival as constantly under construction. Festivals can designate specific areas for particular performances, contradicting the usual functions of these spaces, by “establishing a dialogue between their historical and/or traditional meaning and the new relationships brought about by a different kind of use” (Falconi, 2011, p. 11-2).

Festivals exist in a special space and time-out-of-time that presents a different realm of existence that is marked for special purposes. This special space allows the participants to enter into a realm of willing suspension of ordinary space and time in order to engage with new processes and ideas (Getz, 2007, p. 11). This and the abovementioned

examples all exhibit elements of Foucault's heterotopic principles, as heterotopia exists as an 'other' spatial and temporal experience.

2.5. Conclusion

This chapter provided a discussion around Michel Foucault's concept of heterotopia which provided the insight required to address research objective (b). Heterotopias can be understood as 'other' spaces, which can be expressed as neither 'here nor there'. Foucault presents heterotopias as counter-spaces, as they concurrently contest, represent, and invert real spaces; these 'counter-spaces' exist outside that which is considered the normal or ordinary (Foucault, 1984a, p. 4).

In order to understand Foucault's notion of these 'other' and 'counter-spaces', this chapter contextualised the theoretical understandings surrounding space and place. This chapter positions the understandings of space as more social and subjective and place as more practical and concerned with mappable geographic qualities respectively. In addition, this chapter explored contradictions in theoretical positioning on the subject, which focuses on how space and place are defined within a heterotopic framework, which further addressed sub-question (b). This research found it necessary to coin the term 'splace' so as to encompass the complexities of space and place simultaneously within the framework of heterotopia.

This chapter linked Michel Foucault's (1986, p. 27) suggestion that festivals embrace both the contradictions and tensions of space by drawing parallels between the various heterotopic principles, and Falassi's discussion around festivals, by showcasing how festivals break from traditional time and space. Foucault (1986, p. 27) states that festivals resemble heterotopias, as they embrace both contradictions and tensions with regards to the utilisation of space. Festivals not only occupy places but also distort and invert their intended uses, thereby redefining them as new splaces. This distortion and reimagining of spaces through the processes of a festival does not just happen in an ad hoc manner, but can instead be understood in the context of Foucault's heterotopia. The contributions of this chapter enable the research to view heterotopia as an appropriate model for seeing a festival as a 'special place' (Getz, 2007, p. 180).

Having established this link, the next chapter first introduces the EMBOK Model, and particularly the Design Domain, as a framework for event design. The chapter then presents a discussion on how the EMBOK Design Domain may activate the heterotopic principles in an arts festival.

CHAPTER THREE: EMBOK AND EVENT DESIGN

3.1. Introduction

The previous chapter positioned festivals as well as the spaces they occupy in the context of heterotopia, thus illustrating the connections between Foucault's six heterotopic principles and festivals. This chapter explains a formal methodology for event coordination, namely the Event Management Book of Knowledge (EMBOK), and aligns the six heterotopic principles with aspects from this methodology in order to demonstrate how it, and specifically its Design Domain, can be used theoretically to activate these principles in an arts festival.

To do so, the chapter contextualises the Event Management Book of Knowledge and it investigates the Design Domain, as the subset of EMBOK concerning the content and creative decisions of the festival, as well as the classes or components thereof (aligning research sub-question (c)). Finally, this chapter proposes an alignment between these classes and the heterotopic principles that were explored in the previous chapter. This latter point is a key contribution of this research, and argues that this well-established framework for event management can be used to activate heterotopic principles in a festival.

Although there are numerous categories of events²⁴, in general they represent an occurrence that brings individuals together in a particular space, at a particular time, and for a particular reason. EMBOK is a prevalent global standard for event management, as it consists of guidelines that stipulate various dimensions and factors, which should be taken into consideration when coordinating an event, including creative, operational, and administrative aspects (referred to as domains in the parlance of EMBOK). The Design Domain is of particular interest for this chapter, as it embodies the creative components of event management. As such, it is centred on the artistic expression and interpretation of the objectives surrounding the event, performing both an aesthetic and functional role within the event management process. This is managed through the implementation of the several subdivisions, known as classes, under the structure of the Design Domain.

These classes are examined and correlated with Foucault's six heterotopic principles (as discussed in Chapter 2): deviation, transformation, juxtaposition, heterochronies,

²⁴ An event is understood as an activity that brings people together for a certain purpose within particular spatial-temporal guidelines; this includes conferences, exhibitions, special events, civic events, sports events, and, in the context of this research, arts festivals (Silvers, 2003).

entry/exit, and illusion vs. compensation. This is done in order to provide festival coordinators with a framework for understanding and influencing the festival. Certain classes resound more strongly with particular principles and are emphasised as the primary means by which those principles can be realised. Although at some level all classes can relate to every principle, this chapter argues that focusing on the most relevant classes can streamline the activation of each principle.

The next chapter then considers a more concrete and practical implementation of the ideas presented in this chapter. In particular, we look at the *Krêkvars-Kopanong Student Arts Festival* held at the University of Pretoria, and show how the elements of the EMBOK Design Domain could be used to influence the way in which the heterotopia of the festival is manifested.

3.2. Event Management Book of Knowledge

Event management refers to the general set of principles guiding the facilitation of events. This is a multidisciplinary occupation (crossing into numerous fields including business, hospitality, tourism, arts, sports and leisure, sociology, public administration, marketing, and communications), and the education and professional development process thereof needs to adapt with these various disciplines as well as the societal changes that may influence them (Silvers et al., 2006, p. 2-9).

In order to gain a better understanding of event management, this research makes use of literature by Donald Getz. His book, *Event Studies: Theory, research and policy for planned events* (Getz, 2007) contributes greatly to the literature review in order to comprehend the discipline of event management. Getz explores how the space of an event, when properly managed, can provide a memorable experience. He provides a foundation into event studies which makes use of the EMBOK Model.

The EMBOK Model is one of the most widely used standardised tools within the domain of events management; it is used to facilitate a better understanding and framework for the improvement of events (Getz, 2007, p. 3). The EMBOK Model was developed through a thorough analysis of numerous international literature, texts, and worldwide standards. In this research, EMBOK is used to establish a framework in order to analyse arts festivals and is used as a guiding structure in the conceptualisation and coordination of an event, which can be made applicable to arts festivals. It is used in this study as it is well-suited for contributing to the development of the design experience of festivals, such as the *Krêkvars-Kopanong Student Arts Festival* (especially with regard

to the splace of the festival), by understanding elements that contribute to overall festival coordination.

The EMBOK Model was developed by Silvers, Bowdin, O'Toole, and Nelson in 2006 to illustrate the scope and complexity of the full range of events, by constructing a model to serve as a tool across various fields (such as academic, professional, research, and other contexts). The original development of the framework created a platform for curriculum development, as well as career development for practitioners. EMBOK was developed to meet the needs of an international collective for a conceptual framework that focused on consolidating the knowledge of event management (Silvers et al., 2006). There is some literature that uses the EMBOK framework for understanding planned festivals across several countries, but focuses more on the processes as opposed to the domains (Getz, Anderson & Carlsen, 2010). A thorough search of the relevant literature yielded no related article (in English or Afrikaans) that has applied the EMBOK framework, or specifically the Design Domain, to arts festivals.

The framework is built on a researched and tested three-dimensional model of core values -functions, and processes, and phases -and allows practitioners to approach the management of an event in a comprehensive and methodical manner. The EMBOK Model ensures that all key functional opportunities, possibilities, and responsibilities are attended to (Silvers et al., 2006, p. 3-4). EMBOK is a flexible framework that encompasses the skills and understandings of events management that are crucial in order to create, develop, and deliver an event to the needs of the user and situation. It offers a holistic approach that unifies the knowledge domains together with the event planning process, enabling the event management discipline to be defined and refined (Silvers et al., 2006, p. 3-4). The three dimensions within the EMBOK Model are: Domains, Processes, and Phases; these are the core values of EMBOK, which embody the standards of quality throughout an event project. The values promote continuous improvement, creativity, ethics, strategic thinking, and sustainability.

The Domains dimension consists of several domains: Administration, Marketing, Operations, Risk, and Design (discussed in depth later in this chapter). These domains represent the five areas of event management. Each of these are subdivided into sections known as 'classes', and each class consists of a number of elements, which are comprised of different functions. The Processes are guided activities that are recurring factors in the management of an event, and contribute to the overall delivery of the event. The sequential and iterative process system includes the following

components: assessment (identification and analysis of the elements within a class), selection (the decision-making point in the process), monitoring (planned tracking of the progress of the event elements), documentation (archiving records and documents), and communication (information acquisition and distribution). The Phases dictate different tasks that need to be accomplished as an event passes through each phase. The phases of an event (as described by EMBOK) are: initiation (the context and scope are established, and objectives are defined), planning (specifications are determined and efforts are organised), implementation (operational and logistic elements are synchronised), event (activities are employed), and closure (the event is shut down and information is collected to transfer to the next event project) (Silvers, 2013a, 2013b).

Due to the nature of this research, the domains, but not the core values, processes, and phases, will form part of the scope of this research. This research provides a visual representation that depicts how the core values, domains, phases and processes interrelate, as seen below in Figure 1.

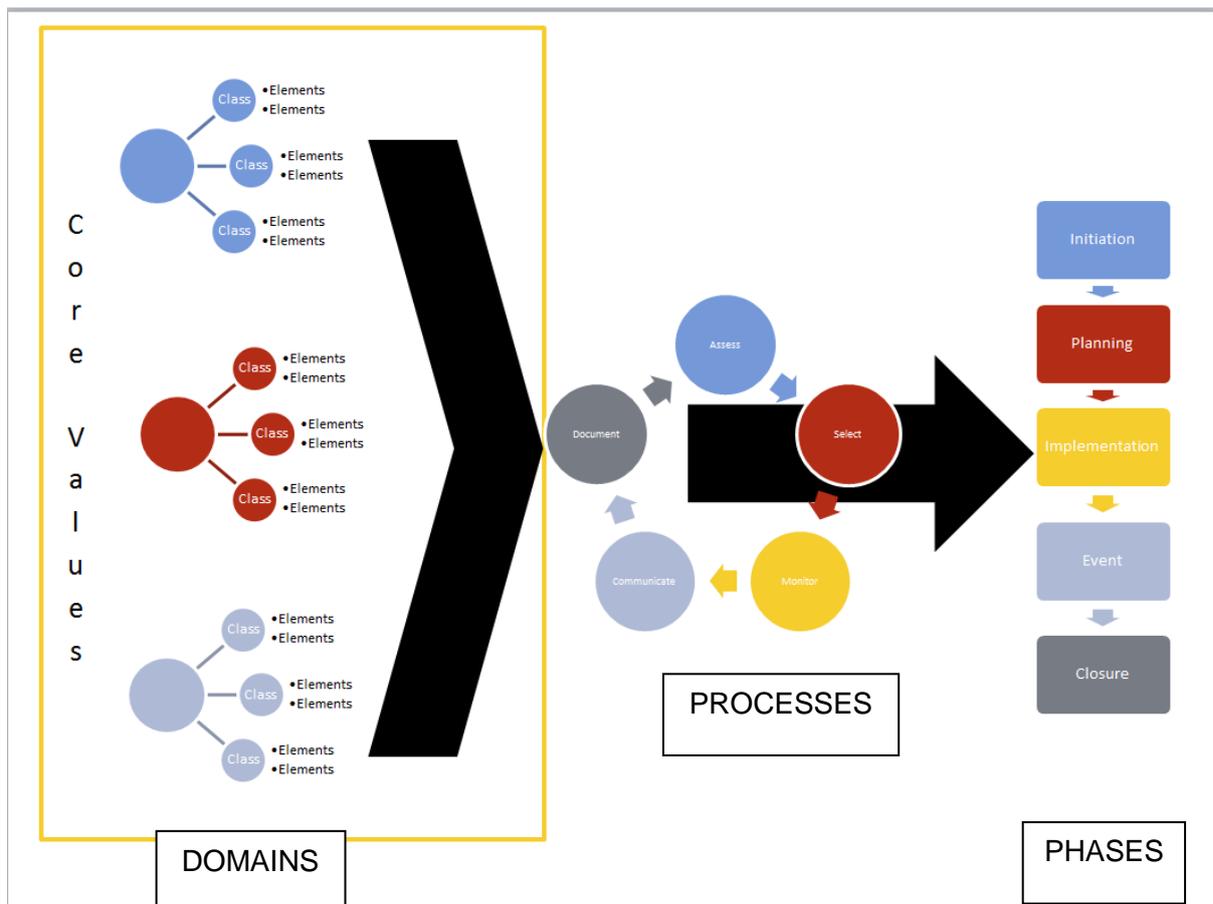


Figure 1: Illustration of the interrelated facets of EMBOK. 2016. Image by author.

The nature of EMBOK allows it to be modified and adapted to the individual needs of the culture, social, and political spheres around the event. The creation of such a model allows organisations to move away from depending on ad hoc planning and rather towards relying on standard, tested, and well-understood procedures. By doing so, it achieves optimised levels of quality with regard to the event experience (Silvers et al., 2006, p. 4, 18).

The framework of EMBOK facilitates the event management process by enabling it to be separated into individual elements. The EMBOK framework illustrates the relationship between these elements, allows for a more thorough understanding of the elements, and provides the possibility of improving based on past events. In order to achieve this, Silvers et al. (2006) identified four domains by conducting an in-depth content analysis of event literature, industry programmes and qualifications from numerous countries. The domains considered are Administration, Marketing, Operations, and Risk Management. Tables 22 to 25 in Appendix A provide an overview of each of the domains, different classes, and elements associated with each domain.

Design as a domain encapsulates a variety of activities that are unable to fit within the previously mentioned domains. Each domain has smaller groups (or classes) of responsibilities and tasks. Each class, which operates as a functional unit within each domain, may be considered as a management area²⁵ (e.g., Design Domain: Production Management). Furthermore, each class has several elements that are linked to different objectives, constraints, and procedures and have explicit attributes during the different phases discussed earlier. Each element has an established set of factors, which defines its characteristics within the EMBOK framework. An example of this is Design (domain); Production Management (class); Special Effects (element) (Silvers et al., 2006, p. 29). This research will now provide a detailed discussion of the Design Domain.

3.3. Design Domain

The Design Domain forms the core of this discussion as it focuses on the different types and levels of audience experience and engagement during an event. There are seven classes within the Design Domain: Catering, Content, Entertainment, Environment, Production, Programme, and Theme. Each class has approximately five elements, which are described through four element functions. This study presents a thorough

²⁵ Management areas are the formal names given to the different classes in their respective domain. These areas represent specific specialisations that have their own specific criteria (Silvers, 2013c).

exploration of the domain and its classes by looking at its role within the EMBOK framework. The research additionally links the classes to examples within the context of festivals.

Design is a tool for developing and understanding experiences and is generally associated with digital media; however, it is considered to be a far broader subject also that encompasses various disciplines such as theatre, events, and storytelling (Berridge, 2007, p. 160; Shedroff, 2001). Design is often considered to be concerned with the 'visual' and 'aesthetic' aspects of an event. In the EMBOK framework, design is a tool for problem solving that tries to understand the users' needs through a user-centric approach in order to produce successful solutions and changes (Shedroff, 2001).

Design is used in order to solve problems, mostly related to communication and connection of concept and audience. By working through the EMBOK guidelines for the design of an event, one is able to understand the participants by identifying ideas and concepts that match their wants and needs. By acknowledging this, problems including knowing what and how to celebrate, as well as what type of experience is required, are resolved. Design should be perceived as a lens that assists in solving these types of problems, so as to better realise the production of successful experiences for participants. These problems do not typically need to be rooted in the participants' personal and individual problems, but span other challenges such as space and place. The personal experience should not be completely omitted, however, as the feelings that are experienced and attached to events can be used to provide meaning to spaces (Berridge, 2007, p. 162-5).

Elements that can be designed include creative management of the space. This enables the creation of an ambience through various elements and stimulation. It encompasses all of the senses within the theme, and stimulates emotion by expressing what and why it is being celebrated through the programme entertainment (both main and ancillary activities) (Getz, 2007, p. 211-2; Van der Wagen, 2004, p. 26). When approaching the design component of an event, understanding the *essence* and *core values* of the event provides a starting point, as it allows the designer to recognise the purpose, audience, and intention of the event, which encompasses the event's substance and intended outcome (Getz, 2007, p. 209). Design strives to create an experience that goes beyond a product or service. In a festival space, this is accomplished by producing a space that deviates from normal routine, offering unique activities.

The space and time of an event needs to be designed with the same attention as the event itself. The setting of an event is a place that has been set apart as 'special' for a particular time (Getz, 2007 p. 213). The tangible place where the event is hosted, along with the atmosphere within the space, together aligned with the programme, presents the opportunity for a unique experience supporting the event's intended purpose and outcomes (Getz, 2007, p. 209). The designing of a space for an event can be approached by treating it as three intersecting circles, as illustrated in Figure 2. The first circle correlates with the programme and the activities designed for the on-site participants. The second circle is the physical space. The third and final circle is associated with the understandings and meanings influenced at and by the space (Pearce, 2005, p. 136). In order to clearly illustrate this relationship, consider a theatre. The theatre is the physical space, with a performance and backstage area, and a place for an audience. The activities that are brought into the space by the participants are performances for an audience, who in turn watch the performance on the stage. Participants bring different concepts to this space, such as a sense of escapism and a form of entertainment and showcasing refined skills, to name a few. Getz (2007, p. 212) explains that by successfully integrating these three circles, the space is more likely to promote a more positive experience and promote greater involvement in the event, as opposed to a purely aesthetic experience.

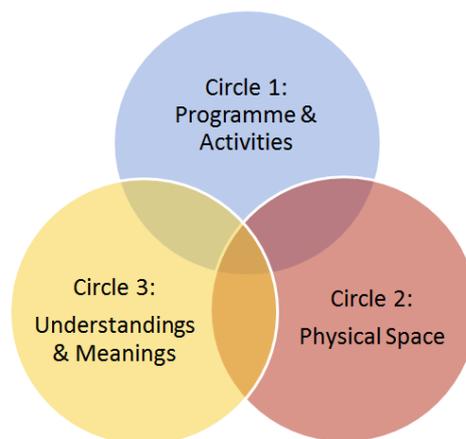


Figure 2: Three Circles of Space Design. 2016. Image by author.

Aesthetic experiences occur when the event participants immerse themselves in an event and the event space, yet have little to no effect on it, leaving it untouched and unchanged, equating a passive form of participation (Getz, 2007, p. 173). In order to construct a more active and participatory space, participants should become involved in

a more interactive manner, allowing them to affect the actual event. This interactivity is important to festivals (Getz, 2007, p. 173). By investigating each class and its elements, one might be better equipped to design the space of a festival with a much more informed perspective, which in turn presents the opportunity for a unique experience that supports the event’s intended purpose and outcomes. Table 1 illustrates the seven classes and their supporting elements, which are further investigated in the subsequent sections.

DESIGN			
Catering <ul style="list-style-type: none"> • Menu Selection • Service Planning • Alcohol Management • Catering Operations 	Content <ul style="list-style-type: none"> • Communication Needs • Educational Obligations • Topic, Format Selection • Speaker Selection 	Entertainment <ul style="list-style-type: none"> • Sourcing, Selection • Entertainer Requirements • Entertainer Controls • Ancillary Programs 	Environment <ul style="list-style-type: none"> • Décor, Furnishings • Site Layout • Wayfinding • Learning Environments
Production <ul style="list-style-type: none"> • Lighting • Sound • Visual Presentations • Special Effects 	Program <ul style="list-style-type: none"> • Agenda • Choreography • Activities, Attractions • Ceremonial Needs • Amenities, Hospitality 	Theme <ul style="list-style-type: none"> • Purpose, Message • Cultural Iconography • Image, Branding • Theme Integration 	

Table 1: EMBOK Domain: Design (Slivers, 2013d). Image by author.

3.3.1. Catering²⁶

Consumption has always played a key role in events, especially in festivals, as food and beverages are consumed at feasts, which Falassi (1987, p. 3-4) considers a rite of a

²⁶ Although an important class within the Design Domain, Catering falls outside the scope of this research, and therefore has not been explored in as much depth as the other classes.

festival. This is evident in the numerous food festivals and events that are hosted globally throughout the year.

Catering is an incidental factor at many events, contributing to the theme and programme of an event. There are several dimensions that surround the catering experience, including the occasion, company, atmosphere, service, setting, as well as the food itself (Getz, 2007 p. 230).

Silvers (2013e) refers to Catering as ‘Food and Beverage’, which is focused on establishing an appropriate menu for the event, as well as the operations surrounding the enjoyment of the catering. The Catering class takes into consideration the food and beverage needs of an event. Finally, this class also considers elements that are associated with the management of alcohol at an event. All these elements that contribute to the successful determination of food and beverages of an event can be viewed in Table 2.

Elements	Description of Functions
Catering Operations	Understand the variety of catering operation types Identify the capabilities and constraints of caterers Select the appropriate catering operation Oversee contracting and communications
Food Service Requirements	Conduct a needs assessment Determine requirements for meal services Identify refreshment and beverage service needs Perform quantity calculations
Menu Selection	Identify and incorporate nutritional requirements Identify and accommodate dietary restrictions Specify and integrate cost considerations Conduct menu planning
Service Planning	Determine appropriate room setups Specify serving styles and timing Identify and integrate site implications Incorporate staffing and equipment considerations
Alcohol Management	Identify and comply with alcohol policies and laws Determine liabilities and insurance requirements Incorporate responsible consumption programs

Table 2: Major Functions and Performance Elements of Catering (Silvers, 2013e).

3.3.2. Content

The purpose of the content of an event is to assist in identifying the interests and needs of an event and, more importantly, to determine the *purpose* of the event. Content should be understood as the intent that is to be communicated by means of a medium such as writing, speech, or any of a number of various art forms (Content, [n.d.]).

Identifying the key areas of an event in order to collect as much information as possible allows one to formulate a stronger sense of event content. The purpose of an event is clarified by establishing the motivation behind why the event needs to be held. Content assists in determining the correct type and style of the event, which is a key consideration in accomplishing the event objectives as well as enhancing the overall experience of the event (Salem, Jones & Morgan, 2004, p. 16-7).

A major factor contributing to the content of an event involves the event participants. This is assessed from two levels: the first level addresses the individuals involved in the organisation, management, and execution of the event, while the second level addresses the participants who experience and influence the event. The content delivered at an event often includes a 'journey' created for the participants, which is able to inform, captivate, inspire, entertain, challenge, showcase, and stimulate whilst still being able to achieve more 'behind-the-scenes' obligations such as maintaining clients and contracts. This is achieved by establishing clear obligations and objectives (Salem et al., 2004, p. 16-7).

Establishing objectives and obligations is a two-fold process. It begins by selecting a concept and recognising the purpose of the event and what is hoped to be achieved by the end of the event. As a result of identifying and establishing objectives, further preparation and decision-making can be shaped and influenced (Salem et al., 2004, p. 16-7). Silvers (2013f) provides several functions and their respective elements in order to assure that the content of an event is identified and executed. This is reproduced in Table 3.

Elements	Description of Functions
Objectives and Obligations	Determine purpose of event and review goals Specify communication and learning objectives Identify needs and interests Analyse industry, education, economic, and other trends

Learning Principles	Recognise various learning styles and strategies Incorporate adult learning principles Specify continuing education and accreditation requirements Develop assessment methods for content delivery
Topic and Format Selection	Specify content scope and topic requirements Identify and evaluate program formats Select appropriate delivery system Develop appropriate program tracks
Speaker Selection	Determine types of content delivery personnel Solicit speakers and presentations Establish speaker guidelines Secure and incorporate support services as needed
Speaker Arrangements	Manage contract fulfilment and contractual relationship Arrange logistics and hospitality requirements Establish and enforce intellectual property rights Manage speaker product marketing activities

Table 3: Major Functions and Performance Elements of Content (Silvers, 2013f).

3.3.3. Entertainment

Entertainment contained within theatrical studies proves to be a vague concept, as productions can be comprehended as events themselves. This makes the definition of the Entertainment class slightly problematic, such as in an arts festival where the theatrical productions act as entertainment events. Getz (2007, p. 182) states that anything can be considered to be entertaining, as entertainment exists as a standpoint, or a response to something. Many of the terms associated with 'entertaining' (e.g., stimulating, fun, novel) are too ambiguous and generic to describe a specific event experience. Entertainment can be defined as "the action of occupying a person's attention agreeably" through an action that produces a sense of amusement or succeeds in catching attention (Pine and Gilmore, 1999, p. 31). This notion is further developed by exploring the idea of aesthetic experiences, where individuals are engrossed by an event or place, yet leave little to no effect on the event or place. Entertainment has connotations of 'escapism' and 'interactivity', which, according to Pine and Gilmore (1999, p. 33), are key elements in festivals (Getz, 2007, p. 173).

For the purpose of this research, entertainment is treated as being related to leisure, which is the "application of disposable time to an activity which is perceived by the

individual as either beneficial or enjoyable” (Grainger-Jones, 1999). Leisure has been broken into four fundamental parts: leisure as time, leisure as expenditure, leisure as a state of being, and leisure as antithesis (something which is not work or enforced). All four elements can contribute to an event experience, especially in a festival setting.

Table 4 below lists the elements that contribute to the leisure and entertainment experiences of the event participants, and this should be incorporated into the management of the entertainment at an event.

Elements	Description of Functions
Entertainment Selection	Determine purpose and objectives Identify types and suitable options Select type and style of entertainment Establish schedule and location of activities and attractions
Procurement	Identify sources for entertainment and attractions Specify expectations of entertainers and personnel Determine and integrate production requirements Arrange for compliance with music licensing and other rights
Performance Delivery	Coordinate technical and performer rehearsal requirements Ensure fulfilment of contract rider requirements Arrange all logistical requirements and accommodations Monitor and evaluate performance
Ancillary Programs	Determine need and audience for ancillary programs Arrange programs to entertain accompanying persons Arrange children’s programs and services as appropriate Select appropriate and qualified providers
Recreational Activities	Specify need for recreational opportunities Procure and schedule recreational activities and services Coordinate tournaments and sports activities as appropriate Attend to liability issues and insurance requirements

Table 4: Major Functions and Performance Elements of Entertainment (Silvers, 2013g).

3.3.4. Environment

Environment within EMBOK refers to the arrangement of design elements, such as décor and way-finding, in a physical location so as to aid in the experience of the event (Silvers, 2013h). There is a very special link between festival and environment in both

simple and complex ways, as it introduces spaces that are able to be made more animated, enhancing both the environment and the participants' sense of self and sense of space (Getz, 2007, p. 33).

Getz (2007, p. 20-1) explains that participants' experiences of a space can be altered, as events have the ability to transform the specific spaces they occupy within the regulated amounts of time. With regard to this notion of transformed space, there are a number of important implications to be aware of, such as cultural influences and space identity. Planned events can influence the identity of a space, which ties to the community-building function of an event. Culturally significant elements can create a sense of belonging for the appropriate communities within a space. In order to achieve this, the participants need spaces and events with which they are able to identify. Festivals in particular are used strategically to assist in developing and defining spaces.

The environment and venue adds to layout and décor in the creation of a pleasant and appropriate ambience or atmosphere through various expressions of the theme, including technical elements, sensory stimulation (lighting, sound, smells, touching, colours, flowers, and art), access, flow, and crowd management measures including information and signage, which facilitates interactivity (Getz, 2007, p. 212).

