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Spectacle and Sport: Narrative Tenets and the Inclusion of Music in the Vancouver 2010
Olympic Opening and Closing Ceremonies

By

Bethany-Marie Tovell

A Thesis
Submitted to the Faculty of Graduate Studies
through the Department of Kinesiology
in Partial Fulfillment of the Requirements for
the Degree of Master of Human Kinetics
at the University of Windsor

Windsor, Ontario, Canada

2013

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Olympic Opening and Closing Ceremonies

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DECLARATION OF ORIGINALITY

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ABSTRACT

The present study examined the opening and closing ceremonies of the Vancouver 2010 Olympic Winter Games. The purpose was to investigate the narrative by employing Seymour Chatman's theoretical model of narrative structure. The structure of the ceremonies was observed, denoting the events, actions, characters, setting and elements of expression, specifically music. Focusing on an interdisciplinary approach, the study provided a foundation for understanding the ceremonies as a spectacle, which relate to storytelling principles. Through a content analysis, media sources, news articles, musical recordings, an interview with the Music Director, and official documents from the International Olympic Committee (IOC) were examined. Additionally, the complete video footage of both ceremonies was instrumental in the data analysis. The analysis was categorized into pre-analysis, video analysis, and post-analysis. The results indicated that the ceremonies produced expressed a narrative as each component of the structure wove together and captured a unique story highlighting Canada.

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LIST OF ABBREVIATIONS

BBC	British Broadcasting Corporation
CTV	CTV Television Network
DAE	David Atkins Enterprise
IOC	International Olympic Committee
OBS	Olympic Broadcasting Services
OGOC	Organizing Games Olympic Committee
NBC	National Broadcasting Company
VANOC	Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games

Chapter One

Introduction

On 2 July 2003 during the 115th IOC Session in Prague, the city of Vancouver was elected as host city for the XXI Winter Olympic Games, set to be held 12 February 2010 through to 28 February 2010.¹ As more than 80 countries and 2500 athletes gathered in Vancouver for the quadrennial festival, 3 billion viewers watched the events unfold over the coming 17 day period.² Stemming from Pierre de Coubertin's founding vision and the first modern Olympic Games in 1896, the Olympics are a celebration of internationalism and athletic excellence, which have grown into a global spectacle.³ To distinguish the Olympics from other world championships, Coubertin worked towards establishing a unique set of ceremonies.⁴ Beginning in 1896, the ceremonies highlighted music and established a few ceremonial protocols. It was not until the 1920s that most of the traditional components of the Games recognized today were instituted. Complete with rituals, protocols, and sentimental moments, the opening and closing ceremonies captured the attention of those around the world with the introduction of television.

Vancouver 2010 specifically captured a global audience of 3.8 billion, while 98.3% of Canada's population saw some aspect of the Olympic Games.⁵ During the opening ceremonies, 13.5 million Canadian viewers tuned in while the closing ceremonies had an audience of 14.3 million.⁶ In the United States, 32.6 million viewers watched the opening ceremonies.⁷ In Canada, the ceremonies were the second and third most watched Olympic events, losing only to the men's Canada versus United States final hockey match, a sport that underlies Canadian culture.⁸ As described by journalist Frédéric Schlatter, the opening ceremonies were "a concourse of nations assembled

together moved by the same feeling of deep joy... an ideal of mutual understanding, harmonious relationship or even unity” while during the closing ceremonies everyone pledged themselves to another four years of preparation and anticipation until the next Olympics.⁹

Named as executive producer for the 2010 Vancouver ceremonies, Australian David Atkins was chosen to lead a creative team of nine individuals¹⁰ that oversaw the staging of the event and a cast of 10,000 involved in the ceremonies.¹¹ Responsible for producing the Olympics largest production, Atkins was chosen in hopes of reaching a wider international audience by “...guiding the people who are going to be telling [the] story” throughout the ceremonies.¹² Following the Summer Olympic Games in Beijing, which were regarded as “literally the greatest show on Earth... [a] production was rolled out on the grandest scale” and one that “outdid all of its predecessors,”¹³ there were high expectations for the Vancouver ceremony production team. Rather than compete with the unattainable, the organizers decided they would redefine the ceremonies model and create theatrical ceremonies that were intimate and emotionally engaging.¹⁴ To do this Atkins strived to create a story that was reflective of Canada’s culture.¹⁵ Through the use of historic ceremonial protocols, music, dance, and other elements, the Olympic ceremonies advanced a dramatic narrative, uniting theatre and spectacle. Overall, David Atkins wanted to create a story that relied on the performers as the protagonist, whom he saw as “becoming the audience, the Canadian, the everyman.”¹⁶

The words “story” and “show” have been used interchangeably in the media and by the researcher in referring to the ceremonies’ aim to portray a unique account of Canada and the nation’s heritage. The term “story” is defined by Merriam-Webster’s

Dictionary as “an account of incidents or events; the intrigue or plot of a narrative or dramatic work.”¹⁷ It is also argued by Erika Fischer-Lichte that through a particular atmosphere, an interplay of varying elements tell a story.¹⁸ In this study the researcher examines how the elements in question, referred to as history, culture, music, emotion, and drama, were combined within the Vancouver ceremonies narrative.¹⁹

On a broader level the Vancouver 2010 ceremonies encompassed various types of performance activity through which the narrative was expressed. Cultural performances from small scale celebrations to the Olympic ceremonies are described as amplifying experience that adhere to a schedule and program for an audience.²⁰ While the Olympic ceremonies are a cultural performance they feature theatrical and ritual activities. As separate categories, they differ in context and function; theatre takes on a more entertainment approach while ritual depends on its underlying values.²¹ In theatre there is a symbolic reality as performers take on a role unrelated to their personal identity and light, music, or action cues advance the performances.²² Similar to theatre in that an audience is required, the ceremonies also take on the aspect of a spectacle. A spectacle is a grand event that is enticing with visually and symbolically stimulating features.²³ The present research analyzed the drama and theatre along with the ritual and spectacle as they came together during the Vancouver opening and closing ceremonies.

It is within this contextual understanding that the researcher recognizes the ceremonies are more than a pair of bookend events to celebrate the Olympic athletes and foster the Olympic spirit. In this study, the researcher examined how the Vancouver 2010 opening and closing ceremonies adhered to narrative tenets as articulated through music, dialogue, and dance. Drawing upon narrative theory, the researcher examined

these elements through a content analysis of primary and secondary sources. In the course of an analysis of media footage, media transcripts, official documents, and news articles along with scholarly books and journal articles, as well as an interview, the researcher (1) investigated the narrative structure of the opening and closing ceremonies; (2) pursued an understanding of the narrative being expressed; and (3) identified the role of music and actors in the narrative. The theoretical foundation and research methods for this study are further elaborated in the proceeding sections of this document.

While the breadth of Olympic historiography is vast, this socio-cultural study related to the Olympic Movement brings attention to the underrepresented study of the opening and closing ceremony spectacles. A review of the available literature indicated a limited understanding of the ceremonies' narrative. Previous research has analyzed the narratives of national identity within the ceremonies and the cultural references narrated by music, but very few if any have focused on the complete narrative of an Olympic ceremony, which encompasses these aforementioned examinations. In addition, the literature recounted historical overviews of Olympic ceremonies, described the aesthetic components or traditional protocols utilized, and provided insight into the influence of media, which are all elements that framed the ceremonies narrative. Recognizing the need for further investigation, the researcher used a cross disciplinary approach and drew together Olympic studies, music, and narrative theory as derived from literary criticisms to uniquely analyze the narrative of the 2010 Vancouver ceremonies.

Background

Organizing the Olympic Games, and particularly a set of ceremonies viewed by audiences around the world, the Vancouver Organizing Committee for the 2010 Olympic

and Paralympic Winter Games (VANOC) was responsible for the planning, financing and staging of the event. VANOC was a not-for-profit organization established in 2003, supported by the federal and provincial governments and guided by a board of directors.²⁴ Their mission was to “touch the soul of the nation and inspire the world by creating and delivering an extraordinary Olympic and Paralympic experience with lasting legacies” and they envisioned building “a stronger Canada whose spirit is raised by its passion for sport, culture, and sustainability.”²⁵ External to the VANOC directors, executive team and other employees, such as David Atkins Enterprise, the various levels of public and private sector partners provided financial support, while the International Olympic Committee (IOC) assessed the progress.²⁶

As a prelude to the Vancouver 2010 Olympic Games, particularly the ceremonies, VANOC had an opportunity to represent Canada during an 8 minute show in the 2006 Turin Olympic Games closing ceremony. The headline for the show was “Come Play With Us,” which invited the world to Canada’s celebration of winter with friendly competition and teamwork. The show was a small theatrical production, which highlighted performers and key figures but failed to receive praise. The segment was publically criticized, even by British Columbia Premier Gordon Campbell as it was described as being a “clichéd and archaic image of [Canada].”²⁷ While David Atkins and his team were not associated with the production of this event in Torino, they not only had to produce a grand spectacle, they were also faced with a task set by Terry Wright, senior vice president responsible for the ceremonies, when he said, “we’re just going to do a good job next time of telling the world what makes Canada great.”²⁸

Applicable to the 2010 ceremonies, VANOC's cultural plan entailed universal objectives which included, but were not limited to: "complete the protocol, cultural and ceremonial functions mandated by the Olympic Charter and to deliver the content and messages of Olympism;" "enhance the experience of the Games through a celebration of arts, culture and creativity;" and "create memorable, positive impressions of the host country and community to enhance regional and national pride as well as international respect for Canada's unique identity."²⁹ Responsibility for encapsulating VANOC's vision were additional members of the creative team behind the ceremonies led by executive producer and artistic director David Atkins and Ignatius Jones. Key members included Choreography Director Jean Grand-Maitre, Design Director Douglas Paraschuk, Canadian Music Director Dave Pierce, and the costume designers, audiovisual and talent producers.³⁰

The following chapters provide the necessary background information, procedural outline, and findings related to the study. Chapter II is the literature review, which situates this research within a larger context through an analysis of previous scholarly literature. It focuses on an historical overview of Olympic ceremonies: the theoretical framework; and lastly music's role in sport and the Olympics. Chapter III, the methodology section, addresses the researcher's primary research approach and design. As well, it outlines the data analysis and the sources utilized. Chapter IV is an account of the study's findings provided by the primary sources. Chapter V discusses the findings as they relate to the research questions followed by recommendations for future research.

Endnotes

¹ “Vancouver 2010,” International Olympic Committee, accessed January 14, 2013, <http://www.olympic.org/vancouver-2010-winter-olympics>.

² Ibid.

³ Pierre de Coubertin is regarded as the founder of the modern Olympic Games. Coubertin was also the founder of the International Olympic Committee. For further reading see, John MacAloon, *This Great Symbol: Pierre de Coubertin and the Origins of the Modern Olympic Games* (Oxon: Routledge, 2007).

⁴ Wichian Lattipongpun, “The Origins of the Olympic Games’ Opening and Closing Ceremonies: Artistic Creativity and Communication,” *Intercultural Communication Studies* XIX, no.1 (2010): 108.

⁵ IOC, “Vancouver 2010 Olympic Winter Games: Global Television and Online Media Overview,” *International Olympic Committee*, 2010, http://www.olympic.org/Documents/IOC_Marketing/Broadcasting/Vancouver2010OlympicWinterGames-BroadcastCoverageAudienceOverview.pdf.

⁶ “Record numbers watch Canada win hockey gold,” digital home, last modified March 2, 2010, <http://www.digitalhome.ca/2010/03/record-numbers-watch-canada-win-hockey-gold/>.

⁷ Associated Press, “32.6 million watch opening of Winter Olympics,” msnbc.com, last modified February 13, 2010, <http://web.archive.org/web/20100216200759/http://www.msnbc.msn.com/id/35384274/ns/entertainment-television/>.

⁸ “Record numbers,” <http://www.digitalhome.ca/2010/03/record-numbers-watch-canada-win-hockey-gold/>.

⁹ Frederic Schlatter, “The Olympic Mission,” in *Bulletin Du Comite International Olympique* (Lausanne, 1956), 61-62.

¹⁰ Members of the Ceremonies team: Bruce Allen, manager of Bryan Adams and Michael Buble; Netzwerk co-founder Dan Fraser, whose clients include Avril Lavigne; Sam Feldman, who runs Canada’s largest entertainment agency and manages Diana Krall and Joni Mitchell; Canadian College of Performing Arts co-founder Jacques Lemay; Director and Visual Director Erick Villeneuve; Ignatius Jones as artistic director working alongside David Atkins, co-founder of The Live Art Development Agency Catherine Ugwu; and VANOC Ceremonies’ staff members Ian Pool and Marti Kulich (“Australian hired,” 2007).

¹¹ “Australian hired to produce 2010 ceremonies,” CTVNews.ca, last modified September 20, 2007, <http://www.ctvnews.ca/australian-hired-to-produce-2010-ceremonies-1.257156>.

¹² Addressing the decision to not hire a Canadian producer, the Vancouver Olympic Committee expressed their intent for the ceremonies to be a show for the world and felt they had chosen the best team possible, which included David Atkins, for undertaking the project. Addressing Atkins’ ability as an Australian producer to represent Canada in the ceremonies, he was quoted saying, “I’m not going to be telling that story. I’m going to be guiding the people who are going to be telling that story” (Ibid).

¹³ Pat Forde, Yahoo! Sports, “Beijing’s greatest show on Earth set the bar for Olympic Opening Ceremony standards,” July 26, 2012. <http://sports.yahoo.com/news/olympics--beijing-s-greatest-show-on-earth-set-the-bar-for-olympic-opening-ceremony-standards.html>.; Richard Williams, *Guardian*, “Patriot games: China makes its point with greatest show,” August 9, 2008. <http://www.guardian.co.uk/sport/2008/aug/09/olympics2008.openingceremony>.

¹⁴ Allan Lynch, Meetings Canada, “Vancouver Welcomes the World,” accessed April 16, 2012. <http://www.prpconnect.com/sandbox/UserFiles/M&IT%20-%20PR.pdf>.

¹⁵ Ibid.

¹⁶ Today. "Ceremony will be a Series of Emotions." Today in Vancouver, <http://today.msnbc.sn.com/id/35017294#35366993>.

¹⁷ *Merriam-Webster Collegiate Dictionary*, 11th ed., s.v. "Story."

¹⁸ Erika Fischer-Lichte, *Theatre, sacrifice, ritual: Exploring forms of political theatre* (Oxon: Routledge, 2005), 53.

¹⁹ Andrew C. Billings, *Olympic media: Inside the biggest show on television* (Oxon: Routledge, 2008), 108.

²⁰ Richard Bauman, "Performance," in *International Encyclopedia of Communications*, edited by Erik Barnouw (Oxford: Oxford University Press, 1989), 285.

²¹ Richard Schechner, *Performance Theory*, (New York: Routledge, 1988), 120.

²² Ibid., 12.

²³ John MacAloon, ed., *Rite, Drama, Festival, Spectacle: Rehearsals Toward a Theory of Cultural Performance* (Philadelphia: University Pennsylvania Press, 1984), 243.

²⁴ "Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games (VANOC)," Government of Canada, last modified December 15, 2009, <http://www.canada2010.gc.ca/prtnrs/covanoc/050101-eng.cfm>.

²⁵ Ibid.

²⁶ VANOC, "Business Plan and Games Budget May 2007," accessed January 15, 2013, http://torc.linkbc.ca/torc/downs1/2010_Olympics.pdf.

²⁷ canada.com, *Vancouver Sun*, "Flagging concerns: Vanoc organizers learn some painful lessons from a presentation that fails to win gold from critics," April 1, 2006. http://www.canada.com/story_print.html?id=700108a2-3278-4473-a601-1fcde71ed024&sponsor=.

²⁸ Ibid.

²⁹ Ibid., 144-145.

³⁰ Jean Grand-Maître, one of Canada's most currently successful choreographers, is the Artistic Director of the Alberta Ballet. He was commissioned to choreograph the Vancouver opening and closing ceremonies. Douglas Paraschuk, a Canadian design coordinator with Stratford Festival, has also worked on numerous productions with David Atkins. David Pierce won an Emmy for Outstanding Music Direction as he composed the score for the opening and closing ceremonies. The score had over five hours of music, distilled from over 500 hours of orchestral recordings.

Chapter Two

Literature Review

This literature review is arranged into three sections. The first section briefly outlines the historical development of the Olympic ceremonies through the existing literature that relates to the aesthetics, rituals, and spectacle. To examine the narrative of the Vancouver 2010 Olympic opening and closing ceremonies, the second section introduces narrative theory and the supporting literature to the researcher's theoretical framework. Focusing on music as a form of expression within a narrative, the final section addresses the literature acknowledging the music-sport relationship.

Section I: Aesthetics, Ritual, and Spectacle

Not much is actually happening: the teams enter, the Games are declared open according to prescribed ceremony. That's about it. And yet it creates a worldwide effect, enthusiasm and emotion. This fascination is hard to explain.

Willi Daume- President of Munich OGOC, 1972¹

Pierre de Coubertin, known as the father of the modern Olympics, publicly began the arduous journey to revitalize the Games in 1892, and successfully did so in 1894 during a congress held at the Sorbonne in Paris, France. The first modern Olympiad was celebrated in Athens, Greece in 1896. Looking back at the formation and evolution of Olympic Games, it is important to recognize the influences on Coubertin and the development of his ideologies as they in turn shaped the modern Olympics and more specifically, the Olympic ceremonies. The following subsections highlight the transition of the ceremonies from their formative years to its growth as a ritualistic event, and lastly its development into an international spectacle. Research dedicated to examining the influential factors, outcomes, and development of Coubertin's ideologies as they relate to aesthetics and rituals has been conducted by various scholars. Accounts of this research

include published journal articles by Jeffrey Segrave and Dikaia Chatziefstathiou, Douglas Brown, Jean Durry, Richard Stanton, and essay compilations edited by Karen Goddy and Georgia Freeman-Harvey. These works, published between 1986-2008, provide an understanding of the origins and purpose of the Olympic ceremonies and of Coubertin's desired application of aesthetic beauty.

Aesthetic Beauty in Olympic Ceremony

In "Pierre de Coubertin's Ideology of Beauty from the Perspective of the History of Ideas," Jeffrey Segrave and Dikaia Chatziefstathiou identify two influencing factors that inspired Coubertin to envision the Olympics as "more than simple athletic competitions."² Firstly, the historical ancient Olympic Games held a standard of beauty through forms of art, pageantry, and athletic grace, which captured Coubertin's attention.³ Secondly, paired with British aesthete John Ruskin's social theories on beauty and the idea of eurythmie, Coubertin was inspired to beautify the Olympics. How the Olympics could achieve such beauty was expressed by Coubertin in 1908 when he wrote, "the [influence I desire for them]...grandeur and dignity of processions and attitudes, the impressive splendor of ceremonies, the concurrence of all the arts, popular emotion and generous sentiment, must all in some sort collaborate."⁴ This was the inspiration for creating ceremonies that include the procession of athletes and other traditional elements that we recognize today.

Expanding upon Segrave and Chatziefstathiou's article, Douglas Brown delves further into the idea of eurythmie and Coubertin's shaped aesthetic ideologies in "Pierre de Coubertin's Olympic exploration of Modernism, 1894-1914: Aesthetics, ideology, and the spectacle" and in his doctoral dissertation "Theories of Beauty and Modern Sport:

Pierre de Coubertin's Aesthetic Imperative for the Modern Olympic Movement, 1894-1914." The notion of eurythmie was used to express a unique concept of beauty that goes beyond "a quality of beauty in objects, actions or ideas;" it is rather "an experience and a state of being."⁵ Coubertin alludes to eurythmie while reflecting on his sport celebration, which showcased athletics, music, and live poetry. Coubertin described that "...at the Sorbonne more than 2,000 spectators observed... a spectacle of rare eurythmic quality- rare by the standards of our day, but which, with our efforts, hopefully will not be the case in ten years."⁶ This sentiment expresses the same objectives that producers strive to achieve in today's Olympic ceremonies: a spectacle of rare eurythmic quality. It became Coubertin's driving force behind the development of the ceremonies.

