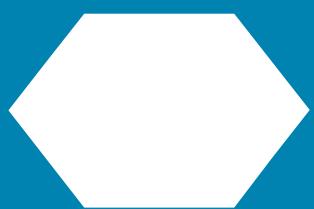
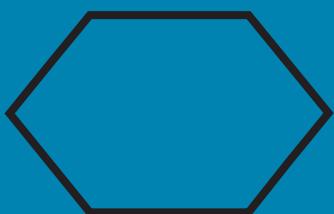
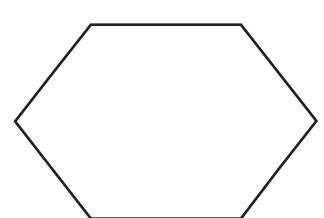
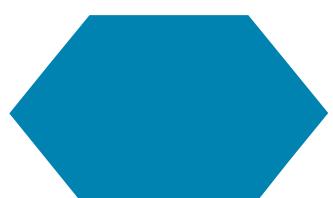


The Art of Popping Up

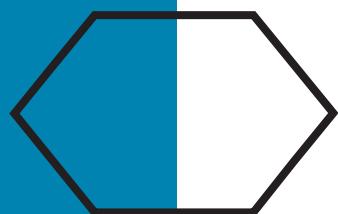
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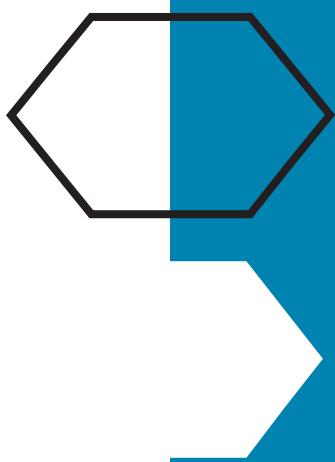




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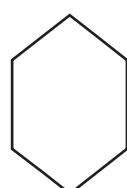
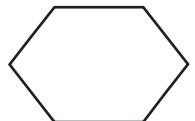
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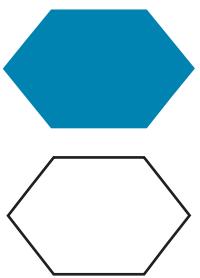
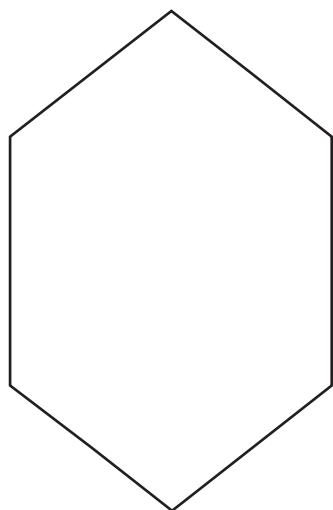
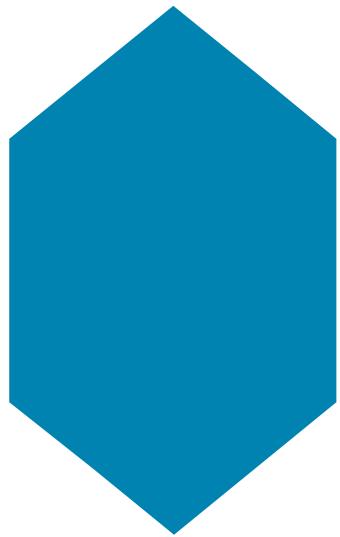




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PREFACE + ACKNOWLEDGEMENTS

Food is magical. So are the words of my great idol French sociologist Claude Fischler. I was introduced to Fischler in 2013 when I was writing my Bachelor thesis (Clausen, 2013). Ever since I have developed a still growing interest for the meal's ability to break down barriers and bring people closer (Fischler, 2011). I have always been very fond of food and like most people I enjoy a nice meal. However, to me meals entail more than ingredients and nutrition. The meal is a social arena filled with endless abilities and thereby possibilities. Discovering the world of food theatre as presented by the former Madeleine's Madteater (food theatre, ed.) further opened my eyes and spiked my interest in meal experiences, food design and staged meals – and it is still growing. Furthermore, working with communication and public relations has awakened my interest for events as a communication and branding tool, but also as a social and stand-alone phenomenon. And it is exactly the fascination of food, meals and events that form the foundation of my motivation for writing this thesis. The world of events is greatly described in the literature and to some extend so is food festivals. However, little research has been done in the field of food events (Getz and Robinson, 2014). In this thesis I therefore wish to investigate the planning and managing of food events. To do so, I will combine my own experiences from working with food events, event planning theory, concepts from meal sociology, food design methods and empirical data.

Acknowledgements

I wish to thank my informants: Jacob Damgaard of Damgaard Works, Cathrine Gro Frederiksen of Alikelihood, Kristoffer Melson of Byhøst and Ditte Klingenberg of I'm a KOMBO. They have provided me the rare opportunity to gain access to their food event planning realities. This has not only added immense value to present thesis, it has also strengthened my professional skills and spiked my personal interest. For this I am forever grateful.

Finally, I wish to extend my deepest respect and appreciation towards my supervisor, PhD. and Associate Professor at Department of Civil Engineering at Aalborg University Anna Maria Fisker. On this journey she has surely been my compass.

SUMMARY

Within the theme of food event planning, the task of present thesis has been to formulate a theoretical and case based strategy for the development of a specific food event planning model. And as part of this investigate how traditional event planning and food design methods can improve the food event planning process.

To do so the thesis was divided into five parts; a historical part, a methodological part, a theoretical part, an analytical part, and finally a design part. With the historical part a series of historical essays, investigating historical meal experiences and the staging of meals through time, was written. Reconstructed from a hermeneutic reading of history books, historical drawings, pictures, articles, blog posts, and personal descriptions, these essays unfolded the aspects of food events and their diverse nature. It furthermore provided a testament of food event's eternal presence. With the methodological part I was, on the basis of qualitative methods, such as case study, from in- and outside the field of food(s), provided the necessary methods for approaching the lived worlds of five professional food event organizers. They where each interviewed following a semi-structured interview guide. The recordings were subsequently coded and transcribed. With the theoretical part I set to investigate the social aspects of meals and shared experiences through meal sociology (commensality in particular) and rites of passage due to its strong presence of community. The theoretical part furthermore provided the chronological framework for the analytical part of present thesis with an extensive review on traditional event planning theory. The higher intention behind the cross-disciplinary study and the goal of the theoretical part as such has been to determine some general aspects defining the experience of food relative to events. Hence, being able to formulate and state a strategy outlining specific design parameters for a concrete food event planning model. With the analytical part I investigated the lived worlds of my informants, which ultimately led to a specific design strategy based primarily on the aspects known from the Five Aspects Meal Model (room, meeting, product, management control system and atmosphere), and the phases of traditional event planning theory and the related tasks.

Based on this strategy a specific food event planning model was designed, the Food Event Planning Gear (beta). Moreover, five food event organiser personas, and five food event types was designed.

INTRODUCTION. FOOD + EVENT

In the wake of people in the western world having more wealth and expendable income to spend on experiences the term *Experience Economy* has arisen (Pine and Gilmore, 1999). Various universities in Denmark (and the world) have been focusing on Experience Economy in recent years and it is now possible to take courses within this field in virtually all universities in Denmark¹. In continuation of this tendency, events have become more and more common, and are today seen in virtually all industries – increasingly being used as a tool in strategic communication (Larsen, 2015).

Many scholars state that the rising popularity of events and the experience economy is the result of an increased general societal informalization process (Ingen and Dekker, 2011). On top of this, Danish trend sociologist Cathrine Gro Frederiksen claims, "... *there is also some evidence that experiences possess more status and more value than consumer goods ...*" (Frederiksen, 2016). As a result of the growth in the experience economy, events themed with food and beverages (notably wine) have proliferated too (Getz and Robinson, 2014). I will from here on refer to food themed events as food events.

The New Kid on the Block

French food philosopher Jean Anthelme Brillat-Savarin writes in his book 'The physiology of taste, or meditations on transcendental gastronomy', in his aphorism no. VII "*the pleasures of the table belong to all times and ages, to every country and every day ...*" (Brillat-Savarin and Fisher, 2011: p.15). Brillat-Savarin thereby undelines how the enjoyment of food and meals transcend time and place. This is further confirmed by research illustrating that gatherings centered around food, food events, have been here always (see Chapter 1). Nevertheless, in terms of event planning, which is the main theme of present thesis, the food event is a relatively new type of event that has not been described in detail in the literature. And much point towards the fact that we are becoming more interested in food: "*it is fashionable to be a foodie, it is fashionable to be a connoisseur, and it is fashionable to know something about food*" (Frederiksen, 2016). Consequently, there is a hype surrounding food and meals and this is evident in our consumer behaviour: the cook book market is enormous and it is estimated that there is annually published somewhere between 60 and 80 new cookbooks in Denmark alone²; Several food festivals, such as Lakridsfestival³, Chokoladefestival⁴, Food Festival⁵, and Copenhagen Cooking & Food Festival⁶, has in recent years

¹ (Vbn.aau.dk, 2015, CBS - Copenhagen Business School, 2012, Kandidat.au.dk, 2015, Ruc.dk, 2015, Vbn.aau.dk, 2015)

² (Feltholt, 2015)

³ (Lakridsfestival, 2016)

⁴ (Chokoladeselskabet.dk, 2016)

⁵ (Food Festival, 2015)

attracted several thousand visitors⁷; Denmark's largest music festival Roskilde Festival has since 2011 had an actual food policy and strategy, as well as a comprehensive food event program in addition to the regular music program⁸; And the interest in food-related subjects has in recent years also increased significantly⁹.

In my bachelor thesis, I pondered why food theatre had not arisen before, considering food - for nutritional reasons - has always played an important and significant role in society's survival (Clausen, 2013). One might wonder the same in regards to food events. Why this hype now? I believe that the answer to this to some extent is the same as I proposed in my bachelor thesis: Maslow's hierarchy of needs (Madsen, 1981). Nowadays, most people in the Western world see food as a truism and something taken for granted, more closely associated with pleasure rather than survival. According to Maslow's hierarchy of needs this allows space and room for creativity and self-realization (*Ibid.*); Food becomes more than a necessity, it becomes a creative tool. Furthermore, Tourism and Events Management Consultant Dr. Donald Getz (2007: p.230) quotes Tellström et al. for stressing that "*food and meals are a central field in the communication of culture*" (Tellström, Gustafsson and Mossberg, 2006: p.130). Moreover, the meal has a 'magical' ability to aspire a sense of fellowship amongst people and bring them together across social classes and interests, a phenomenon referred to as *commensality*, which I will elaborate on later in this thesis (Fischler, 2011). Thus, by adding the element of food and meal to the already existing, popular concept of event we are provided with a truly powerful tool to bring people together in a creative environment.

What is a Food Event?

Before diving further into my investigation I find it necessary to take a step back and examine the two words, which together constitute the foundation of this thesis: 'Food' and 'event'. Separately they are more or less easily defined and done so by many. However, when combined something that is not easily defined nor done so by many emerges. In the following I will briefly present a definition of food. Then I will present some definitions of event and conclude with my own definition of the same, which will finally lead me to a definition of the two words combined.

⁶ (Copenhagencooking.dk, 2016a)

⁷ (copenhagencooking.com, 2016)

⁸ (Roskilde Festival, 2015)

⁹ (Foodoflife.ku.dk, 2012, 2013, Ufm.dk, 2015)

Food+

The online Oxford Dictionaries define food as "*any nutritious substance that people or animals eat or drink or that plants absorb in order to maintain life and growth*" (Oxford Dictionaries, 2016). It consists of micro- and macronutrients such as vitamins and minerals (micro), and carbohydrates, fat and proteins (macro), which are all vital for humans (and other animals) to stay alive (Denstoredanske.dk, 2014). However, as the reader will soon learn, when adding food to *event*, survival and growth cease to be the main purpose of eating food.

+Event

Through time, many authors have discussed the definition of events and the terms used to describe these. Despite this, there is little agreement on standardised terms or categories to use (Bowdin et al., 2006: p.14). One person who, in my opinion, has succeeded very well with defining events, is Tourism and Events Management Consultant Dr. Donald Getz. He defines an event as "*an occurrence at a given place and time; a special set of circumstances; a noteworthy occurrence*" (Getz, 2007: p.18). Dr. Getz further states, "*every event experience is personal and unique, arising from interactions of setting, programme and people*" (Getz, 2007: p.21). The Accepted Practices Exchange (APEX) Industry Glossary defines an event as follows:

"An organized occasion such as a meeting, convention, exhibition, special event, gala dinner, etc. An event is often composed of several different yet related functions", which they define as "any of a group of related organized occasions that contribute to a larger event" (Convention Industry Council, 2011).

The first part of APEX's definition does not broaden my understanding of events greatly. However, the second part mentioning how events are often composed of several different yet related functions is very helpful for me. Senior lecturers in events management at the UK Centre for Events Management at Leeds Beckett University Ruth Dowson and David Bassett (2015: pp.1-2), who's handbook in event planning and management forms the foundation of this thesis' theoretical frame, define an event using three statements:

"An event is a planned gathering with a purpose"

"An event is memorable or special"

"An event is temporary"

I have combined these three attempts to define an event in the following, which is the definition used in this thesis:

An event is a temporary, memorable and/or noteworthy planned gathering with a special purpose. It might consist of several different yet related functions or activities. Every event is unique, as it is shaped by the interactions of the setting, programme, content and the people involved.

Food+Event

When I was writing my bachelor thesis (Clausen, 2013) regarding communities and rituals in modern food theatre, Danish Associate Professor of Media Studies at Aarhus University Karen Klitgaard wrote to me that "*food theatre appears in the moment where one can associate food as something more than diet and nutrition, namely as communication and scenographic staging*" (Klitgaard, 2013¹⁰). Although food theatre is just one type of food event - which I will elaborate on later in this thesis - I believe that this notion is applicable to food events in general. The food involved in an event is intended to feed and give the audience a eating experience, but it is just as much a prop, which is a constructed part of the production the same way the stage, lighting and sound is. A food event can, and should in my opinion, be experienced with all the human senses. It therefore becomes a kind of 'complete experience', where all senses are engaged and utilised.

Objective and Formulation of Problem

Within the theme of creation of food events my overall motivation for writing this thesis has been to formulate a theoretical and case based strategy for the creation and planning of events involving food. And as part of this investigate how traditional event planning and food design methods can improve the food event planning process, guided by the following problem formulation:

How can present project with a focus on event planning develop and design a model simplifying and improving future food event planning?

By answering above question I will not only fulfil this assignment and earn my Master's Degree in Integrated Food Studies. I will also strengthen the professional foundation upon which I hope to build my future career as a professional food event organiser.

To unfold this problem the following project takes its point of departure in the examination of historical meal experiences investigating the staging of meals through times in a series of historical essays. This approach has been chosen to demonstrate that food events have been here always.

¹⁰ My own translation.

This historical journey serves as evidence that food event are neither a new phenomenon nor something that grew big overnight, and that they have always served a wide purpose.

In continuation of the historical outline, I have chosen to elaborate on a number of qualitative methods, which I will put into use in the analytical and design part of present thesis. Some of these are not specifically related to food or food design, whereas others originate from a need to describe and understand the relationship between food, people and their surroundings. Finally, I present in this part of the thesis my primary method for collecting empirical material on contemporary food event planning, namely interviewing.

Following this methodological framework, I proceed to elaborate on meal sociology and the concept of commensality, a concept very dear to me from the world of meal sociology. In the second part of the theoretical part of this thesis I leave food for a while and present my main theory on event planning. The higher intention behind the cross-disciplinary study and my goal of the theoretical part as such has been to determine some general aspects defining the experience of food relative to events. Hence, being able to formulate and state a strategy outlining specific design parameters for a concrete food event planning model.

An analysis based on a case study on five different contemporary food event organizers have therefore been conducted with the purpose of obtaining an elaborate understanding of their individual food event planning processes as means to further clarify needs and demands for a food event planning model combining traditional event planning with the variables that influence the meal experience.

The third part of present thesis takes its point of departure in a personal and professional goal to be a professional, fulltime food event organiser. My goal is thus to work interdisciplinary between theory and practice, which has been my motivation for developing and designing a food event planning model aimed at food event organisers, be that first-timers or old hands. The analytical part of present thesis therefore leads to the design of five different food event organiser personas, five different food event types, and a specific design for a food event planning model uniting practical knowledge, theories and methods in one.



THE HISTORICAL PART

Chapter 1 Food Events Through Time

In order to set the scene, so to speak, and prepare the reader for this extensive report on food events, I'm going back in time. Food events are namely neither a new phenomenon nor something that was invented after the introduction of experience economy and food design. Since early times, people have gathered around food - be this in ceremonial or ritual settings - in order to show off power and prestige or simply to have a good time. As previously stated, food events are to me a complete experience that should be experienced with all five senses. For obvious reasons, it is not possible for me to present the reader with the actual food consumed during the food events described in the following chapters. For this, the reader will have to use his or her imagination. However, to fully understand and experience a food event one will have to be present. In the following essays describing a series of epochal food events, I have tried to do just that; place the reader right in the middle of it all so that he or she will get a taste of what it was like attending a dinner at e.g. Villa Hadrian.

The essays are reconstructed from a hermeneutic¹¹ reading of history books, historical drawings, pictures, articles, blog posts, and personal descriptions. My essays are not similar to traditional academic essays as they do not present an argument, analyse data, present counterarguments or have an obvious conclusion (Abrams, 2000). The reason why I still insist on calling them essays is that, like academic essays¹², they are linear in time and in presentation of the various events taking place at each event. Furthermore, each essay is in itself an introduction of an argument and a conclusion that "this is how it was". And so I invite the reader to join me on this journey through time. We begin our journey in the time of the Roman Empire and visit several epochal periods through time before we return with our stomachs full to present time.

¹¹ (Koskinen and Lindström, 2012).

¹² (*Ibid*).



Figure 1
Hadrian's villa; Canopus,
Serapeum: banquet
stibadium
(The Trustees of Indiana
University, 1998).

The Roman Empire: Villa Hadrian, AD 118¹³

We have been invited to dine at the astonishing Villa Hadrian in Tivoli east of Rome and have brought with us three servants to assist during the *convivium*, the dinner party. Our host is the good Emperor Hadrian¹⁴. The dinner commences at the thermal baths for mental and physical cleansing. After this, we slip back into our dinner dresses and are then escorted by slaves to the *triclinium*, the dining room¹⁵, which holds hundreds of places flanking the pool in the middle of the triclinium. We are seated on the edge of the pool facing the *stibadium* at the end of the pool, where our host bedizened in scarlet and jewels and the most distinguished persons recline. Laying here on soft pillows drinking wine, we have ample opportunity to admire the beautiful statues and the columns surrounding the pool. Suddenly a host of beautiful, longhaired slaves enter the room singing and dancing carrying rose-scented water for ritual washing of the guests' hands and feet. This is followed by a sacrifice to the gods and the emperor. Then, finally, the dinner can begin.

"In the entré dish stood a donkey of Corinthian bronze, bearing a double pannier which contained white olives one side, and black on the other [...] Little bridges which had been soldered on spanned the dishes; they contained dormice dipped in honey and sprinkled with poppyseed. There were also hot sausages lying on a silver grill, and underneath were plums and pomegranate seeds." (Arbiter and Walsh, 1999: p.23-24)

Water cascades from the furniture into the pool and the canals surrounding the stibadium creating a pleasant and calming sound. If we need to cool down, we simply dip our feet or hands into the

¹³ This essay is based on different historical writing (Visser, 1991: p.244; Hannestad, 1979: pp.114-127; Strong, 2002: pp.4-7; Olsen, 2008: pp.118-121; Arbiter and Walsh, 1999).

¹⁴ Also known as; Publius Aelius Traianus Hadrianus (76 –138 AD). Hadrian was emperor of Rome from 117-138 AD (Stierlin, 2002: p.151).

¹⁵ Most *triclinia*, as the name implies, holds three couches, each sloping slightly downwards to the diners' feet. The banqueting hall at Villa Hadrian however holds hundreds of places, which bears witness of his wealth. Up to three men reclines on a couch and each guest are assigned a specific seat according to rank and social status. The ideal number of guests for a dinner-party was often said to be nine (Visser, 1991: p.154),

cooling water on which some dishes in the form of little vessels and waterfowl float. Other dishes are served on small tables flanking each guest. It certainly is a magnificent view!

"While we are still on our starters, a large platter up bearing a basket was brought in. It contained a wooden hen, sitting as hens do when hatching eggs with wings outspread. At once two slaves drew near, and to the blaring sound of music began to rummage in the straws. They promptly unearthed peahens' eggs, and distributed them among the guests [...] We picked up our spoons weighing not less than half a pound, and assaulted at the eggs which were made of flour baked in oil [...] I poked my finger through the shell, and found inside a plump little fig-pecker, coated in peppered yolk of egg."

(Arbiter and Walsh, 1999: p.24-25)

To the sound of music the hors d'oeuvre dishes are whisked away simultaneously and our hands are, yet again, washed by slaves - this time in wine - and we are urged to dry our hands in the slave's long, dark hair. We agree that our host more than succeeds in displaying his wealth and accomplishments to us, his peers, with this lavish dinner and dish by dish exceeding itself in grandiosity and ingenuity.

For several hours we have been eating and drinking while engaging in conversations with other guests orchestrated by our host. It seems as though there is no end to this magnificent feast, and it goes on to include a pig which, when slashed open, gushes sausages and black pudding; more singing and dancing; acrobats; presents for everyone; actors performing during and between the dishes; and finally, the dessert.

"It consisted of pastry thrushes stuffed with raisins and nut; quinces followed, with thorns implanted in them to make them resemble sea-urchins [...] (and) a fat goose surrounded by every kind of bird".

(Arbiter and Walsh, 1999: p.57-58)

Nearly bursting from all the food we welcome the *symposium*, the after dinner, where we all drink together¹⁶. We wreaths ourselves and apply perfume to skin and hair. Then we lit the incense on its stand. Meanwhile, the dishes are cleared away and in comes the silverware for drinking - cups, craters, water pots, pitchers, coolers full of snow and ladles for serving. While drinking wine mixed with water we engage in philosophical conversations and recitations lead of course by our gracious host¹⁷. He judges amounts of wine, allocate roles and makes sure that the sympotic balance between the structured and the loose, the organised and the heady is maintained.

¹⁶ At Roman (and Greek) banquets, drinking was set apart from eating - apart from the occasional mouthful taken to wash down food. It took place after dinner (Visser, 1991: p.244).

¹⁷ The symposium was lead by a symposiarch, chosen by lot from those present (Visser, 1991: p.244).



Figure 2
La salle enchantée
(Wikipedia, 2014).

The Renaissance: The Magic Room, AD 1549¹⁸

We are in Binche in the Netherlands¹⁹ invited by Mary of Hungary to welcome the future Philip II to the Netherlands as heir of his father Charles V. We arrived to Binche with the imperial procession on August 22nd by the light of torches and the sound of a gun salute. By the city gate stood the magistrates, councillors and provosts in a guard of honour and Queen Mary and her sister Eleanor, widow of the kings of Portugal and France, greeted us all.

Since then the days have been filled with splendid fights, entertainment of various kinds, themed dinners, and a masked ball. Today, August 30th, is the last day of festivities and until now the day has included a tournament and a grand feast.

It is midnight and the court ball has come to an end. Suddenly, we, and the rest of the royal party, are conducted to what the regent calls *la salle enchantée*, the magic room. We understand why as we find ourselves in a chamber, which ceiling seems to be heaven. Wind makes clouds move across it to reveal stars in the form of lamps hanging from the ceiling. The air is filled with perfume. At one end of the chamber we notice a rock that is spouting different kinds of wine. In the centre of the chamber stand four massive jasper pillars. Alongside our fellow diners we stand and take it all in

¹⁸ This Essay is based on writings by Strong, 2002: p.197

¹⁹ Today Binche is situated in Belgium in the province of Hainaut in the Walloon region. Belgium seceded from the Netherlands in 1830 (Belgium, 2016).

when suddenly thunder and lightning cuts through the room. From the ceiling falls hail and perfumed rain.

"The hail was 'dragées délicieuses' - pieces of sugar candy." (Strong, 2002: p.197)

We marvel and shiver at the same time whilst a table descends between the four pillars. The thunder, lightning, rain, and hail end and we approach the table. On it we find beautiful porcelain with every kind of conserve.

"Tous les fruits imaginables." (Strong, 2002: p.197)

We eat what we like and let the onlookers pillage our leftovers. Then we visit the wine-spouting rock and engage in conversation with other guests while saluting our host for this imaginative, magnificent, and unexpected event. Focusing on our conversations we are startled by the lightning and thunder that once again cuts through the room accompanied by dragées-hail and perfumed rain. The table sinks into the ground and we see another table emerging from the ceiling. Everyone sighs at the exquisite sight.

"... crystal and glass, containing different-colored sweets and a hundred kinds of conserve, all white." (Strong, 2002: p.197)

Even though we have already eaten plenty, we cannot help but picking out the most delicious sweets on the table and devour them. We even let the onlookers have another taste of these lavish sweets and conserves.

On the verge of bursting we once again hear thunder and lightning and feel the touch of perfumed rain on our skin. As the second table sinks into the ground a third table appears between the pillars. As we look closer, we realise that this table is arrayed in nothing but sugar sculptures.

"A deer, a boar, birds and fish and, in the middle, a rock of red sugar surmounted by five laurel trees with gold and silver leaves bearing sugar fruits." (Strong, 2002: p.197)

This is not the first time we encounter sugar sculptures. However, we have never seen them coming from above and we agree that the festivities at Binche will be very difficult to surpass in the future.



Figure 3
An artist's
impression of the
sinking of the
Titanic (AFP, 2012).

La Belle Époque: The Last Dinner on Titanic, AD 1912²⁰

We are standing in the spacious reception room at the foot of the grand staircase. We have been dressing for hours and look dashing in our newly acquired finery.

"... oh, the dear women, how fondly they wore their latest Parisian gowns!" (Mrs. Jacques Futrelle in Archbold and McCauley, 1997: p.30)

It is our fourth evening on board this marvellous ship and we are to join the Wideners of Philadelphia for dinner in honour of Captain Edward J. Smith, the commanding officer on board.

"The night was cold and clear, the sea like glass." (Mrs. Walter Douglas in Archbold and McCauley, 1997: p.12)

While sipping cocktails and waiting for the doors to the dining room to open, we admire the beautiful tapestry and listen to the soft strains of the Titanic's orchestra gathered around the grand piano. We glance around the room.

"It was a brilliant assembly! [...] a buoyant, oh, such a jolly, crowd [...] a rare gathering of beautiful women and splendid men." (Elmer Taylor and May Futrelle in Archbold and McCauley, 1997: pp.29-30)

Suddenly, we hear the bugler play²¹ and the doors finally open. You offer me your right arm and we enter the dining room. Like the nights before, we marvel at the sight.

²⁰ This Essay is based on writings by Archbold and McCauley, 1997.

²¹ *"On the Titanic, a bugler called the passengers to dinner with the tune "The Roast Beef of Old England"* (Archbold and McCauley, 1997: p.36).

"It was hard to realize [...] that one was not in some large and sumptuous hotel." (Washington Dodge in Archbold and McCauley, 1997: p.62)

The tables are gay with pink roses and white daisies. To our enjoyment we see that we will be spending the night in the company of several grandes, including the dashing Major Archibald Butt, the Thayers, and the Carters. We have a feeling that this will be a night to remember.

"There was not the slightest thought of danger in the minds of those who sat around the tables in the luxurious dining saloon of the Titanic." (Mrs. Jacques Futrelle in Archbold and McCauley, 1997: p.30)

We find ourselves in an animated discussion about the current crop of Broadway plays and hardly notice the smartly clad waiters pouring delicious French wine in one of the many crystal glasses in front of us. We learn that, unlike others in the room, we will not be having à la carte tonight. For our prominent hostess has, together with Restaurant Manager Signor Gatti and with the advice of none other than Executive Chef Rousseau's personal secretary, chosen the menu in advance. Learning this makes us look even more forward to the, presumably, many and luxurious dishes and wines we will be enjoying on this marvellous night.

"... the appetizer yielded to the soup, the soup gave way to the fish, then entrées, sorbet, roasts, cold dishes, and finally the dessert." (Archbold and McCauley, 1997: p.19)

To the tunes of a string trio we eat and drink our way through ten splendid courses accompanied by excellent ports and expensive wines.

"The food was superb: caviar, lobster, quail from Egypt, plover's eggs, and hothouse grapes and fresh peaches." (Mrs. Walter Douglas in Archbold and McCauley, 1997: p.12)

We engage in conversation with our fellow diners regarding the ship and a rumour raised by someone that we have entered iceberg territory. To our surprise, Captain Smith confirms this gossip but at the same time ensures us that there is no need to worry. We learn that Titanic's maiden voyage is to be his last and all compliment him on the blaze of glory with which he is to end his distinguished career.

Repaired to the reception room for after-dinner coffee and a cordial we all agree:

"... what a dinner it was, the finest of the voyage so far." (Archbold and McCauley, 1997: p.32)



Figure 4
Foot bath with your meal? (Boel, 2010).

Madeleine's Madteater, AD 2009²²

It is Monday and we are four days into the food festival, Copenhagen Cooking. We are in a former Tuborg warehouse well out of Artillerivej on Islands Brygge in Copenhagen at Madeleine's Madteater (Food Theatre, ed.). And here we sit, side by side with the other guests, all dressed up for this special occasion.

"With bare feet in a warm, relaxing footbath while poking a bit with one's fork to the scallops in the bowl on one's lap. And looking a bit anxiously around at all the other people in the room, who also has kicked off their socks, and is also in the middle of a footbath - and the entree." (Hjort, 2009)

"... we smile politely to the couples around us: So this is how you look, when you spend 1.200 DKK on getting your senses titillated." (Christensen, 2007)

'Footbath and Flying Saucers' is the name of this most unusual serving that certainly challenges how close we prefer to have barefooted strangers sitting next to us while we eat. After this start, we all dry our feet in white towels and move towards a sparsely set communal table so long it takes up half the room.

²² This essay is based on three articles (Christensen, 2007; Hjort, 2009; Sekules 2010) and my own experiences. All quotes are my own translations.

"... classical music and the sound of raindrops flows out over the audience, while waiters in ties and white aprons escort us to the table underneath the large mirrors on the ceiling. This is no usual Monday." (Hjort, 2009)

Suddenly, the lights fade and the room turns pitch dark. The humming conversation stops and in comes a formation of waiters carrying huge dishes illuminated by small electric lamps and candles. Little by little the table is filled with bulging dishes.

"We immediately go on board in the endless variety of dishes with steamed fennel, cauliflower, potatoes and beets. There is also a gratin on the table that you have to break through with a hammer conveniently placed next to the illuminated platters." (Hjort, 2009)

The main course, entitled 'Lamb as it has never been served before', includes three different kinds of lamb. By the waiters we are told - or rather commanded - that if we want something from the other end of the table, we simply have to get up and fetch it ourselves. Eat! And so we do, whilst engaging in conversation with all our fellow diners. We give no thought to the fact that just a few hours ago we had never met these people. The topics of conversation are much deeper and more private than we would expect at a table of strangers.

Then, in the midst of it all, while devouring the delicious cuts of lamb, something new happens. A waiter takes a group of us to a white cubicle. We each pop our head up through a hole in the ceiling and find ourselves on a small stage welcomed by a smiling woman dressed in white.

"We need to open our mouth, she signals, after which she first sprays us in the mouth with a can and then stuffs a lettuce leaf between our lips. Finally we get a refreshing white cloth on the forehead." (Hjort, 2009)

Afterwards, we are escorted back to the table. Nearly four hours have passed when suddenly the cosy conversation around the table is interrupted.

"Swat. Clink. Crack. A dramatic climax created by Royal Copenhagen porcelain being crushed against the floor. Thus, party is declared with gusto raspberries served in Del Monte cans [...] It crackles with blue flower, and suddenly all have a happy laughter. And we run to the old-fashioned bakery machines and put in a coin. Out comes a saucer - with a Madeleine cake!" (Christensen, 2007)



Figure 5
Serving of
passion fruits
(2am:lab.org, 2013).

I'm a KOMBO, AD 2013²³

We are in the Republic of Singapore to experience 'The Social Act' by the Danish duo, I'm a KOMBO, in collaboration with the local food lab, 2am:lab. As we step into the space, we notice that the bookcases that cover the wall in the entrance curls and waves. On the shelves are glasses filled with all sorts of spices.

After passing the wavy bookcases, we enter directly into the kitchen where two chefs are cooking. They seem very calm and relaxed. On the tables in the middle of the kitchen are what seems to be eggs cut in half. Inside is a yellow mousse made from hard-boiled eggs and curry powder. We are told to add dried herring and alfalfa sprouts and eat it. The taste is familiar and unfamiliar at the same time.

"My taste buds were in tongue heaven." (Popspoken, 2013)

We are then seated at a long table separated with a white fabric all the way from one end of the table to the other. On it are small notes with the word "interaction" written on them. We greet our fellow diners across the "wall" and shake hands. The conversation flows freely and the atmosphere is filled with expectations.

A bowl of purple passion fruits are placed on the table and we are given a cutting board and a small knife each. Cut it open and eat it! As we do so, we realise that it is no ordinary passion fruit.

"They had actually injected Bombay Sapphire gin-infused gelatin into the fruits!" (Popspoken, 2013)

²³ This essay is based on a video (2amlab.org, 2013) and a blog post (Popspoken, 2013).

"... into a whole passion, simple at a first look, but on a second it is very smart. Like a Kinder Egg for grown-ups, it looks like a normal passion fruit, you get to cut it open with a knife and there is a surprising filling." (2am:lab.org, 2013)

We marvel at how the aqua-blue colour mixes with the yellow-green of the passion fruit. It is new, it is amazing, and it is heavenly.

As the next dish, some sort of pancake, is being platted right in front of us, we are told to put on white plastic gloves. We dig into the dish and eat it using our hands while the filling and sauces run down our chins. Fork and knife is merely a memory. While biting into the pancake, our eyes meet the eyes of fellow diners and we cannot help but smile at each other.

"Everything is hands-on, everything is a surprise [...] What is gonna happen next?" (2am:lab, 2013)

Then we are told to use the scissors placed next to us to cut open the white wall. Inside we find cookies with a metal handle. They look like lollipops. We are given small bags containing frosting that allows each of us to decorate our own cookie-lollipop. Many draw smiling faces. As we eat it, we realise that the metal handle belongs to a fork that has been baked inside the cookie. The flavours are yet again somehow familiar and unfamiliar at the same time.

The white wall turns out to be the tablecloth and we all collaborate on placing it on the table before the next serving, which turns out to be rather ordinary compared to the previous servings.

As a sweet pre-dessert we are all given a huge piece of red hard candy. It is difficult to continue the conversation with this in our mouths and many start giggling and covering their mouth in the attempt.

Then we are invited back into the kitchen where it all started and each of us are given an apron and plastic gloves.

"I love the finale of the dessert! [...] We all have to join as a team to finish it." (2am:lab, 2013)

On the table are all ingredients imaginable for the perfect childhood layered cake including flags, candles, and marshmallows. Some concentrate on layering the cakes, some just take photos. But everyone smiles.

"It was a journey [...] Every single one of the senses were teased, tickled and tantalized, but totally satiated at the end [...] It was exciting. Everything was just: POW! It was a lot of fun." (2am:lab, 2013)



Figure 6
Restaurant Day
(Enø, 2014).

Restaurant Day, AD 2014²⁴

It is Restaurant Day²⁵ and we are clearly in the right place. Surrounded by people. Some busy munching a homemade sandwich, and others standing expectantly and waiting for it to be their turn. When strangers are standing this close together it is almost impossible not to fall into conversation.

"The phenomenon started in Finland, and each time there is over 100 volunteers who sign up for and serves delicious homemade food in the streets of Helsinki."

Here, in the middle of Dronning Louises bro (Queen Louise's bridge, ed.) in Copenhagen, two young guys are standing behind a small table selling homemade vegetarian beef sandwiches. We enjoy the sandwich and so does everyone else.

Now craving something sweet, we consult the Restaurant Day app and decide to cycle on to Vesterbro Torv where a stall called 'Kaffela' is selling assorted pastries, coffee and mulled wine. On the old square, a small table is set up next to the fountain and power lines run across the square to a bike shop which has been so kind to lend power to the young girls behind Kaffela. One of the girls in the stall has made four different cakes. We choose a piece of cheesecake flavoured with Baileys and a glass of warm mulled wine.

"Just what we needed after the bike ride, so our icy fingers again are able to move."

²⁴ This essay is based on a blog post (Karlshøj, 2014).

²⁵ "Restaurant Day is a food carnival when anyone can open a restaurant for a day" (Restaurantday.org, 2016).

The fair-haired girl behind the stall speaks English with an unfamiliar accent. With a smile she says that she is from Finland, the country from where Restaurant Day originated. She tells us that she has never sold anything on Restaurant Day before but that she has participated as a guest in Helsinki many times. Now living in Denmark, she finds it appropriate to help spread the Finnish initiative in Copenhagen.

"Even if it requires a good jacket and a pair of mittens. In Helsinki a square like Vesterbro Torv would be abound of stalls of different food, even on a cold November Saturday."

We once again consult the Restaurant Day app and decide to end the day in Nørrebroparken where a 16-year-old girl called Sigga is selling organic lentil soup. However, we are here now and Sigga is nowhere to be seen. Behind the table is instead an old man with a grey beard wearing a Stetson hat. He is her father.

"Sigga should be back anytime now. She is just getting fresh supplies."

He serves us a burning hot and almost completely black soup and urges us to sit down at the tables and chairs set up to make guests feel at home.

"As in any restaurant. However, with a very brisk breeze."

At last, Sigga is here carrying a ton of vanilla cupcakes with various fillings and toppings. She tells us that it is the first time she has a stall at Restaurant Day but that she has known about it for several years.

"This time I was finally ready to defy the cold!"



Figure 7
Københavnermiddag
(Distortion, 2016).

Københavnermiddag, AD 2015²⁶

We cross Dronning Louises bro (Queen Louise's bridge, ed.) after fighting our way through the massive crowds of drunken teenagers. It is the first day of Distortion²⁷ and we are here to take part in the annual communal table dinner, Københavnermiddag (Copenhagen Dinner). Where Nansensgade and Wendersgade meet, a large group of people are standing in line behind two tables. As we approach them, we pass two long lines of tables.

"We [...] feel very impressed with the effort that must have been put into setting up tables, chairs, pavilions, service and all." (Andersen, 2015)

We queue up and wait for it to be our turn. People are chatting and we can hear that some are a bit concerned if they will be able to keep warm during the dinner. We have to admit that the wind is a bit frisky.

"Paper plates, plastic glasses and napkins were blowing down the street and people were struggling to keep things in place." (Carstad, 2015)

In return for showing our tickets to the woman wearing a black apron we are handed a green table mat, disposable cutlery, a disposable plate, and a paper bag - it's for taking home the leftovers to avoid food waste we are told. A young girl, also wearing a black apron, escorts us to the table where we are seated next to an older couple.

"We feel like expected guests." (Plenge, 2015)

²⁶ This essay is based on four short interviews conducted via e-mail in English (Jeng, 2015; Carstad, 2015; Andersen, 2015; Plenge, 2015) regarding three different communal table dinners (Københavnermiddag, Frederiksberg Høstfest and Karrusel), social media (Keuter, 2015) and personal experiences.

²⁷ Distortion is an annual street party-festival in Copenhagen (Cphdistortion.dk, n.d.)

However, we do not know any of our fellow diners - or the host, for that matter. In the kitchen, chefs and volunteers are working busily to make the first serving ready. We buy a bottle of wine in the bar closest to where we are sitting and raise our plastic glasses in a joint toast.

"This is going to be a very special evening." (Jeng, 2015)

The music flows from the speakers and we notice that there is now a new DJ playing. Then the entree, consisting of smoked salmon and greens garnished with salmon roe, is served. We are surprised to find that we all have to help each other serve the dish, which is not served individually but on one large platter. The platter circles the table and then we eat.

"We talk all of us about jobs, life situation, common friends ..." (Jeng, 2015)

We must admit that the wind and the cold pavement underneath our feet are beginning to have an effect on our body temperature. So we move closer together, raise our plastic glasses, and hope that the biodynamic red wine will magically raise our inner temperature a degree or two.

"Spirits are high and we would just like to enjoy ourselves and have some great food and wine." (Andersen, 2015)

A bit further up the row of tables, a group of young men start rocking from side to side to the beat of the music. Suddenly, we are all rocking from side to side. People are smiling and it is impossible to see who came here together and who just met. We expected a lot from the food considering that Kadeau, a Michelin starred restaurant, is in charge of the menu. And so we are somewhat astonished to find that the main dish is a grilled sausage.

"... #MichelinSausage #Why???" (Keuter, 2015)

Once again we pass the serving platters round the table. We notice that our bottle of wine seems to be empty - that was fast! So we run to the bar and buy another one. Volunteers in black aprons manage the bar. They too feel the cold sneaking up and they dance to stay warm.

"The volunteers are very service minded in giving an extraordinary experience." (Jeng, 2015)

Little by little, we see guests clearing out. We figure they must have given up on fighting the cold. However, we agree not to leave until we have had dessert. Some people gather in front of the DJ and start dancing. We are reminded that we are in fact part of a street party festival. Finally, the volunteers place in front of each of us a plastic cup with berries and cream.

"We grabbed our dessert "to go" and found a place in the sun to eat it." (Carstad, 2015)

Sitting side by side in the sun eating berries and cream, I thank you for accompany me on this journey through time. With these essays I have endeavoured showcasing the diversity and width food events possess. Furthermore presenting a testament that humans have hosted and planned food events always, even though they might not have called their gatherings around food by that name.

I will now proceed to present the methodological framework of this thesis, starting with the concept of *personas*, a method I will later utilize in the design part.



THE METHODOLOGICAL PART

In this part of present thesis I have chosen to elaborate on four different qualitative methods of which two are directly related to food and two are not. The reason why I have chosen to work with a two-sided methodological framework is that it supports my wish to work interdisciplinary by merging non-food-related and food-related methods and theories, and thereby designing a new model for planning and creating food events.

Chapter 2 Personas

American software designer and programmer Allan Cooper first described personas in his book 'The Inmates Are Running the Asylum: Why High-Tech Products Drive Us Crazy and How to Restore the Sanity' from 1999. The concept is thus fairly new. In his book Cooper writes how "*personas are not real people, but they represent them throughout the design process. They are hypothetical archetypes of actual users*" (Cooper, 1999: p.124). He introduces personas as a simple yet powerful tool and a necessary foundation of good interaction design: "*Develop a precise description of our user and what he wishes to accomplish*" (Cooper, 1999: p.123).

Principal Researcher at Microsoft Research, Jonathan Grudin and former Senior Lead Programme Manager at Microsoft, John Pruitt concur saying that "*not only can it be a powerful tool for true participation in design, it also forces designers to consider social and political aspects of design that otherwise often go unexamined*" (Grudin and Pruitt, 2002: p.144). The method for creating personas includes quantitative data collection (through statistics from surveys, questionnaires etc.), qualitative data collection (through interviews, observations, focus groups etc.), and then the formation of an idea or hypothesis based on fictive scenarios (Tvedebrink, 2014). A persona is thus a fictitious user created based on user research and a way to make one represent many. Personas summarize user research findings and provide a practical approach to understanding the requirements of the target audience and keeping user perspectives in mind when designing products (Jahagirdar and Joseph Martin, 2010).

Criticism of personas is mainly concerned with the fact that they are fictional and have no clear relationship to real user data, and therefore cannot be considered scientific (Chapman and Milham, 2006). Another fierce adversary of the use – or high risk of misuse – of personas is founder of Portigal Consulting, Steve Portigal who makes a rather crude comparison to guns:

"... guns don't kill people, but they make it a lot easier. And personas aren't solely responsible for bad design or solely to blame for the disconnect between designers and their customers, but they make bad design a hell of a lot easier" (Portigal, 2008).

He thus problematizes the practical implementation and argues that the use of personas distances the design team from the user rather than bringing them closer together.