Table 5 takes into consideration the various elements that can assist in the creation and management of the abovementioned experience of a festival environment.

Elements	Description of Functions
Environment Objectives	Determine activities to be conducted Incorporate movement, methodology, and message Integrate the appropriate theme, branding, imagery, and ambience Design environments that enhance performance and behaviour
Environment Layout	Examine the social and physical setting requirements Evaluate and select appropriate setup configurations Incorporate spatial requirements for public and logistical needs Ensure accessibility through barrier removal
Décor and Furnishings	Select appropriate décor elements for the context Employ décor items to enhance the theme and branding Select appropriate tables, seating, and other furnishings Create macro- and micro-environments

Equipment and Staging	Determine AV, sound, and other requirements Incorporate equipment to enhance visibility and focus Evaluate atmospheric climate control equipment needs Select special equipment to meet attendee and activity needs
Wayfinding	Develop signage system Provide environmental cues Select signage that enhances traffic flow Determine seating strategies and requirements

Table 5: Major Functions and Performance Elements of Environment (Silvers, 2013h).

3.3.5. Production²⁷

As design is used to solve problems (as opposed to simply being aesthetic and visual), the production elements of an event are important in addressing the technical problems of the productions within the temporal space of the event.

In order to create a space that is able to achieve a more “time-out-of-time” experience, there should be multisensory stimuli, which can be achieved through the Production aspect of Design as it can be used to create the desired ambiance and impressions. Incorporating appropriate sensory stimuli in the form of lighting, audio-visual, sound, multimedia, effects, smells, haptic influence, and various other theatrical elements creates the desired impressions of and environment for the event. Getz (2007, p. 216) adds to this notion by explaining that sensory stimuli also have a psychological impact, which can be used to the advantage of the event design as it contributes to the transformation of the event space through these various stimulations.

The elements that contribute to the incorporation of the appropriate Production functions, in order to meet the event objectives and create the desired impressions and ambiance of the event, are depicted in Table 6 below.

Elements	Description of Functions
Audio-visual Services	Recognise equipment types and terminology Determine equipment requirements Select equipment, services, providers, and producers Ensure sufficient power sources and access
Lighting	Understand lighting technology options and features

²⁷ Although an important class within the Design Domain, Production falls outside the scope of this research, and therefore has not been explored in as much depth as the other classes.

	Ensure appropriate lighting provided Identify decorative lighting to enhance the event Determine fixtures and equipment requirements
Sound	Understand sound technology capabilities Provide appropriate sound amplification systems Determine sound-scaping needs Select microphone types and loudspeakers
Visual Projection	Understand projection technology capabilities Determine projection and visual support needs Determine equipment size, type, quantity, and positioning Incorporate multimedia technology as appropriate
Special Effects	Identify goals and objectives for special effects Evaluate and select effects, techniques, and technology Incorporate equipment and safety requirements Secure qualified providers

Table 6: Major Functions and Performance Elements of Production (Silvers, 2013i).

3.3.6. Programme

The scheduled activities that are produced for the festival participants form part of the programme. The complexity of the programme is dependent on the number of variables that are found within an event. These variables include agenda, order or performance, number of venues, number of days of the event, and the number of activities and performances. The event programme should meet multiple objectives, appeal to a diverse audience, and be sustainable. Elements such as image, traditions, growth, and market potential also have influence in the scripting of the programme (Getz, 2007, p. 224).

Getz (2007, p. 224) explains that the programme undergoes a 'planning process', where previous programmes are assessed and new ideas are investigated. Models that merge traditional programme elements whilst introducing innovative components are popular in events, and some programmes rely on the continuous repositioning and changing of the event elements to be substantial.

The programme, independent of its complexity, needs to fulfil social and cultural needs through an array of activities, whilst adhering to other values such as image, tradition, and growth potential. The progress of developing the programme starts with an

evaluation of, and idea generation surrounding, the existing programme. There exist elements of the programme that present the opportunity to ensure the design and creation of an unique event experience, as these elements can be combined in an infinite number of combinations. Depending on the format of the event, certain elements are required in the design of the experience. A festival, for example, would typically incorporate the notion of sharing, belonging, rituals, and emotional stimulation. If an element is used in isolation, a possible narrow and bare experience may result (Getz, 2007, p. 224-5).

Silvers (2013j) condenses the notions around Programme into the major functions and elements depicted in Table 7. The Programme class in the Design Domain is focused on structure and sequencing of the elements and activities that make up the programme and shape the event experience.

Elements	Description of Functions
Event Elements	<ul style="list-style-type: none"> Identify all event components and activities Define type, purpose, and expected outcomes Determine the location and duration requirements Evaluate the attendee population
Structure and Sequencing	<ul style="list-style-type: none"> Determine the timing and positioning of event elements Develop a balanced structure Sequence event elements in an appropriate order Ensure appropriate pace and tempo
Exhibits	<ul style="list-style-type: none"> Plan and manage exhibitor relations Establish exhibit booth strategy Select exhibition service contractors Determine tactics to enhance exhibit attendance
Ceremonies	<ul style="list-style-type: none"> Determine protocol requirements Secure the appropriate personnel Identify and procure appropriate equipment Understand specific religious or ritual requirements
Special Services	<ul style="list-style-type: none"> Ascertain special needs for contests or competitions Determine and organise hospitality services Evaluate and procure appropriate concierge services Identify and deliver suitable amenities

Table 7: Major Functions and Performance Elements of Programme (Silvers, 2013j).

3.3.7. Theme

The theme of an event communicates and integrates the message, purpose and other elements of the event. The theme needs to capture the interest and involvement of all participants. Theme is the unifying concept of an event that enhances the significance of the event. The theme of an event should embody both tangible as well as intangible elements, which can be achieved through numerous factors which can be sensory, activity, emotional, and intellectual, thereby making the event theme provocative and stimulating. The design of an event should interconnect the programme to the theme, reinforcing the purpose of the event (Getz, 2007, p. 223).

Getz (2007, p. 1501) explains that people are better able to remember themes than facts. When designing the theme, in order to enhance communication with participants, designers need to create meaningful experiences that have a lasting impact, as opposed to just providing entertainment. If events are perceived in terms of just entertainment, décor, and so forth, this does not necessarily assist in the creation of a transforming experience with a cognitive effect. Participants might not remember the finer details of the event, but they should be motivated to reflect and become involved by the event theme in order to create their own meaning around the event, the space in which it occurred, and the time they spent there.

Table 8 below provides a comprehensive summary of what is necessary in order to achieve the aforementioned Theme Class elements. These elements “communicate and integrate the purpose and message of the event project” (Silvers, 2013k).

Elements	Description of Functions
Theme Principles	Capture attention and create interest and involvement Communicate and reinforce purpose and message Establish a context and create attendee expectations Integrate into a cohesive whole
Theme Development	Determine goals and expectations Identify core concepts, topics, and/or messages Create multiple dimensions Develop a clear concept description
Cultural Iconography	Identify and understand cultural icons Incorporate familiar concepts and images Respect cultural and individual diversity

	Employ symbols and symbolic elements
Creativity	Use a broad spectrum of stimuli Conduct idea-generating exercises Remove restrictions of assumptions and tradition Combine and make connections between ideas
Theme Integration	Visualise and link all the event elements to the theme Incorporate the five senses Integrate branding into all aspects of the event experience Verify the operational and logistical practicality

Table 8: Major Functions and Performance Elements of Theme (Silvers, 2013k).

The next section of this chapter now considers the correlation of said classes to the heterotopic principles reviewed in Chapter 2, in order to understand how it would be possible to activate heterotopia within a festival.

3.4. EMBOK and Heterotopia

The focal point of this section addresses the main problem statement of the research, by presenting a methodology for exploring the relationships between the heterotopic principles and the Design Domain classes, so that the latter can purposefully activate the former. I argue that all the classes to some degree can relate to each of the six principles. This research explores the fact that certain classes resound more strongly with particular principles, and so these classes should be emphasised as the primary means by which those principles can be realised. The six principles, together with the various EMBOK Design Domain classes that primarily contribute to the activation of each principle, are presented in summary form in Table 9, following the detailed discussion in section 3.5.

It should be noted that the Catering and Production classes have neither been aligned to any particular principles nor discussed in depth as to how they contribute to the activation of heterotopia. Catering and Production rather act as factors to enhance other classes, such as Theme and Content, and therefore, for the purpose of this research, are not treated as the primary activators of heterotopia, which are discussed below.

3.5. Aligning EMBOK and Heterotopia

This section utilises various festivals as examples to illustrate my argument around the alignment of Foucault's heterotopic principles and EMBOK Design classes. Where

appropriate, I refer to the *National Arts Festival* and *AfrikaBurn* as two larger local festivals, and the *969 Festival* and the *Cape Town Fringe Festival* as examples of two smaller local festivals. Similarly, I refer to the *Edinburgh Fringe Festival* and *Burning Man* festival in order to draw on international examples. These festivals are chosen as they are among the largest festivals (both locally and internationally), and as such are better documented. More details are provided in Section 1.2. It is noted that *Burning Man* has not been regarded as an arts festival per se, but there are numerous art exhibitions that contribute to the overall festival experience. It is used in this research as previous literature has referred to *Burning Man* in relation to heterotopia (Clupper, 2007a, 2007b; Fortunati 2005; Koziens and Sherry, 2005).

3.5.1. Principle 1: Deviation

Foucault's heterotopia of deviation presents a space where the behaviour that occurs is considered deviant in relation to the norm. It is an "elsewhere" space that embraces that which goes against the ordinary. Bennett, Taylor, and Woodward (2014) state that the space of a festival presents temporal opportunities for individuals to step out of their regulated everyday life and participate and engage in experiences that move away from the mundane by presenting the prospect to encounter different forms of culture, reality, and being. The festival space presents the possibilities for the cultural combining, playing together, and discovery of synergies and different cultural tastes. Festival spaces can also exist as a cultural event, acting as a pinnacle for a culture which focuses on elements of a particular society, promoting certain cultural practices and identity, which may not be acceptable in the everyday (Hauptfleisch, 2007). Either way, the space of a festival provides a deviation from the regulated every day and, instead, offers the opportunity to deviate from the norm.

The principle of deviation focuses on elements of deviating from the norm, altering the daily function of space and time. In EMBOK, this translates to the design of the geographical transformation, content production, and entertainment opportunities, which can all fall under the umbrella of theme (as seen with the *Edinburgh Fringe Festival*, that proudly states that it has been "defying the norm since 1947" (About the Edinburgh Fringe Festival, 2016)).

- 3.5.1.1. Content

The content presented in an event allows participants to deviate from the 'norm' and instead become immersed in a space that is comprised of unusual elements. *Burning Man*, for example, incorporates content that focuses and enhances transformative art

experiences and the ten principles²⁸ of the festival, which are key elements of the event. Through the choice of content, a space is able to deviate from what is accepted as 'norm', whilst existing in relation to that norm, by providing content and/or material that would not normally be in that space. A simplified example of this at *Burning Man* is that the participants are observed as 'other' outside the *Burning Man* camp (especially with the creation of camps and the eccentric art-inspired outfits) yet when they enter the space of the event, they escape the 'norm', reclaiming the space to become engrossed in the special activities and experiences that *Burning Man* has to offer. The accumulations of various content elements (camps, performances, art installations, etc.) all contribute to the creation of a space that embraces an escapist deviation of the 'norm'.

The *Cape Town Fringe Festival* is a local example of the possibility of creating disruption and deviation in a space through an art festival's content. The festival itself is a disruption of the traditional theatre scene, as it exists as a fringe festival, which provides various artists with the opportunity to perform. South Africa has only had one fringe festival (the *National Arts Festival*). By creating a second festival that is focused on utilising unconventional spaces and independent content (Cape Town Fringe Festival About/FAQ, 2016), the opportunity to activate this principle is further realised.

- 3.5.1.2. Entertainment

Behaviours that are not necessarily acceptable are embraced with the space of a festival. Through the element of entertainment, eccentric and unacceptable behaviour is welcomed, accepted, and revealed without the consequences (Bakhtin²⁹, 1941). The entertainment and leisure activities that surround a festival contribute to the deviation from traditionally acceptable behaviours.

An example of this can be seen in the *Edinburgh Fringe Festival*, with reference to the Assembly Hub. This hub exists as an area dedicated to food carts, beer gardens, a space to sit between productions, as well as various theatres for performances (notably, the Underbelly: a giant purple, upside-down cow-shaped theatre). Outside of the space and time of the festival, the Assembly Hub is known as George Square Gardens, which is a place for University of Edinburgh students to use between classes. The Assembly

²⁸ The principles include: radical inclusion, gifting, decommodification, radical self-reliance, radical self-expression, communal effort, civic responsibility, leaving no trace, participation, and immediacy (The 10 Principles of Burning Man, 2016).

²⁹ Bakhtin's research is focused on the notion of the *Carnavalesque* which, although aligned with some aspects of festival, largely falls outside the scope of this research.

provides a space where festival participants can sit and indulge in leisure activities, such as drinking, eating, and socialising in large groups on and around the hub grounds, forming part of the entertainment at the festival. It encourages participants to participate in more leisure-focused activities and the behaviour that is generally associated with it.

A second example from the *Edinburgh Fringe* can be seen in the Virgin Money Street Events. The space is changed from its normal behaviours, such as the High Street on the Royal Mile, into a space filled with free shows on several stages, street performances, buskers, and arts and craft markets to name a few (Virgin Money Street Events, [n.d.]). The events at the Virgin Money Street Events present content that is slightly different from the productions listed in the programme. These spaces have their own sets of behaviours (e.g. performing outside time and venue constraints, creation of revenue, etc.) and form the focus point of the carnival atmosphere of the festival.

The *National Arts Festival* also makes use of street events that deviate from the normal use of the spaces for the festival through different entertainment means. The 'Public Art' section of the programme (both the Main and the Fringe) has a vast variety of activities that promote deviant entertainment. This can be seen, for example, with the *Street of Freedom Annual Street Parade* that allows participants to observe different skills-development initiatives such as giant puppetry, stilt-walking and costume-making (National Arts Festival Programme, 2016, p. 119).

- 3.5.1.3. Environment

The environment that hosts the festival is transformed, and numerous spaces and their everyday functions are altered and deviated. Spaces are often transformed for the festival. Festival spaces make available a wide assortment of activities in addition to performances, presenting further areas and spaces for different happenings to occur, such as discussions and relaxation. Different spaces can be assigned for creativity, reflection, seminars, and so forth, involving the festival-goers in the creative process itself (Cremona, 2007, p. 8-9). The *National Arts Festival* (National Arts Festival Performance Venues, 2017) achieves this by making areas not necessarily built to be theatres into performance venues (e.g. St. Andrews Hall is otherwise a school hall) and ancillary festival spaces (i.e. Ticket offices, the Long Table, the Transnet Village Green Fair, etc.). Within the space and time of the festival, the functions of the spaces change, in order to fulfil the needs of the festival.

Another example is *AfrikaBurn*, where the festival space presents a deviation from the environment of Tankwa Town in the Karoo in South Africa. The festival creates a space for different experiences in arts, performances, activities, and so forth, by creating a welcoming and creative atmosphere which invites a vast scope of behaviours to exist in the space of the festival, and thereafter is restored to its previous condition: an isolated semi-desert farm. The space this farm is disrupted by the creation of theme camps and activities for the period of the *AfrikaBurn* festival, and then reverts to its ordinary state, leaving no trace of the festival (What is AfrikaBurn, [n.d.]).

- 3.5.1.4. Theme

Festival themes allow the festival design to incorporate unexpected or abnormal subject matter to allow for deviation to manifest through all the design classes. An abstract theme that is open for interpretation has the potential to incorporate other domains as well (such as Marketing). Various tangible and intangible elements all work simultaneously in the design of a festival so as to create a thematic interpretation of the overall experience, which allows participants to develop their own understanding from the main idea. The theme of the festival sets the precedent for other elements that contribute to the whole event, which can expand the possibilities for disrupting 'ordinary' space.

The theme of each *Burning Man* plays an important role in the creation of a different and 'other' experience. Examples of these themes are *Inferno* (1996), *Wheel of Time* (1999) and *Psyche: The Conscious, Subconscious & Unconscious* (2005). Each year has content that relates to the theme, such as the *Forest of Fire and Ice* in 1996. The location that hosts *Burning Man* is also divided into zones that relate to the over-arching theme -for example, the division of the playa into different mind regions for the 2005 festival. With the different themes, participants are able to experience art installations that they may not necessarily find in an ordinary space (such as life-size replicas of ship wrecks in the Nevada Desert), which grants the opportunity for experiences that deviate from the norm across a vast range of stimuli and experiences. The *National Arts Festival* 2017 has incorporated 'disruption' as the key element in their theme for their main programme, focusing on works that create discourse around the relationship between art and disruption (NAF17: what we're looking for, 2016).

3.5.2. Principle 2: Transformation

The second principle describes heterotopia as being able to adapt and transform its function as the history of a society unfolds. As explained by Falassi (1987, p. 7), the

core element of what makes a festival has remained constant, despite the adaptations and modifications it has had to endure relating and linking to the societies that surround it.

Principle two states that a heterotopia is able to adapt with the society by which it is encompassed. A festival is ever-changing and developing, along with the space it occupies. Content plays a key role in the transformation and modification of the festival itself, as the objectives and obligations dictate the purpose of the festival. This is why this research pays particular attention to content in the activation of principle two.

- 3.5.2.1. Content

The content of a festival transforms and adapts as the festival develops. The sub-culture which has accumulated within *Burning Man* is a good example of the transformative potential of a space, as the *Burning Man* culture is modified as per the objectives of the festival. The festival started 1986 when Larry Harvey and Jerry James set fire to an improvised wooden figure to celebrate the Summer Solstice on Baker beach in San Francisco. The event has now transformed into an extravaganza for tens of thousands of “radical, self-expressionists” in the Black Rock Desert in Nevada, during the first week of September (Burning Man Timeline, 2017). The new space of the festival allowed for new content to flourish, particularly performance art. With this new content, the space of *Burning Man* changed into more of a structured city, as opposed to the original impromptu gathering. With each year of growth, the festival attracts various subcultures that create their own ‘camps’ in the city. The space of *Burning Man* is transformed by the participants and their art and various outlets of self-expression through the creation of a temporary metropolis. Although the *Burning Man* figure is still a central part of the culture of the festival, it has grown and adapted to allow the space to incorporate more of the artworks created by the participants each year.

The South African equivalent to *Burning Man* is *AfrikaBurn*. Once a year, participants gather in the Tankwa Karoo and transform the space of an isolated farm through the construction of a temporary city that hosts a variety of art, costumes, camps, and performances (AfrikaBurn: History, 2007). Since its conception in 2007, the number of participants has grown from approximately 1,000 to 13,000 in 2017. All these individuals contribute to the creation of the content that creates the community within the space of *AfrikaBurn* (AfrikaBurn: Past Events, 2007). The transformation element is key with regards to the fact that *AfrikaBurn* is a “leave no trace event” (AfrikaBurn: First Timers, 2007). What this means is that everything participants use to create the content of the

festival needs to be taken away once the festival has concluded, transforming the space back to its natural state of a pristine Karoo semi-desert. This use of content as a means of creation of a transformation within a space is important in the argument towards heterotopia.

3.5.3. Principle 3: Juxtaposition

The third principle is focused on the idea of one space's ability to enclose several contrasting spaces. The ability to play host to juxtaposing and contradictory spaces is a key element in Foucault's notion of heterotopia, as it "exposes the jumbled mess that we tend to live in" (Johnson, 2012, p. 10). The festival space presents an opportunity for numerous spaces, times, and stories to co-exist.

In this way, the space of a festival has the potential to have multiplicity, which is a key element of principle three. This notion, in reference to EMBOK, translates to the design of the Environment and Programme, as both have the ability to activate this principle through the juxtaposition of spaces and times in order to create a greater sense of multiplicity.

- 3.5.3.1. Environment

A festival has the possibility to be structured, similar to a zoo or a garden, meaning that it exists as a space that houses various entities that are seemingly incompatible. Festivals provide both comfortable and free opportunities for interactions between people who would not normally interact with one another, as well as the unification of familiar people. In addition, festivals invite misalliances that also contribute to the familiar and free format, allowing all sorts of experiences that are normally separated to be reunited – e.g. traditional and modern, comedy and drama, scheduled and spontaneous, etc. Performing Arts Festivals exist as both 'unreal' and 'real' spaces, as various spaces and times are brought onto the stage of the festival. Festivals contribute to the bringing together of stories, situations, and daily activities. These stories are shared at an arts festival. Theatre already exists as a means of bringing a series of spaces that are foreign to one another onto the stage. For example, genres such as comedy, drama, physical theatre, performance art, visual art, and music can be set in different, or even the same, locations. In addition, some festival spaces also place productions from various countries and skill levels alongside one another. The *Edinburgh Fringe Festival* has performances from countries all over the world, as does the *National Arts Festival*.

- 3.5.3.2. Programme

The programme adds additional elements to the activation of the heterotopic principle of juxtaposition. The scheduling and sequencing of the productions can enhance the impression of contrasted content. By carefully selecting different genres and categories of productions (for example scheduling a novice physical theatre ensemble production before a professional one-person dramatic theatre production, followed by an audience interactive art workshop), the space of the festival houses activities that span a wide variety of performing disciplines yet co-exist during the festival. Another element of juxtaposition that can be accomplished through the programme class is the creation of disjointed time experiences. What is implied by this is that the festival generally supplies participants with a “timeless space” (a space that is not dictated by normal time conventions). However, participants rush between the leisure activities that they have chosen to participate in. Participants rush from one production to another, from resting to being active, and so forth. These two different time states can be enhanced or lessened purely through the programme. This notion will be furthered explored under the fourth principle.

3.5.4. Principle 4: Heterochronies

According to Foucault (1984b) heterotopias can effectively distort the conventional experience of time through two means: through accumulation, and temporally. The content of an arts festival exists as fleeting elements that contribute to the activation of this principle. Once consumed (whether it is the productions, the catering, the experience, etc.) the festival concludes and disappears. The *Burning Man* principle of “leave no trace” sees the construction and disappearance of a metropolis. It exists only in the time that is allocated to it: not before, and not after. However, festivals do have the capacity to accumulate time, maintaining elements from previous festivals and incorporating them into subsequent festivals.

The special time and space of a festival distorts accepted normal time and space. This distortion is the primary focus of the fourth principle. The classes within EMBOK that have the greatest ability to distort normal and every day time and space are Programme, which is related to the scheduled content of the festival, and Theme, which creates a more ‘special’ space and time.

- 3.5.4.1. Programme

Returning to the idea of disjointed time experiences discussed in the previous principle, the programme contributes to the distortion of the experience of time. Expanding on this, festivals are able to create “slices in time” in the overall flow of the festival by having spaces where different times, through schedules, operate. The understanding of time is shifted within the structure of a festival. What is meant here is that, although the overall festival is scheduled to start and end at specified times, productions have their own start and end times within the festival structure. Also, a production that is scheduled to perform in the evening may itself be set during the early hours of the morning, creating two different overlapping time experiences. Festival activities happen all in the same space, adding another layer of juxtaposition (time with space, space with space and time with time). There can be numerous productions all occurring at a particular time, but in different spaces, for example.

- 3.5.4.2. Theme

The theme of a festival can contribute to the activation of both types of heterochronies. Individuals can break with their traditional understanding of time within the space of the festival, and this is enhanced by the theme surrounding it. Theme exists as a way to emotionally and cognitively affect the participant (Getz, 2007, p. 151), and, if utilised correctly, it can enhance elements that allow the participant to become fully immersed in the “time-out-of-time” and special space.

If we consider the interpretation corresponding with the accumulation of time, festivals are able to accumulate time by growing and expanding on the past festivals that have produced content, which in turn have been archived to allow for these new expansions. This archive of previous festivals (and experiences) within one space achieves the potential to enclose all times, epochs, forms, and tastes in a continuous and open-ended gathering of time in an immobile space. In this way, a festival can draw elements from all those that preceded it, invoking the past in the present.

All of the aforementioned can contribute to the creation of a festival’s theme, as seen with the *Edinburgh Fringe Festival*. The festival has been ‘defying the norm’ since 1947, and each year adds productions to its archive that do so. The productions span a vast range of times, epochs, forms, and tastes that all contribute to the accumulation of times within the space of the festival. The fringe has productions that range from Shakespeare to post-modern creations, classic Japanese to modern American texts, and classical music such as Bach paralleled with more contemporary music shows. The

theme acts as an umbrella for numerous productions to contribute to the accumulation of times.

Every year, the festival programme grows and adapts, introducing new productions that premier on the Fringe and showcasing annual repeating productions from previous years at the *National Arts Festival*. Although there are different themes that surround the festival as a whole, the slogan – 11 days of AMA-ZING – is a strong constant element that reaffirms this principle. The productions of the *National Arts Festival* also span across a vast range of times, epochs, forms, and tastes that contribute to the accumulation of time within the space of the festival.

- 3.5.4.3. Content

The theme usually has a strong influence on what content would be most appropriate. The temporal state of the festival allows an empty space to become alive through the introduction of temporal activities, which exist only to end moments later. The 2015 theme for *Burning Man* was ‘Carnival of Mirrors’, which saw productions as such *Cirque de Reflexions* (Andrea Greenless and Cirque, 2015) contribute to the festival content. This experience in particular used the theme to its advantage, by providing attendees a reflective experience through literal reflections created by mirrored facets. *Compound Eye/”I”* (Kirsten Berg, 2015) also used the theme of mirrors to create a multifaceted orb structure, created entirely out of mirrored spheres. These creations existed during the time that the ‘Carnival of Mirrors’ existed and, at the end of the festival’s temporal lifespan, they also came to an end.

3.5.5. Principle 5: Entry/Exit

The fifth principle focuses on the idea of opening and closing spaces, which can either be compulsory or related to the notion of rites (having certain permissions). Heterotopias can also hide curious exclusions, which may have originally been perceived as simple openings. Different spaces within a festival act as publically open spaces, such as those that can be accessed by the general public i.e. food courts, bars, box offices, etc. Other spaces are closed to the public, acting as more private areas, such as backstage, management areas, and so forth.

The notion of certain accessible sites, which is the main point of this principle, can be most related to the design and creation of the festival environment, which translates to the EMBOK Design class of Environment through both the layout and objectives, as

they directly engage with the setup of the space and the activities that will be conducted therein.

- 3.5.5.1. Environment

Festivals do not act similarly to public spaces, as they have a host of locations that are not freely accessible. There are certain permissions needed to enter particular spaces. A simple example of this can be found with a ticketing system, which requires audience members to purchase a ticket to watch a performance. Without a ticket, they are unable to enter the space of the performance. The same performance space becomes a compulsory heterotopia for the performers and crew. For an allocated time, they need to enter the space of the performance in order to complete the activity, and can only exit once the performance has concluded. The same space also hides exclusions, where the audience members enter the theatre, yet do not have access to the backstage spaces which allow the performance to manifest. The theatre as a whole may have been perceived as an 'all-access' opening, but the backstage area exists as exclusion, only for the cast and crew. The theatre operates as a space that is open to different participants to enter and exit, yet keeps certain groups of people isolated and hidden from one another. At most festivals, there are visual identifiers that act as permissions for certain festival participants to enter and deny access for other participants. Examples can include backstage crew clothing, visible label titles, such as lanyards with identifications, or coloured armbands that are associated with different areas of entry (such as VIP sections).