Relevant articles that discuss the relation between art and sport as it relates to Coubertin's ideals include "Pierre de Coubertin: Sport and Aesthetics" by Jean Durry, "The Forgotten Olympic Art Competitions: The Story of the Olympic Art Competitions of the 20th Century" by Richard Stanton, and "Art and Sport: Images to Herald the Olympic Games" edited by Karen Goddy and Georgia Freeman-Harvey. Each of these works mentioned above associate Coubertin's view of aesthetics for the Olympics as it relates to his conceived arts competition in 1906 and its inclusion in the Games in 1912. While Durry, Stanton, Goddy and Freeman-Harvey provide insight into Coubertin's desire to incorporate aesthetics and beauty, they limit their analysis to the arts competitions. As Brown states, "traditionally, scholars have relegated Coubertin's aesthetics idea into the short, dull history of the Olympic Fine Arts Competitions,"⁷ which leaves a gap in the literature. Authors Segrave, Chatziefstathiou, and Brown have successfully examined the significance of Coubertin's influences on the cultural

phenomenon surrounding the early stages of the modern Olympic Games. They acknowledge “fêtes sportives” (sport festivals) and not simply the arts competitions, which was just one of Coubertin’s initiatives to transform the Olympics.

Ceremony and Ritual

Creating an event that would distinguish itself from others and convey beauty, Coubertin’s visions materialized in the form of aesthetic rituals and symbols within the opening and closing ceremonies. As interpreted by Francois Corrad, Pierre de Coubertin insists in “La Valeur Pédagogique du Cêrêmonial Olympique,” that the opening ceremonies are more impressive than the closing, which seems to be the consensus among scholars since very little attention is given to the closing ceremonies.⁸

Furthermore, Coubertin identified the flags, parades, the oath, and head of state proclaiming the opening as pedagogic elements:⁹ in other words, the elements are of symbolic beauty but linked with moral and social endeavours. An analysis of the ceremonial protocol will allow the researcher to identify the symbolic representations associated with these rituals, which heighten the festive atmosphere and construct the event as more than a show.

Among the books, journals, documents, and other sources that contribute to Olympic historiography, there is an abundance of works that provide historical overviews of the ceremonies and its components. In “The history of Olympic Ceremonies from Athens (1896) to Los Angeles (1984): An Overview,” Montserrat Llines outlines the events, people, and induction of various rituals within the ceremonies. These include the parade of athletes, national flags, Olympic oath, release of the pigeons, and the Olympic flag: elements that are recognizable in our current ceremonies. Reflecting upon these

elements of ceremony, Norbert Muller and Geoffroy de Navacelle explore the ceremonies as they relate to Pierre de Coubertin. In “The Olympic Games Ceremonial according to Pierre de Coubertin,” Navacelle reflects on Coubertin’s aspirations for ceremonies and states that today we still follow the ideals to which Coubertin aspired. This connection highlights the importance of understanding the past to know the present. In “From Athens (1896) to Amsterdam (1928): Definition of Ceremonies Protocol in accordance with Pierre de Coubertin’s ideal,” Muller claims that it is during this time period that the ceremonies we understand today took shape. An examination of these ceremonies pinpoints the emergence of Olympic symbolism and ritual precedents. This allows for a comprehensive understanding and identification of the protocol, symbolism and character of the ceremonies as they have been shaped over the decades.

In the presence of 80,000 spectators, the first opening ceremony in 1896, though short in duration, emphasized musical performances and introduced the head of state of the host country proclaiming the opening of the Games.¹⁰ There followed a speech from the President of the organizing committee and an orchestrated performance of the Olympic Hymn, composed by Spyros Samaras (which did not become official until 1960), the arrival of the athletes, and the release of doves.¹¹ Building upon this, in 1908 athletes marched behind their countries’ respective flag for the first time and in 1912 a bearer holding a sign designation of the country was added.¹² The 1920 ceremonies in Antwerp are significant in many respects. To begin with, the Olympic flag, designed by Coubertin in 1914, was flown for the first time in an Olympic Games. It is seen as a symbol of peace and fraternity, with the five rings representing at least one of the colours seen in every national flag.¹³ There was also the inclusion of the Olympic oath in which

the athletes affirmed their loyalty and honourable intentions to the spirit of sport.¹⁴ Prior to 1920 the closing was mainly a victory ceremony but thereafter it developed into a smaller celebration that began to mirror the opening ceremonies. There was a symbolic presence with the passing of the flag to the mayor of the next host city, the IOC President announcing the closing of the Games, and the lowering of the flags to a musical accompaniment at the conclusion of the ceremony.¹⁵ The 1924 closing ceremony in Paris marked the first time the IOC flag, the host nation's flag, and the next host nation's flag was raised.¹⁶ This enhanced demonstration is a symbolic reminder of the Games' history and their succession.¹⁷ As described, the 1920s are considerably important since a majority of the present rituals were introduced during this decade. They are reflective of national and transnational symbols that seek to express human kindness.¹⁸

In 1928 there was a symbolic lighting of a torch outside the stadium in Amsterdam, to mark the rebirth of the Olympic spirit.¹⁹ In 1936, Carl Diem expanded upon this idea and suggested the first torch relay, an international symbol emphasizing peace, in which the Olympic flame was brought from Olympia to the Olympic cauldron in Berlin.²⁰ During 1936 and London's 1948 Games, subtle militaristic features infiltrated the ceremonies, whether it was through the selection of musical marches or officers and guards replacing city public representatives.²¹ At the Melbourne 1956 closing ceremony it was the first time the parade of athletes entered the stadium in no particular order. An oath for referees was initiated during the 1972 opening ceremonies in Munich, and during a segment in the closing ceremony the next host nation introduced their story to world. To continually emphasize the Olympics as more than a mere sporting competition and achieve a required degree of symbolism, the established

Olympic protocol is formally governed by Rule 55 as seen in the *IOC Charter*, updated and in force as from 8 July 2011.²²

Ceremony to Spectacle

The atmosphere of the ceremonies took a unique turn when the Walt Disney Company was given organizational control during the Winter Olympic Games in 1960.²³ Balloons and fireworks added to the festivities, which were repeated in the 1964 Tokyo Games alongside the increasing use of visual aids and choreographed routines.²⁴ In the 1968 Mexico Games, the closing ceremony resembled a music and dance party afterwards.²⁵ These additional festive elements would continue to expand. While spectacle was used to ascribe qualities of grandeur and awe to the earlier Olympic ceremonies, it was not yet a genre category of performance. Olympic protocols originated early on and over time an aesthetic component was placed on them by various host countries. In turn the ceremonies adopted a new cultural representation as the volume of symbolic exchanges and traditional rituals increased. Thomas Alkemeyer and Alfred Richartz suggest that the Games' ability to capture the public's interest is correlated with the ritualism of the event.²⁶ In addition, it was during the 1970s and 1980s when a transition into "made-for-television" ceremonies became the norm.²⁷ With an increased viewer audience, the media have influenced how the meanings of the Games have been framed and staged.

Seen as a watershed moment in Olympic history, the 1984 Los Angeles opening ceremonies are the epitome of the transition from ceremony to spectacle as they created a new approach to the Olympic ideal. It was a Hollywood influenced spectacle that employed more than 12,000 extras/performers as the stadium landscape gave way to

marching bands, 84 grand pianos, balloons, a flying Rocket Man, and more.²⁸ The organizers brought to life the American culture, which received criticism from some for the ethnocentric, patriotic performance that was designed to assert Western power and influence.²⁹ In 1988, the expectation for an Olympic ceremony of similar magnitude as 1984 was anticipated as a broadcaster said, “it’s become traditional that the host nation welcome the world in the most lavish way possible.”³⁰ The 1988 Seoul Olympic opening ceremony did just that through a cultural celebration with historical narratives, which included an enactment of the beginning of time and a choreographed performance using 1,500 acrobats. There was a change in structure as the ceremony became an accumulation of entertaining performances with traces of rituals, and athlete contingents separated themselves from their representative country. During the 1992 Barcelona Olympic opening ceremony, there was an interpretation of history and culture, representations of life, sun, and sea, and a jet stream outline of the five rings in the sky. To compromise on highlighting the Catalan and Spanish cultures, both flags, alongside Barcelona’s flag were hoisted during the ceremony. This ritual of raising the flags is thought by Jackie Hogan in “Staging the Nation: Gendered and Ethnicized Discourses of National Identity in Olympic Opening Ceremonies” to be an example of a shift towards domesticating the rituals as many are inflected with nationally specific meanings as also seen with the national anthem and the lighting of the cauldron.³¹ These Olympic ceremonies were the first to strive to create a new experience, heighten the spectacle, and demonstrate the Olympic ideal. They set a precedent for ceremonies to enrapture the audience, which is done by staging an entertaining artistic programme prior to the traditional protocol.

Leading up to the 2010 Vancouver Olympic Games, advancements in technology contributed to the production of more elaborate ceremonies, and with each one pronouncing the identities and cultures of their host nations. The ceremonies are a reflection of some of the elements that construct a nation, which are commonly referred to as national identity. Scholars such as Jackie Hogan and Jilly Traganou have examined the past Olympic ceremonies of Nagano 1998 through to Athens 2004 as they relate to discourses of national identity. In “National Narratives in the Opening and Closing Ceremonies of the Athens 2004 Olympic Games,” Traganou examines the depictions of nationalism, portraying the past with the present. As a global event, the ceremonies express a distinct narrative that seeks recognition by international audiences and reaches out to the home nation, thereby allowing viewers to identify with the aspects of the event.³² In reproducing the values and features of a host nation, Jackie Hogan states that in the Olympic opening ceremonies “narrative serves not only as an affirmation of national identity but also as an extended advertisement for the host nation and an opportunity to promote tourism, international corporate investment, trade, and political ideologies.”³³

In regard to the progressive use and development of technology, Leonardo Boccia examines the Olympic Opening Ceremonies of Beijing and Athens, specifically the aesthetic visual and audio components that produce qualities of a grand spectacle. Both ceremonies were concerned with representing their cultures and “were transformed into cultural parades,” but China stood apart and set an example for future ceremonies.³⁴ During the Beijing Opening Ceremony, an innovative audio-visual celebration of China’s four major inventions and other elements were staged by an unprecedented number of

volunteers. Aesthetically pleasing, both ceremonies incorporated technological advances. For example, Athens used digital art projections to impose human faces on sculptures and Beijing imitated the unrolling of parchment paper using an interactive LED screen on the floor.³⁵ The staging of the venues was elaborate and contributed to the visual aesthetics and experience. During the ceremony in Athens, water covered the middle of the arena but limited the space for representational displays while Beijing used the entire floor space as a screen, using cinematic displays to enhance the program.³⁶ Large television screens in the venues provided stadium spectators with visual details, but certain aspects of the ceremony were designed for television viewers, creating a gap for the stadium audience.³⁷

With regard to the Vancouver 2010 Olympic Games, books and peer reviewed journal articles are just beginning to emerge. Within the literature the topic of these Games is entwined with other foci within the same book and usually provides only a brief overview and rudimentary facts of the event. The focus of scholarly journals has been related to the Olympic events and sports, the overall legacy, and scrutinizing the participation of Aboriginal people in the Games. Within the current literature, there is an absence of material focusing on the cultural components of the Vancouver Olympic, which includes the cultural Olympiad and the opening and closing ceremonies.

Section II: Narrative Theory

Pertinent to this study is a detailed understanding of what is meant by the term “narrative.” As defined by Lewis Hinchman and Sandra Hinchman, “narratives (stories) in the human sciences should be defined provisionally as discourses with a clear sequential order that connect events in a meaningful way for a definite audience and thus

offer insights about the world and/or people's experiences of it."³⁸ In *Narrative Theory: Core Concepts and Critical Debates*, authors James Phelan and Peter Rabinowitz focus on narrative as being "a multidimensional purposive communication from a teller to an audience."³⁹ Thus there is an interest in the experience of the narrative such as its interactions and thematic meanings. Reflecting upon the ubiquity of narratives, Roland Barthes explains,

The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances – as though any material were fit to receive man's stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances;... narrative is international, transhistorical, transcultural: it is simply there, like life itself.⁴⁰

The analysis of narratives can be largely identified in connection with literary sources such as books, fables, short stories, and epics, to name but a few.⁴¹ More recently some have sought to examine narratives in cinema, ballets, and theatre.⁴² Literary paradigms have developed and evolved through the centuries. An enquiry into the discipline of narrative, Aristotle's *Poetics*, written in 330 BCE, set a precedent which theorists in the field still acknowledge today. Also influential to literary criticisms is Russian formalism, dating back to 1910, and later structuralism. Since the 1970s, theorists have popularized and expanded the understanding of narratives. Wanting to examine the narrative of the Vancouver opening and closing ceremonies, the researcher will utilize Seymour Chatman's narrative structure model, which addresses the "what" and the "how" as it relates to the narrative.⁴³

Overview

The discipline of narratology, a broad term for the study of narrative, is and has been a topic of discussion that continually evolves and builds upon the ideas of key individuals who have played significant roles in the field. The works “The Logic of Narrative Possibilities” (1966) by Claude Bremond, and “Introduction to the Structural Analysis of Narratives” (1966) written by Roland Barthes, compiled in *Narratology: An Introduction* (1996), edited by Susan Onega and Jose Landa, provide an outline for understanding narrative theory. Other contributing secondary sources utilized are Slavka Tomscikova’s article “Narrative Theories and Narrative Discourse” (2009) and Monika Fludernik’s book *An Introduction to Narratology* (2012). Additional contemporary works gathered in the *Handbook of Narratology* (2009), edited by Peter Huhn et. al., including Jan Christoph Meister’s “Narratology,” Marie-Laure Ryan’s “Narration in Various Media,” and Roy Sommer and Peter Huhn’s “Narration in Poetry and Drama,” provide insight to the growing field of narrative when applied to other disciplines.

In 1969 the term “la narratologie” was coined by Tzvetan Todorov, a Franco-Bulgarian philosopher, to describe the science of narrative.⁴⁴ It has been further expressed as a discipline dedicated to the study of the logic, principles, and practices of narrative representation.⁴⁵

Influential to the development of narratology is Aristotle’s *Poetics*, which provides insight into poetry and its various genres, but most notably that of tragedy, a form of drama. It analyzes the underlying literary narratives and provides a framework applicable to all genres, confirming six elements to be of importance as they influence the narrative. Collectively these interpreted books, *Aristotle’s Poetics* (1998) written by

Stephen Halliwell, *The Poetics of Aristotle, Its Meaning and Influence* (1963) by Lane Cooper, and *Aristotle's Art of Poetry* (1940) by W. Hamilton Fyfe identify plot, character, theme, dialogue, rhythm, and spectacle as the six elements of a drama. While narrative is implicitly found in *Poetics*, the characteristics are similar to that of narratology as both analyze the traits of narrative literary texts and their aesthetic narrative functions.⁴⁶ Aristotle's observations and contributions to literary theory set a precedent that did not reappear until the twentieth century. It was during the flourish of Russian formalism in the late 1920s and French structuralism in the late 1960s and 1970s that exploring narrative form was reignited.

As one of many schools of thinking, Russian Formalism is a movement in literary criticism which gained recognition later during the period marked by structuralism. Formalists such as Roman Jakobson concerned themselves with the study of theoretical problems related to literature and poetics to uncover basic forms and to learn how words became art. Amongst narrative theorists, high regard is held for Vladimir Propp, a Russian formalist who wrote *Morphology of the Folktale* in 1928. In this work he analyzed the tale into parts, the "fable" and "plot," and identified themes.⁴⁷ Propp's outline of plot structure and identified narrative elements continue to provide an understanding of Russian folktales as well as many different stories and genres.⁴⁸ Propp and other Russian formalists, despite being suppressed by their own country, influenced many French structuralists.

Structuralist narratology influenced by Ferdinand de Saussure and the Russian formalists began as part of the French intellectual tradition during the 1950s.⁴⁹ Theorists such as Saussure and Claude Levi-Strauss used linguistics to develop theoretical

structures and examine relations and functions between literature, anthropology, and sociology.⁵⁰ Analyzing the nature, form, and function of narratives, structuralists focus on trying to uncover the different narrative functions and dimensions. Post-structuralism is another movement in literary analysis that is meant to build upon and create new ideas from the intellectual thoughts of structuralism. It seeks to analyze narrative structure as it relates to the meaning imparted to the writer and reader and emphasizes the viewer/listener, while also focusing on the text.⁵¹

As explained, the study of narrative can be viewed through three distinct strands. Theorists such as Vladimir Propp, Claude Lévi-Strauss, Tzvetan Todorov, and Roland Barthes understand narrative as a sequence of events and focus on the narrative independently of the discourse, while Gerard Genette, Mieke Bal, and Seymour Chatman identify with narrative as discourse.⁵² Claude Bremond describes discourse as “[integrating] a sequence of events of human interest(s) into the unity of a single plot.”⁵³ Lastly, narrative as a mediated product is comprehended in the adaptive, later works of Roland Barthes.⁵⁴ During the 1970s, narratology was popularized by structuralist critics such as Gerard Genette, Mieke Bal, Gerald Prince, and Seymour Chatman, who in turn embodied a more structuralist analysis of narrative.⁵⁵ Setting themselves apart from a literary approach, Roland Barthes and Claude Bremond both recognized that narrative theory could be applied as a cross-disciplinary approach to analyzing stories. As such, analyzing narratives has transcended literary sources to include a variety of genres and forms, such as stage, ballet, cinema and film.

It was not until the 1990s that narratives drew increased attention and publications from within the humanities, resulting in what is known as a “narrative turn.”⁵⁶ No longer

only associated with literary studies, narratology was applied to disciplines ranging from philosophy, religion, and history, to media studies and more.⁵⁷ Now a multi-disciplinary study of narrative, it provides insights into the many different discourses that involve narrative forms of representation.⁵⁸

Contributing to the broader understanding of narrative theory, scholars Huhn, Sommer, and Marie-Laure Ryan examine the communicated narrative as being transmitted through a medium, while meaningfully structured.⁵⁹ A medium manifests itself as a material or technical means of expression, including artistic.⁶⁰ Marie-Laure Ryan defines pictures, gestures, and sound as mediums through which a narrative can be shown. Without a verbally narrated story, the audience is affected by sensory, non-semantic resources of image or sound.⁶¹ Through kinetic means of gesturing and the use of music, a story can be expressed to suggest a narrative interpretation.⁶² In mimetic mode, music counts as a narrative action and within a diegetic mode it comments upon the enacted events.⁶³ Analyzing theatre and film, Seymour Chatman questioned the separation of showing and telling (mimesis and diegesis) since the frequent occurrence of narrative elements in these two disciplines brought about the belief that both showing and telling could convey the narrative.⁶⁴

Theoretical Framework

Understanding that Aristotle's *Poetics* "is a reasoned account of the structure of narrative, the elements of storytelling, their combination, and articulation," it functions as a detailed outline that fosters the need for further exploration and application of narrative within a modern context.⁶⁵ The aim of narrative theory is to understand the art of storytelling. While narrative theory is commonly applied to literary resources, this

research initiative will employ an inclusive method as it also seeks to explore the narrative through the events and occurrences of the 2010 Vancouver ceremonies; in other words, the sights and sounds. Stemming from Aristotelian tradition and structuralist theory, theorist Seymour Chatman poses the question, “what are the necessary components... of a narrative?” which relies upon subsequent questions related to the plot, character, setting, etc., all main elements discussed by Aristotle.⁶⁶ Utilizing the model of narrative structure, Chatman uses the foundations of structuralist narrative theory to speculate on the story as the “what” and discourse as the “how.”⁶⁷ Making up the story are the events and existents and distinguishing the discourse are the manifestations.⁶⁸ The events are actions and happenings, the existents are characters and setting while the discourse is the expression through which the content is communicated.⁶⁹

Aristotle distinguished the plot, which is the story being told through a series of connected events (praxis), from which actors form an argument (logos).⁷⁰ Furthermore, a series of connected events was understood by Aristotle as a unity of action, providing coherence to the plot. Formalists argued that the narrative was only distinguished by the plot (sjuzet) and fable (fabula), which is “the sum total of events to be related in the narrative.”⁷¹ Chatman’s model focuses on narrative in a manner that assumes it has a structure. Claude Bremond argues that a story regardless of the expressions manifested is a structure in itself and can be isolated and most importantly, transposed. This gives support to suggesting that narratives are indeed structured. In *Structuralism*, Jean Piaget examines narratives as relating to wholeness, transformation, and self-regulation, and suggests narratives are indeed structures. The researcher will therefore employ Chatman’s model, a contribution to narrative theory, to confer meaning upon the

interpretations of the Vancouver ceremonies as its underlying narrative structure is examined and the story is revealed (see Appendix I).