In my view, Personas are nonetheless a brilliant tool to improve the design of not only things and products, but also experiences such as (food) events. During my studies at Integrated Food Studies at Aalborg University I have been introduced to and worked with personas in several different contexts. This has made me aware of its diverse usability and manifestations. I am furthermore intrigued by the tool's ability to condense, display and communicate a host of information and research in an empathic and simple manner.

An obvious use of the tool in the context of any kind of event would be to create a persona for each segment in the target group and make use of these when making a communication plan and creating content for the event. In the context of this thesis I have however chosen to use personas to display different archetypes in the food event planning business based on my five informants. The reason why I have chosen to use my informants as templates for different types of food event organisers is that when I first chose them for this thesis, I did so based on the fact that they each represent a specific kind of food event organiser. Furthermore, they each represent a large amount of data on food event planning gathered through interviews. Later in the design part of present thesis, I will present these food event organiser personas.

In continuation of this presentation, I will now proceed to elaborate on two different methods that, in contrast to personas, solely deal with and associate to food and its surroundings. The first of these two methods is *foodscapes*.

Chapter 3 Foodscape

The concept of foodscapes originated in the field of geography (Aldrich, 1966) and "... represents a marriage between food and landscape, both the conceptual notion of landscape and actual, physical landscapes" (Adena, 2006: p.13). Like landscapes, foodscapes can refer to physical and tangible spaces. However, they can also refer to intangible associations between places and food(s) (Adena, 2006: p.14). Furthermore, foodscapes include people and the complex interrelationship between food, place and people (Mikkelsen, 2011: p.214). Foodscapes are thus a multivalenced concept

centred around food environments: Spaces for acquiring food, preparing food, talking about food, or generally gathering some sort of meaning from food (MacKendrick, 2014).

I believe that Assistant Professor at the Department of Media and Culture Studies, and Media and Performance Studies, Dr. Rick Dolphijn elucidated the intangible side of foodscapes rather well:

Foodscapes are: "*how food functions in immanent structures that are always in a process of change [...] how food affects and is affected [...] how we live our lives with food, according to food, and through food [...] what happens between the eating and the eaten*" (Dolphijn, 2004).

The notion is widely used in urban studies and public health to refer to urban food environments (MacKendrick, 2014). In the field of sociology the notion has been extended to include cultural spaces and discourses that mediate our relationship with our food and institutional arrangements (MacKendrick, 2014).

Professor Bent Egberg Mikkelsen, Ph.D., Research coordinator at Meal Science & Public Health Nutrition at Aalborg University suggests a typology of foodscapes that provides four categories: Macro view (national level), meso view (local level), micro view (institutional level) and micro view (domestic level). The latter is then sub-categorized in four types: Kitchenscape, tablescape, platescape and foodscape (Sobal and Wansink, 2007; Mikkelsen, 2011: p.212). Thus, the focal area of each type differs greatly (Mikkelsen, 2011: p.211). A foodscape at macro level is concerned with more than the mere physical appearance of food and differs from micro level by including any opportunity to obtain food as well as physical, socio-cultural, economic and policy influences (Mikkelsen, 2011: p.212). Whereas foodscapes at micro level emphasize, "... *the physical appearance of foods, the plates they are served from, the table at which it is eaten, as well as the room in which it is served*" (Ibid.).

In the context of food events it is essential and relevant to talk about foodscapes, simply because a food event *is* a foodscape. In the beginning of present thesis I invited the reader to join me at different food events through time. The notion of foodscapes was also present in these essays, as they served to showcase a series of historical foodscapes. Thus the notion is widely used. Through the course of this thesis I will use foodscapes and its different levels of definitions as discussed above. Using these tools I will telescopically zoom in and out on different focal areas in relation to food events and the planning of these. The concept of foodscapes will thus be incorporated in this thesis as an analytical tool, utilized throughout the analytical part of this thesis.

I will now elaborate on the second method originating from the world of food, which I will be using in the thesis: The Five Aspects Meal Model. Initially it was developed for restaurants. However, I find it highly relevant in the context of food events, because, as mentioned in the introduction, food events are in my opinion complete experiences engaging all senses. In my perspective, it therefore makes perfect sense to consider food events through several different aspects that all has an impact on the final experience.

Chapter 4 The Five Aspects Meal Model

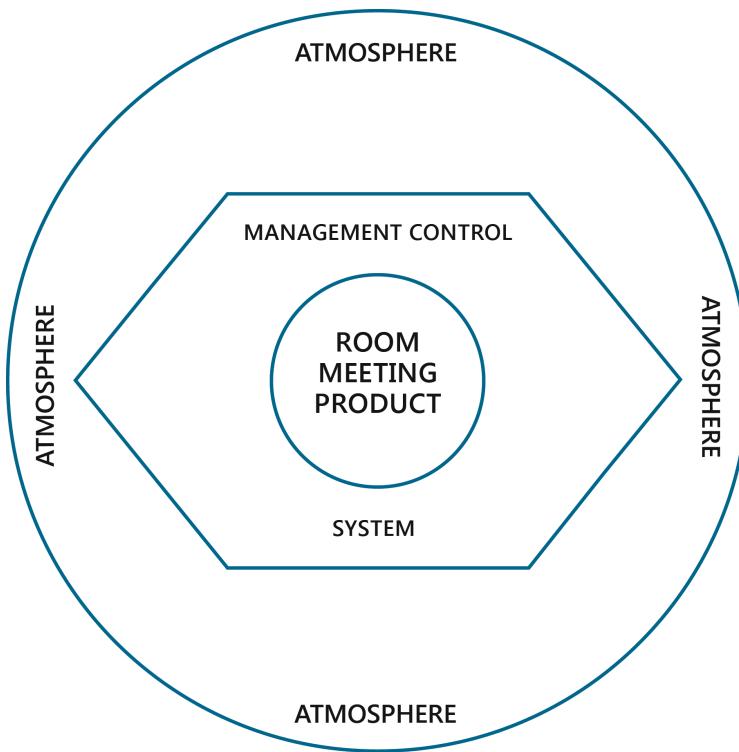


Figure 8
The Five Aspects Meal Model (reproduced from Gustafsson et al., 2006).

Studies have concluded that "... the situation, context or circumstance of consumption has the ability to influence the acceptability of individual foods, beverages and meals, and in some cases, the amount actually consumed" (Edwards and Gustafsson, 2008: p.6). In the context of this thesis I will not dive into the latter, as this is more relevant in a health related context. However, when creating food events and meal experiences it is very relevant to take the former into consideration. Several authors have tried to categorize and explain the variables that influence the meal experience (for example, Wall and Berry, 2007; Schutz, 1995; Gains, 1994; Bisogni et al., 2007).

In the following I will elaborate on the Five Aspects Meal Model (FAMM) developed by Swedish researcher Inga-Britt Gustafsson (Gustafsson, 2004; Gustafsson et al., 2006). Gustafsson et al. (2006) have concluded that "the requirements needed to achieve a positive atmosphere for guests seem to be based on the room, the meeting and the product, for which the management control system serves

as the controlling and logistical tool" (Gustafsson et al., 2008: p.91). Thus, she has developed FAMM, which includes these (fig. 8). The FAMM is a tool for developing meal services in restaurants and can, in Gustafsson's own words, "... *be a valuable tool for creating an overall meal experience, which can help satisfy customers/diners*" (Gustafsson et al., 2008: p.91).

The Room

The starting point of the FAMM is the room, simply because "*meals are always consumed in a room*" (Edwards and Gustafsson, 2008: p.8) - be this a restaurant, a hospital, at home or even in the open air. Edwards and Gustafsson (2008) and Gustafsson et al. (2006) stress that "*working professionally with the Room context requires knowledge about style history, architectural style, textiles, design and art, as this should be the basis on which the room is decorated*". They call this 'built environment' a 'servicescape' referring to the concept developed by Executive Director at Center for Services Leadership Mary Jo Bitner (1992). The interior environment, the servicescape, is where services are provided and customers interact (Edwards and Gustafsson, 2008: p.8). In the room several factors such as lighting, sounds, colours and design of textiles can have an impact on the meal experience. Ultimately these factors can result in different experiences (and likings) of the same meal when consumed in different servicescapes (Ibid.).

The Meeting

The next aspect of FAMM, namely the meeting, "... *encompasses the interaction not only between customers and service staff, but also those between customers and between members of the staff*" (Edwards and Gustafsson, 2008: p.8). "*Here, service or service quality is seen as a 'meeting' in the sense of the way guests are treated*" (Ibid.). To fully understand how important the meeting aspects are and how to manage them, Gustafsson et al. argue that "... *knowledge of social psychology, the theory of emotions, forms of social interactions and rules of etiquette*" is needed (Gustafsson et al., 2006: p.87). Thus, emphasizing the importance of higher education for this group of staff (Ibid.). Gustafsson et al. (2006) describe the relationship between the service staff and the diners as being unequal²⁸ (Gustafsson et al., 2006: p.87). The service staff should be able to "read" the customer - some might act as someone they would like to be, some might be nervous or inexperienced in dining out. "*If the waiter realizes this and is more observant and helpful, rather than insouciant or arrogant, this will help the restaurant achieve a good reputation*" (Finkelstein, 1989 in Gustafsson et al., 2006: p.87). This, they argue, requires both practical-productive, ethical and aesthetic knowledge (Gustafsson et al., 2006: pp.87-88).

²⁸ "*The waiters have more authority and power, as they have more knowledge of the menus and beverages served than the guest, and if they have an arrogant and insouciant style, the dining event can be totally ruined*" (Gustafsson et al., 2006: p.87).

The Product

This aspect of the FAMM refers to the separate and combined foods and beverages that are being served, and their preparation (Edwards and Gustafsson, 2008). Thus, where the meeting aspect is highly influenced by the service staff, the product aspect is also highly influenced by chefs and their knowledge of the art of cooking. Where waiters will "... *use their theoretical and practical knowledge of food and drink to give menu advice and suggestions on which wine to choose ...*", chefs use their knowledge and craftsmanship to transform ingredients into appetising dishes (Edwards and Gustafsson, 2008: p.9). Obviously taste is an important aspect of the meal experience. However, studies have shown that the visual aspect of the product itself can be very important too²⁹ (*Ibid.*). Gustafsson et al. (2006) does however point out that the visuals are not sufficient in itself. The customer's expectation as created by the standards and styles of the restaurant must match (*Ibid.*).

The Management Control System

The fourth aspect of the FAMM "... *is a superior system that governs all the other aspects, such as room, product and meeting*" (Gustafsson et al., 2006: p.89). Because the management control system (MCS) operates backstage, guests might not notice it unless something does not work for example, the delay of receiving the bill, which might lead to irritation and/or disappointment (*Ibid.*). However, "*guests may not see the failure as a result of something missing in the management control aspects, but rather as a failure in the product or in the meeting aspect*" (*Ibid.*). Thus, the MCS is a very important aspect of the entire meal experience. The MCS consists of many different administrative systems, such as leadership, and legal and economic aspects (*Ibid.*). This includes in-house rules and national regulations for handling food, wine and spirits, staff, behavioural norms and economic management of a company (Bergman, 2003, Yukl, 2005 in Edwards and Gustafsson, 2008). Furthermore, logistics in the kitchen or dining room, which in the end provide the entire meal, is also part of the MCS (Kivela, 1994 in Gustafsson et al., 2006). Obviously, the MCS varies between different types of restaurants and other servicescapes (for example, canteens, hospitals etc.) and the logistics should be planned accordingly (*Ibid.*).

According to Gustafsson et al. (2006: p.89):

"handling this in a commercial context requires knowledge in areas such as business administration, marketing, labour law, work organization, work environments, statistics, management and leadership, besides the practical-productive knowledge required for the work in the kitchen and dining room".

²⁹ "In some situations, the appearance of the dish is 'the moment of truth' that decides whether or not the restaurant has succeeded" (Edwards and Gustafsson, 2008: p.9).

Thus, they stress the usefulness of managers having an academic education that combined with practical-productive knowledge provides them with the ability "... *to see the entirety of the meals that they offer their guests and also see the guests' expectations*" (Ibid.).

The Atmosphere. The Entirety of the Meal

The last aspect of the FAMM is the result of the four aspects above (room, meeting, product and MCS). However, the atmosphere is more than this:

"The last aspects considered under the FAMM is the group of intangible factors that transmute the meal into more than the mere sum of its parts" (Edwards and Gustafsson, 2008: p.10).

According to Gustafsson et al. (2006: p.90) "*the atmosphere or the perception of the entirety of the meal seem to be the product of both material and immaterial factors or the balance between the two*". And thus, all senses (sight, hearing, smell, taste and touch) must be stimulated and in balance in order to create a good meal experience (Ibid.).

It is important to understand the multiplicity of tangible and intangible factors involved when creating meal experiences such as food events. The meal experience and the perception of this have more essential constitutes than the actual food being served. Ultimately, what construct the experience are the sum and the interactions of all the different inputs that guests get through their senses. This is very relevant in the context of designing food events and why I will include the FAMM in my final product.

Chapter 5 Interviewing

As previously mentioned I have chosen to answer my research question through a case study. I have done so because "*case study evaluations are valuable where broad, complex questions have to be addressed in complex circumstances. No one method is sufficient to capture all salient aspects of an intervention, and case studies typically use multiple methods*" (Keen and Packwood, 1995: p.444). My five cases are different food event actors, all situated in Copenhagen, Denmark. I will in the following sections present my methodological approach, which is in the field of qualitative research. According to cand.psych., Ph.D., professor in the Department of Communication at Aalborg University, Svend Brinkmann and cand.psych., Ph.D., professor in the Department of Communication at Aalborg University, Lene Tanggaard qualitative research is "*to be interested in how something is done, said, experienced, appears or is developed*" (Brinkmann and Tanggaard, 2015: 30)

p.13³⁰). Within qualitative research, the researcher, for example, is concerned with describing, understanding, interpreting and deconstructing the qualities of human experiences. Here the researcher can, for example, be engaged in understanding and describing experiences of pain, joy, anger, sadness, or to understand and uncover more abstract concepts such as learning, motivation, health and happiness (Brinkmann and Tanggaard, 2015: p.13). According to Brinkmann and Tanggaard there are various methods of qualitative research (Brinkmann and Tanggaard, 2015: p.20). In this thesis I have chosen to apply interview as my primary method for collecting empirical material.

Clarification of Roles

Before I begin to unfold my methods, it is necessary to define two roles: The person who would like to gain knowledge through a field or persons, and the person(s) who provides information. To avoid confusion and doubt I will in the following refer to the person who would like to gain knowledge as *researcher* and to the person providing knowledge to the researcher as *informant*. The later I will apply throughout this thesis. I will however, refer to myself as *I* to make a clear distinction between my own opinions and experiences and the presented theories and methods. Having clarified these two roles I will now proceed to presenting the interview as a qualitative method.

Interview as a Method

I have in this thesis chosen to use the qualitative research interview as a method, since it is a method through which I as a researcher can try to understand the world from my informants' views, unfold the meaning of their experiences and uncover their lived world prior to scientific explanations. Moreover, it is a method for me as a researcher to learn about how my informants describe their experiences and articulate their reasons for acting as they do (Kvale and Brinkmann, 2015: p.19). In the context of this thesis, where I am investigating different actors in the field of food events and their individual methods for planning these, I find this method extremely relevant.

According to Kvale and Brinkmann there are many different kinds of conversations in everyday life, in literature and in various fields (Kvale and Brinkmann, 2015: p.20). Different kinds of interviews serve different purposes. One of these is the qualitative research interview, which is designed to produce knowledge. The qualitative research interview is based on daily life conversations and a professional conversation; it is an inter-view where knowledge is constructed in the interplay or interaction between a researcher and an informant. An interview is thus an exchange of views between two people talking about an issue of common interest (Kvale and Brinkmann, 2015: p.20).

³⁰ My own translation.

In the interviews I have performed the issues of common interest have obviously been food events, but also food and meals in general, and the opportunities these provide in a social context. Kvale and Brinkmann (2015) points out that an interview is a conversation that has a structure and a purpose. It goes beyond the spontaneous exchange of views that happen in everyday life conversations, and becomes an attentive interrogating and listening method that aims to provide thoroughly tested knowledge. Another point made by Kvale and Brinkmann (2015) is that the research interview is not a conversation between equals due to the fact that the situation is defined and controlled by the researcher. This has also been the case during my interviews where I as a researcher has introduced the topic of the interview and critically followed up on the questions given by my informants. Kvale and Brinkmann refer to the research interview as the semi-structured life world (*Livsverden* in Danish, ed.) interview. This type of interview is defined as an interview that aims to obtain descriptions of the informant's life world in order to interpret the meaning of described phenomena (Kvale and Brinkmann, 2015: p.22). A semi-structured life world interview resembles an everyday conversation. However, being a professional interview it has a purpose, and involves a specific approach and technique; it is semi-structured. Thus, it is not an open everyday conversation, nor a closed questionnaire. It is performed in accordance with an interview guide that focuses on specific topics, which can accommodate question proposals (Kvale and Brinkmann, 2015: p.49). As in the case of present thesis (Appendices 17-21, p.108-149), the interview is usually transcribed, and the written text and audio recording together constitute the material that is subject to the subsequent analysis (Kvale and Brinkmann, 2015: pp.49-50).

Ethical Issues of Interviewing

In the context of qualitative research interviews there will always be some ethical questions that the researcher needs to be aware of and take into consideration throughout the entire process of an interview investigation (Kvale, 1996: p.62). For this, Kvale and Brinkmann have developed some ethical guidelines for social science research and the importance of informed consent, confidentiality, consequences and the role of the researcher (Kvale and Brinkmann, 2015: p.105). The human interaction taking place during interviews namely affect the informants, and the knowledge produced during the interview affects our understanding of the human condition (Kvale, 1996: p.64). Thus, Kvale and Brinkmann believe that interview research is filled with moral and ethical issues (Kvale and Brinkmann, 2015: p.106). They work with a broad definition of the two concepts to refer to the 'oughtness of human existence, "... *that is, to the idea that human life involves moral demands to act, think, feel, and be in required ways*" (Kvale, 1996: p.62, Kvale and Brinkmann, 2015: p.106). Kvale and Brinkmann mention some relevant ethical issues at the beginning of an interview inquiry, which should be taken into consideration when carrying out a research interview.

Informed Consent

According to Kvæle and Brinkmann (2015) informed consent entails that informants are informed of the study's overall purpose and the main features of the design, as well as the risks and benefits of participating in the interview. Informed consent also implies that the researcher ensures that the informants participate voluntarily, informing them of their right to, at any time, withdraw from the study. Furthermore, the informants should be informed of the research project's purpose and procedures for briefing and debriefing. This should for example include information regarding confidentiality and who will have access to the interview. However, Kvæle and Brinkmann point out that too much information prior the actual interview might confuse informants (Kvæle and Brinkmann, 2015: pp.116-117). Thus, the researcher needs to find a balance between giving too little and too much information about the study (Kvæle, 1996: p.71). I addressed this issue by writing an email to my informants asking them if they would like to participate in my study as an informant (Appendix 2, p.99). In this email I briefly explained to them my thoughts about their involvement and the subject of my thesis. A few days before the interview, I then send (either by email or text message) each of the informants a brief description of the interview's purpose and design including estimated duration of the interview. In the terminology of Kvæle and Brinkmann, this might be seen as a briefing. On the day of the interviews, I asked my informants permission to record the interview. I chose to brief my informants prior to performing the interviews so that they had an understanding of the scope of the interview, my focus, and the topics I would touch upon during the interview, and so that they to some extent could prepare for the interview.

Confidentiality

Kvæle and Brinkmann (2015) mention that confidentiality in research implies that private data identifying informants are not disclosed. Researchers who would like to disclose information that is potentially recognizable to others should seek consensus from informants prior to revealing identifiable information (Kvæle and Brinkmann, 2015: pp.117-118). Since I do not believe that my interviews contain sensitive personal data, I have decided not to anonymize my informants. One informant did, however, ask that I did not disclose some internal documents I have been given access to, which I have obviously respected. In terms of anonymity, an important point might also be that informants who spend time and provide the researcher with valuable information might actually prefer to be credited by name (Kvæle and Brinkmann, 2015: pp.117-118).

Consequences

The consequences of a qualitative study is concerned with both the potential damage it can inflict on informants, and the benefits they are likely to gain by participating in the study. Kvæle and Brinkmann (2015) point out that from a utilitarian perspective should the sum of the potential

benefits for the informant and the importance of knowledge gained outweigh the risk of harm for the informant. Thus making it eligible to complete the survey (Kvale and Brinkmann, 2015: p.118-119). It is the researcher's responsibility to reflect on the possible consequences that may be associated with the interview. Kvale and Brinkmann further argue that the researcher should be aware that the openness and intimacy that characterizes much qualitative research, can be seductive and can get informants to provide information they may later regret to have disclosed. So, if a conversation between a scientist and an informant suddenly enters sensitive issues that clearly affect the informant how must the researcher then react? Kvale and Brinkmann poses the dilemma of whether the researcher should pursue these questions and thereby possibly violate the informant, or whether the researcher should take into account the informant's intimate sphere and try not to ethically transgress it (Kvale and Brinkmann, 2015: pp.118-119). However, this is not a dilemma that I at any point have feared to encounter or have encountered because my questions do not focus on the interviewees' intimate sphere, but is primarily concerned with their thoughts and actions in regards to food events in general and the specific food events they have been involved in planning.

The Role of the Researcher

Kvale and Brinkmann believe that the researcher's integrity is essential for the quality of scientific knowledge and of the ethical decisions in qualitative research (Kvale and Brinkmann, 2015: pp.119-120). They claim that the researcher's integrity - knowledge, experience, honesty and fairness - is the determining factor (*Ibid.*). Furthermore, it is important that the reported results are verified and validated, and the procedures that form the basis for the drawn conclusions should be made transparent (*Ibid.*).

The qualitative research interview is interactive research; Thus it might be particularly prone to be influenced by the close interpersonal interaction with informants. Scientists might for example, identify with their informants to such an extent that they do not maintain a professional distance, but instead report and interpret everything from the informants' perspectives (Kvale and Brinkmann, 2015: pp.119-120).

Interviews + Food Event Organisers

I will in this section firstly account for my selection of informants. I will then share my thoughts about the staging of the interviews and finally outline the staging of the interviews including my interview guide.

The Informants

Regarding the number of interviewees, Kvæle and Brinkmann (2015) states that the researcher shall interview "... as many people as it takes to find out what you need to know" (Kvæle and Brinkmann, 2015: p.166³¹). The number of interviewees therefore depends on the purpose of the study. If the number is too small, it is not possible to generalize the findings. On the other hand, if the number is too large, "... then it is not possible to make penetrating interpretations of the interviews" (Kvæle, 1996: p.102). It is in Kvæle and Brinkmann's (2015: p.167) view beneficial to conduct fewer interviews and instead spend time preparing and analysing these.

I have chosen to enrol five informants in my interview investigation. Initially I had six informants, but one (Mette Sia Martinussen, chef and owner of 1.th³² former co-owner of Madeleine's Madteater) cancelled a week prior to the interview. Taking into account that Martinussen in my view represents the same type of food event as one of my other informants (Ditte Klingenbergs) I did not find it necessary to find a substitute for her. The informants have been chosen based on their professional occupations and prior experiences from working (primarily) with five different types of food events. I will in a later chapter dive deeper into these five types of food events. My informants are:

- Kristoffer Melson, Co-founder and Chairman of Byhøst and Social Entrepreneur (Appendix 18, p.115; Appendix 22, p.150; Appendix 23, p.151).
- Ditte Klingenberg Madsen, Head Chef at I'm a KOMBO (former Head Chef at Madeleine's Madteater (food theatre, ed.) (Appendix 19, p.123; Appendix 24, p.152).
- Jacob Damgaard, Project Manager and owner of Damgaard Works (Appendix 20, p.134; Appendix 25, p.153).
- Cathrine Gro Frederiksen, Trend Sociologist, owner of Alikelihood, Kaospilot and Founder of Restaurant Day Danmark (Appendix 21, p.143)
- Julie Hildebrandt-Hæsum Bender, Programme Manager at Copenhagen Cooking and Food Festival (Appendix 17, p.108; Appendix 26, p.154).

In the scope of this thesis, I did not find it necessary to approach additional informants. I based this partly on the fact that the informants above each represent different types of food events. Furthermore, I feared that having a larger number of informants would provide me with too much data, so that I would not be able to analyse each interview fully.

Staging the Interview

According to Kvæle and Brinkmann the informant should be provided with a context for the interview by a briefing where the researcher briefly touch upon the purpose of the interview, the

³¹ My own translation.

³² Restaurant situated in a homely flat in Copenhagen that presents food performances based on stories staged by chef and owner Mette Sia Martinussen (1th.dk, 2016).

use of a sound recorder³³ and whether the informant have any questions before the interview begins. Further information should preferably wait until after the interview in the debriefing (Kvale and Brinkmann, 2015: p.183). During the first minutes of the interview the informant will want to "... *have a grasp of the interviewer before they allow themselves to talk freely*" (Kvale, 1996: p.128). The researcher can help this along by being an attentive listener, and show interest, understanding, and respect for the informant's statements. Furthermore, by being clear about what he/she would like to know (*Ibid.*). During my interviews I encouraged my informants to draw their food event planning process in addition to telling me about it. Thus, I brought paper and pencils for all my interviews. In consideration of the quality of the sound recording all interviews (except one) took place in a quiet room with only my informant and I present. The interview should always be followed by a debriefing where the researcher for example mentions some of the main points learned from the interview and allows the informant to comment on this feedback (Kvale and Brinkmann, 2015: p.183). I took this opportunity to present some of the drawings from my other informants.

The Interview Guide

An interview guide is a script that structures the interview process. The guide can either contain some topics to be covered, or be a detailed sequence of carefully worded questions (Kvale, 1996: p.129; Kvale and Brinkmann, 2015: p.185). I have chosen to perform semi-structured interviews, and thus my guide contains an outline of topics and tasks related to the event planning process (Appendix 1, p.98). From Kvale and Brinkmann, I can deduce that it is up to me as a researcher to decide whether my questions and their order should be strictly predetermined and binding, or whether it is up to me to judge how closely to follow the guide, and to what extent I would like to follow up on my informants' answers (Kvale and Brinkmann, 2015: p.185). Regarding this, Kvale makes a very relevant point:

"... The more spontaneous the interview procedure, the more likely one is to obtain spontaneous, lively, and unexpected answers from the interviewees. And vice versa: The more structured the interview situation is, the easier the later structuring of the interview by analysis will be" (Kvale, 1996: pp.129-130).

Hence, I have prepared an interview guide, which is structured but also leaves room for spontaneity. The frame of my interview guide is built on the different stages and tasks of event planning as presented in Chapter 9. Thus the wording of my opening question is more or less similar in the case of all of my informants: *"How would you describe the process you go through when you plan events and what kind of tasks do you carry out during the different stages of the*

³³ For this I used the memo app on my Iphone 6.

planning process?". By posing a relatively open question like this, I allow the informants to speak freely. I do however manage the interview by asking clarifying questions that are related to the tasks from the previously mentioned event planning theory, such as concept development, stakeholder analysis etc. Each interview and the posed questions will obviously have to be modified to fit the specific informant and his/her life world including vocabulary, educational background and comprehension (Kvale and Brinkmann, 2015: p.189).

The performed interviews and the previous essays together with my own experiences as a food event organiser form the basis of my empirical material. Now I will proceed to present relevant theories that I will utilize to analyse the gathered empirical data.



THE THEORETICAL PART

When dealing with food events, which by previous definition involve both people and food, and people sharing food, I find it very relevant to dive into the sociological aspects of people sharing meals and the fellowship this can create. Thus, I will now proceed to explore some aspects of meal sociology and commensality in particular. After this I will briefly account for a tripartition found in transitional rituals, known as rites of passage, as I have found evidence that a particular tripartition of food event content can help support the sense of community. Finally I will proceed to elaborate and give a thorough review of traditional event planning.

Chapter 6 Meal Sociology³⁴

Meals are more than nutrition and what specifically lies on the plate, and many of the studies within this field reflect this. Meal sociology is concerned with a variety of themes that each combined describe the diversity of the meal. Family meals and their impact on children's socialisation and function as "... *rituals [that] provide a basis for establishing and maintaining family culture ...*" (Devault, 1991: p.39). Family meals and their impact on the socialisation is an area within which there has been made a lot of studies (Holm, 2012: pp.24-29).

The meal as an institution and the assumption that this is in disrepair, has been the centre of debate "... *both in the public debate about modern everyday life and its troubles*" (Holm, 2012: p.25³⁵), as well as in scientific-sociological literature (Ibid.). However, there is nothing to suggest that the meal as an institution is in decline or that this shared meal tradition actually existed (Ibid). Meal patterns and meal rhythms are others themes in meal sociology that have been studied by several. Studies suggest, that "*in line with the institutional framework of our everyday life changing, [...] our meal patterns changes too*" (Holm, 2012: p.26³⁶). In relation to this thesis, one specific theme or concept from meal sociology is particularly relevant as it relates to the community created around the meal. In the following I will elaborate on aspects of the concept commensality, based on the French sociologist Claude Fischler's Article 'Commensality, society and culture' published in 'Social Science Information' in 2011 (Fischler, 2011). This is a theory particularly relevant to the course of this thesis.

³⁴ In my bachelor thesis I worked with social aspects of the meal (Clausen, 2013). In connection to this I presented some key themes from meal sociology. This section is based on this work.

³⁵ My own translation.

³⁶ My own translation.

Commensality

In the aforementioned article Fischler states that "*commensality, in its literal sense, means eating at the same table (mensa). A wider, simple definition proposes that 'commensality is eating with other people'*" (Fischler 2011: 529; my translation). In his analysis of the meal from 1910, the German philosopher and sociologist Georg Simmel describes how all people must eat and drink, and when they do so, it is the most self-centred, most individual thing that they can do (Simmel, 1997/1910: p.130). It is in Fischler's opinion here "... *the common meal operates its magic*" (Fischler, 2011: p.531). Moreover, commensality is, according to Fischler, both inclusive and exclusive:

"... it creates and/or sanctions inclusion (even transient inclusion) in a group or community, as well as exclusion of those not taking part. It can manifest equality (around the fire or a round table) or hierarchy (who gets served first or sits at the 'high table'). It provides the script or a template for many or most of human eating occurrences" (Fischler, 2011: p.533).

Fischler uses the adage 'you are what you eat'³⁷, to conclude that "if eating a food makes one become more like that food, then those sharing the same food become more like each other" (Ibid.). He also states "sharing food has been shown to signify (or create) intimacy" (Ibid.). The physical environment in which the common meal is consumed is, like the social circumstances, of great importance too. The table's physical form can, as mentioned earlier, help to emphasize a group's hierarchical structure. The long, rectangular table exudes more of hierarchy than the round table. It is of course "not all cultures [that] eat around a table, far from it; but all cultures have rules and customs regulating arrangement of commensals, distribution and sharing [of food], as well as 'table manners'" (Fischler, 2011: p.534). Table manners are, according to Fischler, very important for human socialization as it is "... one of the key elements in the process of transmission of culture, social skills, social ethics or social regulation of access to resources" (Fischler, 2011: p.537). Fischler therefore concludes that "... one of the obvious functions of commensality (one of its effects, [...] is socializing individuals into specific rules involving cooperation" (Fischler, 2011: p.538). Fischler acknowledges that "eating is often, and of course rightly, described as the primary biological function" (Fischler 2011: 530; my translation), but adds "it could also be characterized as the primary social function" (Ibid.). Commensality relates primarily to the social aspects of the meal and people sharing (or not sharing) food. Some artefacts such as the table are mentioned and have an impact on the social eating situation. However, commensality does not relate to the complex relationships and interactions between foods, people and their surroundings, nor the geography of the meal (Mikkelsen, 2011: p.214). I therefore believe that in the context of food events it is highly relevant to combine

³⁷ Originating from the French food philosopher Jean Anthelme Brillat-Savarin's famous aphorism IV "Tell me what you eat, and I shall tell you what you are" (Brillat-Savarin and Fischer, 2011: p.15).

commensality with the notion of foodscapes and the FAMM to describe and create successful food events.

In the following chapter I will present the concept of rite of passage, which I will later primarily use in relation to one specific activity in the event planning process, namely content development. A rite of passage consists of three different phases and it is this tripartition that I find relevant in the context of food events.

Chapter 7 Rites and Tripartition

Speaking to one of my informants, I realized that the experiences her food event attendees go through share many similarities with rites of passage, transition rituals, which I investigated through my aforementioned bachelor thesis in 2013 (Clausen, 2013: pp.11-14). Thus, I have decided to briefly present this type of ritual. However, there are many explanations as to what rituals are and within ritual theory there are many different schools. Therefore, I will - like I did in my bachelor thesis (*Ibid.*) - begin with defining rituals. To do so I will present the definition proposed by anthropologists Caroline Humphrey and James Laidlaw in 'The archetypal actions of ritual' from 1994. Then I will move on to the theory of transition rituals and account for the different phases and communitas in rites of passage as presented by British anthropologist Victor Turner in 'The Ritual Process, Structure and Anti-structure' from 1969 (reprinted in 2008).

The Rite. A Definition

Anthropologists Caroline Humphrey and James Laidlaw define rituals as prepared actions. The preparedness, as they call the ritual archetypal 'script', is what distinguishes ritual action from ordinary action (Rubow, 2000: p.44). However, every prepared action is not a ritual action. What distinguishes ritual actions from ordinary actions is intentionality. To prepare bread, for example, by kneading dough, is not a ritual act, even if it is a prepared action. In this case, intentionality and actions is related: It is the intention to make a loaf of bread, leading to the act of making dough, which gives the action the same meaning. In ritual action, intentionality and action is separated because "... *intentionality is not a direct condition of or precursor for the meaning of the ritual action*" (Rubow, 2000: p.45³⁸).

"The ritualized action is thus prepared in the sense that for the ritual participants it is beforehand perceived as determined and as 'a things' or 'an object', of which they are not the authors. But because the ritual action is learned and felt, it is acquired and it is added meaning, whether it is by the

³⁸ My own translation.

mere physical participation or pronounced interpretations. In this way, the participants in a ritual are on the one hand not the authors of the action, and on the other hand, they are exactly the authors." (Rubow, 2000: p.45³⁹, Humphrey and Laidlaw, 1994: p.5, p.89ff). Thus, "... rituals cannot be said to have an independent inherent meaning [...] The ritualized action achieves only a meaning through [...] participants' treatment of the archetype" (Rubow, 2000: p.45⁴⁰). Rituals are therefore inherently futile, but "*the archetypal acts-to-be-performed are felt by those who perform them to be 'apprehensible', or recoverable*" (Humphrey and Laidlaw, 1994: p.260). The ritual is thus the empty frame which prescribes *how* the ritual is to be performed, while *why* the ritual is performed is up to the individual participant or dependent on the individual participant. I will not dive deeper into Humphrey and Laidlaw's (1994) theory, since the above definition is sufficient for the reader to proceed to the next section regarding rites of passage.

The Rite of Passage. A Definition

The French ethnographer Arnold van Gennep first launched the concept of transition ritual in 1909 (van Gennep, 1909). Rite of passage and rites de passage represent the same concept. In this thesis I will refer to the concept by rite of passage. Van Gennep himself defined rites of passage as "... *rites which accompany every change of place, state, social position and age*" (Van Gennep, 1909 in Turner, 1969/2008: p.94).

A rite of passage is a religious ritual scientific model used in the analysis of rituals associated with changes in social status and transitions from one state to another. Rites of passage refers to all the rituals used by lesions crises or changes to human or an object's status. This type of ritual is especially used when a person's social status changes or he/she enters into a new stage in life (Da.wikipedia.org, 2015). Van Gennep divided rite of passage into three phases: 1) Separation, where the person or object is separated from its old identity, 2) Liminality, the dangerous transition where the old identity dies and the person or object is in a non-state, 3) And finally incorporation, where the person or object again becomes part of the normal world and has achieved a new identity (Turner, 1969/2008). In 'The Ritual Process - Structure and Anti-structure' (1969/2008) Turner briefly explains van Gennep three phases. Turner writes that "*the first phase [of separation] comprises symbolic behaviour signifying the detachment of the individual or group either from an earlier fixed point in the social structure, from a set of cultural conditions (a "state"), or from both*" (Turner, 1969/2008: p.94). In some cases the person who is the subject of the ritual, can be regarded as dead (Turner, 1969/2008: p.94, Da.wikipedia.org, 2015). "*During the intervening "liminal" period, the characteristics of the ritual subject (the "passenger") are ambiguous; he passes*

³⁹ My own translation

⁴⁰ My own translation.

through a cultural realm that has few or none of the attributes of the past or coming state" (Turner, 1969/2008: p.94). This phase is the dangerous phase in which the person or object is 'betwixt and between' as Turner describes it, which means that he or she does not belong anywhere and that their behaviour is normally passive and humble (Turner, 1969/2008: p.95). Turner further explains how "*in the third phase the passage is consummated*" (Turner, 1969/2008: pp.94-95) and the ritual person or object is enforced; now "... *he (or she, ed.) is expected to behave in accordance with certain customary norms and ethical standards binding on incumbents of social position in a system of such positions*" (Turner, 1969/2008: p.95). In the third phase, the person or object is once again in a stable state and has also been given the rights that come with his or her new social position (Turner, 1969/2008: pp.94-95).

The Joy of Togetherness. Communitas

Turner especially found the second phase of van Gennep's phases interesting. He discovered that in the liminal phase there was a mixture "... of *lowliness and sacredness, of homogeneity and comradeship*" (Turner, 1969/2008: p.96). "*In The Ritual Process Turner introduced the concept of communitas to denote this feeling of comradeship among the liminal personae*" (Deflem, 1991: p.14). According to Turner's wife, Edith Turner, who like Turner himself is an anthropologist, "*communitas is a group's pleasure in sharing common experiences with one's fellows*" (Turner, 2012: p.2). Victor Turner also describes the liminal phase of rites of passage as "... *a moment in and out of time, and in and out of secular social structure, which reveals, however fleetingly, some recognition (in symbol if not always in language) of a generalized social bond that has ceased to be and has simultaneously yet to be fragmented into a multiplicity of structural ties*" (Turner, 1969/2008: p.96). In his essay 'Betwixt and Between: The Liminal Period in Rites de Passage' from 1964, Turner characterizes liminal persons by having nothing: "*They have no status, property, insignia, secular clothing, rank, kinship position, nothing to demarcate them structurally from their fellows*" (Turner, 1964: p.49). Then, social divisions cease to exist. Edith Turner writes how Turner "... *made a connection between the joy of communitas and rites of passage, moments of change freed from the regular structures of life*" (Turner, 2012: p.2). In an article in the Journal for the Scientific Study of Religion from 1991 Sociologist Mathieu Deflem describes Turner's understanding of the communitas-concept as follows:

"Communitas can generally be defined in opposition to structure: Communitas appear where structure does not [...] Social structure refers to an arrangement of positions or statuses. As Turner discovered from his analysis of passage rites among the Ndembu, the characteristics of the social structure are no longer and not yet applicable during the intermediate period of liminality in ritual." (Deflem, 1991: p.14)

As the reader will later learn, the script of the food events created by I'm a KOMBO share many similarities with Turner's rites of passage. Now I will, however, proceed to event planning. Firstly, I will touch upon different kinds of event categorization before I go on to elaborate on event planning in general.

Chapter 8 Event Planning and Managing

As stated in the introduction, an event is in this thesis defined as a temporary, memorable or special planned gathering with a purpose. However, the purpose can vary greatly depending on where, why and for whom the event is planned. The following serves to present the reader with an overview of the aspects of event planning and management from types of events over the different stages in event planning to the complexity of events.

Event Categorization

There are many different ways of categorising events, including by size, forms and content. The following presents categorization amongst others by type, size and impact.

Categorization by Type

According to Tourism and Events Management Consultant Dr. Donald Getz' Typology of Events, which is the most commonly used method of categorizing events by type, there is eight different types of events based on form and content (Getz, 2007: p.22). Table 1 shows Getz' typology of events and examples of each.

Cultural celebrations	Business and trade	Arts and entertainment	Educational and scientific
Festivals Carnivals Religious events	Meetings Product launches Trade shows	Concerts Performances Awards ceremonies	Conferences Seminars Training
Political & state	Private events	Recreational	Sport competition
Political summits Royal occasions State visits	Parties Weddings Family occasions	Games Outdoor activities Adventure activities	Individual/Team Amateur/Professional Local/International

Table 1
Getz' typology of events (Getz, 2007: p.22 in Dowson and Bassett, 2015: p.4).

Categorization by Size and Impact

Head of the UK Centre for Events Management Glenn Bowdin and others have identified four different categories of events by size and impact: 'local', 'major', 'hallmark' and 'mega' (Bowdin et al., 2006: p.15-18).

Local events

The main purpose of a local event is to engage and bring together members of the local community. An example of a local event might include a village party, which is unlikely to draw in a huge attendance or generate a great deal of media interest outside the community. Members of the local community as well as local businesses would be likely to be involved in planning and running an event of this type (Bowdin et al., 2006: p.16).

Major events

The main purpose of a major event is to attract visitors in large numbers from outside the local region and generate increased visitor spend in local shops, restaurants, cafes, hotels and other local businesses. Major events are likely to generate media coverage, which in turn will attract more visitors to the region (Bowdin et al., 2006: pp.16-17).

Hallmark events

Hallmark events are those events that become so identified with a particular town, city or region that they become synonymous with the name of the place. Dowson and Bassett (2015) use Wimbledon as an example of a hallmark event, explaining that if you were to say that you were going to Wimbledon, people would most likely assume that you were going to the world famous tennis tournament, rather than south-west London.

Mega events

As the name implies, mega events are the biggest in terms of size and impact out of the four categories presented by Bowdin et al. (2006). Dowson and Bassett (2015) present the Olympic Games as an example of a mega event. The Olympic Games is held every four years and attracts participants and audiences from all over the world to the host city as well as commanding billions of TV audiences. According to Dowson and Bassett *"for the host city the Games has the potential to generate substantial economic gains but the high costs of hosting the Games can mean huge debts if not managed carefully by the organizing committee"* (Dowson and Bassett, 2015: p.5). Thus, the high impact involves a high risk too.

Other Ways of Categorizing Events

Some events, such as New Year celebrations or Christmas Eve, occur annually or are re-occurring of some kind. These events can be categorized by their frequency. Events can also be categorized by geography. Sporting competitions are a good example of this. Other events might be categorized into particular sectors, such as the banking, legal or medical industries. Lastly, some events can be categorized as being internal or external events, such as team-building events (internal) or product launches (external) (Dowson and Bassett, 2015: p.8-9).

As the reader might comprehend from reading the above there are several ways to categorize events. Later I will present my own categorization based on the FAMM (Chapter 4), which mounts to the development of five different types of food events (Chapter 11).

Players in the Event Industry

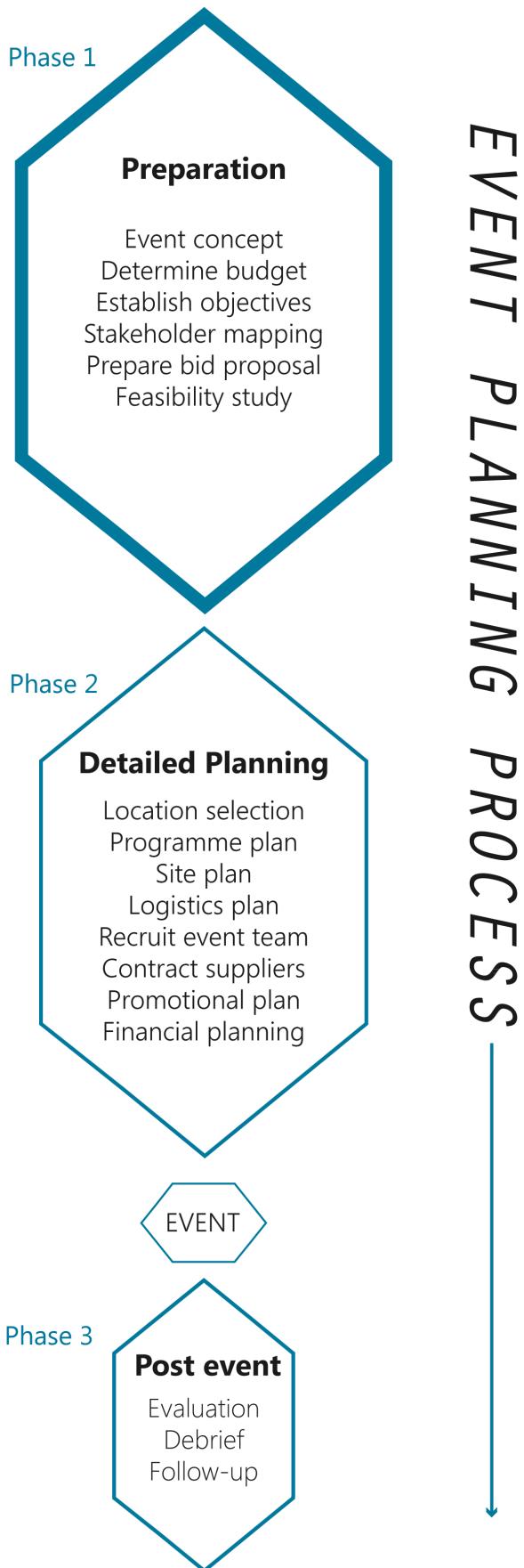
Prior to diving into the world of event planning, it is necessary to touch upon the different players in the event industry. Dowson and Bassett have grouped these into three categories: 1) Event clients who hire or employ an event organiser to plan, organise and run the event on his/her behalf 2) Event organisers who are professional individuals and groups that plan, organize and run events on behalf of the event client, and 3) Event suppliers who present a wide selection of specialised organisations that provide goods and services needed by the event organiser to secure the success of an event (Dowson and Bassett, 2015: pp.10-11). Once the different roles in event planning have been established, I can move on to the actual planning of events beginning with a quote.