The Theme Camps at *AfrikaBurn* can also contribute to a better understanding of this principle in the context of arts festivals. The camps are more private spaces within the overall space of *AfrikaBurn*, where participants are able to share and experience different activities with other like-minded individuals. Participants enter through the frontage (the area that opens onto the road) that acts as an opening to the curiosities that are enclosed within (AfrikaBurn Theme Camp Handbook, 2016). Each camp has a different experience within its "simple opening" (Foucault, 1984b), and participants exit the camps back into the public festival with an experience they gained from it.

3.5.6. Principle 6: Illusion and Compensation

The final principle positions the function of a heterotopia in relation to spaces that remain, unfolded between two poles: space as an illusion and space as compensation. Consider the festival space existing as a bubble that looks out onto spaces that are outside it. These spaces can be viewed as other and strange in contrast to the festival

splace. The outside splaces can be viewed as an illusion of everyday activity – an enhanced experience of the mundane – compared to the world of the festival within the bubble (illusory pole). Alternatively, the splace outside the bubble can appear chaotic, jumbled and messy, where the splace inside the festival appears ordered and perfected (compensation pole). Both poles have the ability to exist in the same overarching heterotopic festival splace. Festivals talk to both interpretations of this principle: they create an ordered framework, wherein lies disorder.

This bubble can be constructed through the Content, Programme and Environment classes of the Design Domain. Theme determines what the Content will include, but it is through the coordination of the Content that principle 6 can be activated. This is made possible through the Programme design. This all takes place within the festival Environment.

- 3.5.6.1. Programme

The Programme class of a festival allows it to explore both ends of the spectrum of principle six. Consider the *National Arts Festival* and the different event elements that contribute to the programme, which can produce an illusory world through the amalgamation of different production genres. The different genres in one splace (such as comedy, drama, physical theatre, and performance art) allow participants to explore and experience that which contrasts with the mundane outside splace of the festival.

The festival programme also often creates a perfected and meticulous splace, arranging the various activities into an orderly experience of the splace that juxtaposes the ‘messy’ and jumbled splace outside the festival. There exist different types of constraints within these relationships of splaces. The festival programme provides a different form of regulation compared to that of the lived experience outside the festival. The festival participants’ lives during the festival are dictated by the start and end times of these activities. Although the participants still have freedom regarding what they choose to do, their choices are regulated by the same programme. Outside of the festival, individuals are living by their own schedules, which are not dictated by one all-encompassing programme.

Looking at the daily diary of the *National Arts Festival*, for example, participants need to structure their day around the productions that are scheduled to begin and end at certain times. As an illustration, there were twenty productions that started at 14h00 at the 2016 *National Arts Festival* on the 30th of June. Numerous participants would stop what they

were doing and relocate to their respective venues. In addition, many other participants would exit the venues around the same time. They would need to be at the theatre in time for the start of the production, and would stay until it concluded. This would be repeated for all productions that the participants chose. This regulated lifestyle within the space of the festival provides a well-arranged space that makes the natural rhythm of the outside world seem messy and jumbled.

- 3.5.6.2. Environment

Drawing from the space of compensation, how the festival environment is set up also contributes to the activation of this final principle. *Burning Man*, for example, has a rigorous plan around the construction of its city and various camps. The city is created by a series of radial and annular streets. An ‘open playa’ is reserved for art installations that exclude other forms of activities (such as parking). Certain spaces have set activities during set times (i.e. camping areas). The space of *Burning Man* has been meticulously constructed so as to allow the less organised events to manifest.

- 3.5.6.3. Content

Despite the fact that the environment of a festival can be perfected through the architectural design of the environment (as with *Burning Man*), an illusory space can also exist through the combination of different realms into a space of common togetherness. Keeping with *Burning Man*, the numerous theme camps that form part of the core of the interactive experience of the festival can contribute to the creation of a space of illusion. These camps provide a communal space or an opportunity for interaction within the bigger space of the festival. Each camp has its own identity, but still incorporates the identity of the larger *Burning Man* City. The camp *1001 Nights*, for example, collects stories from the different people at the festival, bringing other real spaces (the other camps, the different homes of the participants, and outside spaces that lie on the outskirts of the festival) together in one space.

3.5.7. Alignment of Heterotopic Principles and EMBOK Design Classes

Table 9 provides a short summary of the discussions and arguments formed in sections 3.3.1. to 3.3.6 by highlighting the Design classes linked to each heterotopic principle.

Principle 1: Deviation	Content, Entertainment, Environment, Theme
Principle 2: Transformation and Mutation	Content

Principle 3: Juxtaposition	Environment, Programme
Principle 4: Temporal Discontinuity/Accumulation	Content, Programme, Theme
Principle 5: Rituals Surrounding Entry/Exit (Public/Private)	Environment
Principle 6: Illusion or Compensation	Content, Programme, Environment

Table 9: Alignment of heterotopic principles and EMBOK Design Classes. Table by author.

3.6. Conclusion

This chapter first presented an overview of the Event Management Book of Knowledge, investigating the five domains thereof and particularly focusing on the Design Domain and its associated classes and elements. This was necessary in order to answer research objective (c) -establishing what the EMBOK Model is -as well as providing an understanding of what constitutes the Design Domain.

The concept of heterotopia was introduced in Chapter 2 as a lens through which festivals can be viewed. This chapter expanded on this initial investigation, by relating the elements of the Design Domain to the principles of heterotopia in order to influence the activation of said principles. This was accomplished by providing a breakdown of how each principle can make use of the elements of the Design Domain so as to achieve or enhance a sense of heterotopia in an arts festival. The *Edinburgh Fringe Festival*, *Burning Man*, the *National Arts Festival*, *AfrikaBurn*, and the *Cape Town Fringe Festival* were used as practical examples of festivals to anchor the argument.

This link between the Design Domain of EMBOK and the principles of heterotopia provides festival coordinators with a tool that enables them to activate this notion and experience of heterotopia for the attendees. The value therein is that a heterotopia creates and enables a different splace, where the festival participants can disconnect from what falls outside the heterotopic splace (as in their daily experiences), and immerse themselves in the novel experience that is created through these design considerations. This in turn should give them a more special experience in a special splace.

Chapter 4 contextually grounds the research in order to theoretically explore how using the EMBOK Design Domain may activate Foucault's heterotopic principles of space and time in the *Krékvars-Kopanong Student Arts Festival*, by providing a review of three years of the festival (2013; 2014; 2015).

CHAPTER FOUR: THE *KRÊKVARIS-KOPANONG STUDENT ARTS FESTIVAL* (2013 – 2015)

4.1. Introduction

The previous chapter explored the use of the EMBOK framework in arts festivals, and particularly the Design Domain thereof, and discussed how this encompasses the establishment and management of the various creative elements of a festival. These were then related to the heterotopic principles presented in Chapter 2, by mapping the Design classes to their respective principles. The effect of this is an overall understanding of how the aspects of heterotopia can be activated and refined through a well-developed event management framework -specifically, EMBOK.

This chapter investigates the aforementioned notions by applying the combined Design Domain elements and heterotopic principles to a retrospective reading of the *Krêkvars-Kopanong Student Arts Festival*³⁰ (2013, 2014 and 2015³¹). Chapter 4 is necessary to provide the contextual foundation needed to address the main research question. Although I did not design the aforesaid festivals with heterotopic principles in mind, by means of a theoretical toolkit I aim to construct with EMBOK, the knowledge provided through Chapters 2 and 3 has provided me with the means to broadly and retrospectively view past *Krêkvars-Kopanong Student Arts Festivals*. I take a retrospective look at the past festivals so as to gain a greater understanding of what the festival has done in the past that can be already read through a heterotopic lens. This provides a foundation for analysis, the conclusions of which will be able to be used as recommendations for the theoretical activation of heterotopia in future festivals.

The *Krêkvars-Kopanong Student Arts Festival* made use of four main venues (figure 3): The Masker (1), The Lier (2), The Chapel (3) and the Bok (4), the latter of which was used primarily as the main entertainment venue until 2015. Figure 4 depicts the festival layout, and how the above-mentioned venues were positioned within the festival splace.

³⁰ There are several additional parameters that affect the design of the *Krêkvars-Kopanong Student Arts Festival*, including (but not limited to) University of Pretoria Risk Management and Logistics, which fall outside the scope of this work.

³¹ The programmes for each *KKSAF* year can be found [here](#) .



Figure 3: The four main *KKSFAF* venues (1) Masker Theatre, (2) Lier Theatre, (3) Chapel Theatre, (4) The Bok. 2016. Images by author.



Figure 4: *KKSFAF* Environment Layout. 2016. Image by author.

Additional spaces such as The Drama Quad seen in figure 4 and figure 5, which is a large open area, located at the Drama Building and Oom Gert se Kuier Plek³² (figure 6)

³² Oom Gert se Kuierplek is a pub-style restaurant and bar for students on campus. 'Oom Gert', translated from Afrikaans, means 'Uncle Gert'. Oom Gert se Kuierplek has been an establishment at the University of Pretoria for many years. It is named after the University of Pretoria's mascot 'Oom Gert', who was first appeared in the years that the university was established (1929 – 1948) (University of Pretoria History: Establishment Years, 2017).

were utilised during the years that this research was conducted. Figure 7 depicts Oom Gert se Kuier Plek in relation to the *KKSAF* festival.



Figure 5: Drama Quad. 2016. Image by author.



Figure 6: Oom Gert se Kuier Plek. 2016. Image by author.



Figure 7: Oom Gert se Kuier Plek (yellow star) in relation to *KKSAF* environment (outlined region). 2016. Image by author.

These spaces, as discussed in Chapter 1, section 1.2, hosted the week-long festival event that provided the unique opportunity for individuals to showcase their skills and potentially learn new ones. The 2013, 2014 and 2015 festivals were created, organised and managed by the University of Pretoria Drama Department students with support from the drama and production logistical staff (Message from HOD, *Krêkvars Festival Programme*, 2014, p. 6). The student body who was the main participant in the festival were multicultural and multi-lingual.

Chapter 4 now presents an investigation of the theoretical alignments of festivals, heterotopia, and the EMBOK Design classes, that were explored in the previous two chapters, aligning to sub-question (d). It provides an experiential engagement with the festival that allows this research to offer a subjective and retrospective glance over *Krêkvars-Kopanong Student Arts Festival* from the vantage points of heterotopia and EMBOK, which contributes to investigation of sub question (e) in Chapter 5.

4.2. Heterotopia in *KKSAF* through EMBOK Design: 2013 - 2015

This section examines the *Krêkvars-Kopanong Student Arts Festival (KKSAF)* from 2013 to 2015. Each heterotopic principle is considered in turn, with a discussion of the decisions that were made with respect to each corresponding class of the Design Domain (as laid out in Table 9 of Chapter 3).

This section makes a retrospective observation on the actions, decisions and events carried out over three consecutive years at *KKSAF* by exploring Foucault's heterotopic principles within the overarching context of the EMBOK Design Domain. This section explores how the toolkit constructed by EMBOK could theoretically activate the space and time of heterotopia. Each of the heterotopic principles is explored with their relevant EMBOK Design classes, and a retrospective summary is provided to show how each principle was activated or not activated.

4.2.1. Principle 1: Deviation

Heterotopic Principle	EMBOK Classes Identified
1: Deviation	Content
	Entertainment
	Environment
	Theme

Table 10: Principle 1: Deviation and the EMBOK Classes identified in *KKSAF*. 2016. Image by author

Table 10 above provides a guide to this section wherein the heterotopic principle of deviation within the context of *KKSAF* is explored, in correlation with the applicable EMBOK classes discussed in Chapter 3. In particular, Content is explored in section 4.2.1.1, Entertainment in section 4.2.1.2, Environment in section 4.2.1.3, and Theme in section 4.2.1.4. A year-by-year analysis of *KKSAF* is conducted in each case.

- 4.2.1.1. Content

As discussed in Chapter 3 (section 3.3.2) Content focuses on the purpose of the event, and section 3.4.1.1 indicates how the different elements within Content can contribute to the activation of the first heterotopic principle.

- i) Year 1 (2013) to Year 3 (2015)

A new energy is produced through the disturbance of the ordinary. This was achieved for University of Pretoria Drama students, non-drama students, and non-students in different ways across each year of this research. The festival allowed for participants to enter into a special space and time that presented the possibilities for combining different factors, through different activities, in contrast to the regular activities of the university. This special space allowed the participants to enter into a realm of willing suspension of ordinary space and time in order to engage with new processes, ideas, participation, or any form of extra-daily and heightened type of involvement (Bennett, Taylor, and Woodward, 2014).

KKSAF used elements of the Content class in order to effectively theoretically activate the first principle by disrupting the normal time and space of the University of Pretoria's daily programme. Across the three years that this research is reflecting upon (2013 – 2015), the setup and format of the festival that contributed to the sense of deviation stayed intact. The festival, in all cases, commenced on the first day of the University of Pretoria's second semester³³, and ran from 08h30 in the morning until 23h00 in the evening. While other students attended regular scheduled University classes and activities, the festival provided an 'other' time and space that deviated from the general timetable of the University and the Drama Department. This allowed the festival to exist "spatially outside of the time and juxtaposes its existence with its surrounding space" (Rice, 2014). In this way, the participants of the festival embraced the 'temporal discontinuity' of *KKSAF* by experiencing different temporal opportunities for all participants (on-stage, off-stage and back-stage). This allowed them to step out of their

³³ 22nd to 27th July in 2013; 21st to 26th July in 2014, and 20th to 25th July 2015.

regulated everyday life, and to participate and engage in experiences that negotiated away from the mundane (the mundane relating to the normal routine at the University, as discussed above). The deviation of time and space also presented an opportunity for students not in the Drama Department to enter into an experience that deviated from their normal university activities by transitioning into *KKSAF*. For example, non-drama students could attend theatre productions between lectures, which is not a common occurrence outside the time and space of the festival. For drama students, their full attention shifted solely towards the festival, away from academic curriculum, and the different ways that each year group contributed to the festival.

By keeping the date, start, and end times of the festival as they had been in previous festivals before this research, this space remained a consistent deviation in relation to the outside environment of the university. By creating this divide, the festival space was able to explore the notion of valorisation, which in turn relates to the notion of extra-daily experiences which provide principles and behaviours that are different to those that are applied in daily life. The normal activities of the students were disrupted by the objectives and obligations of the festival and its content. The space of the festival allowed participants to behave in ways that they normally would not, such as that of audience and performer, crew and cast, customer and provider, as well as to demonstrate extreme behaviours that would not form part of their daily routines, such as excessive consumption of alcohol and junk food outside of regulated schedules, and other leisure activities. By ensuring that *KKSAF* operated in contrast to the normal University of Pretoria timetable and activities, the festival was able to exist in a spatial-temporal space that aligned with Falassi's (1987) notion of valorisation, which theoretically activated the first principle of heterotopia through deviation from the university norm. It needs to be noted that this aberration was only for the drama department students and not for the rest of the University of Pretoria (as they were able to come to the festival within their normal schedules).

- 4.2.1.2. Entertainment

As discussed in sections 3.3.3 and 3.4.1.2, Entertainment within the context of EMBOK refers to the leisure time that festival participants have at their disposal, and this enables the activation of the first principle of heterotopia. This section reflects on the three years of *KKSAF* entertainment. This research concludes that Entertainment as a means of activating heterotopia was not utilised to its maximum potential at *KKSAF*, and the following subsections investigate this claim.

i) Year 1 (2013)

By retrospectively observing the three years of *KKSAF*, it can be concluded that the most successful year in providing a disruption from the University of Pretoria time and space was 2013 by having a dedicated space for entertainment activities that differed from the normal activities of the festival that surrounded it. This space was located at the Bok.

The entertainment of *KKSAF* in 2013 added value to the festival by providing alternative activities that participants could engage with that were not primarily the productions showcased at the festival (see figure 8 for a breakdown of activities that occurred in the main entertainment venue of the festival). This deviation of space was achieved by hosting leisure-driven activities. These activities acted as outlets for the disposable time of the participants, further extending the deviation of *KKSAF* even though the activities did not form part of the content (in the form of productions). These activities included small competitions such as quiz nights and pageants for the participants, which were organised by the second-year drama students. A majority of the choices of entertainment activities were made by a multicultural group of second year drama students, with the final approval being made by myself and a mostly Caucasian group of Drama Department staff. The Bok acted as the main entertainment venue, hosting the activities, and these activities assisted in the activation of the first principle by contributing in part to the overall umbrella of deviance. It must be noted that University of Pretoria Drama students mainly occupied the Bok. This resulted in a space that created a sense of aberration for a small number of people within the greater whole of the University of Pretoria. For a festival that wishes to utilise entertainment to activate the deviation principle, this is problematic.

Daily Activities:
White Monday: <i>Starting the week off 'vars'... Krékvars!</i> Columbian Calypso Band (Quad 15h00), White Wall Writing, Photo Bombs
Blue Tuesday: <i>Never a blue day with music to move the day</i> "Song-a-thon" = Music Quiz Show (Bok)
Yellow Wednesday: <i>Get them dancing shoes ready!</i> Dance off, Musical-Twister-Chairs, Band (Bok)
Pink Thursday: <i>Feel like a kid again!</i> Taiwanese Embassy (Masker 11h15) Games night, Band (Bok)
Red Friday: <i>Mystery Day...</i> Everybody enjoys a good surprise...
Black Saturday: <i>All good things must come to an end... So do so with a BANG</i> Masquerade, Band

Figure 8: Scheduled events at the main entertainment venue (The Bok). 2013. Image by author.

ii) Year 2 (2014)

The 2014 festival still had leisure activities scheduled in the main entertainment venue that did not form part of the *KKSAF* main programme. Again, these entertainment activities tried to deviate from mundane activities and contribute to the overall umbrella of deviance discussed in the previous section. These activities extended into new locations, that reached outside of the designated entertainment space (the Bok), trying to create a different sense of deviation. The large open area of the Drama Quad was mostly utilised, hosting a tea garden and workshops. The tea garden allowed participants to sit, relax, and enjoy leisure time away from the activities of the Masker Theatre, Lier Theatre, and the main entertainment venue, The Bok. The workshops provided different outlets for the use of their leisure time. An outside company, *OneShot Films*³⁴, was involved with the workshops that the 2014 festival introduced.

The participants of the 2014 *KKSAF* did not engage with these activities outside of the Bok space, which posed the hypothesis that Entertainment as a means of activating the first principle needs to be contained to a particular space within the festival. Using the *OneShot* Workshop as an example, participants at *KKSAF* did not engage with this entertainment, which was evident in the final night of the entertainment when the films were showcased, and only members of the *OneShot* team presented works. There are several possibilities as to why this occurred. Firstly, the activity may have conflicted with the opportunity for participants to enjoy the free time that they had to dedicate to leisure, as the activity asked participants to create short videos with one shot (no edits or multiple cameras). This notion raises the suggestion that this entertainment activity may not have deviated from the festival content enough. The activity asked for participants to showcase an original work, which aligned to the core of the festival content objectives. As an activity, it conformed to the norm of the festival environment, and therefore lost the opportunity to become a deviant experience. Finally, another possibility was that this entertainment was too different for the participants, who were more used to the previous year's entertainment activities. There was no longer a space that was allocated solely for entertainment that deviated from the rest of the festival time and space. Participants

³⁴ *OneShot Films* is a non-profit organisation that promotes creative exploration and sharing stories through filming on mobile devices. The films are shot exclusively on mobile phones and are done in one take, with no cuts or editing. The focus of their project and workshops is to centre on the basics of film-making and to give participants an understanding of what can be achieved with a single shot as a foundational element in film.

may also have been apprehensive about engaging with something that deviated from the normal experience of entertainment at the festival.

iii) Year 3 (2015)

In 2015, the main entertainment venue, The Bok, was transformed from an entertainment venue into a theatre venue to accommodate more productions. This meant that entertainment had to be moved to other spaces at *KKSAF* (such as the Drama Quad) or to a new area. To accommodate demand, *KKSAF* moved the entertainment to the university bar, Oom Gert se Kuier Plek, which fell outside the immediate space of the festival. Unlike the previous year, the scheduled leisure activities at the new entertainment venue were not executed as thoroughly, and there was a problem in communication and follow-up conversations which resulted in a problematic feedback loop between the festival organiser and students that were delegated the entertainment tasks. In addition, there were no activities in the Drama Quad, limiting the possibilities for entertainment activities. The new entertainment venue was organised by students who were inexperienced in this regard, as they arranged the basic logistics of the main entertainment venue in a venue that no one from previous *KKSAF* years had any expertise in. These basic logistics included the purchasing of food and beverage within the rules and regulations put forth by Oom Gert se Kuier Plek. This contributed to the poor activation of the first heterotopic principle, as there were few elements that assisted in the creation of a space that embraced the notion of interruption and deviance within the greater context of the festival.

- 4.2.1.3. Environment

The environment of the festival described in this chapter's introduction did not change dramatically over the three years that this research was conducted, primarily due to logistical factors, notably that the festival only had access to the UP Arts theatres (the Masker, Lier and Bok) and the transformed Chapel classroom to accommodate the majority of the productions. Secondary spaces were introduced, such as the Drama Quad, which allowed deviation from their normal uses (such as classrooms transforming into theatres). Oom Gert se Kuier Plek was introduced to the *KKSAF* environment when the Bok, which was originally the main entertainment venue, changed into a theatre to accommodate more productions. It is these secondary spaces that form the premise for the arguments around the activation of Foucault's first principle through the manipulation of the Environment class of Design in EMBOK.

i) Year 1 (2013)

KKSAF made use of different spaces for productions, notably spaces that were not usually used for productions. This was seen predominately with the Drama Quad. In 2013, this played host to physical theatre performances. These productions discarded the use of the theatres that had been the predominant venues in the showcasing of productions at the festival. This is significant as it provided the opportunity to utilise 'other' venues that were not considered production venues. It should be noted that there are parameters that *KKSAF* had to work with in this regard. The venues utilised were dedicated spaces for the festival. The University of Pretoria did not allow pop-up performances that could disrupt the goings-on of the normal university timetable.

The Drama Quad was reclaimed as a production venue at allocated times during the week of the festival, as well as an entertainment venue when productions were not scheduled. This opposed its normal, daily activities, where it was used as a place for students to sit between classes. It would cycle between being a space where festival participants could sit at one of the clusters of tables and chairs to relax between shows, and being a performance space. An example of a production disrupting the normal space of the Drama Quad was the physical theatre production *Boys, Bicycles and (no)Boundaries*. The production achieved this disruption by incorporating the Drama Quad, the upstairs section of the Drama building, the benches in the Quad for choreographic purposes, and the first floor walkways as spatial elements in the performance (figure 9).



Figure 9: *Boys, Bicycles and (no)Boundaries*: (1) Drama Quad Lift Sequence, (2) Drama Quad Running Sequence. 2013. Images by author.

In the same way, time was disrupted so as to host these special activities in this space. The Box Office in the Drama Building would close for the duration of the production, and the Quad would host the scheduled production.

Other venues such as the Ballet Room (figure 10) and the Radio Studio (figure 11) were converted into spaces for more experimental productions, such as the performance art shows and film screenings. These sites deviated from their normal functions as classrooms in order to accommodate the festival productions.



Figure 10: *Artists in Incubation* (2013) in the Ballet Room: (1) Daily Ballet Room layout. (2). The Ballet Room as a performance space during KKSAF. 2013. Image by author.

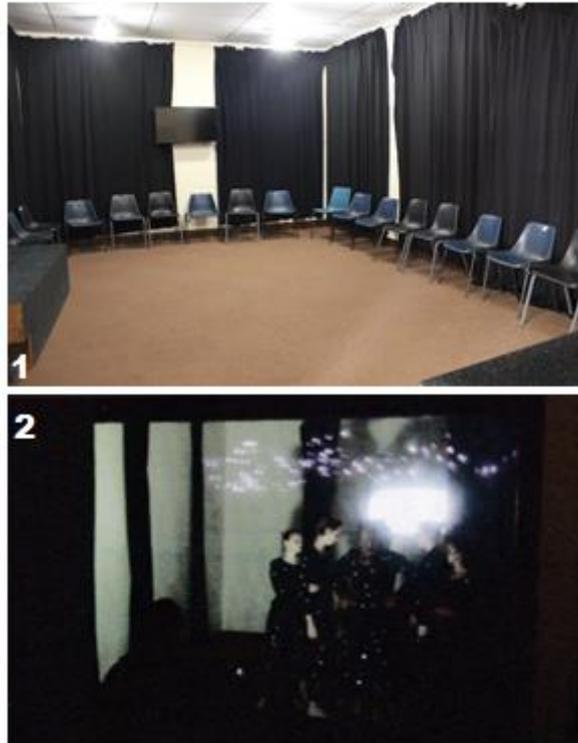


Figure 11: *Wings* (2013) in the Radio Studio. (1) Daily Radio Room layout. (2) The Radio Room used as a performance space during *KKSAF*. 2013. Image by author.

ii) Year 2 (2014)

The trend of running experimental productions in experimental spaces continued into 2014 in the Drama Quad. By embracing the notion of spatial deviation, the activation of a heterotopic space and time was possible. The break from traditional space and time was further enhanced by a puppet theatre production that travelled around the festival space. This production would perform in production spaces that were not already delimited within the boundaries set by the festival, such as the Masker, Lier and Chapel theatre. The production would cross into areas that were still very much aligned with the time and space of the environment outside of the festival, such as grassed areas outside of Oom Gert's se Kuier plek. This production blurred the boundaries between the two different environments, which assisted in the activation of heterotopia.

A second enhancement to the deviation of the festival space and time was the introduction of *ShortCuts*, which altered the performers and audiences experience of watching the productions that were traditionally performed in one of the theatre venues. Productions would advertise their shows by performing small snippets to other festival participants. The productions were showcased in a space that was not where it was usually performed. *ShortCuts* was originally staged in the Drama Quad, utilising the 'other' space of *KKSAF*. During the course of the festival, *ShortCuts* was relocated to

the Bok as it was not drawing enough participation and attention from the festival participants. By doing this, *KKSAF* was able to disrupt the space of the Bok, as it momentarily broke the purpose of the Bok as a main entertainment, making participants turn their attention away from the entertainment activities to focus on the disruption of *ShortCuts*. The environment for the performers was also deviated as they needed to embrace a space that their production was not normally performed in. This in turn disrupted the norm of the space where the performance occurred, as the space of *ShortCuts* was not designated for productions, but instead was more focused on entertainment. By bringing different elements and classes into different spaces, the notion of deviation is further explored. .

iii) Year 3 (2015)

The 2015 festival used fewer experimental spaces that encouraged deviation from their normal use, as participants actively chose not to utilise the Drama Quad and previous other alternative venues (this is depicted in figure 12). This suggests that the lack of productions that were willing and able to perform in deviated areas within the festival environment curbed the activation possibilities of a heterotopic festival space, as it decreased the use of disruptive spaces (spaces that were not traditional venues such as the Masker and Lier). The Drama Quad was the only space that hosted any productions outside of the regular theatres. In total, there were only three productions that performed in the Quad and other non-traditional venues, which decreased from six in 2013 to five in 2014. The following bar graph (Figure 12) depicts the ratio of non-traditional venue productions to theatre venue productions, and the decrease across the three years of this study.