Section III: Merging Music and Sport

Fashions have undergone many changes over two thousand years, but music has remained the factor which best conveys the emotion within a crowd, which best accompanies the amplitude of a great spectacle
 Baron Pierre de Coubertin⁷²

Music is an integral component of sporting events and activities and manifests itself in various ways. As reiterated amongst many scholars, music is commonly used to enhance sporting events.⁷³ Scholars have explored the use of music as a traditional component, for example national anthems, in sporting events such as theme songs, and as an artistic component for action as seen in aesthetic sports. As well, to enhance the connection between music and sport, songs such as “Take Me Out To The Ball Game,” written by Jack Norworth and Albert Tilzer, have become associated with the sporting culture. With the literature focused on these examples of the music-sport relationship, scholars are not reflecting all the ways in which music is integrated with sport. This study seeks to expand the literature, as it will explore the music within the Olympic ceremonies and the intentions of the music.

In 1993 Eldon Snyder noted that music is a primary phenomenon in relation to sporting events but has hardly received attention by sport scholars.⁷⁴ Sociologists John Bale and Anthony Bateman assert that the same can be said for academic music journals, suggesting that musicologists have ignored sport.⁷⁵ Sixteen years later, John Bale and Anthony Bateman’s anthology *Sporting Sounds: Relationships between Sport and Sound* “is the first broad work of scholarship that brings sport and music together.”⁷⁶ Since then, Ken McLeod published *We are the Champions: the Politics of Sports and Popular Music*

in 2012, a book that bridges popular music and sport. This book is the first to draw attention to the phenomenon of music and sports intersecting and “mutually reinforcing cultural impact.”⁷⁷ Addressing music in the Olympic Games is William Guegold’s book *100 Years of Olympic Music: Music and Musicians of the Modern Olympic Games 1896-1996*. This work however, only provides a superficial analysis of music’s involvement. These scholars provide an indication of the slow growth within the literature and the need to address music and sport collaborating as a genre.

Expanding upon these sources, Bale and Bateman’s book contains contributions from various academic disciplines such as Sports Science and Sociology, History, Music, and Cultural Studies that address the relationship between sport and music.⁷⁸ Some of the topics discussed include the psycho-physical effects of music in sport, sport activity related to music, and classical compositions of “sport music.”⁷⁹ The sport-music relationship is existent not just through the physical activity itself but also in sporting events to which some chapters draw attention. For example, Jeffrey Segrave’s chapter discusses how *L’Olimpiade*, an opera written by Pietro Metastasio, composed by Antonio Caldara in 1733, was performed during the Olympic Games to nurture an Olympic ideology that fosters a particular image of the Games and is a topic in itself of sport history.⁸⁰ This connection, viewed by scholars such as Alan Merriam and Susan McClary, unveils a dimension of music within sport as containing history and social representation.⁸¹ Similarly, Jeffrey Hill examines the English FA Cup Finals, emphasizing the importance of the hymn ‘Abide With Me’ that was sung during the ritual events.⁸² While the hymn was not purposely a formal ritual of remembrance in the event,

the meanings associated with the singing performance emphasized the thought of ‘remembrance’ and ‘loss.’⁸³

Ken McLeod’s book studies the intersecting relationship of music and sport in North American and Europe from the late 18th century until the present.⁸⁴ In recounting the historical relations, McLeod also addresses how music and sport have shaped our constructed views of national/global identities and their use in other mediated forms for constructing identity.⁸⁵

The next selection of academic sources examines the music-sport relationship in the Olympic Games. Hans-Dieter Krebs’ article “Sport and Music: An Uncommon Partnership” suggests that sport and music can coincide in four ways.⁸⁶ Of the four, Krebs notes that it is through universal language that sport and music are recognized as forms of expression, with movement being the linking factor.⁸⁷ This relationship can be seen, for example, in choreographed movements that are accompanied by music, such as figure skating routines or during performances in the Olympic Opening and Closing ceremonies.⁸⁸ Krebs further discusses different types of music in the Olympics and the influence of television on the composed music, and alludes to the idea of the musical logo, which is the melody identified with the Olympic Games.⁸⁹ Only briefly mentioning a few musical moments in the Olympics up until 1984, Krebs states that “with the exception of the accompanying cultural programme, music understandably plays a supporting role at the Olympic Games.”⁹⁰ While the audience is watching the leading component of the ceremonies, it is the music that provides an emotional connection to the events and directs the actions. As well, the same could be said for other supporting roles such as lighting and props.

While Krebs suggests music “plays a supporting role,” Margaret Dilling expresses her view that “music is an integral component of the Olympic Games” and that the music goes beyond a mere accompanying role.⁹¹ Besides music being heard alongside sporting performances, and the cultural arts festival, Dilling outlines other instances of music found in components of the Olympic Opening and Closing ceremonies. This includes the official actions such as the national anthem, fanfares, marches, the Olympic hymn, and music with theatrical performances.⁹² In examining the music of the 1988 Seoul Olympic Games, Dilling analyzes the commissioned, composed, and selected music in “The Familiar and the Foreign: Music as Medium of Exchange in the Seoul Olympic Ceremonies” and reveals that sounds conveyed the story depicted in the opening and closing ceremonies.⁹³ Specifically, the music is representative of Korea’s culture and acts as a model of inter-cultural exchange.⁹⁴ Arguably these musical elements mentioned are not secondary as they motivate the actions being performed. In examining various recorded Olympic albums, Dilling analyzes how music can represent ideas, particularly those deemed Olympian, concluding that it requires a “a series of translations from concepts to feelings to sounds to cultural associations.”⁹⁵

Alongside Margaret Dilling, scholars Francesca Lawson and William Guegold provide case study analyses that apply specifically to Olympic ceremonies. Analyzing the 2008 Beijing Olympic Games, Lawson examines the ritual performances in the opening ceremony and its messages expressed to local and international audiences through concepts in modern performance theory.⁹⁶ Lawson recognized that the performed rituals affected audiences through their interplay with music. As described, “music is needed to ensure that the ritual does not lead to estrangement,”⁹⁷ which Lawson interprets

as lack of appeal or boredom.⁹⁸ Relying on Chinese ritual, the opening ceremony in Beijing was able to refortify China's dominance.

Focusing on the 2002 Olympic Salt Lake City ceremonies, Guegold affirms the idea that music played a significant role in conveying emotions and the given message.⁹⁹ In Guegold's article, "The Sounds of Salt Lake," narrative is suggested in an independent comment as only being the process of verbal storytelling and thus music then becoming the key element, which then poses the question, what composes a narrative?¹⁰⁰ Guegold regards music as being the keystone to examining the story of the Salt Lake City Games, a reference to music being an element of the narrative. Again the idea of music holding its own as a storytelling agent is alluded to when Guegold writes "if a picture is worth a thousand words, then a musical picture must be worth a million."¹⁰¹

Recognizing that music is involved in many aspects of sport, further exploration of music and its function during sport related events and activities needs to be considered. Music as described by Eldon Snyder is,

a form of discourse—a way of conveying meanings, including emotions, within sport. More specifically, music constructs ways of seeing and representing sport in society. If a musical piece contains lyrics, the words transmit meaning for those who share these common symbols. Additionally, however, the microstructure of music communicates meanings and feelings not contained in the words; that is, meaning is communicated by the relationships between the notes of the musical score (the pitches), melody, rhythm, and tonality (including scales and intervals).¹⁰²

In conveying meaning, music is used for different purposes and is able to derive meaning from, and confer meaning on the particular setting in which it is being used, whether it be religious and liturgical ceremonies, theatre, or background music.¹⁰³ Variations in cultures can influence the structure of music, thus generating different emotions and meanings for individuals. As a product of culture, Snyder notes that music associated

with sport is often part of the sport rituals, whereby “people seek an arousal of tension and excitement, followed by a release of tension.”¹⁰⁴ As mentioned, the sources discussed in this section provide a foundation for understanding the scholarly work that ties music and sport together. While the volume of these works is noticeably limited, this study aims to contribute to the growing field.

Endnotes

¹ Thomas Alkemeyer and Alfred Richartz, "The Olympic Games: From Ceremony to Show," *Olympika: The International Journal of Olympic Studies* 2, (1993): 79.

² Jeffrey O. Segrave and Dikaia Chatziefstathiou, "Pierre de Coubertin's Ideology of Beauty from the Perspective of the History of Ideas," in *Pathways: Critiques and Discourse in Olympic Research Ninth International Symposium for Olympic Research*, ed. Robert K. Barney, Michael K. Heine, Kevin B. Wamsley, and Gordon H. MacDonald (London, International Centre for Olympic Studies, 2008), 32.

³ Ibid.

⁴ Pierre de Coubertin 1863-1937, *Olympism: selected writings*, ed. Norbert Muller (Lausanne: International Olympic Committee, 2000), 255.

⁵ Douglas A. Brown, "Pierre de Coubertin's Olympic exploration of Modernism, 1894-1914: aesthetics, ideology and the spectacle," *Research Quarterly for Exercise and Sport* 67, no. 2 (1996), 123.

⁶ Ibid., 8.

⁷ Douglas A. Brown, "Pierre de Coubertin's Olympic exploration of Modernism, 1894-1914: aesthetics, ideology and the spectacle," *Research Quarterly for Exercise and Sport* 67, no. 2 (1996), 121.

⁸ Pierre de Coubertin, "La valeur pédagogique du cérémonial olympique," in *Bulletin du bureau International de Pédagogie Sportive* no. 7 (1931) quoted in Francois Carrard, "The Olympic Message in Ceremonies. The Vision of the IOC," in *Olympic ceremonies: historical continuity and cultural exchange: International Symposium on Olympic Ceremonies*, edited by Miquel de Moragas Spa, John A. MacAloon, and Montserrat Llines (Lausanne, 1995), 24.

⁹ Ibid.

¹⁰ Nina Pappas, "The Opening Ceremony of the Olympic Games," *Olympic Review* no. 165 (1981): 447.

¹¹ Bill Mallon, "The history of the opening ceremonies," *Olympic Review* no. 199 (1984): 333.

¹² Ibid.

¹³ *IOC document* (Lausanne, International Olympic Committee, 2002), 13.

¹⁴ Segrave and Chatziefstathiou, "Ideology of Beauty," 33.

¹⁵ Montserrat Llines, "The History of Olympic Ceremonies. From Athens (1896) to Los Angeles (1984). An Overview," in *Olympic ceremonies: historical continuity and cultural exchange: International Symposium on Olympic Ceremonies*, edited by Miquel de Moragas Spa, John A. MacAloon, and Montserrat Llines (Lausanne, 1995), 70.

¹⁶ Ibid., 71.

¹⁷ Ibid., 72.

¹⁸ John MacAloon, ed., *Rite, Drama, Festival, Spectacle: Rehearsals Toward a Theory of Cultural Performance* (Philadelphia: University Pennsylvania Press, 1984), 252.

¹⁹ Erika Fischer-Lichte, *Theatre, sacrifice, ritual: Exploring forms of political theatre* (Oxon: Routledge, 2005), 77-78.

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- ²⁰ *IOC document* (Lausanne, International Olympic Committee, 2002), 14.
- ²¹ Llines, "History of Olympic Ceremonies," 72-73.
- ²² Charter, IOC Olympic. "Lausanne." *Switzerland. IOC 55* (2011).
- ²³ Llines, "History of Olympic Ceremonies," 74.
- ²⁴ *Ibid.*, 75.
- ²⁵ *Ibid.*, 76.
- ²⁶ Thomas Alkemeyer and Alfred Richartz, "The Olympic Games: From Ceremony to Show," *Olympika: The International Journal of Olympic Studies* 2, (1993): 80.
- ²⁷ Alan Tomlinson, "Olympic Spectacle: opening ceremonies and some paradoxes of globalization," *Media Culture Society* 18, no. 4 (1996): 585.
- ²⁸ *Ibid.*, 591.
- ²⁹ *Ibid.*, 592.
- ³⁰ *Ibid.*, 593.
- ³¹ Jackie Hogan, "Staging the Nation: Gendered and Ethnicized Discourses of National Identity in Olympic Opening Ceremonies," *Journal of Sport and Social Issues* 27, no. 2 (2003): 106.
- ³² Jilly Traganou, "National Narratives in the Opening and Closing Ceremonies of the Athens 2004 Olympic Games," *Journal of Sport and Social Issues* 34, no. 2 (2010): 237.
- ³³ Hogan, "Staging the Nation," 102.
- ³⁴ Leonardo V. Boccia, "Aesthetic Convergences: Comparing Spectacular Key Audibles and Visuals of Athens and Beijing Olympic Opening Ceremonies," *The International Journal of the History of Sport* 29, no. 16 (2012): 2268.
- ³⁵ *Ibid.*, 2268-2269.
- ³⁶ *Ibid.*, 2272.
- ³⁷ *Ibid.*, 2272.
- ³⁸ Lewis P. Hinchman and Sandra Hinchman, *Memory, Identity, Community: The Idea of Narrative in the Human Sciences*, (Albany, NY: State University of New York Press, 2001), xiv.
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- ⁴⁰ Roland Barthes, "Introduction to the Structural Analysis of Narratives," in *Image, Music, Text*, trans. Stephen Heath (London: Fontana Press, 1977), 79.
- ⁴¹ Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (New York: Cornell University Press, 1978), 9.

⁴² Ibid.

⁴³ Refer to Seymour Chatman's model of narrative structure found in Appendix I.

⁴⁴ David Herman, Manfred Jahn and Marie-Laure Ryan, eds., *Routledge Encyclopedia of Narrative Theory* (New York: Routledge, 2005), ix.

⁴⁵ Jan Christoph Meister, "Narratology," in *the living handbook of narratology*, edited by Peter Hühn, John Pier, Wolf Schmid and Jörg Schönert (Hamburg: Hamburg University Press), last modified August 2011, <http://hup.sub.uni-hamburg.de/lhn/index.php/Narratology>.

⁴⁶ Monika Fludernik, *An Introduction to Narratology* (New York: Routledge, 2009), 9.

⁴⁷ Vladimir Propp recognized that a narrative has structure. Along with other Russian formalists, structure was distinguished between the "fable" (*fabula*) and "plot" (*sjuzhet*). The "fable" is regarded as all events related to the narrative while the "plot" is the story told as a result of the events being linked together. For further reference, Seymour Chatman, *Story and Discourse*, 19-20.

⁴⁸ Slavka Tomaščíková, "Narrative Theories and Narrative Discourse," *Bulletin of the Transilvania University of Braşov* 2, no. 51 (2009): 283.

⁴⁹ Ibid., 284.

⁵⁰ Ibid.

⁵¹ Ibid., 287.

⁵² Ibid., 282.

⁵³ Claude Bremond, "The Logic of Narrative Possibilities," in *Narratology: An Introduction*, edited by Susana Onega and José Ángel García Landa (London: Longman, 1996), 61.

⁵⁴ Tomaščíková, "Narrative Theories," 288.

⁵⁵ Susana Onega and José Ángel García Landa, eds., *Narratology: An Introduction* (London: Longman, 1996), 5.

⁵⁶ Tomaščíková, "Narrative Theories," 281.

⁵⁷ Ibid.

⁵⁸ Onega and Landa, *Narratology*, 5.

⁵⁹ Peter Hühn and Roy Sommer, "Narration in Poetry and Drama," in *the living handbook of narratology*, edited by Peter Hühn, John Pier, Wolf Schmid and Jörg Schönert (Hamburg: Hamburg University Press), last modified December 2012, http://hup.sub.uni-hamburg.de/lhn/index.php/Narration_in_Poetry_and_Drama; Marie-Laure Ryan, "Narration in Various Media," in *the living handbook of narratology*, edited by Peter Hühn, John Pier, Wolf Schmid and Jörg Schönert (Hamburg: Hamburg University Press), last modified January 2013, http://hup.sub.uni-hamburg.de/lhn/index.php/Narration_in_Various_Media.

⁶⁰ Marie-Laure Ryan, "Narration in Various Media," section 2.

⁶¹ Ibid., section 14.

⁶² Ibid., section 25.

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- ⁶³ Ibid., section 33; Referring to a modern context, Seymour Chatman defines *mimesis* and *diegesis* in regards to storytelling as modes of showing and telling. For reference see, Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, 32.
- ⁶⁴ Hühn and Sommer, "Narration in Poetry," section 23.
- ⁶⁵ Chatman, *Story and Discourse*, 15.
- ⁶⁶ Ibid., 19.
- ⁶⁷ Ibid.
- ⁶⁸ Ibid., 26.
- ⁶⁹ Ibid., 19.
- ⁷⁰ Ibid., 19-20.
- ⁷¹ Ibid.
- ⁷² William K. Guegold, "The Sounds of Salt Lake," *The Olympic Review* XXVII, no. 43 (2002): 5.
- ⁷³ Ken McLeod, *We are the Champions: The Politics of Sports and Popular Music* (Surrey, England: Ashgate, 2011), 1.
- ⁷⁴ Eldon E. Snyder, "Responses to Musical Selections and Sport: An Auditory Elicitation Approach," *Sociology of Sport Journal* 10, (1993):168.
- ⁷⁵ Anthony Bateman and John Bale, eds., *Sporting Sounds: Relationships between sport and music* (New York: Routledge, 2009), 1.
- ⁷⁶ Ibid., 1.
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- ⁸⁰ Jeffrey O. Segrave, "Music as sport history: The special case of Pietro Metastasio's L'Olimpiade and the story of the Olympic Games," in *Sporting Sounds*, ed. Anthony Bateman and John Bale (New York: Routledge, 2009), 113.
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- ⁸³ Ibid., 8.
- ⁸⁴ McLeod, *We are the Champions*, 1.

⁸⁵ Ibid., 2.

⁸⁶ Hans-Dieter Krebs, "Sport and Music: An Uncommon Partnership," *The Olympic Review* XXVII, no. 37 (2001): 41.

⁸⁷ Ibid.

⁸⁸ Ibid.

⁸⁹ Ibid., 44.

⁹⁰ Ibid.