The Three Phases of Event planning

"Without a plan you're just a tourist."

There seems to be some confusion as to who is the author behind this quote⁴¹. However, the quote quite elegantly sums up the value of planning because "*events are a mainstay of public relations and they are at the same time thoroughly enjoyable and an immense challenge*". According to Dowson and Bassett (2015), it is often said that what distinguish a good event organiser from a great event organiser is an exceptional 'eye for detail'. However, luckily there are specific key tasks that are the same and include the same process regardless size or character of the event. Dowson and Bassett call these 'essential' planning tasks (Dowson and Bassett, 2015: p. 20). Figure 9

⁴¹ Bowdin et al. claim that the famous American General Douglas MacArthur is behind (Bowdin et al., 2006: p.117). Others claim that the author is the American General George S. Patton (Johnston-Taylor, n.d., Amazingbusinessplans.com.au, 2009).



illustrates essential planning tasks as presented by Dowson and Bassett (2015: p.21) grouped into three distinct phases.

Obviously prioritization of tasks and allocation of time spent on these tasks vary depending on size, type and format of the event. However, the sequence of which the different tasks will be carried out is the same. For instance, most decisions regarding phase 2-tasks are made on the basis of the event budget. Thus, it would be illogical, and probably also a waste of time, to commence location scouting before establishing the budget. Dowson and Bassett does however point out that the diagram should only be used as a guide, since some event organisers might prefer to organise their work differently or the type of event might call for a different approach (Dowson and Bassett, 2015: p.23). Furthermore, there is likely to be an overlap between the different phases, as some tasks might be underway simultaneously (Dowson and Bassett, 2015: p.23; Bowdin et al., 2006: p.268).

In the following, I will dive into the three phases presented by Dowson and Bassett (2015) and review the tasks/activities associated with each phase. The theory presented is based on Dowson and Bassett's book 'Event Planning and Management - A practical handbook for PR and events professionals' from 2015 and Bowdin et al.'s book 'Event Management' from 2006 together with other relevant sources.

Figure 9
The Dowson Bassett Event Planning Model
(reproduction of Dowson and Bassett, 2015: p.22)¹.

Phase 1: Preparation

As the name might imply, phase 1 of Dowson and Bassett's Event Planning Model (2015) is where the event organiser gets properly prepared for whatever lies ahead. Moreover, this phase contains the tasks that essentially create the event. These include coming up with the idea for the event, developing a concept based on this idea and creating the right conditions for the concept to be brought to life (budget, goals and objectives, stakeholders) - All of which leads to Phase 2 and the hands-on tasks of finding the right location, setting the team etc.

Developing the Concept

In most cases, the initial event idea comes from the event client. However, to make sure that the event organiser does not waste time, effort and resources (including money) going in the wrong direction, it is vital to commence the event planning with clarifying the concept of the event. Several experts recommend the 'Five Ws' as a simple but effective way of conceptualising an event (Goldblatt, 2005; Dowson and Bassett, 2015; Bowdin et al., 2006).

WHY is the event being held?

WHO will be the stakeholders in the event?

WHAT is happening at the event (content or product)?

WHEN is the event taking place?

WHERE is the event taking place?

Furthermore, it is equally important to match expectations and make sure that the event client has a clear and realistic understanding of the event to prevent the event client from being disappointed with the end result (Dowson & Bassett, 2015: p.24). Figure 10 shows the Five Ws and the related parameters to take into consideration when developing the event concept.



Figure 10
Developing the event
concept using the
Five Ws (reproduction
of Dowson and
Bassett, 2015: p.25).

Dowson and Bassett (2015: p.25) suggest coming up with and displaying concepts by using mood boards: "*Collages of items such as photographs, clippings, drawings and fabrics which are created to capture or convey the concept of the event*". Personally, I prefer using the online platform Pinterest (Pinterest, 2016) to create mood boards. Being online, Pinterest however exclude the possibility of adding physical objects, such as fabrics.

Once the above parameters of the event have been established, several tools, such as brainstorming, can be used to come up with ideas for the event. I will later touch upon how my informants stimulate idea generation. I will however not dive any deeper into the theory behind these methods, as I find it out of the scope of this thesis. I will instead proceed to the financial framework of the event, the budget.

Determining the Budgeting

Head of the UK Centre for Events Management at Leeds Beckett University Glenn Bowdin et al. describes a budget as being "... *a quantified statement of plan (in other words, the plan is expressed in numerical terms)*" (Bowdin et al., 2006: p. 302). Dowson and Bassett (2015: p.26) stresses that it is important to know how much money the event client is prepared to spend on the event. Moreover, the budget is used to compare actual costs and revenues with expected costs and revenues.

Even though discussing the subject of money might be awkward or involve some unpleasanties (Dowson & Bassett, 2015: p.27), Bowdin et al. (2006: p.302) mention that a clear advantage of constructing the budget is that it forces the event organiser to allocate resources and financially plan the event. There are two possible processes of constructing the budget in event planning and management: Master budget and functional budget. The master budget includes each cost and revenue item of the total event. Whereas the functional budget includes cost and revenue items for a specific part of the event (Dyson, 2004 in Bowdin et al., 2006: p.302). Thus, an event can have only one master budget but several functional budgets.

Establishing the Objectives

Clarifying the concept of the event and determining the financial frame is obviously important for all parties involved in the event. However, it is equally important, if not more important, to establish the event's goals and/or objectives (Dowson and Bassett, 2015: p. 27, Bowdin et al., 2006: p.127), as these will subsequently help the event organiser throughout the process of planning and running the event (Dowson & Bassett, 2015: p.27).

Each event will differ in terms of objectives. See Appendix 3 (p.99) for examples of groups under which different objectives can be categorised.

Objectives and goals are important because it is those that makes the event matter and gives it purpose. Furthermore, having clear objectives and goals facilitate the work of the event team by giving a sense of direction. There are namely many ways to get lost in the world of events and the planning of these. The following section is concerned with stakeholders. They can, if not managed properly, put a spanner in the works rather than facilitating it.

Prioritizing and Mapping of Stakeholders

Most events have several parties (people and organisations) who are interested in the outcome of the event. These parties are known as 'stakeholders'. In the wakening of events becoming more professionalized they are attracting involvement and support of governments and the corporate sector (Bowdin et al., 2006: p.97). This means that events are often required to serve a multitude of agendas (Bowdin et al., 2006: p.98). Thus, the successful event organiser must be able to identify stakeholders and manage their needs, which will sometimes overlap and conflict (Bowdin et al., 2006: p.98). Stakeholders can be grouped into internal and external stakeholders depending on whether they come from inside the event client's organisation or outside the event client's organisation (Dowson and Bassett, 2015: p.32). Step one in mapping and prioritizing the event's stakeholders, is to clarify *who* they are. A simple way to do so is by brainstorming (Olsson and Attrup, 2008: p.127). However, larger events might have a longer identification process and need extensive surveys (*Ibid.*). Step two is to prioritize the stakeholders. A useful tool for this is the Mendelow Power and Interest Matrix (1991) ©Aubrey Mendelow (see Appendix 4, p.99).

The Power and Interest Matrix groups each stakeholder based on their power and interest in the event and allocates the stakeholders into one of four quadrants/categories (Dowson and Bassett, 2015: p.33). For any event, it is of great importance to maintain the relationship with key stakeholders. Depending on the category, the model suggests different ways of handling the stakeholders. Once the stakeholders have been mapped and prioritized it is possible to plan a (communication) strategy for handling the involved stakeholders in order to make sure that the event runs smoothly (Dowson and Bassett, 2015: p.34). Dowson and Bassett (2015: pp. 35-36) suggest having a clear chain of command and regular briefings to make sure that everyone involved in the event is kept 'up to date' with the process.

Bid Proposal

In Dowson and Bassett's experience most event clients will 'shop around' to find the best event organiser. It is therefore vital for event organisers to master the art of writing a bid proposal, as this might very well be how they secure most of their paid work (Dowson and Bassett, 2015: p.36). A bid proposal⁴² should, according to Dowson and Bassett, as a minimum include answers to the Five Ws

⁴² See event proposal template in Appendix 6 (p.101).

(why, where, when, what and who) and how the event organiser will actually make it happen (physical, financial and human resource requirements) (Dowson and Bassett, 2015: pp.37-38). The bid proposal itself can be anything from a one-pager, a detailed report or even a verbal presentation (commonly referred to as a pitch) (Ibid.).

Up until this point everything has been 'thought' activities and it is now time to answer the following questions: Is the proposed event the best solution? Is the proposed event likely to succeed? The answer to these questions should determine whether to take the event concept to the next phase (detailed planning) or to store it away and left, perhaps for another occasion (Bowdin et al., 2006: pp.108-109, Dowson and Bassett, 2015: pp.40-41).

[**Feasibility Study - The Screening Process**](#)

According to Dowson and Bassett (2015) a formal feasibility study is usually carried out for events associated with high hosting expenses, such as large, complex and elaborate events. However, in my opinion it is advisable for event organisers of any size of event to consider these questions before deciding to go ahead with an event. Dowson and Bassett have condensed (and simplified) these screens into a list of important questions such as "*is there enough time to organise the event? Is there enough time to promote the event to the target audience? Is the budget sufficient to put on the event?*" (Dowson and Bassett, 2015: pp.41-42). See Appendix 7 (p.102) for additional questions. Once these questions have been addressed, the event organiser is able to make an informed decision regarding the conduct of the event, and possibly take the event planning to the next phase, detailed planning.

[**Phase 2: Detailed Planning**](#)

Phase 2 of Dowson and Bassett's Event Planning Model (2015) is concerned with a host of different tasks. The event organiser can handle some of these; others by the event team and some may require specialist expertise or support from outside the team (Dowson and Bassett, 2015: p.42).

The tasks listed in phase 2 are not necessarily carried out sequentially. Furthermore, the various tasks will require different time and effort depending on the size and type of the event.

[**Selecting the Destination → Location → Venue**](#)

Choosing the right event venue is not only a vital part of event planning process, it also plays a significant role in the delivery and success of the event itself (Dowson and Bassett, 2015: p.56). Furthermore, the choice of venue will ultimately determine many parts of staging the event (Bowdin et al., 2006: p.388). Dowson and Bassett (2015) explain how the venue decision process starts with selecting an appropriate destination (a specific region in the world, a country or a region

in a country). Next priority is the actual location (a city or a town), followed by choosing the venue (Dowson and Bassett, 2015: p.56). The major factors in the choice of venue as presented by Bowdin et al. (2006: p.388) are listed in Appendix 8 (p.102). Dowson and Bassett (2015) recommend that the choice of location and venue fit with the image and reputation of the event client organisation. Other important considerations are accessibility (by public transport and road) and travel time. Thus, it is important to work out where the target audience is coming from. Furthermore, Dowson and Bassett (2015) recommend making sure that the event location and venue fits with the objectives and style of the event. When selecting the venue, a series of key questions presented by Dowson and Bassett (2015: pp. 64-65) can help the event organiser to determine the suitability of several possible event venues for deeper consideration. These questions include details about the event venue, and details about and requirements of the actual event (see Appendix 8, p.102). Obviously these questions will vary from event to event. Dowson and Bassett (2015: p.66-67) suggest supplementing this list with a list of standard requirements (financial, terms and conditions, catering, and facilities) carefully developed in cooperation with the event client (see example in Appendix 9, p.102). They further stress the importance of the venue's rooms and facilities fitting the needs of the event as well as the event client - and being realistic on behalf of the event client (Dowson and Bassett, 2015: p.69).

Communicating with Event Attendees about the Event Venue

Once the venue has been chosen, event attendees need information about the venue including address and contact information, how to get there, parking (spaces and cost), and facilities (Dowson and Bassett, 2015: pp.76-77). To this list I would add Wi-Fi name and password. I suggest displaying this information in both invitations and on event platforms, such as websites and Facebook event-pages.

As briefly mentioned earlier the choice of venue will ultimately determine many parts of staging the event. Thus, I will now leave the venue and proceed to exploring the planning of the event programme and content.

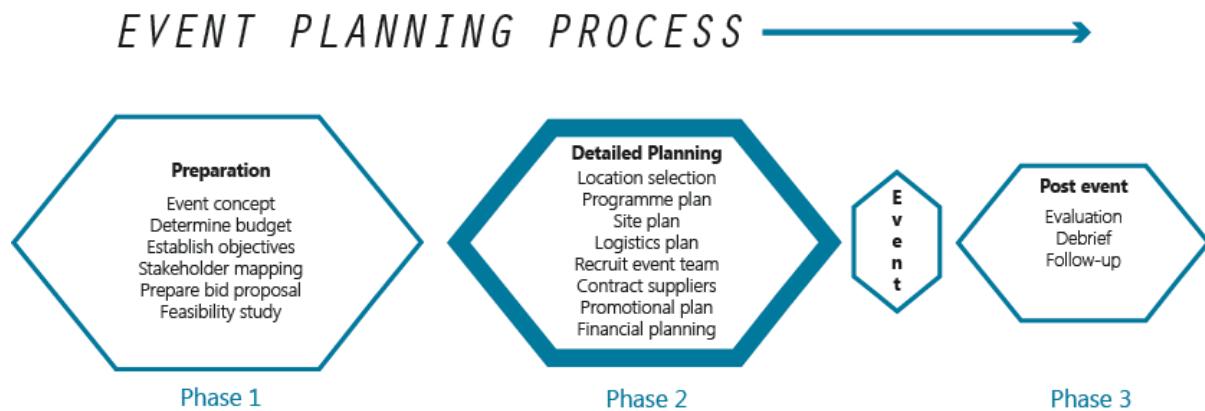


Figure 11 Phase 2: Detailed planning (reproduction of Dowson and Bassett, 2015: p.42).

Planning the Event Programme and Content

The planning - or curating - of an event is composed to meet the needs of all stakeholders (including attendees and the event client) and can be an exciting and creative process, including far more than developing a schedule or writing an agenda (Dowson and Bassett, 2015: p.80). According to Bowdin et al. (2006: p.387) the programme of an event depends on the expectations of the audience, the constraints of the venue and infrastructure, the culture of the client and main sponsors, the availability of elements of the staging, and their relationship to each other, and the logistics.

The content at a food event is obviously bound to have something to do with food. However, there are still some strategic considerations that should be addressed when planning the content of an event. The content of an event is closely bound to the objectives of the event. Moreover, the event content should have an organisational fit, meaning that the "*... aim is to develop and deliver an event that sits in harmony with the target group of attendees and any organizations they might represent, as well as with your client, and with your own staff working on the event*" (Dowson and Bassett, 2015: p.81). Dowson and Bassett stress the importance of getting the basic event conditions (for example, toilets, parking, queues, cleanliness, temperature, food and drinks) right before thinking about the content - otherwise the attendees "*... will not even recognize the existence of any positive motivators*" when attending the event (Dowson and Bassett, 2015: p.93). According to Dowson and Bassett (2015: p.93) key activities involving eating and drinking are those that attendees might complain about or sing the praises of, proving that food (and drinks) does not only play a key role in food events, but within any event. Thus, taking dietary requirements into consideration is equally important at any event, if not more important at food events.

Planning the Site Layout

The site is to an event what the stage is to a theatrical play. Thus, staging the event and planning the site layout is a key factor in planning an event. In the words of Bowdin et al. (2006: p.392) "*the stage plan is simply a bird's-eye view of the performance area, showing the infrastructure such as lightning fixtures, entrances, exits and power outlets*". In the following I will explain how space and resource requirements has an impact on the site layout. These requirements are related to three factors: Event programme and content, profile of attendees and nature of the event site (Dowson and Bassett, 2015: p.116). According to Dowson and Bassett (2015) there are three stages in planning the site layout: Stage 1) Space and Resource Requirements, Stage 2) Design the Site Layout, and Stage 3) Produce a map of the site layout. The first thing to take into consideration when planning a site layout is thus how much space there is required for the activities taking place at the event (Dowson and Bassett, 2015: p.112). Obviously, different events have different space

requirements. However, despite the size of the event, it is necessary to allocate space for both 'front of house' areas (where the actual event is taking place and the attendees will mainly reside), as well as space for 'back of house' areas (staff rooms, equipment storage, changing facilities etc.) (Dowson and Bassett, 2015: p.113).

Then the event organiser/team needs to determine the physical resource requirements, which entails making a list of all the equipment, facilities and infrastructure needed for the activities taking place during the event (Dowson and Bassett, 2015: p.113). The length of this list⁴³ will obviously also depend on the size and complexity of the event (*Ibid.*).

Once the space and resource requirements have been determined, it is time to design the layout of the event site. It is important to ensure optimum space usage, when designing the site layout (Dowson and Bassett, 2015: p.119). Dowson and Bassett (2015) recommend following three steps: 1) Obtain a detailed plan of the site. 2) Determine the layout of the event. 3) Seek feedback on the proposed layout. Step 3 includes sharing the proposed site layout with the venue manager, as he/she will know what does and does not work at the venue. Furthermore, Dowson and Bassett (2015: p.121) suggest sharing the site layout with key stakeholders, including suppliers and contractors, and the event client. Suppliers and contractors will have the professional knowledge and experience in their field to avoid any obvious pitfalls. Showing the layout to the event client will ensure it meets their expectations (*Ibid.*).

Before producing maps of the site, Bowdin et al. (2006: p.373) suggest asking "*what is the map for?*" and "*who will be reading it?*". Dowson and Bassett (2015: p.122) suggest having a master map, which contains all details of the site, and separate maps for attendees and staff (including suppliers and contractors). The two latter should filter the information from the master map that is of no interest to the receiver and might be very different from each other. In personal experience not all events need a map for attendees - In some cases a simple info-poster containing relevant information (Wi-Fi-code, sponsors, programme, menu etc.) is sufficient. Again, it depends on the size and format of the event.

Logistics Planning

In my opinion, logistics planning is one of the most important elements of event planning. Many incidents can be avoided by having a clear plan of logistics. In the words of Sun Tzu, a Chinese military strategist who lived 2,500 years ago "*every battle is won before it is even fought*" (Dowson

⁴³ Dowson and Bassett (2015) have grouped these requirements into ten categories: 1) Temporary structures, such as stage, stalls, stage backdrop etc. 2) Crowd management, such as temporary fencing, crowd barriers, information points etc. 3) Furniture, such as registration desks, dining tables, chairs etc. 4) Hospitality and catering, such as catering storage, catering equipment etc. 5) Administration, such as computer, printer, communication equipment etc. 6) Health, safety and welfare, such as fire fighting equipment, drinking water, medical supplies etc. 7) Technical equipment, such as lighting, speakers, mixing/control desks, power supply etc. 8) Transport and vehicle, such as buggies, cars, vans etc. 9) Public facilities, such as toilets, hand-washing, waste bins etc. 10) Decorative, such as theming props, decoration and dressing etc.

and Bassett, 2015: p.132). Dowson and Bassett argue that this also applies for events, and I could not agree more. Logistics planning at events includes making sure that all the people (attendees, staff, contractors etc.), equipment and goods are at the right place at the right time (*Ibid.*). Thus, event logistics have more in common with military logistics, which often concerns a specific project, than modern business logistics, which is an on-going activity concerned with continuing management of a company (Bowdin et al., 2006: p.353). Event logistics has three phases: Pre-event, During event, and Post-event (shutdown).

Pre-event Logistics

This phase is concerned with the build-up (delivery and installation of temporary structures) of the event site and load-in of any equipment, services and goods (Dowson and Bassett, 2015: pp.133-134). In my experience, this phase should not be underestimated. Build-up and load-in are usually more time consuming than one would expect. Depending on the size of the event, this phase can take place several weeks up to the event, a few days or even hours before 'show time' (Dowson and Bassett, 2015: p.132). Once the equipment, facilities and services have been delivered and installed, the pre-event logistics is then concerned with ensuring timely arrival of artist/performers (and chefs), staff, and volunteers and finally attendees (Dowson and Bassett, 2015: pp.136-137). The latter includes dealing with a large number of attendees, probably arriving at the same time, and the extra traffic this might cause (*Ibid.*).

Logistics During the Event

The logistics that take place during the event is referred to as 'on-site' logistics and is concerned with crowd management, transportation and communication (Dowson and Bassett, 2015: p.137). Crowd management includes well positioned and clearly signed entrances and exits, use of crowd barriers and fencing, display of site maps in a suitable format (if needed), good directional signage containing appropriate event information. If needed, a transportation system for attendees, artist/performers (and chefs), staff and volunteers should be arranged. Finally, an on-site communication plan should be created to provide information to the attendees as well as allowing members of the event team to communicate (Dowson and Bassett, 2015: p.139). Obviously, mobile phones are a straightforward choice for communications between event team members. However, busy networks or poor signal reception might be a challenge. Hence, it is advisable to check this prior to the event (*Ibid.*). In some cases the use of walkie-talkie radios might be a better choice. Bowdin et al. (2006: p.362) suggest using a simple communication plan providing everyone involved in creating the event with the information of who is in charge of what and how to contact them⁴⁴. Depending on the size of the event (and the event site), the extent of on-site logistics will

⁴⁴ See example in Appendix 10 (p.103).

vary; the bigger the event, the more complex the logistics considerations will be (Bowdin et al., 2006: p.361). Dowson and Bassett (2015: p.139) recommend performing a walk-round inspection of the event site just prior to the event. This will enable the event organiser to spot any potential safety risks or logistical challenges, and to test that the communication equipment is working properly (*Ibid.*).

Post-event Logistics

According to Bowdin et al. (2006: p.370) "*The amount of time and effort spent on the shutdown of an event are in direct proportion to the size of the event and its uniqueness*". In my experience, some event organisers tend to forget this phase when planning events. Dowson and Bassett (2015: p.140) also point out the tendency of thinking that the hard work is done when the event is over - but there is still much to do. Firstly, post-event logistics is concerned with crowd dispersal, which in my experience does not only involve an easy and safe exit and transport (Dowson and Bassett, 2015: p.140, Bowdin et al., 2006: p.370), but equally important involves giving a proper goodbye. Bowdin et al. (2006: p.371) even suggest thinking ahead and making (after party) plans for attendees who would like to continue the party elsewhere. When the attendees have safely left the event site, the load-out of equipment and goods begins. Smaller items are packed up and moved off-site before larger items are taken down and moved off-site (Dowson and Bassett, 2015: p.140). Items that cannot be collected immediately necessitate storage arrangements. Staff and volunteers might be very tired at this point. Thus Dowson and Bassett (2015: p.140) point out the risk tiredness can pose to personal safety and the safety of others. My personal experience shows that candy, sodas and food can make most volunteers and staffs 'run that extra mile'. Once all items are moved or stored, the clean-up operation can begin (*Ibid.*). Prior to the event, I would advise the event organiser and the venue to agree on the cleaning terms. Furthermore, I agree with Dowson and Bassett (2015: p.140) that, if possible, bringing in new staff on-site to assist or take care of the clean up is advisable, as the staff and volunteers at this point are exhausted. Back at the event office there will still be some tasks related to the post-event logistics, which I will elaborate on in my review of phase 3. Bowdin et al. (2006: p.371) suggest creating a checklist of the tasks included in the post-event logistics and saving it for future use, as many of the tasks will be applicable for any event.

Building the Event Team

According to Bowdin et al. (2006: p.144) "*effective planning and management of human resources is the core of any successful event*". Thus, building an event team that possess the right competencies and has the right amount of staff and volunteers during the different stages of the event is key (Dowson and Bassett, 2015). This involves establishing how many staff/volunteer are needed and when, and what mix of competencies are required to deliver the event (*Ibid.*). Bowdin et al. (2006) present one way of undertaking this proposed by Getz (2005: p.222), which involves three stages: 1)

Identifying all task related to the event during each phase of the event planning (cf. The Dowson Bassett Event Planning Model). 2) Determining how many people are needed to complete the range of tasks. 3) List the amount of staff/volunteers (including supervisors) and the mix of competencies needed to form the 'ideal' event team. Stage 2 is the most challenging task, especially if the event organiser is inexperienced or has little knowledge of the type of event, and thus cannot draw upon prior experiences (Bowdin et al., 2006: p.147)⁴⁵. The staff needed during the three phases and the delivery of the event will vary greatly (Dowson and Bassett, 2015, Bowdin et al., 2006). The tasks prior to and after the actual event will require fewer hands than during the event. Thus, the event team is a 'pulsating organisation' that changes in size, in response to circumstances (Dowson and Bassett, 2015). Another vital part of proper staffing is from my experience that staff/volunteers should not have too much or too little to do. The latter will, in my experience, make the staff or volunteers lose motivation. While a too heavy workload will exhaust them, which most likely will lead to a decrease of quality in their work and/or a loss of motivation - and the willingness to work with the event organiser again.

Event Roles and Job Descriptions

Depending on the event programme, content and size, there are several roles to be filled out. These will either be filled by members of the event team, staff and volunteers or by staff provided by the suppliers and contractors (Dowson and Bassett, 2015: p.159). Some of the roles are related to delivery, set up, management, maintenance and break down of equipment. Others are related to the management of stakeholders (sponsors, staff/volunteers, artist etc.), handling of medias, decoration, and technical matters, such as sound and picture (*Ibid.*).

Recruitment

In order to begin recruitment of staff it is necessary to develop role or job descriptions (Dowson and Bassett, 2015: p.159, Bowdin et al., 2006: p.148). A job description commonly includes information⁴⁶ such as the job title and commitment required, salary/reward, duties and responsibilities, required skills (Bowdin et al., 2006: pp.149-150). Job descriptions for paid positions will usually include most or all the above, while voluntary positions might be more simple - simply because the tasks involved often (but not always) are more simple (*Ibid.*). Underlying motivation to volunteer at events, Getz (2007: p.290) mentions, can be generic motivations such as doing something good for others or a greater good (altruism), social or career networking and/or

⁴⁵ Some basic arithmetic can be used to calculate the staffing needed to deliver an event, for example, a rule of thumb states that there should be 1 waiter per 8-12 guests at a sit-down dinner party and 1-2 waiters per 30 guests at a buffet (Cateringstaff.us, 2016).

⁴⁶ See the full list of information in Appendix 11 (p.103).

challenges, being a part of a group and sharing experiences with others⁴⁷. According to Dowson and Bassett (2015: p.159) "*with recruitment for large-scale events that require many volunteers, mainly online methods are used to advertise vacancies and for recruiting ...*". I also find this to be the case with food events. Recruitment might also be through personal contacts and networks (Dowson and Bassett, 2015: p.161).

I will not go into detail with the interviewing process, as I find it out of the scope of this thesis. Bowdin et al. (2006: pp.156-158) does however go into detail with the process and present a 'Sample interviewer's checklist', areas typically to be included in a contract of employment, and advised records of paid employees and volunteers. The latter I support fully, as having a record of former volunteers, their contact info, competencies and performances have proved to be very useful in the recruitment process of new events. Again, I would advise keeping these records in Google Docs.

Induction and Training

Once the staff/volunteers have been appointed, an induction programme needs to be conducted (Bowdin et al., 2006: pp.158-159). The main purpose of this programme is to begin the 'bonding' process between the individual and the event organisation (*Ibid.*). Getz (2005: p.277) proposes some actions: Provide basic information about the event (mission, objectives, stakeholders, budget, locations, programme details), conduct tours of the venue [...] and any other relevant locations, make introductions to other staff and volunteers, give an introduction to the organisational culture, history and working arrangements, and overview training programme.

From my own experience from working with volunteers, I find that a so-called 'Info meeting' is very helpful in the induction process and a simple yet powerful way of 'bonding' the individuals to the event organisation and each other. Usually my info meetings include a slideshow containing the information mentioned above, a short round of introductions (name, occupation, motivation for, expectations from being a part of the event organisation and possibly a fun fact about each person) and the event organiser (me) explaining how valuable the new volunteers are for the success of the event. The level of training obviously depends on the type and size of the event and the content/activities taking place. Nonetheless, the training should involve interaction between the teacher (event manager) and the pupils (staff/volunteers) to develop a shared vision, remove barriers to learning, and encourage innovation and trying out new ideas (Bowdin et al., 2006: p.162).

So far, so good - At this point most of the surrounding factors have been taken care of and the event is pretty much ready to take off. However, getting people to actually attend the event is

⁴⁷ See example of a volunteer recruitment flyer in Appendix 12 (p.104).

equally important, if not the most important part, of a successful event. This requires some sort of promotional activity.

Promotion and Publicity

According to Dowson and Bassett "*a successful promotional campaign generally starts early and then continues to seize upon regular opportunities to generate publicity in the build-up to an event, which in turn generates a buzz and excitement ahead of the day*" (Dowson and Bassett, 2015: p.175). There are many different approaches to getting the word out: Television and radio campaigns, printed medias, leaflets, billboards, and online and social media activities (*Ibid.*). Depending on resources (time, money, staff etc.), successful promotional campaigns will usually communicate through multiple channels. However, with resource limitations it is vital to carefully consider which tools are most effective. The choice of channel depends on the target audience and it is therefore advisable to gain as much knowledge about the target audience as possible, before commencing any promotional activities.

Promotion might be a key activity in event planning. However, without a healthy financial foundation, there will either be no event or it will fail. The following section will review some tools for controlling finances.

Financial and Procurement Planning

In event planning it is vital to have a good understanding of the extent and sources of income and expenditure (Dowson and Bassett, 2015: p.212). A simple tool, The breakeven chart (fig. 12), for gaining an understanding and finding the intersection of costs and revenue is presented by Bowdin et al. (2006: p.300).

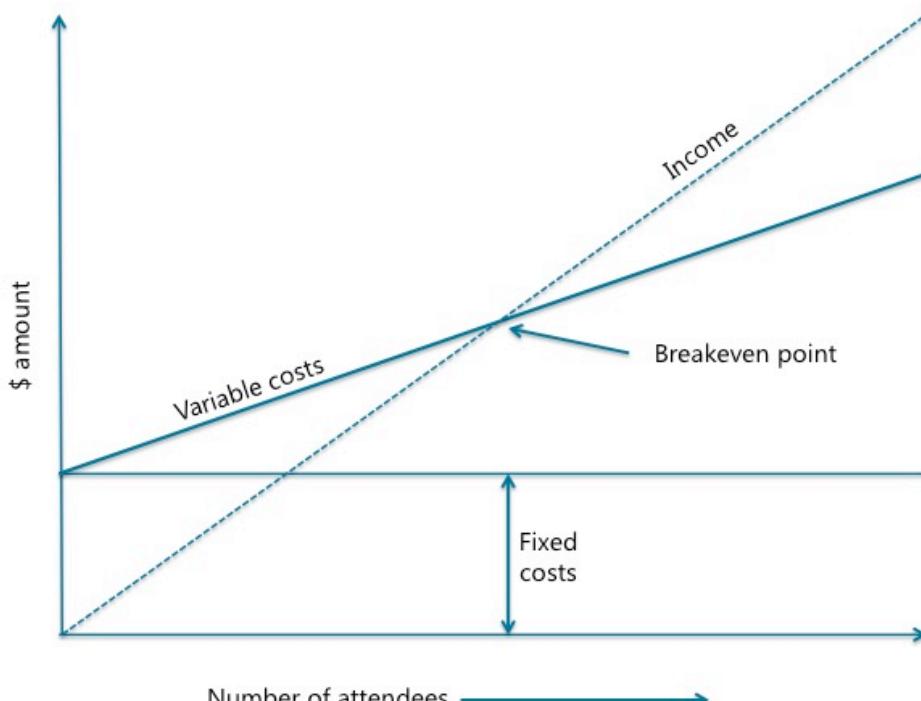


Figure 12
The breakeven
chart (Bowdin et
al., 2006: p.300).

The breakeven chart is a tool for events that are dependent on ticket sales. The fixed costs are the costs that are not dependent on the number of attendees such as stage and administration costs. Variable costs are the costs that are dependent on number of attendees such as staff, security, seating etc. At one point, the breakeven point, the revenue from ticket sales will exceed the costs and the event is making a profit. Should the fixed costs for some reason increase it is easy to calculate the needed number of extra attendees.

Sources of Income and Cash Flow

According to Dowson and Bassett (2015: p.232) "*the sources of income for any event are limited; funding for expenditure comes from three sources: the client, form sponsorships other than the client, or from ticket sales [...] Other sources might include advertising ...*". Bowdin et al. (2006: p.306) further states that "*the special nature of events [...] requires close attention to the flow of cash*", which have earlier been emphasized by several specialists (Catherwood and Van Kirk, 1992, Getz 2005, Goldblatt, 2005). For example, it is important to control cash flow in order to ensure enough money to pay bills and to do so on time, and basically "... *to make sure that there is more money coming in to the business than going out of it*" (Dowson and Bassett, 2015: p.48). Developing a budget with all possible income and expenditure, cf. previous section regarding 'Budget', can control cash flow for an event. According to Bowdin et al. (2006) the event coordinator's ability to affect any deviations from the original plan diminishes as the event approaches (Appendix 15, p.107).

Thus, it can be helpful to create a cash flow timing chart, which includes name of suppliers and their payment requirements (deposit dates, payment stages, payment on purchase, monthly fixed cost payments and credit payments) (Bowdin et al., 2006: p.307). This allows the event organiser to get an easy overview of the financial state of the event from start to finish of the event planning process. Moreover, Dowson and Bassett (2015: p.48) suggest including contingency planning in the financial planning. This involves going over the 'what if' scenarios, such as event cancellation or postponement.

On a final note on good financial management for events, Dowson and Bassett (2015: p.252) stress the importance of having the relevant insurance that covers the event, guests and staff, both on-and off-site.

Here I conclude my review of phase 2, detailed planning. This section was concerned with the event team doing everything in their power to ensure that the event will, so to speak, make it rather than break it. Once the event planning process leaves phase 2 and goes into show time-mode "... *tasks and responsibilities tend to roll on regardless of what the management wants to have happen*" (Bowdin et al., 2006: p.270). Before proceeding to my review of phase 3, post-event, which is mainly concerned with evaluation, I will briefly touch upon the time of execution.

The Event. Showtime

Interestingly enough, Dowson and Bassett (2015: pp.253-254) do not go into detail with the actual execution of the activities taking place during the event, but jump directly from before the event to after the event. Likewise, Bowdin et al. (2006: p.270) only briefly touch upon the event 'show time', mentioning that "*unlike civil engineering project management, the project manager is working during the deliverable; that is, the event*". A possible reason for this lack of review might trace back to the words of the famous American General (be it MacArthur or S. Patton): "*Without a plan you're just a tourist*"⁴⁸. And if the event is well planned prior to the day(s) of the event, there is nothing to be said about the actual execution of the activities taking place during the event. However, not everything can be planned ahead and unforeseen challenges will inevitably occur; The event is therefore run by the management, who is continuously looking for errors and making on-the-spot decisions in order to make the event a success (Bowdin et al., 2006: p.270).

Phase 3: Post-event

The event itself might be over when the last guest leaves. However, the event planning process is not. Phase 3, post-event, involves certain key tasks that should be carried out after the event. Even though these tasks are carried out post-event, Dowson and Bassett (2015: p.49) advice event organisers to plan these activities in advance.

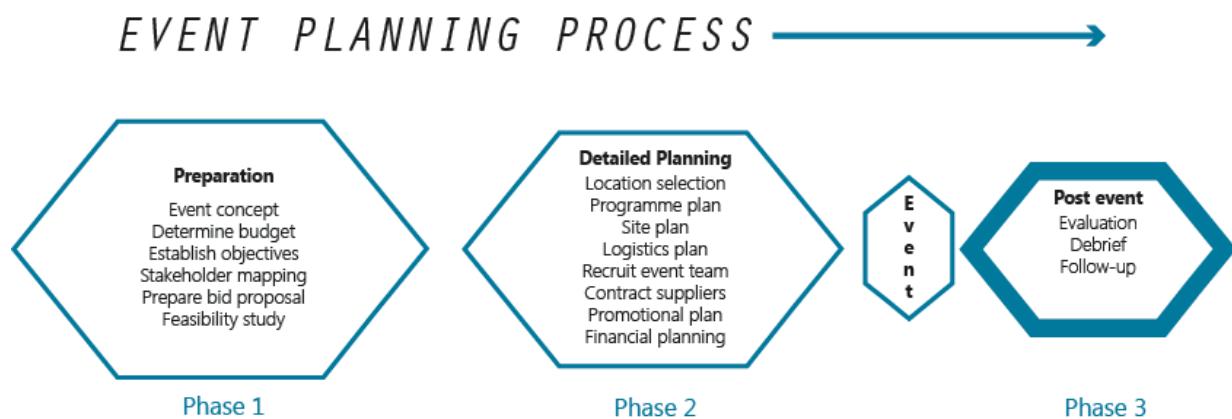


Figure 13 Phase 3: Post-event (reproduction of Dowson and Bassett, 2015: p.48).

The event organiser is responsible for this phase and usually the team will be scaled down to the pre-event formation (Bowdin et al, 2006: p.270). Phase 3 includes evaluation including debriefing with the event team, key suppliers and partner organisations, and follow-up (Dowson and Bassett, 2015: pp.49-50). Dowson and Bassett (2015: p.259) distinguish between a 'hot debrief' (immediately after the event, on-site) and a 'cold debrief' (at the end of the event process). Phase 3 ends with a

⁴⁸ (Bowdin et al., 2006: p.117, Johnston-Taylor, n.d., Amazingbusinessplans.com.au, 2009).

follow-up, which "... often involves sending out a personal communication to event participants (e.g. a thank you for their involvement) (Dowson and Bassett, 2015: pp.49-50).

I will not dive further into debriefing and follow-up, but will instead explore the evaluations process further, as this is the main activity in phase 3.

Evaluation

To quote Dowson and Bassett (2015: p.254) "*events cost money and they take time to organize, using valuable resources*". Thus, it is essential to learn what works and what does not work. And for this, evaluation is a very useful tool. Getz (2005) and others have identified three key periods where undertaking evaluation can be useful: 1) Pre-event assessment, 2) Monitoring the event (during implementation) and 3) Post-event evaluation. However, in this section I will be focusing on the post-event evaluation, which is the most common form of evaluation (Bowdin et al., 2006: p.415). Event evaluation essentially is "... *the process of critically observing, measuring and monitoring the implementation of an event in order to assess its outcome accurately*" (Bowdin et al., 2006: p.413). Furthermore, evaluation provides a tool for analysis and improvement in the event management process (Ibid.). Not only for the event in question, but also in the planning and management of future events (Appendix 16, p.107). Post-event evaluation involves gathering information (statistics and data) from the event, and interpreting them in relation to the event's aim and objectives (Bowdin et al., 2006: p.415). When evaluating an event, Dowson and Bassett suggest and recommend applying an approach that evaluates the event from the perspectives of all the different stakeholders involved (the client, participants, planners, suppliers, staff etc.) (Dowson and Bassett, 2015: p.279). Finally, they stress that "... *there is no point in collecting data if you're not going to use it*" (Ibid.).

There are several different methods for identifying success, failure, or improvements. Dowson and Bassett (2015) however highlight two simple ways of evaluation. One method is The Three Q's that can be applied at any given point during the event planning process; before, during and immediately after the event, or at the very end of the event planning process) (Dowson and Bassett, 2015: p.259). The questions are: 1) What has worked well? (and how can we improve it?), 2) What has not worked well? (and how can we learn from it?), and 3) What issues, ideas or concerns do this raise? (and how can they be progressed?). The key part is not the first part of the question, but what happens when the second action comes into play, where potential solutions or options are identified, while looking for improvement, without casting blame, for things that might not have worked well (Dowson and Bassett, 2015: p.259). Another useful source of event feedback is social media tools (e.g. Facebook and Twitter) (Dowson and Bassett, 2015: p.281). For example, creating a

hash tag with an abbreviated version of the event's name can provide quotes that can be analysed as part of the evaluation (*Ibid.*).

In continuation of the presented methods and theories so far, I will now proceed to the analytical part of present thesis where I will explore the lived worlds of my informants, and thereby make my first attempt to unite theoretical and practical knowledge of the interrelationship between events, food, people and their surroundings.



THE ANALYTICAL PART

Introduction

For the last four years I have been involved in the planning and execution of numerous food events. Through present master thesis I have been given the chance to investigate the field of food event planning from a interdisciplinary setting and thereby rise to a professional level. It has furthermore given me a much broader understanding of the field of food event planning and event planning in general. It has further provided me with a conceptual toolbox enabling me to articulate and label the methods I as a food event organiser use on a daily basis. In present thesis I was further given the opportunity to look into the worlds of other food event organisers (my five informants), which enables me to discuss their methods in relation to relevant theories and methods, and compare them against each other's and my own method.

Present part of the thesis constitutes the analytical part, which in continuation of the previous theoretical part seeks to apply the presented theories; event planning (Chapter 8), the five aspects meal model (FAMM) (Chapter 4), foodscapes (Chapter 3) rites of passage (Chapter 7) and empirical material (see Appendices 17-26, pp.108-154) into a concrete model for planning and creating food events. With the theoretical part I allowed myself to zoom out from food events and look at traditional event planning theory, where food and drinks is provided primarily to avoid hungry participants because "*an army marches on its stomach*" (Napoleon in Dowson and Bassett, 2015: p.80). With the historical part I chose to go back in time and describe the experiences of attending different epochal food events through time (Chapter 1). This led to a broader understanding of the concept and use of food event, and moreover justified the presence and proliferation of food events today and in the future.

Through meal sociology, Fischler's concept of commensality (Chapter 6) and the FAMM (Chapter 4) I showcased the social aspects of the meal and how a meal experience amounts to more than the mere sum of its parts. The result of the methodological and theoretical parts of present thesis thus point towards a comprehension of a food event as totality – a complete experience, a foodscape, that on the one hand is very tangible, in the way it is created and planned in a more or less structured manner, and on the other hand intangible, simply because adding *food* to *event* amount to more than the two words combined.

Chapter 9 Food Event Planning

In this chapter I will investigate and analyse my informants' food event planning process. To do so, I will draw upon the traditional event planning theory presented earlier as well as the different tools and concepts accounted for earlier in this thesis. I will begin with exploring my informant's phase models (see Appendices 22-26, pp.150-154) and comparing them to the Dowson Bassett Event Planning Model (fig. 9, p.46). Then I will proceed to analyse the activities mentioned by my informants with the key activities mentioned earlier in the theoretical part of present thesis.

My informants all have Danish as their mother tongue. I have therefore chosen to conduct all interviews in Danish to avoid any language restrictions and loss of nuances due to this. Hence, all quotes in the following are originally in Danish and translated into English by me (see full Danish transcriptions in Appendices 17-21, pp.106-143).

In the following I will refer to my informants and their organisations interchangeably, for example, (Kristoffer) Melson and Byhøst. I will furthermore not be using Cathrine Gro Frederiksen as an informant in this chapter, as I have realized that her past involvement in Restaurant Day Denmark was not of a practical nature and that she therefore does not have any experience in practical planning of food events, which is essentially the core of present thesis. She will however reappear later in this thesis, when I present different food events types and food event planning personas.