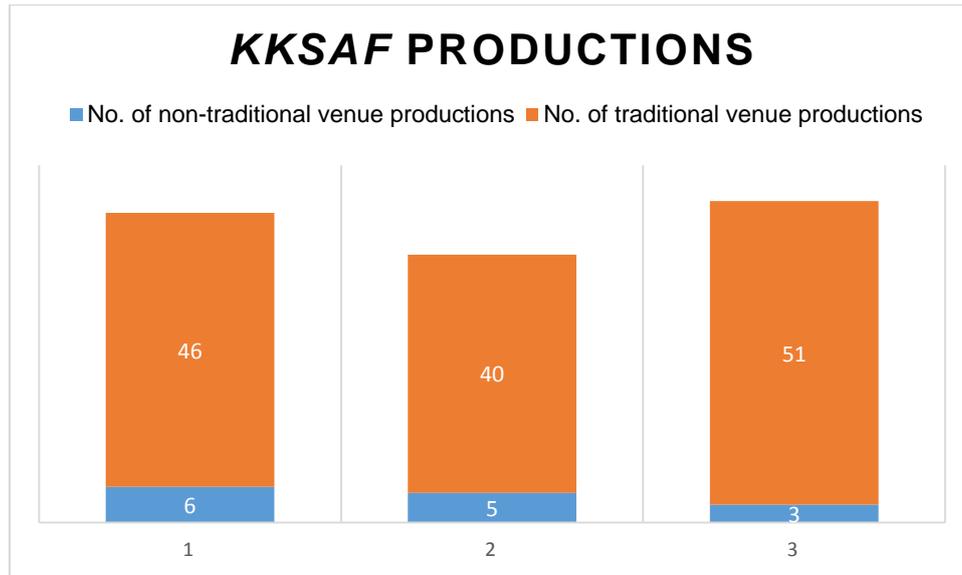


Figure 12: Bar graph depicting the ratio of non-traditional venue productions to traditional venue productions for 2013 (1), 2014 (2), and 2015 (3). 2016. Image by author.

An additional factor that contributed to the decline of productions using alternative spaces was the transformation of The Bok into a theatre. The main entertainment venue was transformed into a theatre in 2015, which resulted in the use of Oom Gert se Kuier Plek as the new primary entertainment venue. The festival participants no longer had a space that encouraged entertainment activities that embraced the notion of deviation. There was no longer an area that brought attention to the disturbance associated with leisurely indulgence. The energy that was created within the original space was moved (and perhaps forced) into a different venue that was not contained within the overall festival environment. Participants had to leave the main festival space to enter the main entertainment venue, which hosted activities that were both for the festival and activities that were not aligned with the festival. The festive behaviours that were embraced in the previous years were now placed in a space that was not reclaimed by or delimited to *KKSAF*, which led to a disruption of the deviation.

The introduction of Oom Gert se Kuier Plek into *KKSAF* resulted in some negative effects, which can be seen via the negative financial impact on the festival, as there was a decline in catering profits. The decrease in revenue started in Year 2 (2014) when Oom Gert se Kuier Plek and *KKSAF* started a partnership³⁵. The Bok was still the main entertainment venue, but was managed by staff from Oom Gert se Kuier Plek as

³⁵ The partnership came about due to changes in the University of Pretoria's regulations with regard to the handling of cash on campus. In effect, students were not allowed to handle cash; only businesses with concessions on the campus could do so. Oom Gert se Kuier Plek was authorised to handle cash in this way.

opposed to by the students. This shift indicated that the disruption from previous years was very sudden and the introduction of a new system and process did not aid the festival as well as anticipated. It can be further deduced that the continued decrease in revenue correlated with the subsequent relocation of the entertainment space out of the central space of the festival. This research believes this to be a negative impact on the festival as a whole as well as the activation of heterotopia through the environment, as decreased revenue from food and beverage sales suggests that participants were not making use of the entertainment space as frequently as in previous years. Also, the space was too far removed as an entertainment venue and was used more as a convenience as opposed to fully embracing it as an additional area within the space of the festival.

- 4.2.1.4. Theme

- i) Year 1 (2013) to Year 3 (2015)

As theme functions as the 'umbrella' that brings together the aspects of design to a particular event, it is an important element, especially as it needs to be in synergy with the aims. Design components are used to support the overarching theme, including name, logo, venues, activities, and food and beverages (Salem et al., 2004, p. 19). *KKSAF* had to conform to certain logistical restrictions, which made the concept of 'theming' the festival rather challenging, as not all the elements within the Theme class could be addressed. The restrictions were related to logistical and operational factors, especially the infrastructure, marketing, merchandise, and risk management, which all can be related to the Theme class. For example, the *Edinburgh Fringe Festival* has a theatre that is a giant upside-down cow that is located in the Assembly hub, which is themed as a circus, including large tents and animal topiaries. The hub and theatre had to align to logistical and operational factors, as well as had marketing campaigns around the theme of the environment. The University of Pretoria has several restrictions that would not permit *KKSAF* to emulate something similar. Due to these external factors, the theme that *KKSAF* could adopt could not rely on the aforementioned factors in order to make it successful; therefore, it was critical to adopt a theme and utilise elements that had an impact on the participants and the space of the festival that *KKSAF* had control of (such as creativity, theme principles and the integration of the different principles), in order to conceptualise and execute themes.

The themes of the festival were not solely centred on the notion of deviation. I, as the organiser, chose themes that were, however, abstract enough in nature to allow for a

thematic interpretation that, with more investment, could have developed into a more enhanced space of deviance. The festivals did not utilise the themes as catalysts in any meaningful way; they were merely suggestive, with no concrete links to any of the content. The themes of the festival for the duration of this study were, respectively, 'Extraordinary', 'Transformation', and 'Show Your Work'. The deviation factor dwindled across the three years, due to not enough implementation through the creation of interest through thematic principles and linking them to the festival event, resulting in little involvement and interaction from the participants with regards to the theme. The theme was not incorporated into the other classes of EMBOK Design. This was very problematic in the realisation of Theme as a means of heterotopic activation.

4.2.1.5. Principle 1 Conclusion

Through a retrospective overview of the three years of this research (2013 – 2015), it can be concluded that *KKSAF* theoretically activated the first heterotopic principle by presenting a space where participants could perform in ways that they normally would not, and abstain from something they normally do. This was achieved by providing content that paralleled the normal space and time of the University of Pretoria's academic and campus timetable across all three years through the EMBOK Design Content class.

The Entertainment class altered slightly across the three years. It started as one area (The Bok) that provided activities that deviated from the normal space and time of the festival in one area in year one of the research. Year two introduced activities that were potentially too "other" in numerous ways and moved away from the one area of the Bok. Finally, in year three the Bok, once a space solely for entertainment, was designated for Content and Programme purposes. This resulted in the introduction of Oom Gert se Kuier Plek as new entertainment area.

The Environment class explored the use of alternative spaces such as the Drama Quad and classrooms within the Drama building. Year two did the same as year one, with the addition of blurred boundaries between different environments around the festival space. Year two also deviated the sense of a performance space with *ShortCuts*. Finally, year three followed the same pattern as the previous two years. However, there was a lack of utilisation of above by participants.

Each year of the festival, within the context of this research, the Theme class implemented a new theme idea. However, across all three years, the theme was not fully realised and moved further away from the key elements of principle.

Table 24 in the Appendix B provides a summary of the three years of the theoretical activation of the first principle at *KKSAF* through these classes.

4.2.2. Principle 2: Transformation

Heterotopic Principle	EMBOK Classes Identified
2: Transformation	Content

Table 11: Principle 2: Transformation and the EMBOK Classes identified in *KKSAF*. 2016. Image by author.

Table 11 above provides a snapshot for this section. The second heterotopic principle of transformation is explored within the context of the three years of *KKSAF* in this section. This is in correlation with the EMBOK Design class of Content discussed in Chapter 3.

The relationship between the festival and the space and time it occupies allows for meaning to be developed. Using Massey’s notion explored earlier (2005, p. 9), space can be identified as ever-changing, and, similarly, so is the festival experience, which grows and develops with each festival, as the programme, people, and experiences are all but “a simultaneity of stories-so-far” (Massey, 2005, p. 9). *KKSAF* utilised the EMBOK Design Content class to explore the ever-adapting space and time of the festival.

- 4.2.2.1. Content

- i) Year 1 (2013)

The 2013 festival stayed within the objective framework of previous festivals: it remained predominantly an opportunity for internal University of Pretoria student-artists to showcase their talents in writing, directing and performing, although there were external institutions that participated as well. Some of the internal productions were created and performed by University of Pretoria drama students, which spanned from second to Honours year students (e.g. *Appropriating Fred* (2013) with a cast of twenty-one, and *The Aviary of Icarus* (2015) with a cast of nine). In addition, the majority of the festival responsibilities (such as technical crew, box office assistant, Bok duties, etc.) were distributed amongst the undergraduates registered in Drama at the University of Pretoria. In doing so, the festival remained a student arts festival, giving students opportunities to perform and explore other aspects of their chosen field, aligning with various aspects of the Drama programme. The festival space was certainly a heterotopia for this particular grouping of individuals.

In 2013, numerous productions were presented that were categorised under the genre ‘experimental’. The trend in 2013 leaned towards experimental performance art,

innovative staging and the inclusion of technology. These productions created a duality by producing 'unreal spaces' through an assortment of times and spaces on the stages (Masker and Lier) and utilising the aforementioned elements in order to create a double 'space' of illusion: actual (the production) and fictional (the story space), normal (theatre) and extraordinary (genre), and ordered (structured within festival regulations) and chaotic (innovative and outside-the-box) (Falconi, 2011, p. 12-4). These experimental productions allowed the festival to transform and develop into a special reality that celebrated life in a "time out of time" (Falassi, 1987, p. 7) through the stories presented in the space of the festival. The changing of the programme content paralleled the 2013 festival experience as a whole, which grew and developed with the programme, people, and experiences, again as a "simultaneity of stories-so-far" (Massey, 2005, p. 9). These stories contributed to the growth of the *KKSAF* community. The *KKSAF* community consists of all participants of the festival, irrespective of their role in the context of the festival. This includes all past participants of *KKSAF* that fall out of the years that this research reviews.

ii) Year 2 (2014)

External involvement at *KKSAF* has grown steadily since the inception of the festival. This growth was clearly visible in 2014, where *KKSAF* embraced participation from outside societies and institutions. This year additionally saw the involvement of other UP art societies and departments such as Journalism (renewed festival newspaper, the *Grapevine*) as well as TuksDance's performance *Life of an Artist*. Regional institutions such as Dramatix, Oakfields and Performing Arts Lifestyle Institution presented several productions, thereby bringing different students to the university space. In addition, 2014 premiered the production *Miller (PI): L.A. Charades*, associated with the Embassy of Panama, which allowed for students at the Drama Department to work with international role-players. The festival space transformed and adapted to allow the *KKSAF* community to grow from an internal festival at the University of Pretoria, to one incorporating participants beyond the perimeter of the university. With these changes and developments, the meaning of the festival to the *KKSAF* society adapted.

iii) Year 3 (2015)

In 2015, the festival was dedicated to promoting integration with real-time, real-life entrepreneurial activities and an opportunity to absorb the change-over to an economically active professional environment with greater ease (Message from the HOD, *Krêkvars-Kopanong Festival Programme*, 2014, p. 6). This was achieved by

supporting the shift towards a platform that showcased both professionals and professionals-in-training, through the introduction of acclaimed artists and productions that performed at external festivals such as the *National Arts Festival* (June/July 2015). The 2015 festival existed as a space where students and professionals existed together as artists, performing on the same stages. Content here included professional guest productions³⁶ by Craig Morris (*Johnny Boskak is Feeling Funny*), Khaya Ndlovu (*Silent Prints*) and Khayelihle Dominique Gumede (*Double-Bill: Synapses & Broken Chant*).

Awards were a centre point of the festival with regard to the notion of transformation in 2015. *KKSAF* historically did not present accolades to productions as it was considered that the opportunity of participating in the festival was reward enough (Le Grange, 2003, p. 33). Awards had started to become part of the festival in 2013, but it wasn't until 2015, with the introduction of the 'Follow Spot Critic's Nominations', that awards became a key feature of *KKSAF*. The nominations acknowledged productions that stood out throughout the duration of the festival, and these productions were then eligible to receive awards and prizes, as judged by persons and organisations that were not affiliated with *KKSAF* or the University of Pretoria. This transformed the space of *KKSAF* and changed the objectives of the festival. The festival transformed from a 'first-come-first-served' content-based festival, into a festival that featured productions that could be award-winning performances. This shift enabled the festival to better align with the aims of bridging amateur and professional theatre, and, in so doing, allowed it to gain more traction as an event, especially with the growth and incorporation of external institutions.

4.2.2.2. Principle 2 Conclusion

The second principle was explored through the content of *KKSAF* as it was one of the primary elements of the festival: relating to the objectives and obligations that dictate the purpose of the festival. These objectives and obligations change every year, with a resulting impact on the festival content (summarised in table 25 in Appendix B). Each year of the research found *KKSAF* transforming and adapting in order to create a new sense of space and time at the festival, while still allowing its participants to celebrate particular ritual elements that aid the festival in transforming the reality that presents a space that is 'out of time', which remains a fundamental factor in the festive celebration.

³⁶ Please refer to the *Krêkvars-Kopanong Student Arts Festival 2015 Programme*.

KKSAF was able to explore possibilities of activation of the second heterotopic principle through the Content class. Year one hosted experimental productions that were mostly University of Pretoria Drama department productions with large student casts. The content of *KKSAF* grew in the second year of this research to include a combination of internal and external student productions and casts. The third and final year of this research saw further transformation with a combination of internal and external student productions and casts, as well as showcasing professional productions and the introduction of award prestige through the Follow Spot Nominations.

4.2.3. Principle 3: Juxtaposition

Heterotopic Principle	EMBOK Classes Utilised
3: Juxtaposition	Environment
	Programme

Table 12: Principle 3: Juxtaposition and the EMBOK Classes identified at *KKSAF*. 2016. Image by author.

This section explores the third heterotopic principle of juxtaposition. Juxtaposition of space and time is a crucial part of the festival experience and can be achieved through the bringing together of numerous spaces, times, and people, creating a multiplicity between all the participants on, off, and behind the stage. This is achieved by embracing the possibility of environments in the actual space of the festival, as well as the different environments created through the programme. Table 12 above presents an introduction to the different classes explored in this section within the three years of *KKSAF* that this research focuses on. The two individual classes that are examined are Environment in section 4.2.3.1. and Programme in section 4.2.3.2.

- 4.2.3.1. Environment
 - i) Year 1 (2013) to Year 3 (2015)

The festival environment did not change considerably across the three years of this study (with the exception of the introduction of Oom Gert se Kuier Plek and the Bok as a theatre in 2015). This layout of the environment was established in the years prior to this study. The environment where the festival occurred already contributed to the creation of a “meticulously arranged enclosure” (Foucault, 1984b) based on the placements of the festival buildings. The layout of the university buildings where the festival was hosted assisted in the environment design in order to enhance festive behaviour. This is because the space of the festival was delimited to a section of the University of Pretoria

that juxtaposed the surrounding spaces, which were dedicated to normal university behaviours and activities such as teaching. In this way, the festival environment by design reflected an island of deviation within the university grounds.

This “meticulous enclosure” (Foucault, 1984a,) allowed participants from different spheres (internal and external) to co-inhabit the space and time of *KKSAF*, which theoretically activated the third principle to a greater extent. Unification of familiar people was also possible through the festival environment, in that the structure of the festival presented more opportunities for University of Pretoria Drama students from different year groups to engage and interact, which would not normally be the case outside the festival time and space. There were several activities that enhanced the sense of unification between the different year groups. The first-year students worked with other graduate year groups by performing as technical crew for other students and external productions, assisting with the technical requirements of the festival. Second and third year students, together with postgraduate students, worked together in productions, and sometimes also in productions that used a combination of non-drama students or non-University of Pretoria students together with drama students. The festival environment existed as an opportunity to encourage the interaction between people who would not normally interact with one another. The 2014 festival provided a good example of this, as it included the production *Miller (PI): La Charades* which was a collaboration between University of Pretoria students and the Panama Embassy. By having productions from institutions that would not normally showcase at the University of Pretoria alongside the Drama Department student productions, the notion of juxtaposition was enhanced by filling the festival environment with the possibility for interaction between unlikely participants.

The main entertainment venue additionally acted as a communal area that brought together the different year groups to socialise with one another, as well as with lecturers, non-drama students, students from other training institutions, and independent young artists. The unification of juxtaposed elements was in this way achieved through designing the environment and establishing areas that embraced this combination of different groups.

- 4.2.3.2. Programme
 - i) Year 1 (2013) to Year 3 (2015)

The selection process for performances for *KKSAF* was very challenging within the festival process, as it was open for anyone to apply, resulting in more productions than

the festival could accommodate. A panel selected the productions that would be showcased in each festival based on criteria that supported the aims of *KKSAF*; it tried to accommodate as many productions as the festival could host in support of young artists.

The topic and format selection element of the Programme class within the Design Domain forms a fundamental part of the creation of a heterotopic space, as the choice of productions contributes to the making of a “juxtaposed illusionary sanctified” space (Foucault 1984b). The selection process contributes to the design of a space that consists of numerous strange, juxtaposed spaces. Theatre and film already create such spaces, existing as one space that displays an amalgamation of contrasting spaces and times contained within both the physical stage in question, as well as the totality of the festival.

KKSAF presented a number of dualities through the range of different productions, stories, and daily and extra-daily activities across the festival space. These dualities were created in various ways: paralleling the space-time of the productions with other productions (e.g. Masker productions and Chapel productions), the paralleling of the space-time of the productions in opposition to the rest of the on-goings of the festival (e.g. Lier productions and Bok recreational activities), and the paralleling of the space-time of the festival in opposition to the space-time of the external environment (e.g. *KKSAF* and the rest of the University of Pretoria Hatfield campus).

The setup and format of the festival allowed the principle of juxtaposition to be theoretically activated in numerous ways, as it provided numerous spaces that contributed to the creation of juxtaposition. As *KKSAF* focused on more theatrical productions, it opened the possibility for activation through the creation of numerous spaces enclosed in one space. The stages of both the Masker and Lier theatres presented numerous foreign spaces, with each production creating dualities in both time and space. In 2014, for example, there were seven productions in the Masker on any given day of the festival, each with their own spatial and temporal elements that contributed to their stories. For example, *Meeting Iris* was set in a medieval world which would then be followed by *Die Boenoeming* which presented an alternative interpretation of the Garden of Eden.

A tangible piece of evidence that was able to encapsulate the notion of juxtaposition was the *KKSAF* programme. The programme allowed anyone to see the contrast of genres within each location. Some festivals present one particular discipline; in contrast, *KKSAF*

relayed a wide range of different genres and interdisciplinary productions, which crossed and combined discipline boundaries. This was evident in the wide contrast of production 'types', as displayed in the programmes.

Year 1 (2013) to Year 3 (2015) of *KKSAF* focused on the structuring and sequencing of different production genres across each day of the festival. This allowed *KKSAF* to actively enhance the notion of juxtaposition within the space and time of the festival. The Programme provided the simplest evidence that juxtaposition was possible, through productions from various genres.³⁷

4.2.3.3. Principle 3 Conclusion

The *KKSAF* environments were able to create dualities through the variety of different productions, performances, situations, stories, and daily activities occurring in different spaces. *KKSAF* achieved this by providing a festival environment that brought together different year groups and by introducing external participants to the festival environment. This is reminiscent of Foucault's example of the garden, where different spaces are brought together into one single space and time. This idea was further enhanced by the productions that made up the programme of *KKSAF* to bring different spaces and times to the stage (that were in turn different to the spaces and times that were presented on other stages). These two factors were unchanged across the three years of this study.

Principle three was realised through the Environment class across the three years of this research. Year one provided the foundation that was unchanged in the two years following. The *KKSAF* environment made use of the Masker Theatre, Lier Theatre, Chapel, and Bok as the main venues. The space of the festival facilitated the unification of internal University of Pretoria participants with other internal University of Pretoria participants, as well as the unification of University of Pretoria participants and external participants from other institutions. This was further enhanced through structure and sequencing of productions from different genres in the Programme class. The elements within this class were unchanged after year one of this research. Table 26 in Appendix B depicts this.

³⁷ Please refer to the supporting documentation accessible [here](#) .

4.2.4. Principle 4: Heterochronies

Heterotopic Principle	EMBOK Classes Identified
4: Heterochronies	Content
	Programme
	Theme

Table 13: Principle 4: Heterochronies and the EMBOK Classes identified in *KKSAF*. 2016. Image by author.

Table 13 depicts a summary of section 4.2.4. The fourth heterotopic principle of heterochronies within the context of *KKSAF* is investigated, in correlation with the applicable EMBOK classes discussed in Chapter 3. The classes of Content (section 4.2.4.1), Programme (section 4.2.4.2.), and Theme (section 4.2.4.3.) are explored and examine how *KKSAF* was able to theoretically enhance the fourth principle of heterotopia by the creation of different temporal disruptions within the space of the festival. These temporal discontinuities provided participants with opportunities to step out of their regulated everyday life, and participate and engage in experiences that negotiate away from the mundane.

- 4.2.4.1. Content
 - i) Year 1 (2013) to Year 3 (2015)

KKSAF existed as a temporal disruption: awakening an ‘empty’ space for a moment in time, filling the space with various activities that existed only to conclude within the lifespan of the festival. Each year different productions were showcased for the sole purpose of the festival. A few of these productions had showcased elsewhere (at the *National Arts Festival* for example, such as *Chasing* (2013), *Anna K* (2014) and *Falling* (2015)), but the majority of the productions were only consumed by participants during this festival. The 2013 festival featured 50 new productions that premiered for the first time; 40 new productions premiered in 2014, and 41 in 2015.

The ‘slice in time’ spatial and temporal activities within the festival were also experienced by the individuals who were involved on-stage (performers and creators) and back-stage (technical crews, box office assistants, main entertainment venue crew). For one week, the first-year students are exposed to backstage activities and tasks that they normally do not engage in outside the timeframe of the festival, such as lighting and sound operation, stage management, and stage crew. Additionally, the performers take to the stage several times in productions that run from morning to evening for six days,

and many of these University of Pretoria students only perform in productions during this festival.

The festival also accumulated time through its previous years, which again positioned it as a temporal discontinuity. This enabled it to add to the constantly-growing historical archive of the University of Pretoria Drama Department, still temporally moving forward while never altering the main idea of the festival, which is to provide an opportunity for young professionals-in-training to showcase and explore the industry. This historical lineage was transposed annually to the space of *KKSAF*. Every year the content structure of the festival was modified (such as the primary performance genre, design and community), but the underlying experience did not change. For example, the primary production genre³⁸ in 2013 was Experimental and Drama, which changed to predominately Drama in 2014, and changed again in 2015 to Physical Theatre and Drama (expressed in figures 14-16). The students within the festival heterotopia changed as they progressed through their studies, but the general process remained unchanged within the heterotopic space.

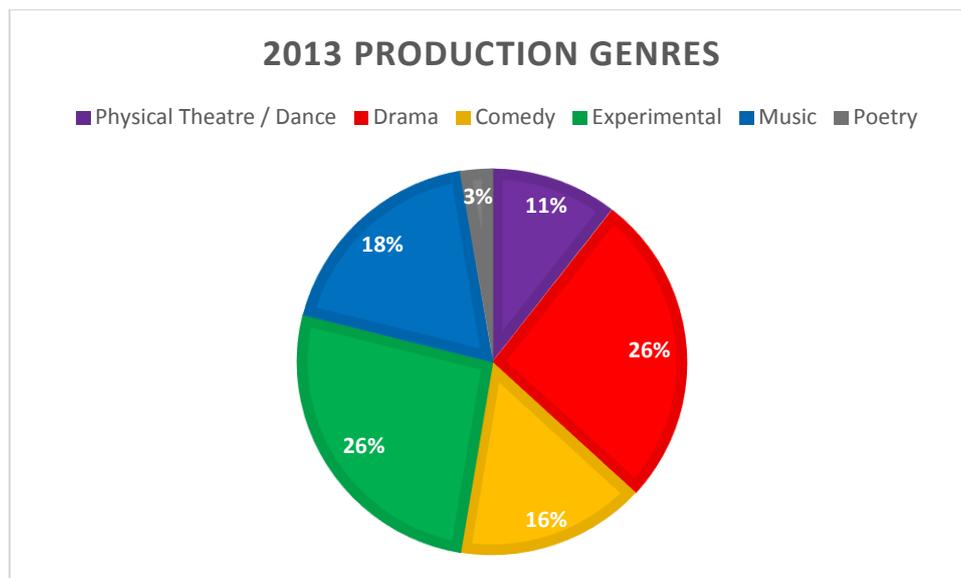


Figure 13: Pie graph of 2013 Production genres (in percentages). 2016. Image by author.

³⁸ This is excluding University of Pretoria Drama Departmental productions, as they were considered a genre on their own.

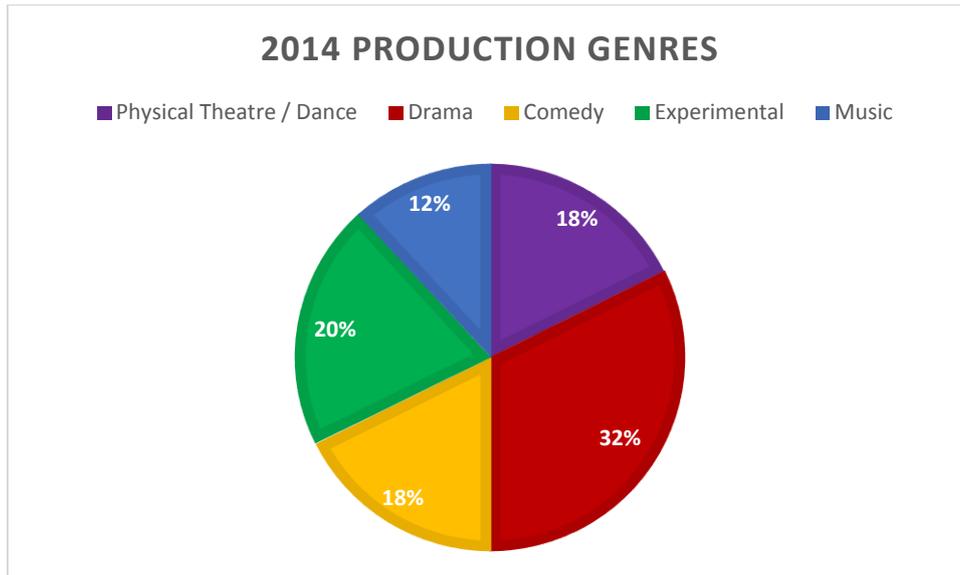


Figure 14: Pie graph of 2014 Production genres (in percentages). 2016. Image by author.