⁹¹ Margaret Dilling, "*The Sound of the Games: Music for the 1996 Centennial Olympics ; Summon the Heroes* by John Williams; *Rhythm of the Games* by Antonio Reid; Kenneth Edmonds; *Voces Unidas* by Jose Behar; *One Voice* by Michael Omartian; *People Make the World Go 'Round'*," *Ethnomusicology* 41, no. 2 (1997): 314.; Margaret Dilling, "The Familiar and the Foreign: Music as Medium of Exchange in the Seoul Olympic Ceremonies," in *Toward one world beyond all barriers: The Seoul Olympiad Anniversary Conference*, ed. Koh Byong-Ik, and Park Heung-Soo (Seoul, Korea, Seoul Olympic Sports Promotion Foundation, 1990).

⁹² Dilling, *The sound of the Games*, 314.

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Ibid., 318.

⁹⁶ Francesca R. Sborgi Lawson, "Music in Ritual and Ritual in Music: A Virtual Viewer's Perceptions about Liminality, Functionality, and Mediatization in the Opening Ceremony of the 2008 Beijing Olympic Games," *Asian Music* 42, no. 2 (2011): 5.

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⁹⁸ Lawson, "Music in Ritual," 6.

⁹⁹ William K. Guegold, "The Sounds of Salt Lake," *The Olympic Review* XXVII, no. 43 (2002): 40.

¹⁰⁰ Ibid., 41.

¹⁰¹ Ibid., 43.

¹⁰² Eldon E. Snyder, "Responses to Musical Selections and Sport: An Auditory Elicitation Approach," *Sociology of Sport Journal* 10, (1993): 169.

¹⁰³ Ian Cross, "Music as a Biocultural Phenomenon," *The Neurosciences and Music* 999, (2003): 108.

¹⁰⁴ Snyder, "Responses to Musical," 171.

Chapter Three

Methodology

Problem Statement

The historiography of the Olympic Games is vast. Making up this literary monument are shelves and digital stores of articles, monographs, biographies, and collected documents covering all aspects of the Games. As Alfred Senn suggests, “the Games themselves are a topic within the study of the history and sociology of sport.”¹ Although true, study of the Games has grown over the years to focus on social issues and include contributions from a variety of disciplines such as economics, politics, critical theory, and even music. This study helps broaden the historiography of the Games by focusing on an interdisciplinary approach to analyzing the Vancouver opening and closing ceremony spectacle as it relates to narrative structure. This study provides a foundation for understanding the ceremonies as a spectacle, which relate to storytelling principles. The primary research question is:

How do the 2010 Vancouver opening and closing ceremonies adhere to narrative tenets as a means of expressing a story articulated through various expressions?

To foster this research, a series of sub-questions were formulated. They include:

- a) Do the opening and closing ceremonies, through the events, actions, and other elements, portray a coherent narrative?
- b) What is the narrative being expressed in the opening and closing ceremonies?
- c) What is music’s role in the narrative within the opening and closing ceremonies?

- d) What is the actor's role in the narrative within the opening and closing ceremonies?

In order to accurately address the primary question, the sub-questions were approached through the following methodology in descending order. Through this structure the researcher identified a narrative structure applied to a dramatic event, which was conveyed through the interplay of elements.

Direction of Study

In analyzing the past, historians have often focused on describing events, key actors, organizations, etc., which on the surface is rather a one dimensional analysis. To seek greater understanding, a complementary approach employed by many historians, such as sport historians, has been to incorporate descriptive and analytical theoretical approaches into their studies. Amongst historians the traditional methodological approach includes “the collection, selection, critical evaluation, and interpretation of sources.”² In regards to sport historians, Douglas Booth concludes they “structure their work to place sport within a broader social, economic or political context, or to explain some issue of social change.”³ In this study the researcher placed the Vancouver Olympic opening and closing ceremonies within a broader social and cultural context, through an examination of the narrative and its portrayal and promotion of nationalism, culture, and Olympic ideals. As Nick Couldry points out, it is through these ceremonies that they remind “societies of their cultural heritage, providing at the same time reassurance of cultural continuity and inviting the public to take part in the constructed narration.”⁴ Within the field of sport history, the aims are to:

detect and describe developments in physical activities, physical education, and sport in different historical periods and different regions of

the world; to identify the reasons, processes, interconnections and effects of historical developments... interpret the reciprocal influences between physical cultures and societies, and describe and explain the history of physical activities against the backdrop of political, economic, and social history, to investigate developments and changes in different concepts of physical activities... conduct intercultural comparisons and examine sport as a social and cultural phenomenon.⁵

This section describes the research method and justifies the framework underlying this historical research. Utilizing a qualitative research design, the researcher analyzed the Vancouver 2010 opening and closing ceremonies to understand the decisions that formed the structure of the ceremonies and the narrative outcome. This research design relied on the researcher to collect both primary and secondary sources. Furthermore, themes emerged in the qualitative data analysis, which the researcher interpreted.⁶ To provide direction in a qualitative study the researcher used a case study as the strategy of inquiry, as this study focused on a specific event, restrained by a time period.

The primary approach of this study is content analysis. The researcher gathered information by analytically and objectively specifying characteristics in the data.⁷ While often disregarded, a content analysis commonly examines verbal content for its form, function, and sequence of communication.⁸ As with this study, a primary resource involved the transcription of auditory-visual materials along with the collection of other various texts. Using a content analysis, the researcher sought to understand the structure and actions of the ceremonies in relation to the use of Seymour Chatman's theoretical model (Appendix I). Through a deductive, empirical approach, the researcher began with the conceptual structure composed of a theory to formulate the research questions. Systematically observing the opening and closing ceremonies, the researcher collected and analyzed the data while assuming Chatman's theory of narrative structure.

Influencing the research was an underlying philosophical worldview, which is a set of beliefs that govern the study.⁹ This study proposed a social constructivist worldview. It assumed “that individuals seek understanding of the world in which they live and work.”¹⁰ Recognizing that a researcher’s experiences are influential, Creswell noted that “they position themselves in the research to acknowledge how their interpretation flows from their personal, cultural, and historical experiences.”¹¹ In this study the research drew upon their personal understanding of nationalism and common stereotypes as a Canadian citizen and educational background in kinesiology, sport history, and music. This provided insights relative to the ceremonies that others may not recognize in the same manner.

Data Sources

Primary and secondary sources were essential for gathering information related to the objective of the study since varying texts and recordings of communication were needed to conduct a content analysis. Alongside the secondary sources being used, such as books and journal articles, a thorough appraisal of media sources, musical recordings, official documents from the IOC, news articles, and an interview with David Pierce were employed as primary sources.

The media footage of the Vancouver opening and closing ceremonies was provided by the IOC in its full entirety online.¹² These two videos allowed the researcher the greatest access to the event and provided detailed information for constructing an analysis of the narrative. The music identified by the researcher during the ceremonies in the videos was listened to in full using the official commemorative CDs: *Sounds of*

Vancouver 2010: Opening Ceremony and *Sounds of Vancouver 2010: Closing Ceremony*, released by EMI Music Canada.

Media interviews provided insight into David Atkins' vision for the ceremonies that would have otherwise not have been known to the researcher when analyzing the media footage of the event. Specifically, interviews conducted by CTV Television Network, transcripts from National Broadcasting Company (NBC), and a video released by VANOC were able to provide additional information since the researcher had thus far been unable to acquire the ceremonies script from David Atkins Enterprise because they will not release their copyrighted material. Since the researcher was not present at the 2010 Vancouver Olympics, news articles, written parallel to the event, were used to understand supplementary details of the ceremonies and first-hand information and thoughts on the spectacle displayed.

An online newspaper database, Canadian Newsstand Complete was used to search for articles that related to the Vancouver 2010 opening and closing ceremonies. Focusing on sources that offered a Canadian perspective, Canadian Newsstand leads in providing full access to nearly 300 published Canadian newspapers.¹³ The terms, "Olympics Vancouver" and "ceremony" were used in the search for newspaper articles. To narrow down the results, the researcher only analyzed articles from *The Vancouver Sun*, *National Post*, and *The Globe and Mail* that ranged from the day of the opening ceremony until two weeks after the Games.¹⁴ *The Globe and Mail* and *National Post* were selected since they are Canada's most trusted and authoritative national newspapers.¹⁵ As the Olympic host city, Vancouver's reliable daily newspaper, *The Vancouver Sun*, was consistently being updated with immediate accounts regarding Olympic events.¹⁶

In addition, the researcher interviewed David Pierce, the leading music director of the Vancouver opening and closing ceremonies, using a scripted set of questions (Appendix II) approved by the University of Windsor's Research Ethics Board. An interview provided the researcher more insight into the purpose and planning of the music included in the ceremonies. Utilizing media archives, newspaper archives, and a semi-structured interview, the researcher employed the method of triangulation to establish the validity of the study by approaching the research question from multiple perspectives. In doing so the researcher verifies the data and assures a level of reliability within the study.

Data Analysis

Following data collection, the researcher analyzed and interpreted the data from three categories: pre-analysis, video analysis, and post-analysis. The first category drew upon newspaper articles, media interviews, and archived articles from the IOC to investigate the details released prior to the opening and closing ceremonies. In addition, the results from an interview with musical director David Pierce were described in an effort to analyze the intentions and specifics of the music. Continuing the analysis, the second category details a comprehensive construct of the ceremonies. Based upon Seymour Chatman's theoretical model of narrative structure (Appendix I), a systematic checklist (Appendix III) allowed the researcher to chronologically analyze the denoting events (actions and happenings), existents (character and setting), and manifestations (forms of expression). The third category, which is the post-analysis, examined additional news articles, archived articles, and relevant information from David Pierce's interview to review the perceptions, outcomes, and achievements following the commencement of each ceremony.

The checklist sections directly reflected Chatman's theoretical approach to analyzing a narrative and its corresponding definitions. Events are considered actions and happenings; actions are changes in the conditions of things or individuals brought about by a character, while happenings are unexpected incidents not brought about by the character; rather they are affected by something within the story. The characters are deemed as existents along with setting. Individuals become a character if the action is plot-significant, meaning they are involved within a major event that advances the plot. Setting is defined as a "place and/or collection of objects 'against which' characters actions...can emerge."¹⁷ Lastly, manifestations are considered materializing mediums in the form of expressions such as music and ballet, by which the content is communicated.

Limitations

The limitations of this study are a reflection of the methodological approach employed, accessibility restraints, and the researcher's perspective. This recognition of influences that cannot be controlled is reiterated in the following statement by Keith Jenkins, "...the same object of enquiry can be read differently by different discursive practices...whilst, internal to each, there are different interpretive readings over time and space; as far as history is concerned historiography shows this."¹⁸ In this study the researcher's educational background in sport history and music along with a Canadian perspective brings a different outlook to the analysis. As well, in using a content analysis for this study, inferences were made between themes and categories, but are limited by the researcher's interpretations.

As previously indicated, reduced access to resources paired with the researcher's financial and time constraints posed a limitation. The researcher was unable to obtain a

copy of the 2010 Vancouver Olympic ceremonies script, which is being restricted by the ceremony production company, David Atkins Enterprises. Through other possibilities, the researcher has to compensate through careful comparison of the aforementioned primary sources.

The researcher recognized the varying limitations associated with the primary and secondary sources that were analyzed. As with all works, the authors/creators have their own personal biases and may manipulate their work to reflect specific views or ideas. Interview recordings and multimedia productions have a way of selecting and overlooking aspects and in doing so produce a limited observation and understanding. Although this research endeavour is not all encompassing, it seeks to forge a new path for future research.

Delimitations

This study focused specifically on the Vancouver 2010 Olympic Games and its opening and closing ceremonies. More specifically, the analysis of events, actors, and actions that are most pertinent to this study took place on 12 February 2010 and 28 February 2010, with the opening ceremony occurring on the first day and the closing ceremony on the last day of the event. Excluding an analysis of other Olympiads and the medal ceremonies, which are regarded as the third pinnacle of the ceremonies included in the Olympics, is directly related to time constraints.¹⁹ Relating to the demographic focus of the study, the researcher focused on the most recent Winter Olympic Games, while emphasizing a Canadian perspective in Olympic historiography.

The primary focus was on the media footage of the opening and closing ceremonies, which relied on the analysis by the researcher, who in turn is an insider in

regards to the production of the ceremonies. Information relayed by David Atkins, the executive producer of the ceremonies and his team additionally fostered an understanding of the two ceremonies being examined.

Endnotes

¹ Alfred E. Senn, *Power, Politics, and the Olympic Games* (Champaign, IL: Human Kinetics), 289.

² *Encyclopedia of International Sports Studies*, s.v. "Sport History."

³ Douglas Booth, "Sport Historians" What Do We Do? How Do We Do It?," in *Deconstructing Sport History: A Postmodern Analysis*, ed. Murray George Phillips, 27-54. (New York: State University of New York Press, 2006), 48.

⁴ Nick Couldry, Andreas Hepp, and Friedrich Krotz, eds., *Media Events in a Global Age* (New York: Routledge, 2010), 237.

⁵ *Encyclopedia of International Sports Studies*, s.v. "Sport History."

⁶ John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (California: Sage Publications, Inc., 2009), 4.

⁷ Charles P. Smith, "Content Analysis and Narrative Analysis," in *Handbook of Research Methods in Social and Personality Psychology*, ed. Harry T. Reis and Charles M. Judd, (New York: Cambridge University Press, 2000), 314.

⁸ *Ibid.*, 314.

⁹ Egon G. Guba, ed., *The Paradigm Dialog* (California: Sage Publications, Inc., 1990), 17.

¹⁰ Creswell, *Research Design*, 8.

¹¹ *Ibid.*

¹² "Opening Ceremony-Complete Event-Vancouver 2010 Winter Olympic Games," YouTube video, 3:09:48, posted by "olympicvancouver2010," April 11, 2010, <http://www.youtube.com/watch?v=MxZpUueDAvc>; "Closing Ceremony-Complete Event-Vancouver 2010 Winter Olympic Games," YouTube video, 3:08:34, posted by "olympicvancouver2010," March 16, 2010, <http://www.youtube.com/watch?v=EYICGQ628gE>.

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¹⁴ Date range: February 12, 2010 - March 13, 2010.

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¹⁶ *Vancouver Sun*, accessed April 15, 2013, <http://www.vancouversun.com/index.html>.

¹⁷ Chatman, *Story and Discourse*, 139.

¹⁸ Keith Jenkins, *Re-thinking History* (New York: Routledge, 1991), 7.

¹⁹ John J. MacAloon, "Double Visions: Olympic Games and American Culture," *The Kenyon Review* 4, no. 1 (1982):106-107.

Chapter Four

Findings

The review of literature in Chapter Two provided an overview of the Olympic opening and closing ceremonies and their development prior to the 2010 Olympic Winter Games. In summarizing the established traditions and protocols, the author investigated narrative structure and music as an element of narrative, which are aspects of the ceremonies that continue to evolve and expand in the ongoing ceremony productions. In Chapter Four, the researcher analyzes the narrative of the Vancouver 2010 opening and closing ceremonies, relying upon media interviews, newspaper articles, archived documents, official video footage, and personal accounts and opinions.

This chapter is divided into three sections. The first section is a pre-analysis, focusing on details prior to the opening ceremony, which commenced on 12 February 2010, and the closing ceremony, which concluded the Games on 28 February 2010. The researcher assesses media interviews, newspaper articles, and a one-on-one, semi-structured interview with Music Director of the Vancouver Games, David Pierce. In the second section, the researcher utilizes Seymour Chatman's model of narrative structure (see Appendix I) to examine the actions, happenings, characters, settings, and discourse within the ceremonies, using unedited video footage provided by Olympic Broadcasting Services (OBS), the host broadcaster of the Olympic Games. The third section is a post-analysis review of the ceremonies, using newspaper articles, IOC archived news articles, and excerpts from the David Pierce interview to reflect on the perceptions, achievements, and outcomes.

Section I: Pre-Analysis

David Atkins Enterprise, a creative team of artistic directors, visionaries, storytellers, and designers, was selected by the Vancouver Olympic Organizing Committee (VANOC) in 2007 to produce the Vancouver Olympic ceremonies.¹ Following the success of the Beijing 2008 Olympic opening ceremony, high expectations were set and speculation circulated concerning the creative approach taken to staging the Vancouver ceremonies. Leading up to the unveiling of the Vancouver ceremonies, limited insight into the process, plans, and intentions was revealed by those individuals involved in the creative process. Despite this, accessible media interview records followed by a review of published newspaper articles provided a comprehensive outline.

Addressing the purpose of the Vancouver ceremonies and how it aimed to set itself apart from previous Olympic ceremonies, executive producer David Atkins expressed its arrangement as a narrative when he stated in an interview on CTV's Canada AM,

It's about telling the story, and Canada obviously has a unique story to tell... we've got a fantastic Canadian creative team who has been working for quite some time and putting that story together. I think that the uniqueness of the ceremony will be the thing that will separate it from what has gone before and hopefully for what will come afterwards.²

In another interview, Atkins reiterated a similar sentiment while adding meaning to how the creative team planned to showcase its "uniqueness." Atkins stated,

We had always intended to design to go in a different direction because this ceremony has always been about intimacy, it's always been about emotion, it's always been about capturing the spirit of the people and the landscape here.³

To create an atmosphere of inclusion and community, Atkins spoke of creating a "cross section of cultures and people and ages and personalities" assuring that Canadians are

represented while also including multiple moments during the show, which featured a single performer on stage, allowing all audiences to relate and share in a common experience as “those single performers become the everyman.”⁴ While the Olympic Games and ceremonies are intended for a global audience, Atkins revealed,

From a Canadian perspective, I want people to travel through a series of emotions. We really want the audience to cry. We want Canadians to swell with pride at what’s been achieved and how they feel about their country and themselves.⁵

During an interview session with various members of the ceremonies team, Ian Pool, the Director of Ceremonies Integration, captured the team’s agenda when he simply stated, “[it’s] an opportunity to create something new and exciting that has never been done before, opportunity to weave a story throughout the Games and finish with a celebration at the end.”⁶ Within this framework, the understanding is that the ceremonies were designed to capture the cultural visions mentioned by Atkins and construct them into a story. The closing ceremonies are the celebration at the end of the Games, which Dan Fraser, a member of the creative team, described as the moment where “a collective of nations [come] together as one under the Olympic spirit.”⁷

While the above statements were directed towards the intentions and outline of the ceremonies, David Atkins provided insight into the process behind creating a storyline, during an interview explaining that the,

Process starts with a series of symposiums where we invite members of the cultural community to come and basically partake in a process where they learn about the protocol of the Olympic Games and they go away and come back to us with all various ideas... a very global response.⁸

Ignatius Jones, the Artistic Director, further added,

To bring in all the different cultural communities into the creative process... we actually talk to the cultural representatives of the country;

writers, musicians, directors... we ask them what they think are the most salient issues that they would like to present to the world.⁹

Prior to the opening and closing ceremonies, newspaper articles provided limited information in regards to their content. It was not until the days following each ceremony when specific details were published, making those articles suitable for the post-analysis rather than the pre-analysis. Reporting regularly on the Olympic Games, *The Vancouver Sun* did provide a few details prior to the opening ceremony. As indicated by an article's sub headline "Choreographer Jean Grand-Maître must keep details of opening, closing ceremonies top secret," the main features of the ceremonies were being kept as a surprise until each performance night.¹⁰ Adding to the creative team's personal interviews regarding the process of producing the ceremonies, Jean Grand-Maître was quoted in *The Vancouver Sun* stating,

When you're creating for the Olympics, it's 'How's NBC going to like this? What's your stadium audience going to see? What's the TV audience going to see?' The protocol is unbelievable. All the elements that go into creating a show like this...¹¹

While details were kept confidential, a description of Grand-Maître's duties in the article revealed that a group of possible individuals involved in the production included a cast of 4,500 performers, dancers and skaters (roller and in-line).¹² In an article written by Randy Shore published prior to the closing ceremony, mention of government involvement within the ceremonies was alluded to. Referencing Robin Cantin, the spokesperson for the language commissioner's office, he is quoted saying, "there is an agreement between the federal government... and VANOC that came with a certain amount of funding... and that agreement came with some language provisions."¹³ Referring to Canada's status

as a bilingual nation, an arrangement was made to incorporate English and French within the ceremonies.