The Phases of Food Event Planning

With point of departure in the earlier presented event planning theory my thesis is that the food event planning process, like general event planning, can be divided into different phases that each includes different (essential) tasks. However, when talking to my informants I realized that some was not aware of following a plan, partly did not want to follow a plan and/or was not able to separate the planning process into distinct phases. Kristoffer Melson is one of the informants who, in my view, has a quite ambiguous relationship with the idea of following a distinct plan when planning food events. Working with a system that is too rigid is, according to him, namely not an option or desire for Byhøst. Nevertheless, Melson and his associate Mikkel-Lau Mikkelsen have created a phase model⁴⁹ (Appendix 23, p.151) showcasing Byhøst's process of planning their annual høstfester (harvest parties, ed.) in collaboration with Copenhagen Cooking & Food Festival (COCO). In spite of this he tells me that "... we do not have such a separation between strategy and execution, or anything like that. It happens a lot in co-creation with the world around us" (Melson, 2016a). Byhøst have thereby, in Melson's own words, a holistic orientation towards the planning of food events and the creation of content in these. According to Byhøst's phase model (Appendix 23, p.151) their process involves going through five different phases: 1) Concept development 2)

⁴⁹ Faseorganisering af høstfesterne.

Funding 3) Recruitment and partnership formation 4) Activation, “*where we translate concept into reality*”⁵⁰, and 5) Post production (Byhøst, 2016). Their model then consists of two more phases than the three phases of the Dowson Bassett Event Planning Model. A keen eye might however quickly realize that the five phases in Byhøst’s model do not differ much from Dowson and Bassett’s; Byhøst have simply divided Dowson and Bassett’s phase 1 and 2 into four separate phases. Looking at COCO’s phase model (Appendix 26, p.154), which is inspired by Byhøst’s phase model, an additional phase emerges bringing the total number of phases up to six (Bender, 2016a). The reason for this is that COCO, like Bowdin et al. (2006), sees the time of execution of the festival (the food event) as a separate phase, whereas Byhøst sees it as part of their activation phase. Even though COCO’s phase model is inspired by Byhøst, they have chosen to re-name some phases: 1) Idea and theme development, 2) Funding, 3) Partnership formation and actor communication, 4) Activation, 5) Execution, and 6) Completion and evaluation (Copenhagen Cooking & Food Festival, 2016)⁵¹. As stated earlier the actual event is neither a separate phase nor even part of a phase in the Dowson Bassett Event Planning Model. When asked to enumerate the different activities in his food event planning process, Jacob Damgaard in fact has some doubts about whether to separate or include the event in his Phase 4 Execution, and chooses to name the actual food event Phase 4½. His doubt is, however, not related to whether the event is a separate phase or not, but whether the activities leading up to the event should be a separate phase, simply because his Phase 4 is relatively short: “*Precisely this one phase (phase 4, ed.) we spend so little time on [...] Packing of cardboard boxes and moving, and things like that. It is so extremely coordinated, that we spend one day doing it*” (Damgaard, 2016a). Damgaard’s other phases are: 1) Start up and matching of expectations, 2) Development, creative, design 3) Concretization, 4) Execution and production, 4 ½) Event execution, and 5) Evaluation and debriefing (Damgaard, 2016b). Damgaard, COCO and Melson have quite similar processes and do, in my opinion, share many similarities with the Dowson Bassett Event Planning Model. The equation in Appendix 27 (p.155) serves to give an overview of this.

Dowson and Bassett (2015) mention that the Dowson Bassett Event Planning Model should only be used as a guide and that “*there is likely to be overlap between the different phases of the planning life cycle with tasks underway simultaneously*” (Dowson and Bassett, 2015: p.23). Damgaard agrees saying “*there is not any of this that is decoupled in any way. Everything runs concurrently and interacts all the time*” (Damgaard, 2016a). Even though Damgaard has no problem organizing the different tasks into different phases, he admits that he actually prefers, or always ends up, just making a list of the different things that he and his team need to go through in order to make the food event happen, and that he rarely follows a time schedule or carries out the tasks in a pre-

⁵⁰ (Melson, 2016a)

⁵¹ See Appendix 26 (p.154).

specified order (Damgaard, 2016a). I, however, think that this laissez faire attitude towards food event planning is only possible because Damgaard is an experienced food event organiser. One might also wonder if Damgaard really is laissez faire in his planning or simply *thinks* that he is. I put my money on the latter and base this assertion on the fact that Damgaard has been in the game for so long that his food event planning process is deeply incorporated into his working methods so that he might not even be aware of its existence. Like Melson, Damgaard acknowledges that the food event planning process cannot be divided into completely separated phases where one ends when the next one begins and vice versa. Nonetheless, they also agree that the process to some extend can be divided into phases with thereto related activities or tasks to be carried out in a specific order, such as writing an event proposal *after* meeting with the client and establishing objectives. It can therefore be concluded that Melson, Bender and Damgaard use their phase models as a template for "doing" food events, but that these should be seen as a set of guidelines rather than a rigid model. Not to my surprise, Ditte Klingenberg is not aware of going through different phases when planning food events with either Madeleine's Madteater (in the past) or I'm a KOMBO: "*it is something that just happens [...] I think it is because we have been in the game for so long, so it's not something we think about*" (Klingenberg, 2016a). However, when talking to her it is clear that the process she and her colleagues from I'm a KOMBO go through when planning The Social Act does in fact involve a series of tasks to be carried out in a specific order similar to those in the Dowson Bassett Event Planning Model (Klingenberg, 2016a). In contrast to Damgaard, I'm a KOMBO mostly create food events under their own brand. Thus, they fill the role of both the event clients and the event organiser: "*Bo (Lindegård, ed.) presents the journey and then the rest of us begin opting on what we would like to do*" (Klingenberg, 2016a). Bo Lindegård thereby fills the role of the event client providing the basic form of the food event, which in the case of The Social Act #13 was the physical journey⁵² of the attendees and the objective, namely expanding I'm a KOMBO's snack repertoire (Klingenberg, 2016a). One might therefore say that Lindegård goes through Dowson and Bassett's phase 1 alone and that Klingenberg and her colleagues are not part of the planning process before Dowson and Bassett's Phase 2, where the actual content is produced.

On the basis of above analysis I conclude that it to some extend is relevant to talk about and work with phases and a division of tasks in relation to food event planning. Furthermore that the tasks involved in my informants' food event planning process and the order in which these are carried out are quite similar to the Dowson Bassett Event Planning Model. It is, however, also clear that there has to be room for spontaneity and that the plan cannot be too rigid, which would for some

⁵² The journey began in Nibble, I'm a KOMBO's boutique in Kødbyen. Then they proceeded to the restaurant, I'm a KOMBO's storage behind Nibble. Next stop was the kitchen across the back yard, where all attendees had to cook something. The journey ended where it started, in Nibble.

suppress creativity, co-creation and co-ownership. Furthermore, that the underlying tasks and processes runs concurrently and interacts throughout the food event planning process. In the following I will further account for my informants' different food event planning processes and dive into the specific tasks taking place during the process. I will, when relevant, draw in theories, concepts and tools from the previous methodological and theoretical part of present thesis.

The Tasks of Food Event Planning

Where the previous section was primarily based on my informant's visual phase models (Appendices 22-26, fig. 20-24), present section is primarily based on my interviews and thus the spoken words of my informants (Appendices 17-20). Nevertheless, whenever relevant, I will also include the visual phase models in this section. As mentioned earlier, the chronological framework of present section follows the task chronology of the Dowson Bassett Event Planning Model (Chapter 8).

Dreaming, Thinking and Deciding. Early Planning

As the reader learned earlier, my informants do not agree on the amount of phases in the food event planning process. Nor do they agree on the titles of the different phases. They do however agree that the early phase(s) of the process has to do with thinking, dreaming and deciding how the overall framework of the food event should be – and if it should be at all. In the following I will account for this part of my informant's food event planning process and based on this decide what to transfer to my final design of a food event planning model.

Event Concept, Objectives and Criteria of Success

In my opinion, Damgaard is, out of my five informants, the food event organiser who resembles a traditional event organiser the most. As the reader will later learn, Damgaard's main focus when developing concepts is, similarly to the event organiser described in the event planning theory, to produce a realistic concept that meets the expectations of the food event client. According to Damgaard, he and the client usually spends "... *a lot of time discussing [...] what is the goal anyway? What do you want with this, and why should we do it? What are the criteria for success?*" (Damgaard, 2016a). These questions might seem very familiar to the reader. They are namely similar to the Five Ws⁵³, the tool for concept development described earlier in this thesis. In this process, Damgaard puts a lot of energy in balancing expectations. For this, he draws on his own experiences in order to make the client's expectations realistic: "*I cannot guarantee that e.g. 15,000 people will come in contact with this stall. Because I know it cannot be done*" (Damgaard, 2016a).

⁵³ Why? Who? Where? When? and What? (see the Five Ws in chapter 9).

Even though Damgaard does not mention using or knowing the tool, he stresses the importance of, in the beginning of the process, establishing first of all *what* the food event client would like to do and *why* the food event is being held (purpose, motives and objectives).

"You might very well be passionate about and think that ecology and animal welfare is the coolest thing in the world, but if the client don't give a shit, then it might not be where you want to focus your energy [...] if you get hired by some others to do a job, then you seriously need to be on top of what it is they want and what they think." (Damgaard, 2016a)

He tells me that he often deals with clients who actually have no idea of why they would like to do a food event. They approach him saying, "... we have to make a cool food event" to which he replies, "well, why do we have to do that? And what do we want to achieve with it?". Clarifying this is, according to Damgaard, important in order to move forward with planning the food event without wasting time and resources, which is in line with earlier presented event theory (Chapter 8). Damgaard further stresses that answering these questions is important to balance expectations so that "*when we are standing on the other side it is easier to relate to whether it was good or bad. Because otherwise, there have been all sorts of weird expectations*". And continues to say, "*someone is always going to be mad. So writing down and also talking about where to go and what to achieve, is quite important*" (Damgaard, 2016a). I will return to this later, when I analyse my informant's evaluation processes.

To come up with ideas for the concept, Damgaard usually invites one of his assistants on a 'walk and talk' because concept development "... is not something where I can sit down at my height-adjustable desk, and then it just comes spurting at me. I have learned that it is not there I get good ideas. It is in various other contexts, where I do not focus on it" (Damgaard, 2016a). Moreover, like Dowson and Bassett (2015), Damgaard mentions mood boards as a tool for creating event concepts (Damgaard, 2016a). One might say that Damgaard's clients bring him the frame, the macro level foodscape, and that he then creates the food event by specifying what is going to happen in the micro level foodscape cf. kitchenscape, tablescape, platescape and foodscape.

COCO and Byhøst commence concept development processes by looking at trends, talk to (other) food actors and look outside their own organisations (Melson, 2016a; Bender, 2016). They do, however, differ in some respects: COCO's concept development process is an internal process where they have the final saying (Bender, 2016a). Byhøst's process is on the other hand an external co-development process: "*We develop concepts together with the people we create with*" (Melson, 2016a). Several times during the interview Melson stresses that Byhøst build their food projects and food events from the bottom and up, and compares Byhøst to a grass root movement (Melson, 2016a). Following this lingo I see COCO as a top-down organisation, because the involved actors have to conform their food events to a by COCO pre-defined concept in order to be a part of the

festival. Thus, COCO's concept development process ends long before food actors get involved in the festival, in contrast to Byhøst's concept development process that never really ends: "... *it is a living concept, so that it is a relevant concept, and so that we can delegate co-ownership*" (Melson, 2016a). As I see it, COCO are inspired by and listen to food actors, but in contrast to Byhøst and their food actor co-ownership, COCO use food actors as co-creators.

In terms of actual concept development methods Bender mentions mind maps, saying that in this phase for a three-month period "... *we draw all over the walls*" and brainstorm on different themes and words (Bender, 2016a). Prior to this, the team at COCO will each throughout the year have done some research and collected trends and movements, and talked to food actors in order to see what interests them (Bender, 2016a) - One might say that prior to the actual concept development they investigate the current foodscape on a macro (international) and meso (local) level. Then after making mind maps and brainstorming they might very well have 50 different words, which they then pile into different groups (Bender, 2016a). This reveals different headlines or themes, which then lead to some buzzwords that in the end constitutes the overall concept of the festival (Bender, 2016a). As mentioned above Byhøst, like COCO, take current trends and movements into consideration when developing their concept. But in contrast to COCO Byhøst's primary focus is on the current foodscape and "... *what is exciting right now?*" (Melson, 2016a). Furthermore, working holistically they include a lot of layers in the concept "... *from the universe down to the individual herb*" (Melson, 2016a). This once again draws my mind back to the different levels of foodscapes. Where COCO is primarily focusing on the macro and meso levels in their concept, Byhøst include also micro level foodscapes all the way down to the four sub-categories (kitchen, table, plate and food). Melson describes Byhøst's method as taking a step back and beginning with a 'clean table'. Then little by little they bring to the table what is exciting and relevant from a macro, meso and micro foodscape view (Melson, 2016a).

I'm a KOMBO gather inspiration from outside their own foodscape too (Klingenbergs, 2016a). But unlike especially COCO I'm a KOMBO gather micro level inspiration (specific foods, ways of serving food or ways of preparing food) and not macro/meso level inspiration (trends, societal movements etc.): "*We usually always have some things that we have been thinking was cool and something we have tasted, and something we have tried, and something we have not tried, we would like to better at ...*" (Klingenbergs, 2016a). Even though I conclude that both Byhøst and I'm a KOMBO design their food event all the way down to micro level, they are still very different. Byhøst are not practically grounded, whereas I'm a KOMBO are. Hence their approach towards element on micro level differ from being on a theoretical level in Byhøst's case and on a practical level in I'm a KOMBO's case. I furthermore find it safe to say that for I'm a KOMBO there is a higher level of playfulness in the concept development process, than in the case of my other informants; "*Social Act is our playground, and we are allowed to do exactly what we want, without any rules*" (Klingenbergs, 2016a). She does however explain that she finds it hard to develop ideas without having some restrictions

outlined beforehand. In the case of The Social Act these restrictions are a pre-established tripartite patter (I'm a KOMBO, 2015), which in my view share many similarities with the three phases of rites of passage. In the first part of The Social Act I'm a KOMBO challenge the guests boundaries and expectations in order to shake them and deliberately make them feel *insecure*. Then they hand out (much needed) culinary hugs in the form of comfort food and familiarity at an interactive dinner setting in order to make the guests feel *safe*. The third and last part of The Social Act is always about having *fun* (Klingenberg, 2016a). In my bachelor thesis scenographer and owner of the former Madeleine's Madteater Nikolaj Danielsen told me how he too works with tripartition in his food theatre performances as well as fear and insecurity. I then concluded that Danielsen by using fear placed his guests in a kind of liminal state and created a sense of communitas amongst his guests – not equal to Turner's communitas concept in which there is no social structure (Chapter 7) – but through the joy of togetherness and sharing experiences (Clausen, 2013). Klingenberg too mentions the feeling and joy created when guests share common experiences that is very similar to Turner's sense of communitas:

"... I think that the essence of a meal is about creating this community, and if you create this community, via the process that has been decided, then you get much more out of the guests, and in the end they feel that they get more out of it too, if you get this 'we were together in this'-feeling." (Klingenberg, 2016a)

Klingenberg and Danielsen have worked together for several years and it is therefore not a surprise to find that their methods and minds are very much alike. It is out of the scope of this thesis to dive further into the specific servings of The Social Act and the guest's reactions towards these and each other. I will therefore for now leave Turner and his three phases, and revisit them later in the context of my final design (Chapter 12). I namely agree with Klingenberg that the essence of a meal is about the community it can create and the joy of sharing a meal (cf. commensality, Chapter 7). And for this, I find that copying the state of minds similar to those in the three phases of Turner's rites of passage can be very useful. I will furthermore return to Klingenberg's methods for developing content in a later section.

Unsurprisingly, my informants have different methods and processes for developing food event concepts. However, I see a clear pattern where having restrictions facilitate the concept development process. Another clear pattern I see is that a great concept is not something that appears out of thin air. Whether it is looking at past and present trends, societal movements, past or present experiences or experiences yet to be experienced, food event organisers need inspiration to develop great concepts. Moreover, they need to create or place themselves in a situation that is supportive for idea generation, be that going for a walk, cooking, drawing on the walls or something completely different.

From the earlier presented theory on event concept development (see Developing the Concept in chapter 9) and based on my informants I conclude that for the food event organiser present task is primarily concerned with matching of expectations. Thus, the client brings to the table some sort of idea and it is the food event organiser's job to concretize this idea and bringing it to life whilst meeting the expectations of the event client.

Budget

Earlier in the theoretical part of present thesis, I mentioned how even in the beginning of the planning process discussing money can be awkward or involve some unpleasantries. I do not see any sign of this being the case for my informants. Damgaard does however stress how presenting the actual costs of the food event early in the process is important, because in his experience many clients have no idea of just how much it costs to make a food event "*... because there are so insanely many hours in it and there are many boxes to be moved, there is an insane amount of cardboard boxes to be moved! And it just takes time and energy*" (Damgaard, 2016a). He thus very early in the process makes sure to clarify how much budget is available, which is both helpful for him as the organiser of the food event, but also a necessity to avoid that the client gets unpleasantly surprised when receiving the final invoice. This is in conformity with Dowson and Bassett's (2015) recommendation. In Byhøst's phase model (Appendix 23, p.151) funding seems to be an activity that follows directly after concept development. However, when talking to Melson (Melson, 2016a) and looking at his drawing of his food event planning process for Frederiksberg Høstfest (Appendix 22, p.150), I get the clear impression that funding and budgeting is a process that begins before and later runs parallel to concept development and negotiations (Melson, 2016a). This once again underlines the need for flexibility in the event planning model and later in my final design.

I'm a KOMBO does not work with an outright budget, but rather keep an eye on their spendings, which is similar to the aforementioned breakeven chart (Appendix 15, p.107): "*We have control of how much we spend, and sometimes we are also like, 'OK, now we need to stop testing this, because now we have to move forward in the process'*" (Klingenbergs, 2016a). A fundamental difference between I'm a KOMBO and my other informants is that The Social Act has never been intended to produce a profit. The goal is simply to go to zero through ticket sales (Klingenbergs, 2016a), whereas I would argue that COCO, Byhøst and Damgaard create food events hoping to make a profit. Returning to the breakeven chart, this means that for The Social Act, I'm a KOMBO simply have to

reach the breakeven point, where variable costs equals income⁵⁴. I will return to this in a later section.

In my opinion, the time-consuming nature of food events (cf. Damgaard's moving of many cardboard boxes) clearly underlines the necessity of food event planners making sure that their food events are build on healthy economic foundations, regardless of whether they are creating the food event on behalf of a client or on behalf of themselves. It does also seem to be a high priority for all my informants to be aware of the financial aspects of the food event from the beginning of the planning process, and to control expenses throughout the process. I therefore conclude that the food event planning process in this aspect is similar to the Dowson Bassett Event Planning Model (fig. 9). I further conclude that budgeting can be done very differently and more or less flexible depending on the food event organiser's preferences.

Stakeholders

As in Phase 1 of the earlier presented event planning theory, Bender places mapping of stakeholders as part of the first period of COCO's planning process (Bender, 2016a). Melson to some extend also carries out a stakeholder analysis (Melson, 2016a). However, some of what both COCO and Byhøst's refer to as stakeholder analysis might also be seen as part of what Dowson and Bassett (2015) refer to as setting the team and recruitment. Nonetheless, due to the fact that COCO are dependent on high profile stakeholders such as Copenhagen Municipality and other financial partners, I believe that they must be spending a lot of time and efforts on handling these stakeholders. Damgaard's handling of stakeholders is primarily concerned with understanding and handling his client accordingly "... *to avoid getting too many no's*" and to avoid bureaucracy taking over (Damgaard, 2016a). Furthermore, he works with full disclosure so that his clients at anytime can access, edit and comment on all documents related to the food event and the planning process.

Klingenbergs does not mention any mapping of stakeholders or handling of the same. However, one might argue that what they call playmates are in fact stakeholders. In that case, I believe that they should actually be seen and handled as high power/high interest-stakeholders, which means that cf. Mendelow's power and Interest Matrix they should be managed closely (Appendix 4, p.99).

⁵⁴ I'm a KOMBO obviously also have a desire to make a profit - otherwise it would be very bad business for Klingenbergs and her employers. I'm a KOMBO has solved this by dividing their activities into 'need to have' and 'nice to have'. The Social Act is a nice to have-activity, which is made possible because they, in between creating the twice-annual The Social Act, have several need to have-activities including catering to privates and companies, which generate profit. However, the nice to have- and need to have-activities are closely related because the content and ideas developed for The Social Act are later catalogued and make up I'm a KOMBO's sales catalogue from which clients can pick-and-choose I'm a KOMBO 'classics' (Klingenberg, 2016a).

As mentioned earlier, Byhøst believe that they are a bottom up-organisation (Melson, 2016a). This is obviously closely related to the ideology on which the organisation is build. In my opinion, it is, however, also related to handling of stakeholders. Byhøst handles their stakeholders by giving them co-ownership of their food events. Based on this, I believe that Mendelow's matrix might actually miss active involvement as a way of handling stakeholders.

However brilliant and useful mapping, prioritizing and handling of stakeholders might be, I do not get the impression that any of my informants carry out an outright analysis of stakeholders prior to diving into a new food event planning process. Damgaard is the only one who comes close by stressing just how important it is to know who the client is. I therefore conclude that stakeholder analysis is a very good idea, but that it might not be carried out very often in reality. I therefore conclude that having a plan for communication with stakeholders is the most important and highly necessary task related to stakeholders.

Bid Proposal

According to Damgaard, the previous mentioned clarification of expectations, purpose, goals and objectives usually happens at one or more meetings with the client after which Damgaard makes a nicely layouted 10-page proposal in Microsoft PowerPoint. This proposal visually displays his thoughts and ideas for the food event, along with a budget. Damgaard's proposal is thus in content very similar to the bid proposal presented earlier in the theoretical part of present thesis. He does, however, stress the importance of making the proposal look good too, which is actually not mentioned in the theory. Damgaard therefore includes images, sketches and drawings in the proposal (Damgaard, 2016a). I imagine this, on top of making the proposal look appealing, also helps the client to better picture the food event.

Because COCO and Byhøst are not hired by a client, but are dependent on financial backing from funds, external partners and public agencies, they conduct financial outreach in the form of applications (Bender, 2016a; Melson, 2016a). These are in terms of content very similar to bid proposals.

I do not get the impression that Damgaard is usually 'up against' other food event organisers in an actual bidding round. I therefore believe that the purpose of writing a proposal is, in his case, primarily concerned with balancing expectations and not with getting the job – he most likely got it the minute the client approached him. A reason for this difference between traditional event organisers and food event organisers, I think, is do to the fact that - even in Denmark - there are numerous event bureaus⁵⁵ and it is therefore possible for event clients to shop around to get the best deal. Whereas food event planning is still a niche in the field of events that only few specialize in; Food event clients simply have very few places to go.

⁵⁵ A google-search on "eventbureau Danmark" provided me with 26.600 results (Google.dk, 2016).

Based on the fact that many food events are dependent on financial backing from external agencies and the prospect of more food event bureaus emerging, I conclude that it might be very useful for food event organisers to master the art of writing a great bid proposal (or application).

Feasibility

Once the proposal has been made, Damgaard's client either accept or decline, which ultimately determines whether the food event will happen or not (Damgaard, 2016a). This practice and timing is consistent with the feasibility study describes as being the final task in Dowson and Bassett's Phase 1. Damgaard mentions economy, compliance with overall strategy and internal politics as potential reasons for not proceeding with the planning of the food event. The same applies for COCO, who before the practical planning begins, based on how much money they get from the different funds they have applied for, have to decide which concepts and ideas to move forward with and which to put to sleep (Bender, 2016a). Bender furthermore mentions running out of time and food actors leaving the project as additional reasons for not proceeding with an idea (Bender, 2016a).

In conclusion, when it comes to reasons for choosing not to proceed, my informants seem to face the same challenges (lack of time, money and resources) as traditional event organisers. Klingenberg is the only one of my informant who does not mention the possibility of the food event not happening at this stage (Klingenberg, 2016a). I think this is primarily due to the fact mentioned earlier, that I'm a KOMBO are not looking to make a profit on The Social Act. I do, however, see them carrying out feasibility studies on different dishes during the course of The Social Act: "... *it ended up that we had to decide that we simply couldn't serve it the next night*" (Klingenberg, 2016a). But, as I mentioned before, this can also be seen as a kind of on-going evaluation or an iterative process.

On the threshold between Damgaard's phase 2 and 3 he has written "Proposal - yes, no", which indicates that it is now time for the client to make a decision on whether to proceed or put the food event project to sleep (Damgaard, 2016b; Appendix 20, p.134). In the following I will elaborate on the happy scenario when the client say "yes".

Specifying, Concretizing and Activating. Detailed Planning

"I love when it goes into production, I think it is absolutely fantastic. Because that's really when something happens. And all that we have spent hours and hours and hours on thinking and developing and planning, is all of a sudden just happening." (Damgaard, 2016a)

According to the earlier presented theory, choosing to proceed with the planning of the event means entering the phase Dowson and Bassett (2015) refer to as detailed planning, which indicates a change of mode. From here on the planning process moves from thinking and talking about doing a food event to making sure that it will actually happen. Thus, the following tasks is concerned with finding solutions to the things that have been decided so far.

Location

Once Damgaard's client chooses to proceed with the food event, he shifts from theoretical mode to practical planning mode and thereby follows Dowson and Bassett's process of going from preparation to detailed planning of the food event – A change of mode that he enjoys very much cf. above quote. Since Damgaard usually does not choose where the food event is being held, he skips the first task, location selection, in Dowson and Bassett's Phase 2 (Damgaard, 2016a). The same applies for Frederiksberg Høstfest, where Byhøst were provided the location, Frederiksberg Allé, by COCO (Melson, 2016a). The Social Act always takes place in I'm a KOMBO's store, Nibble, in the meat packing district in Copenhagen, and so they too skip this task (Klingenbergs, 2016a).

In my experience, the physical surroundings of the location to a great extend have an impact on the food event content and activities. Food event organisers might therefore prefer to find the location themselves instead of having to create a food event in a location chosen by clients, who (most likely) have no idea of what is a good/not a good location for a food event. On the other hand, I find that location hunting can be a quite time-consuming activity.

I believe that food events places, if not more, then definitely other demands⁵⁶ on the location than other non-food related events. These demands will obviously vary depending on the type of food event. I therefore conclude that having to find a food event location is associated with both advantages and disadvantages for the food event organiser.

Programme and Content

As I see it, this task is concerned with figuring out what is actually going to happen at the food event. This means filling out the framework that was created during the concept development process. Obviously this task also has to do with timing, "what happens when?". But I quite agree with Dowson and Bassett (2015) when they say that developing the programme and content can be an exciting and creative process. As mentioned in the theoretical part of present thesis, there are many things to take into consideration when developing the programme and content of an event and this also applies for food events. As mentioned in the previous section, food events place quite a few demands on the event location. However, when a location has been chosen, then food event organisers simply have to develop the food event around whatever possibilities or restraints this

⁵⁶ Such as professional kitchen, cooling and washing facilities.

location might present. Therefore, however creative this part of the food event planning process might be, it also involves logistical considerations:

"In Øksnehallen (event space in Copenhagen, ed.) there are pillars everywhere. So we have been lying on the floor measuring all the columns to figure out how much space is available and where the pillars are placed in relation to each." (Damgaard, 2016a).

Damgaard uses this knowledge to produce banners, figuring out where to place the stage etc. Some of which is closely related to planning the site layout. I therefore get the clear impression that Damgaard does not distinguish between planning of programme, content and site layout but sees it as being part of one overall design process that runs parallel to other practical activities. Viewing all parts of the physical appearance of the food event as one reminds me of the FAMM (Chapter 4). The reader might remember how several factors in the room such as lighting, sounds, colours and design of textiles can have an impact on the meal experience. Damgaard's considerations in the design process reveal to me an awareness of this impact. It furthermore points towards the possibility and relevance of using FAMM to analyse and create food events, and thereby going beyond the purpose it was developed for.

In relation to developing the content and programme of his food events Damgaard mentions the importance of being present and that he "... would much rather hand out 4000 samples, where you can manage to look people in the eye, instead of 5000 samples, where do not have time to look people in the eye" (Damgaard, 2016a). He thereby touches upon the aspect of FAMM that Gustafsson explains as 'the meeting'. Damgaard's preference for prioritizing quality over quantity showcases an understanding of the importance of the meeting between his client and potential costumers, and that he has the social knowledge that Gustafsson argues is needed to manage in this context. In Damgaard's descriptions of activities going on during his planned food events, he further exemplifies how some people might be downright afraid of losing face if they are put in an unfamiliar setting such as cooking in front of others:

"... for some it is a breaching, having to put on an apron, wash hands, and roll up their sleeves, because there are some who think that they might lose face because they are not proficient in the kitchen".

This tendency is also mentioned by Gustafsson and proves that in the context of food events, which often involved some kind of interaction, being aware of the meeting and of social interactions is of great importance.

I have already mentioned the notion of foodscape and the how a foodscape can be concerned with things on different levels (national, local etc.). I have further addressed how the micro foodscape

has four sub-categories (tablescape, platescape etc.). Looking at my four informants, I find it interesting to see how these different -scapes, or focuses, one might say, are represented in their individual focal points especially in relation to this specific task. Klingenberg is primarily focusing on the food, and how to prepare and serve it (Klingenberg, 2016a). Damgaard is focusing on the visual presentation of the inedible parts of the food event, such as the appearance and placing of the stall etc. (Damgaard, 2016a). And, as mentioned earlier, Melson is focusing on the actual process and the actors involved (Melson, 2016a). Following the lingo of the FAMM, one might say that Damgaard is focusing on 'the room', Klingenberg is focusing on 'the product', and Melson is focusing on 'the management control system'. COCO is in my opinion also focusing on the management control system. They do however differ from Byhøst in the sense that their main concern is the delivery of a successful festival (food event), whereas Byhøst are as concerned about the process leading up to the time of delivery as the actual delivery of the food event (cf. 'Food Event Organiser Personas'). I believe that this is partly due to their individual professional background (chef, project manager, facilitator etc.). This difference in focal points underlines Gustafson's argument with the need of staff with the appropriate skills throughout the different aspects of the meal (Edwards and Gustafsson, 2008; Gustafsson et al., 2006). I believe it further underlines how the programme and content development process can benefit greatly from having people with different professional backgrounds on the food event team. Their individual focuses can namely help create the complete experience a food event in my opinion is and should be. I thereby conclude that it is very appropriate to transfer Gustafsson's five aspects of the meal to the creation of food events in order to make the food event more than its mere parts. My four informants are class examples of how food event organisers tend to have a primary focus point when creating food events. I therefore believe that all food event organisers can benefit greatly from forcing themselves to pay as much attention to the remaining aspects of the food event, because these different aspects are what together make up the food event (cf. The Entirety of the Meal in Chapter 4). Based on this and taking into consideration that each of the described aspects is present in a food event, I furthermore believe that Gustafsson's division of the meal are directly transferable to food events. I will therefore include these aspects in the final design of my food event planning model.

In addition to this, I see that depending on the type of food event, the task of planning the programme and content can vary greatly from the food event organiser being directly involved in the content (I'm a KOMBO and Damgaard) or solely making sure that other food actors provide content to the food event (Byhøst and COCO).

Site Layout

As mentioned in the previous section, the task of planning the site layout is in Damgaard's case closely connected to content development (Damgaard, 2016a). This is in line with the earlier

presented theory, which argues that space and resource requirements has an impact on the site layout and that these are related to e.g. event programme and content (see Planning the Site Layout in Chapter 8). As I see it, the site layout falls under the aspect of the FAMM referred to as the room. I have already concluded that food event organisers can benefit greatly from including and considering all the different aspects of the FAMM when creating food events, and the site, equalling the room in the FAMM, is no exception. The site layout does, however, also include several practical considerations that do not only have to do with the mere physical appearance of the event site, which falls under the requirement category referred to as 'decorative' by Dowson and Bassett (2015). In addition to decorative requirements being present, I find evidence of all Dowson and Bassett's requirement categories in my informant's event planning processes⁵⁷. Damgaard is the only one of my informants who mentions producing an actual site map (Damgaard, 2016a). I wonder if this might have to do with the fact that he is the only one producing food events on behalf of actual clients and thereby the only one who has to make sure that the site layout lives up to the expectations of these clients. On the other hand, I am quite certain that Byhøst are required to submit a map of the event site when they apply for permits to carry out food events in a public space, such as Frederiksberg Allé. I'm a KOMBO in fact also produce several maps, however, of a very different kind than my other informants. They make drawings⁵⁸ of the different dishes specifying everything from the different parts of the dish, how these parts are placed in relations to each other to how the guests are supposed to eat it, and on what and with what (I'm a KOMBO, 2015; Klingenberg, 2016a). I dare to say that drawings like these are indeed site maps, however, very different from what Dowson and Bassett (2015) might define as being site maps. Nevertheless, Dowson and Bassett does in fact suggest asking "*what is the map for?*" and "*who will be reading it?*" prior to creating a site map (Dowson and Bassett, 2015: p.122). And taking into consideration that I'm a KOMBO's answer to this would be "*I'm a KOMBO*" their map seems very suitable for that exact purpose.

Based on this I conclude that site layout is part of the food event planning process and that it makes perfect sense to use Dowson and Bassett's ten requirement categories to make sure that the

⁵⁷ Melson tells me how they in this stage of the food event planning process visit the location to see where to put up temporary fencing, which falls under the category crowd management (Melson, 2016a). Damgaard speaks of setting up a stage, which falls within the category temporary structures. Melson again speaks of figuring out how many tables are needed and how much space these take up, which falls within the category of furniture (Melson, 2016a). Dowson and Bassett's fourth category, hospitality and catering, I find it safe to say is evident in my informant's entire food event planning processes considering they are all working with and/or around food. Bender mentions how COCO during the festival make sure to place a person with a computer in public so that they can sell tickets, monitor food events and see which ones need a marketing boost (Bender, 2016a). They therefore have some requirements that are within the category of administration.

⁵⁸ See example of such a drawing in Appendix 28, (p.155).

map accounts for all possible requirements throughout the food event. This task will therefore be present in the final design of my food event planning model.

Logistics

All four informants have logistical considerations that relates to both post, during and after their food events. However, because of the immediate differences in the physical foodscape in which their food events usually take place, their logistical planning varies greatly. Where Klingenberg's logistical planning is concerned with "... *what should the dish be served in, on and with, and how should it be eaten?*" (Klingenberg, 2016a), Damgaard's considerations are "... *should we bring 10 or 25 knives, and where is the water coming from and how many sink modules should we use? ...*" (Damgaard, 2016a). This again shows how their different professional backgrounds and thereby their focal points have an impact on their food event planning processes. Klingenberg is primarily concerned with pre-event logistical considerations related to the food and drinks that people will be consuming. In my perspective this makes perfect sense considering that she is a professional chef. Revisiting some of the earlier mentioned theories, one might argue that her logistical focus equals what the theory refers to as platescape (cf. foodscape, Chapter 3) and the product (cf. the FAMM, Chapter 4). Whereas Damgaard is focusing on the logistics beyond the plate, such as making sure that there is enough room for the stage etc. (Damgaard, 2016a). I have already concluded that food event organisers tend to focus their energy on what is in line with their professional skills. I further conclude that this is also the case when it comes to logistics. I therefore believe that when it comes to planning of logistics food event organisers might benefit from considering the logistical aspects of the their food event in relation to the different aspects mentioned in the FAMM.

Immediate post-event logistics is according to the earlier presented event planning theory concerned with crowd dispersal and then load-out of equipment. In this regard both Melson and Damgaard agree (Melson, 2016a; Damgaard, 2016a). Melson mentions how they after the food event first take everything down and then celebrate (Melson, 2016a). For Damgaard the post-event logistics is also concerned with practical tasks as stacking boxes and "... *driving in big cars*" (Damgaard, 2016a). Like in the earlier presented theory post-event logistics does for Damgaard and Melson include taking care of the final invoices, insurance issues and evaluation (Melson, 2016a; Damgaard, 2016a).

I conclude that different types of food event organisers have different focuses when they plan logistics related to food events. In continuation of this, I conclude that logistics planning related to food events is another task in the food event planning process that can benefit from focusing on the different aspects of the FAMM, and thereby making sure that all aspects of the food event is included in the planning process and not only the ones most obvious to the specific food event organiser.

Building and Recruiting The Team

When I first met Damgaard I asked him to describe his company and his function or title in this company. Damgaard tells me that he prefers to call himself *Ringmaster* (circusdirektør in Danish, ed.) of a food circus. A circus, which in low season constitute only him and in high season employs several freelancers, hourly workers and permanent staff (Damgaard, 2016a). In low seasons (in between food events) his job is very practical and it is him who "... *empties cardboard boxes and goes to IKEA ...*" (Damgaard, 2016a). In contrast to high season, where his function is to 'soar above' and control the different tracks in the process of planning and execution of the food event, similar to the event manager described by Dowson and Bassett (2015). This variation in company/organisation size is described in the earlier presented event planning theory and also seen in COCO's organisation, where the number of staff is usually increased more than fivefold in the final period up to the execution of the festival and they form external partnerships other food actors, and thereby expand both internally and externally (Bender, 2016a). Byhøst also expand in high season. However, their organisation does not grow as much internally as externally by the involvement of external food actors (Melson, 2016a). The same applies for I'm a KOMBO, who only occasional hire extra waiters if they have more guests than they are able to service alone⁵⁹. They do, however, invite food playmates, as Klingenberg describes it, and thereby increase the size of their team externally.

I personally find that making use of volunteers at food events can be a good way to increase the size of the event team without increasing salary expenses. Damgaard does also mention that he has an entire volunteers corps consisting of 130 volunteers from all over Denmark, which he works with a nurses all through the year. He therefore places a volunteer track parallel to the entire food event planning process that runs both before, during and after the specific food event (Appendix 25, p.153). In his case, volunteer recruitment therefore begins long before the detailed planning of the food event commences and thus varies from the Dowson Bassett Event Planning Model, which places this in Phase 2. Damgaard begins the year with a kick off event for people who might be interested in becoming a volunteer, people who have volunteered before and people who have already committed to specific food events. In my view, this kick off event share many similarities with what Dowson and Bassett (2015) refer to as an induction programme, where the main purpose is to begin bonding, and to what I earlier have referred to as an info meeting (cf. Induction and Training in Chapter 8). Damgaard's kick off event and Dowson and Bassett's induction programme does, however, differ in the sense that the kick off event takes place *before* all volunteers have been recruited and committed to a specific food event. Whereas Dowson and Bassett's induction programme is conducted *after* the staff and volunteers have been appointed. In my perspective the two differ on another important point: Dowson and Bassett's induction programme is mainly

⁵⁹ I know this from past experience from working with Ditte Klingenberg and not from my interview with her.

concerned with creating value for the event organisation whereas I believe that Damgaard is equally concerned with creating value for the people volunteering and making sure they volunteer now and at future food events.

COCO do not make much use of volunteers. I believe this is due to the fact that most of their key tasks necessitates some kind of educational background in for example communication and promotion. Damgaard's great efforts, on the other hand, to nurse and motivate his volunteers tell me that for his type of food event it is highly relevant to use volunteers. The same applies for Byhøst. This takes me to conclude that food events that include tasks where no specific educational background is needed might benefit greatly from making use of volunteers. This is in line with the earlier presented theory on event planning (Chapter 8).

An important point to make in prolonging of this section is that recruitment of additional team members and building the team might begin far earlier than stated in the presented event planning theory. In both COCO and Byhøst's case food actor recruitment is one of the first tasks following concept development (Melson, 2016b; Copenhagen Cooking & Food Festival, 2016). I believe that this is due to the fact that these actors provide their content and thus the chronology of tasks has to reflect this. Based on this I conclude that the task of building the food event team varies in terms of timing depending on the type of food event.

Promotion and Communication

Klingenbergs tells me how I'm a KOMBO does not spend much money on marketing (Klingenbergs, 2016a). Again they work with 'playmates' and trade favours for tickets to The Social Act. Klingenbergs mentions the photographer as being the greatest expend associated with marketing and even he might very well be hired for dining tickets and not money. For them, picture documentation is very important and a key element in their marketing plan (Klingenbergs, 2016a). Thus, I'm a KOMBO communicate about their activities and stimulate ticket sale to future food event through the documentation of past food events. They primarily do so on their Facebook-page (Facebook.com, 2016).

Damgaard mentions the 'on the spot' communication to attendees, staff and volunteers *during* the event as his main focus point (Damgaard, 2016a). Marketing is obviously also an important part of Damgaard's events. However, he is not responsible for getting people to attend the food event and is therefore not involved in the executional part of the marketing process leading up to it (Damgaard, 2016a).

As mentioned earlier in present thesis, Byhøst's food events include a host of different food actors, which means that they have access to a host of promotional platforms. Melson therefore mentions how they make use of these by supplying the food actors with guidelines on how to promote the food events through their own social networks. Melson further mentions press releases, ads and Facebook as tools for promoting their food events (Melson, 2016a). Bender mentions how COCO

"make about 20 guides, which can be both town-based, but it could also well be family guides or seafood guide, or ..." (Bender, 2016a) and thereby target their promotional activities to attract different target groups. In this regard food event planning and traditional event planning does not differ much, nor does the timing. The main focus in both cases is to get people to attend the event. I will therefore not dive any deeper into this, but simply conclude that in terms of timing and platforms there is no immediate difference between traditional event planning and food event planning.

Balancing Finances

As mentioned earlier Klingenberg proves to be very much aware of her spendings while planning The Social Act. A rather manageable task, I dare say, due to the fact that I'm a KOMBO know exactly what their income will be. I base this assumption on the fact that The Social Act is always sold out, the tickets are sold in advance and they have a fixed price with no additional sources of income on the day of the event such as bar sales etc. Hence, I'm a KOMBO's income-curve is more or less parallel to the fixed costs-curve in the breakeven chart (fig. 12), and they simply have to make sure that the variable costs-curve does not exceed this. For this the aforementioned cash flow timing chart (Appendix 15, p.107) in combination with the breakeven chart would in my opinion be very helpful.

COCO also proves to have a keen eye on their finances, which in their case primarily means keeping an eye on ticket sales. From the end of their Phase 4, when ticket sales open (Bender, 2016; Appendix 26, p.154), and up until the beginning of the festival they stimulate ticket sales by making sure that all food events are presented properly. Then, once the festival starts, they oversee which food events need a marketing boost in order to sell more tickets (Bender, 2016).

In conclusion I believe that making use of both cash flow charts and breakeven chart can be a very useful tool for food event organisers. Furthermore, I conclude that my informants carry out financial and procurement planning even though they have not placed it as a specific task in their individual food event planning models (Appendices 17-20, pp.108-148).

Sinking or Swimming. The Food Event

The main focus of present thesis is the actual *planning* of food events. I will therefore not dwell too much on the *execution* of food events, which this section entails. The reason for this is that at this point there is no planning to do. Hence, the execution of the food event is not only where food event organisers deliver their final product, the food event, it is also where their efforts leading up to this point is being tested, and hopefully, leads to the execution of a successful food event.

"And it is here you in some way lean back and just feel great [...] On that day, also before it is executed, I'm already relieved, because here the planning has ended, now it is execution. Whatever happens we must resolve here and now, and do what we can." (Melson, 2016a)

As stated in the theory regarding event organisers and how they are "... working during the deliverable; that is, the event" (Bowdin et al., 2006: p.270), food event organisers too play an active role during the executional time of the food event. Melson and his associate have a clear distribution of roles between the two of them during the execution of their food events: Melson is in charge of practicalities and his associate is in charge of hospitality (Melson, 2016a). I believe this is a very sensible division of responsibility, because it enables Melson to stay focused on resolving whatever practical challenges might occur during the food event. He does, however, stress that he tries "... to take care not to be the one that suddenly stands with wild hair and puts up tables", but rather being the one with the overview who manages and distributes practical tasks to others by saying "you will resolve this, because you can do it. Rock on!" (Melson, 2016a). I thus conclude that there should be a clear distinction between being the one in charge of practical tasks (the food event organiser) and being the ones carrying out practical tasks. The latter should preferably lie in the hands of other food event team members, (external) partners and/or volunteers.