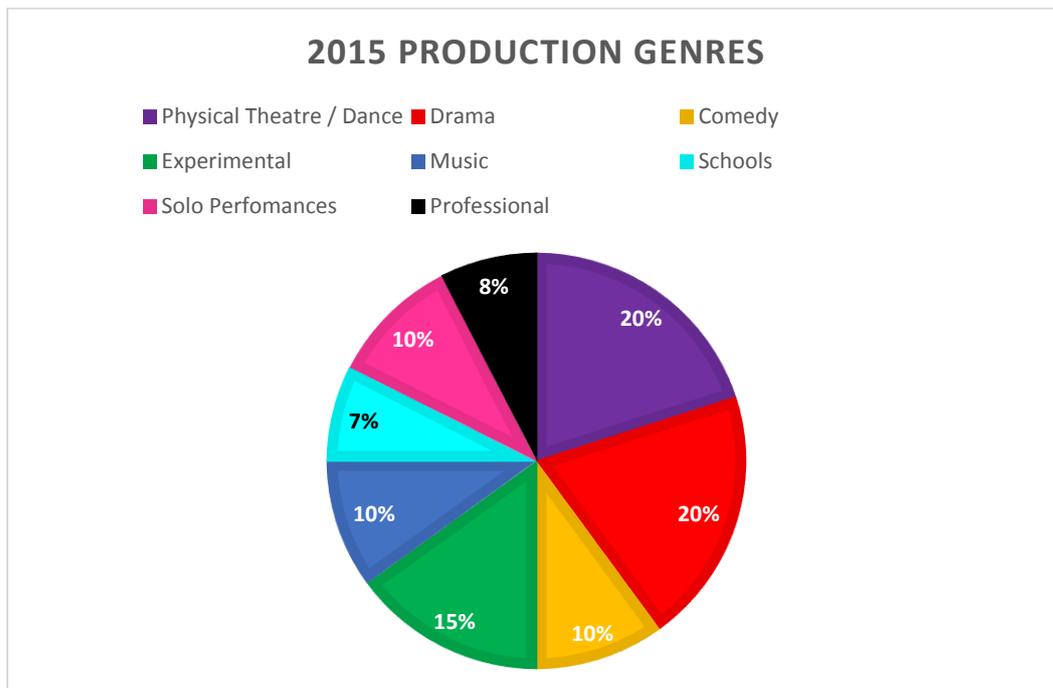


Figure 15: Pie graph of 2015 Production genres³⁹ (in percentages). 2016. Image by author.

The Honours Directing students and departmental productions also remained a core component of the three festivals. During the three years of this study, the festival was

³⁹ The number of schools (secondary education institutions) participating is not dependent on the fact that they did not apply to participate at *KKSAF*, but because the main focus is on tertiary students (as explained in section 1.5.3.) and *KKSAF* communicates it as such.

treated as two mini festivals within one overarching experience: the Honours Directing with the departmental productions, and everything else. Every year presented a range of Honours Directing and departmental productions, where the major change was seen mostly in the number of students that registered for the course as the years progressed. The 2015 festival removed the restriction of casting (where previously third year students were divided amongst the Honours directors and were assessed on their acting), by allowing directors to cast their own performers. Despite the aforementioned factors, each year saw more Honours Directing Productions and departmental productions that contributed to the University of Pretoria Drama Department archive, echoing the original objectives of the first festival, and thereby accumulating more *KKSAF* 'artefacts'.

- 4.2.4.2. Programme

The programme is capable of creating a sense of disjointed time by creating different time experiences within one space. The festival itself established a timeless space by not adhering to normal time conventions. Scheduling and sequencing the events at the festival in a particular manner allowed those planning the festival to enhance or lessen this disjointed time experience, by guiding the timing and flow of audience movement around the space. The following section pays particular attention to the design and scheduling of the *KKSAF* programme and its contribution to the theoretical activation of heterotopia through principle four. This is achieved with reference to the timing of performances, as well as the scheduling of the opening ceremonies.

- i) Year 1 (2013)

In 2013, the *KKSAF* productions were each allocated forty-five minutes for performance time, followed by another forty-five minutes thereafter for changeovers in the same venue. For example, a production starting at 09h45 in one venue would end at 10h30, and the same venue would be unoccupied until the next production started at 11h15. Additionally, the alternating performance and empty slots would vary between venues, such that they would not all be empty simultaneously. This staggering of the productions increased the 'rush' for participants to and from venues between viewing the productions, as many productions made use of the entire forty-five minutes (and sometimes ran over).

KKSAF staged an opening ceremony that indicated the beginning of the festival. The significance of the opening ceremony was that it indicated the beginning of the temporal opportunities within the festival through the commencing of valorisation. In 2013 this

ceremony occurred on 19th July, the Friday before the festival began on the Monday 22nd July, in the Masker (as per previous years). Guests were invited to the one production that showcased that evening, along with the third-year Drama Department students and postgraduate students. This was problematic, however, as it did not coincide with the actual commencement of the 'time out of time' experience of the festival, resulting in a separation from the special temporal and spatial disruption of the festival. Two days of technical rehearsal still had to be endured before the festival truly navigated away from the mundane.

ii) Year 2 (2014)

In terms of the general performance scheduling, the lengths of the production slots were increased from forty-five minutes to an hour, to incorporate time between productions to eliminate the problems from the previous year. The problems were not completely resolved, but it did decrease the madness of the rushing between productions. The Bok, the main entertainment venue, was then positioned as more of a leisure area that presented a different distortion of time as a more relaxed and indulged approach to time. This provided two different experiences of time within the space of *KKSAF*, both of which provided a 'time out of time' experience: the 'slice in time' provided by the productions that filled up the theatres and then 'vanished' once their time slots had concluded, and the main entertainment venue that provided a 'time out of time' in a space that embraced the notion of indulgence and leisure.

The opening ceremony was moved to the first day of the festival during the 2014 festival to coincide with the start of the festival. Sections of the ceremony were also moved out of the Masker theatre and into the Drama Quad, embracing the spatial disruption further. In doing so, the festival had a focal feature that indicated the start of the break from traditional time (in reference to the rest of the university activities). In turn, this provided a key moment for valorisation to be understood and experienced by the participants, as there were no longer days in-between the ceremony, commencement of the festival, and the actual experience of *KKSAF*. However, a problem occurred as some productions coincided temporally with the ceremony.

Although the opening ceremony did publicise the mobilisation of temporal and spatial disruptions from the normal university activities, it also operated as a break from the space and time of the festival. The ceremony could thus be interpreted as just another production in the programme, as opposed to a key event in the *KKSAF* programme.

iii) Year 3 (2015)

In 2015, when the main entertainment venue was moved outside the immediate festival grounds to Oom Gert se Kuier Plek, there was less of a contrast between the different distortions of time, as the time spent between performances was no longer experienced in the same location. This presented the timing of the production scheduling as the only 'slice in time' of the festival. The new main entertainment venue location had its own spatial and temporal discontinuities that did not have a clear resonance within the context of *KKSAF*. These included being a leisure area for students from all over the University of Pretoria to come and relax and enjoy food and beverages all year, and did not rely solely on the festival participants and the festival programme, whereas the previous *KKSAF* main entertainment venue relied more on the space and time of the festival, its participants, and programme.

In 2015, the opening ceremony was again hosted on the first day of the festival as it related more to the commencement of valorisation, making the disruption from the mundane of the ordinary into a more realised sensation. This year, there were no other productions that occurred during the ceremony, which made it more of a core feature of the festival programme, so as to indicate the break from the traditional time of the festival environment and to provide an opportunity to embrace the discontinuities of the space and time of the week to follow. *KKSAF* had three venues for participants to engage with: the Lier, the Masker and the Drama Quad (a free space for socialising and unscheduled entertainment). By introducing this shift, the opening ceremony became a focal point of the festival, which tied into the notion of valorisation more strongly than in previous years. The incorporation of the opening ceremony into the actual programme week of the festival allowed for a clearer sense of the start of valorisation within *KKSAF*. The problem with this modification was that the ceremony began in the evening of the first day of the festival, after productions had already been on for the duration of the day, providing a sort of 'false start'.

- 4.2.4.3. Theme

- i) Year 1 (2013)

Prior to the commencement of the period studied herein, the festival had no concrete theme. This provided an opportunity for growth from previous festivals, and so the theme for 2013 was chosen to be 'Extraordinary'. This theme was purposefully vague enough so as not to place restrictions on productions from the 2013 festival, as well as not to deter participants from previous festival years by having a too narrow theme, which may have meant excluding certain productions. However, with no clear thematic

elements from the Theme class in the Design Domain put into practice to assist in the communication and reinforcement of the festival's goals and purpose, it proved difficult to create and capture attention from participants. Because of this, the festival was not able to accumulate time from the theme, nor enhance the experience of a 'slice in time' with the incorporation of thematic elements such as multisensory stimuli in the form of touches, smells, tastes, and so forth.

ii) Year 2 (2014)

No theme was developed in 2014 for the participants to be involved in. Instead, the idea of 'Transformation' was implemented, but from an operations aspect, which, in turn, became the theme for 2014. This was done in order to usher in several administration and operational changes that the festival was going through. Many of the elements were transformed and adapted, from the application and selection process (participants now provided proposals for productions, and a selection panel used a new set of selection criteria to evaluate and select productions), to the scheduling of productions (increasing productions slots to 60 minutes to allow both for longer productions, as well as assist in scheduling) and the sequencing of entertainment and events. Due to this, there were very few thematic elements (both tangible and intangible) that the festival participants could experience and become involved in, and, as such, few opportunities to draw on elements of the festival in order to create their own meanings from the 2014 festival, as a majority of the elements were located in administration and operations. Additionally, with the dissolution of elements from the previous year's theme, there was no foundation to accumulate times from the previous festival. Due to the fact that there was nothing to archive from regarding the theme of *KKSAF*, this in turn crippled the festival's ability to act as a heterochrony in terms of archived timelessness.

iii) Year 3 (2015)

In 2015, a theme was reintroduced, drawing inspiration from the 2014 Austin Kleon book *Show Your Work*. As a concept, it was arguably effective in assisting in the enhancement of the accumulation of time with the incorporation of past festival years, as it encompassed and communicated the main aim of the festival: to showcase student work in a mock professional environment. In retrospect, there were many other aspects that could have been incorporated into the festival that year in order to develop the theme even further, such as creating areas that acted as actual archives of previous festivals with various stimuli, including photographs, recordings, and alumni, as 2015 was the 50th birthday year of the Drama Department as well as the 15th year of *KKSAF*..

4.2.4.4. Principle 4 Conclusion

The opening ceremony of *KKSAF* provided an occasion that anchored the valorisation aspect of the festival into the festival programme across the three years of this study, and this contributed to creating a break from the mundane. The opening ceremony in 2013 was the Friday before festival, which caused a fracture in the experience of time of *KKSAF*. 2014 had the opening ceremony evening was moved to the evening of the first day of festival, but was scheduled at the same time as other productions. Based on the lessons learned from the previous year, the 2015 opening ceremony was moved to the evening of first day of festival with no other productions at same time

The festival programme further achieved a break from the mundane by establishing two different approaches to time: slices that were dictated by the scheduling of the productions, which were then contrasted by the leisure time associated with the main entertainment venue. In the first year of this research, productions and change overs were 45 minutes long, with the main entertainment venue acted as a contrasting time area to the rest of the festival time. Year two lengthened the time of productions and change overs to 60 minutes long, still contrasted by the leisurely approach to time by the main entertainment venue. The third and final year kept the time of productions and change overs to 60 minutes long, however, there was no main entertainment venue in immediate environment to contrast time. The 2015 festival revealed that removing the main entertainment venue from the immediate space of the festival limited the exploration of the fourth principle.

The festival space also presented possibilities for combining, playing together, and discovering synergies and different cultural tastes (Bennett, Taylor, and Woodward, 2014) in a particular spatial frame for a specific time period. This was evident through the Content of *KKSAF*, which was able to bring together different productions that existed only within the festival. These productions brought together different year groups as well as internal and external parties. The productions of *KKSAF* also added to the accumulation of time across the three years, seen predominantly in the Honours productions, which grew and were extended each year of the festival, remaining a key component both in the three years of this study as well as in festivals prior to the beginning of the study.

This special space of *KKSAF* allowed the participants to enter a realm of a willing suspension of ordinary space and time, in order to engage with new processes, ideas,

participation, and other forms of involvement. The theme of each festival year could have been utilised more strongly to contribute to the creation of this ‘willing suspension’. Future festivals need to understand the importance of Theme with regard to the creation of heterochronies within the festival, by establishing an unchanging core thematic concept that can carry through each festival, which will allow for the accumulation of artefacts and information that the festival can incorporate and grow over multiple years.

KKSAF as a festival already has a strong link to the fourth principle, by existing as an empty space that fills up for a brief moment in time, filled with unusual objects and actual and fictional, normal and extraordinary, and ordered and chaotic spaces (Falconi, 2011). Table 27 in Appendix B expresses how all the above was achieved across the three years of this research.

4.2.5. Principle 5: Entry / Exit

Heterotopic Principle	EMBOK Classes Identified
5: Entry/Exit	Environment

Table 14: Principle 5: Entry/Exit and the EMBOK Classes identified in *KKSAF*. 2016. Image by author.

Table 14 above provides an overview on how this section is organised. The fifth heterotopic principle of entry/exit is explored in correlation with the Environment class of EMBOK. Section 4.2.5.1. explores the three years of Environment within *KKSAF*.

KKSAF used the fifth principle in the creation of private spaces, such as the festival space which existed in contrast to the public university space, as well as theatre entry in contrast to the more public festival space.

- 4.2.5.1. Environment
 - i) Year 1 (2013) to Year 3 (2015)

The contrast between the festival space as a whole and the rest of the University of Pretoria assisted in the activation of the fifth principle. The festival occurred in a designated area within the host location of the campus. By having the festival venues in a space that was located within one section of the university, participants are able to be part of a more private space, which stood in contrast to the more public space of the university.

The main theatres of the festival have not changed for most of the years that the festival has existed. The Masker and Lier theatres remain as theatres, while the Chapel, Quad

and Bok change their functions. The Masker and Lier Theatres are functioning theatres throughout the year, whereas the Chapel, Quad and Bok are converted into performance spaces during the festival. The Bok (the main entertainment venue for *KKSAF* festivals before this research, as well as 2013 and 2014 of this study) was transformed from the main entertainment area to another theatre in 2015. The festival main entertainment venue was moved to the university bar, Oom Gert se Kuier Plek, because it made logistical sense to situate this where catering facilities already existed, and the festival had already created a relationship with them as suppliers in 2014. By relocating the main entertainment venue in 2015 to outside of this private space of the festival and into the public space of the university, the impact of the fifth principle was minimised, as was the creation and maintenance of a heterotopic space within the context of *KKSAF*.

The first problem with this was that the principle of entry and exit was changed with adverse effects. The area was no longer an area dedicated primarily to the festival, which directly impacted the principle of entry and exit. There was free accessibility to Oom Gert se Kuier Plek, independent of festival involvement. Although this was technically true of the Bok location in previous years, it had been less likely to host students unrelated to the festival. In this way, Oom Gert se Kuier Plek was a space with multiple uses, only one of which correlated with the overall festival space, which added to the breakdown of the overall heterotopia. By moving the festival's main entertainment venue into a space that was no longer sectioned within the greater space of the festival, and instead was a more public space, the disruption in transitioning between these spaces became too intense (repeatedly leaving and entering the festival space, thereby breaking the continuum of the heterotopia), causing the elements of the fifth principle to no longer be applicable and thus deactivating a facet of the overall heterotopia. This suggests that although these decisions can be made for logistical reasons, sensitivity to the space of the heterotopia must be maintained.

KKSAF also introduced a centralised Box Office system with the assistance of iTickets,⁴⁰ which was utilised in 2013, 2014 and 2015. This assisted in the activation of the fifth principle, as it provided a space that had the possibility of granting access to spaces that the public could not access without permission, i.e. through holding a ticket. The introduction of the iTickets Box Office in 2013 through to 2015 also proved to complicate

⁴⁰ In 2013, the University of Pretoria introduced a "no cash" policy on campus. This impacted the festival greatly, as the ticketing system relied heavily on the exchange of cash between audience members and the Front of House crews.

matters of entry and exit. In order to enter one of the theatres, one would need to enter the Box Office first. The Box Office aided in maintaining heterotopic ‘pockets’ in the theatres during the productions, by standardising ticket usage. The participants would enter a different experience of time and space and would only return to a ‘normalised’ understanding of time and space once they exited the theatres. One problem that occurred was when participants tried to enter the theatres without permission – in this case, without a ticket. The use of a ticketing system provided participants with tangible permissions (tickets) to enter the other spaces of the theatres; however, this in turn created a longer entrance procedure as it added these entry/exit pockets (box offices) that must be passed through in order to gain entry and exit into these other spaces.

4.2.5.2. Principle 5 Conclusion

The utilisation of the Environment class did not change from 2013 to 2015, with both the main festival venues, (the Masker, Lier, and Chapel Theatres and the Bok) and the use of the iTickets Box Office system staying the same. The only exception was in 2015, when the Bok became a theatre venue and the main entertainment venue moved out of the immediate space of the festival, with negative effects. Recommendations of how to enhance this in future years is given in Chapter 5, and Table 28 in Appendix B provides a summary of how *KKSAF* was able to theoretically activate the fifth principle through the EMBOK Environment class.

4.2.6. Principle 6: Illusion vs. Compensation

Heterotopic Principle	EMBOK Classes Identified
6: Illusion vs. Compensation	Content
	Programme
	Environment

Table 15: Principle 6: Illusion vs. Compensation and the EMBOK Classes identified in *KKSAF*. 2016. Image by author.

Table 15 above provides a guide to this final section. The sixth heterotopic principle of illusion vs. compensation within the context of *KKSAF* is explored in this section, in correlation with the applicable classes discussed in Chapter 3. In particular, Content is explored in section 4.2.6.1., Programme in section 4.2.6.2., and Environment in section 4.2.6.3. The sections elucidate each class by using the three consecutive years of *KKSAF*.

- 4.2.6.1. Content

- i) Year 1 (2013) to Year 3 (2015)

The 2013 to 2015 festivals provided little evidence of the theoretical activation of the sixth principle within the time and space of *KKSAF*. *KKSAF* aimed to activate this principle through the exploration of the illusory pole, by providing a time and space that allowed for joint occupation by internal and external participants. *KKSAF* was required to actively contribute to the creation of a world that appeared more illusory to the university that fell outside of the festival boundaries.

The period of this research provides three years of information that suggests that this sixth principle of heterotopia has not been activated to its full potential. Opportunities to do so are investigated in more detail in Chapter 5.

- 4.2.6.2. Environment

- i) Year 1 (2013) to Year 3 (2015)

As expressed in the previous chapter (Chapter 3, section 3.5.6.2), the formulation of a festival environment can contribute to the sensation of a space and time of compensation. The physical space of *KKSAF* is not reconstructed to create a space that is more likened to Foucault's example of a colony, in the way that it is a perfected space that operates to an agreed upon set of regulations. However, the way that the space is utilised aids in the creation of a more ordered and perfected sense of time and space. The theatre venues were used in an alternating pattern between venues, where when the one theatre concluded with a production (example the Masker), the other theatre (the Lier) would begin. This created a pendulum effect within the time and space of the festival driven by the coordinated movements of spectators between venues, with the effect of enhancing this principle.

The environment from 2013 to 2015 theoretically activated the sixth principle by providing the opportunity for the pole of compensation to be realised. By having theatre venues that operated in an ordered and perfected way (giving rise to the pendulum effect of audience movement), the pole of compensation was activated. However, the relocation of the main entertainment venue in 2015 did not assist in the activation of the sixth principle at *KKSAF*, as it eliminated the 'bubble' that participants could use to look out onto spaces that fell outside of it (the illusory pole). The main entertainment venue was no longer an element in the creation of an illusory space that looked on the outside environment as an enhanced experience of the mundane. Instead, it moved out of the

time and space of the festival and into the realm of the everyday. This caused a rift in the festival experience, as participants were no longer consistently within the same space of illusion.

- 4.2.6.3. Programme

- i) Year 1 (2013) to Year 3 (2015)

The *KKSAF* programme had always been an amalgamation of various genres, which has been a strong contributing factor to the activation of the illusory world of the festival time and space. As seen in the application documents that participants needed to complete in order to have their production considered to be showcased in the festival, there were numerous performance categories and genres open for participants to create productions in for the festival programme (including dance, theatre, one wo/man shows, cabaret, musical theatre, artworks, and experimental).

During the years of this study, *KKSAF* was able to meticulously schedule the jumbled mess of productions. A common factor in the scheduling and sequencing of the programme that worked quite well, especially in 2015, was the dates, times, and venues that showcased the University of Pretoria Drama Department Honours Directing students' productions. By using the first day of the festival as an opportunity to present all the Honours productions at the beginning, it allowed for the more 'normalised'⁴¹ approach to the time and space of the festival to be concluded first. This allowed for the remaining productions to be scheduled in such a way so as to allow different participants to experience the other productions in a more illusory world to the academic regime outside the festival boundaries, while still relating to the space outside. The assessment procedure for the Honours productions would begin and conclude more quickly in this manner as opposed to scheduling the performances in and amongst the other productions. This in turn allowed the University of Pretoria Drama Department students to see all the Honours work in one day (which is highly recommended by the department as it forms part of the curriculum), and then to experience the rest of the festival based on the dates and times of the other productions they wished to see. The productions were scheduled again at later times during the week for outside (non-student) audience members to view.

⁴¹ By 'normalised', this research means that these productions were more linked to the activities of the University outside of the festival, such as assessments. As the Honours Directing students were assessed on their productions in order to receive their degree, their productions aligned more with the normal and daily ongoing of the University.

The programme was a key contributor to the creation of a space and time of compensation, as it was the most prominent contributor to how participants structured their time within *KKSAF*. By creating contrast, with the Honours directing productions scheduled first at the festival, as they were more related to the outside space and time of the university due to their nature of being formal assessments. The productions that occurred after the Honours directing productions were not aligned to the curriculum of the Drama Department; as a result, these productions allowed the space and time of *KKSAF* to enter the more illusory side of the spectrum, as they heighten the notion that outside spaces of the festival are enhanced mundane everyday activities.

4.2.6.4. Principle 6 Conclusion

The sixth heterotopic principle was activated at *KKSAF* by making design choices that contributed to either side of the illusion/compensation spectrum. The *KKSAF* environment contrasted with the time and space that surrounded it by making the outside seem mundane but also chaotic, jumbled, and messy. This was achieved by creating a pendulum effect between the different theatres, with the main entertainment venue acting as an opposing space and time experience. This was unchanged across the three years of this research, with the exception of year 3, where the main entertainment venue moved from the immediate festival space, and no longer acted as a contrasting space and time to the productions at *KKSAF*.

The activation of the illusion/compensation principle was further achieved by the content and programme so as to generate a greater sense of compensation (structured, ordered, and perfected time and space). The content consisted of both internal and external productions and participants across all three years, and the Programme class was able to achieve the notion of compensation through the scheduling of all the productions, especially with the Honours productions being scheduled first, to ease *KKSAF* into more illusory experience.

Table 29 in Appendix B provides an overview of the analysis of what *KKSAF* utilised in order to theoretically activate the final heterotopic principle.

4.3. Conclusion

Chapter 4 provided an investigation with the use of the theoretical toolkit created by the combined Design Domain elements and heterotopic principles to a retrospective reading of the *Krêkvars-Kopanong Student Arts Festival (2013, 2014 and 2015)*. Through this

chapter, I was able to retrospectively conjecture that certain Design classes were developed upon each year, while other classes did not change across the three years within the creation of a heterotopia. This provides important information that assists in the research exploration in the following chapters, which address the main research objective that is centred on how the heterotopic principles can be activated through the Design Domain of the EMBOK Model within the parameters of the *KKSAF*.

The following tables provide an overall investigation of each of the principles and the corresponding EMBOK classes that were explored in each year. These tables (16 – 18) were constructed by combining each table and the elements and examples explored within each year of this study.

4.3.1. Summary of Year 1 (2013)

	Content	Entertainment	Environment	Programme	Theme
Principle 1 Deviation	Paralleled normal space and time of UP academic and campus timetable	Activities that deviated from the normal space and time of the festival in one area (The Bok)	Quad & Drama building Altered classrooms	N/A	'Extraordinary' (not fully realised)
Principle 2 Transformation	Experimental productions (internal productions with large UP student casts)	N/A	N/A	N/A	N/A
Principle 3 Juxtaposition	N/A	N/A	Masker, Lier Chapel, Bok main venues Unification of internal UP participants with other internal UP participants Unification of internal UP participants	Structure and sequencing of productions from different genres	N/A

			and external participants		
Principle 4 Heterochronies	New works created and showcased just for <i>KKSAF</i> Productions genres (Main: Experimental) Disruption of academic timetable Honours Productions	N/A	N/A	45 minute productions and change over Main entertainment venue as contrasting time area Opening ceremony Friday before festival	'Extraordinary' New theme – did not accumulate from previous year Did not fully utilise all design elements to activate principle
Principle 5 Entry/Exit	N/A	N/A	Private festival splace: Masker, Lier, Chapel Theatres Bok as main entertainment venue (in festival splace) iTickets system	N/A	N/A
Principle 6 Illusion vs. Compensation	Internal and external productions and participants	N/A	Pendulum effect between theatres Main entertainment venue as opposing splace and	Compensation achieved through scheduling Honours productions first, to ease <i>KKSAF</i> into	N/A

			time experience	more illusory experience	
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Table 16: Summary of Year 1 (2013). 2016. Table by author.

4.3.2. Summary of Year 2 (2014)

	Content	Entertainment	Environment	Programme	Theme
Principle 1 Deviation	Paralleled normal space and time of UP academic and campus timetable	Introduction of activities that were potentially too 'other' in numerous ways Moved away from one area (The Bok)	Quad & Drama building Altered classrooms Blurred boundaries between different environments Deviated sense of performance space with <i>ShortCuts</i>	N/A	'Transformation' (Not fully realised) – moving further from key elements of principle
Principle 2 Transformation	Combination of Internal and External Student Productions and casts	N/A	N/A	N/A	N/A
Principle 3 Juxtaposition	N/A	N/A	Masker, Lier Chapel, Bok main venues Unification of internal UP participants with other internal UP participants	Structure and sequencing of productions from different genres	N/A

			Unification of internal UP participants and external participants		
Principle 4 Heterochronies	<p>New works created and showcased just for <i>KKSAF</i></p> <p>Productions genres (Main: Experimental)</p> <p>Disruption of academic timetable</p> <p>Honours Productions</p>	N/A	N/A	<p>60 minute productions and change over</p> <p>Main Entertainment venue as contrasting time area</p> <p>Opening ceremony evening on first day of festival (same time as other productions)</p>	<p>'Transformation'</p> <p>New theme – did not accumulate from previous year</p> <p>Did not fully utilise all design elements to activate principle</p>
Principle 5 Entry/Exit	N/A	N/A	<p>Private festival space: Masker, Lier, Chapel Theatres</p> <p>Bok main entertainment venue (in festival space)</p>	N/A	N/A

			iTickets system		
Principle 6 Illusion vs. Compensation	Internal and external productions and participants	N/A	Pendulum effect between theatres Main entertainment venue as opposing space an time experience	Compensation achieved through scheduling Honours productions first to ease <i>KKSAF</i> into more illusory experience	N/A

Table 17: Summary of Year 2 (2014). 2016. Table by author.