David Pierce Interview

David Pierce was responsible for bringing the music to the world stage during the Vancouver ceremonies. As music director and chief composer, he was involved in composing the orchestral music, and selecting the popular music and musical artists who would perform. Prior to this experience, Pierce had been serving as musical director for the Calgary Stampede, which is an outdoor stage show spectacle.¹⁴ As well, he worked with the New York City Rockettes and with other Canadian events. As a musician performing in the 1988 Winter Olympic ceremonies, Pierce witnessed the impact of music on the Olympic Games and aspired to become the Olympic ceremonies Music Director the next time the Olympic Games were going to be hosted in Canada. This dream was fulfilled when David Pierce became part of the creative team as Musical Director of the Vancouver Games. Pierce, working collaboratively with Atkins, found they had a common interest in making the music all-inclusive without trying to only highlight specific cultural groups. They began planning two years in advance of the Vancouver ceremonies.

With a historical precedent of music and a particular sound associated with the Olympic Games, Pierce acknowledged the present day expectations to uphold the defined Olympic sounds developed by past composers were imposed as a result. Though not necessarily dictated, he identified composers John Williams and David Foster, known for the incorporation of power ballads, as defining a particular sound within the Olympics. Pierce stated

“... both of those composers somewhat shaped how I was approaching the music for the Games but at the same time I wanted to infuse something that Canada has... that is the use of traditional instruments as well as a vast cultural background of these core influences.”

Pierce described the necessity of creating music that cooperates with the role of the Olympics, which is to achieve a production that is “larger than life and bigger than an epic film... it has a lot to do with seeing the audiences’ emotion and taking it to a higher level.” Influenced by his musical involvement with Canadian First Nations, Pierce’s intentions for the inclusion of traditional music in the ceremonies involved creating a mosaic combining orchestral playing, drumming, and cymbaling.

The process of creating and selecting the music involved various individuals and stages of preparation. Pierce recalled having to go through a series of committees where his musical choices for the ceremonies would go through David Atkins and his creative team that was involved. With a defined cultural segment in the opening ceremonies, the emotional flow of the music needed to reflect it. Describing the process, Pierce stated, “it started from a very early mock-up of what the ceremonies would be in a very condensed form using CGI animation and we had a very specific idea of what we were going to create but we used the music to sort of drive the emotion of the story.” He mentioned that seeing the realization of the ceremonies two years later, much of the music originally planned stayed the same. Pierce specified the only instances where the music needed to change or have a different influence on how they were storytelling involved either an artist included in the Games requesting a defined role, such as k.d. lang or an artist such as Bryan Adams, writing his/her own song. Overall, Pierce stated “... it was a collaborative effort and it was often always driven from the music and then the staging and the effects and visual projections, those things were all playing off of the music.”

Providing insight into the ceremonies, Pierce elaborated on his previous statement about creating an inclusive feel with the music. He explained that they were targeting an international audience in a way that Canadians could still resonate with. Being aware that Canadians are very particular in their niche listening to music that connects with them, it was described as being “a difficult line to walk with how the music was presented to an international crowd.” For the U.S.A. crowd, Pierce said their perceptions were challenged as musical artists Nelly Furtado, Nickleback, Avril Lavigne, and others, who are perceived as being American, were proudly reclaimed by Canadians during the ceremonies. Pierce mentioned that in choosing pieces of music people could resonate with, by using pre-existing music written by Canadians, they were purposely trying to take a different approach from other Olympic Games. However, Pierce said “our idea was to present them in formats that Canadians and internationally these songs had not been presented in before.” This is where Pierce spoke of the importance of his role as a musical arranger. Using the song ‘Ordinary Miracles’ as an example, he was challenged to use the music and create a ballet and at times use his own original scores for events like the whales swimming across the floor. He did remark that using his own compositions at times created a more emotional connection with the effects, versus people hearing a song they recognized. When asked if there was a specific mandate for incorporating both French and English artists, Pierce said “there was a very defined mandate of French involvement but it was more of an across the board expectation within the staging as well as the music.” As a result, he had had a specific count, thus defining how many minutes of French music as well as how many French artists.¹⁵

Section II: Analysis

Based upon the unedited video footage of the Vancouver ceremonies provided by Olympic Broadcasting Services, the opening ceremony extended 3 hours, while the closing ceremony continued for 2 hours, 30 minutes, and 56 seconds. Using a structured checklist (Appendix III) drawn from Chatman's model, the setting, characters, events, and articulated expressions were sequentially identified. Additionally, IOC archived news articles were used to create an encompassing, detailed outline of the ceremonies.

Throughout the opening and closing ceremonies, there were multiple moments where an audible, though not visible narrator could be heard. The narrator had three recurring but different functions: firstly, to introduce specific individuals, groups, and musical performances as they existed within the narrative; secondly, to direct the audience's actions, such as when to stand; and thirdly, to recite passages during the cultural segment, which was provided by Donald Sutherland.¹⁶ Aside from Donald Sutherland narrating, the other functions of the narrator were first spoken in French followed by the English translation. Unless otherwise indicated, the identification of individual's names from the opening and closing ceremonies were made known to the viewers, and in turn the researcher, because of information provided by the narrator.

Two elements, stage lighting and music, from the setting and articulated expressions, frequently reoccurred during the opening and closing ceremonies. While it is not necessary to mention every moment lighting was used, it is important to understand when it changed. The stage lighting, a visual effect and part of the setting, was used to: (1) light the entire stage or create a spotlight on specific individuals or objects; (2) act as

transition markers by fading light in and out; and (3) enhance the setting through the use of different spectrums of light.

In almost every moment of the ceremonies, except during speeches and intentional moments of silence, music was performed. Music was audible either quietly in the background, in which a segment of varying compositions was performed by the Vancouver Olympic Orchestra, or in the forefront of the narrative, performed by the Orchestra or specific Canadian musical performers. Aware of music's continuous presence, the researcher chose to identify the pronounced musical arrangements, as recorded on the official soundtrack, in the following accounts of the opening and closing ceremonies.

Opening Ceremony

With the emblazoned Olympic rings suspended at one end of the venue, spectators wearing light blue ponchos occupied the perimeter of the centre stage within the stadium. With a number of high display video screens mounted around the stadium, the audience's attention was directed towards a cinematic presentation, while it appeared in full screen for television viewers. The pre-recorded opening video was a countdown to the Vancouver Olympic Winter Games featuring Canadian snowboarder Johnny Lyall. Transitioning away from the video to live action on centre stage, Lyall soared through the suspended Olympic rings on his snowboard and onto the stage where he verbally welcomed everyone to the Games.¹⁷

Transitioning the focus to a different location in the stadium, the head of state, Canada's Governor General, Michaëlle Jean, was met by IOC President Jacques Rogge, marking the first ceremonial protocol.¹⁸ As customary for the Queen's representative in

Canada, the Vice Regal Salute was played.¹⁹ Following this introduction, the music changed and nine RCMP officers carried the Canadian flag across the stage, handing it over to the Canadian Forces Honourable Guard. Following protocol, the flag was raised and the Canadian national anthem, *O Canada*, sung by Nikki Yanofsky was performed. As the song ended and the stadium went dark, it cued the current actors to leave the stage.

As *Aboriginal Welcome* began, four Host First Nations people entered the stage while four indigenous welcome poles rose up from the stage.²⁰ On behalf of each First Nation, representatives took a moment to vocally welcome the world, beginning with Lil'wat, Musqueam, Squamish, and then Tsleil-Wauthuth, as the symbols of each of the First Nations were simultaneously being projected onto the stage floor.²¹ As the tone and dynamics of the music changed, those onstage began to dance and simulate banging a drum in rhythm with the music, which was visually projected on the slightly raised centre platform. In response, more than 300 Aboriginal peoples of Canada, the Northwest, Métis, Inuit, Prairie, and the East danced towards the middle of the stage following their introduction.²²

As a group of uniformed cast members entered, creating a perimeter around the stage, the music ended, and images of national flags were projected onto the crowd. Along with all Canadians, the Aboriginals welcomed the athletes as the next required element began, the parade of athletes. For the following hour, *Parade of Athletes* was performed as representatives from 82 nations entered, led by Greece; and at the end Canada, with speed skater Clara Hughes as flag bearer, entered, accompanied by the orchestra's *Canadian Athletes*.²³ With all athletes seated in the stadium, Canadian musical artists, Bryan Adams and Nelly Furtado took centre stage singing *Bang the*

Drum. Ending with a brief silence, Adams and Furtado came back, singing a variation of the song while actors began moving off stage and the four poles descended. The atmosphere became more intimate with the lights dimmed and spectators waving flashlights until the music came to an end and the artists descended out of sight.

Transitioning into the artistic program of the ceremony, which was themed “landscape of a dream,” the audience was transported “from the prairies to the peaks of mountain tops, the depth of the oceans, and through its varied seasons.”²⁴ The stadium began to brighten revealing a northern landscape, with a snow covered stage floor and white confetti, representative of snow, drifting down from the ceiling. Performing *Hymn to the North* the segment began with a quote from François-Xavier Garneau, narrated by Donald Sutherland as follows,

In what other climate does the Queen of Silence
Show us more splendour?
I love, Oh Canada, night, the vast plain
Shining with whiteness!

Acting as northern Aboriginals exploring the land, performers began to enter the stage. Sutherland’s voice was again heard, this time quoting Joe Schlesinger, “I came to Canada as a refugee. 45 years later, for me Canada is a refuge still.” As one performer struck the centre stage floor with his staff, there was a shift in the performers and setting as three circular layered screens lowered from the ceiling, revealing a projection of the northern lights. As the screens ascended, illuminated silhouettes of a bison, hawk, wolf, and bear were suspended from the ceiling. As embers fell from the bear to the stage, a massively lit, inflatable spirit bear appeared, set against a backdrop of gleaming lights from the audience’s flashlights.²⁵

With a change in setting the song changed to *Sacred Grove* as the winter scene floor shifted to display ice sheets breaking apart as the water thrashed beneath. The performers scurried between ice sheets and eventually left the stage while inflatable Spirit Bear was retreated. As the projected movement of water engulfed the stage, ceiling, and spectators, the music transitioned to reflect a calmer scene as 3D visually enhanced whales migrated across the stage. The depictions on the stage floor changed into symbolic native fish and then into hundreds of red fish swimming. Rising from the stage, 8 wide banners extended to the screens on the ceiling, which appeared as totem poles that changed into Douglas Fir trees as a group of dancers rushed onto the stage.²⁶ This sequence was inspired by Canadian artist Emily Carr.²⁷ Abruptly the music ended and Donald Sutherland quoted Chief Dan George saying,

The beauty of the trees,
The softness of the air,
The fragrance of the grass,
Speaks to me.
And my heart soars.

With the mood set, Sara McLachlan performed *Ordinary Miracle* as a choreographed dance performance in synchronization with the music, unfolded on centre stage under a canopy of trees. Leading into the next musical arrangement, *Fantasy Ballet* performed by the Vancouver Olympic Orchestra evoked a different physical response and routine from the dancers.²⁸ At the same time the lighting changed to a warm glow and the projected images of the trees were washed away, leaving behind a starry illumination on the banners. As the enactment neared the end, the centre platform, which the dancers were now on, rose up and the banners dropped away, leaving the dancers in the spotlight.

A select few levitated off the stage towards the night sky displayed on the ceiling screen as darkness overwhelmed the stadium and the music ended.

Beginning the next segment was Loreena McKennitt's Celtic performance on the harp of *The Old Ways*.²⁹ As the previous dancers retreated off stage, a full moon along with a fiddler in a suspended canoe was lowered from the ceiling. Narrating a passage written by Pauline Johnson, Sutherland quoted,

Know by the thread of music woven through
This fragile web of cadences I spin,
That I have only caught these songs since you
Voiced them upon your haunting violin.

Recognizing the Maritime fiddling traditions and French Canadians throughout the act, the fiddler began to duel with his shadow projected on the moon. Dropping a red maple leaf from the canoe, the attention turned to the setting on the stage floor where maple leaf cutouts were propped against a raised centre platform. Amongst the falling confetti leaves, maple leaf shaped images projected on the spectators, and tap dancers, six soloist fiddlers appeared in succession on the platform and performed *Rhythms of Fall*, accompanied by the Vancouver Olympic Orchestra along with an appearance by tap soloist Brock Jellison.³⁰ During the encore performance, the platform lowered, props were disassembled and gradually dancers and musicians exited the stage. The final moment before the stadium went dark, fiddler Ashley MacIsaac and tap dancer Brock Jellison signaled the beginning of the next theme.

The projected video on the stage floor imitated large strokes of blue paint, the moon transformed into the sun, and the song *Both Sides Now* sung by Joni Mitchell began just as Sutherland recited a passage by W.O. Mitchell,

I would walk to the end of the street and over the prairie with the clickety grasshoppers binging in arcs ahead of me, and I could hear the hum and twang of wind in the great prairie harp of telephone wires. Standing there with the total thrust of prairie sun on my vulnerable head, I guess I learned—at a very young age—that I was mortal.

Using only a single performer in this segment, aerialist Thomas Saulgrain took flight across the stadium, touching down repeatedly, which transformed sections of the stage floor into a field of wheat.³¹ Horses were projected running across the fields and afterwards the stage floor transformed into thousands of birds flying away, only leaving the projected image of a patch of wheat as the performer touched down and the scenery transformed into nightfall.

With the onset of a storm replicated in the stadium the next act began. The performer moved to the side of the stage while the ceiling screen, projecting dark clouds and lightning descended onto the stage floor. With the orchestra performing *Storm*, it gave expression to the unsettling events unfolding as a 360 degree screen expanded upwards and was visually transformed to replicate a mountain. Just before the orchestra began *Peaks of Endeavour*, Donald Sutherland quoted George Vancouver,

A lifetime is not enough to explore this country. A man is too small to feel its size. The poet has not been born to sing its song, nor the painter to picture it.

A cast of snowboarders and skiers suspended from the ceiling mimicked the activities movements and descended down the mountain while the scene was enhanced with falling snow and silhouettes of athletes projected onto the crowd. As well, video clips of various winter sports were captured on the mountain depicted on the screen. Entering the stage floor, dozens of roller skaters moved around the periphery of the centre screen, and illuminated when the stadium went dark. As the projected image on the floor, ceiling,

and raised screen turned into a display of abstract colours and swirls, the ceiling screen ascended and the 360 degrees screen collapsed, revealing Canadian poet and writer Shane Koyczan standing in the centre.

With the Vancouver skyline projected overhead on the ceiling screen and around the platform, Koyczan delivered a sentimental performance reciting his slam poetry entitled “We Are More,” which expressed a strong sense of Canadian pride and nationalism.³² Towards the end, uniformed cast members entered the stage and formed the shape of a Canadian maple leaf while holding red flares that sparked with the closing line of the poem.

As the ceremony transitioned into the next chapter, which consisted mainly of required protocol elements, a video clip of the torch relay experience was projected on the ceiling screen. Instrumental music began and the lighting focused on IOC President Jacques Rogge and VANOC President John Furlong entering the stadium onto the orchestra platform. For a combined total of approximately 15 minutes, both individuals read their opening remarks (aloud). The head of state, Michaëlle Jean officially opened the Vancouver Games declaring in French and English, “I declare open the Games of Vancouver, celebrating the 21st Olympic Winter Games.” As the lights dimmed, spectators waved their electronic glowing candles as musical guest k.d. lang took centre stage in the spotlight, performing an intimate cover of Leonard Cohen’s song *Hallelujah*. As the song reached its final verse the vocal music peaked and the stage screen became hundreds of flying doves, symbolic of peace, in what is recognized as a ceremonial protocol.

After an update on the impending arrival time of the Olympic torch, the spotlight centred on eight individuals entering the stadium, carrying the Olympic flag. While the Vancouver Olympic Orchestra performed *Rising of Olympic Flag* these distinguished Canadians were identified as Betty Fox, Donald Sutherland, Jacques Villeneuve, Barbara Ann Scott, Anne Murray, Roméo Dallaire, Bobby Orr, and Julie Payette.³³ Handing over the flag to the RCMP officers, it was raised as opera singer Meesha Brueggergosman sang a bilingual version of the *Olympic Hymn*. Following was an impromptu minute of silence in memory of Nodar Kumaritashvili, a Georgian luger athlete, set to compete in the Games before suddenly passing away during a training run accident earlier that day.³⁴ Welcomed next onto the orchestra platform was Hayley Wickenheiser, representing the athletes, and Michel Verrault, representing the officials, as they individually took the Olympic oath. French Canadian singer Garou then sang *Un peu plus haut, un peu plus loin*³⁵ before leading into the highly anticipated final torch relay and lighting of the cauldron.

With the orchestra performing *The Olympic Flame*, Rick Hansen was the first to carry the Olympic torch into the stadium, starting the last part of the torch relay. Hansen then lit Catriona Le May Doan's torch who then passed the flame to Steve Nash. Nash in turn lit Nancy Greene's torch who then passed the flame onto Wayne Gretzky's torch.³⁶ Stationed in a designated location in a wide circle on the stage floor, the individuals stood at attention while the arm poles and centre piece of the cauldron rose from the stage. Due to a malfunction, three rather than four poles were raised, leaving Catriona Le May Doan without the opportunity to light the cauldron.³⁷ This was an unexpected event, for the organizers and audience, which in turn affected Catriona Le May Doan. Thus, this event

constituted as a happening. The other three individuals simultaneously lit the base of the arms and the flame scurried up, igniting the centre cauldron. As the musical performance came to an end, the narrator announced the conclusion of the opening ceremonies.

Providing a synopsis of the opening ceremonies features, the total duration of the ceremony was 3 hours and included protocol events and a cultural segment. In the 1 hour and 25 minutes leading up to the cultural segment, which included several creative acts, there were three mandatory protocol events: entry by the head of state, national anthem performance, and the athlete's parade. Discernibly divided into six parts, the cultural segment was constructed into the Hymns of the North, Sacred Grove, Rhythms of the Fall, Who Has Seen the Wind, Peaks of Endeavour, and We Are More. Throughout the following sections there were six more compulsory protocols interspersed: the opening declaration of the Games, symbolic release of doves, raising the Olympic flag and presentation of the Olympic anthem, athletes' oath, officials' oath, and lastly the torch relay followed by the lighting of the cauldron. Altogether, there were 49 actions and 1 happening identified in the opening ceremony and 59 moments that involved characters. Identifying the musical songs listed on the official soundtrack, all 18 songs were performed. While not specifically identified throughout the description of the ceremonies, there were 148 changes in setting.

Closing Ceremony

With the same stage setup, the closing ceremony began where the opening ceremonies had finished. The three poles, resting against the cauldron were set up in the centre of the stage, with the floor trap door for the fourth pole open. As the *Closing Ceremony Fanfare* played briefly in the background, the narrator welcomed viewers to

the closing ceremonies. Making light of the mishap from the opening ceremony, a mime dressed as a construction worker, climbed out of the fourth pole's trap door and plugged two oversized electrical cords together giving power to the pole to emerge. Building in climax along with the music *The Olympic Flag*, the mime summoned the pole up and then beckoned Catriona Le May Doan who lit the cauldron. With the band Inward Eye performing *Strong and Free*, a large cast member group dressed in white and holding snowboards performed to the music. Using their prop and designated locations, they formed the shape of the numbers one through ten for the official countdown. They also spelled out "strong" and "free" and made subsequent shapes until the song ended.