For me hospitality is closely related to what Gustafsson refers to as the meeting in the FAMM (Chapter 4). Damgaard also proves to be very much aware of the importance of this meeting between people: "*I would much rather hand out 4,000 tastings where you can manage to look people in the eye, rather than 5,000 samples, where one does not have time to look people in the eye*" (Damgaard, 2016a). Obviously planning related to the execution of hospitality and the meeting between people at the food event lies before the execution of the event. In my perspective this planning can be placed in both the building of the team (making sure to have people who are able to carry out hospitality on the team), and in programme and content planning (incorporating hospitality in both the content and the timing of the food event e.g. when the guests arrive/leave).

As promised in the beginning of this section, I will keep this short and end my analysis of the part of the event planning process that is the actual food event here. I will instead move forward to the tasks related to the post-event part of the event planning process.

Closing Down, Learning and Starting Over. Post-event

I have already touched upon some of the tasks related to the post-food event period, such as paying invoices etc. One of the key tasks is, however, evaluation and learning from this, which I will close this chapter with.

Evaluation

Because The Social Act is performed several times over the course of two weeks I'm a KOMBO evaluates continuously from the time of the first performance until the last performance (Klingenberg, 2016a). The same applies for Damgaard, who often plan and execute food events based on the same concept many consecutive times. Damgaard and I'm a KOMBO therefore have the opportunity to evaluate the food event continuously and use the gained knowledge to improve and adjust not only future food events but also the present food event. It thereby becomes an iterative process (Appendix 16, p.107). I'm a KOMBO uses this iterative process not only to improve the content but also as a creative and motivational tool:

"At some point (before The Social Act, ed.), we must stop ourselves from practicing the same thing, because The Social Act is also about getting better along the way, meaning that we start (the first time The Social Act plays, ed.) maybe at 80%, so we are aware of what we do and why we do it, and things like that, but the finish and how it ends up being, we leave up to those 14 days, so that there is also some excitement in those 14 days" (Klingenberg, 2016a).

This is obviously only possible when the food event is repeated several times within the foreseeable future. It is therefore not possible in the case of Melson or Bender, who plan non-consecutive one-time (a year, anyway) food events. In their case evaluation of the food event, as in the Dowson Bassett Event Planning Model, takes place in the final phase following the event (Appendices 23 and 26).

When working with volunteers, Damgaard make use of questionnaires to evaluate subsequently to the food event. However, I believe that the *planning* of how to actually carry out evaluation (including gathering of data to evaluate) will quite possibly take place prior to the execution of the event. I have therefore chosen to place this earlier in the food event planning model found in the design part of present thesis.

Preparing Anew

Damgaard says "*it is not just copy/paste when we make an event, but by now we know what it requires and which phases we have to go through*" (Damgaard, 2016a). I believe that this statement proves an important aspect of the post-event phase, which is contemplating the lessons learned during the food event planning process and transferring these to future food event planning. I therefore conclude that the food event planning process should be iterative in order for food event organisers to continuously improve their food event planning skills. And on this notion I will conclude the analytical part of this thesis. With the initiate outline of my food event planning model presented throughout this section as partial conclusions, it is now time to move on to the design part of present project, and finally engage in the actual design of my food event planning model.



THE DESIGN PART

Chapter 10 Food Event Organiser Personas

The reader might remember Dowson and Bassett's three different 'players in the event industry' (Chapter 8). One of the three - and for this thesis the most relevant one – is the event organiser; Professional individuals and groups that plan, organize and run events on behalf of the event client. However, whilst writing this thesis, I realized that the realities of my five informants, who are all food event organisers, vary quite a lot and that this inevitably affects their approach towards food event planning. I have therefore decided to use my informants to create different food event organiser personas.

Jacob. The Cost-driven Food Event Organiser⁶⁰

This food event organiser is very similar to the traditional event organiser described in the literature (Dowson and Bassett, 2015; Bowdin et al., 2006). Funded in a passion for food his primary focus is running a business and making a profit by creating professional and successful food events. His list of clients includes leading private and governmental organizations, and NGOs. He is approached by clients and creates food events based on their hopes and expectations and under their name/brand. He never creates food events based on his own hopes and expectations nor under his own name/brand. The cost-driven food event organizer's primary focus is to fulfil the client's expectation and that the execution of the food event is successful. This food event organizer has total control of the food event planning process.

Kristoffer. The Value-driven Food Event Organiser⁶¹

This food event organiser is driven by ideology and the value that food events create for those involved and those attending them. His primary focus is on co-creation and his aim is not to control the food event planning process but to support and facilitate it. His goal is thus to make sure that all parties and actors involved in the creation of the food event are being heard. For this food event organiser the planning process and the execution of the food event is equally important. He is the originator and creates food events from scratch under his own name/brand in collaboration with a list of collaborators.

⁶⁰ This persona is based on Jacob Damgaard (Damgaard, 2016a).

⁶¹ This persona is based on Kristoffer Melson (Melson, 2016a).

Cathrine. The User-driven Food Event Organiser⁶²

The focal point for this food event organiser is planting the idea of creating food events and then watching it grow in the hands of others. She is interested in what the created food events says about trends and societal movements and has no interest in controlling the food event planning process. She solely provides a platform on which others, private persons as well as professional food actors, can create content and stimulates attention from the public by communicating about this content.

Julie. The Institutional Food Event Organiser

Like the user-driven food event organiser the institutional food event organiser provides a platform on which others, in this case professional food actors, can create content. She does however also provide a frame and a set of restrictions within which the food actors must adhere. She further provides a brand that the food actors and their individual food events must take on. This food event organiser curates a collection of food events to make up a whole and facilitates their individual creation processes. She further stimulates attendance through communication. The level of control for this food event organiser is ambiguous, as she or her institution, solely decide what will and will not part of the "mother" food event, but she has no control of the "daughter" food events once it is show time. This food event organiser and her institution are the originator of the mother food event and raise funds through fundraising, public funds and commercial partnerships to.

Ditte. The Artistic Food Event Organiser⁶³

This food event organiser is the most untraditional of them all. She does not see herself as an organiser even though she is very organised. She creates food events in respect of food(s), (cooking) skills, imagination, aesthetics and taste. This food event organiser is the originator of everything from idea to execution of the food event and creates food event under her own name/brand. Her point of departure is experimental and her goal is to challenge herself, guests and other food actors around her. She creates experiences by playing with and challenging norms and common perceptions on food and meal. The artistic food event organiser funds food events by user payment and by exchange of favours with other food actors.

With above personas I have tried to nuance and unfold the role of Dowson and Basset's event organiser in the context of food events. There might very well be other food event organiser

⁶² This persona is based on Cathrine Gro Frederiksen (Frederiksen, 2016).

⁶³ This profile is based on Ditte Klingenberg (Klingenborg, 2016a).

personas that can be added to these. I will, however, not be creating additional personas in this thesis. Now I will proceed to describe the food events that are each linked to one of above food event organiser personas.

Chapter 11 Food Event Types

Earlier in this thesis I presented the reader with several different ways of categorizing events, such as size, legacy, purpose etc. (Chapter 8). In previous analytical part of this thesis I repeatedly argued that the FAMM is highly relevant in relation to the planning of food event (Chapter 11). Moreover, I concluded that having restrictions often support the creative process (Chapter 9). I therefore find it obvious and highly relevant to combine this knowledge and conclusions in the creation of my food event types, and later my food event planning model. My food event types are thus based on specific parameters (restrictions), which I will briefly account for before I proceed to describe the different food event types.

Design Parameters

In order to make use of the different aspects from the FAMM in relation to my food event types, some adjustments and clarifications are necessary. I will now briefly account for how I make use of and interpret the five aspects from FAMM in relation to food events types.

The Room

This parameter is concerned with the physical surroundings of the food event. It describes the setting in which the food event is taking place and if possible the physical materials involved.

The Meeting

This parameter is concerned with the social aspects of the food event. It relates to the interactions taking place between people involved in the food event and is thereby also concerned with commensality. It is only concerned with real-life interaction and thereby omits virtual interaction for example through Facebook. The meeting is also related to the social objectives of the food event.

The Product

This parameter is concerned with the content of the food event. It thereby relates to the edible and drinkable aspects of the food event, and the preparing and serving of these. It furthermore relates to the food event organiser's level of substantive control.

The Management Control System

This parameter is concerned with the organizing food event team and its primary function in relation to the food event planning process. Moreover, it includes the food event organiser persona that is linked to the type of food event.

The Atmosphere

This parameter is the sum of above design parameters and the parameter that determines the name of the food event type. The name is figurative and symbolizes the key features of the each specific food type.

Above parameters define the design of my food event types, which I will now proceed to describe.

The Umbrella⁶⁴

This type of food event is to a larger extent a marketing platform more than it is a physical food event. It gathers interested food actors and their activities ("daughter" food events) under a common marketing strategy and under one brand, the "mother" food event. The meeting aspect of this type of food event is thus primarily related to the interactions between food actors and the food event team, which are characterized by a top down relationship. The involved food actors have to adhere to a pre-described food event concept in order to be a part of the food event.

It has an organizing core team, but the food actors sign up for the food event themselves. The food event team's primary focuses are marketing and promotion. The involved food actors will therefore be the actual food event organisers (Clausen and Sander, 2012: p.7). This type of food event is essentially user-driven. However, the enrolment process is facilitated and monitored by the organizing core team, who curates the enrolled food actors and their activities ("daughter" food events) to ensure the content is in accordance with the overall concept of the "mother" food event. This type of food event thereby only partially lets go of substantive control. It is thereby linked to the institutional food event organiser, Julie.

This food event type is called The Umbrella and it consists primarily of intangible aspects, which combined display the full food-potential and –diversity of the city or region in which the food event is taking place (Clausen and Sander, 2012: p.7). Copenhagen Cooking & Food Festival in my opinion a good example of an Umbrella Food Event (Copenhagencooking.dk, 2016a). This does,

⁶⁴ As Project Assistant at Roskilde Festival's Food Strategy in 2012 I conducted a preliminary study of the possibilities for a creating a regional food event based in Roskilde. The research was published internally in a report, which I co-authored in collaboration with Project Manager at Roskilde Festival's Food Strategy Mikkel Sander (Clausen and Sander, 2012). In this context we developed and described different types of food events including The Umbrella (Paraplyen in Danish, red.) (Clausen and Sander, 2012: p.7).

however, disregard the fact that they have a few food events during the festival, which are their own and not created by food actors.

The Platform

"... a platform to all those who may have different purposes and it is not top down, what that purpose should be, it is not adapted." (Frederiksen, 2016)

The Platform food event share many similarities with the Umbrella and is to a larger extent a marketing platform more than it is a physical food event. Like the Umbrella it gathers interested food actors and their activities ("daughter" food events) under a common marketing strategy and under one brand, the "mother" food event. The great difference between the two is that the Platform does not provide the food actors with a pre-described frame under which the food actors must adhere. It rather, as the name implies, provides a platform everyone interested can join. It therefore entails no substantive control. As The Platform is user-driven it is linked to the user-driven food event organiser, Cathrine. The organizing team does not engage in the creation of food events, but solely stimulate attention from the public through communication.

"I think the whole point of Restaurant Day is that people do it themselves." (Frederiksen, 2016)

The Platform does not necessarily interact with the involved food actors and thus the meeting aspect if this type of food event is spontaneous and something that happens outside the hands of the organising food team. In the historical part of present thesis I described The Platform through an essay about Restaurant Day, a class example of the platform.

The Communal Table

"Good food gather people, breaks down barriers and creates local communities." (Byhoest.dk, 2016)

Unlike the Umbrella and the Platform, the Communal Table is always a physically present food event. The gathering point of The Communal Table is a long table around which attendees share food. It often takes place outside, but can just as well take place indoor.

It takes its point of departure in commensality, namely people sitting at the same table sharing food (Chapter 6). No matter the concept of The Communal Table food event one of the main objectives is to create social value for the people attending, as well as the food event team and other food actors involved. The food served at this type of food event is cooked and served in a way that support and facilitate the social interactions during the food event. This type of food event is linked to the value-driven food event organiser, Kristoffer (Chapter 2). The Communal Table food

event gets its name partly from the ever-present table at the centre of the food event, and from the community that is created around this table through the sharing of food. In Chapter 1 of present thesis I described The Communal Table through an essay about Københavnermiddag. Another example of The Communal Table is Frederiksberg Høstfest, mentioned several time through out present thesis.

The Artist's Canvas

This type of food event is not restricted to a specific physical form and can occur in all sorts of settings. However, similar for all Artist's Canvas food event is that all physical objects are carefully selected and staged. Thus, everything from table and chairs to light, food and cutlery is part of the staging of the food event and they all serve a purpose. The overall purpose of The Artist's Canvas is to push the limits of each person attending, so that they will leave changed, and to create a sense of community in the group of people attending. And everything from settings to food is designed to support this. The chronology of The Artist's Canvas follows a tripartite pattern, similar to that seen in rites of passage (Chapter 7), which further supports the sense of community. There can never be two identical the Artist's Canvas food events as the substantive content ultimately is formed and moulded by the attendee's reactions and personalities, and the social movements inside the group of attendees. This type of food event gets its name because it is linked to the artistic food event organiser, Ditte, and because food in this case is used as a prop in a play or as paint on a canvas, which in in the makes up a piece of art that is greater than the individual parts alone. The food event organiser is thereby only restricted by his or her own imagination. In the historical part of present thesis I described The Artist's Canvas through an essay about a food theatre performance by Madeleine's Madteater. However, the essays describing a spectacular dinner at Villa Hadrian in 118 AD and marvellous dessert serving in Binche in AD 1549 are other remarkable food events showcasing the type of food event I call the The Artist's Canvas.

The Exhibition Stand

The overall purpose of The Exhibition Stand is to promote a specific food brand or food actor. The organizing team thereby creates this type of food event on behalf of a food event client. It usually takes place in a commercial setting, such as an exhibition hall or a trade fair, or on site of the specific food event client. The centre of this type of food event is an exhibition stand, where a demonstration of some kind is taking place. The meeting aspect is very important in the case of The Exhibition Stand, as it is in the meeting with potential customers the real promotion of the brand or product occurs and works. In the meeting lays also a dimension of food education; the attendees should leave The Exhibition Stand enlightened. The organizing team share many similarities with a traditional event planning team and its primary focus is to fulfil the needs and

expectation of the food event client. They have complete substantive control, so that the only unknowns are how many attendees who will visit The Exhibition Stand food event. The products available at The Exhibition Stand can vary greatly, but are always served in sample size and is thus not a complete meal. The Exhibition Stand is linked to the cost-driven food event organiser, Jacob. An example of The Exhibition Stand can be found at food fairs like CPH Food Fair in Bella Center (Copenhagenfoodfair.dk, 2015).

Chapter 12 The Food Event Planning Gear (Beta)

Initially I set out to investigate how I through present thesis could design a model for planning food events, which would simplify and improve the process. To do so I have investigated the field of event planning, meal experiences, and other relevant theories and methods. In this final chapter I will now present the fruit of my investigation: The event planning model called the Food Event Planning Gear that I have designed. As the chapter headline indicates, this version of this food event planning model is a beta-version. A complex model like this, which entails several theories, methods and tools, has to be tested and adjusted several times (an iterative process, p.107) by the people it was designed for, food event organisers, before it is complete. Hence, I will in the following section present my findings as the first version of my food event planning model, the Food Event Planning Gear.

By now I have presented the reader with a host of information: Theories, methods, my informant's experiences, my own experiences, multiple conclusions and reflections. However, as mentioned above, my goal is to create a model that is useful as a practical tool and not something food event organizers have to spend months studying before they can even begin thinking about planning their food events. I have therefore found it necessary to filter this large amount of information, so that only the most relevant findings are present in the Food Event Planning Gear. The intention behind designing this tool is to create a visual model for facilitating the food event planning process that unites traditional event planning theory and knowledge of interactions between food(s), people and surroundings. For the latter the FAMM (Chapter 4) has shown to be very useful as it takes all these aspects into consideration. The reader will therefore find the FAMM as the "heart" of the Food Event Planning Gear (see fig. 14). To display the union of traditional event planning theory and the FAMM, and their interrelationship, I have chosen the shape of the gear. On the rim of the gear are regularly spaced teeth and spaces. The teeth are shaped so that they can engage with corresponding teeth on a second gear (Da.wikipedia.org, 2016). Each tooth represent a task related to the specific phase. When one gear is set to motion the entire constellation is affected, and consequently each gear will be set into motion. I find this symbolism very appropriate, as it underlines how the tasks of food event planning run concurrently and interacts all the time

(Damgaard, 2016a). Additionally, when one gear is set into motion, each tooth will inevitably come in contact with the centre gear, the FAMM, indicating that the four aspects should be taken into consideration during the execution of each task.

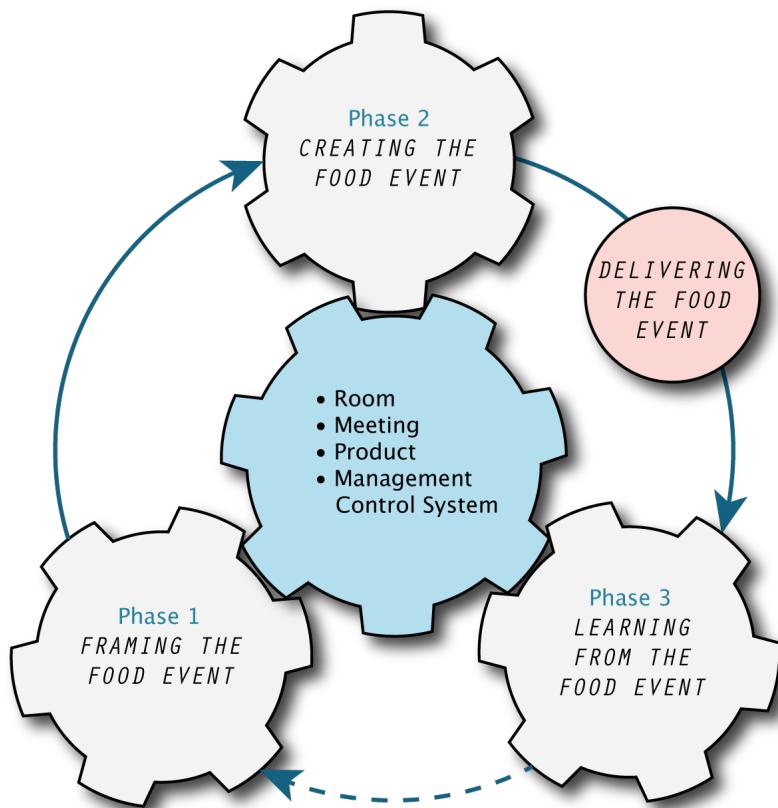


Figure 14
The Food Event Planning Gear.

Based on the findings in the previous analytical part of this paper, I have decided to keep the phases and to a great extend the tasks presented in the traditional event planning theory by Dowson and Bassett (2015) amongst others. It is, nevertheless, obvious to me that a great weakness of the Dowson Bassett Event Planning Model (Dowson and Bassett, 2015) is its lack of immediate flexibility. Dowson and Bassett (2015) mention that the order in which the different tasks are carried out can vary. However, the graphical presentation (fig. 9 in Chapter 8) does not support this. The Food Event Planning Gear does therefore not dictate a certain order of the specific tasks in each phase. The only order dictated is that of the different phases. I will later in this chapter specify each phase and the related tasks.

In my investigation of food events I have noticed a pattern in the food event conceptualization and programming that shares many similarities with the three phases found in Turner's rites of passage (Chapter 7). From earlier experiences (Clausen, 2013) I find that this tripartition of the experience inside the actual food event contributes with a good flow and facilitates the sense of togetherness (cf. *communitas* in Chapter 7) amongst the participants/attendees, which ultimately adds value to

the whole experience. I therefore place tripartition in relation to content in phase 2 of the Food Event Planning Gear.

My main motivation for designing the Food Event Planning Gear has been to provide food event organizers with a tool allowing them to make a judicious decision to include or exclude each task in their individual food event planning process. This feature represents its most distinguished purpose; namely that different food event organizers, who, as mentioned earlier, inevitably have different primary focuses, remember to include all aspects of food event planning in their process or make a deliberate and reasoned choice to exclude them. Furthermore, to support their processes by providing relevant tools related to the different tasks. I will in the following present an elaboration of the Food Event Planning Gear, but firstly I will briefly touch upon how I imagine it designed.

The Design of the Food Event Planning Gear

Presently the model is one-dimensional. However, I intend it to be made digital, possibly as an app. A digital model would offer many possibilities such as adding different layers, effects and allowing interaction with the user. The first layer would then be as displayed in figure 14. The next layer would present an overview of the different tasks in each phase (fig. 15, 16 and 17). A touch function would allow the food event organiser to browse through each task presenting different relevant tools, things to take into consideration etc. I further imagine that made digital the model can be integrated with project management tools or even form the basis of future online food event managing platforms. Finally, a layer underneath the heart of the model would display a list of different types of food event, which food event organisers might use as inspiration. Each type could also provide the food event organiser with a kind of "shopping list" of what is recruited to make such an event.

In any case, I spy a potential business opportunity in providing the first layer as a free app and charge a fee to access the detailed layers. Hopefully, I will get the chance to further develop and work with these ideas during my future career as a professional food event organiser.

The Heart and Soul of the Food Event Planning Gear

The four words in the heart of the Food Event Planning Gear symbolize the key aspects to be aware of and to take into consideration in the execution of food event related tasks. *Room* refers to the food event's physical surroundings and appearance. *Meeting* refers to the social aspects of the food event, and the interactions taking place between everyone involved. *Product* refers to the edible and drinkable content. *Management Control System* refers to aspects related to administration. Each aspect is more or less relevant in relation to each individual task. For example, setting the team involves making sure that all the different aspects are represented in the team by a person with the appropriate skills.

The fifth and hidden word is *Atmosphere*, the soul of the food event. The reason why this is not visible in the Food Event Planning Gear is that all the tasks combined is what ultimately make up the food event and, to some extend, future food events. It is thereby present as an overall sphere embracing the entire model.

Phase 1 Framing the Food Event

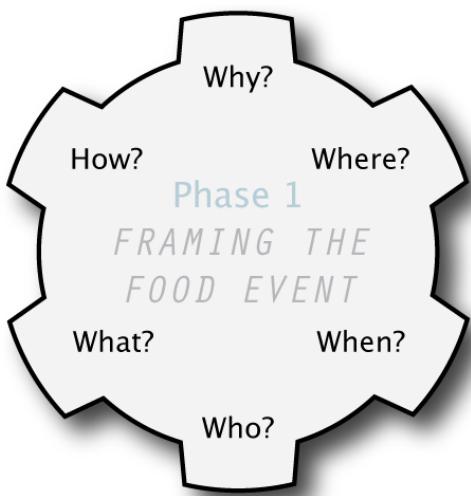


Figure 15
Phase 1 Framing
the Food Event.

In phase 1 the main task is to create the framework for the food event. This is done by posing and answering six different questions. Each question results in one or more answers, which all takes the four aspects in the heart of the Food Event Planning Gear into consideration.

The questions sought answered through one or multiple answers are:

WHY is the food event being held?

WHO will be the stakeholders (target group, other food actors, commercial partners, public agencies etc.) in the food event?

WHAT is happening at the food event?

WHEN is the food event taking place?

WHERE is the food event taking place?

Depending on whether the event organiser is or is not hired by a food event client to deliver the food event he/she will be more or less involved in this first part of phase 1. Another vital part of phase 1 is to establish *how* the food event is going to happen. This involves creating a budget and building the financial foundation. Task-specific tools such as budget and event proposal templates are provided in the detailed layer of phase 1. Once each tooth has been in contact with the center gear, the food event organiser (or the food event client) has to decide whether to proceed or to end the planning process. This decision is based on whether there are enough resources (time,

money etc.) to bring the food event to life. A list of important questions in this regard is also provided in the detailed layer of phase 1.

Phase 2 Creating the Food Event

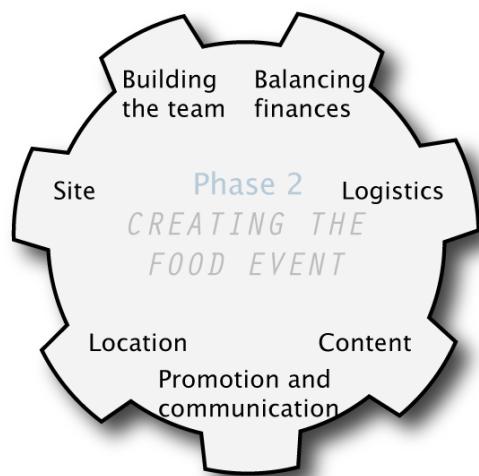


Figure 16
Phase 2 Creating
the Food Event.

Where phase 1 was concerned with finding answers to questions, phase 2 is now concerned with finding solutions to these answers, and thereby realizing the food event concept through specific actions/tasks. Not all food event organizers will need or want to include each task in his or her food event planning process. It is, however, vital that any opt-out is judiciously made. Provided in phase 2 are task-specific tools such as a list of factors to be aware of in the choice of location, tips on how to induce a sense of community amongst those attending (tripartition), promotional tools for writing press releases and social media, and recruitment material. All of which have been developed specifically to the planning of food events based on the FAMM.

Delivering the Food Event

The actual food event is not a phase in the Food Event Planning Gear. At this point, the food event planning process is at hold, so to speak, and the food event organizer can do nothing else than soar above the execution of the food event, solving problems and attending to situations as they arise. It is, however, during the actual event that the primary data for evaluation of the event is gathered. The detailed layer at this point therefore provides tools for collecting data.

Phase 3 Learning From the Food Event

Phase 3 is concerned with several practical tasks such as paying bills. The main task in phase 3 is, however, evaluation. For this three main questions with a sub-question each are presented on the detailed layer of the gear:

What has worked well? (and how can we improve it?),

What has not worked well? (and how can we learn from it?)

What issues, ideas or concerns do this raise? (and how can they be progressed?)

In the case of consecutive, similar food events phase 3 should be carried out following each delivery of the food event, thereby improving the next delivery.

Sub Conclusion

Based on the analytical findings in Chapter 9 and the design parameters defined in Chapter 11 the Food Event Planning Gear (beta), five food event organiser personas, and five food event types have been designed. The main purpose and the main challenge relative to the initial problem formulation was the aspiration to unite practice and theory in one simple model. The design of this model has been encouraged by my personal passion for food, and my professional interest and experiences from working in the field of food event planning. I have therefore intentionally thrown myself into a theoretical grounded design development process to challenge and expand my own approach towards food event planning. The result is a theoretical grounded model, uniting practical knowledge, theories and methods from in- and outside the field of food aimed at practitioners. I believe the model holds great potential to provide practitioners like myself with useful knowledge and tools to improve the planning of food events. Further testing and development of the model is however necessary.

CONCLUDING PERSPECTIVES

The main purpose of present thesis has been to develop and design a specific food event planning model uniting traditional event planning and other relevant theories and methods related to the complex interrelationship between food(s), place and people. The thesis thereby holds a practical dimension striving to design a model that will improve food event organizer's food event planning processes. Additionally, it holds a theoretical dimension necessary to understand the complex world of event planning and the interrelations of food, people and places in general. The project is thereby two-sided, showcasing that it is absolutely necessary to work with food events and the planning of these from an interdisciplinary setting.

By writing a series of historical essays my intention was to create a sectional view through history and thereby providing a testament of food event's eternal presence. But furthermore to showcase the diversity of food events, and the many faces of foodscapes. Reconstructed from a hermeneutic reading of history books, historical drawings, pictures, articles, blog posts, and personal descriptions, this journey took me back in time to Hadrian's Villa in AD 118 for a grand display of hierarchy, power and prestige. And left me at a modern day communal table in AD 2015.

With the methodological and theoretical part I further approached the interrelationship between food(s), people and surroundings, and the field of planned events. This gave me methodological and theoretical ballast to carry out an extensive analysis of five professional food event organisers and their food event planning processes. On this basis I was able to formulate the needed features of a food event planning model that unites theoretical and practical knowledge. I was furthermore able to formulate specific food event organiser personas and food event types.

The social aspects of food and meals have always been a great passion of mine. Event planning is a more recent but equally great passion of mine. It therefore seemed obvious for me to utilize the chance provided me with the long dissertation programme at Integrated Food Studies to work interdisciplinary with my two big passions and dive further into the field of food event planning. Thus, knowing there does not exist much literature on food event planning, I initially thought it necessary to design an entirely new model on food event planning. During my investigation I have, however, found this to be only partly true. Food event planning does namely not differ much from traditional event planning in terms of phases and associated tasks. Sure, I have found that food event organisers prefer that the model has a high degree of flexibility – but to be honest, I am not sure if this is not the case for any type of event organiser. My key finding is therefore actually rather simple: How can present project with a focus on event planning design a model simplifying and improving future food event planning? By uniting traditional event planning theory and methods used to design meal experiences in one simple, professional model.

APPENDICES

Appendix 1 Interview Guide (in Danish)

Spørgeguide

Intro

- Må jeg have lov at optage interviewet? Jeg supplerer evt. også med lidt noter selv.
- Vil du sige dit fulde navn, titel (både officielle titel og den titel du vil give dig selv ifht. hvad du laver) og hvilken organisation, du hører til?
- Og så vil jeg sige mange tak, fordi at du vil dele ud af dine erfaringer som madevent-aktør.

Interview - fokus

Nu vil jeg spørge lidt mere specifikt ind til XX madevent.

1. Hvem fandt på at I skulle lave XX?
2. Hvordan kom I på konceptet? Er det sådan I normalt kommer på nye idéer og koncepter?
3. Hvis du skulle dele processen fra start til slut op i nogle faser, hvordan ville de så ligge i forhold til selve eventen og hvilke aktiviteter ville de indeholde? Tegn og giv gerne hver fase en overskrift.
4. Tror du, at dine faser kan overføres til andre/alle madevents?
5. Hvilke udfordringer, rent lavpraktisk og på et højere plan, har du oplevet i de forskellige faser og med de specifikke aktiviteter, både ifm. XX, men også generelt?
6. Hvordan har du før løst disse udfordringer? Hvis med hjælp udefra, så hvem/hvad?
7. Hvad har konsekvenserne været af disse udfordringer på kort og lang sigt? (til mig selv: Ændring i arbejdsgange, mislykket event/dele af event, aflysning/udskydelse)
8. Kender du til og bruger nogle projektledelsesmetoder, -redskaber eller lignende, når du planlægger og afvikler madevents? Hvis ja, så hvilke?

Interview - perspektivering

9. Hvordan strukturerer du ellers normalt dit arbejde med planlægning og afvikling af madevents?
10. Hvad vil du sige, er det vigtigste du har lært ifht. planlægning og afvikling af madevents gennem din madevent-aktør-karriere?
11. Og det hænger måske sammen med mit sidste spørgsmål; har du et råd eller to til aspirerende madevents-aktører, der aldrig har prøvet kræfter med madevents før? Måske råd, som du ville ønske, at du havde fået selv.

Outro

Mange tak for din tid. Hvis du skulle have lyst til at læse opgaven, sender jeg den meget gerne til dig, når jeg har forsøret den i slut juni.

Appendix 2 Email to Cathrine Gro Frederiksen

Kære Cathrine

Jeg er studerende ved Aalborg Universitet i Sydhavn, hvor jeg pt. er ved at færdiggøre min master i Integrated Food Studies. Før jeg kom til Aalborg, har jeg studeret Fødevarevidenskab på Københavns Universitet på SCIENCE.

Min master thesis, som i skrivende stund hedder "The Art of Popping Up", er et projektledelses- og eventteorisk funderet case study om madevents. Mit fokus for opgaven er det at skabe madevents, helt fra idé til afvikling og evaluering. Med udgangspunkt i forskellige aktørers erfaringer, vil jeg identificere problematikker og udfordringer, og foreslå mulige løsninger/redskaber/værktøjer til at løse dem. Jeg er interesseret i dit arbejde med Restaurant Day og de udfordringer, erfaringer osv., du har gjort dig undervejs helt fra idé til lavpraktik.

Jeg har selv en del erfaring fra madkulturbranchen, og har bl.a. arbejdet sammen med Rasmus Holmgård og Marie Jeng i flere år bl.a. på mad+medier-prisen i 2013 og 2014. Før da var jeg i Mmm - zonen for madkultur og Roskilde Festivals Madstrategi med Mikkel Sander.

Jeg håber meget, at du kunne have lyst og tid til at mødes med mig i uge 6 eller 7 (helst man-, ons- eller fredage)? Jeg kommer selvfølgelig gerne til dig, og det burde ikke tage mere end 30-45 minutter.

Venligst

Katja

Appendix 3 Groups for Categorization of Objective

- Economic objectives (e.g. percentage return on monies invested or overall gross/net profit sought)
- Attendance/participation (e.g. total attendance/attendance by specific groups)
- Quality (e.g. percentage of attendee/exhibitor/sponsor/volunteer satisfaction)
- Awareness/knowledge/attitude (e.g. percentage of attendees or others exposed to the event that have change level of awareness/knowledge as a result of the event)
- Human resources (e.g. percentage of staff/volunteer turnover).

(Bowdin et al.,2006: p.129)

Appendix 4 The Mendelow Power and Interest Matrix

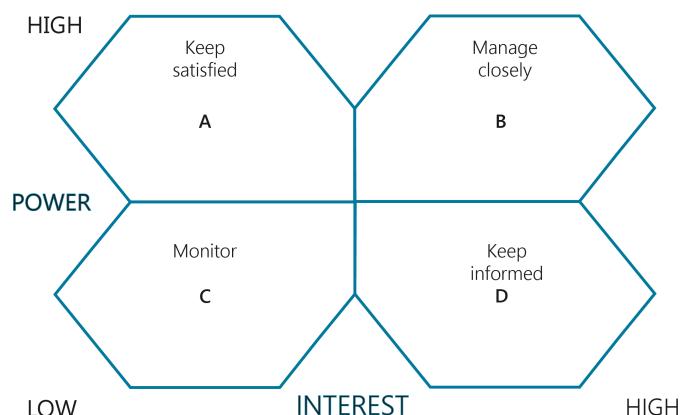


Figure 17
Mendelow's Power and Interest Matrix (reproduced from
Mendelow, 1991 in Dowson and Bassett, 2015: p.34).

Appendix 5 List of Event Suppliers and Support Services

The following checklist contains a list of event suppliers and support services that may be needed in creating an event. The list should be amended as the equipment, facilities and services required will vary according to the type of event and the activities it involves (Dowson and Bassett, 2015: p.13).

CHECKLIST: Event suppliers and support services	
ORGANIZERS	CONTENT
<input type="checkbox"/> Professional event organizers	<input type="checkbox"/> Theming companies
<input type="checkbox"/> Event management companies	<input type="checkbox"/> Guest speakers
<input type="checkbox"/> Event production companies	<input type="checkbox"/> Workshop facilitators
<input type="checkbox"/> Party and event planners	<input type="checkbox"/> Artists and performers
VENUE	STAFF
<input type="checkbox"/> Venue hire	<input type="checkbox"/> Security
<input type="checkbox"/> Room hire	<input type="checkbox"/> Stewards
<input type="checkbox"/> Equipment hire	<input type="checkbox"/> Volunteers
<input type="checkbox"/> Outside catering	<input type="checkbox"/> Agency staff
<input type="checkbox"/> Toilets and public facilities	<input type="checkbox"/> Bar staff
<input type="checkbox"/> Car parking	<input type="checkbox"/> Uniform providers
<input type="checkbox"/> Security	
TEMPORARY STRUCTURES/SITE	FOOD & BEVERAGE
<input type="checkbox"/> Staging company	<input type="checkbox"/> Bars
<input type="checkbox"/> Portable accommodation supplier	<input type="checkbox"/> Food concessions
<input type="checkbox"/> Roadway/walkway supplier	<input type="checkbox"/> Specialist hospitality
<input type="checkbox"/> Fencing/barrier supplier	<input type="checkbox"/> Mobile catering
<input type="checkbox"/> Site vehicle supplier	
<input type="checkbox"/> Toilets and public facilities	ENTERTAINMENT
<input type="checkbox"/> Waste management	<input type="checkbox"/> Local attractions
<input type="checkbox"/> Traffic management	<input type="checkbox"/> Tour guides
<input type="checkbox"/> Crowd management	<input type="checkbox"/> Ticketing agencies
<input type="checkbox"/> Health and Safety	<input type="checkbox"/> Photographers and video makers
<input type="checkbox"/> CCTV	<input type="checkbox"/> Music and entertainment
<input type="checkbox"/> Telecomms	<input type="checkbox"/> Costume hire services
<input type="checkbox"/> Wifi	<input type="checkbox"/> Florists
TRAVEL & ACCOMMODATION	AUDIO VISUAL
<input type="checkbox"/> Travel agencies	<input type="checkbox"/> Lighting companies
<input type="checkbox"/> Transport companies	<input type="checkbox"/> Sound companies
<input type="checkbox"/> Hotel booking agencies	<input type="checkbox"/> Multimedia companies
<input type="checkbox"/> Destination marketing organizations (DMOs)	<input type="checkbox"/> Live streaming companies
<input type="checkbox"/> Local tourism bodies	<input type="checkbox"/> Pyrotechnics operators

Appendix 6 Event Proposal Template

Event proposal template as presented by Dowson and Bassett (2015: pp.37-38).

CHECKLIST: event proposal template

Event details

- Event title
- Reasons for the event
- Objectives of the event
- Brief description of the event
- Event organizer details (including awards and accolades)
- Key members of the organizing team (including skills and experience)

Event concept

Why is the event happening?

- purpose
- goals and objectives
- key messages

Who is the event for?

- target audience
- profile (eg demographics)
- estimate of numbers

What will happen at the event?

- main activities
- event programme
- event format (eg reception, dinner, concert, lecture)

When and **Where** is the event taking place?

- date and time
- preferred location, surroundings

Event implementation (making it happen)

- Physical resource (venue, equipment, technology)
- Financial resource (budget, cash flow, ROI)
- Human resource (staff, volunteers, suppliers, contractors)

Other considerations

- Promotion and publicity
- Sponsorship
- Security
- Contingency plan

Appendix 7 Feasibility, Important Questions

- Is there enough time to organise the event?
- Is there enough time to secure suitable location/venue?
- Is there enough time to promote the event to the target audience?
- Does the target audience have sufficient amount of time to make arrangements to attend (eg book travel and accommodation)?
- Is there enough time to book guest speakers, artist, performers, entertainers and so on?
- Is the budget sufficient to put on the event?
- What is the likelihood of a favourable financial outcome (eg. profit, break even)?
- What if the event is delayed, postponed or cancelled?
- Are there enough people willing to help organise the event?
- Is it likely there will be enough people to assist on the day of the event?
- Is support from participants, officials, medias and other interested parties forthcoming?
- Is there enough support and interest from the target audience?
- Do we require specialist expertise and support to put on the event?
- Are the experts available/affordable?

Appendix 8 Major Factors in the Choice of Venue

- (Geographical) location
- Matching the venue with the theme of the event
- Matching the size of the venue to the size of the event
- Venue configuration, including sight lines and seating configuration
- History of events at that venue, including the venue's reputation
- Availability
- What the venue can provide
- Transport to, from and around the venue; parking
- Access for audience, equipment, performers, VIPs, staff and disabled
- Toilets and other facilities
- Catering equipment and preferred caterers
- Power (amount available and outlets) and light
- Communication, including telephone
- Climate, including microclimate and ventilation
- Emergency plans and exits

(Bowdin et al., 2006: p.388). Dowson and Bassett (2015: p.43, pp.56-57) add to this list: Cost/value for money, venue atmosphere, and reputation of the venue staff.

Appendix 9 Venue Selection Spread Sheet

Details	Venue A	Venue B	Venue C	Venue ...
Location	The Opera House, Copenhagen	Toldboden (restaurant), Copenhagen
Costs	20.000 DKK
Meets criteria	Yes	Partly

Table 2
Venue Selection Spread Sheet (modified from

Appendix 10 Event Team Communication Plan

Name	Position	Location/base	Contact mobile number	Radio number	Reporting to	Responsible for
Jane Smith	Event Director	On the move	+45 23456789	001	Board	Event Manager Overall
Jackie Brown	Event Manager	Main office	+45 34567891	002	Event Director	Overall
Alan White	Assistant Event Manager	Area 1	+45 45678912	003	Event Manager	All staff in area 1
Caroline Black	Assistant Event Manager	Area 2	+45 56789123	004	Event Manager	All staff in area 2

Table 3 Simple communication plan (Bowdin et al., 2006: p.362).

Appendix 11 Job Description Information

- Job title and commitment required - paid/volunteer, functional area and job duration.
- Salary/reward/incentives associated with the position - salary wage or hourly rate, rewards and benefits (the latter especially important in the case of volunteer recruitment).
- Job summary - the primary purpose of the job.
- Duties and responsibilities
- Relationships with other positions within and outside the organisation - who reports to the position? Who does the position report to?
- Know-how/skills/knowledge/experience/qualifications/personal attributes required by the position
- Authority vested in the position
- Performance standards associated with the position
- Trade union/associated membership required with the position
- Special circumstances associated with the position - for example, heavy lifting.
- Problem solving - what kind of problems will the position commonly encounter?

(Bowdin et al., 2006: pp.149-150)

Appendix 12 Recruitment Flyer for Copenhagen Food Fair's Hospitality Corps (in Danish)



BLIV EKSPERT I VÆRTSKAB OG UDVID DIT NETVÆRK PÅ COPENHAGEN FOOD FAIR

Copenhagen Food Fair sætter i år fokus på VÆRTSKAB. Derfor søger vi søde, dygtige og engagerede værter og værtinder, der vil være en del af et stort værtskorps på Copenhagen Food Fair søndag 22. februar 2014.

Copenhagen Food Fair er en fagmesse for fødevarebranchen, men som noget nyt åbnes der op for madelskende københavnere under navnet ØRESTADEN KØGER søndag 22. Februar 2014. Her kan du blandt andet opleve smagninger, workshops, søndagsfrokost for 1000 gæster, Torvehallerne Ørestad, vild vinbar, nordiske dråber og meget mere.

Uddannelse i VÆRTSKAB

Forud for Copenhagen Food Fair vil du modtage en uddannelse i VÆRTSKAB ved coach Tanja Lewis i samarbejde med NICE og Copenhagen Cooking. Her vil du møde spændende profiler fra branchen, der til dagligt arbejder hånd-on med VÆRTSKAB. Ligesom du selv vil indgå aktivt i debatten om, hvad VÆRTSKAB er, og hvorfor det betyder noget. Uddannelsesdagen løber af stablen 16. februar kl. 15-21 i Bella Center, Center Boulevard 5, 2300 København S.

Dine opgaver

Du vil som en del af værtskorpset indgå i et dynamisk team af ligesindede, der ligesom dig går op i værtskab, formidling og mad. Din primære opgave er at hygge om gæster og stadeholderne på Copenhagen Food Fair og give dem en god og velsmagende oplevelse udover det sædvanlige.

Som vært/værlinde på Copenhagen Food Fair kan du bl.a. blive en aktiv del af:

Søndagsfrokosten for 1000 gæster

Søndagskaffe for 500 gæster

Velkomstkomité og billettering

Det får du

Nye kompetencer og spændende erfaringer

Viden og inspiration

Fagligt netværk

LinkedIn-anbefaling

God mad og drikke

2 billeter til Copenhagen Food Fair 23. og 24. februar

2 VIP billetter til Designer Forum Forår fredag 10. april

VI GLÆDER OS TIL AT SE DIG!

Copenhagen Food Fair sker i Bella Center 22.-24. februar 2014. Bella Center drives af BC Hospitality Group. Ørestaden køger og kommunikationen forbundet den 1. og 2. februar 2014. Organiseres af Nordic Foodworks, Konvens og Marie Jeng.

Tilmelding og mere information
Skriv til Katja Seerup Clausen på katja@mariejeng.com senest 10. februar.