4.3.3. Summary of Year 3 (2015)

	Content	Entertainment	Environment	Programme	Theme
Principle 1 Deviation	Paralleled normal space and time of UP academic and campus timetable	The Bok as a space solely for entertainment is designated for Content and Programme purposes Introduction of Oom Gert se Kuier Plek as new entertainment area	Quad & Drama building Altered classrooms Blurred boundaries between different environments Lack of utilisation of above by participates	N/A	'Show Your Work' (Not fully realised) – moving further from key elements of principle
Principle 2 Transformation	Combination of internal and external student	N/A	N/A	N/A	N/A

	<p>productions and casts</p> <p>Showcase professional productions</p> <p>Follow Spot Nominations (award prestige)</p>				
Principle 3 Justaposition	N/A	N/A	<p>Masker, Lier Chapel, Bok main venues</p> <p>Unification of internal UP participants with other internal UP participants</p> <p>Unification of internal UP participants and external participants</p>	<p>Structure and sequencing of productions from different genres</p>	N/A
Principle 4 Heterochronies	<p>New works created and showcased just for <i>KKSAF</i></p> <p>Productions genres (Main: Physical Theatre)</p>	N/A	N/A	<p>60 minute productions and change over</p> <p>No main entertainment venue in immediate environment to contrast time</p>	<p>‘Show Your Work’</p> <p>New theme – did not accumulate from previous year</p> <p>Did not fully utilise all design elements to</p>

	Disruption of academic timetable Honours Productions			Opening ceremony evening of first day of festival (no other productions at the same time)	activate principle
Principle 5 Entry/Exit	N/A	N/A	Private festival space: Masker, Lier, Chapel Bok Theatres Oom Gert se Kuier Plek (outside festival space) iTickets system	N/A	N/A
Principle 6 Illusion vs. Compensation	Internal and external productions and participants	N/A	Pendulum effect between theatres Main entertainment venue moved from immediate festival space (no longer contrasting space and time)	Compensation achieved through scheduling Honours productions first to ease <i>KKSAF</i> into more illusory experience	N/A

Table 18: Summary of Year 3 (2015). 2016. Table by author.

Each year provided insights as to how each principle was activated (or not) through the EMBOK Design classes, and provided suggestions for how each principle could be activated in future festivals. This chapter therefore provided the foundation in order to address the main research objective, by examining how the Design Domain in the

EMBOK Model is able to activate Foucault's heterotopic principles within a festival, using *KKSAF* as a case study to link to both the principles and the classes of the Design Domain. This chapter explored the intersection of the fundamental theoretical frameworks of festival, heterotopia, and design, which aligned to sub-question (d).

This main research objective is further discussed in Chapter 5, which provides recommendations for determining how Foucault's heterotopic principles, through each Design class, can be theoretically activated within the context of *KKSAF*. The following chapter now presents a suggested framework for future *KKSAF* festivals to implement in order to activate Foucault's six principles of heterotopia through the EMBOK Design classes.

CHAPTER FIVE: THE ACTIVATION OF HETEROTOPIA IN FUTURE *KKSAF* FESTIVALS

5.1. Introduction

Chapter 4 provided a thorough retrospective reading of the three years of the *Krêkvars-Kopanong Student Arts Festival* (2013 to 2015) using the theoretical toolkit created by the combined Design Domain elements and heterotopic principles. This was achieved by viewing the principles through the toolkit created from the various corresponding EMBOK Design classes (as identified in Chapter 3) aligned with the six heterotopic principles (as identified in Chapter 2).

Chapter 5 draws on the retrospective review of the *KKSAF* (2013-2015) in Chapter 4, with the intention of providing theoretical recommendations for enhancing the activation of heterotopia in future festivals (aligning to sub-question (e)). This chapter returns to the different Design class tables presented in Chapter 3 and applies the relevant elements from each EMBOK Design class to each heterotopic principle in order to provide guidance to future festival coordinators in the creation and activation of a special heterotopic festival space for the *KKSAF*. Each Design Domain class examined in this chapter will have subsections referring to the relevant heterotopic principles within the context and confines of the *Krêkvars-Kopanong Student Arts Festival* (*KKSAF*).

In order to successfully implement the suggestions in the upcoming sections, it is imperative that *KKSAF* identifies a specific demographic to target. This demographic will consist of factors such as age, location, education level, ethnic background, and psychographics such as attitudes, values, interests, and behaviours (Porta, [n.d.]). There are numerous resources available online to help determine the target market of *KKSAF*. By establishing a defined target market, future coordinators can make more informed decisions with regard to what the festival needs to accomplish to meet the target market's expectations, and how the theoretical toolkit created with the combined Design Domain elements and heterotopic principles can effectively be used. The following suggestions have been made based on the current participants at *KKSAF*.

5.2. Content

5.2.1. Principle 1: Deviation

Future festivals must explore options that can enhance the disruption created by the festival. This can be achieved by repositioning the main goal of *KKSAF* as an

opportunity for a disruptive experience, a means to disrupt the normal and mundane routine of the University of Pretoria semester. A simple way of achieving this within the parameters of the rules and regulations set out by the University of Pretoria is to go into public spaces that fall out of the immediate festival environment, yet do not interrupt academic classes. The piazza at the University of Pretoria, for example, is used for a lot of activities that deviate from the main routine of lectures and assessments. *KKSAF* could perform *ShortCuts* here, providing an opportunity to expose the festival as an event of aberration to individuals who are not drama students, but are still students at the university.

By focusing the scope of content on deviation, other classes (such as Programme and Theme) are then able to assist in the communication of this disruption through their own elements. Examples include the type of content that is showcased in the programme, where the selection provides participants (especially the University of Pretoria Drama Department students) the opportunity to experience works that fall outside of the normal curriculum, such as performance art pieces, musical theatre and cabaret productions, art exhibitions, and so forth. This is explored in greater detail in sections 5.5. and 5.6.

The notion of valorisation is a key objective in the design of festivals. Future festivals need to ensure that the disruption from the normal University of Pretoria space and time is still existent, and is expanded, by infiltrating other spaces in the University of Pretoria that do not disrupt the academic curriculum outside of the Drama Department. These spaces can include, but are not limited to, the piazza and the lawn outside of the Aula theatre. As discussed in the previous chapter, the fact that the festival operates in contrast to the normal university timetable and activities contributes to the sensation of valorisation. As festivals are framed within the notion of valorisation, it is important to ensure that they alter the usual daily function and meaning of time and space, which refers back to the idea of extra-daily experiences providing a different energy for the individual. This can be achieved by reclaiming the space of the festival, and encouraging more out-of-the-ordinary activities within the festival space, as well as disrupting time by establishing a 'time out of time' through the four cardinal points of festive behaviour (Falassi, 1987).

By utilising Falassi's (1987, p. 3) four cardinal points of festive behaviour, the *KKSAF* festival can provide a space for behaviour that can be defined as deviant (in relation to the required norm). The first point includes participants engaging with role reversal and fluidity. This can be realised by transitioning from student to performer to audience

member, repeatedly. A way that this can be achieved could be to include more opportunities for audience members to become performers during an experience through pop-up performances and experiences that are focused on this reversal and fluidity. An example could be an improvisation experience at Oom Gert se Kuier Plek, the Drama Quad or even outside of a theatre that does not have a production on inside. Performers can draw inspiration from shows such as *Drew Carey's Improv-A-Ganza*, which comprises of several improvised sketch comedy games that are completed with audience participation. The first cardinal point experience can range anywhere from a few minutes to thirty minutes.

The second point is focused on intensification, realised through the consumption of food and beverage that differs from normal routine, and sometimes excessively. Future festivals could introduce food and beverage as a main element of content, where participants can bring different food and beverages and individuals can purchase tickets to consume the different offerings in an area that has the necessary licenses in order to abide to the rules and regulations of the University of Pretoria. The food and beverages can be the responsibility of the *KKSAF* festival goers, or it can extend to other departments outside of the *KKSAF* community, such as the Department of Consumer Sciences. This adds an element of aberration not normally explored at the festival, which can assist with deviation through content.

The third point of festive behaviour is trespassing. For *KKSAF* to fully achieve a space of deviation, the festival space needs to draw in participants whom would not normally enter the University of Pretoria and its buildings to experience the space and time of *KKSAF*. As mentioned earlier, an aggressive marketing campaign that has the festival go out into the University of Pretoria to attract individuals into the immediate environment of the festival. Options for such a campaign can include parades through campus during the festival week, scheduled at a certain time of the day (15h00, for example), and social media polls that ask participants what they would want to see at *KKSAF*. Once future festivals have established a clear target market, they can start introducing content that appeals to the target market. For example, if potential *KKSAF* participants want to learn about art, workshops that are dedicated to the creation of artworks that can be showcased at the festival should be introduced. That way, the content is still focused on deviation from the norm (attending lectures) as well as provides content that effectively transforms the space of the festival from what it was before (reminiscent to the discussion of *Burning Man* and *AfrikaBurn* in Chapter 3).

The fourth and final point is abstinence, where participants need to abstain from routine, such as attending the same weekly schedule of classes. This is already realised by providing a large amount of content in the form of productions. However, by diversifying the content through the introduction of different forms of content, future festivals can further deviate from previous *KKSAF* topic and format selections. Looking at the 2017 *Edinburgh Student Arts Festival* programme as inspiration, one can see that their programme is divided into four smaller programmes: Performing Arts, Visual Arts, Creative Partner Series (a networking event), and a Talks and Workshops section (Edinburgh Student Arts Festival 2017 Programme, 2017). By following something similar, *KKSAF* could create numerous means of allowing participants to abstain from their normal routine. Using the 2017 programme for National Arts Festival in Grahamstown below (figure 16) , we can see that there are numerous options for different ‘mini’ content programmes that can contribute to the overall content of *KKSAF*. By doing this, other Design classes are impacted in the theoretical activation of heterotopic principles, such as programme and juxtaposition.

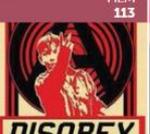
2 2017 NATIONAL ARTS FESTIVAL			NATIONAL ARTS FESTIVAL 2017 5				
4 Festival Messages 7 Acknowledgements 8 Index 12 Standard Bank Young Artist Award Winners 15 2017 Young Artist 16 Curatorial Statement 17 2017 Call for Proposals 18 Main Programme 150 Fringe Programme 239 Village Green 240 Accommodation and Travel 242 Booking Procedures 246 Map	MUSIC 18 	JAZZ 39 	FAMILY FARE 151 	COMEDY 156 	ILLUSION POETRY 180 	STORYTELLING PERFORM ART 181 	
THEATRE 57 	STUDENT THEATRE 71 	COMEDY 76 	THEATRE 216 	PHYSICAL THEATRE 206 	DANCE 209 	CABARET/MUSIC THEATRE 216 	
FAMILY FARE 80 	DANCE 88 	PERFORMANCE ART 95 	CLASSICAL & CHORAL 219 	CONTEMPORARY MUSIC 221 	FILM 227 	VISUAL ART 228 	
VISUAL ART 103 	FILM 113 	THINKIFEST 133 	SPIRITFEST 236 	2017 FESTIVAL PROGRAMME UPDATE <small>We will be publishing an update in our Programme which will be available in Grahamstown throughout the Festival, as well as our Box Office and Information Kiosk. This update will contain the latest possible information on performances and events, changes, cancellations and additional shows, a daily diary map, local emergency services number, etc and it is a must-have for all Festival goers.</small>			
			<small>Disclaimer: The Festival organisers have made every effort to ensure that everything printed in this publication is accurate. However, mistakes and changes do occur, and we do not accept any responsibility for errors or for any inaccuracies or misstatements with advertisements. All photographs, images, logos and advertisements are used as they appear and we accept no responsibility for the quality of reproduction in this publication.</small>				

Figure 16: National Arts Festival 2017 Programme Genres (2017, p. 2-3).

KKSAF must allow participants to perform in ways which they normally would not, abstain from something they normally do, deviate to the extreme of behaviours that are usually controlled, and invert their daily routines, in order to successfully activate the first principle of heterotopia through Content.

The content of *KKSAF* should embrace deviation by including different forms of performing arts that add to the deviation of content within the context of the festival. Introducing a system that encourages the exploration of different content would be able to assist in the scope requirements and selection, ensuring a diversity of content, which deviates from any specific genre. Future festival coordinators can look at the ticket sales from the productions from previous years and begin to construct the content programme based on what content drew in the most audiences. If comedy from external institutions was a big draw, for example, then coordinators should consider incorporating more of this into the scheduled content. However, the schedule cannot simply be filled with external comedy productions. Future coordinators need to look at several elements that can assist in the creation of aberration. These elements include new-comers to *KKSAF* and seasoned participants, the cast size and potential audience draw, and relevancy to topics in the news both locally and worldwide. The combination of all of these different elements, paired with information from previous year ticket sales, should assist in the creation of a greater selection of genres and thus more deviation in content.

In addition, other venues should incorporate interactive workshops, visual art, film, and performances that do not require the use of one of the main theatres. The deviation could be further expanded with a system that requires a certain maximum percent of the content to be internally produced by the University of Pretoria students, and a minimum percent created by external parties or institutions. Future coordinators will again need to examine the data from previous years and determine a ratio that will best suit the objectives of that year of *KKSAF*. The different types of content can then contribute to the activation of deviation within the greater context of the festival which deviates from the normal University of Pretoria space and time.

5.2.2. Principle 2: Transformation

The success of the activation of the second principle is very much dependant on the incorporation of the festival participants. Principle two is concerned with the transformation of the space of the festival, and how it adapts over the years. In order to fully realise the potential of the second principle in line with the objectives and obligations of *KKSAF*, the festival needs to identify the needs and interests of the participants and incorporate them into the purpose and goals of the festival.

One form of accomplishing this would be to conduct crowdsourcing exercises that allow the festival coordinator to obtain input and information from the participants of the festival. Crowdsourcing enables creative and collaborative brainstorming that allows

individuals to contribute their thoughts and solutions to solve problems on a larger scale (Thomases, 2012). *KKSAF* can conduct crowdsourcing online through its social media channels (Facebook and Twitter). Online crowdsourcing efficiently mobilises a lot of people in a short period of time through the internet, social media, and smart phones. *KKSAF* can reach out to a large pool of participants at any time of the day through its social media channels and receive different ideas from different sources to assist in solving problems on projects focused on transformation of the festival content. This could include, but is not limited to, ideas for theme, types of productions, ideas on how to host workshops, communications between artists and management before, during and after *KKSAF*, and so on (Simperl, 2014).

One option that could provide valuable information is to conduct daily questionnaires face-to-face with participants throughout the duration of *KKSAF* that are focused on elements that the festival could incorporate into its objectives and obligations. Honour students of the Drama department could have a set of questions that they ask a certain number of people daily and then record the answers. Questions should be focused on understanding the ultimate goals of festival participants and how the festival can help achieve them, problems that participants experience with the festival and how they would rectify it, and so forth. By positioning *KKSAF* as a festival for the participants, by the participants, the obligations and objectives that form the basis of the content are more aligned to their wants and needs, as the participants can then communicate and specify their expectations of the festival and the festival can respond accordingly.

Perhaps the boldest way that *KKSAF* can transform through content is to have the content of the festival hosted at different departments across the University of Pretoria. Departments can include Visual Arts, Music, and Languages, to name a few. By widening the scope of content, the opportunity for deviation through the festival experience can grow. Each department can have a mini programme that contributes to the overall content of *KKSAF*. Future coordinators would need to have discussions with the different departments and perhaps the Dean of Humanities on how this can be achieved.

The creation of a recreational and entertainment hub that is at the centre of the festival is imperative to assist in the transformation principle through content. To realise this, I would suggest reverting the Bok back into the entertainment hub, or, if *KKSAF* can grow to utilise other department spaces around the University of Pretoria, perhaps even the piazza. As *KKSAF* has never extended outside of the Drama Department, it is going to

take research on what is allowed within the parameters of the University of Pretoria. If the piazza can be utilised, food outlets from within the Student Centre can set up kiosks outside in the arena that are specifically for the festival. Amidst the food kiosks, various forms of entertainment can be enjoyed, such as mechanical bull riding, guitar hero contests, and music parties, all of which have been hosted in the piazza before.

5.2.3. Principle 4: Heterochronies

Future *KKSAF* festivals will need to activate the fourth principle by exploring ways of implementing both forms of temporal disruption within the space of the festival.

Arguably, the simplest way of doing this is through the scope of the content showcased at the festival. The 'slice in time' aspect of this principle can be activated by staging productions that are only created for the purpose of the festival. The limited three performances that a production is given within the festival embrace the idea of the brief existence of the content within the space of the festival. By doing this, productions that contribute to the creation of the *KKSAF* content exist only for the festival, which is somewhat reminiscent of the content experienced at *AfrikaBurn* and *Burning Man*, where it 'disappears', leaving no trace, once the festival has concluded.

The accumulation factor can then be incorporated by providing an archive, or museum, of the productions that have been performed at the festival. The different years of *KKSAF* can be exhibited in one space within the festival environment, which further enhances the idea of the 'slice of time' aspect of the festival time and space with the incorporation of accumulated time. Future festivals can then potentially use designated areas such as the different theatre foyers to view the archives of productions that were performed in the same venue in earlier festivals.

A second way of potentially activating the accumulation factor is to showcase productions that once performed at the festival and, since then, have gone out and achieved the overarching goal of moving from a student environment to an active professional environment (Message from the HOD, *Krêkvars-Kopanong Festival Programme*, 2014, p. 6). These productions should be the productions that were successful during their run at *KKSAF* and made some traction outside the festival. Future coordinators will need to look at attendance, box office sales, and any nominations during the year at *KKSAF* that the production ran for, as well as any performances after the festival. The coordinator will need to contact the production and arrange a special performance at that year's festival, along with a possible discussion

about the journey with the artists involved. For example, *Barbe Bleue* premiered in 2013, and has since gone on to achieve recognition at other festivals. For the 2018 *KKSAF*, the coordinators could invite the production back to perform and have a discussion panel afterwards about the cross-over from the student environment of *KKSAF* to a professional environment. In doing so, the 'museum' idea is realised and can be actively experienced.

5.2.4. Principle 6: Illusion vs. Compensation

The objectives and obligations of *KKSAF* can be realigned in order to create a festival that presents an illusory perspective of space and time in contrast to the rest of the University of Pretoria. This can be realised by creating a space that embraces the different segments of participants (internal, external, behind, on and off stage) in the creation of a unified experience for all involved. The illusion of such a space could be achieved by establishing a space where different people from different spaces can coexist, dissolving various differences (e.g. culture, race, location, etc.). This illusory space must exist contrary to the disordered, outside, lived-in world of the university by providing a 'perfected' space of the combination of different Content elements.

This can be achieved through the unification of different content from different sources and the bringing together of participants in spaces that cater to a sense of community space, such as entertainment and recreational spaces. *KKSAF* needs to incorporate the notion of a poly-systemic⁴² nature (Hauptfleisch, 2007b, p. 42) within the festival. This would be achieved by defining sub-regions within the space of the festival that focus on their own sets of objectives and obligations and sub-elements, but still contribute to the overarching set of objectives and obligations of *KKSAF*. One example of how this can be achieved can be seen in the creation of 'writers' activities that have participants partake in writing workshops, live readings of works-in-progress, etc. Another option is to create a space which is focused on connecting student artists, allowing them to network and exchange ideas. One way of executing this is if, once artists register their production and the content has been chosen for that programme, the coordinator schedules networking events in the Drama Quad space during a time when there is no performance. Each event will have a certain number of attendees which will have the opportunity to meet and discuss ideas with one another. Future

⁴² Poly-system refers to a mix of distinctive sub-systems that contribute to the overall experience of a festival. These sub-systems all have possible factors that have the ability to impact and influence the festival (Hauptfleisch, 2007b, p. 42-4).

coordinators can format the networking event similar to a speed dating event, where half the attendees stay at one location, and the others can rotate between them, and then switch and repeat. This way, participants can connect with artists with whom they might not have normally had the opportunity.

Through the bringing together of the different productions and participants involved with them, a space of common togetherness can be achieved. The content of the festival needs to contribute to the creation of a space and time of illusion. This can be realised by incorporating more productions that bring together different types of participants, especially productions and students from different institutions, or if *KKSAF* is able to host at different departments (as suggested in section 5.2.2.). A possible way to start involving different departments is for the Drama department to have a 'showcase' piece that can be performed at different departments. Similar to the setup of *ShortCuts*, the performance should market what that department has to offer to potential audience members. For example, the Drama department might have a physical theatre inspired two-person performance that is not heavily set-reliant; the Music department could have a small instrumental performance group with a set list that is focused on South African contemporary music, and the Language department could have dramatic readings of poetry and prose created by the students. Each day this showcase performance could perform at a different department. The invitation could extend to campuses that fall outside of the immediate campus that *KKSAF* is hosted on.

The festival content needs to be able to expose the space and time outside of the festival as mundane and enhance the opportunity for participants to interact with the overarching aims of the festival. The content, therefore, should be created by students from both the University of Pretoria, as well as from other institutions, by reaching out and working in partnership with other departments within the University of Pretoria and other institutions that focus on different forms of creative content.

5.2.5. Conclusion

As the content of an event is a key component in determining the purpose of the event, it is worth exploring its impact in several of Foucault's principles. By doing so, *KKSAF* can establish a more clear and concise motivation. Section 5.2. explored the objectives and obligations that Content can contribute in the activation of certain principles, as are supported by the content scope at *KKSAF*. Table 30 in Appendix C provides a summary of the points discussed and their relationship to the major functions and respective principles of the Content class.

To activate the first heterotopic principle, it can be concluded that future festivals need to decide on an event goal in order to increase the opportunity for valorisation, which can be achieved by deviating from the normal routine of the university space, as well as exploring prospects for deviation from normal *KKSAF* spaces. Additionally, the content scope of the festival needs to be across various genres. *KKSAF* can introduce a system that encourages the exploration of different genres, different forms of arts and participants to create deviation from the normal University of Pretoria theatre productions.

The second heterotopic principle can be activated through the Content class by evolving both the festival, and the content of *KKSAF* to align with needs of participants, which can be established by conducting crowdsourcing activities to assist in topic and format selection and through the introduction of more external content and explore external trends. The content of *KKSAF* should still exist outside of the University of Pretoria's everyday time and space in order to activate heterotopic principle four. The content should be divided into two forms to activate both sides of the spectrum: new productions that are solely consumed at *KKSAF* and showcasing certain archived content. All of this needs to be constructed within a co-community space that embraces the different participants in the space (which activates principle six).

5.3. Entertainment

5.3.1. Principle 1: Deviation

The Entertainment aspect of *KKSAF* has the potential to be developed into a primary component of the festival by means of deviation. When the Bok was transformed into a theatre in 2015, it became evident that the festival needed to focus on the creation of a time and space that encouraged behaviour from participants that was different from the context of the university as well as the festival.

The activation of the deviation principle through entertainment is dependent on the entertainment selection and how the activities contribute to the overall festival. This research suggests that the recreational activities and opportunities should be a key element in creating a sense of deviating from the objectives of the festival. What is meant by this is that the selection of entertainment needs to not only complement the deviation experience, but also deviate from the 'norm' expected of the event itself. The entertainment also needs to be established and executed in a location that is still within the boundaries of the festival space to have maximum effectiveness.

With this in mind, future *KKSAF* can try to incorporate entertainment into the content of the festival. Participants are already engaged with the productions that create the content of *KKSAF*, so using the content to inspire an interactive entertainment activity is a plausible option. This could be realised by creating a self-guided game that involves going to productions and completing simple challenges with the Front of House students that are related to the production, allowing the participant to obtain something such as a sticker, a card or some form of memento. Challenges can include reciting a favourite line from the production, a series of questions on the plot of the production, attending a question and answer discussion with a director, and so forth. The more productions that are viewed, the more mementos that participants can 'earn'. This in turn encourages participants to engage more with the content through the entertainment class of EMBOK in the context of *KKSAF*. This has never been done at *KKSAF* as far as this research is aware of, and, therefore, in itself, this would be a form of deviation.

KKSAF should also invest in entertainment that disrupts not only the space and time of the University of Pretoria, but additionally the 'norm' of the festival itself. The selected entertainment needs to align with the purpose and objectives of *KKSAF* (so it would need to be student- and arts-orientated), but should be delivered in such a way that it does not form part of the content of the festival. The entertainment selection needs to embrace and enhance the notion of valorisation, by allowing participants to step out of their regulated understandings and experiences of time and space to explore different possibilities within the time and space of the festival.

This can be achieved in two ways. The first way is to utilise the time and space of *KKSAF* as a foundation for an activity that is very similar to the popular live television show *The Amazing Race*. Participants can register as groups and, on one of the days of *KKSAF*, can compete in a lengthy adventure activity around the space of *KKSAF*. The groups will need to complete challenges around the space of the festival. These challenges can include, but are not limited to, completing word and logic puzzles, photographing outside performances, answering questions from clues using the posters around the festival, building masks from putty, enactments from famous movies, memorising a piece of script in a time limit and reciting it back, etc. Second year drama students can assist as volunteers to hand out challenges and monitor the different groups. Through this, the participants get to explore that *KKSAF* environment in a new and different way.

The second way is to incorporate forms of entertainment that would contribute to the creation of an ancillary programme. This ancillary programme would exist as a form of deviation from the main festival programme, in providing additional activities within the context of *KKSAF*. Taking inspiration from events in the *Edinburgh Fringe Festival* programme, options for ancillary activities could range from more communal activities, such as an outside movie viewing or auditory tour, to more information-orientated activities like panels and 'how to' sessions. *KKSAF* could emulate similar activities such as having discussions on how to do a show at *KKSAF*. The festival could offer a 'reward' in the form of discounts on other ancillary activities. Future festival coordinators can also look at involving registered University of Pretoria student societies to assist in the ancillary activities. Some societies include the Photography Club and Tuks Creative. Coordinators need to build a strong relationship with the various societies that would benefit *KKSAF* and figure out possible avenues that could benefit both parties.

This programme would be located within a single venue (either the Bok, Oom Gert se Kuier Plek or the piazza), which would also host more recreational activities. The Entertainment space would therefore exist as a deviation of the entire *KKSAF* context, by embracing behaviours and activities that are not part of the main festival programme or activities (namely, productions). The most effective way to accomplish this would be to have a location that is solely dedicated to entertainment activities. The operations could be delegated between the second year drama students (as it was in the past) and perhaps another department located at the University of Pretoria, such as Tourism Management (especially focused on students who are involved with strategic events management). The administration and operation management duties could be allocated to this group, and the actual operations could be completed by the second-year drama students. Giving other individuals opportunities to utilise their strengths, particularly in areas that the Drama students may not be as strong in, allows for better opportunities for the growth of *KKSAF*.

Past *KKSAF* festivals used the Bok as this area, with activities scheduled in the evening. However, with the Bok recently acting as a theatre, *KKSAF* is required to either explore another space for this purpose that is still encompassed by the rest of the festival environment, or return the state of the Bok to the main entertainment venue (this option is discussed later in this section). The following discussion provides several options for entertainment activities in different formats.

Due to the logistics of the University of Pretoria, establishing a dedicated entertainment venue is difficult. The Drama Quad could provide only a specific form of leisure and entertainment, as there are restrictions (the form of entertainment cannot involve consumption of alcohol or loud noises that disrupt the spaces around the festival in the day time). The main Drama Department building hosts many of the logistical and administrative elements of the festival, and utilising it as an entertainment location might disrupt the space negatively in attempting to further the notion of deviation of the space.

The festival could look at the restrictions associated with utilising the empty amphitheatre space next to the Bok area for entertainment that is not dependent on alcohol. Here, *KKSAF* could look at hosting an open-air market in partnership with the Department of Consumer Sciences, which concerns itself with food, clothing, and textile products. These products would not be sold in the space as that is not in accordance with University of Pretoria rules and regulations. Participants could exchange information with one another that could allow for transactions to occur off property. With regards to food consumables, festival-goers could buy tickets from the box office that allows them to try a certain number of foodstuffs. The money from this would go back into the supplies budget for the creation of the foodstuffs.