Next, the crowd was asked to stand as various leaders were introduced into the distinguished guests box, which included Chief Leonard Andrew of Lil'wat, Chief Ernie Campbell of the Musqueam, Chief Bill Williams of the Squamish, Chief Justin George of Tsleil-Waututh, Prime Minister of Canada Stephen Harper, and IOC President Jaques Rogge. Accompanied by the Vancouver Youth Symphony Orchestra, Inward Eye sang *O Canada* and the cast on stage performed as RCMP officers raised the Canadian flag. The cast members still on stage formed the shape of the maple leaf and the song concluded. The chorus from *Strong and Free* resumed while the cast members exited the stage.

As *Olympic Fanfare and Theme* was performed by the orchestra, the flag bearers of the represented countries during the Games entered the stadium followed by cast members ushering in the athletes. Differentiating from the opening ceremony parade, the athletes entered together as a cohesive group rather than being separated by country.³⁸ Parading in, the music being heard was *Entrance of the Athletes of the 2010 Olympic Winter Games*, which is an upbeat instrumental arrangement that was mixed with vocals,

which isn't included in the official soundtrack.³⁹ Bringing this portion to a close were Eva Avila, Nikki Yanofsky, and Derek Miller singing *Let's Have a Party* atop three raised platforms with the spectators using purple, pink, and yellow cutouts to modify the setting.

Focusing on protocol in the next segment, the victory ceremony took place for eight minutes as the winners of the men's 50 km classical cross country took their place on the podium. With music playing intermittently in the background, Gerhard Heiberg, Norwegian IOC member and Gian Franco Kasper, President of the International Ski Federation (IFS) presented the medal awards. After they had cleared the stage, two athletes and four volunteer representatives⁴⁰ were welcomed in the customary introduction of the athletes' commission's newly elected members and recognition of the volunteers' presentation while text images of "thank you" and "merci" were projected on the crowd.

With spotlights focused on the RCMP officers stationed at the flag posts and the crowd standing, Ariana Chris accompanied by the orchestra sang the *Greek National Anthem* while the Greek flag was raised. Moving to the Olympic flag, Ben Heppner sang the *Olympic Anthem* as it was lowered and carried off stage by the RCMP. Cued by a change in music and lights focused on the orchestra platform, the Olympic flag held by Gregor Robertson, the mayor of Vancouver, reappeared. As the quadrennial Olympic Winter Games prepare to be hosted by Sochi, Russia in 2014, the flag handover ceremony took place. Robertson passed the flag to IOC President Jacques Rogge who then passed the flag over to the mayor of Sochi, Anatoly Pakhomov. Rising for the Russian national anthem sung by the Moscow State Chamber Choir and conducted by Vladimir Minin, the RCMP honour guard hoisted the Russian flag. Then Sochi, the next

host city, presented their eight minute artistic segment on stage showcasing their culture and achievements.

The final mandatory elements of the closing ceremonies began with VANOC President John Furlong delivering the closing remarks, followed by IOC President Jacques Rogge's comments and the final declaration closing the Games. Taking a final moment, musician Neil Young, centered on the stage floor, sang *Long May You Run* as the Olympic flame was extinguished and the Olympic cauldron descended.

In a change of scene, the stage floor screen projected geese flying across in 'V' formation, as the continuation of the ceremony accentuated stereotypical elements with a "tongue-in-cheek homage to Canadiana."⁴¹ With the red maple leaf image on the floor and other relatable images changing throughout, Canadian celebrity William Shatner appeared on stage, boasting of what Canada has to offer in a segment titled "We Dream Big."⁴² The subsequent two standalone comedic monologues featured Canadians Catherine O'Hara and Michael J. Fox as they spoke amusingly of Canada's overly polite and apologetic behaviours and reflected on Canada's claim to greatness in separate acts entitled "We're Sorry" and "We Will Claim You."⁴³

Moving into the next act, musician Michael Bublé standing on a raised stage platform began singing *The Maple Leaf Forever*, which changed from a traditional version to a swing style arrangement. Set to reappear later in the performance, Bublé exited the stage as the orchestra performed *Made in Canada*, which appropriately enhanced the procession of cast members dressed as Mounties entering the stage. Performing a routine, still and moving animations enhanced the setting, while giant inflatable RCMP officers moved around the stage, taking a place on the sidelines when

the roller skating hockey players entered. Enacting a hockey scrimmage, a child dressed as a hockey puck in oversized hockey player cutouts around the stage that then settled in the centre in front of the inflatable Mounties. Adding to the props on stage, cast members disguised as giant maple leaves suspended from the ceiling and entered the stage.

Voyageurs in dancing canoes and inflatable beavers and moose entered while La Bottine Souriante sang *Envoyons d'avant nos gens* in French. On top of a moving platform designed to appear like a Mountie's hat, Michael Bubl  re-entered singing verses from *O Canada* and *The Maple Leaf Forever* to conclude the cultural segment. The closing ceremony finished with a concert showcasing Canadian musical talent guests Nickleback, Avril Lavigne, Alanis Morissette, Simple Plan, Hedly, Marie-Mai, and k-os.

Extending for 2 hours 30 minutes, the closing ceremonies took on a different atmosphere and structure than the opening ceremony. Still retaining an emphasis on Canadian culture, the cultural segment was towards the end of the ceremony and preceded by all 11 protocol events. In the closing ceremony there were 36 actions, 85 changes in setting, and 43 different moments that involved characters. There were 50 discourses of which 23 were musical performances.

Section III: Post-Analysis

Within the week following both the opening and closing ceremonies, newspapers such as *The Globe and Mail*, *National Post*, and *Vancouver Sun* published accounts of the events, which included reflections, perceptions, and critical remarks. In an article the day following the opening ceremony, *Vancouver Sun* journalist Jedd Lee wrote,

The creators of the ceremony tried to touch every aspect of what makes Canada, well Canada. Its rich cultural diversity. Its environment. Its space. Its aboriginal people. Its francophone and anglophone heritage. Its music and art and even its red maple leaves.⁴⁴

According to these reflections as a spectator as well as a reporter, Lee found these themes and elements resonated throughout the opening ceremony and portrayed Canada.

Another similar, but general sentiment expressed by a spectator following the opening ceremony dress rehearsal, “I think it captured Canada’s spirit” was quoted in *The Globe and Mail*.⁴⁵ These relate back to David Atkins’ comments, noted in the pre-analysis, regarding the intentions of capturing the landscape, people’s spirit and culture in the ceremonies.⁴⁶ Based on the relation between Lee’s statements, the spectator’s comment, and those of Atkins surrounding the opening ceremony, the goals and intentions set by the creative team were achieved.

Following the open dress rehearsal, other general, positive public responses such as “I thought it was visually stunning,” and “It was like *Avatar*, but it was real... the effects were amazing” still remained applicable to the debut of the opening ceremony and indicates they were well received.⁴⁷ On the other side of the continuum some individuals, identified by the *Vancouver Sun* and *National Post*, were critical of two aspects related to the opening ceremony. Despite Atkins’ hopeful guarantee to highlight the cultural environment of Canada, some high-profile members of ethnic communities complained they “omitted a crucial aspect of Canadian life... the role of immigrants in Canadian society.”⁴⁸ VANOC CEO, John Furlong, addressed the issue saying, “telling the story of a country made up of people from all over the world is a complex task, but the opening ceremony did a good job reflecting Canada.”⁴⁹ The other individuals, members of government, James Moore, Michael Ignatieff, and Jean Charest⁵⁰ objected that the ceremony did not include enough French language content or culture.⁵¹ Again, Furlong

argued “the ceremony was the collaboration of many people and told a great Canadian story to the world.”⁵²

In more articles published after the closing ceremonies, journalists focused on praising the overall accomplishments of the ceremonies. Capturing the implied achievement of the ceremonies but also its ability to sequentially unfold, *Vancouver Sun* journalist Shelley Fralic wrote, “It was all fitting yin to the yang of the Feb. 12 opening ceremony, which dazzled the world...”⁵³ Reflecting on the aspects of the ceremonies the creative team intended to capture, such as creating a unique, distinguishable story that highlighted various cultures, it is suggested that “in the gold afterglow, some have taken to calling Vancouver Winter Games a defining moment in Canadian history.”⁵⁴ Duane Knapp, a market branding expert, was quoted saying, “as an exercise in branding, the business of sending out a coherent message to the world, we took the gold in this Olympics... the world saw a peaceful, multicultural society host the world.”⁵⁵ Through the public’s perception, whether from general spectators or opinions of journalists as spectators, the newspaper accounts highlighted elements from the ceremonies. In an interview conducted in 2012, David Atkins provided insight into the narrative that was developed for the Vancouver Olympic ceremonies. Understanding prior to the ceremonies that the creative team strategized to tell a story of Canada’s culture, Atkins stated,

“a story... it’s not always lineal, not a normal start, middle, ending story, but it is still a narrative and each section has its own story inside and then there is always an overarching theme that connects everything together.”⁵⁶

During the interview with musical director Dave Pierce, when asked if he felt he achieved what he desired, he responded saying, “absolutely, yes, and beyond.” From the

perspective as a creator reflecting on the outcome of the ceremonies, Pierce believed Canada became more patriotic than ever before. The controversy of Pierce's musical arrangement of *O Canada* created a heated debate, which he saw as Canadians being proud of their anthem for something up until the Olympic Games that had been somewhat shuffled to the side. For those who did and did not support modifying the traditional anthem, Pierce said "the outpouring of letters and reactions from Canadians... was the first time in history really that Canadians had taken such a proud stance on a song that had been taken for granted for so long." Following the Vancouver Games, Pierce won an Emmy award for outstanding music direction, which he explained to be "the first time that I actually experienced hearing from fellow composers... regarding the music from the Games being so vast and successful." Recognized by his peers, who in turn recognized the success of the ceremonies, Pierce gained international recognition. Having seen the ceremonies of the recent London 2012 Olympic Games, Pierce believes that the music presented in Vancouver was brought to an international level and inspired the way the London Games were performed. Being recognized by his peers for his music in the ceremonies and in turn the Olympic Games themselves, Pierce gained international recognition while aspects of the ceremonies were proven successful and have become influential for future Games.

Assessing the analysis of the video footage, the results can also be quantified (Appendix IV). All elements within the opening and closing ceremonies were tagged and categorized under the following sections: action; happening; setting; character; and manifestation. Setting included variations of visual effects, locations, and props. In total, approximately 233 changes in setting occurred. As the first ceremonies to be held indoors

for an Olympic Winter Games, the use of technology rather than material props helped transform the story into a unique experience. Characters included any individual that was involved in the production. While not reflecting the number of separate characters involved, there were 102 moments that included at least one individual. The characters were mainly Canadian and those in the artistic program were representative of Canada's regions. With 1 happening identified, there were approximately 85 actions occurring, ranging from non-verbal physical acts to speeches. The actions, aside from the required protocols, embraced different cultures such as those represented by the Aboriginal peoples of Canada and the musical traditions of Eastern Canada, while also grasping the landscape from coast to coast. Lastly, manifestations were demonstrated through various artistic expressions. There were 89 occasions that included a change of expression, many of which involved the use of music. All 37 musical recordings collectively included on the soundtracks were heard within the ceremonies with a select few exclusive musical compositions in the ceremony. As well, an assortment of songs embraced Canada's two national languages, English and French.

Endnotes

¹ <http://www.daeglobal.com/about-dae/>; <http://www.cbc.ca/news/canada/british-columbia/story/2007/09/20/bc-olympics.html>.

² David Atkins, interview by Beverly Thomson, *CTV Canada AM*, CTV, <http://www.youtube.com/watch?v=uJm-Vy43bys&list=PL516237869B53C155>.

³ David Atkins, interview by Matt Laurer, *Special Edition: Today In Vancouver: Meet the Man Behind Tonight's Opening Ceremony*, NBC News, February 2010, http://www.nbcuniversalarchives.com/nbcuni/clip/51112150416_s16.do.

⁴ Ibid.

⁵ Ibid.

⁶ Members of Ceremonies Creative Team, *Vancouver 2010 Ceremonies Creative Team*, VANOC, <http://www.youtube.com/watch?v=d6gyD16fjow>.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Sandra Sperounes, "A spectacle to welcome the world; Choreographer Jean Grand-Maître must keep detail of opening, closing ceremonies top secret," *Vancouver Sun*, February 8, 2010, D4, "ProQuest Canadian Newsstand Complete."

¹¹ Ibid.

¹² Ibid.

¹³ Randy Shore, "Furlong assures closing ceremony will reflect everyone; Visible-minority groups, francophone leaders complained of opening ceremony snub," *Vancouver Sun*, February 18, 2010, A6.

¹⁴ The Calgary Stampede began in 1912 and was envisioned by Guy Weadick to celebrate the culture of the old west. The event, referred to as the "greatest outdoor shown on earth," is held over a period of 10 days every July. Featuring an exhibition, the event hosts tournament style rodeo, chuck wagon races, agricultural events, and a final Transalta grandstand show, which features world musicians in a grand stage show. For further reading see, Calgary Stampede, "The Greatest Outdoor Show," accessed August 14, 2013, <http://cs.calgarystampede.com/>.

¹⁵ In a final report of the Vancouver Games, conducted by the Office of the Commissioner of Official Languages (OCOL), it was observed that with regards to protocol (national anthem, Olympic hymn), English and French were equally prominent. However, the music within the cultural segment of the opening ceremonies was found to be exclusively English except for Garou's performance signing "Un peu plus haut, un peu plus loin." For further reading see, Office of the Commissioner of Official Languages, Final Report on the Vancouver 2010 Olympic and Paralympic Games (Canada: Minister of Public Works and Government Services Canada, 2011).

¹⁶ Donald Sutherland, born in 1934, is a renowned Canadian film actor. He studied at the University of Toronto and the Royal Academy of Dramatic Arts, London. Sutherland has been involved in many Hollywood films such as *Instinct* (1999), *Cold Mountain* (2003), and *Pride & Prejudice* (2005). For further

reading see, "Donald Sutherland," The Biography Channel website, <http://www.biography.com/people/donald-sutherland-9499527> (accessed July 18, 2013).

¹⁷ "Canada unveils its 'landscape of dreams' to welcome athletes and world at the Opening Ceremony of the Vancouver 2010 Olympic Winter Games," *Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games (VANOC)*, February 12, 2010.

¹⁸ International Olympic Committee, "Factsheet: Opening Ceremony of the Games of the Olympiad," The official website of the Olympic Movement, http://www.olympic.org/Documents/Reference_documents/_Factsheets/Opening_ceremony_of_the_Games_of_the_Olympiad.pdf.

¹⁹ "Honours and Salutes," Canadian Heritage, modified October 14, 2010, <http://www.pch.gc.ca/eng/1287067257112/1287067387688>.

²⁰ "Canada unveils its landscape," *VANOC*.

²¹ Four Host First Nations welcome "through speakers": Levi Nelson (Lil'wat), Quelema Sparrow (Musqueam), Shamanstut (Squamish), Dennis Thomas (Tsleil-Waututh). For reference, see "Canada unveils its landscape," *VANOC*.

²² "Canada unveils its landscape," *VANOC*.

²³ "Canada: Hughes to carry host flag in Opening Ceremony," *VANOC*, January 29, 2010.

²⁴ "Canada unveils its landscape," *VANOC*.

²⁵ *Ibid.*

²⁶ *Ibid.*

²⁷ *Ibid.*

²⁸ Performed during the opening ceremony, *Fantasy Ballet* is a musical arrangement identified on the CD *Sounds of Vancouver 2010: Opening Ceremony Commemorative Album*, though it is originally *Adagio for Strings*, a musical piece composed by Samuel Barber.

²⁹ "Canada unveils its landscape," *VANOC*.

³⁰ Fiddlers: Ashley MacIsaac, Andre Brunet, Daniel Lapp, Samantha Robichaud, Sierra Noble, and April Verch. The segment altogether included 200 tap dancers and dancing fiddlers. For further reading, see Sean Chase, "April Verch performs at Vancouver Olympics opening," *Daily Observer*, February 18, 2010, <http://www.thedailyobserver.ca/2010/02/18/april-verch-performs-at-vancouver-olympics-opening>.

³¹ "Canada unveils its landscape," *VANOC*.

³² *We Are More* excerpt recited by Shane Koyczan: Define Canada/You might say the home of the Rocket and the Great One/who inspired little number nines /and little number ninety-nines/but we're/more than just hockey and fishing lines/off of the rocky coast of the Maritimes/and some say what defines us/is something as simple as please and thank you /and as for you're welcome/well we say that too/but we are more/than genteel or civilized/we are an idea in the process/of being realized/we are young/we are cultures strung together/then woven into a tapestry/and the design/is what makes us more/than the sum total of our history.

³³ Carrying the Olympic flag were eight Canadians: humanitarian Romeo Dallaire; Betty Fox, mother of

cancer activist Terry Fox; world renowned singer Anne Murray; champion ice hockey player Bobby Orr; astronaut Julie Payette; Olympic gold medal figure skater Barbara Ann Scott; internationally acclaimed actor Donald Sutherland; and world champion Formula 1 driver Jacques Villeneuve.

³⁴ Nodar Kumaritashvili, a Georgian luger athlete had passed away in an Olympic luge training accident prior to the start of the Vancouver Olympic Games.

³⁵ Translation “A little higher, a little farther.”

³⁶ Rick Hansen, Canada’s Man in Motion, passed off the flame to Catriona LeMay Doan (multiple Olympic gold medallist in speed skating) who, along with Steve Nash (Olympian and National Basketball Association MVP), Nancy Greene Raine (Olympic gold medallist in alpine skiing) and Wayne Gretzky (one of the most honoured hockey players of all time) lit the Olympic cauldron.

³⁷ At the beginning of the closing ceremony, the rising of the Olympic cauldron’s fourth pole is repeated and Catriona Le May Doan reappears, this time able to light the cauldron.

³⁸ Since the 1956 Games in Melbourne, protocol changed to allow athletes to parade into the closing ceremony in no particular order. This change was the result of a suggestion made by John Ian Wing, a Chinese apprentice carpenter living in Australia.

³⁹ Various, *Sounds of Vancouver 2010: Closing Ceremony*, EMI, Audio CD, 2010.

⁴⁰ Volunteers recognized: Ingman Bysse, Julien Caparo, Julia Li, Bet Tuason.

⁴¹ “Closing Ceremony: Canada says congratulations and goodbye to world’s top winter athletes,” *VANOC*, February 28, 2010.

⁴² “Closing Ceremony Canada says,” *VANOC*.

⁴³ *Ibid.*

⁴⁴ Jedd Lee, “Spectacle welcomes the world to Vancouver; Secret endings caps ceremony celebrating Canada’s remarkable athletes and cultural diversity,” *Vancouver Sun*, February 13, 2010, A7, “ProQuest Canadian Newsstand Complete.”

⁴⁵ Marsha Lederman, “Impressed by rehearsal, not logistics,” *The Globe and Mail*, February 10, 2010, S3, “ProQuest Canadian Newsstand Complete.”

⁴⁶ David Atkins, interview by Matt Laurer, *Special Edition: Today In Vancouver: Meet the Man Behind Tonight’s Opening Ceremony*, NBC News, February 2010, <http://www.nbcuniversalarchives.com/nbcuni/clip>.

⁴⁷ Lederman, “Impressed,” S3.

⁴⁸ Randy Shore, “Furlong assures closing ceremony will reflect everyone; Visible-minority groups, francophone leaders complained of opening ceremony snub,” *Vancouver Sun*, February 18, 2010, A16, “ProQuest Canadian Newsstand Complete.”