(Copenhagen Food Fair, 2015)

Appendix 13 Checklist for preparing a press release

CHECKLIST: Preparing a Press Release

- 1** All the important information is included in the first couple of sentences – think Five Ws!
- 2** A catchy headline is used to grab the reader's attention.
- 3** Relevant facts and figures are provided to back up the story.
- 4** Relevant and interesting quotes are used to flesh out the story.
- 5** A clear and prominent 'call to action' (eg do you want readers to buy a ticket?).
- 6** Use simple language, keep sentences short and avoid jargon.
- 7** Check the press release for typos and grammatical errors and then check again!
- 8** Photos bring a story to life so always include one or two high-resolution digital images with your press release.
- 9** Include all of your contact information (name, telephone, mobile, email and postal address).
- 10** Find out the newspaper or magazine's deadline and get the press release done and sent out.

Appendix 14 Checklist for Creating and Sharing Valuable Social Media Content

CHECKLIST: Creating and sharing valuable social media content

- is it helpful?
- is it interesting?
- is it entertaining?
- is it exciting?
- is it funny?
- is it clever?
- is it educational?
- is it informative?
- is it inspiring?
- is it thought-provoking?
- is it innovative?
- is it unique?
- is it quirky?

(Dowson and Bassett, 2015: p.200)

Appendix 15 Control, Cost and Time

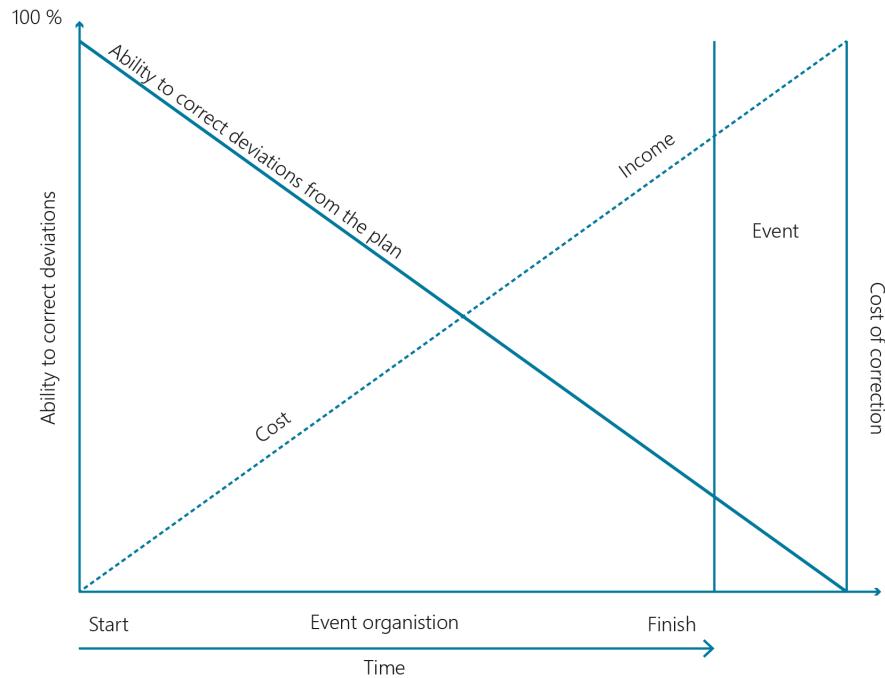


Figure 18 Control, cost and time (reproduction of Burke (2003) in Bowdin et al. (2006: p.308).

Appendix 16 Evaluation and the Event Management process, an Iterative Process

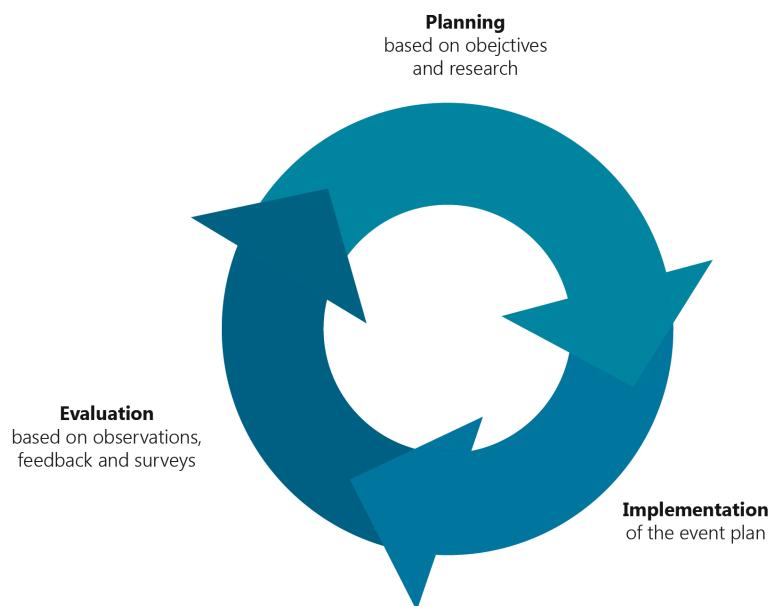


Figure 19 Evaluation and the event management process (reproduction of Bowdin et al., 2006: p.413).

Appendix 17 Interview: Julie Hildebrandt-Hæsum Bender

Informant:	Julie Hildebrandt-Hæsum Bender (I) Programme Manager Copenhagen Cooking & Food Festival
Researcher:	Katja Seerup Clausen (R)
Location:	Copenhagen Cooking Nørregade 7B 1165 København K
Date and time:	February 10 th 2016 8.45-9.45am
Recording:	39 minutes and 28 seconds

R: Fordi din rolle hos Copenhagen Cooking, det er programansvarlig, ikke?

I: Jo, det er det.

R: Og hvad indebærer det?

I: Jamen, det er primært sådan noget som at sætte gang i netværket, få dem til... plante små frø hos dem, som gør at de begynder at få nogle tanker til, hvad de skal lave under festivalen. Kan man sige. Samtidig med at jeg også bruger en del tid på at konceptudvikle vores egne signaturkoncepter. Og finde ud af, hvad der ligesom, hvor skal vi bevæge os hen i forhold til nye trends. Hele tiden være updatet på den del. Men det er primært netværket, ligesom at få dem til at byde ind til programmet, ikke.

R: Ok. Det jeg jo er interesseret i, det som min opgave handler om, det er ligesom at kortlægge en eller anden form for proces fra start til slut. Og så kontakter jeg de her forskellige aktører, som jo laver forskellige slags madevents, og så på en eller anden måde, prøver at se om jeg kan generalisere, men også noget omkring, hvad er det for nogle processer, der er svære, og hvad er det for nogle ting, som man ligesom lærer, for hver gang man gør det flere gange, og sådan noget. Så det jeg egentlig godt kunne tænke mig, det var, at få dig til at tegne processen fra... selvfølgelig også at tale, men helt fra før den findes, til efter at Copenhagen Cooking er afviklet. Og Kristoffer, han havde sådan en fin fasemodel, som de selv havde lavet, så han tegnede lidt, og så fik jeg den, og det kan jo sagtens være, at I har noget lignende?

I: Jeg tror den passer meget godt med deres, fordi vi har taget deres.

R: Ok.

I: Men jeg har også en anden model, som måske kunne være lidt sjov, i forhold til, så du kan forstå, hvordan vi gør det.

R: Ja, sagtens. Fordi, det jeg sådan... det er også de der specifikke aktiviteter, der er i forskellige, og så selvfølgeligt også at få dit bud på, hvad der er i de forskellige faser, fordi det er der jo også lidt uenighed omkring, hvor mange faser der i virkeligheden er i eventplanlægning. Og så selvfølgelig, mit drive er jo mad, og der findes rigtig meget eventteori, men der findes ikke så meget beskrevet omkring den specifikke type, som så har med mad at gøre, der bliver det mere sådan noget forplejning. Så det er det. Lidt udefinierbart...

I: Altså, jeg kan godt bare tegne det. Men jeg vil også sige, der er sådan... man kan også kigge på, vi har sådan et internt. Der arbejder vi mere med 4 faser. Men det er mere sådan i forhold til vores, altså, alle de opgaver der ligger, fordi der ligger, der er jo ikke kun event... eller, hvad hedder det, programudvikling, der ligger jo også fundraising, der ligger... alle de her ting rundt om, ikke.

R: ... det er alle sådan nogle ting, du må også gerne bruge flere stykker papir og tegne oveni hinanden, det... Bare for, fordi nogle gange er det lidt nemmere at sætte billede på sådan noget, end at skulle forklare det.

I: Men, i forhold, udadtil, der vil man jo nok tænke... det er mere hvilken fase, hvad du egentlig tænker? Fordi at...

R: Jamen, i virkeligheden, så er jeg interesseret i det som du laver. Så hvis du laver, så er det måske både det, der er udadtil, og indadtil.

I: Ja. Nu ved jeg ikke, fik du... du har jo nok fået en faseplan, der minder lidt om denne her, af Kristoffer. Kan det passe?

R: Ja, det kan sagtens passe.

...

I: Fordi, altså den giver jo et meget godt billede.

...

I: Altså, den her, den er lavet efter vores, men... du kan også se, 'Byhøst'.

...

I: Nå, men den beskriver i virkeligheden meget godt faserne. Jeg vil så sige, vores interne, den går så mere efter årets... den tager et kvart år af gangen, ligesom. Og det er mere fordi, vi er jo også, man kan sige vi... lige nu, så er der jo kun Lonnie og jeg, der sidder her, og så har vi så tilknyttet to studentermedhjælpere. Fra næste måned, så øger vi jo ligesom volumen på vores lille team, og så kommer vi til at sidde 4, kommer måske op på 5, og så går det ellers rimeligt stærkt derefter, og så ender vi nok på omkring 10, når vi kommer til juni, juli.

R: Og festivalen ligger?

I: Slutningen af august, så... Men man kan sige, hvis vi starter her efter festivalen.

R: Og det er det, I starter med planlægningen lige så snart festivalen er slut?

I: Ja. Altså jeg... vi har jo noget evaluering, den kommer så herovre. Men hvis vi sådan tager den fra opstart, så sidder vi jo og prøver at... oktober, november og december, det er vores udviklingsmåneder. Der går vi simpelthen i sådan et mode, hvor vi tegner overalt på væggene, og er ude at snakke med netværket, og prøver at prikke til folk, og høre hvad rør sig, og blive inspireret, og kigge rigtig eget udad. Hvad rør sig ude i verden og... Jeg vil sige, vi prøver, det er jo noget vi prøver at gøre hele året, men det er der, vi samler op på det. Altså, jeg har sådan en mappe, hvor alt jeg ligesom suger ind i løbet af, også sommeren, og noget hvor jeg tænker, det skal have fokus på næste år, det begynder jeg ligesom at tage rigtig fat på her. Man kan sige, et af de projekter, hvis jeg skal komme med et eksempel, det er, at jeg har... i år der kører vi jo på med sådan en ny... altså ud over at vi har festivalpladsen, som jo er en kæmpestor ny ting, som fylder, som skal have indhold, hvor vi også sidder og brainstormer på, hvad det skal være, så er der sådan noget som, vi laver en ny Cocktail Week. Så det er sådan alle mulige koncepter, der bliver skudt i gang, der. Ikke at de ligger klar, fordi de kan hurtig... altså, det kan godt være, at vi har nogle ideer om, hvad det ligesom skal handle om, eller med vores langbordsmiddage sidste år, at det er noget af det vi gerne vil presse lidt på, i forhold til aktørerne når vi er ude at tale med dem. Men det ændrer sig som regel, konceptet, en del, indtil vi når til... ja, januar, februar måned. Der begynder vi at skulle lægge os helt fast på, hvordan tilmelder man sig...

R: Så hvis du, fordi... Ville du give det nogle andre overskrifter, fordi det her, har jo nogle overskrifter, men ... selv sagde med... altså, det lyder sådan mere lavpraktisk, det der så begynder at ske...

I: Man kan sige, det der sker i udvikling, de første... fra oktober til december, det er primært udvikling, og så er det finansiering. Og det er også der, vi begynder ligesom at kunne se, kan det egentlig lade sig gøre. Og vi begynder at få svar på ansøgninger. Så der er også noget, man ligesom skal vælge fra i den proces, og det er nok noget af det, som jeg er blevet bedre til. Eller jeg har fundet ud af at det kan godt være, at jeg arbejder allerede her i oktober, på en idé jeg har, og kører videre med mange forskellige aktører, altså sideløbende for ligesom at teste ideen, og så kan det være, når vi når helt herhen, jamen, så bliver det ikke til noget.

R: I juni.

I: Og det er ligesom, det er måske 60 % af det, man sidder og laver.

R: Kill your darlings.

I: ja. Og sådan er det, og der er to grunde. Den ene grund den er, at tiden løber fra os, og det er jo, der er mange projekter i gang, så på et eller andet tidspunkt så må man ligesom sige, nå, nu løber vi med de her, og hvis vi ikke kan få nogle andre aktører til at løbe med den, så må vi sige, at det er en vi putter i gemmekassen eller... og den anden er, hvis aktørerne simpelthen melder fra. Men man kan sige, januar og februar, udover at det også er her, hvor vi færdiggør koncepterne, så er det også der, hvor vi rigtig begynder at gå ud og holde møder.

R: Så det er mere internt, det der forgår fra oktober til...

I: Fra oktober til december, helt klart. Altså, det er klart, vi prøver jo at snakke lidt rundt, og hvis der er nogle ting, der er større. Det ville også være i oktober til december, vi er ude og prøve at finde nye venues, f.eks. Kigger på Øksnehallen i forhold til den store nye festivalplads, og en åbning, og sådan nogle ting og sager. Så det er lidt mere, altså det er lavpraktisk, men det er også en ret intens periode, fordi at det er meget fokuseret på, hvad skal den nye festival, hvilken retning, og det skal jo ligesom have noget nyt, for at det er spændende for aktørerne at være en del af det.

R: Ok, så genopfinde den dybe tallerken.

I: Ja, og det er jo hele vejen rundt. Altså, det er både signaturkoncepter, det er kommunikation, det er, altså nye markedsføringsmuligheder.

R: Ok, så det, sådan noget tænker I faktisk allerede ind i den fase der?

I: Helt klart. Altså, det er hele vejen rundt. Det er også i forhold til, skal vi have en, hvordan skal en åbningsfest være. Hvordan skal en, skal vi have en afslutningsfest. Altså, i virkeligheden kan man sige, at det er der, vi planlægger hele året. At der så sker det, at der er nogle ting, der bliver valgt fra, det sker der nok de fleste steder.

R: Ja. Bruger I nogle specifikke... nu sagde du selv, vi tegner på væggene og sådan noget, har I sådan nogle helt konkrete, jeg kalder dem jo designværktøjer, fordi det gør vi fra mit studie, men sådan nogle helt konkrete ting, man går igennem?

I: Altså, det har været lidt forskelligt. Altså, det har, nogle gange har det været, at vi bare laver sådan en mindmaps-model, hvor vi simpelthen bare skyder løs på forskellige... f.eks. når vi skal finde et tema. Så vil der ligge lidt tid inden, hvor man ligesom går ind og researcher lidt, for at prøve at indkredse sig, hvad er det egentlig, der sker lige nu.

R: Ja, i forhold til trends?

I: I forhold til trends, og hvad skal vi fokusere på, og hvor skal vi... hvad skal vi hoppe med på? Og hvad vil aktørerne synes er spændende. Og der kan godt komme sådan en 50 forslag, eller ord i virkeligheden. Men, som man så prøver at bunke lidt, og se, hvad er det egentlig så. Altså, hvor vi så, nu blev det der her, 'Breaking the New', men det var egentlig også, det startede egentligt med intelligens og teknologi, og blev så skubbet mere og mere hen til, jamen, det handler jo egentlig om nye metoder, eller nye måder at gøre tingene på.

R: Mm, og hvor mange er I, i den proces? Er det bare dig og Lonne?

I: Som regel, eller næ, nu har vi så også haft Food med, som har været rigtig fedt også, at ligesom...

R: Få lidt frisk blod?

I: Ja.

R: Ok. Og denne her periode, hvor det bliver praktisk, der er jeg lidt interesseret i, hvad det er for nogle, helt specifikke, aktiviteter det drejer sig om.

I: Altså, f.eks. det vil mere være på sådan en... altså, vi holder rigtig, rigtig mange møder. Der kommer jo sådan, i løbet af de der, lige efter festivalen og i perioden fra oktober til december, så kommer der jo løbende henvendelser fra nye aktører, der gerne vil være en del af festivalen. Så der kan godt ligge lidt af den type møder i januar, februar. Men det vi har gjort her i år, det er egentlig at sige, at den type møder, prøver vi at samle, i forhold til netværksmøderne. Så det er ret nyt for os at gøre det her med, at vi holder netværksmøde hver anden måned. For simpelthen at kunne give information til så mange som muligt. I stedet for at sidde og bruge al tiden på at holde et møde, en time, med hver eneste aktør.

R: Så det er en måde at effektivisere jeres arbejdsgang på?

I: Ja, helt klart. Men det vi så bruger meget tid på, det er partnerskab, f.eks. møder med Torvehallerne, møder med... nu har det selvfølgelig været meget med Food, fordi der jo er nogen, vi skal jo også finde ud af vores nye arbejdsgang og sådan noget. Byhøst, sidde og konceptudvikle med dem i forhold til Frederiksberg høstfest, møder med Frederiksberg kommune. Og så se på, kan vi udvide de platforme, vi er på. ...

R: Så man kan sige, det er sådan en 'rede ud' fase?

I: ja, man kan sige, det er både på det mere partnerniveauet, men det er også det her med fokus på vores netværksmøder. Og styrke den platform, at den kommer til at være så givende, at vi ikke har behov for de der små møder, hele tiden.

R: Ok. Og hvad sker der så efterfølgende? Det er så der, hvor I begynder at blive lidt flere på temaet?

I: Ja, det er det. Det bliver her fra marts måned af. Der kan man sige, der begynder vi ligesom at skulle indhente de forskellige events, og nu har vi så rykket det en måned. Hvad hedder det, det kommer til at ligge tidligere i år. Så det betyder, at vi skal jo allerede nu ud og prikke til dem vi allerede ved, der har noget at byde ind med. Men selvfølgelig også prøve at få fat i nogle nye. Så det bliver der kørt rigtig hårdt på, der i marts måned. Når vi får nogle flere hænder ind, så vil det selvfølgelig også betyde, at vi skal ud og kigge på, hvad er der ellers også af nye, som vi ikke har fået med på vores netværksmøder, eller som skal have en invitation til festivalen.

R: Og hvad, der står partnerskabsdannelse og aktørkommunikation, og det er rammende for det der sker her?

I: Netværksmøde, ja. Man kan sige, der bliver også løbende sendt... jeg tror faktisk nu, tidligere der har vi sendt nyhedsbrev ud om ... og det kommer vi til at gøre lidt oftere. Hvor vi så også i februar, marts sender en officiel invitation ud til alle vores aktører. Hvor vi ligesom siger, 'skal I være med i programmet, så er der deadline 1. maj'. Og du ved, hvilke guidelines der egentlig er. Og så handler det egentlig kun om at følge op og prikke og...

R: Ja, ok. Og hvad sker der så? I den mørke orange fase?

I: Jamen altså, man kan sige, der er jo så mange forskellige områder af det her. Der er jo også en kommunikation, der skal, sideløbende, sættes i gang.

R: Ja, og den, hvornår starter I med det, i forhold til at kommunikere ud til omverdenen?

I: Altså, man kan sige, i forhold til PR, så vil det typisk være i midt april. Nu når vi så har billetsalg 1. maj. Det vi har gjort i... eller startede med at gøre sidste år, det er faktisk at lave, altså alt sådan noget som at lave markedsføringsplaner og kontakte Københavns kommune, for ligesom at booke pladser, og sådan nogle ting og sager, så alt det ligger klar. Det er noget, jeg har siddet med tidligere, men som jeg ikke kommer til at sidde så meget med fremadrettet, så det er noget, vi gjorde allerede i oktober måned. Så de planer der ligger, de kører egentlig bare, kan man sige. Så er der noget produktion, som kommer, der laver det trykte program, så det skal ligge klar til tryk 1. juni. Så der ligger rigtig meget korrekturlæsning, oversættelser, indhentning af de sidste arrangementer... der ligger rigtigt, rigtig meget der i maj måned af den type også. Juni, den handler så mere om produktion. Der er det meget, der går det meget over og bliver bannere og postkort og alt sådan noget, der ligesom også skal laves, ikke. Hvor at der vil også være nogle billetlanceringer, og der vil være nogle nye arrangementer, som skal ind i vores online-system. Men det er ikke den travle periode i forhold til det med, at skulle have indhentet de forskellige arrangementer.

R: Nej, det er slut, når I går i trykken.

I: Det er slut. Man kan sige, det der så ligger sideløbende, det er vores naturarrangementer. Som, nu er det så Food, der primært står for festivalpladsen, men vi er også involveret i den grad, at vi skal prøve at få noget indhold ind. Og så har vi Frederiksberg høstfest. Så det er jo også nogle, altså, der er stadig lidt eventafvikling, eller eventudvikling kan man sige. Selv om vi har en leverandør på som Byhøst, så er der stadig nogle ting, som bare giver bedre mening forgår herindefra. Bl.a. noget af kommunikationen og markedsføringen.

R: Ja, der har I lidt nogle større kanaler?

I: Ja, præcist. Og så har vi også, altså, vi har et vist ansvar, i og med det er vores ansøgning. Til Frederiksberg kommune. Så der er stadig noget tid, der går på det. Det er lidt svært at sige, hvordan man sådan, hvordan vi fordeler tiden, også i og med at man kan sige, jo, jeg er programansvarlig, men til næste år så får jeg nogle lidt... eller i år får jeg nogle lidt andre opgaver. Som betyder, at jeg skal få nogle andre til at ligesom løbe med de her opgaver, som handler om markedsføring og kommunikation og... det kan være denne her Coctail Week, som også skal have et skub, hvor jeg så mere kommer til at sidde med organisationen og økonomi, og sådan nogle ting.

R: Ok, så du bliver mere den der leder og fordeler?

I: Ja, det gør jeg i hvert fald her i år, ikke. Så nu, så når jeg fortæller dig det her, så er det også fordi, det er sådan vores processer nogenlunde plejer at være.

R: Og hvad så når der står afvikling på programmet?

I: Man kan sige, når vi kommer... juli er en rimelig stille måned, det er der, hvor man ligesom får finpudset, får ordnet det sidste markedsføring der skal af sted, og hvis det er skredet lidt i planerne. Det er også der, vi får lavet nogle, har ekstra fokus på at få lavet guides, og ligesom prøve at styrke vores aktørers kommunikation, ved at prikke til dem og spørge om de ikke lige skal selv poste noget på Facebook. Du ved, vi begynder at have rigtig meget fokus på billetsalget. Det har vi sådan set hele tiden, men det er klart, vi ved godt i august, det er ligesom der, der er det største ryk i forhold til billetsalget, så der er det også vigtigt, at arrangementerne, de står knivskarpt. Så der ikke er tvivl om, hvad er det for en menu, der bliver leveret eller... altså, vi prøver ligesom, der gør vi lige ekstra ud af, at arrangementerne, de står godt.

R: Ok. Og hvad er din rolle så, er du så færdig med arbejde, når I, i virkeligheden, når til festivalen?

I: Nej. Altså, der bliver det meget fokus på billetsalget. Og det er jo hele tiden, at vi ligesom er inde og trække tal, og se, hvor skal vi egentlig styre?

R: Også under selve, fra den 19. til den 28.?

I: Ja. Nærmest hele tiden. Der har vi selvfølgelig en festivalplads, der skal afvikles, en Frederiksberg høstfest, der skal afvikles. Men man kan sige, der er jo nogle andre der afvikler det.

R: Ja. Så dit ansvar er i virkeligheden mere at sørge for, at der er nogen?

I: Ja. Og at det forløber, som det skal. Der er ingen tvivl om, selvfølgelig vi vil være på festivalpladsen. Det kan også godt være, at jeg vil stå i et område med et servicetelt, eller noget i den retning, men det vil primært også handle om at få solgt nogle billetter. Så vi vil typisk have en person med en computer, så man også kan sælge flere billetter. Sådan at den mulighed er der. Og trække tal, og se, skal vi give noget annoncering til et arrangement, som det ikke går så godt for på Facebook. Skal vi få dem nævnt i en guide, vi laver omkring 20 guides, som både kan være bydelsbaserede, men det kan også godt være familieguides eller skaldyrsguide, eller...

R: Som I sender ind til medierne?

I: Til pressen, ja. Og vi har fundet ud af, ved at gøre det, så giber de den hurtigere. Fordi, de ligesom føler at det... altså, hvis man skal have Frederiksberg lokalavis til at gibe den, så tager de jo ikke en Vesterbro guide, så skal de have en Frederiksberg guide, og så giber de den med det samme. Så det har vi haft...

R: Målrettet...

I: Det er målrettet, og det kommer vi til at have meget mere fokus på. Også i forhold til markedsføring, at vi ligesom får differentieret det, så vi har noget, der henvender sig mere til de unge, og så nogle mere singlegruppen, eller det kan være sådan børnefamilier og sådan.

R: Ok. Jo, og så den sidste. Med evaluering. Og der ved jeg at Byhøst, det er et punkt, som de gerne vil gøre mere ud af, så de har ikke rigtig, så meget gør de det ikke endnu, men der er I jo en, måske en lidt større organisation?

I: Ja, altså man kan sige, evaluering den er jo sindssyg vigtig for os. Og det kan godt være, nu står den her i september, og det er også der, den er rigtig tung. Og det er jo bl.a. også fordi der er en... der skal leveres nogle tal til en bestyrelse, men også til en kommune, og til aktørerne i form af et netværksmøde, hvor man ligesom samler op og siger, nå, men hvordan gik det så? Det er jo alle resultaterne vi samler op på, også i forhold til kommunikationen. Men det er klart, det er jo også noget der fortsætter i de her måneder, fordi vi skal jo hele tiden gøre det bedre end vi har gjort det før. Og vi har selvfølgelig en intern evaluering, og så har vi evaluering med vores partnere, som vi har, dem vi har lavet partnerskab med i løbet af festivalen, f.eks. Torvehallerne eller Arla, eller nogle af dem, der har lavet nogle større volumen arrangementer. Så det er ikke sådan, at vi har møder med alle der har været en del af festivalen, men der gør vi det mere i form af netværksmøder, hvor man så kan få lov til at byde ind, hvis man har... hvis der har været noget, man ikke har været tilfreds med. Og det er klart, vi samler også op, hvis vi får nogle henvendelser fra aktører, der ikke har været tilfredse. Vi prøver selvfølgelig at løse det i selve situationen, og ellers tager vi det til et evalueringsmøde efterfølgende.

R: Ok. Hvordan... hvad gør det specielt, at det er en madfestival og ikke bare en almindelig festival? Er der nogle ting som, altså nogle helt konkrete ting, som du tænker, I skal løse, eller arbejder med, som man ikke gør normalt, når man planlægger events, for der findes jo mange forskellige festivaler.

I: Altså, det er jo klart at det, der er nogle andre hensyn, når du laver en event på Frederiksberg Allé, end hvis du f.eks. laver en koncert, klassisk koncert ned af Frederiksberg Allé. Jo, den skal selvfølgelig afspærres, og alle de her ting og sager, men du skal også som, du skal også have fokus på at der er rindende vand og... Det er sådan mere på eventdelen, så er der en hel masse for... eller hvad skal man sige, der er en hel masse krav til, hvordan...

R: Altså, fødevareregler og sådan?

I: Fødevareregler. Og der er rigtig, rigtig mange af vores aktører der ikke ved det. Jo, de ved godt at man skal vaske sine fingre, og alle de her ting og sager, men når vi opfordrer dem til at gå ud og lave langbordsmiddag i byens rum, så er der nogle af dem, der tror at de bare hiver et bord ud, og siger at det er, 'nu har vi reserveret fortovet', eller du ved. Hvor at det er også en af vores roller, det er ligesom at gå ind og være, yde konsulentbistand, i form af at vejlede; hvordan får man afspærret gader, husk at der skal være rindende vand, husk at der skal være, at der er nogle krav omkring, du ved, alt i form af toiletter til personale, og alle de her ting og sager.

R: Så det er fordi, det er specifikt, i forhold til at det er et madeevent.

I: Til mad, ja. Det er det. Og så kan man sige, vi har jo også, i og med at det er noget, som folk de... Nu har vi jo, 7-9-13, ikke haft nogen forgifninger, eller noget i den retning, men vi har jo også, for at man ligesom bliver en del af madfestivalen, så har vi nogle krav om, at det skal være en vis kvalitet. Desværre har vi ikke, vi har mere og mere fokus på, at vi gerne vil have at det skal være økologisk, eller der skal være en eller form for bæredygtighed omkring det, men det er ikke noget som vi har kunnet sætte som krav endnu. Men det ville vi jo gerne på et eller andet tidspunkt.

R: Ja, det tror jeg de fleste, der har med...

I: Og der kan man sige, der tænker jeg folk der kommer fra kulturbranchen, de tænker jo ikke, 'nå, men vi skal have mere, vi skal have stole med hamp-puder', eller du ved, på den der måde, hvor vi hele tiden, det ligger over os, at det er en vej vi skal gå, fordi der også ligger et, altså, der ligger et socialt ansvar.

R: Det er spændende.

I: Så det er noget vi kommer til at have mere og mere fokus på. En anden ting er også, at i det her nye set up med Food, der kan man sige, der kommer nogle rigtig store spillere ind. Som Arla og Carlsberg og Coop, som fylder rigtig, rigtig meget. Og der er det vigtigt, i hvert fald fra vores side, at finde en balance, og vise at der skal være plads til de små madaktører, altså, også ham med den lille cykelfoodtruck, eller hvad man skal sige. Og give plads til det. Det kan man sige, om det lige er for mad, men altså der...

R: Det er noget med at balancere...

I: Det er i hvert fald noget med at balancere det, og også at sige at der er lidt forskellige veje. Der er noget der hedder fødevarer, så er der noget der hedder madoplevelser, så er der noget der hedder, noget der handler om politik, som er mere konferencebaseret, men også, altså et nyt fokus. Så er der noget, altså... Det handler hele tiden om at kunne balancere det, og det gør vi bl.a. ved at tage sådan et nyt fokusområde, jo, vi har Breaking the New, men også sige, vi skal have fokus på talenterne. Unge talenter og dem med de gode ideer. Og det er også for ligesom at sige, at det skal balancere, det her, før at det giver rigtig mening.

R: Mm, så det ikke bare er de store, stygge ulve der kommer og overtager...

I: Og egentlig sige, at de får ikke lov til at plastre festivalen ind, det er festivalen der ligesom er brandet, men de må gerne være med, og de kan byde ind med deres store arrangementer, som Arla Food Fest, som jo er en ret fin fest, altså madfest for hele familien. Og der kommer til at være lidt forskelligt, Bella Centret, som jo også er med, som laver deres Beer & Whisky, som jo også er store og så... Hvis det var svar på dit spørgsmål.

R: Jo, jo, men det er det. Altså, specielt i forhold til, der er jo nogle helt konkrete fødevareregulativer, som en musikfestivalarrangør selvfølgelig ikke skal tage hensyn til på samme måde. Laver I noget med, nu siger du, når I sidder og skal finde aktører og sådan noget, hvordan gør I det helt præcist?

I: Altså, nu har vi lagt mere åbenhed ud på vores website, sådan så man rent faktisk bare kan tilmelde sig vores netværksmøder. Men ellers så er vi... altså, det første jeg gør, når jeg vågner om morgen, det er at kigge på min telefon og tage Twitter, og ligesom holde mig updateet der.

R: Så sådan noget med at lave en klassisk interessanalyse og sådan noget, det er ikke sådan noget I sidder og...?

I: Det gør vi også. Det er noget der ligger i den første periode, der hvor vi ligesom siger, hvad, hvem kunne der være... altså jeg vil rigtig gerne have mere fokus på bibliotekerne, fordi de, det er sådan noget der blomstrer ret meget lige for tiden, og de har jo kogebøger. Du ved, sådan hele tiden prøve at finde nye veje. Tage konditorne, de har ikke fået så meget fokus før.

R: Det får de nu, må man sige. Med 'den store bagedyst'.

I: Ja, ja. Men under festivalen, tænker jeg mere, ikke. Og det her med cocktails, altså. Hvad er der egentlig, nu er der pludselig et helt nyt landskab, der åbner sig, fordi man begynder at kigge andre steder. Vi har hele tiden de andre med, men der skal jo ske noget nyt, så det gør vi også. Men ellers, så er det, det der med at holde sig updateet hele tiden og... altså, det går hurtigt på et tidspunkt, så bliver det, så bliver det også når man bare lige ser noget, og så får man det... Så får man sendt en invitation afsted, eller...

R: Ja, ok. Jeg kan huske, da vi snakkede sammen sidst, der sagde du, at en af de udfordringer I havde som, i min case behandlinger af jer, der er I jo denne her paraply-madevent, hvor i favner flere små madevents. Men du sagde, at en udfordring for jer, var ligesom at få en fælles identitet for alle jeres små events. Har I gjort noget specifikt for at løse det?

I: Ja, det har vi faktisk. Altså, vi vil komme til at få en helt ny identitet. Man kan sige, lige nu har vi en udfordring, der hedder, vi har et meget, meget langt navn.

R: Ja, det må man sige.

I: Så vi har faktisk et bureau på, der lige nu sidder og kigger på, ja, det kan godt hedde Copenhagen Cooking & Food festival, men hvad kalder man det egentlig? Så sådan noget sidder de og kigger på, vi har ikke fået det endelige resultat endnu, men der har vi også drøftet det her med vores underkoncepter. En street dinner, hvordan kommunikerer vi med den? En Taste of Copenhagen, en Cocktail Week. Og der har vi sagt, at en ny identitet, den skal ligesom kunne... det er den der skal frem. Og vi skal ikke begynde at køre nye subbrands ind. Med logoer, i hvert fald. Vi kan godt bruge den samme typografi, men det er ligesom det, vi skal holde det til.

R: Men hvordan sørger I så for, at Bent, som laver en eller anden småevent, et eller andet sted, at man ved, at han er en del af Copenhagen Cooking?

I: Fordi, at det vil stadig være, at han *er* en del af Copenhagen Cooking. Det kan godt være, vi kommunikerer det ud via en guide, eller noget i den retning, men vi passer på, at det ikke bliver sådan som sidste år, jeg tror måske jeg har givet det eksempel, med nogle der stod og præsenterede sig, at det var festivalen 'Taste of Copenhagen', hvor Copenhagen Cooking ligesom røg ud, fordi de vidste faktisk ikke, om det var fordi festivalen havde skiftet navn, og det var ikke fordi der lå et logo til det, men konceptet var simpelthen ikke tydeligt nok. Så det handler selvfølgelig også om at være meget tydelig i sine koncepter.

R: Ja, og kommunikationsværktøjerne.

I: Ja. Og der, man kan sige, street dinners, det er sådan en, som vi kommer til at være meget mere præcis omkring, hvordan man folder sådan en ud, hvis man vil være en del af den platform. Altså, hvor at der er krav til, at det er altså 100 gæster, der sidder ved et langt bord, på samme tid. Ikke i løbet af 5 timeslots, men på samme tid.

R: Og hvordan ved gæsten så at... Altså, hvordan sørger I for, fordi en ting er at få aktøren til at vide det, men hvordan får I, er I sikre på, at den gæst, der sidder ved bordet, ved at det er et arrangement under jer?

I: Jamen, det gør vi ved, at det både bliver, altså, det kommer til at stå på billetten. Vi sidder også og kigger nu, vi får ny hjemmeside, som i langt højere grad kommer til at binde arrangementerne sammen. Også fordi, du går ikke ind på en ny, eller ind på billetudbyderens side, jo, det kan du også godt, men du vil stadig finde ud af, at det er en Copenhagen Cooking platform. Du køber faktisk billetten direkte fra vores side. Altså, det ser sådan ud, i hvert fald. Og det tror jeg, kommer til at betyde rigtig meget.

R: Så det er ikke sådan noget med, at der er ting på bordet, som har jeres logo?

I: Det kommer det også til at have. I højere grad. Om det bliver menukort og alle de her ting, det ved vi ikke helt endnu. Men det kunne godt være, at det bliver noget i den retning, eller at vi sørger for, at alle servietter har Cookings logo på. At, altså vi kommer til at være, kan man sige, lidt strengere, på det område. Og sørge for at aktøren rent faktisk også bruger vores logo på deres website, og hvis de laver markedsføring, at det så også er med. Så det kommer vi også til at have fokus på, for netop at kunne binde det sammen. Altså, det er vigtigt for os at forklare, og det er også derfor, vi holder flere og flere netværksmøder, at de skal se fidusen i at bruge Cookings logo. Jo, de skal selvfølgelig også sælge billetter, men de skal se det som en mulighed for, at kunne være en del af platformen, som Copenhagen Cooking eller...

R: I stedet for noget i trækker ned over hovedet på dem.

I: Ja. Og jeg synes at, jeg synes faktisk sidste år, at vi fik dem til, vi fik kickstartet lidt, sådan så vi fik flere og flere til at bruge det, også undervejs. Det var også der i juli måned, hvor vi virkelig kommer ud og siger, 'husk nu at brug vores logo', 'husk nu at del på de sociale medier'.

R: Ja. Ok.

I: Så det vil vi have endnu mere fokus på. At aktørerne selv tager ejerskab.

R: Ja, og det er så også det, I vil gøre med netværksmøderne?

I: Ja.

R: Hvis du lige sådan skulle pin pointe nogle udfordringer, eller nogle problemområder, kan man måske nærmere kalde dem, i forskellige steder i processen. Nu nævnte du f.eks., at aktørerne ikke nødvendigvis kender fødevarerelger og sådan noget.

I: Altså, man kan sige, en af udfordringerne kan være, at når man arbejder med folk fra restaurantbranchen, det, nogle gange kan det være lidt i et andet tempo end vi lige synes. Så vi bruger ret meget tid på det der med at indhente. Og jeg tror, det er ikke kun noget der sker indenfor mad...

R: Det er svært at e-maille med kokke.

I: Ja, det er det. Men det er i hvert fald noget af det, som vi bruger en del tid på. Og man kan så sige, hvis det er et arrangement, vi rigtig gerne vil have med, så gør vi selvfølgelig ekstra for at prøve at indhente det. Men det er også i den proces, at man nogle gange må sige farvel til nogle arrangementer. Og så får man det ikke med i det trykte program, og det er sådan noget som... altså, det er ærgerligt, så kommer det ind efterfølgende, og så kan det godt være at aktøren, der ligesom har budt ind med noget, ikke føler at de har fået nok for det at de har hægtet sig på festivalen. Men jeg vil sige, det største problem er at få dem til at bruge logoet. Det er i hvert fald... og det er jo også derfor vi har fokus på det. fordi, når de endelig kan se fidusen i det, så går det jo rigtig godt, det er som regel de billetter der bliver solgt. Så det er i hvert fald noget, vi er på, kan man sige.

R: Nå ja, men det giver jo også god mening i forhold til den type I er. Jeg tror egentlig, at jeg vil stoppe her.

Appendix 18 Interview Kristoffer Melson

Informant:	Kristoffer Melson (I) Co-founder and Chairmanof Byhøst Social entrepreneur
Researcher:	Katja Seerup Clausen (R)
Location:	Glentevej 70B, 1. tv 2400 København NV
Date and time:	February 9 th 2016 9.00am-10.00am
Recording:	45 minutes and 57 seconds

R: Som jeg tror, jeg sagde kort i telefonen, så handler mit speciale jo om projektledelse, og hvordan man kan, på en eller anden måde, generalisere lidt, omkring at skabe madevents. Så jeg taler med dig, og jeg taler med nogle forskellige andre aktører, som laver nogle helt andre ting end dig, men stadigvæk noget, som falder indenfor den kategori, jeg kalder madevents. Og i forhold til dig, så ville jeg egentlig fokusere det lidt omkring jeres høstfest, på Frederiksberg, I holdt sidste år. Bare for at have noget konkret at gå ud fra, fordi det jeg er ret interesseret i, det er jeres proces.

I: Yes.

R: Hvordan, vil du fortælle bare lige kort, hvordan I kom til, at den skulle komme til verden?

I: Ja, jeg skal prøve at gøre det kort. Fordi det er faktisk, på en eller anden måde, en lang historie, hvis man starter fra starten, hvor vi jo blev inviteret med omkring bordet i Københavns Kommune, da de i 2014, eller op til 2014, hvor de var nomineret til Green Capital of Europe, i 2014. Og den måde valgte Københavns Kommune at organisere gennem noget de kaldte Sharing Copenhagen. Hvor de inviterede sådan nogle aktører som os, et vækstmiljø, værdibaseret vækstmiljø af grønne tiltag, til at være med til at skabe aktiviteter i København i 2014, sådan at man kunne fortælle og vise sig selv som en meget grøn hovedstad. Og dermed leve op til titlen der. Så der sad vi med i 2013, og der blev den bl.a. nævnt, denne her høstfest. Og der sad vi lige så stille, og sagde, det synes vi da lød spændende, og det kunne vi godt tænke os at byde ind på, og der var vi slet ikke interesserante eller relevante, fordi de tænkte i maj også, og helikoptere, og alle mulige store ting. Store beløb også. Og så fik de, på en eller anden måde, ikke koblet hverken det ene eller det andet på, og så i maj 2014 spurgte de, om vi ville lave den høstfest der. Og så havde vi tre måneder og ingen penge til at gøre det, og det var ligesom rammen, og så sagde vi, 'ok, så gør vi det', og så fik vi det til at ske med et langbord på 800 meter, 2600 gæster ned af Sønder Boulevard. Bygget på partnerskaber, så 37 aktører, der gik sammen på kryds og tværs, og serverede denne her mad. Og det var ligesom startskuddet, også til Frederiksberg Høstfest, som så fandt sted et år senere på Frederiksberg Allé. Fordi at det...

R: Ja. Så det var i virkeligheden vol. 2?

I: Det var det. Og vi havde arbejdet også på, at der skulle være en Københavns Høstfest i sidste år, men det lykkedes ikke at finde finansiering til det, så blev det bare Frederiksberg Høstfest. Men Copenhagen Cooking havde været til stede på Sønder Boulevard, synes at det var et fantastisk arrangement, dog ville have det. Så det var ligesom baggrunden for at Frederiksberg Høstfest ligesom skete, og rent processuelt så var det jo sådan, at det var Julie Hildebrandt, som også bor på Frederiksberg, så Frederiksberg Allé som et fedt sted, og

så arbejdede hun en masse for det. De havde også en proces omkring street dinners, dinners der er inde, og så havde vi så et lille forløb, hvor vi endte med at kalde den Frederiksberg Høstfest.

R: Fedt. Så hvad ville du sige, din rolle var i processen?

I: Jamen... nu handler dit speciale om projektledelse, min tilgang er nok mere ledelse, så mine styringsredskaber, det er ikke... altså, det er faktisk mest mennesker. At jeg arbejder relationelt, og jeg forhandler mening, og skaber sammen med de partnere, samarbejdspartnere, gæsterne og alle på tværs egentlig, i sådan en... altså, hvor det er sådan en social organisering, som vi bruger ord som 'team', 'fællesskab', 'partnerskab', hele tiden, sådan at vi sørger for, at vi på en eller anden måde har sådan en følelse af fællesskab, og det er at være sammen omkring vores arrangementer. Så mine redskaber, det er meget, faktisk, den måde jeg bruger sproget, den måde jeg prøver at anerkende, når vi møder nogen. Og de har nogle værdier eller dagsordner eller formål, de gerne vil ud med. Så det er i høj grad at prøve at, hvad skal vi sige, understøtte og embrace dem, og så skabe et arrangement, der kan rumme.

R: Så du har mere sådan en facilitatorrolle i virkeligheden?

I: I høj grad. For mig, der er det ikke... der er det ikke styre, og der er det ikke management, det er at understøtte og facilitere, lede, mit perspektiv eller mit ord på det ville være, på en eller anden måde bedrive ledelse. Så det er sådan helt overordnet. Og så har jeg selvfølgelig nogle redskaber, som budget og produktionsplan, og...

R: Ja, og det er dem jeg rigtig gerne vil spørge dig til. Fordi... jeg kunne godt tænke mig, om hvis du kunne bryde processen fra... nu sagde du, I sad nede ved bordet, ved København, så det er nok mere fra der, hvor I ligesom... altså, hvem giver jer opgaven, og hvordan modtager i den, og så helt frem til afviklingen, og også efter eventen. Hvilke processer der er, om du kan... om der er nogle specielle faser, du ville kunne sige, dem her, dem går vi igennem, og i de faser, der er der de her aktiviteter, som du selv sagde, budget eller... og du må rigtig gerne tegne, hvis du har lyst. Fordi nogle gange er det lidt nemmere at...