Alternatively, the festival can reintroduce the Bok as the main entertainment venue, which would assist in the creation of deviation space that would support the activation of the first heterotopic principle, as well as abide by alcohol restrictions. This, however, would impact the Content class, as it would remove the opportunity for more productions to be showcased in the programme. This would result in only two accessible theatres for productions to be hosted in for the duration of each day of the festival. *KKSAF* needs to either consider making the festival content smaller, reverting back to shorter time restrictions on productions, or making the classrooms on the lower level (such as the Ballet Room) into Box Office venues.

In order to procure entertainment that can activate the principle of deviation by disrupting the normal time and space of *KKSAF*, it is necessary to identify the expectations of the participants and the type of entertainment in which the participants would engage. As previously noted, involving the participants in the design process by means of crowdsourcing over social media channels can assist future festivals in accommodating participant expectations through the procurement of entertainment that aligns with the first principle (within the greater purpose of the festival). Initially,

participants can generate various ideas for entertainment. A panel consisting of the festival coordinator, student representatives, and University of Pretoria staff can host a meeting where the data collected from the crowdsourcing can be examined, and ideas of implementation can be discussed and formalised, based on elements such as cost, ability to execute within the parameters of the festival, and risk and operations of the university. The, participants could vote on their preferred options through polling tools on Facebook and Twitter. This would allow the coordinator to focus time and resources into incorporating activities that the participants actually want, as opposed to supplying options that are not fully engaged in (as seen with previous festivals).

5.3.2. Conclusion

The Entertainment class needs to be treated as a valuable aspect in the activation of heterotopia within *KKSAF*, as it has the ability to not only disrupt the normal activities that occur in the space and time of the University of Pretoria, but also within the space and time of the festival. This can be achieved by identifying options and types of entertainment that enhance valorisation through disruption of time and space of *KKSAF* and having an entertainment selection in a main entertainment hub that is dissimilar to the overall *KKSAF* content and explore different participant behaviours.

By involving the participants in identifying possible entertainment selections, *KKSAF* can meet their expectations, ensuring that the entertainment activities provided are engaged in by the participants themselves. These activities would be best incorporated into an ancillary programme that provides an 'other' experience to the main festival programme. This programme should be arranged to be executed in one space that also houses the recreational activities (such as catering elements and socialising). Table 31 in Appendix C provides an overview of this discussion.

5.4. Environment

5.4.1. Principle 1: Deviation

Over the years, the *KKSAF* festival has made use of venues that are not traditional performance venues, such as the Chapel, Bok, and Drama Quad. Future festivals need to embrace other potential environments through design that can actively contribute to the overall deviation through a disruption of their normal uses, such as rooms in the

Drama Building⁴³ (the Ballet room, Radio room, the patio at the back of the building entrance), areas outside the theatres, walkways between venues, backstage areas, and the parking lot, to name a few. *KKSAF* should look to explore these possible options for environment disruption that can be integrated into the design of the festival, in order to enhance performances and behaviour in festivals to come.

By exploring possible activities that can be conducted in these spaces within the *KKSAF* environment and that align with the first principle of heterotopia, the festival can incorporate activities that disrupt the space further. These activities can include productions that do not need the use of a designated theatre, as well as workshops, idea generation sessions, networking events, etc. For example, the Ballet room can be used for workshops and more information-orientated activities (such as the 'how to' discussions mentioned earlier in the chapter). Idea generation sessions can be hosted in either the Radio room or Seminar room (depending on participants accessibility constraints). The walkways between the Masker theatre and Lier theatre can be activated with pop-up experiences. These experiences can be more aligned with street performances, such as moving statues, mime performances, performance art-inspired experiences, and so forth. Future coordinators would need to extend the possibility to participants of the festival, as well as outside societies or campuses, to get as many individuals involved as possible.

Future festivals may need to look at creating a configuration that blatantly establishes an 'other' space from the rest of the university. The layout of the *KKSAF* environment should clearly demonstrate the idea of disruption, as it is easier to activate the elements of space and time of the first principle by modifying the actual festival environment. The geographical layout of the festival needs to establish a sense of deviation from its surroundings. The physical space of the festival has typically been located within one area of the University of Pretoria. *KKSAF* can physically delineate the space of the environment by placing public artworks along the border of the festival space. By public artworks, this research implies that it would be artworks created by the participants of *KKSAF* (similar to the creation of artworks created at *Burning Man* and *AfrikaBurn*). An example is collecting pool noodles or colourful tubing and creating giant archways along the outskirts of the festival, creating an almost 'maze' entrance into *KKSAF*. Future

⁴³ Future coordinators need to take into consideration physical disabilities that may prevent participants from being able to access the second floor of the drama department building.

coordinators will need to have a discussion with the University of Pretoria's Security and Ground Maintenance departments in order to obtain permission.

Other forms of delineation can be in the form of simple environment design elements, such as fairy lights, flaglets, and festival signage (as long as it falls within the restrictions of the University of Pretoria). This allows for a visual design element in establishing the space for the young artists of *KKSAF*. The social requirement of *KKSAF* is related to the objectives of the festival, namely to create an environment that is focused on young and student artists by showcasing their new works and providing spaces to interact with works by other young and student artists, as well as to engage with other festival participants.

5.4.2. Principle 3: Juxtaposition

The fact that *KKSAF* operates in its own environment in contrast to the rest of the University of Pretoria aids the activation of the third principle, as it allows for the design of the environment to be set up in such a way that it juxtaposes different performances and behaviours against the 'norm'. Imagine the space and time of *KKSAF* as a zoo, where the different activities conducted are within different exhibitions experienced by different participants ('animals') within the metaphorical zoo space. Due to the fact that all the exhibitions are so close in proximity, the sensation of juxtaposition is greater. Moving an exhibition to a different space that does not fall within the 'zoo's boundaries' diminishes the sensation of juxtaposition, as it has nothing to juxtapose against. By keeping everything in one single environment, as well as having many different participants (or 'animals') in the environment, the third principle can be activated. The activation of the third principle can be better realised in this way by introducing and utilising spaces that fall within the festival environment. This means that *KKSAF* needs to establish an area that will house all festival activities and have a wide variety of activities in the space, contributing to the main programme (in the form of productions) as well the ancillary programme (in the form of entertainment options). This will be discussed in greater detail in section 5.4.3.

5.4.3. Principle 5: Entry/Exit

The creation of a space and time that incorporates the idea of entry and exit is possible for future *KKSAF* festivals. By establishing *KKSAF* as a space that is different from the surrounding spaces (refer to section 5.4.1.), the festival can explore opportunities to transform the festival into more of a private space by framing it within one single

contiguous section⁴⁴ of the university. This section can then incorporate certain permissions to gain entry into it (such as purchasing passes for the different festival splaces). Splaces within the festival can then be created in the form of hubs (or micro-environments), where each have their own set of ‘exclusions’ dedicated purely to that hub (these ‘exclusions’ can be in the form of décor, activities, small catering options, etc.). The Masker hub, for example, can be partitioned off by means of old scenic flats, with only one main entrance⁴⁵ for participants to enter and exit the hub which will be patrolled by the venue managers and technical crew. The entire hub can make use of décor elements that enhance the theme of the Masker (such as a variety of masks) with activities dedicated to the hub theme (such as Mask-making). The Lier hub would be similar in partitioning, although not in décor (for example, having a variety of coloured ribbons to build a canopy and decorate the partitioning, with brightly coloured furnishings in the private section).

If Oom Gert se Kuier Plek is still used as the main entertainment venue in future festivals, coordinators will need to explore possibilities of drawing people to Oom Gert se Kuier Plek and allow participants to share in the *KKSAF* experience. Future coordinators need to figure out how to balance the space that is divided between people who want to be *KKSAF* audience members and other people who do not. The venue is divided into an inside and outside area. This provides the potential to create an entry/exit experience, where entering the interior of the establishment allows patrons the opportunity to experience what *KKSAF* has to offer. Inside Oom Gert se Kuier Plek, drama students can host games that introduce individuals to *KKSAF*. Coordinators can look into ice –breaker games for large groups that have an arts basis (drawing, performing, music, etc.) For example, participants could play musical chairs in the main entertainment venue, or trivial pursuit based on productions at *KKSAF*. If it is possible, there could be prizes for the ‘winners’ of the games in the form of complimentary tickets to productions that agreed to participate. In this way, the invitation into enjoyment of the Entertainment environment is extended into the main environment of the festival.

⁴⁴ In this argument, Oom Gert se Kuier Plek does not contribute to the notion of a private splace or section, as it is more aligned to normal activities and behaviours of the University of Pretoria, and not to the “time out of time” experience created within the context of *KKSAF*; this could be remedied if there were a way to create an entry/exit splace within Oom Gert se Kuier Plek that is for exclusive *KKSAF* use.

⁴⁵ The partitioning and entrance must, however, not impact the designated fire escapes and other logistical factors in any way.

5.4.4. Principle 6: Illusion vs. Compensation

The environment of *KKSAF* has the potential to activate both polarities of the sixth principle. In order to enhance the notion of a space and time of compensation, future festivals need to ensure that all movement between the venues still functions in a pendulum-like manner, as described in sections (3.5.6.1. and 4.2.6.3.). This is achieved by having a production begin in the Masker shortly after a production in the Lier concludes. The understanding of time at *KKSAF* is then dependant on the space of the venues. This pendulum-motion of people gives the impression of order in contrast to the space and times of the University environment, where people otherwise move haphazardly through the same space.

This would be contrasted by having a venue that counters the perception of order. This can be achieved through the incorporation of the Entertainment venue (discussed in section 5.3), such as the Bok, which would be setup with areas to socialise, consume food and beverages, and enjoying occasional live entertainment. The environment objective of the Entertainment venue would be to provide participants with a more 'disordered' space that looks out on the 'perfect' and 'meticulous' festival environment with its ebb and flow of audience members between productions. This space allows participants to manage their own time and indulge in a space that is not dependant on the pendulum effect. By having both polarities in the same environment, the activation of the sixth principle is more prominent.

5.4.5. Conclusion

The Environment class plays a major role in the activation of heterotopic space and time, as it is the class most directly linked to the concepts around space and place. By establishing the festival environment as 'other' to the rest of the university through means of environment layout, *KKSAF* can be positioned as a disruption (activating heterotopic principle one). This can be accomplished through designing the festival environment to embrace spaces of deviation by using non-traditional performance spaces and spaces that embrace activities and behaviours associated to the deviation of *KKSAF*.

The *KKSAF* space needs to juxtapose other University of Pretoria spaces by keeping it within one environment. The best way to create this sense of juxtaposition (and activate principle three) is to approach the festival as a metaphorical zoo with different exhibits and different 'animals' all unified in one space. Within this one space, *KKSAF* can

utilise micro-environments inside the greater context of *KKSAF*, which allows for more private spaces in and around the festival. The festival environment can host juxtaposed spaces that operate in both an illusory space as well as a space of compensation, which can be felt through the pendulum movement between the venues that is contrasted with the recreational venue. Table 32 in Appendix C summarises how this could be realised.

5.5. Programme

5.5.1. Principle 3: Juxtaposition

The *KKSAF* festival, in relation to the third principle of heterotopia, is best expressed by means of the zoo metaphor. By positioning the festival as a zoo, it is easier to understand how to design the Programme in order to activate the principle of juxtaposition. The content and activities (or exhibitions) at *KKSAF* should be used to generate a sense of juxtaposition. This can be attained by placing productions of different genres and categories in the same space (such as placing lion attractions next to the bears in a zoo setting). The number of theatres at *KKSAF* provides constraints that the festival needs to work with for the majority of the programme content.

Juxtaposition could be created by examining the productions in the programme and distributing similar genres into specific theatres. For example, the *Masker* could be a physical theatre and dance production while the *Lier* theatre is focused more on comedy and drama. Although this does create a sense of juxtaposition, this research advises that future coordinators look at creating further juxtaposition by incorporating various genres within one theatre space. By having different genres in the same theatre, as well as combining internal University of Pretoria student work and other external productions, more juxtaposition is created, as there are more components to contrast against one another in one space. This combination would contribute to the components of the programme that translate into the activation of the third principle.

The structure and sequencing of these different 'attractions' facilitates the activation of the principle of juxtaposition by determining when and where certain productions will be positioned in the programme. Future festivals can schedule different productions from different institutions in one venue (e.g. the internal Physical Theatre production at 10h30, external Drama at 12h30, internal Comedy at 14h30 and the external Musical Theatre production at 16h30 all in the *Masker*). This is far more effective in the creation of a juxtaposed space and time compared to what could be achieved by scheduling four internal Physical Theatre productions one after the other. Another option for future

coordinators to implement is the juxtaposition of productions as part of the programme with more academic activities that reflect more on the outside space of *KKSAF*. By including seminars in the rooms located in and around the Drama Building. Future coordinators could create a second programme that is solely focused on lectures, discussions, workshops, and specialised classes that contribute to the overall content of *KKSAF*. These sessions should be scheduled at the same time as Chapel productions and not at the same time as Drama Quad productions (if there are any). These lectures, discussions, workshops, and specialised classes should follow the same recommendations as the content of the main programme, where the genre is different and the sources of the activities are both internal and external.

5.5.2. Principle 4: Heterochronies

In order to successfully activate the fourth principle of heterotopia, there needs to be a clear representation of the disruption of time within the space of *KKSAF*. Festivals such as *Burning Man* make use of an opening ceremony in order to indicate the shift in time. *Burning Man* has an Opening Fire Ceremony where a special cauldron is lit and the flame is kept burning throughout the festival (Burning Man: Fire Conclave, 2017).

By having the opening ceremony on the first day of *KKSAF*, a clear indication of a disruption is presented to the participants of the festival. Additionally, by making the opening ceremony the only event element of the programme at this time enhances this disruption, as it disrupts the already disrupted space and time of the festival by guiding all participants into one location. Future festivals need to look at potentially hosting the opening ceremony the evening before the first day to assist with the flow *into* the 'slice of time' that is *KKSAF*, or move the opening ceremony to be the first event on the first day of the programme. This will allow the flow *into* the 'slice of time' that is *KKSAF* to be more prominent.

The opening ceremony could include a parade throughout the campus (that does not interrupt academic scheduling) that consists of as many of the individuals performing and working in *KKSAF* as possible. The participants can invite individuals along the way to partake in the parade all the way back to the festival itself. The Drama Quad can host a carnival-inspired atmosphere with music, performances, brightly coloured décor, and so forth. Previous festivals had speeches at the opening of the festival; however, future *KKSAF* coordinators should instead consider introducing a ritual or something similar to the Fire Ceremony mentioned earlier in this section. One idea is to have a large piece of cloth for each day of the festival that is secured to the balustrade of the second floor of

the Drama department. Each cloth can have a different colour that can be aligned with different pillars of the festival, be it representative of the genres at the festival or values that *KKSAF* wants to share with the participants. With the beginning of each day of the festival, a rolled up cloth will be released until the final day of the festival. The first cloth would be revealed at the opening ceremony, as a means to indicate that the festival has now begun.

The festival needs to also have a closing ceremony to draw attention to the end of the temporal disruption, as the normal space and time of the Department becomes more evident and returns with the end of the heterochrony. The *Edinburgh International Festival*, for example, hosts a fireworks concert to conclude the festival. As *KKSAF* does not have the capacity to do this, something on a much smaller scale needs to be considered. An example of a potential closing ceremony for *KKSAF* could be a series of speeches that thank all those involved, providing a sense of closure to what has transpired across the duration of the event. The cloth that was first revealed in the opening ceremony can be released from the balustrade as a symbolic showing that the festival has now come to a close.

A disruption in time can also be accomplished by incorporating different time structures into the overall festival programme. As previously discussed, the production scheduling and sequencing produces a pendulum effect, where when one ends, another begins, generating an oscillation between the different venues. Other 'slices in time' can be incorporated into *KKSAF* by scheduling and sequencing events that happen in the ancillary and recreational programme at the Entertainment venue that are more onetime experiences such as the *Amazing Race* activity discussed in section 5.3. Other potential activities that invite a 'slice in time' experience can be created with the assistance of other departments or societies, such as group art workshops, the creation of South African inspired arts and crafts, or a photography scavenger hunt, to name a few examples. Future coordinators will need to plan one big entertainment event that is different in time, space and content of *KKSAF*. This 'slice in time' is different from the 'slice in time' of the productions within the 'slice of time' of the festival. The greater the number of different temporal experiences within *KKSAF*, the greater the activation of the fourth principle could be.

5.5.3. Principle 6: Illusion vs. Compensation

The programme of *KKSAF* needs to be structured in such a way that the elements of the festival assist in the creation of both polarities of the final principle. By investigating

different event elements, the types and outcomes of said elements, and also spatial and temporal requirements, future festivals can structure the programme to highlight the relative mundaneness of the outside space of the university, and create a sense of illusion within the context of the festival. A way of doing this is to continue showcasing the more curriculum-based productions (the Honours Directing projects, for example) on the first day of *KKSAF* (this in turn assists with the creation of an academic activity juxtaposition programme, as discussed in section 5.5.1.), accompanied with other academic-centric activities, such as more creative modes of engaging with academic content or critical thinking, including seminars, workshops, colloquia, and discussion platforms. *KKSAF* could introduce discussion sessions after each show to further knowledge about directing, theatre-making, acting, or meaning making through the polysemic nature of theatre. Another possibility is the introduction of play-readings followed by critical discussions of the play.

These productions and activities need to be the only productions that showcase during the first day, before the opening ceremony officially opens *KKSAF* and with it the illusory space and time of the festival. Other more curriculum-focused activities can fill the remaining space of the festival, such as guest talks and workshops. The first day should be dedicated to acknowledging the shift into the space and time of illusion that is *KKSAF*. This can be mirrored on the last day by acknowledging the shift back to the normal sense of time and space.

5.5.4. Conclusion

The *KKSAF* programme is an integral tool in the activation of several heterotopic principles, mainly by structuring and sequencing juxtaposing productions in and between the different venues. This creates a pendulum effect that enhances the notion of 'slices in time' as, with each swing, something either begins or ends. *KKSAF* needs to explore the potential of ceremonies that signify the change in time and space by moving *KKSAF* into a space and time of illusion in contrast to the mundane space of the University of Pretoria, and then back again into the same space and time of the university. The opening ceremony should be before any non-curriculum productions, indicating the start of valorisation and activating the fourth heterotopic principle. To further explore this principle, future festivals should introduce different forms of time to be explored within the *KKSAF* space. Structure and sequencing the Honours productions and academic activities before "actual" festival can assist in easing away from mundane and moving into illusory space and time (which in turn assists in the activation of the sixth principle).

Table 33 in Appendix C provides a brief summary of what future festivals could implement.

5.6. Theme

5.6.1. Principle 1: Deviation

The analysis conducted in Chapter 4 showed evidence that the Theme class was not explored to its full potential. The theme of *KKSAF* needs to communicate the purpose of the festival to its participants, as it is the unifying concept of the event. The nature of *KKSAF* already disrupts the space and time of the surrounding university environment and this should be incorporated into the theme. As such, a theme that captures the attention of *KKSAF*'s participants through disruption of space and time needs to be established. This can be achieved by collaborating with the participants in order to establish a clear concept. *KKSAF* can start by using social media channels to include participants in the brainstorming process of what a good theme could entail. Future coordinators can use a polling system through online programs such as Survey Monkey and distribute the link through the *KKSAF* Facebook and Twitter channels. Future coordinators can create a list of questions that will provide the necessary data to answer questions on elements such as the message of the festival, topics and themes that the festival could address, cultural iconography, and anything else that they feel could assist in creating a fully realised theme based on the different Theme class elements. Recurring suggestions can be tallied together and the three most prominent ideas can be presented to the general public, which can then vote on the best one.

For example, the first theme, 'Extraordinary' (2013), had the potential to embrace the notion of deviation and integrate it as a cohesive whole that would be able to percolate into the other Design classes. By expanding on the thematic principles, the festival could have provided a special time and space for actions and behaviours to exist. The 'Extraordinary' theme could have then been realised in the content and programme (through productions that were more experimental, that deviated from the traditional productions hosted at the festival), the entertainment (with events and activities not yet explored and presented by the festival), through a different execution of vision for the environment of the festival (added by the Production class), as well as other elements. By focusing on the incorporation of the performance elements within the major functions of Theme, the festival could have created a better platform for deviation to occur, and thus enhanced the first principle of heterotopia.

This research recommends future coordinators to use the theme introduced in 2015, 'Show Your Work', as it encapsulates the essence of *KKSAF*: providing a platform for students to showcase their work. The 2014 book by Austin Kleon, *Show Your Work*, is focused on sharing creativity. The book has ten key points that provide guidance on how creatives should go about sharing their work. These points focus on the notion of processes over product, constantly sharing something small, telling good stories, constant learning, and becoming involved in a community that is similar and supportive. By following the ten points in the book, future coordinators could create a very effective sense of theme and space.

As the core concept of the first principle is deviating from the norm, *KKSAF* needs to look at integrating a large spectrum of stimuli around the festival to further develop the theme. This can be through the visual aspects such as event décor, the use of different smells and tastes in catering, audio stimulation across the festival environment, and finally tactile elements. All these stimuli need to contribute to the creation of a space and time of deviation. Examples can include experiences that are created by other departments at the University of Pretoria, such as public art works from the Visual Arts department and live music performances from the Music department. Their involvement could be curriculum-based, or have a higher incentive such as showcasing their work at another national festival (much like the Drama department productions that are showcased at the *National Arts Festival* in Grahamstown).

Conducting idea-generating exercises with festival management, alumni, and participants can assist in the generation of concepts that can be creatively implemented for future festivals. Future festival coordinators can look at alumni who have participated in several festivals and have experience with *KKSAF*. Other participants who could assist in the idea-generation could be winners of prizes at previous festivals, and student representatives of the various year groups. Future festival coordinators should look at inviting representatives from other departments on the campus to get their input. These sessions can also provide interesting ways of incorporating the different event elements of *KKSAF* into the theme. A theme that is not too restrictive by being too specific would probably work best, as it can be carried over and modified with each year of the festival. This would help in the activation of heterotopia by opening up the opportunity to explore deviation in different ways that may not have been considered as of yet.

5.6.2. Principle 4: Heterochronies

Theme as a design element should be utilised more effectively to activate and enhance the principles of heterotopia in this festival. During this research, the importance of each year's theme was largely underutilised. This fact contributed negatively to the activation of accumulated timelessness. A resulting conclusion is that a theme for the festival needs to be established and integrated into the cohesive whole of the festival. This theme must be able to act as a catalyst that can ensure that elements accumulated from previous festivals are brought into the present festival space and time.

Because the Theme class was not utilised as effectively as it could have been, Theme has great potential to be used in order to explore the accumulation of the heterochrony aspects of principle four. The thematic goal of *KKSAF* in the future should include the past festivals in order to showcase the accumulation of time. The 'slice of time' aspect of the festival needs to be contrasted with visualisations of festivals from previous years, in forms such as photographs, video clips, and any other visual representation. The theme that is developed needs to be able to incorporate aspects from previous years in the implementation of the future *KKSAF* festivals. The constant changing of themes to date has hindered *KKSAF*'s potential to successfully generate a sense of accumulated temporal factors and successfully activate the fourth principle, as it moves away from the idea of a museum, with the constant accumulation of artefacts, and instead starts over anew each year. *KKSAF* traditions do not need to necessarily restrict the growth of the theme, but should still play an active role in the overall experience. As discussed in section 5.6.1. future festival coordinators can have an overarching theme that does not need to change yearly (such as 'Extraordinary' or 'Show Your Work'), which facilitates the opportunity for traditions to arise.

There can be smaller themes that can be implemented every year to help guide the content of the festival. Previous festivals worked within the idea of 'cold nights – hot entertainment'. This idea was more of a slogan for *KKSAF* as opposed to a theme. It also does not really provide a creative point for other elements of theme to grow from. In addition, if the festival were to undergo logistic changes, such as hosting it in a different time of the year, the 'cold nights' element would not make sense. If future festivals want to keep the 'hot entertainment' portion of the slogan as tradition, then coordinators can look into different entertainment elements, or productions that could be considered 'hot', depending on the understanding of the term, or how coordinators want it to be showcased.

5.6.3. Conclusion

The Theme class has not been adequately utilised during the three years of this research, which has resulted in a lack of data to recommend endeavours for future festivals. Future festivals need to actively incorporate the theme into the creation of deviation through the first heterotopic principle, as well as creating a temporal disruption with elements of the fourth principle. This can be achieved by exploring the different elements that contribute to the Theme class. By establishing clear thematic goals and expectations, *KKSAF* can integrate various elements into the cohesive whole of the festival experience. Involving different individuals in idea-generating exercises can assist in creative and innovative experiences for future festivals. Table 34 in Appendix C presents the different aspects required in the design of a theme for future *KKSAF*.

5.7. Conclusion

Chapter 5 provided recommendations for future *KKSAF* festivals using the data gathered in Chapter 4. This data was then structured per Design class and linked to each respective heterotopic principle. By doing so, this chapter explored how the EMBOK Design Domain could assist in the activation of heterotopia in future *Krêkvars-Kopanong Student Arts Festivals* (sub-question (e) of this research). In the conclusion of each Design class section, a table has been provided to provide future coordinators with an overview of the recommendations per class, with reference to the major functions of that class. These major functions provide information that can assist in the activation of the different principles to which each Design class correlates. Table 19 below acts as a theoretical toolkit, providing a summary of all the suggestions provided for future festival coordinators to implement in order to potentially activate the heterotopic principles in future festivals through the EMBOK Design classes.

The following chapter, after Table 19, provides an overall conclusion of this research and provides suggestions for further research that can utilise the recommendations and tables created in this chapter as a foundation. There is still ample opportunity to explore the relationships between the EMBOK Design classes and Foucault's heterotopic principles within the context of the *KKSAF* festival framework.