⁴⁹ *Ibid.*

⁵⁰ Canadian Heritage and Official Languages Minister James Moore, Liberal leader Michael Ignatieff, and Quebec Premier Jean Charest.

⁵¹ “Fire & water,” *National Post*, February 16, 2010, A3, “ProQuest Canadian Newsstand Complete.”; Shore, “Furlong assures,” A16.

⁵² Ibid.

⁵³ Shelley Fralic, “Closing ceremony a rocking farewell to the Games; After 17 days, we say goodbye in style with a party that shows our pride and makes good on a promise to ‘bust a few Canadian myths’,” *Vancouver Sun*, March 1, 2010, A5, “ProQuest Canadian Newsstand Complete.”

⁵⁴ Elizabeth Payne, “A salute to The Maple Leaf Forever,” *Vancouver Sun*, March 9, 2010, A9, “ProQuest Canadian Newsstand Complete.”

⁵⁵ Cernetig Miro, “Our Olympic legacy,” *Vancouver Sun*, March 1, 2010, A8, “ProQuest Canadian Newsstand Complete.”

⁵⁶ David Atkins, Interview by Stephané Michel, *Interview de David Atkins sur le sale Heavent 2012*, <http://www.youtube.com/watch?v=LJy7BKkOdK4>.

Chapter Five

Discussion

The primary purpose of this investigation was to examine the narrative of the Vancouver 2010 Olympic opening and closing ceremonies. It particularly observed the structure of the narrative as well as its content and elements of expression, specifically music. Seeking to understand the function and intentions of the ceremonies, this study, through an interdisciplinary approach, aimed to contribute to the limited insight of theatrical storytelling related to the Olympic ceremonies. Presenting a thorough content analysis of the strategies, details, and results of the ceremonies, the researcher discusses the structure of the narrative, relying upon Seymour Chatman's model of narrative structure. Using this theoretical framework the researcher then considers the details of the structural components.

Chapter Five systematically discusses the production of the opening and closing ceremonies to provide answers to the research questions outlined in the Methodology, Chapter Three.¹ Using the results described in Chapter Four, the researcher interprets the findings, draws conclusions and discusses their importance in relation to the research questions. The conclusion at the end of the chapter summarizes the findings and relates them back to the main research question. Furthermore, recommendations for future research are outlined.

Coherent Narrative

The first sub question posed whether or not the opening and closing ceremonies through the story and discourse portrayed a coherent narrative. Coherence is understood traditionally as a unity of action within the plot, which constitutes the

arrangement of incidents or the events of a story.² Aristotle expresses unity within a story as being a whole, that which presents a certain order in its arrangement, rather than a collection of incidents.³ A collection of incidents are termed “episodic,” when “one incident follows another without a necessary or probable sequence.”⁴ Following the same definition of coherence as Aristotle, Seymour Chatman includes the existents (characters and settings) in addition to events, as having to remain the same from one event to the next, though the events do not have to be causally linked.⁵ The video analysis revealed that while the outward appearance of characters in the story changed, whether from RCMP officers to musical artists, they were collectively representative of characters of and from Canada. This shared identity amongst the characters remained the same through the events, providing unity and therefore coherence. Those characters who did not share in building the Canadian identity, such as dignitaries, sport officials, and athletes from other nations, reappeared in a collection of events, reprising their same role. This arrangement of appearances presented unity and again coherence. Also, the location in which the events took place did not change.

Shifting focus from the story content (events and existents) to story discourse, Hinchman and Hinchman’s 2001 findings regarding the theorists’ approaches and use of narratives led them to propose narrative as “... discourses with a clear sequential order that connect events in a meaningful way.”⁶ This suggests a coherent narrative exists beyond the story content to include discourse, which the researcher examined. As mentioned in the literature review, Chatman’s theoretical model (see Appendix I) includes discourse as a distinct section of the narrative and is explained as the means by which the content is communicated.⁷ Marie-Laure Ryan’s conclusions outlined the means

of communication as mediums, such as music, dance, language, and visual images, describing how they are part of a narrative. The results of this study revealed that story events and existents as well as discourses were present and therefore support the structure of a narrative.

As was mentioned in the results, the elements detected included multiple actions, characters, settings, and a variety of expressions, yet only one event-happening was identified in the ceremonies. Happenings affect the character in unpredictable events and without the inclusion of narrating to understand how the character was affected, it is difficult to measure happenings in the ceremonies. The exception to this was identified during the last act of the opening ceremonies in which the character, Catriona Le May Doan, was affected by the unexpected malfunction during the lighting of the Olympic cauldron. Regardless of one happening, the identified actions represent the events while the characters and settings are considered existents, which form the story. Together the discourse composed of 89 identified expressions with the story, form a narrative.

The results of this study also indicated that while the various narrative components can be presented on their own, they were sequential and often coincided with each other. Comparing the actions with the occurrences of expressions being manifested, the study showed that for every event there was an aesthetic expression, which was often identified as music. Another important finding that complements the narrative as being sequential and ordered is revealed in the transitions between the events. The different acts were joined either by changing features of the setting, using a musical prompt, and/or a character action. This prevented the acts from being individually separated, which would have altered the narrative to become episodic. Examples from the opening and closing

ceremony include the set lighting going dark or disassembling props on stage and cueing the actors off stage as seen after the “Rhythms of Fall” act. Musical prompts were short in duration and performed by the Vancouver Olympic Orchestra.

The review of the articles and interviews support the video footage results that found the narrative to have an ordered arrangement. On multiple occasions David Atkins and other members of the creative team stated that the ceremonies were about telling a story to create a narrative. In their comments about the years of mock staging and planning for the ceremonies, there was a systematic approach to the outline of narrative elements and therefore events, existents, and discourses happened when they were supposed to. The Olympic rituals, which are prescribed and cannot be withdrawn, were constructed and interwoven throughout the ceremonies in a meaningful way by the creative team.

The literature referred to in Chapter Two supports these results. The findings in relation to the narrative are consistent with the six influencing elements mentioned in *Poetics* and confirmed by Aristotle. The components constructing the ceremonies narrative, as previously listed, include actions, characters, settings, and discourse, which are similar to Aristotle’s elements that contribute to a coherent narrative: plot; character; theme; dialogue; rhythm; and spectacle. Comparing the two, the plot involves the actions brought about by characters; the theme was presently defined in the ceremonies as relating to Canadian culture; dialogue was identified as the manifested expression in the form of speech acts; rhythm refers to the use of music, which was a constant expression throughout the ceremonies; lastly, spectacle is the overall experience, what the audience

can see and hear, which was influenced by the actors, setting, sounds, and special effects used in the ceremonies.

While also supportive of Vladimir Propp and Roland Barthes' view of narrative as a sequence of events, the ceremonies compliment structuralist scholars such as Gerard Genette, Mieke Bal, and Seymour Chatman who further interpret narrative as discourse, distinguishing between the narrative act and its product.

Narrative Description

With a coherent narrative identified, the second sub question sought to investigate the narrative being expressed. This referred to the plot, what was being communicated in the opening and closing ceremonies story, which is the formal content element of a narrative. As mentioned in Chapter Four, the story was a unique account of Canada's culture. The analysis revealed a narrative, theatrical in character, that wove together mandatory Olympic protocols, thematic segments, and national pride. It was a traditional story of Canada, highlighting aspects of Canadian history and culture. Using different themes, similar to chapters in a book, the events were driven by specifically selected characters, visual settings, and artistic expressions.

In regards to a constructed story, Aristotle believed the structure should be undeviating as "there should be a beginning, middle, and end adapted to one another and to the whole."⁸ While this ordering has remained, it has also been subject to different, more flexible interpretations. Chatman regards plot by way of 'story-as-discourse,' which means that the chronological order does not need to follow the aforementioned Aristotelian plot structure. In relation to the ceremonies, David Atkins acknowledged in the results section that the story "is not always lineal, not a normal start, middle, ending

story.”⁹ Analyzing the events of the opening and closing ceremonies linked together, a beginning, middle, and end narrative structure can be recognized. The start of the opening ceremonies has a clear beginning, “that which does not follow anything else in a necessary sequence,” right through to the conclusion of the closing ceremony concert as an end, “that which naturally follows something else in a necessary or usual sequence, but has nothing following it.”¹⁰ The middle section is “that which naturally follows something, and is naturally followed by something else,” and is identified by the researcher to be from the lighting of the Olympic cauldron, the climax of the ceremonies, on through the 17 days of Game events. According to Chatman, this structure only applies “to the narrative, story-events rather than to the existents.”¹¹ With a ‘story-as-discourse’ plot, the function can differ throughout with different purposes, which Atkins explains as, “many plots can be made from the same story.”¹² Atkins discussed their use of principle, secondary, and tertiary action to add depth, which results in noticing something different every time the ceremonies are watched.¹³

Reviewing the story and discourse of the opening and closing ceremonies chronologically, the narrative exuded a celebration of all things Canadian that expanded across both celebrations. These discourses of national identity are considered by Stuart Hall to be the “narrative of nation,” which are representations through “a set of stories, images, landscapes, scenarios, historical events, national symbols and rituals which stand for or represent the shared experiences, sorrows, and triumphs and disasters which give meaning to one nation.”¹⁴ Such discourses were found within the ceremonies. Grouping components of the narrative indicated by the video analysis into larger segments and

themes, an understanding can be constructed of how the content and expression work together to tell the story.

The story-events for the initial 70 minutes focused on welcoming key individuals, audiences around the world, and the athletes to the Games. Representing Canada, the first distinguished guest introduced was Head of State, Michaëlle Jean who later became a character in the narrative when she declared the Games open. Enhancing this event were two musical expressions of national significance, the Vice Regal Salute and O Canada. While the national anthem is a required Olympic protocol, it is interpreted and inflected with national symbolism, as were all of the required protocols throughout the ceremonies. This relates to Jackie Hogan's statement of the rituals being domesticated by the host nations.¹⁵ The song was accompanied by two symbolic features of Canadian identity, the national flag and RCMP officers. Also, the anthem was sung in French and English, reflecting the nation's two official languages. Held in the spotlight, the four First Nations, dressed in aboriginal garments, welcomed the world to the Games, with dance and traditional drumming. This was their first of many reoccurring character appearances, along with the other Aboriginal groups of Canada. Their presence is historically and culturally representative of Canada's identity. Being acknowledged as the first inhabitants of what we now recognize as Canada, and specifically of the land upon which the Games were held, they are ingrained within Canada's heritage. Next, the parade of athletes, another Olympic protocol, had a Canadian presence lingering on stage as the Aboriginal representatives ushered in the participants.

Advancing into the next portion of the narrative, which was thematically revealed as 'The Landscape of a Dream,' it consisted of six separate cultural segments, spanning

approximately 45 minutes, which specifically introduced regions of Canada. This is an example of different stories fitting within an overarching theme as previously mentioned by Atkins during an interview.¹⁶ In comparison to other events in the opening ceremony, these segments heighten the narrative as they speak exclusively to Canada's story without having to weave through other required Olympic elements. While set for an international audience, the narrative selections were experiences that Canadians could identify with. Setting the scene, each segment began with a recounted verse of a Canadian quote and featured a specifically selected musical arrangement. The characters, whether they were Aboriginals, Maritime musicians, aerialist, athletes, or a poet, engaged with their setting through their actions, facilitated by music, dance, and other movements to guide the audience from event to event. The sequence of segments led audiences on a tour through the country's vast landscapes and oceans, and cultural art traditions of Eastern Canada, to the Prairies, Western Canada, the Rockies, and Northern Canada, culminating with a poem that defined Canadians, regardless of their geographical location and traditions.

Moving toward the climax of the opening ceremonies, marked by the anticipation leading up to the lighting of the Olympic cauldron, the remaining events were Olympic protocols. These were imparted with nationally specific meaning combined with the Olympic ideals and spirit. For example, the symbolic release of doves, entrance of the Olympic flag, Olympic oath, and lighting of the Olympic cauldron were enacted by well-known Canadians. While these ritual elements bring about a shared experience of reverence and Olympic pride, the added Canadiana component stimulated national pride.

Between the opening and closing ceremonies, an interlude of 17 days highlighted the achievements of athletes in the Olympic Games events. The narrative woven through

the opening and closing ceremonies is also connected to the events that unfolded between ceremonies. The athletes, while recognized in both ceremonies, in turn became the protagonists in the 17 day journey as they continued to drive the events forward. The next section of story content and discourse occurs during the closing ceremony. The analysis also reveals that during the front half of the closing ceremony, a medal ceremony for the men's 50km classical cross-country event had translated over into a later portion of the narrative, thus showing another connection. In preparation for the closing of the Games, the segments and themes stayed consistent with the ongoing illustrative narrative of Canada.

With a good-humoured atmosphere set by a mime act mocking the mechanical difficulties experienced during the lighting of the Olympic cauldron and a countdown display highlighted by choreography and music, the closing ceremonies began. Similar to the initial beginning, the closing ceremonies opened with a featured welcoming segment this time for the Prime Minister of Canada and multiple Aboriginal Leaders followed by the athletes. Following protocol, the national anthem was sung and again inflected with symbolism as the RCMP raised the Canadian flag. Supporting the intentions of having the narrative reflect a celebration, *Let's Have a Party* sung by three Canadian artists acted as a lead up to the cultural segment that followed a series of Olympic protocols and the extinguishing of the Olympic flame. During these events, the story of Canada shared the stage with the necessary elements that celebrate the Olympics. As the Olympic protocols took centre stage, recognition of Canada was visible through the characters on stage, musical selections, and various projected images.

The events transitioned into the 23 minute cultural segment, which became a parody of Canadian identity. In three monologues, enhanced with projected images, followed by a 'Made in Canada' act, the events, characters, and props highlighted popular Canadian stereotypes in an extensive visual production, distinguishing itself from the opening ceremonies segment and enhancing the Canadian story. While the entire narrative relied heavily upon music, the last 30 minutes of the show was a concert featuring only Canadian musical artists that brought the closing ceremony and 2010 Olympic Winter Games celebration to an end.

Music within a Narrative

The third sub question asked what music's role was within the narrative. In Chapter Two, prior studies noted the importance of music enhancing sporting events and the connection between them. Music was even alluded to by Eldon Snyder as a primary phenomenon related to sports and by Margaret Dilling as an integral accompanying role in the Olympic Games. As mentioned in the literature review, music can be considered as an element of the narrative.

The current analysis of the opening and closing ceremonies identified 37 musical compositions that were performed for various functions. Specifically, the results documented the start and end time for each occurrences of music and the analysis revealed 37 occurrences of live musical performances varying in length.¹⁷ Within these, there were times when it included multiple compositions. With the identification of the musical artists, arrangements in French and English and insight from David Atkins, the findings show that the music ranged from orchestral arrangements to pop ballads, traditional instrumental music, and national anthems and hymns. The study found that the

influences on the ‘sounds’ came from previous Olympic Games, while combined with a uniquely individual style. Comparing the music with actions, the results showed that both corresponded to one another, which was supported by Atkins’ statement, “music was the driving force first, followed by the staging.” Specifically, the findings linked to music indicated that music was used in the foreground and background to cue scene changes, enhance the actions, become an action on its own as the musicians develop into characters, and to provoke the audience’s emotions. This relates to Marie-Laure Ryan’s description of music as diegetic and mimetic since the music comments upon the actions and is an action in and of itself.¹⁸ As mentioned by David Pierce during the interview, the music was directed towards an international audience, but included something Canadians could resonate with, which is a contributing factor as to why many pre-existing, well-known songs were chosen. With a Canadian audience claiming the musical artists as Canadians, this created a different aspect and meaning to the narrative as they were able to connect with the music differently in relation to the international audience.

Overall, these findings are supported by various scholars, including Ken McLeod, whose studies have demonstrated that music is indeed a key influence in enhancing sporting events.¹⁹ Music within the modern Olympic Games ceremonies has been frequently associated with actions such as the parade of athletes, anthems, hymns, and found to be vital to ensuring the actions do not lead to estrangement.²⁰ Similarly, Hans-Dieter Krebs suggested that music directs the ceremonies events while providing an emotional connection, thus becoming a supporting role at the Olympic Games, specifically the ceremonies. These same associations, though they go beyond just enhancing the Olympic rituals, are also discovered within the Vancouver ceremonies,

suggesting this to be common practice and not just a coincidence. The notion that musical compositions, such as the Olympic hymn and select orchestral arrangements by David Pierce, can be regarded as “sport music,” as presented in Jeffrey Seagraves’s study and not just ‘an innocent accompaniment,’²¹ supports the account of there being specific sounds expected at the Games.²² This relationship of sport and music is also suggested by Alan Merriam to serve as a repository for history, which would indicate that certain compositions of music have intentions for creating a deeper level of meaning within the opening and closing ceremonies. The findings of the study further support the idea of music being representative and contributing to the continuity of culture.²³ The inclusion of Canadian-specific music chosen through the instruments, musical artists, and songs, as was mentioned by Pierce, was appropriate to the Canadian cultural narrative being expressed and helped to enhance the cultural significance. The findings that relate the ceremonies’ music as an instrument of conveying meaning and emotions are in agreement with Snyder’s findings of recognizing music as discourse.²⁴ Relating to Chatman’s model of narrative structure, discourse is considered as being the “how” in regards to the narrative. The results show the discourse of music being the “how” behind many of the actions. Therefore, the results of the analysis identify the role of music in ceremonies as an element of the narrative.

Actors within a Narrative

The fourth and final sub-question asked about the actor’s role within the narrative. The analysis revealed that individuals involved in various manners, whether as stage performers or distinguished guests, were considered to be characters within the narrative. As previously mentioned, to be considered a character the action needs to be plot

significant; meaning performs or is affected by an important event that advances the plot.²⁵ Corresponding to Aristotle's six elements of storytelling, the inclusion of characters is considered within the hierarchy as second most important. For simplicity, Chatman views plot and character as equally important. As stated by Chatman and revealed through the analysis, a story cannot exist without events and existents, which includes the actions, settings, and characters, and there cannot be events without existents, the setting and characters.²⁶

The creative team's intentions for the ceremonies included representing a cross section of cultures, as previously mentioned, but notably this also included people of varying characteristics. With the desire for the ceremonies to encompass a Canadian perspective, achieve an emotional connection with audiences, and generate national pride, a contributing factor to these achievements was through the actors as characters. Throughout the ceremonies there were many occasions where the narrative was driven by single performers held in the spotlight on stage, which engaged the audience as they shared in a common experience. As intended by David Atkins, the actors became the everyman. Discovered within the study, a number of other single performer moments included the official welcome and opening by Johnny Lyall and Michaëlle Jean, musical performances by k.d. lang and Neil Young, and the celebrities involved in the monologues section. As described, the events in the ceremonies rely upon the characters such as the torch relay runners during the last lap, as they lit the Olympic cauldron, which was said to be the most anticipated event in the ceremony.

Within the opening and closing ceremonies the different categories of individuals involved were identified as: cast members, which included volunteer actors on stage;

musicians; dancers; IOC members; government officials; celebrities; First Nations/Aboriginal peoples; and others. Others were recognized as athletes, sport federation personnel, RCMP and Canadian Forces officers, VANOC members, sport officials, and distinguished guests. The importance of all these actors was their involvement in events that drove the plot forward. It is through these functions that actors became characters within the narrative, directing the content and discourses while engaging the audience within the story. Cast members who were involved in non-significant events in the plot, such as ushering the athletes into the stadium, were identified as extras rather than characters. Actors were a vital component to the ceremonies since without them there would not be any story-events, changes in setting, or inclusion of music and dance, all components needed to tell a narrative.