I: Ja, men det kan jeg godt. Og så vil jeg sige, at inden jeg går i gang med at tegne og fortælle, at vi på en eller anden måde er græsrodsorienterede, og bottom-upske i vores tilgang, og dvs. vi bygger ret meget nedefra, og så opstår der sådan en knop af mening, eller et menneske der vil, eller en organisation, og så bygger vi. Og på den måde er det meget sådan bottom-upsk. Og hvis vi havde et for rigidt system, eller en fase der gjorde at, 'nu koncentrerer vi os om finansiering, og det kan godt være at du, derovre er rigtig engageret og har lyst til at være en del af det, men det kan vi altså ikke lige nu, fordi lige nu så snakker vi altså ikke om det, du kan, så snakker vi om noget andet...'

R: Det er imod jeres grundværdier?

I: Så er vi meget sådan holistisk orienterede, og bygger ud fra det der sker, altså vi... og har ikke sådan en mur mellem strategi og eksekvering, og sådan nogle ting, det sker meget i samskabelse med vores omverden.

R: Ja. Men hvis du så prøver at forholde dig principielt til høstfesten, fordi så kan vi altid tale om, om der er nogle af delene man så kan generalisere, men hvis vi bare taler i forhold til de aktører og ...

I: Yes. Jeg prøver, jeg prøver. Det jeg prøver at sige, det er, at vi har ikke... i år har vi mere en fasemodel, og mere sådan et system, som vi læner os op af, end vi havde sidste år og forrige år, så en del af det her, jeg siger nu, vil være en meningstilskrivelse. Men hvis jeg så skulle prøve, så havde vi vores høstfest, som blev afviklet den 20. september 2014. Det var Københavns Høstfest, grunden til at jeg startede der, det er at på en eller anden måde, så var det jo salget, der gjorde, at Julie Hildebrand sad der og tænkte, 'uh, det kan noget det her arrangement, det vil jeg gerne have næste år, som en del af Copenhagen Cooking programmet'. Så Københavns Høstfest for mig, var der, hvor processen startede i forhold til Frederiksberg Høstfest. Og så snakkede vi sammen, jeg tror, november, december startede dialogen, sådan lidt mere for alvor, at vi sagde, 'jamen, vi vil gerne en Københavns Høstfest igen', og hun sagde, jamen, hun havde et koncept, der hed street dinners, som skulle fyde gaderne i København, omkring Copenhagen Cooking 2015. Og så tror jeg frem til februar måske, at vi havde sådan, lidt en forhandling. Fordi der var dels noget økonomi, og derudover, så var der lidt sådan overordnet koncept. Er det en street dinner, hvor vi fejrer fællesskabet, dyrker naboskabet, det lokale i Frederiksberg og sådan nogle ting? Eller ligger vi ligesom høstelementet ovenpå, hvor vi forholder os til landmændene, altså de passionerede landmænd, der bringer høsten i hus, de gode økologiske råvarer, årstiden og sådan nogle ting? Og det snakkede vi lidt frem og tilbage omkring, og så blev det til, omkring februar tror jeg, at vi fandt ud af, at det skulle hedde Frederiksberg Høstfest.

R: Og hvordan fungerede det rent praktisk? Var det noget med, I skrev et oplæg og sendte det, og så blev det... sagde I nej til noget og ja til noget andet, og så blev det sendt tilbage igen, eller...?

I: Ja, simpelthen. Der var... dels havde Julie et spor med Frederiksberg Kommune omkring en ansøgning, der skulle give pengene, og der hed det street dinner, og så kom jo en høstfest, og så havde Julie en masse ejerskab over det, det var ligesom en ide, der var født i hende, og så kommer vi jo ind med lidt et andet koncept, så vi skulle lidt frem og tilbage, så det var meget sådan, at så sagde vi høstfest, og så holdt vi et møde, og gik vi vel hver især og tyggede lidt på det, og så skrev vi lidt frem og tilbage, og så tog vi lige et møde mere, og så hørte vi lige, hvordan det gik med Frederiksberg Kommune, og så prøvede vi, for vores vedkommende, at udfoldede, hvad vi synes høstfest-elementet kunne ovenpå langbordet, så at sige. Og lige så stille tror jeg det sneg sig ind i Julie, og hun fik ligesom også ejerskab over det, og fik kommunen med på at kalde det Frederiksberg Høstfest. Og så blev det... Men jeg tror ikke... det var sådan en, hvad kan man sige, projektlederredskaberne var møder, mails og telefon, som understøttede den samtale vi havde. Og så en, fik vi selvfølgelig indblik i hendes ansøgning til Frederiksberg Kommune, så vi kunne se, hvad tankerne var der. Og hun fik indblik i vores skriv, og så prøvede vi at...

R: Forene det?

I: Ja. Og, så var økonomien selvfølgelig også inde sideløbende, så vi havde også et budget, som vi begyndte at konstruere.

R: Mm. Vil du skrive tingene på der, så kommer din tegning med ind i opgaven. Og det behøver ikke at være kønt, eller...

I: [tegner] Ok, så skriver jeg Byhøst + CC = Frederiksberg Høstfest, med sådan 'street dinner' i parentes, som jo var Julies oprindelige. Og det var via... altså det var mails, møder, telefon, projektskriv, ansøgning... hvad var det, budget også. Som ligesom var de redskaber, vi brugte, kan man sige.

R: Ja. Hvad skete der så derefter?

I: Jamen. Altså, vi havde jo to processer kørende, hvor Frederiksberg Høstfest var den ene, og Københavns Høstfest var den anden, og der brugte vi lige nogle måneder på at finde penge til Københavns Høstfest. Men det vil jeg lade ligge, så hopper vi egentlig frem til juni, før vi begynder at fokusere mere på indhold i Frederiksberg Høstfest.

R: Ja? Altså, sådan noget som...

I: Helt konkret, hvilke restauranter skal vi spørge, om de vil lave mad til det? Hvilke landmænd skal vi invitere og... Så der begyndte vi ligesom, at... nu skriver jeg ned, 'restauranter' og det handler om indhold. Det jeg lige skal tænke mig om, ... forhandling, og så har vi også en fase her, der hedder konceptudvikling, som er en lille smule ærgerlig, at den kommer ind på denne måde, fordi det er faktisk en fase, vi synes, der er rigtig vigtig at tage, ok, vi var i en proces, og så havde vi Københavns Høstfest som én ting, og så har vi en street dinner, som en anden ting, og så har vi et nyt år, nye samarbejdspartnere, en masse læring osv. og hvordan får vi bygget det koncept ud af det? Og der er vores tilgang ligesom også, lidt sådan at prøve, som en øvelse, at tage et skridt tilbage. Så sige, 'stepping back, ok, vi rydder bordet, hvad er spændende nu?'. Og der havde, f.eks. jo, Copenhagen Cooking et tema, som hed 'fællesskab og nærværd', for festivalen 2015. Vi havde noget læring fra høstfesten omkring, hvordan man skaber et arrangement med meget begejstring, meget følelse af fællesskab osv. Vi kunne måske godt tænke os at fokusere en lille smule mere på landmændene, på råvarerne, på maden, i 2015, så det var også en del af udformningen af konceptet for høstfesten 2015. Og det brugte vi så også noget tid på ligesom at udvikle os frem til, hvordan høstfesten...

R: I perioden der mellem forhandlinger og indhold?

I: Ja.

R: Ok. Så det her, det var sådan på konceptfasen var på ideplan, og indholdsfasen er mere sådan på praktisk plan, håndgribeligt?

I: Yes. Der var det, nu skriver jeg lige konceptudvikling, og den er vigtig, og også lidt... der er måske en grund til, at den kommer ind sådan lidt fra højre her, eller lidt udefra, fordi ellers så er det også sådan, at vi konceptudvikler meget sammen med dem, vi skaber med, så vi holder den åben. Og så når en landmand siger, 'jamen, jeg har altså ikke selleri, som I har med i konceptet, jeg har rødbeder', så er vi åbne for, hele tiden, at videreudvikle sammen med dem, som vi engagerer. Sådan at det er et levende koncept, og sådan at det er et relevant koncept, og sådan at vi kan uddele medejerskab. Ja, men det var der, og så begyndte vi ellers i juni at fokusere på indhold, kontakte landmænd og restauranter, og også prøve at få aktiveret noget

fællesskab omkring de partnerskaber af landmænd, som jo er plagte med deres råvarer, og restauranter, som så laver maden af de råvarer. Men vi kunne godt tænke os at få noget social værdi ind også, så det var tanken at inddrage interesseorganisationer, NGO'er og lignende til at være med til at servere maden, eller skabe oplevelser omkring bordet, og sådan nogle ting. Og det blev desværre aldrig rigtig helt aktiveret, fordi vi kom for sent i gang. Men der var landmænd, restauranter og så fælles ... altså, lidt overordnet, men det er på en eller anden måde organisationer, der på en eller anden måde har et formål, som kan samle folk.

R: Mm. Så du ville gerne have, at I var startet på indholdsfasen lidt før?

I: Vi skulle have været, altså optimalt, og det vi har gjort i år, det er at starte allerede nu. Så når landmændene sidder og planlægger...

R: Hvad skal i jorden.

I: Ja. Så er vi med. Og så... ja, så vi er med i, hvad foregår der i den proces, får den læring, kommunikerer den videre, tager den med til restauranterne, sådan at...

...

I: Jamen, sådan at det er landmændene, der også på en eller anden måde, selvfølgelig er, hvis man skal anlægge sådan et processuelt blik, og et perspektiv, som har årstiden med sig, og en høstfest der er den jo ret vigtig. Så det, at det starter ved landmændene, og så følge dem, og så sige, 'tag kontakten til restauranterne bagefter', sige, 'her er de råvarer der er', og så må de så lave mad omkring de råvarer. Hvor, sidste år, der blev det en lille smule mere restauranterne, som så lavede en bestilling til landmændene. Men nu skal landmændene ligesom op, og deres råvarer det vigtigste. Og så begyndte vi at ligesom skrue op for produktionen. Det havde vi også en lille smule, det skriver jeg også lige her, i juni.

R: Og det er produktionen af...?

I: Det er produktionen, som er koblet til afvikling, så det er sådan noget, som at sørge for at Frederiksberg Allé er spærret, eller...

R: Var det nemt at få tilladelse til at få den lukket?

I: Ja.

R: Og der kontakter man bare kommunen?

I: Ja. Det... for 5 år siden, der ville jeg opleve det som stressende. Men nu her, der ved man, det er et lidt tungt system, og vi havde kommunen med som støttegiver, jo. Så jeg var ikke på den måde...

R: Mm. Så de havde også på en eller anden måde en interesse i, at det gik.

I: Ja. Og der er alle mulige ting, som er besværlige for dem, og sådan nogle ting, men det løser sig altid. Sådan noget som leje, borde. Det er ikke lige...

R: Nej, det er ikke hvem som helst, der har 800 meter bord liggende, som...

I: Ja, det er det. Så det skal man ligesom have gang i tidligt, sådan at der kan bestilles fra Jylland, og sådan nogle ting. Affaldshåndtering, kæmpestor ting, at ligesom have logistikken omkring det på plads. Sådan at alt det skrald, der ligesom er, at det bliver håndteret, osv. osv. Så de ting, forbundet med det at producere og afvikle sådan et stort event, fokuserede vi også på der, og fik en projektleder på. Som kunne varetage noget af det...

R: Som I hyrede ind udefra?

I: Ja. Og så var det ellers en sommerferie i juli, og så gik vi på i august med... og det er det, jeg vil kalde produktion og kommunikation i høj grad.

R: Vil du prøve at udpegne, hvad der ligger for nogle aktiviteter, nu sagde du, det her det... den første produktion, den er meget omkring tilladelser og sådan de ting, men hvilken karakter har de aktiviteter, der ligger i produktionsfasen? I august?

I: Jamen, der er vi meget nærmere detaljen. Så der er det noget med, at være ude på lokationen og se det for sig, og der skal afspærres, hvor skal der afspærres, og hegnet, hvor store skal de være, og når der er de hegnet, som bare står der, skal vi bruge dem, som søjle til en banner, prøve at forestille sig, hvordan er logistikken, når der lige pludselig kommer så mange borde, hvornår starter vi, hvor lang tid tager det at sætte borde op, hvem skal gøre det, forholde det til budgettet, ups, det koster 15.000, vi har faktisk ikke de penge, hvordan kan vi så gøre, og så forholde sig til, er der andre muligheder, så prøvede jeg at ringe til TV Glad, som har sådan en gartneruddannelse, ... folk som engagerer sig i byen osv. Og jeg fik fat i en... deres leder, som så gav mig kontakten til en lærer, og på den måde fik vi engageret TV Glad og Glad Fonden til at hjælpe med at

sætte borde op, og også udsmykke, sådan at de i ugen op til plukkede blomster, og også lidt af de vilde råvarer, og det blev så også en del af bordet. Så der er vi noget mere nede på det konkrete, på detaljen...

R: På det lavpraktiske.

I: Lavpraktiske, hvis der skal være musik, så skal der også være en tilladelse til det, hvor højt må de så spille, der er en masse frem og tilbagehed i det, imellem en masse forskellige, når en restaurant lige pludselig siger, 'jamen, vi kommer faktisk ikke, hvis der ikke er gasblus', så skal man lige hurtig finde ud af, hvordan man forholder sig til det, og så er vores rettesnor altid at tilfredsstille og uddele, så vi siger 'jamen selvfølgelig, det sørger vi for', og så må vi så ud og finde ud af, om vi skal leje eller købe, og sådan nogle ting, men bare få det hele til at spille. Det er det, det handler om der.

R: Hvordan strukturerer I jeres... fordi det lyder som om, f.eks. til høstfest, I har haft enormt mange aktører,

I: Ja.

R: hvordan holder I styr på kommunikationen med dem, og hvad de kommer med, og hvad de ikke kommer med, og hvad de har af behov, og sådan noget?

I: Jamen, dels så læner vi os lidt op af erfaring efterhånden, og dels så har vi jo lidt en... mere og mere også et system faktisk, for at sige at, jamen, når vi erude til møder osv., så ved vi, at det vi tilbyder, det er et langbord, og så tilbyder vi en serverings- og anretterstation, og et telt over, og så siger vi... så det sørger vi for, at have et nogenlunde klart billede af, hvor er det vi starter, og hvor stopper vi. Så vi ved, hvor vores samarbejdspartnere så starter. Når det er sagt, så kan det være, at man erude ved en af restauranterne, som virkelig laver noget god mad, og som virkelig er nogle gode fyre, men virkelig ikke har tid. Og så... eller virkelig mangler et gasblus. Og så er vi ude i, jamen det er fanme ærgerligt, hvis det gik ned på det. Så der tager vi... der er vi åbne for at møde de behov de måtte have langt hen af vejen. Ved også at investere i det selv. Ja.

R: Og er det også jer, der varetager kommunikationsdelen af jeres arrangementer, af høstfesten?

I: I det overordnede, ja. Vi er på konceptet for det, og laver så copyrighting, så vi ved hvad, hvilke ben, og hvilke hoved- og delelementer kommunikationen skal bindes op på. Og der er det klart, når man har med sådan et socialt arrangement, som vi har med at gøre, med mange aktører, så vil det være dumt, ikke at engagere dem også i kommunikationen, så der er vi meget på de sociale medier, giver dem nogle guidelines til, hvordan de kan kommunikere til deres netværk, og aktivere deres netværk. Sådan at vi sørger for at få spredning der igennem. Så det er sådan ligesom den bottom-upske, aktordrevne kommunikation via de sociale medier, og så har vi selvfølgelig også sådan en lidt mere overordnet PR vinkel, hvor vi sender pressemeldelser, annoncerer lidt på Facebook og sådan nogle ting. Og det er primært os der er på det, udvikling, det strategiske plan, det er eksekverplanet, er vi mindre og mindre på, fordi det er frygteligt ressourcekrævende for os. Der er f.eks. Copenhagen Cooking, som har en hel afdeling, der gør det til hverdag, har netværket, har kontakterne, så det er mere oplagt, at lade dem sørge for at eksekvere det.

R: Men når du siger, I giver jeres aktører en guidelines til, hvordan de kan kommunikere, hvordan helt praktisk... altså, nu har jeg jo selv meget kommunikation tæt på i mit professionelle virke også, er det sådan en brugsanvisning til, hvordan de kan gøre det an, helt ned til hvordan de laver hashtags og sådan noget, eller hvordan..?

I: Ja... vi er sådan relative konkrete på, i hvert fald at... måske ikke helt ned til hashtags, men i en samarbejdsaftale, som vi sender af sted, så står der under kommunikation, at aktørerne er ansvarlige for at kommunikere via egne kanaler. Og så skriver vi nyhedsbrev, og at det er en anledning til at kunne formidle nogen god content til deres modtagere. Oprette Facebook-event, og invitere derigennem, og sådan nogle ting. Men nej, ikke helt ned, det er det ikke.

R: Mm, så det er mere sådan en guideline?

I: Ja, ja.

R: Ok.

I: Og så er det sådan ligesom lift off, eller selve afviklingsdelen, som finder sted den... var det den 28. august, tror du? Nu skriver jeg den 28. august, det håber jeg, det er.

R: Det var det.

I: Det var da heldigt. Og det er, den hedder afvikling. Og det er der, man på en eller anden måde læner sig tilbage, og så bare har det ret dejligt, og jeg er allerede lettet, idet dagen, også inden det er afviklet, fordi der er det slut med planlægning, der er det afvikling, så dvs. det der kommer, det må vi løse her og nu, og så gøre hvad vi kan. Og den energi, den elsker jeg, fordi der må man ligesom have høj grad af high fives, til at løse

tingene, altså det er sgu et vigtigt redskab, at på en eller anden måde skabe begejstring, og sige, 'det finder du ud af, fordi det kan du. Fyr den af nu'. Og så er det også ovre i lidt kommandoagtigt sprog, der kan vi ikke forhandle så meget, og hvad synes du, og hvad synes jeg, 'der er det, det skal løses, og det er nu, og det gør du'.

R: Så der skifter du i virkeligheden lidt kasket?

I: I høj grad. Så der er jeg sådan, for mit vedkommendes, så er jeg så afvikler og projektleder. Har overblik, prøver at sørge for ikke at være den, der lige pludselig står med vildt hår og slår borde op. Fordi så mister jeg helt overblikket, og så kan jeg være tabt i det, i en time, og så kan det tage lang tid at komme ind og få fornemmelsen for arrangementet igen. Og der kan stå 7 frivillige derovre, som ikke laver noget, mens at...

R: Som lige så godt kunne gøre det.

I: Ja. Så det er sådan en vigtig øvelse, og hvor f.eks. Mikkel, han er i høj grad det samme som mig, men lidt mere over mod værtsskab. Altså, det er mig der har det overordnede ansvar, kan man sige, Mikkel har lidt mere overskud til at greet'e gæster, og... fordi, det er han rigtig god til, og overskuds-dude på dagen, overfor både aktører, som er meget vigtigt, men også gæster, så afvikling og værtsskab er for os meget tæt... eller ikke tæt koblet, men det er to roller, vi har, på selve dagen for vores arrangementer.

R: Ok. Er der så noget bagefter? Hvad foregår der efter den sidste gæst har taget den sidste mundfuld?

I: Ja. Jamen der fejrer vi, det gør vi. Der er vi trætte og lettede, og så fejrer vi. Og der er alle dem, der er med, og det er lige meget hvem, men de får at vide, at hvis de har lyst til at fejre, så fejrer vi. Og det er os der giver, og alle er ligesom inviterede. Så det gør vi sådan lidt ud af.

R: Og det er direkte i forlængelse af, eller er det et arrangement efterfølgende, eller...?

I: Det er direkte i forlængelse af.

R: Men der skal vel også slås borde sammen, og...

I: Det gør vi først. Og der er det... der går vi, Mikkel og jeg altid forrest, og det er mig der ligesom slutter, når det, altså er overstået, så...

R: Får du nogen sinde selv noget at spise til dine madevents?

I: Nja, ikke altid. Og slet ikke altid det, som gæsterne får, faktisk.

R: Nej, det er afviklerens lod.

I: Ja. ...

R: Det er det, der er så paradoksalt, ikke, man gør det, fordi man elsker mad, men man er aldrig den der sidder med til bords.

I: Nej, og nogen gange så får jeg faktisk... det aller, aller vigtigste går jeg glip af, faktisk, fordi nogle gange, der hvis man er vært, og sådan nogle ting, så er man med, og har følelse af gæsters..., men jeg er faktisk ret distanceret, så når folk kommer osv., så kan jeg mærke, så er der en del af mig, som har lyst til at gemme mig væk og sætte mig i et telt og spise alene, fordi det der skift mellem at hele tiden være fokuseret på, hvad er den næste, problemet skal løses, og der er man virkelig i en tilstand af problemknusning. Og så når man møder mennesker, som gerne... som man skal være nærværende overfor, og som gerne vil snakke osv., det er en helt anden tilstand, for der kan jeg sådan godt mærke, inden i mig, at det menneske der, det bliver sådan lidt, 'væk!', fordi jeg skal hen til den næste... ting. Så det er sådan lidt udviklingspotentiale for mig, lige at lande blødt i også at kunne være vært. Og det kan jeg sagtens på mindre afviklinger, på de store der er det faktisk Mikkel der er ansigtet på os, og jeg sørger for at stå lidt i baggrunden og observere.

R: Men laver I noget... evaluerer I, eller hvad gør I, i forhold til at lukke det af, med jeres... både aktørerne, men også Copenhagen Cooking og Københavns kommune, og...

I: Ja, så er der, hvad kan man sige, så er der faktisk to... faser, som får sådan lidt snævert sammen. Så det får det også, heroppe, det er postproduktion, altså få lukket ned, ryddet op og...

R: Mm, og det er det praktiske du mener?

I: Ja, betale fakturaer, og alle de der ting, som skal ordnes, og der skal ryddes op nede på lageret, og man skal sørge for at takle dem, som var med, og håndtere de spørgsmål eller ting, der måtte komme fra aktører. Det kan være, at der er nogle der har ridset en bil under produktionen, som også lige skal håndteres med vores forsikring, og alle sådan nogle ting, som kommer. Det at få samlet op på økonomi, og sådan nogle ting, er jo også noget som ligesom trækker ud på så stort et arrangement. Og så prøver vi, lige så stille, også mere og mere, at give tid til at evaluere, og lige finde ud af, hvad gik godt, og hvad gik mindre godt, og hvordan kan vi gøre det bedre næste år. Men den der evaluering, det bliver meget hurtigt fra at tænke det her arrangement,

så bliver det koblet på næste arrangement, fordi vi synes altså udvikling er sjovere, end det der peger bagud, som vi ikke kan gøre noget ved, så er det meget hurtigt...

R: Så det bliver sådan et on-going...?

I: Ja, der... evalueringen bliver ligesom meget lynhurtigt fremad. Så skal det siges, i forhold til hvis man skal gøre det her lidt mere...

R: Generelt.

I: Generelt, at der var jo et... en hel kæmpe klods, som var meget vigtig, som hedder finansiering, som ikke var en del af vores ansvarsområde, fordi det havde Copenhagen Cooking styr på.

R: Hvor ville du sætte den, hvis den skulle...?

I: Jamen den...

R: Du må også gerne lave... hvis det er, du mangler en tidslinje.

I: Ja. Ideelt... så ville... altså, nu her så konceptudviklede vi måske lidt sent, i forhold til finansiering, fordi vi skulle have et koncept, vi kunne binde finansieringen op på. Men altså, det ville måske være sådan noget her... Og måske endda noget længere væk, fordi det vi... finansiering... det vi har fundet ud af, også ved at begynde lige så stille, at arbejde med større organisationer, som Coop, jamen Copenhagen Cooking, og så fonde og sådan nogle ting, det er at, hvis man vil have midler...

R: Man skal i gang i god tid.

I: Ja. Så skal man faktisk i gang, fordi budgetforhandlingerne, også ved Københavns kommune, det bliver jo lukket inden nytår, så mentalt og i forhold til, hvor vi er som en lille forening, så har vi jo ikke ressourcer til at tænkte så langt ud i fremtiden. Det har vi ikke haft, det bliver vi bedre og bedre til, men når sæsonen kører, så kører sæsonen. Og så er det bare events, der skal afvikles, og det er her og nu ting, altså, fordi hvis der ikke lige er et bord i morgen, så kan det godt være, at vi ved at vi skal til og i gang, for at få penge til høstfest 2016, men det er altså vigtigere lige nu, er der er et bord i morgen.

R: Til den event I har, på det tidspunkt.

I: Ja. Ja, så... men lige så stille, så bliver der indarbejdet mere og mere overskud og overblik, til at vi kan det.

R: Mm, hvordan... de aktører, som I finder, nu snakker du om landmænd og restauratører bl.a., hvordan finder I dem? Hvordan... hvad er jeres proces der... altså, man ville jo, i sådan kedeligt sprog, så siger man jo, interessentanalyser, også i forhold til de interessentorganisationer, som du snakker om, med dem der er fællesskabsdannende, og sådan noget, er det noget... tænker I over sådan noget, når I sidder og laver det, eller er det mere bare, at I plukker fra jeres netværk og viden, og...?

I: Jamen, begge dele, vil jeg sige. Vi giver tid til at... med whiteboard, sige, hvad har vi for nogle aktører og gerne gruppere dem, og gerne forstå, hvordan sætter vi dem sammen, og så også tænke over, hvis der er en Birkemosegård, hvad er det så for en gård, og hvad har de for nogle værdier, osv. Kan vi koble det til en restaurant, som har noget af det samme, som ville gøre henvendelsen til både Birkemosegård og restauranten meget nemmere, fordi vi har tænkt over, at de passer sammen. At det ikke bare er noget, der ligesom løst bare bliver sat sammen, fordi det lige var muligt.

R: Dem der var der. Ok.

I: Ja. Så det giver vi faktisk tid til, lige at prøve at finde ud af, og hvem der er, og hvor mange der er, og hvor er grænsen for det lokale f.eks., så... altså, det 'lokale', er det Sjælland? Er det Bornholm?

...

I: Så prøver man at definere, hvad er det for nogle kriterier vi udvælger fra, og hvordan kuraterer vi mødet imellem dem, og sådan nogle ting, det tænker vi ret meget over.

R: Ok. Og hvordan i konceptudviklingen, fordi mit studie, det handler også meget om food design, så jeg har arbejdet meget med sådan nogle designprocesser. Er det noget I... er det også brainstorm og whiteboard, eller hvordan... sådan noget med at finde målsætninger og former og sådan noget?

I: Jamen, det er whiteboard, og så er det brainstorm, og så er det proces. Altså, at give tid til at sige, hvad er det vi vil, og hvad optager os, og hvad har vi fanget af tendenser, og så dykke lidt ned i det, og sige, hvad kunne der være for nogle ord, som vi synes er interessante, og så var det sådan ligesom første, ok, og så kunne vi gå og tygge lidt på det, og altså køre lidt en iterativ proces, så dykker vi ned igen, og ser, nå men hvad havde vi for nogle ord? Kan vi sætte... hvordan kan vi sætte dem sammen, og gå igennem partnerne, og hvad er der i dem, og så kan det være at vi har fundet ud af, at landmændene, de er sgu nogle fede håndværkere, og restauranterne, de... der er sgu en eller anden der med fermentering, og hele den der proces

og håndværksforståelse, der kan det være, at det er derovre, vi skal måske også virkelig åbne lidt op for, hvad sker der inden, folk får måltidet? Hvis man forstår, hvordan det bliver lavet, hvis man forstår, at en landmand faktisk har gravet noget op af jorden, så smager man måske også maden på en anden måde, og bliver inspireret, og får lyst til at selv at gå hjem og... Så på den måde, der er det sådan en lang, lang proces...

R: Så der var også sådan nogle overliggende metaformål, eller hvad skal man sige? Med... altså, fordi en ting er jo at få folk ud på gaden og spise sammen, men om der så har været flere lag, sådan i...?

I: Rigtig mange lag. ... der har vi en meget holistisk tilgang, og der er det altså helt fra universet og ned til den enkelte urt, som vi bruger til at skabe vores koncepter, og det er vores styrke, rigtig meget, og det er også nogle gange vores udfordring, hvordan skal vi kommunikere det hele. Og der skærer vi så lidt til og fra, og sådan nogle ting, men vi er meget på det hele, altså. Det hele kommer ligesom i potten, så det er både samfund, det er både politik, og det er teknologi, og det er mad, og det er fællesskab, og det er by. Det er land/by, og det er råvarer, og det er det hele, der ligesom, på en eller anden måde, bliver en del af konceptet.

R: Ja, altså, jeg tror at vi har været omkring de fleste ting. Hvis jeg må spørge om en enkelt ting, du nævnte at, jeg kan ikke huske om det var jer, eller om det var Københavns Kommune, der besluttede sig for ikke at afholde et arrangement i første omgang, selvom det havde været på tegnebrættet...

I: Vi havde sagt at Københavns Høstfest kommer til at ske, og det havde vi arbejdet for i lang tid, efter en dundrende succes i 2014, og så fandt vi også nogle midler i Københavns Kommune, havde en forhandling med Fakta, faktisk, som så endte med i maj, slutningen af maj, at sige at de ikke kunne støtte arrangementet alligevel. Så brugte vi en 3-4 uger på at prøve på at finde alternativ finansiering, det lykkedes ikke, og så måtte vi hive stikket på den.

R: Ok, så det var af finansielle årsager?

I: Det var det.

R: Ok. Yes, men ved du hvad, så tror jeg... vil du sætte numre på dine faser?

I: Det vil jeg.

R: Det kan også godt være, at der er nogle af dem, der falder inden for det samme. Du må også godt tegne dem sammen, hvis...

I: Jeg tænker... jeg kan godt sætte numre på, men grunden til... nu tager jeg lige min computer og kigger, fordi vi har lavet en fasemodel, som du kan få, hvis du vil. Til vores høstfest 2016.

R: Det vil jeg da meget gerne. Det er jo en slags fasemodel, jeg er ved at udvikle.

...

R: Ja, det er et meget pænt Gantt-skema.

I: Ja, det er det. Så vi har en fase 1, der hedder konceptudvikling, som den primære, så vi har noget at fortælle om, og så vi har noget at sælge, og så går vi ud, og prøver at finde finansiering, derefter rekrutterer vi partnere og skaber... aktører, rekrutterer aktører, og skaber partnerskaber, som er dem som bliver restauranterne, og så har jeg skrevet aktivering, det er der, hvor vi omsætter koncept til virkelighed igennem at kommunikere, nu kommer det til at ske, og kan nu tage ideen, og tanken om langborde, og bestille det, altså. Og så en postproduktionsfase, hvor vi evaluerer og sørger for at...

R: At fejre og betale regninger.

I: Ja.

R: Ok. Jamen, ved du hvad, det er så fint, så tager jeg bare den her, som den er. Må jeg få den der?

I: Det må du, jeg sender den til dig med det samme.

R: Jeg skal nok henvisse til jer.

Appendix 19 Interview Ditte Klingenberg

Informant:	Ditte Klingenberg (I) Head Chef at I'm a Kombo Former Head Chet at Madeleines Madteater
Researcher:	Katja Seerup Clausen (R)
Location:	Møllegade 34, 1. tv. 2200 København N (home address of Katja Seerup Clausen)
Date and time:	February 10 th 2016 5.30pm-6.30pm
Recording:	1 hour 4 minutes and 31 seconds

R: Ja, men nu ved du jo godt, hvad det hele... hvad der ligesom skal ske. Det jeg er rigtig interesseret i, det er, hvordan din proces ser ud, fra helt før eventet findes, til efter eventet er afviklet. Og jeg tænker at, det er nok nemmere at tage fat i et konkret event, så derfor så tænkte jeg faktisk, at jeg ville spørge dig ind til The Social Act #13...

D. Det sidste...

R: Ja, den sidste. Og nu sagde du selv, at det havde været et kaotisk år, men derfor, fordi så kan vi altid tale om, om man kan generalisere den, men bare lige for at du sådan... at der er noget håndgribeligt at tage fat i. Så jeg tænkte faktisk om jeg kan få dig til, nu har jeg lagt papir og blyanter frem, om jeg kan få dig til, at allerførst, med bare sådan løs hånd og overskrifter, at tegne de forskellige stadier eller faser eller hvad du nu vil kalde dem, som du går igennem fra I brainstormer f.eks., som du sagde.

I: Ja, ok.

R: Og du må gerne strege over og krydse rundt, og det behøver ikke at være pænt... fordi nogle gange er det nemmere at se det for sig, end at...

I: Nu skal jeg lige tilbage i... nu er man så meget til stede i det her, vi er i lige nu, ikke, så derfor skal man lige... Hvad var det vi lavede... Vi lavede... nå ja. Nu kan jeg huske det. Tit, når vi går i gang med Social Act, så er det, at vi starter med at Bo, han... jeg ved ikke hvordan jeg skal tegne det, men han starter ligesom med at komme med en grundformat for, hvordan han tænker at... det er nogle gange meget rart at arbejde ud fra et eller andet skema, sådan så man siger, vi starter i Nibble, og der skal ske noget, så skal de i restauranten, der skal ske noget, så skal de i køkkenet, der skal ske noget, så skal de tilbage i restauranten, og der skal så være sket et sceneskift, og der skal de så, som regel, udenfor, og så skal de tilbage i Nibble. Så når vi sådan har den der rejse igennem vores lokaler på plads, så begynder vi så at fyldе i. Hvad skal der være i de forskellige rum.

R: Ok, så i mapper det sådan set?

I: Det er faktisk, det vi har gjort de sidste to gange. Så hvis jeg så... jeg ved ikke, hvordan jeg skal tegne det, og hvad jeg skal skrive. Og når vi så.. til sidste Social Act, der synes vi, det var rigtig sjovt, at man startede og sluttede samme sted, så at den rejse man var på... man startede ovre i Nibble, jeg skriver lige Nibble, og så skulle man ligesom en tur ... og så skulle man ende der. Og det som vi... så har vi som regel altid nogle ting, som har gået og tænkt over, at vi synes var sejt, og noget vi har smagt, og noget vi har prøvet, og noget vi ikke har prøvet, som vi gerne vil blive bedre til, eller... Så starter vi ud med, at vi godt kunne tænke os... Bo og Lasse havde været i London, og få en drink på fadølsanlæg, så ... vi snakkede om det, som var kakao i stedet for kaffe, eller et kaffeudtræk, men lavet på kakaobønner, og som de så havde puttet på fustager og på et fadølsanlæg. Og det ville vi så oversætte. Og så ud fra at vi ligesom havde tænkt, at det skulle være et fadølskoncept, her har vi lige en fadøl, så ville vi gerne lave et helt øl-snacks... så satte vi ligesom os for, ok så skal det handle om fadøl, og hele det man spiser til fadøl, og hvad man... hvordan man serverer ting til fadøl. Og så var det format ligesom sat, til at starte med, at det skulle være øl-snacks, ikke.

R: Og det var kun inde i Nibble?

I: Og det var kun i Nibble, ja. Jeg laver lige nogle pølser... og så var det ligesom snacksene og velkomstdrinken, og så skulle de så videre over i restauranten, som er vores lager, og der ville vi.. der skulle de have en forret, det var det første vi sagde, der skulle vi lige lave en forret, og så derefter så skulle de ud i

køkkenet, og der ville vi gerne have en eller anden form for kogeskoleproces. Og så ville vi... så skulle de tilbage i lageret, og have en hovedret, og så skulle de udenfor, og så skulle vi... fordi Social Act er vores legeplads, og der hvor vi har lov til at gøre lige præcis, hvad vi vil, uden at der er nogen regler, så havde vi brug for, i vores katalog, bagkatalog om du vil det, så havde vi brug for at udvikle nogle nye snacks, som når vi tager ud til receptioner, og vi tager ud til... med cateringopgaver, så har vi som regel nogle snacks med ud, og der havde vi brug for at forny dem vi havde, så der smed vi lige sådan en reception ind. Hvor vi legede, at det var Adidas, som skulle have en eller anden lancering af deres nye sko.

R: Nå, var det en del af The Social Act?

I: Ja.

R: Jeg så den bare, og så tænkte jeg, at det var en separat event...

I: Nej, Det var sådan, så har man været igennem, og så, 'hov, vi skal lige prøve det her af', så kommer man ud i sådan et telt udenfor. Så der var ligesom sådan nogle snacks, hvad hedder sådan noget event, udenfor. Og så kunne vi godt tænke os, at de så, når de så kom tilbage i Nibble, efter de havde været det her igennem, at vi så... set-uppet var præcist det samme, som da de kom, altså det var fadøl og det var pølser, og det var snacks til fadøl, men som skulle være sød, så de fik en kaffefadøl, og de fik søde pølser, og de fik søde chips, og de fik... men det hele lignede, ligesom det de fik da de startede, så man tænkte, 'nå men, nu skal vi have det samme', men det var det ikke.

R: Same, same, but different.

I: Same, same, but different. Og når vi så ligesom havde... det var det første vi ligesom satte op, det var denne her, hvad for en rejse skal de igennem, og så begyndte vi så at tænkte, 'nå men ok, kender vi nogen, som vi havde...', eller kender vi nogen, som vi har lyst til at lege med, sådan, at samarbejde med, og der... så hele der her Social Act handlede også rigtig meget om... gjorde det ikke det, eller er det noget vi har gjort efterfølgende? Jeg husker det som om, at vi rigtig gerne ville have, at vi gerne ville have flere samarbejdspartnere ind over, så derfor så, jeg ved ikke, hvordan vi kom ind på det, men Bo, han ville rigtig gerne invitere Simon Jul, som har et biodynamisk slagteri oppe på Østerbro, som hedder Spis Min Gris, så inviterede han ham ind til at være... det var mest hovedretten, som blev sådan en samarbejdsret, og at vi inviterede Simon Jul ind til at leve noget grisekød, og så lavede vi garnituren til, og så ville vi gerne have gæsterne til at lave en sovs til. Og det var så... så blev det så gæsterne, som skulle lave deres sovs til deres egen hovedret senere. Hvordan fanden var processen i det der...?

R: Men altså, så Bo, han kom med rejsen...?

I: Bo kommer med rejsen, og så begynder vi andre så at byde ind med, hvad vi havde lyst til at lave. Og Lasse havde lyst til, at vi skulle bruge det der fadølsanlæg, og jeg synes, at vi skulle have folk ud i køkkenet, og have en eller anden form for kogeskoleproces med dem, uden at det skulle blive for... vi snakkede faktisk om, at vi skulle lave pølser med pølseværkstedet, men uden at skulle lave pølser, men at de skulle lave en anden proces, som de også synes, at de fik noget ud af, og som de kunne smage til, som de havde lyst til, og sådan noget. Så de skulle lave en ægte sauce derude, og så lavede vi sådan et råvareapotek, hvor der bare var sådan mega mange ingredienser, hengemte og syltede og eddike og olier, og sådan noget. Nå, men da vi så ligesom havde sat de her, sådan at der skulle laves en fadøl, og der skulle laves en forret, og at hovedretten højst sandsynligt nok blev ret rustik, og den var delevenlig, og den var sådan, alle ligesom bød ind med noget og... og vi ikke rigtigt... vi måtte give lidt slip på det her, at vide, nå med resultatet bliver ikke det samme hver aften, og at det kunne godt være, at Simon havde lyst til at komme med kotelet den ene dag og skank den anden dag, og så måtte vi ligesom give lidt slip, og lade det være en del af den der proces under Social Act, at det kunne forandre sig, efter hvad humør vi var i. Så havde vi lyst til, at når hovedretten var så rustik og ude af kontrol, nå men så havde vi lyst til, at forretten skulle være superkontrolleret, og superstram, en tallerkenanretning som var... som skulle se mega enkel ud, men være mega kompleks, men den skulle, i sit udtryk skulle være helt vildt simpel og tallerkenanrettet. Sådan så det var modsætningen af, hvad hovedretten ligesom var. Hvad jeg så skal lave en lille sidenote til, det er, at Bo og Lasse har jo, jeg ved ikke om du har læst deres manifest?

R: Jo, det har jeg. Jeg tror... jo, det har jeg.

I: De har... de beskriver i hvert fald sådan en måltidsstruktur, de altid arbejder ud fra. At de starter med at give folk lussinger, for ligesom at ruske folk op, og gøre folk en lille smule utrygge, lidt ud på dybt vand, og så kommer de så, når de kommer til midten af det hele, så skal de have en stor krammer, og føle sig trygge, og

det må godt være stodderagtig mad, og sådan dele, og meget mere sådan interaktivt, og så skal man slutte af sjovt. Så de har sådan en, som vi altid har oppe i hovedet, at vi ligesom skal give dem nogle lussinger, det skal være mærkeligt, det skal være lidt underligt, det skal være anderledes, og så skal de krammes og så skal det være lidt sjovt til sidst.

R: Ok, kan du tegne på, hvor det passer henne i det her?

I: Ja. Jeg tror... Det er nok hertil, at det ligesom er udfordrende. Jeg kan ikke stave.

R: Det er lige meget, bare...

I: Og denne her, krammerne, hovedretten er krammeren. Trygt. Og så er det så, det her, at der ligesom skete noget helt u... Altså, at de ikke forventede, at de kom ud til et...

R: Adidas-arrangement.

I: Et Adidas-arrangement. Aj, ved du hvad, nu kommer jeg i tanke om, det var faktisk ret sjovt, fordi da de kom fra Nibble og over til vores lager, så gik de over gården, hvor det der partytelt stod, hvor der så bare var sat højtaler og diskolys, og alt sådan noget op, så de troede, der var en fest derinde. Som de gik forbi, og så kom de ud, og så kom de så ind i det her partytelt. Så folk blev ligesom sådan... at hov, der sker et eller andet her, nå nu skal vi derud. Det var faktisk ret sjovt. Det synes folk var ret sjovt, når de så kom derud, at de så skulle...?

R: Hvor var det henne, var det...?

I: Det var her. ... Adidas.

R: Og hvor gik de forbi det? På vej hen, var det...?

D: Her fra, nu skal jeg tegne et kort over... der er Høkerboderne her, så er der sådan en port her. Nibble ligger her, så ligger Kul her. Og så er vores bagindgang her, og så går man over i køkkenet, herovre, hvor vi har ... Og så har vi et køkken herinde. Og så stod teltet her. Så man gik ligesom forbi det, når man skulle over i vores lager og sidde.

R: Mm. Vil du tegne, bare lige Nibble op på, fordi jeg kan ikke huske tingene, og det er svært at aflæse fra en lydoptagelse.

I: Helt klart. Nibble, og det her er sådan en port ... så man kommer igennem, det er sådan et underligt aflangt lokale...

R: Ja, jeg har faktisk været inde i butikken, jeg vidste bare ikke, der lå noget der omme bagved.

I: Nej, det er så herovre, vi har vores køkken, så det her er opvask, i virkeligheden så er det sådan noget...

R: Ja, det er ikke så vigtigt, det er bare hvor det ligger i forhold til hinanden.

I: Man kommer ind her, så er det opvask... så køkken her. Og så skal man igennem opvasken, for at komme ind i lageret, restauranten.

R: Nå, så de kommer også... de går også igennem opvasken?

I: Ja, de kommer igennem alle vores lokaler.

R: Hvor sjov.