	Principle 1: Deviation	Principle 2: Transformation	Principle 3: Juxtaposition	Principle 4: Heterochronies	Principle 5: Entry/Exit	Principle 6: Illusion vs. Compensation
Content Class	<p>Deviate the space of UP by showcasing content in areas that are not within the environment of <i>KKSAF</i> (p121).</p> <p>Activate valorisation by infiltrating UP spaces outside the festival with <i>KKSAF</i> content and activities, such as <i>ShortCuts</i> (p121)</p> <p>Activate Falassi's 4 cardinal points (p122-3):</p> <ul style="list-style-type: none"> - Role reversal - Intensification - Trespassing - Abstain <p>Embrace different forms of content by constructing a programme based around previous year ticket sales, diversity in content, cast, and audience draw (p124)</p> <p>Deviation through content that is not theatre-reliant (p123)</p>	<p>Crowdsourcing through social media channels prior to the festival (p124-5)</p> <p>Face-to-face questions during the festival (p125)</p> <p>Start exploring potentially expanding <i>KKSAF</i> into other UP departments (p125)</p>	N/A	<p>Majority of productions staged are created solely for that <i>KKSAF</i> year (p126)</p> <p>Showcase previous festivals in one area, similar to a museum setting (p126-7)</p> <p>Showcase 'success story productions' productions that, since <i>KKSAF</i>, have gone into the more professional environment (p127)</p>	N/A	<p>Create a poly-systemic festival with smaller sections that have their own sets of objectives and obligations (p127)</p> <p>Organise activities that integrate the different aspects and participants of the festival, such as content discussions (p128)</p> <p>Departmental <i>ShortCut</i> showcase work that is able to perform at different department spaces around UP (p128)</p>
Entertainment Class	Create an inter-relationship between the content and entertainment through a self-guided challenge game (p130)		N/A	N/A	N/A	N/A

	<p>Group games in the space and time of <i>KKSAF</i> that use the environment in a different way (p131)</p> <p>Create an ancillary programme with leisure activities that are different from the main festival content (p131)</p> <p>Involve the Tourism Management Department in Entertainment coordination (p132)</p> <p>Have different forms of entertainment in different spaces around the festival (p132)</p> <p>Crowdsourcing and panel discussions around entertainment possibilities (p133)</p>					
Environment Class	<p>Use alternative venues for alternative forms of activities, such as panels and workshops hosted in the Ballet and Radio room at the Drama Building (p137)</p> <p>Creation of visual boundary around <i>KKSAF</i></p>	N/A	<p>Create one environment that allows for juxtaposition of different experiences (p138)</p>	N/A	<p>Creation of micro-hubs within <i>KKSAF</i> (p139):</p> <ul style="list-style-type: none"> - Masker Hub - Lier Hub <p>Reclaim the interior of Oom</p>	<p>Pendulum-motion of scheduled productions versus the 'freedom' of time in entertainment hubs (p140)</p>

	<p>in the form of community art project (p137-8)</p> <p>Obtain approval from relevant UP departments in order to use décor as a means of delineating the environment from the rest of the campus (p138)</p>				Gert se Kuier Plek as a micro-hub for entertainment (p139-140)	
Programme Class	N/A	N/A	<p>Juxtapose the space with the incorporation of different genres in different venues scheduled at different times (p142)</p> <p>Create a smaller programme that focuses on more academic content (p142-3)</p>	<p>Opening ceremony on the start date of the festival: (p143)</p> <ul style="list-style-type: none"> - Organise a parade through campus - Carnival experience at the Drama Quad - Introduction of festival ritual <p>Closing ceremony on the ending date of the festival (p144)</p> <ul style="list-style-type: none"> - Speeches - Conclusion of ritual introduced on the first day <p>Introduce different time-out-of-time opportunities to participants in the form of content,</p>	N/A	<p>Contrast the core content of the festival with academic centric activities (p144-5)</p>

				entertainment, and ancillary programme activities (144)		
Theme Class	<p>Crowdsourcing through social media channels prior to the festival and creation of survey to aid in community-created theme ideas (p147)</p> <p>Embracing 'Show Your Work' as the new overarching theme/slogan of <i>KKSAF</i> (p147-8)</p> <p>Inclusion of different departments in the creation of various stimuli in order to fully realise elements of Theme class (p148)</p> <p>Post-festival evaluation on the execution of the theme and creation of suggestions for the following year (p148)</p>	N/A	N/A	<p>Inclusion of thematic elements from past festival in the form of visual aids, similar to an art gallery (p148-9)</p> <p>Use 'Show Your Work' as an overarching theme, and look at incorporating a more defined smaller theme (p149)</p>	N/A	

Table 19: Theoretical toolkit for activation of heterotopic principles through EMBOK Design classes. 2017. Table by author.

CHAPTER SIX: CONCLUSION

6.1. Introduction

From the discussions in the foregoing chapters, this research concludes that effective planning and coordination of a student arts festival with the use of the EMBOK Design Domain is cardinal in order to theoretically activate heterotopia, which in turn includes advantages for the festival as a whole.

This research has examined the positioning of arts festivals as heterotopias, by combining the ideas of Donald Getz (2007, p. 180) around the “special other spaces” of arts festivals, and the work of Michel Foucault (1984b) on heterotopias. In this thesis, this notion was explored by investigating how the six principles of Foucault’s concept of heterotopia could be understood in the context of arts festivals (as was done in Chapter 2). The space and place of arts festivals was also specifically investigated, and this research proposed that the term ‘splace’ was a more apt term to use to describe these interlinked concepts, as it encompasses the complexities of space and place simultaneously. By understanding the splace of art festivals, this research then explored a lens which can be used to examine and modify the festival splace: the Design Domain of the Events Management Book of Knowledge. This dissertation then analysed the ways in which these different classes in the Design Domain provided elements that can be utilised in the activation of the different heterotopic principles (as was done in Chapter 3). By explicitly forging linkages between the Design classes and heterotopic principles, this research provides a framework whereby heterotopic activation in an arts festival can be manipulated. An example of this is the first principle of deviation being enhanced by the choice of Content within the context of an arts festival. To further explore this unification of the two frameworks, the *Krêkvars-Kopanong Student Arts Festival* was retrospectively examined over the three consecutive years (2013 to 2015) when the researcher was the organiser of the festival (see Chapter 4). This study finally provided recommendations on how future *Krêkvars-Kopanong Student Arts Festivals* could theoretically activate the heterotopic principles through the different classes and elements of the EMBOK Design Domain.

This final chapter of this research provides a more detailed summary of the aforementioned points, by outlining what was investigated in each chapter of this study and how each chapter contributed to the research objectives declared in Chapter 1.

Following this, the contribution of these research objectives is stated, along with recommendations for further study.

6.2. Chapter Summary

This dissertation set out to explore how the activation of heterotopia could be theoretically realised through the Event Management Book of Knowledge Design Domain, using the *Krêkvars-Kopanong Student Arts Festival* as an example.

In order to achieve this, this research first provided a contextualisation of the study, and the intended aims of the study. Chapter 1 explored the research problem statement and objectives. To successfully address these objectives, the necessary concepts of festivals (particularly arts festivals), heterotopia, the Event Management Book of Knowledge Design Domain, and the *Krêkvars-Kopanong Student Arts Festival* were introduced and defined in Chapter 1. Chapter 1 addressed sub-question (a) which explored the definition of an arts festival (including a student arts festival).

Heterotopia as a concept was further explored in Chapter 2, which realised the research objective of understanding the notion of heterotopia (research objective b). To achieve this, Michel Foucault's concept of heterotopia as 'other spaces' (in his 1984 work of the same name) was analysed. Extending from this analysis, this research presented and discussed the six principles that form the framework of heterotopia. All these principles are instrumental in contributing to a space (or emplacement) in order to define it as 'other' (Defert, 1997). These six principles each provide a key factor that assists in the creation of 'other' spaces. These are listed as: deviation (principle one), transformation (principle two), juxtaposition (principle three), heterochronies (principle four), entry/exit (principle five), and compensation versus illusion (principle six) (Foucault, 1984). These principles all have the ability to disrupt the normal understanding and experience of time and space. This research found it necessary to focus specifically on the space and place within the context of art festivals. The concepts of space and place were examined with the intention of drawing parallels between the 'special other space' of arts festivals with the 'special other space' of heterotopia. This research found the literature around the conceptual definitions of space and place to be contradictory, and proposed a new term -'splace' -so as to address all facets of the two terms in a unified concept. Section 2.4, which explored these concepts of space and place, thus succeeded in realising research objective (b).

Once the concept of heterotopia had been defined and the various principles identified, this study then proceeded to find a means of activating these principles in an arts festival setting. The Events Management Book of Knowledge (EMBOK), a structured and popular framework for event design, was presented as a useful methodology. To this end, a contextualisation of EMBOK was provided in the beginning of Chapter. Once an overall contextualisation had been given, the study focused on one domain in particular: the Design Domain (realising research objective (c) in full). As the Design Domain is concerned with the content and creative decisions of an event (such as an arts festival), it provided the means to explore the alignments of Design elements and heterotopic elements, which was done with reference to various national and international arts festivals. Chapter 3 provided the foundation to address the main research problem of this dissertation, by positioning the Design Domain of the EMBOK Model as a tool for the activation of heterotopia.

The foundation provided in Chapter 3 was explored in greater detail in Chapter 4, by retrospectively reading the *Krêkvars-Kopanong Student Arts Festival (KKSAF)* through the lens of the theoretical toolkit created at the end of Chapter 3. This study explored three consecutive years of *KKSAF* in order to identify if and how Foucault's notion of heterotopia theoretically aligned to classes and elements of the EMBOK Design Domain (research objective (d)), as well as where the shortcomings in the festival design of the years 2013-2015 were. Chapter 4 provided a contextualisation for the research that contributed to the realisation of the main dissertation problem statement. By conducting a broad review of these three years of *KKSAF*, this research was able to identify components that contribute to the theoretical activation of heterotopia, as well as practices that prevent a greater activation of heterotopia.

Chapter 5 proposed recommendations on how *KKSAF* could further activate Foucault's heterotopic principles through each of the Design Domain classes, and the respective elements that contributed to each class (research objective (e)). This chapter provided the final necessary information in order to successfully answer the main research question of how the activation of heterotopia could be realised through the Event Management Book of Knowledge Design Domain, using the *Krêkvars-Kopanong Student Arts Festival* as a case study. This final chapter was structured in such a way that future *KKSAF* festival coordinators could apply the research from the aforementioned chapters with the purpose of producing a festival that aligns to the 'special other splace' of heterotopia.

6.3. Contribution of Study

The value of this study lies in the description and formulation of arts festivals as heterotopias. By presenting the Events Management Book of Knowledge framework as a means of purposefully activating heterotopias through the Design Domain, this research has contributed to the field of scholarly research particularly within festival studies. Through the use of the *Krêkvars-Kopanong Student Arts Festival* as a case study, this work not only presents a theoretical argument, but provides suggestions, examples, and approaches to the application of this research that can be translated into other art festival environments. Although this research used the *KKSAF* as an example, the findings and recommendations of this research can be extrapolated to a broader context by focussing on the principles this research foregrounded.

6.4. Recommendation for Further Research

There are possible opportunities to further the research conducted in this dissertation which can be identified as potential research questions for future investigation.

This study focused primarily on the Design Domain of the EMBOK framework, as it was identified as the primary contributor in the activation of heterotopia. The other domains were only mentioned in order to contextualise the Design Domain. A potential future study could investigate the remaining domains and how they could contribute to the activation of heterotopias as well.

A second possible research prospect could be practically implementing the theoretical recommendations in Chapter 5 in coordinating future *KKSAF* festivals and assessing the outcomes. This could then be contrasted against the findings in this research, with the aim of determining the effects of the analysis conducted herein.

My position as researcher, and my background, influenced the choices made for the 2013 – 2015 festivals and how the multicultural and multilingual student body responded to those choices. Further research could investigate a cultural and value systems reading of past *KKSAF* festivals and the choices that were made, as well as choices made in future festivals. This research can potentially analyse the demographics profiles of audience members with the productions and activities that they chose to experience, and then evaluate how that information can be used to make informed choices for future festivals.

Finally, this research only focused on one student arts festival, namely *KKSAF*. An interesting extension would involve repeating this analysis within the context of a different student arts festival and other arts festivals in order to gain more evidence and a broader perspective on the links between EMBOK and heterotopia in an arts festival.

6.5. Conclusion

This study argued that Foucault's heterotopic principles could theoretically be activated through the Events Management Book of Knowledge framework, in particular by means of the Design Domain. To investigate this, three consecutive years of the *Krêkvars-Kopanong Student Arts Festival* were used as a case study. This research investigated literature around the key concepts, namely arts festivals, heterotopia, space and place, and the Events Management Book of Knowledge framework.

Chapters 2 to 4 investigated the relationships between the key concepts of heterotopia (Chapter 2), the Events Management Book of Knowledge and Design Domain (Chapter 3) and the *Krêkvars-Kopanong Student Arts Festival* (Chapter 4). Chapter 5 presented recommendations in order to theoretically activate the principles of heterotopia in the *Krêkvars-Kopanong Student Arts Festival* using the EMBOK Design Domain, which answered the main research statement.

This study successfully accomplished the objectives stated in Chapter 1 by defining the key concepts of arts festival, heterotopia, and EMBOK. This research then used these concepts in order to root arguments surrounding the proposed framework in the theoretical activation of the heterotopic principles within the *Krêkvars-Kopanong Student Arts Festival*. This research concludes by confirming that the festival experience is one best coordinated through an EMBOK-designed heterotopia.

The main aim of the *Krêkvars-Kopanong Student Arts Festival* during the years of this research that was to inspire young artists to create work and to grow as artists. Coordinating a student arts festival is by no means an easy task. By encouraging the focusing of resources on creating a special space through Foucault's heterotopic principles, guided by EMBOK, this research hopes to inspire the creation of special moments in special spaces for years to come.

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Appendix A

Tables 20 to 23 below provide an overview of the EMBOK domains not focused on in this research.

ADMINISTRATION			
Financial <ul style="list-style-type: none"> • Budgets • Costing, Pricing • Cash Flow Management • Accounting 	Human Resources <ul style="list-style-type: none"> • Organisational Structure • Workforce Relations • Volunteers • Employment Legalities 	Information <ul style="list-style-type: none"> • Information Acquisition • Distribution, Control • Documentation • Record Keeping 	Procurement <ul style="list-style-type: none"> • Solicitation Documents • Source Selection • Change Controls • Contract Administration
Stakeholders <ul style="list-style-type: none"> • Client Management • Constituencies • Participants, Providers • Communications 	Systems <ul style="list-style-type: none"> • Database Systems • Knowledge Management • Accountability Systems • Technology 	Time Management <ul style="list-style-type: none"> • Activity Architecture • Timelines • Production Schedules • Schedule Controls 	

Table 20: EMBOK Domain: Administration. (Silvers, 2013I). Table by author.

MARKETING			
Marketing Plan <ul style="list-style-type: none"> • Plan Development • Target Markets • Messages, Mediums • Customer Relations 	Materials <ul style="list-style-type: none"> • Promotional Materials • Collateral Materials • Design, Production • Delivery 	Merchandise <ul style="list-style-type: none"> • Product Development • Brand Management • Manufacture • Distribution 	Promotions <ul style="list-style-type: none"> • Advertising • Promotional Events • Cross Promotions • Contests, Giveaways
Public Relations <ul style="list-style-type: none"> • Image Management • Media Relations • Publicity • Crisis Management 	Sales <ul style="list-style-type: none"> • Ticketing Operations • Sales Platforms • Concessions • Cash Handling 	Sponsorship <ul style="list-style-type: none"> • Sponsors, Donors • Benefits Packaging • Solicitation • Servicing Sponsors 	

Table 21: EMBOK Domain: Marketing. (Silvers, 2013m). Table by author.

OPERATIONS			
Attendees <ul style="list-style-type: none"> • Registration, Ticketing • Admittance Controls • Movement, Traffic Flow • Crowd Management 	Communications <ul style="list-style-type: none"> • Internal, External Modes • Equipment, Protocols • Briefing, Debriefing • Production Book 	Infrastructure <ul style="list-style-type: none"> • Transportation, Parking • Utilities • Waste Management • Sanitation Services 	Logistics <ul style="list-style-type: none"> • Task Sequencing • Contractor Coordination • Equipment, Materiel • Move-In/Out, Maintenance
Participants <ul style="list-style-type: none"> • Role Assessment • Access Control • Protocol Requirements • Hospitality Facilities 	Site Management <ul style="list-style-type: none"> • Site Sourcing, Inspection • Selection, Contracting • Site Planning • Site Development 	Technical Production <ul style="list-style-type: none"> • Staging, Equipment • Installation • Operation • Technicians 	

Table 22: EMBOK Domain: Operations. (Slivers, 2013n). Table by author.

RISK			
<p>Compliance</p> <ul style="list-style-type: none"> • Statutes, Regulations • Accessibility • Property Rights • Compliance Instruments 	<p>Decision Management</p> <ul style="list-style-type: none"> • Decision Framing • Resources, Criteria • Decision Process • Authority, Empowerment 	<p>Emergency Management</p> <ul style="list-style-type: none"> • Medical Services • Evacuations • Crisis Management • Disaster Management 	<p>Health & Safety</p> <ul style="list-style-type: none"> • Fire Safety • Occupational Safety • Health, Welfare • Crowd Behaviour, Control
<p>Insurance</p> <ul style="list-style-type: none"> • Loss Prevention • Liability • Coverage Requirements • Policy Management 	<p>Legal</p> <ul style="list-style-type: none"> • Contracts, Negotiation • Licenses, Authority • Policies, Procedures • Ethical Operations 	<p>Security</p> <ul style="list-style-type: none"> • Personnel • Equipment • Deployment • Command, Control 	

Table 23: EMBOK Domain: Risk. (Silvers, 2013o). Table by author.

Appendix B

The following tables act as summaries for each of the different heterotopic principles discussed in Chapter 4 within the context of the *Krêkvars-Kopanong Student Arts Festival 2013 – 2015*.

Principle 1: Deviation					
EMBOK Design Classes					
	Content	Entertainment	Environment	Programme	Theme
Year 1	Paralleled normal splace and time of UP academic and campus timetable	Activities that deviated from the normal splace and time of the festival in one area (The Bok)	Quad & Drama Building Altered Classrooms	N/A	'Extraordinary' (not fully realised)
Year 2	<i>Unchanged from Year 1</i>	Introduction of activities that were potentially too "other" in numerous ways Moved away from one area (The Bok)	<i>Same as Year 1 with:</i> Blurred boundaries between different environments Deviated sense of performance splace with <i>ShortCuts</i>		'Transformation' (not fully realised) – moved further from key elements of principle

Year 3	<i>Unchanged from Year 1 and 2</i>	The Bok, once a space solely for entertainment, was designated for Content and Programme purposes Introduction of Oom Gert se Kuier Plek as new entertainment area	<i>Same as Year 1 and 2 with</i> Lack of utilisation of above by participants		'Show Your Work' (not fully realised) – moved further from key elements of principle
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Table 24: KKSFAF Heterotopic Principle 1 and the EMBOK Design Classes. 2016. Table by author

Principle 2: Transformation					
EMBOK Design Classes					
	Content	Entertainment	Environment	Programme	Theme
Year 1	Experimental productions (internal productions with large UP student casts)	N/A	N/A	N/A	N/A
Year 2	Combination of internal and external student productions and casts				
Year 3	Combination of internal and external student productions and casts Showcase professional productions Follow Spot Nominations (award prestige)				

Table 25: KKSFAF Heterotopic Principle 2 and the EMBOK Design Classes. 2016. Table by author.

Principle 3: Juxtaposition					
EMBOK Design Classes					
	Content	Entertainment	Environment	Programme	Theme
Year 1	N/A	N/A	Masker, Lier Chapel, Bok main venues	Structure and sequencing of productions from different genres	N/A
			Unification of internal UP participants with other internal UP participants		
			Unification of internal UP participants and external participants		
Year 2			<i>Unchanged from Year 1</i>	<i>Unchanged from Year 1</i>	
Year 3			<i>Unchanged from Year 1 and 2</i>	<i>Unchanged from Year 1 and 2</i>	

Table 26: KKSFAF Heterotopic Principle 3 and the EMBOK Design Classes. 2016. Table by author.

Principle 4: Heterochronies					
EMBOK Design Classes					
	Content	Entertainment	Environment	Programme	Theme
Year 1	<p>New works created and showcased just for <i>KKSAF</i></p> <p>Disruption of academic timetable</p> <p>Honours Productions</p> <p>Production genres (Main: Experimental and Drama)</p>	N/A	N/A	<p>45 minute productions and change over</p> <p>Main Entertainment venue as contrasting time area</p> <p>Opening ceremony Friday before festival</p>	<p><i>Extraordinary</i></p> <p>New theme – did not accumulate from previous year</p> <p>Did not fully utilise all design elements to activate principle</p>
Year 2	<p><i>Same as Year 1 with:</i></p> <p>Productions genres (Main: Drama)</p>			<p>60 minute productions and change over</p> <p>Main Entertainment venue as contrasting time area</p> <p>Opening ceremony evening on first day of festival (same time as other productions)</p>	<p><i>Transformation</i></p> <p>New theme – did not accumulate from previous year</p> <p>Did not fully utilise all design elements to activate principle</p>

Year 3	Same as Year 1 and Year 2 with: Productions genres (Main: Physical Theatre and Drama)			60 minute productions and change over No Main Entertainment venue in immediate environment to contrast time Opening ceremony evening of first day of festival (no other productions at same time)	<i>Show Your Work</i> New theme – did not accumulate from previous year Did not fully utilise all design elements to activate principle
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Table 27: KKSFAF Heterotopic Principle 4 and the EMBOK Design Classes. 2016. Table by author.

Principle 5: Entry/Exit					
EMBOK Design Classes					
	Content	Entertainment	Environment	Programme	Theme
Year 1	N/A	N/A	Private festival splace: Masker, Lier, Chapel Theatres Bok main entertainment venue (in festival splace) iTickets system	N/A	N/A
Year 2			<i>Unchanged from Year 1</i>		

Year 3			<p style="text-align: center;"><i>Unchanged Year 1 and 2</i></p> <p style="text-align: center;"><u>Exception:</u> Oom Gert se Kuier Plek (outside festival splace) as main entertainment venue</p>		
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Table 28: KKSFAF Heterotopic Principle 5 and the EMBOK Design Classes. 2016. Table by author.

Principle 6: Illusion vs. Compensation					
EMBOK Design Classes					
	Content	Entertainment	Environment	Programme	Theme
Year 1	Internal and external productions and participants	N/A	Pendulum effect between theatres Main entertainment venue as opposing splace and time experience	Compensation achieved through scheduling Honours productions first, to ease <i>KKSFAF</i> into more illusory experience	N/A
Year 2	<i>Unchanged from Year 1</i>		<i>Unchanged from Year 1</i>	<i>Unchanged from Year 1</i>	
Year 3	<i>Unchanged from Year 1 and 2</i>		<i>Unchanged from Year 1 and 2</i>	<i>Unchanged from Year 1 and 2</i>	

			<p><u>Exception:</u> Main entertainment venue moved from immediate festival space (no longer contrasting space and time)</p>		
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Table 29: KKSFAF Heterotopic Principle 6 and the EMBOK Design Classes. 2016. Table by author.

Appendix C

The following tables act as summaries for the recommendation of the potential activation of the different heterotopic principles discussed in Chapter 5 through the different EMBOK Design classes within the context of future *Krêkvars-Kopanong Student Arts Festivals*.

	Major Functions	Principle 1 Deviation	Principle 2 Transformation	Principle 3 Juxtaposition	Principle 4 Heterochronies	Principle 5 Entry/Exit	Principle 6 Illusion vs. Compensation
EMBOK Design Domain:	Objectives and Obligations	Event goal: Increase valorisation Deviation from the normal routine of the splace. Deviation from normal <i>KKSAF</i> splaces	Evolve <i>KKSAF</i> to align with needs of participants Crowdsourcing activities to assist in topic and format selection	N/A	Exist outside of UP time and splace	N/A	<i>KKSAF</i> Co-Community Splace Embrace different participants in the splace
Content Class	Topic and Format Selection	The content scope needs to be across various genres Introduce a system that encourages the exploration of different genres Content scope should include different forms of arts and participants to create deviation from the normal UP theatre productions	The content should evolve within context of <i>KKSAF</i> and align with external trends Introduce more external content and explore external trends	N/A	Content needs to be solely consumed at <i>KKSAF</i> : focus on new productions Embrace archives and traditions: showcase <i>KKSAF</i> content archives	N/A	

Table 30: Recommendations for the activation of Heterotopia through Content, 2016. Table by author.

	Major Functions	Principle 1 Deviation	Principle 2 Transformation	Principle 3 Juxtaposition	Principle 4 Heterochronies	Principle 5 Entry/Exit	Principle 6 Illusion vs. Compensation
EMBOK Design Domain: Entertainment Class	Entertainment Selection	<p>Disrupt the norm of both <i>KKSAF</i> and UP: entertainment should be dissimilar to the content and explore different behaviours</p> <p>Identify options and types of entertainment that enhance valorisation through disruption of time and space of <i>KKSAF</i></p> <p>Create spaces for various entertainment purposes</p> <p>Establish an main Entertainment Hub</p>	N/A	N/A	N/A	N/A	N/A
	Procurement	Procure entertainment and attractions that deviate from	N/A	N/A	N/A	N/A	N/A

		<i>KKSAF</i> content: specify expectations from <i>KKSAF</i> participants					
	Ancillary Programs	Incorporate ancillary programmes as key elements in <i>KKSAF</i> : determine wants and needs of participants and execute accordingly	N/A	N/A	N/A	N/A	N/A
	Recreational Activities	Incorporate recreational opportunities as key elements in <i>KKSAF</i> : determine wants and needs of participants and execute accordingly	N/A	N/A	N/A	N/A	N/A

Table 31: Recommendations for the activation of Heterotopia through Entertainment. 2016. Table by author.

	Major Functions	Principle 1 Deviation	Principle 2 Transformation	Principle 3 Juxtaposition	Principle 4 Heterochronies	Principle 5 Entry/Exit	Principle 6 Illusion vs. Compensation
EMBOK Design Domain: Environment Class	Environment Objectives	Festival as space of disruption Spaces of deviation by using non-traditional performance space Design environments that embrace deviation (activities and behaviours)	N/A	<i>KKSAF</i> space needs to juxtapose other UP space: keep central to Drama environment	N/A	Stricter entry/exit requirements: section off from UP Introduce entry requirement systems and procedures	Ordered vs chaos
	Environment Layout	Festival as space of disruption by clear indication of being “other” Spatial layout deviates from the norm	N/A	Metaphorical zoo: different exhibits and different ‘animals’ all unified in one space	N/A	Micro-environments: hubs within main festival hub: Masker Hub, Lier Hub, Drama Hub	Movement between venues (pendulum) contrasted with recreational venue

Table 32: Recommendations for the activation of Heterotopia through Environment. 2016. Table by author.

	Major Functions	Principle 1 Deviation	Principle 2 Transformation	Principle 3 Juxtaposition	Principle 4 Heterochronies	Principle 5 Entry/Exit	Principle 6 Illusion vs. Compensation
EMBOK Design Domain:	Event Elements	N/A	N/A	Juxtaposition of different genres and institutions	Valorisation and devalorisation ceremonies	N/A	Creation of illusion through the different components
	Programme Class Structure and Sequencing	N/A	N/A	Pendulum effect between Lier and Masker Other splaces also integrated to disrupt further	Opening ceremony before any non-curriculum productions Introduction of different forms of time to be explored within the <i>KKSAF</i> splace	N/A	Honours productions and academic activities before “actual” festival to ease away from mundane and into illusory splace and time

Table 33: Recommendations for the activation of Heterotopia through Programme. 2016. Table by author.

	Major Functions	Principle 1 Deviation	Principle 2 Transformation	Principle 3 Juxtaposition	Principle 4 Heterochronies	Principle 5 Entry/Exit	Principle 6 Illusion vs Compensation
EMBOK Design Domain: Theme Class	Theme Principles	Capture attention and create interest and involvement Integrate into a cohesive whole	N/A	N/A	Communicate and reinforce purpose and message	N/A	N/A
	Theme Development	Determine goals and expectations Identify core concepts, topics, and/or messages	N/A	N/A	Create multiple dimensions Develop a clear concept description	N/A	N/A
	Creativity	Use a broad spectrum of stimuli Conduct idea-generating exercises	N/A	N/A	Conduct idea-generating exercises Combine and make connections between ideas	N/A	N/A

		Combine and make connections between ideas			Remove restrictions of assumptions and tradition		
	Theme Integration	Visualise and link all the event elements to the theme	N/A	N/A	Visualise and link all the event elements to the theme	N/A	N/A

Table 34: Recommendations for the activation of Heterotopia through Theme. 2016. Table by author.

Appendix D

The *Krêkvars-Kopanong Student Arts Festival* programmes from 2013 – 2015 can be accessed here:

<https://drive.google.com/drive/folders/0B7SEX6lopjo6ektxUmRCUC1mY1U>