Conclusion

Guided by Chatman's theoretical framework, the details of the ceremonies were analyzed and two necessary components of a narrative were identified, story-content and discourse. Functioning as a story-discoursed plot, the ceremonies emphasized events related to the overarching Canadiana theme through a show and tell approach, choosing to include specific settings, expressions, and characters. Supported by the pre and post-analysis, the outcome of events, existents, and discourses were all elements that transpired not by chance. Meaning that behind the scenes every detail was purposively planned and used to enhance and contribute to the overall storytelling. Capturing each component, the ceremonies expressed a narrative, which was intentionally produced by David Atkins and the ceremonies creative team. Media interviews and David Pierce's interview offered insights and details pertaining to the planning and structuring of the

events, existents, and discourses while plainly referring to it as a storyline. The results referenced the creator's intentions for producing a unique experience that would celebrate Canadian culture and impart national pride. With a desire to capture the Canadian spirit, the narrative relied upon the characters and varying landscapes within the setting, along with various artistic expressions, that when arranged together would evoke a series of emotions. The use of music within the ceremonies, directed by David Pierce, was multi-purpose in that music commented upon the actions and music was an action in or itself. It was used to enhance the cultural components and purposely draw on the audience's emotions. Following the ceremonies, published news articles described numerous positive reactions to the production. Regarding the ceremonies as a defining moment for Canadians, other articles remarked on their achievement for incorporating the culture in every component desired for a narrative: setting, characters, actions, music and other artistic expressions. Keeping in mind the aforementioned details, the video analysis revealed how the ceremonies told a story in a larger than life production, which grasped the attention of a global audience and achieved Coubertin's vision for creating a sport spectacle that could be differentiated from other sporting world championships.²⁷

Taking into account the results of media sources, interviews, and video footage, the goals outlined by David Atkins and his creative team were achieved and publically supported by the news article accounts following the ceremonies. Overall, the formats of the ceremonies were successful with a defined constructed narrative, containing a basic storytelling structure that could be replicated for future Games.

In summary, the opening and closing ceremonies revealed a coherent narrative, which highlighted unique aspects of Canadian culture. Together the events, existents and

discourses wove a narrative found to be presented in a certain order. The opening ceremony marked the beginning of the narrative and developed through the Olympic Games events until the conclusion during the closing ceremony. Managing to avoid an episodic plot, the use of transitions along with the overlapping theme, characters, and settings throughout the ceremonies, connected the storyline. Infused with Canadian musical artists and cultural celebrations, there were also references to athletics, moments of patriotism, familiar Olympic protocol, and ultimately the symbolism of the Olympic flame. With each subsequent secondary research question answered, a clear depiction of the ceremonies and their relation to storytelling principles are understood. Indirectly, the findings discussed address the primary research question, disclosing the Vancouver opening and closing ceremonies as expressing a story. Comprised of events, existents, and discourses, mainly the element of music, the ceremonies adhered to the narrative tenets defined by Chatman's model of narrative structure.

Recommendations for Future Research

This research study has highlighted the possibility for future research, which could reproduce or extend the current study. As illuminated in the review of literature, there has been a lack of research regarding principle storytelling agents related to sport ceremony, let alone the Vancouver Games. As well, the vast interactions of music and sport have hardly received attention in academia yet it is a common phenomenon. This study sought to investigate how the Vancouver 2010 ceremonies became a storytelling agent, adhering to narrative principles articulated through different expressions. This approach to analyzing a narrative could be replicated and applied to other past and future Olympic ceremonies. With the intent of providing insight into the intent and structure of

the opening and closing ceremonies, it could draw conclusions in regards to the narrative, comparing and contrasting it with present day ceremonies. Taking it a step further, a comparative analysis between multiple Olympic ceremonies, whether in succession or over a period of time, would also be appropriate. With the Vancouver ceremonies deemed successful, further study as suggested would present insight into what makes the spectacle of the ceremonies successful. This information could then provide a framework for future ceremonies to consider.

Extending the current research, different elements could be singled out and made the focus of a future study. For example, as this study depicted the artistic expression of music, a similar approach could consider specifically examining the art of dance or the development of complex characters. Another approach to extending the research would be to observe the broadcasts of different television networks in comparison to the raw video feed, which was utilized in this study and provided a specific lens through which the researcher conducted the analysis. Applying the same theoretical framework, researchers could examine and gain insight into how or if the ceremonies broadcasted and packaged through television networks alters or contributes to the narrative.²⁸

Keeping the same research intent of examining the narrative of the ceremonies, a final recommendation involves exclusively analyzing the music included in Olympic ceremonies. This is an additional opportunity to address the lack of research studies dedicated to the music-sport relationship. While music was apparent in supporting the narrative structure within the Vancouver ceremonies, examining the expression of music as its own narrative rather than solely its intentions, would contribute to a greater

understanding of its relation to emotions, underlying messages, and overall its role within a narrative.

Recognizing the need to address an underrepresented area of study, this research initiative has provided insight into the story behind the unraveling of events during the Vancouver 2010 opening and closing ceremonies. As the Olympic Games continue striving to set themselves apart from all other events, the spectacle surrounding the ceremonies continues to evolve. Employing an interdisciplinary approach, the detailed analysis of the ceremonies' narrative structure found in this document has provided a foundation for future research.

Endnotes

¹ Primary research question is: How do the 2010 Vancouver opening and closing ceremonies adhere to narrative tenets as a means of expressing a story articulated through various expressions? Subsequent research questions include: (a) Do the opening and closing ceremonies, through the events, actions, and other elements, portray a coherent narrative?; (b) What is the narrative being expressed in the opening and closing ceremonies?; (c) What is music's role in the narrative within the opening and closing ceremonies?; (d) What is the actor's role in the narrative within the opening and closing ceremonies?

² Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (New York: Cornell University Press, 1978), 43.

³ W. Hamilton Fyfe, *Aristotle's Art of Poetry* (London: Oxford University Press, 1940), 21-22.

⁴ Lane Cooper, *The Poetics of Aristotle: Its Meaning and Influence* (New York: Cooper Square Publishers, 1963), 45.

⁵ Chatman, *Story and Discourse*, 30-31.

⁶ Lewis P. Hinchman and Sandra Hinchman, *Memory, Identity, Community: The Idea of Narrative in the Human Sciences*, (Albany, NY: State University of New York Press, 2001), xiv.

⁷ Chatman, *Story and Discourse*, 19.

⁸ Cooper, *The Poetics of Aristotle*, 41.

⁹ David Atkins, interview by Stephane Michel, *Interview de David Atkins sur le salon Heavent 2012*, <http://www.youtube.com/watch?v=LJy7BKkOdK4>.

¹⁰ Cooper, *The Poetics of Aristotle*, 40.

¹¹ Chatman, *Story and Discourse*, 45.

¹² *Ibid.*, 43.

¹³ David Atkins, *Interview de David*.

¹⁴ Stuart Hall, "The Question of Cultural Identity," In *Modernity and its Futures*, ed. Stuart Hall, David Held, and Tony McGraw, 273-326 (Cambridge, MA: Polity, 1992), 293.

¹⁵ Jackie Hogan, "Staging the Nation: Gendered and Ethnicized Discourses of National Identity in Olympic Opening Ceremonies," *Journal of Sport and Social Issues* 27, no. 2 (2003): 102.

¹⁶ David Atkins, *Interview de David*.

¹⁷ Music received through live performances versus recorded may in turn affect or influence the viewer's interpretation of the spectacle. As well, the live performances which feature Canadian artist's in-person allow Canadian viewers to emotionally connect and interpret the narrative differently than the international audience.

¹⁸ Marie-Laure Ryan, "Narration in Various Media," in the living handbook of narratology, edited by Peter Hühn, John Pier, Wolf Schmid and Jörg Schönert (Hamburg: Hamburg University Press), last modified January 2013, http://hup.sub.uni-hamburg.de/lhn/index.php/Narration_in_Various_Media.

¹⁹ Other various scholars (identified in the literature review) include: William K. Guegold, Eldon E. Snyder, Anthony Bateman and John Bale, Jeffrey O. Segrave, Jeffrey Hill, Allan Merriam, Hans-Dieter Krebs, Margaret Dilling, and Francesca R. Sborgi Lawson.

²⁰ William K. Guegold, *100 Years of Olympic Music*, (Mantua, OH: Golden Clef, 1996); Francesca R. Sborgi Lawson, "Music in Ritual and Ritual in Music: A Virtual Viewer's Perceptions about Liminality, Functionality, and Mediatization in the Opening Ceremony of the 2008 Beijing Olympic Games," *Asian Music* 42, no. 2 (2011).

²¹ Susan McClary, foreword to *Opera, or the Undoing of Women*, by Catherine Clément, trans. by Betsy Wing. (Minneapolis: University of Minnesota Press, 1988), xiv.

²² Jeffrey O. Segrave, "Music as sport history: The special case of Pietro Metastasio's L'Olimpiade and the story of the Olympic Games," in *Sporting Sounds*, ed. Anthony Bateman and John Bale (New York: Routledge, 2009), 113.

²³ Allan Merriam, *The Anthropology of Music*, (Chicago: Northwestern University Press, 1964), 225.; Margaret Dilling, "The Familiar and the Foreign: Music as Medium of Exchange in the Seoul Olympic Ceremonies," in *Toward one world beyond all barriers: The Seoul Olympiad Anniversary Conference*, ed. Koh Byong-Ik, and Park Heung-Soo (Seoul, Korea, Seoul Olympic Sports Promotion Foundation, 1990).

²⁴ Eldon E. Snyder, "Responses to Musical Selections and Sport: An Auditory Elicitation Approach," *Sociology of Sport Journal* 10, (1993): 169.

²⁵ Chatman, *Story and Discourse*, 44, 140.

²⁶ *Ibid.*, 113.

²⁷ Coubertin envisioned the Olympic Games as "more than simple athletic competitions" and worked towards establishing a unique set of ceremonies. Seeking to collaborate art, pageantry, and athletic grace, Coubertin's vision of beautifying the Games emerged through rituals and symbols used within the ceremonies. Over time, these elements have developed into the protocol the ceremonies currently recognize.

²⁸ This study used the raw video footage, which can provide a different interpretation of the narrative than the re-packaged material from the networks. For example, the networks may condense portions of the ceremonies, add voice-over narrating, and provide onscreen banners of text to identify individuals and thematic details.

APPENDIX I

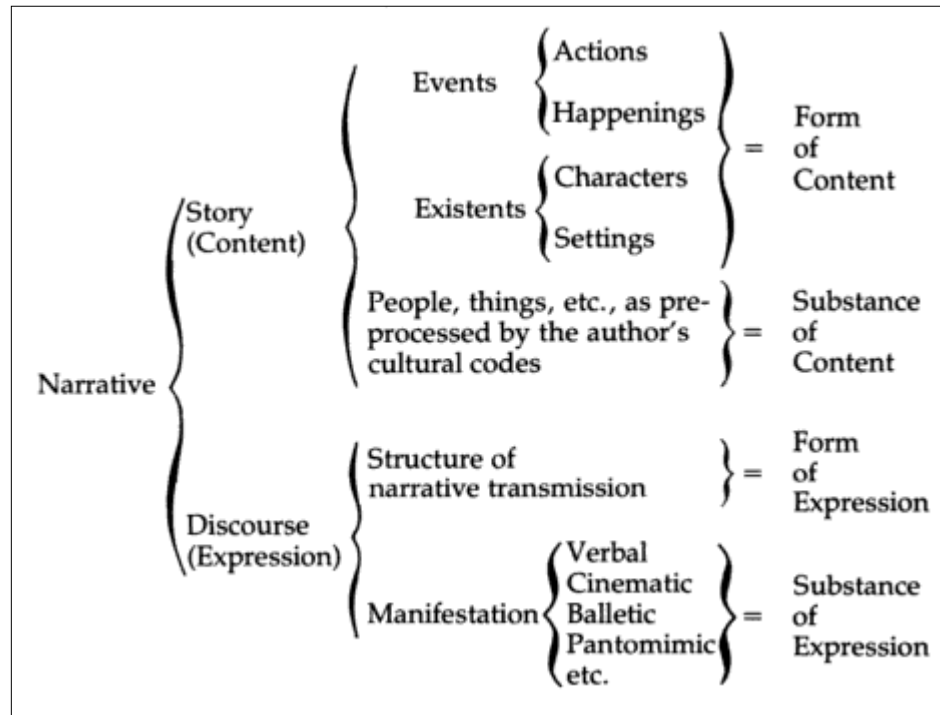


Figure 1: Seymour Chatman's Diagram of Narrative Structure

Source: Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (New York: Cornell University Press, 1978), 26.

APPENDIX II
Interview Guide



Spectacle and Sport: Narrative Tenets and the Inclusion of Music in the Vancouver 2010 Olympic Opening and Closing Ceremonies

A research study in partial fulfillment of a Masters Degree in Human Kinetics at the University of Windsor

Subject Profile:

Name: _____ Title: _____

Address: _____

Telephone #: () _____

E-mail Address: _____

Interview Date: _____ Time Started: _____ AM/PM Completed: _____ AM/PM

Briefing Paragraph:

What will follow is approximately a 30 minute interview. Please note that you have the right to refuse to answer any of the questions. As stated in previous communication, your confidentiality will not be guaranteed as it is your input and authority that this study relies on.

Briefing Checklist:

Right to Refuse

Informed

Please answer YES or NO to the following statements.

1. I _____ (subject name) consent to participate in this interview.

Signed Consent Received:

Yes No

Verbal Consent:

Yes No

2. I give consent for this interview to be audio recorded.

Consent to Audio Record:

Yes No

3. I would like to review a transcription of this interview material.

Review of Transcript requested:

Yes No

DAVID PIERCE - Questionnaire Outline:

General Information

1. Have you had any prior experiences being involved with the Olympic Games?

- How were those experiences similar or different to the Vancouver Olympic Games/ceremonies?

2. In what capacity were you involved in the Vancouver 2010 Olympic Games?

Probe: Opening and Closing ceremonies?

Elaborate on your role and the duties it entailed?

- What factors influenced your decision to take on this role?

3. From your understanding, what were the expectations in regards to the inclusion of music and sound within the Vancouver Olympic Games?

Probe: Who was responsible for setting these expectations?

Expectations for opening and closing ceremonies?

4. Who was responsible for the selection of the music used?

Probe: Were multiple parties influencing the decisions?

Looking for a particular range of styles?

Mandatory number of compositions that needed to be French or bilingual?

Olympic Ceremonies/Music

5. Can you describe your role in the organizing, recording, and selection of the music used in the opening and closing ceremonies?

- What were your goals in relation to composing and choosing the music for the ceremonies?

Probe: Opening AND Closing

Where did you draw your inspiration from?

6. How far in advance did you begin the planning stages?

7. Were you composing and selecting music with a target audience in mind?

Probe: Canadian, International?

8. Were there premeditated intentions for using a certain style of music for specific moments?

Probe: With some of the popular music, did the song written lyrics have a motive?

Reflection/Conclusion

9. Did your duties and responsibilities evolve throughout the process?

10. Reflecting on the ceremonies, did you achieve what you desired?

11. Is there anything relating to the music used within the Olympic ceremonies that you feel I did not touch on that you would care to comment on?

Thank you for your time. It is greatly appreciated.

(* If participant requested opportunity to review transcript, read the following
***)**

Over the next few weeks I will transcribe this interview and forward you a copy for your review, possible modification, comment, and approval or rejection. Following completion of your review, please email or mail your approval, edits, comments, and any other information that you feel pertinent to this study.

APPENDIX III
Video Analysis Checklist

Existents

Setting

Location

- Centre stage
- Orchestra Platform
- Distinguished Guests Box
- Other:

Props

- On stage
- Used by actors
- Used by spectators

Visual Effects

- Video
- Lighting
- Projected Images
- Other:

Character

Individuals are included in the production?

- Cast Member
- Musician
- Dancer
- IOC Member
- Government Official
- Celebrity
- First Nations People
- Other:

Actor(s) recognized as “walk-on” or “extra”? yes no

Events

Actions/Acts

Changes of state brought about by the character

- Non-verbal physical acts
- Speeches
- Other:

Happenings

Changes of state that affects a character

- Changing scenery
- Lighting
- Sound

Are these actions plot-significant? yes no

Manifestations

Expressions

- Verbal
- Dancing
- Music
- Cinematic (audiovisual)

APPENDIX IV

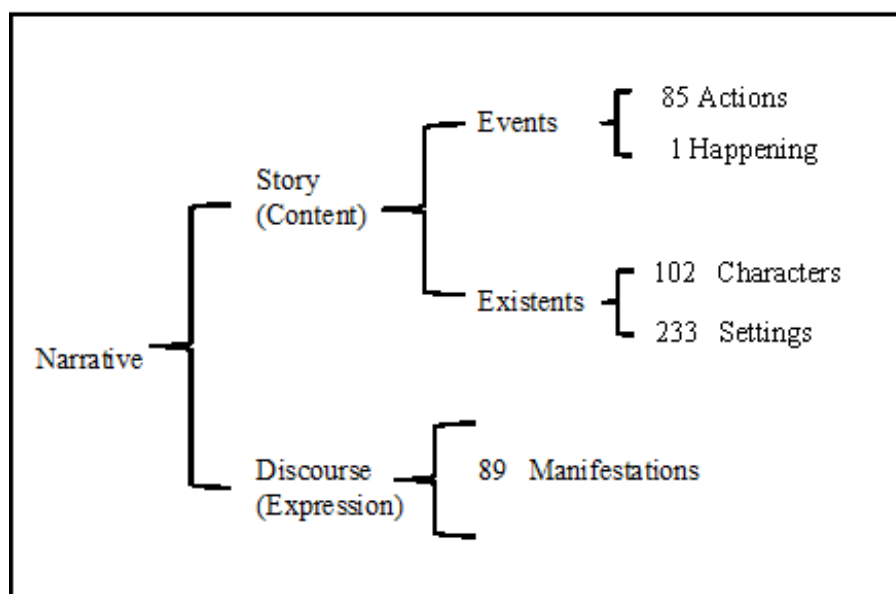


Figure 2: Post- Video Analysis of Vancouver Opening and Closing Ceremonies.
 Seymour Chatman's Diagram of Narrative Structure
Source: Seymour Chatman, Story and Discourse: Narrative Structure in Fiction and Film (New York: Cornell University Press, 1978), 26.

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-
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-
- Tovell, B.M. (2013, March). *Spectacle and Sport: Narrative Tenets and the Inclusion of Music in the Vancouver 2010 Olympic Opening and Closing Ceremonies*. Poster session presented at Human Kinetics Research Day, Windsor, ON.
 - Tovell, B.M., Naraine, M.L., Bruce, J., & Morrison, A. (2012, November). *Makeup and muscles: Negotiating gender identity in roller derby*. Paper presented at North American Society for the Sociology of Sport Annual Conference, New Orleans, LA.
 - Tovell, B.M. & Martyn, S.G. (2012, March). "War minus the shooting": *The 1956 Melbourne Olympics Water Polo Match*. Poster session presented at Human Kinetics Research Day, Windsor, ON.

- Tovell, B.M., Naraine, M.L., Bruce, J., & Morrison, A. (2012, March). *Makeup and muscles: Negotiating gender identity in roller derby*. Poster session presented at Human Kinetics Research Day, Windsor, ON.
- Tovell, B.M. (2012, March). *Closing the door on Vancouver: Aristotelian narratives in the Olympic closing ceremonies*. Poster session presented Human Kinetics Research Day, Windsor, ON
- Tovell, B.M., Naraine, M.L., Bruce, J., & Morrison, A. (2012, February). *Makeup and muscles: Negotiating gender identity in roller derby*. Paper presented at 10th Anniversary Macintosh Sociology of Sport Day Conference, Kingston, ON.
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