I: Nå, men da vi så ligesom havde sat sådan, nå men ok, det her er forløbet, og vi skal have fat i de her mennesker at lege med, så går den der proces i gang, med at få nogle konkrete retter og opskrifter i gang, og det er så der, hvor at jeg ligesom får... vi laver sådan fælles ... pladsliste, hvor at der står retten, som skal opfindes, hvad vi ligesom har talt om, og så ved siden af, står der regi, og hvad der skal serveres i og på og med, og hvad de skal spise det med og... Og det plejer Bo, at tage sig af, og jeg tager mig så af retterne sammen med Lasse. Og udvikler dem. Og så plejer vi, at dele det op, så det man ligesom føler lidt for, at man har en ide om, hvor man kunne tænke sig at tage en fadøl hen, f.eks., som skulle være en drink mere, eller en limonade, mere end det skulle være en fadøl... min far laver øl, og har arbejdet med fadølsanlæg, så jeg vidste ligesom, hvordan de fungerede, og så derfor tog jeg den ligesom på mig, og så gik jeg i gang med at lave en masse udtræk og limonader og... bl.a. en med hibiscus og rosen og rødbede og gin, og så lavede jeg en med kaffe og Fanerlum, som er sådan en romlikør, det måtte godt være noget helt andet, så man blev lidt overrasket, når det kom ud af det der fadølsanlæg, fordi folk skulle selv skænke deres egen fadøl, så når der så kommer denne her helt fuldstændigt røde, pink limonade ud, så synes folk faktisk også, det var sjovt. Og så tog jeg mig så også af snacksene, og skulle udvikle dem, så vi skulle lave... vi ville gerne lave en grøntsagspølse, altså, hvor fyldet ikke var kød, men var grøntsager, og så er det sådan, må man hive frem af, i gemmerne, hvad man har lavet, hvor man har en ide om, man kan starte. Fordi, det er nogle gange lidt svært at finde ud af, hvordan fanden starter jeg med at lave en grøntsagspølse.

R: Hvordan fandt du på, at det skulle være en grøntsagspølse?

R: Fordi at... jamen, det var i virkeligheden lidt inspireret af sådan en raw-bar. At vi havde lavet en raw-bar til et lufthavnsprojekt, men vi synes, at den... for at den ligesom skulle passe ind i et øl-koncept, så skulle det mere være sådan en snack-pølse. Men vi syntes også det var kedeligt at bare lave en snack-pølse, fordi det var der så mange der gjorde, altså, Nose2Tail og WarPigs og alle sådan nogle, så vi syntes den skulle være noget markant anderledes, som skilte sig lidt ud. Så det endte med at jeg lavede en fars af dehydrerede rødbeder, kastanjer, solsikkekerner, syltede solsikkekerner og solsikkekernelem, og noget ... som er... hvad hedder sådan noget, inaktiv gær, som veganere bruger rigtig meget, fordi det giver en umami smag, så det var i virkeligheden for at skabe så kødagtig en smag, uden at der var kød i. Men det var svært at få fat i en tarm, som ikke var tarm, så derfor besluttede vi det, det skulle ikke være en vegetarisk pølse, det skulle bare være en grøntsagspølse, så den kom i en lammetarm. Og så kom vi så på at det måske var lidt sjovt at få dem røget ovre i WarPigs' kæmpestørre rygeovn, så dem kontaktede vi, og der måtte vi godt komme over og lægge vores små pølser i, i en times tid. Så det var sådan en proces i så at få lavet pølserne, få dem tørret, og så over til WarPigs, og få kontaktet dem, og få etableret et samarbejde der, og så få testet nogle forskellige konsistenser, og sådan noget, af på det. Så vi startede, jeg startede i virkeligheden med at få lavet de salte, fordi når jeg så havde sat de salte snacks, så skulle jeg jo bare lave spejlbilledet med de søde snacks, så det var ligesom bare for at starte et sted. Så skulle vi lave nogle andre chips, af sådan noget sprødt til de her, og Bo ville rigtig gerne have, at vi tog Kims chips, altså en Kims pose, og lavede dem om, og puttede tilbage i posen. Og der kan jeg huske, at det var nok den største udfordring ved hele det her Social Act, fordi det var sådan et, hvor jeg ikke syntes, det gav mening. Jeg syntes ikke, det gav mening at købe noget, lave det om, putte det tilbage, uden at der var en grund til at vi skulle bruge netop Kims chips, uden at Kims ligesom sagde, 'vil I ikke gøre noget sjovt ved det her produkt?', fordi jeg syntes ikke at... så ville jeg hellere ligesom have lavet noget andet, altså nogle flæskesvær, eller et eller andet, som var mere ovre i sådan nogle øl-snacks også. Men der må jeg jo også bare være mit job tro, og ligesom gøre de ting, som de gerne vil have at jeg skal udvikle, så det blev til, at vi blendede chips... aj, hvor lavede jeg mange af dem, fuck, jeg lavede rigtig mange af sådan nogle fuck-ups på den, jeg tror også det var derfor, jeg syntes den var nederen. Jeg tog chips, blendede, blandede med tapioka og vand og smag, og så dampede jeg den, og lod dem køle til dagen efter, skar dem og tørrede dem og frittede dem, puttede dem tilbage i posen. Så de blev sådan nogle Meny chips, med kartoffelchips i, men det var i virkeligheden bare en tapioka chips, du ved, ligesom en rejchips. I stedet for at putte reje-paste i, så havde jeg bare puttet kartoffelchips i, og den der mængde, hvor meget jeg kunne komme i, og sådan, den var helt vildt svær at finde, fordi nogle gange så puffede de, nogle gange puffede de ikke, så det var sådan... der skulle man lige ... Og så ville jeg rigtig gerne lave... jeg ville rigtig gerne lære at fermentere. Det var ligesom det, som jeg bød ind med i starten. Det var vi ville rigtig... jeg forstår ikke hvad man gør, og hvorfor, eller sådan jo... på kokkeagtig maner ved jeg godt, hvad det er der sker, men jeg ville gerne være dygtig til det, jeg ville gerne vide hvorfor, og jeg ville gerne kunne, du ved, tage det med i min lomme, og sige det kan jeg bruge til noget en anden gang, når jeg ved hvordan denne her proces den er. Så jeg gik i gang med at fermentere drueagurker, for jeg syntes, det måtte ikke være sådan noget, jeg gad ikke lave sådan noget bøssefermentering, jeg gad ikke lavet sådan noget...

R: Hvad er det?

I: Sådan noget fermenteret hjertesalat, med en grøn olie og ... og, du ved, jeg ville gerne lave sådan noget, ok hvad giver mening, den gammeldags syltede drueagurk, eller kål, eller et eller andet. Jeg ville gerne lave noget der ligesom var lidt... havde lidt... en... ja, som jeg syntes gav mening. Altså, sådan at man har fermenteret af en grund. For at det skal holde sig, og jeg syntes ikke at det der med at fermentere en radise i to dage, for at den skal spises med en eller anden tør dressing og en grøn olie, jeg syntes ikke, det gav så meget mening, jeg ville hellere lave noget, som ligesom havde en pointe i at kunne hengemmes. Så besluttede vi for at lave en stor pickleskrukke, hvor jeg så havde alle mulige sådan, nogle ting var fermenterede, nogle almindeligt syltede, nogle ting rå, så det bare var en stor miskmask af pickles, som man så... som vi fik lavet sådan nogle kæmpestore... så er det sådan der, hvor Bo går ind og supplerer, så finder han sådan en stor syltekrukke, hvor der så bare lå pickles nede i bunden, og så fik vi lavet sådan nogle lange gafler, som kunne nå ned i. Så det blev mere end bare en pickles, men at det var måden at den ligesom blev spist på, der også var sjov, med de lange gafler. Og så fik de en peberrodscreme til, og... ja, så det var i virkeligheden det, det endte med. Det endte med at blive pølser med rødbede og kastanje, og chips, Kims chips tilbage ... chips, pickles med peberrodscreme, og så med denne her fadøl. Og så var processen så... så havde Lasse så taget sig af forretten,

som... hvor vi gerne ville lave sådan en... tit er det jo... enten så finder Bo nogle billeder, som han er inspireret af, eller så finder Lasse nogle billeder, som han er inspireret af, og denne her gang var det Lasse, der havde fundet en... en eller anden firkant, som var blevet glaseret og... i sådan, med et mønster i. Og det var, det der med, at der var noget, der var glaseret og så må med et mønster i, vi syntes der var flot, som vi gerne ville lave som en forret, fordi der var noget teknik. Noget køkkenteknisk i, som vi syntes var sejt. Så blev det til, at vi ville lave en glaseret avokado, hvor vi fyldte avokadoen, vendte den om, tog den ud af skallen, og så glaserede den med en sauce. Og det var sådan en ting jeg aldrig rigtig nåede i mål med, selvom... fordi på et tidspunkt må vi også stoppe os selv i at blive ved med at øve den samme ting, fordi at Social Act er også til, at vi bliver bedre undervejs, dvs. at vi startede måske på 80 %, så vi ligesom er klar over hvad vi laver, og hvorfor vi gør det, og sådan noget, men finishen og hvordan vi ender med, at det bliver, det lader vi ligesom være op til de der 14 dage, hvor vi øver os, sådan så der også er lidt spænding i de der 14 dage, at der er noget for os.

R: Mm. Er det kun i 14 dage i øver tilberedningen af menuen?

I: Nej, vi er allerede... nej, det var jo mange måneder før, at vi gik i gang med det, men altså, vi skal ligesom ikke være fuldstændig firkantede i, at sådan ser den her ret ud, når vi starter Social Act, Social Act skal være sådan lidt en blød størrelse, som...

R: Nå, du mener inden for de 14 dage, hvor den kører?

I: Præcis, hvor den kører. Så der ændrer vi... fra den første dag, jamen der kan den ende med at blive til en helt anden ret, i virkeligheden, i slutningen, hvis det er at vi ikke synes, at den er fed. Og det skal man også tage sig plads til, at det er ok at tingene, man har gået og øvet på, måske ikke bliver, som man gerne vil have det, og så sige, 'nå, men så finder vi på noget... så tager vi nogle beslutninger hen ad vejen, som så ændrer den', og nogle gange så virker det bare overhovedet ikke. Og den der avokado var sådan en ret, der aldrig rigtig blev, som den skulle være, fordi den bare endte med at ligne noget lort.

R: Jeg mindes et billede, hvor det ligner noget der er blevet overhældt lidt med Thousand Island dressing...

I: Ja! Ja, det er rigtigt. Det var en gulerod og kærnemælkssauce, det var fordi, at vi ville gerne have, at det var sådan nogle kontrastfarver, at det skulle være grøn og orange. Eller det var Bo, der bød ind med, at det skulle være en helt anden farve, for i virkeligheden var det flottest, havde vi lavet en avokado, der var helt vildt flot, med en grøn sauce ud over, med det var lidt for almindeligt på en eller anden måde, så Bo ville gerne have, at vi ligesom skulle lave en helt pink eller orange sauce, at komme ud over. Den blev bare sådan lidt, det blev bare en øjenbæ, altså, det gjorde det virkelig. Og det endte med, at vi måtte tage en beslutning om, nå med det kan vi ikke køre næste dag, og så næste dag, så dyppede jeg det i tempereret 100 % chokolade, så det blev sådan et påskeæg mere, som var helt blankt, men så blev den meget sød, selvom vi ligesom havde prøvet at dreje den i en anden retning, og så blev det til, at få den til at ligne en avokadoskal igen med chokolade, få den duppet og sådan noget, og til sidst så endte det med, jeg airbrushede, altså frøs avokadoen, og spraymalede med chokolade, så det kom til at ligne en avokadoskal igen, stadigvæk med den der gulerodssauce nede i bunden, så det var virkelig en proces, der var sådan lidt hårrivende ... det bliver aldrig godt, det her.

R: Så I har både processer op til den første gang...

I: Det er processer det hele, ja.

R: Og så er der så også en on going udviklingsfase, i virkeligheden, undervejs?

I: Ja, ja. På et tidspunkt stopper vi med at øve os på en ret, fordi nu er vi sådan, ok nu kan vi godt servere den, og så stopper vi den der, fordi den skal have sin plads til at udvikle sig under Social Act også.

R: Ok. Hvad sådan noget med kedelige ting, som budgetter og alle de der ting, som jo også bliver nødt til at være til stede, for at man kan få det til at ske? I plejer ikke at have nogle problemer med at få udsolgt, så vidt jeg ved.

I: Nej, ikke de sidste par gange faktisk. Men nu... Altså, Social Act er ikke for at tjene penge. Social Act er for at vi skal øve os på nogle ting, og opfinde os selv igen, til det næste halve... i virkeligheden så Social Act er vores, hvor vi øver os, og der er altid i, det er alt sammen... når vi laver det i februar, så er det i virkeligheden til vores sæson, der hedder... hvad hedder den? Autumn/Winter, tror jeg, det hedder næste gang, og så det vi laver til oktober, er til Spring/Summer, så det følger lidt sådan en modekalender. At, fordi så prøver vi nogle ting af under Social Act, og så har vi et halvt års tid, til at få finpudset de ting, altså, få lavet de rigtige holdere til den der vaffel, og få lavet de der, sådan... Det er virkeligheden ret underligt, fordi det du har gået og brugt så lang tid på, at øve dig på, det skal du ikke køre før om et halvt år. Og det, sådan... det er lidt underligt.

R: Ja, vil du prøve lige at tegne jeres årskalender, eller sådan jeres årsproces?

I: Ja. [tegner] Så vi har januar. Og juni ... måneder. Så har vi juli, sommer. Og så har vi... ligger... nu skriver jeg TSA, det er The Social Act, det ligger i det her område, som er sådan noget slut februar, start marts, og så ligger det i oktober. Det ligger som regel altid ugen efter, det ligger altid i uge 8, tror jeg nok, det er. Så det vi bruger TSA til her, lad os sige, at det er ... det er nummer 13, som du har spurgt om, så bruger vi først det, sætter først i gang her.

R: Så altså, det der er året før?

I: Omvendt. Nu er det fordi jeg lige... vi snakkede om. Så det vi har lavet der, til TSA 13, det bruger vi nu... Så det her er...

[griner]: aj, ok det er et dårligt år...

I: Så det vi bruger nu, f.eks., det er så 14. Det skal vi bruge her.

R: Ok. Ja, det giver mening.

I: Så er det så 15, men det her start... brug... TSA... 14. Så det her bruger vi så til at øve os, til det der skal gå i gang der, og det her øver vi os i, til det der skal gå i gang der. Ja, det er svært.

R: Ok. Hvad er så jeres undervejs, på sådan selve afviklingsdagen, fra gæsterne træder ind af døren? Hvordan planlægger i det?

I: Det planlægger vi lidt undervejs. Men det er som regel Bo, der tager sig af det. Men formatet er virkeligheden rimeligt meget det samme hver gang, så at... når vi ligesom tager imod folk, og beslutter hvad de skal opleve der, så er det mere sådan, ok, hvordan dækker vi op ovre i restauranten, og hvordan skal vi spise med og... og det er jo i virkeligheden Bo, der tager sig af alt det der udenoms... med, hvis der skal blomsterdekorationer eller foldes servietter, eller sådan noget, ikke, så er det som regel ham. Så, uden at det sådan er aftalt, så er det Lasse og jeg, der er i køkkenet, og Bo der lidt er på gulvet.

R: Så han er værten?

I: Han er mere værten. Og han er, hvad hedder det nu, maitre d', tror jeg, han kalder ham, når det er. Og så kan vi jo alle sammen gå ind og udfylde alle rollerne, jeg er selvfølgelig mest i køkkenet, fordi det er mig, der ligesom styrer det op, så jeg er altid i køkkenet, men Lasse og Bo er begge to på gulvet, og er værterne, så sådan... Og den første dag, når vi kører Social Act, jamen der er det, der har vi så ligesom aftalt, ok, men så er der dækket op på denne her måde, og tingene kører på denne her måde, og nu skal vi ud i køkkenet, og sådan noget, men så lærer vi jo også af den første dag, og finder ud af, ok, men der er brug for noget andet belysning på det her, sådan så vi retter til undervejs.

R: Ja. Er det en fordel, eller er det...

I: Det synes jeg helt klart, det er.

R: Med Madeleines, der har du jo tit bare lavet, at I laver eventen én gang, og så skyder man bare, så skyder man afsted med alt, og så har man ikke nogen mulighed for nogen sinde at lave det om igen.

I: Præcis. Og det var mega frustrerende på Madeleines, men til gengæld var det også sådan, at så var man løsningsorienteret. Så man fik tingene til at virke. Men der var tit nogle gange, hvor man havde lyst til sådan, 'nå, jeg ville gerne lige gøre det igen', fordi så kunne man lave det om sådan her, sådan her. Nu, når vi så gør det... får lov til at køre de her, det er jo i virkeligheden kun 7 dage, det er 4 dage i den ene uge og 3 dage i den anden uge, så får man lov til at gøre det igen, og man skal så... det er fedt nok den anden... første dag er altid helt vildt kaos, anden dag, der går tingene som regel godt, og så tredje dag, der keder man sig lidt. Så derfor så er man også nødt til så, at udfordre sig selv, og sørge for at lægge nogle benspænd, sådan lidt undervejs. Så det er faktisk lidt en blanding af, 7 dage kan godt være for meget, men 1 dag er for lidt, så man skal sådan finde ud af, at hele tiden holde sig lidt på tærne, og så være tro mod hele tiden også at udvikle undervejs, sådan så man ikke står stille og bare klør røv. Men jeg kan rigtig godt lide, at man får lov til at køre tingene igen, fordi vores hverdag udenom The Social Act, er jo lidt ligesom Madeleines, hvor man har et skud i bøssen, ikke. Man kan sige, Bo og Lasse er en lille smule klogere i at vi har et bagkatalog, hvor vi henter tingene fra, og når vi så også har udviklet de her retter, og de her snacks, og alt sådan noget, jamen så er det også noget vi bruger i det her, så det vil sige, vi skal ikke opfinde en dyb tallerken hver gang vi får et event. Som vi skulle med Madeleines.

R: Nej. Og det... men det gjorde... det syntes jeg i hvert fald, at jeg oplevede med Madeleines, at der var der også en eller anden form for bagkatalog, altså ... lavede mange gange, ikke.

I: Ja. Ja. Præcis. Der parade, jamen, der er også en eller anden form for format på hovedretten, og sådan, som vi har kørt igen og igen.

R: Hvis nu man kigger væk fra The Social Act så, fordi den er jo så i virkeligheden atypisk for, hvordan I normalt arbejder, hvordan er processen så der? Er det så typisk, at så er der en kunde der henvender sig?

I: Altså, vi skræddersyer ikke, med mindre de har en stor pose penge, som giver os råd til at gøre det, så derfor så tager vi vores produkter, som vi har i vores katalog, og så justerer vi dem til. Så det passer til deres event. Så det er i virkeligheden... vores produkter er, vi har snacks, som er fem snacks, som de kan få ud til en reception eller whatever, og så kan de så tilføje, 'vi skal have drikkevarer med og betjening', og sådan noget, men de kan også vælge at stå for de ting selv. Så har vi vores catering menu, som er en 3-retters, sit-down dinner, som er forret, hovedret, dessert, hvor vi så også prøver at gøre det her med, at forretten skal være lidt udfordrende, hovedretten skal være tryg, og desserten skal være sjov, og så har vi vores private dining, som er, når vi har folk i huset. Så vi har tre produkter, som vi sælger til hverdag. Og så er der jo alle dem her, sådan forespørgsler ud over det, som vi jo så også håndterer.

R: Du var ikke med på Hallo Hello i lufthavnen, vel?

I: Nej, det var jeg ikke, det var sommeren før jeg startede. Og sådan nogle projekter kommer der jo også, og nu har Royal Unibrew bedt os om at lave et stort projekt sammen med dem, hvor de skal have promoveret en ny øl, hvor at de så skal bruge os til at lave en tre-retters menu inde på Sommersko, tror jeg den hedder, cafeen Sommersko. Hvor vi skal udvikle en menu, som de skal kunne køre derinde, samtidig med at vi også skal have en speciel private dining hos os, hvor de kan invitere deres kunder, og sådan noget, så vi har også sådan nogle... altså, vi skræddersyer også nogle ting, men der skal ligesom være... der skal være mening i at lægge det store arbejde i at opfinde nogle ting til det. Vi havde også Renover, Dansk Arkitektur Center Renover award her i september, og de kom også med en stor pose penge, som vi så kunne bruge til at udvikle og skræddersy nogle snacks, og sådan noget, som så skulle understøtte de forskellige bygninger, som var nomineret. Så vi får forskellige opgaver udenfor vores normale, sådan, produkter.

R: Hvordan med den der, når I så skal skræddersy, hvordan foregår det så? Sidder I... kaster I tre så bare ideer op i fælleskab? Hvordan gør I, altså, der er mange forskellige... Inden for mit studie, der arbejder vi jo meget med designmetoder til hvordan man får kreativiteten til at løbe, men det er jo ikke sikkert sådan nogle, som bare er kreative, at de har behov for det.

I: Nej. Jamen, det som jeg har brug for, når at jeg skal finde på noget, det er, at have en eller anden form for rød tråd, eller en eller anden form for ramme, eller en eller anden form for tema, fordi hvis jeg skal skyde ud i det blå, og alt er muligt, og alt er åbent, så er det næsten en begrænsning for mig, mere end det er... så derfor så er det... når vi får noget, vi skal skræddersy, så er det... så har Bo jo haft nogle indledende møder med dem, som har gjort, at han har sat et format, lidt som han gør for os under Social Act, at han ligesom hat sagt, der skal være noget her, der skal være noget her, der skal være noget her, og så skal vi fyldde de tomrum ud, og så har han som regel også haft gjort sig nogle tanker om, hvad det er, han gerne vil have det skal fyldes med, om det skal være hængende tallerkener, eller om det skal være street food, eller om det skal... så han kommer med sådan nogle overskrifter, for hvordan det ligesom skal være. Og nogle gange, så har han også lavet et helt færdigt koncept, og så skal jeg bare udvikle retterne inden for det. Så han ligesom siger, nå men, det her har jeg solgt, så skal det udvikles indenfor det, han har aftalt med dem, fordi de måske også har haft nogle særlige ønsker. Man kan sige, med Nikolaj var det lidt mere... da jeg var på Madeleines, der var det lidt mere... der tror jeg i virkeligheden, jeg skulle være mere kreativ end jeg skal nu. Fordi jeg var med meget længere før, end jeg er nu. Altså, dengang, så var jeg med Nikolaj, nærmest fra starten af, på projekterne, eller fik en mail, og så skulle jeg være med i at finde ud af, hvad der kunne lade sig gøre i de forskellige... så han havde mig med hele tiden, selvfølgelig også fordi han havde en begrænsning i, hvad han vidste, hvad der kunne lade sig gøre, og hvad der ikke kunne lade sig gøre. Men dvs. så var jeg... der var jeg lidt en blanding af Bo og Lasse og sådan, at der var det lidt mere mig, der sådan satte temaet og satte de der kasser op for mig selv, sådan så at jeg kunne finde på nogle ting inde... Og nogle gange så satte Nikolaj også nogle helt konkrete farver på, så jeg skulle arbejde med sort, hvid og rød, eller sådan...

R: ...

I: Så skulle jeg arbejde med det, hvilket egentlig også var meget sjovt. Faktisk så her, da Bo han satte, vi havde sådan en inspirationsdag her, fordi... til det nuværende Social Act, hvor at han havde inviteret en kunstner ind, en der hedder... det kan jeg ikke huske... Marie... Nå, det kan jeg finde ud af, men hun laver sådan noget

fotorealistiske billeder, som er sådan noget, åbenbart, rimeligt anerkendt, nå, men han havde fået hende til at komme ind og lave sådan et farvekursus for os, for vi skulle finde ud af, at være lidt mere bevidste i at, vores brug af farver. Fordi at han havde et ønske om, at når vi anrettede, at så skulle vi være bevidste om, hvordan vi ligesom brugte farver, og hvordan vi kunne understøtte noget, og... eller ikke understøtte, eller bare lave det hele sort, eller sådan... altså, at han gerne ville være mere bevidst om vores brug af farver. Og så sagde hun faktisk, 'nå men, man kan jo bare bruge...', hvis man har en kunster, man godt kan lide, så kan man bare tage nogle af hans eller hendes billeder, og så bare sige, 'nå men, de farver her, de giver totalt god mening for mig', og så bare tage dem, og bruge dem. Og så lade det være en skabelon, for den ret man så skal lave, og så bruge de farver, hvilket faktisk var ret sjovt, for jeg kan nemlig huske det der billede med... som Nikolaj hev ned over hovedet på mig på et tidspunkt, som var Vampyr af Edvard Munch, hvor vi skulle til Oslo og lave en middag deroppe, at det der med at tage et billede, og så tage nogle farver og så tolke ud... med de farver, hvad det var, man havde lyst til at lave af mad. Det var faktisk en eller anden form for befrielse, det der med, nå, men det skal være noget der er rødt, det skal være noget... fordi det satte nogle begrænsninger, hvad for nogle råvarer du skulle bruge, og det satte nogle begrænsninger i... nej, det gjorde også, at du skulle tænke kreativt, hvordan du fik de farver frem, og hvordan du kunne... ja, få det til at... og det syntes jeg faktisk var rigtig sjovt. Altså, i virkeligheden det der med at, når der bliver sat nogle grænser op, som man skal arbejde indenfor, og det er i hvert fald der, hvor jeg bliver tvunget til at tænke... når der er noget konkret, så bliver jeg mest kreativ... end at skulle opfinde et eller andet helt nyt. Det kan nogle gange godt være lidt begrænsende. Hvor jeg tror det om vendt ved Bo, f.eks., fordi han er nogle gange... jeg tror han... jeg har engang hørt ham sige, at han føler sig begrænset af, at mad skal smage godt. Og det er jo sådan... det er jo den der kunstner, der taler, meget mere end det er kokken, og der er jeg jo meget mere kokken, der taler, så jeg er jo begrænset af, at maden skal smage godt, for jeg kan ikke tænke ud over det. Jeg kan ikke tænke ud over, at det skal være velsmagende, det jeg laver, det skal være tilberedt ordentligt, og sådan, hvor han jo i virkeligheden er mere fri, end jeg er, i hans kreative processer, fordi at jeg er bare opdraget på en måde, hvordan man skal gøre ting, og den er han så åbenbart god nok til... eller hvad man vil kalde... at komme ud over i hvert fald, men det er jo så også der, hvor man opfinner noget nyt. Det er jo ved at prøve de grænser der er sat op.

R: Ja.

I: Du spurgte også om økonomien. Fordi at Social Act er ikke til, for at skulle tjene penge, vi skal bare gå i 0, og vi skal bare blive gode til vores ting, og øve os på nogle ting. Selvfølgelig skal vi jo ikke...

R: I skal ikke skabe underskud.

D. Nej, præcis. Det skal ligesom gå i 0, ikke, men vi har sådan en... vi har styr på, hvad vi ligesom bruger, og nogle gange så er vi også sådan, 'ok, nu er vi nødt til, at stoppe med at teste det her, fordi nu er vi nødt til at komme videre i processen, så vi ikke går i hårknude på den måde'. Og så bruger vi jo også... altså, det der med at have legekammerater med ind, er jo også ene måde ligesom få... at så byder de ind med deres arbejdskraft, f.eks. Simon Jul, og så byder vi ind med noget arbejdskraft på dem, så man bytter også rigtig meget i det der. Så der er ikke sådan... vi bruger ikke... vi bruger, rent marketingsmæssigt bruger vi jo nærmest ingen penge, fordi vi bare... vi har én fotograf på, og det er det, der er det dyreste i hele det projekt der.

R: Ja, det var lige det jeg skulle til at sidde og spørge om. Og kommunikation.

I: Ja, præcist. Altså, at Bo vil gerne have, at alting er dokumenteret. Billeddokumenteret. Når vi laver de her ting, fordi det er rigtig vigtigt for marketing... at kunne bruge de her ting, og have nogle gode billeder af det vi har lavet.

R: Mm. Tænker I over, hvem I inviterer til nogle af jeres arrangementer? Instagram'ere og...

I: Nej, det gør vi ikke... jo, Lasse vil rigtig gerne have ham... hvad hedder ham der, fra Bearnaise er Dyrenes Konge, ham der anmelderen, har du hørt om det? Jeg kan ikke huske, hvad han hedder, Kongstad... Kongstad...

R: Jeg er så dårlig til navne, jeg burde være...

I: Der er det der Radio24syv, hvor der er Bearnaise er Dyrenes Konge, hvor han tager ud og spiser på restauranter, og så anmelder han dem, mens han har inviteret en eller anden gæst. Og der ville der rigtig gerne have ham ind, fordi de synes han er dej, men ellers tænker de ikke sådan så meget... vi bruger det også

som sådan en, hvis vi skylder folk noget, eller sådan, så bruger vi dem til at få... inviterer vi folk ind, f.eks. fotografen. Så kommer han og tager billeder i en time, og så får han to billetter til Social Act agtig.

R: Ok. Så det er meget noget for noget.

I: Ja.

R: hvad så noget med, helt konkret altså, de lavpraktiske ting, altså logistikplanlægning og sørge for I har nok af ting og sager, og sådan noget. Hvornår går den proces i gang? Og er det noget... er det noget, der bare sker, eller er det noget, som i konkret planlægger? Tænker over?

I: Jeg tror det... det er noget, der bare sker, men det tror jeg, er fordi vi er... har været i gamet så længe, så vi... det er ikke noget, vi sådan tænker over, det er noget, der bare sker, at nu skal vi have det her hjem, fordi det skal vi bruge. Jeg tror, Bo er helt klart den, altså han er den, der skal hive alle de der nye ting hjem. Og købe de nye syltekrukker, og købe de nye blomsterdekorationer og... Så han har jo... han har helt klart sådan en... han har jo en deadline før os andre, men han er også nødt til at vente på os andre, at vi har fået testet vores ting færdig, sådan så han kan komme i gang med at få bestilt de ting, vi skal bruge. Så han er i sådan... det er jo det, han laver, mens vi andre tester, så finder han alle de der nye ting, vi skal bruge. Og når vi så synes, at nu er vi tæt nok med alle tingene, så går der jo bare en hverdag i gang, hvor at nu skal vi have denne her ..., nu skal vi bare begynde at lave de ting, og...

R: Ja. Hvordan... altså, fordi man kan sige, her der er maden den absolutte hovedrolle, altså fordi, madevents, der er maden selvfølgelig på sin vis en hovedrolle, men f.eks. en langbordsmiddag, den handler jo også om... altså f.eks. at være i byen, og bruge byrummet, og sådan noget. Hvordan adskiller processen sig, tror du, fra almindelig eventplanlægning? Altså, fordi et madevent er jo bare en type. Tror du, at der er nogen af ting her, som... er det helt noget andet?

I: Næ. Det tror jeg ikke, det er. Det tror jeg sgu egentlig ikke, det er.

R: Har du nogensinde arrangeret noget, hvor der ikke var mad med inde?

I: Nej [griner], så det ved jeg ikke. Nej, det har jeg ikke.

R: Hvad er det mest besværlige ved, at der er mad? At det er det, der er hovedrollen? Jeg snakkede med Julie fra Copenhagen Cooking i dag, hun sagde, at for dem, der er det faktisk en af deres største udfordringer, det var sådan noget som fødevareregler, hygiejneregler, alt sådan noget. Jeg tænker bare, at de skal selvfølgelig overholdes, og det kan selvfølgelig være besværligt at få rindende vand ud på, midt på Frederiksberg Alle, men også at deres aktører kendte dem dårligt.

I: Ja.

R: Hvad ville du sige, at der hvor du har måske... måske ikke nu, men måske i... førhen, løbet ind i de største problemer?

I: Jamen altså... Jamen, det er... Det er jo, jamen det er jo svært nogle gange... det værste er, når man kommer ud et sted, når der ikke er noget køkken, og det er en eller anden hal, et eller andet sted... altså det... men... eller ude på en mark, eller et eller andet. Men det ved man jo, tænker jeg, når man går ind i det projekt der, så ved man jo, 'ok, vi skal lave mad i denne her hal, i Rødovre, og der er altså ikke...', så planlægger man, at det skal man have styr på derhjemmefra. Jeg er også sådan... man er jo aldrig... man kan aldrig være... altså, det værste ved at lave catering, det er, at du aldrig ved, hvad for et køkken du kommer ud til, du ved aldrig... altså, når det bare er catering, som i, 'nu skal jeg ud med... til en 60 års fødselsdag til 75 mennesker', så ved du ikke, hvad du kommer ud til, og så er man nødt til at være omstillingsparat, og ligesom vide, 'ok, jeg må bare løse det', men hvis det er sådan store events, som f.eks. det der Renover projekt, vi lavede i september, sidste år, der var det ube på Papirhallen, og der gjorde vi så det, fordi vi vidste, at der nærmest ikke var noget køkken, så gjorde vi det, at vi lavede sådan lidt... så lavede vi 6 sektioner, som hver sektion havde hvert sit køkken, hvor vi så havde gasblus med og... så vi lavede små køkkener, som ligesom servicerede hver sin sektion af borde, og så løser man ligesom det der med, at skulle... når der ikke er et køkken, så tænker man, 'nå men, så må vi sørge for, at der så kommer nogle små køkkener, og vi laver noget mad, som kan håndteres i de små... på de små blus, vi nu har med', eller sådan, så hvis man får, sådan, de der lidt krævende, svære events, hvor man skal tænke rigtig meget over, hvordan man skal kunne håndtere dem, så lægger man også menuen efter det.

R: Hvad er det værste, du har oplevet?

I: At skulle lave?

R: Ja, eller sådan, er det nogensinde gået... hvor du sådan har tænkt...

I: Det går galt...

R: Det gik galt, eller det går galt?

I: Nej [griner].

R: Det er jo dejligt.

I: Jo, hvad har jeg lavet, der er gået galt...

R: Det kan også godt være, der slet ikke er gået noget galt.

I: ...der hvor jeg synes... der hvor jeg synes, det er sværest, det er fordi jeg kan rigtig... i hvert fald den gang, jeg var på Madeleines, fordi jeg kan rigtig godt lide at mikroorganisere, sådan at jeg har styr på alt, og jeg ved, hvad alle laver, og hvornår og hvorfor, og sådan noget, men når man... når tingene er blevet så stort, og man bare ikke... er man nødt til at give slip nogle steder, og tingene så går galt de steder, hvor man gav slip. Det er det værste.

R: Ok.

I: Eller, at man ikke er herre over, hvordan tjeneren leverer en ret, og at... eller, i virkeligheden, hvis ikke jeg stoler på de mennesker, som jeg arbejder sammen med. Det...

R: Ja. Så det handler i virkeligheden om at sætte holdet.

I: Ja, men det er det. Det handler virkelig meget om at sætte holdet. Fordi, hvis jeg ved at de folk, jeg har medude, at de er gode, og ved... har måske lavet noget sammen med mig før, eller sammen med nogle andre, som jeg kender, før, jamen, så ved jeg, at de ved ligesom, hvad jeg vil have, og hvorfor vi gør sådan her. Men hvis det er nogle nye tjenere, eller et nyt job, eller sådan, så... og de ikke leverer det på en måde, som jeg havde ønsket, at en ret skulle leveres, jamen så, så bliver alt det arbejde, man har gjort op til, så bliver det lige pludseligt sådan lidt... så føler man lidt, at de ikke ved, hvor meget arbejde der ligger bag. Og at de ikke har respekt for det arbejde, man har gjort, og så er det i virkeligheden det, der er det værste, synes jeg, det er, at ens arbejds... når ens arbejdsmoral ligger højere end de andre, og man så ikke bliver mødt på samme måde, så bliver man frustreret.

R: Ja.

I: det synes jeg... Det, ja, det er at sætte et hold.

R: Den største udfordring, ja. Hvis nu, det er lidt et fyllet spørgsmål, måske, fordi det jeg vil lave, det er jo en eller anden form for 'how to', hvis nu der er en hel anden grøn aktør, der gerne vil lave en eller anden form for kreativ madevent, eller en langbordsmiddag udendørs, eller en madfestival, eller sådan noget. Ud fra den kategori du ligger i, hvad vil så være dit bedste råd at give med?

I: Ja, hvad fanden ville det være? Helt grøn?

R: Mm. Altså, nu har du jo selv snakket meget om det her med ... og benspænd, men om det... om det er det?

I: Ja. Altså... Hvis jeg sådan skal... altså, det her med at man... jamen, det bedste ville... sådan et måltid, når man sådan skal have folk til at blive... at lidt glemme, hvor de er og hvor de sidder, og sådan noget, så er det jo vigtigt, at man skifter... at man i hvert fald sørger for, at der er en eller anden form for forløb. Det er ikke sikkert, at det er rigtigt, det som Bo og Lasse gør, men man i hvert fald sørger for, at der er nogen former for skift undervejs, så man... så ens... så gæsterne hjerne ikke bare går i stand by. Altså, det er vigtigt, at man hele tiden sørger for, at der er noget de skal tage stilling til, eller at noget... at de skal interagere på en eller anden måde, at de selv skal være med til at præge et eller andet, eller om de skal lave noget sammen, eller man skal dele noget, eller der er et eller andet, at man hele tiden sørger for, at der er et eller andet. Ja, at man i hvert fald fra start til slut sørger for, at der er en eller anden form for forløb, som ændrer sig. Og så synes jeg, at det væsentligste ved et måltid, det er, om man skaber det her fællesskab, og hvis man ved det forløb, man nu har besluttet, man har lyst til, får skabt det her fællesskab, jamen, så får du også... så får du så meget mere ud af gæsterne, og de føler, at de får så meget mere ud af det, til slut, hvis man ligesom får denne her, sådan, 'vi var fælles om det her' følelse. Ja.

R: Mm. Det er nogle meget fine ting. Det er meget brugbart. Jeg tror faktisk, at vi har været omkring de fleste ting.

I: Det er vildt svært, at snakke om sådan kreativ proces, når man faktisk i virkeligheden ikke er klar over, hvad man går igennem.

R: Ja, og det var også derfor, at jeg tænker, at det måske er nemmere at tegne, og det er også meget tydeligt, at din tankegang er anderledes end mine andre informanter. Bare det, at du starter med at tegne sådan en her, hvor alle de andre, de har tegnet en lige linje, altså, og det er jo det der er karakteriserende ved, om man

er en kreativ tænker, eller ikke, de kreative, de tænker mere sådan her, og de ikke kreative, de tænker sådan her.

I: Er det rigtigt?

R: Ja. Det er ret skægt. Også at det der med, for dem der handler det meget om faser og numre, og overskrifter og aktiviteter, og sådan noget, og det kan jeg jo høre, at det har I jo også, men det er ikke noget, I har systematiseret.

I: Nej, fordi jeg tror, at... jeg tror virkelig ikke, man er klar over den der... og det har jeg tit snakket med Nikolaj om, faktisk, at kokke ikke er klar over den proces, de går igennem, når de... og hvis man var mere bevidst om den proces, man gik igennem, jamen så vidste man også, hvad for nogle ting, man skulle... Jeg ved, at Mette og ham, de har lavet et eller andet spil, og Anna, som hedder Kokkens ..., og jeg har nogle gange siddet og kigget på det, sådan, det der med, nå men, så sætter man... man netop sætter de der begrænsninger på sig selv, hvor man siger, 'nå, men jeg vil gerne lave sådan en type ret, jeg vil gerne bruge råvarer i sæson, jeg vil gerne koge den, jeg vil gerne anrette den i gryde', eller sådan, at man ligesom laver en eller anden... men jeg tror, når vi arbejder, så er det... jeg ved ikke, om det er fordi vi bare sådan, ved hvor vi gerne vil hen, eller at vi... men vi tænker i hvert fald ret ens, både Bo, Lasse og jeg. Det eneste er bare, at Bo er bedre til at skubbe os ud over kanten, hvor vi ikke selv ville være gået hen, f.eks. med retter og smage, og sådan noget.

R: Hvis nu man skulle give jer en hat, indenfor sådan projektledelse, snakker man meget om, at der findes facilitatoren, det er den, der ligesom sørger for, at alle har det godt, og at ting... at folk snakker sammen osv. Og så er der den iderige, som bare brainstormer i et væk, og så er der dem, der tager bolden, og løber med den, og så er der dem, der ligesom planter, og siger, det er det her, der skal ske. Hvordan ville du sætte jeres hatte? Eller kan man det?

I: Ja, Bo er ide, og Lasse er facilitator, og jeg er den, der løber med bolden.

R: Ok. Hvem er leder?

I: Jamen, det er det. Vi er alle sammen leder...

R: Ok. Er der så på et tidspunkt, hvor I siger 'stop, nu må der ikke idegenereres længere.

I: Ja. Men det er i virkeligheden Bo, der stopper sig selv, tror jeg. Fordi han også er praktiker. Altså, vi er jo alle sammen praktikere, vi er alle sammen, vi ved hvordan tingene... hvordan vi ville få tingene til at ske, vi ville nok gøre det på forskellige måder. I forhold til Bo og Lasse, så er jeg jo utrolig meget sådan liste-menneske, og har brug for at lave lister over altting, hvor at... altså, du skulle se Bos tegninger, de er jo... han laver tegninger over altting, og sådan, og så skriver han små noter, hans opskriftbøger er jo fuldstændig forskruede at se på, ikke. Hvor at, så er jeg lidt mere ordensmenneske, men jeg er også... Lasse er den, der... han er den der ligesom... jeg tror i virkeligheden, han er den, jeg var ude på Madeleines, hvor jeg havde både et ben med Nikolaj, og et ben i køkken. Og sådan er han også. Men han er, altså... han er også praktiker, får tingene til at ske. Og jeg er i virkeligheden meget mindre leder her, hvor jeg er nu, end jeg var på Madeleines, hvor jeg, på Madeleines jo... i hvert fald under Melodi Grand Prix'et, jo udelukkende var den, der ledte og fordelte, og sørgede for at... facilitering, sørgede for, at altting fungerede, og der var de råvarer, de skulle bruge, og at det personale de skulle bruge, og... Så, ja, jeg kan godt sige hatte, men, altså de kalder...

R: ... kasketter.

I: Præcis. Altså, de kalder mig produktionschefen, og Lasse økonomichefen, og Bo for marketing og ideudvikling.

R: Ok. Så der er ikke nogen køkkenchef, faktisk?

I: Ah, men det er mig.

R: Ok, så du er køkkenchef og produktionschef?

I: Ja. Hvor jeg førhen, på Madeleines, også havde fingre i at bestille vin og sørge for, at der var servietter og ekstra kølecontainere, og at der var ekstra tømning af skraldespande, og sådan noget, så er det mere Lasse nu, og jeg er udelukkende, den der bestiller varer og laver maden.

R: Ok. Ja.

Appendix 20 Interview Jacob Damgaard

Informant:	Jacob Damgaard
	Founder and owner of Damagaard Works
	Ringmaster
Researcher:	Katja Seerup Clausen (R)
Location:	Vesterbrogade 24 1620 København V
Date and time:	February 12 th 2016 9.30am-10.30am
Recording:	49 minutes and 10 seconds

R: Egentlig så havde jeg tænkt, at det skulle være... nej, først så ville jeg egentlig gerne lige høre, hvad du selv betegner, hvad er din titel?

I: Jamen altså, det er jo... jeg plejer at sige, at jeg er cirkusdirektør. Og det er egentlig fordi at... eller, det er jeg jo ikke, kan man sige, jeg har jo mit lille firma, som jo meget sådan kører op og ned, og når det er højsæson, jamen, så er det jo med alle mulige freelancere og timelønnede, og også nogle fastansatte, så derfor er det sådan meget noget med en eller anden lavsæson, hvor det er noget med mig selv, der tømmer papkasser og kører i Ikea, og så er der en eller anden højsæson, hvor det mere sådan bærer præg af at være direktør, hvor det er mig der flyver over det hele og styrer, altså styr på at det er, som det skal være. Så det er sådan at... ja, nogle gange er jeg jo opvasker, og andre gange, så er jeg chauffør. Men altså, ja, cirkusdirektør er sådan meget rammende, tror jeg nogle gange.

R: Ja, men indenfor mad.

I: indenfor mad, ikke.

R: Et madcircus.

I: Det er et madcircus, uden tvivl.

R: Ok. Egentlig så havde jeg tænkt, at vi skulle fokusere primært på GoCook, men jeg vil bare ikke... du skal også have lov til at kigge ud fra GoCook. Fordi, det jeg jo er interesseret i, det er din proces, helt fra før ideen bliver til, til hvordan ideen bliver til, til hvordan den bliver til virkelighed, de ting der sker undervejs, selve afviklingen, og så det der er efter, at den sidste gæst er gået. Og hvis det er nemmest at tage det ud fra GoCook, så kan vi sagtens gøre det, men det kan også være et andet projekt, du har lavet, hvis det er nemmere. Og faktisk så, nu har jeg jo taget de her frem, hvis du vil, må du meget gerne tegne...

I: Det er fint... jeg har masser af papir.

...

I: Men altså, jeg har også allerede, fordi du skrev der til mig i går, så jeg har allerede skrevet nogle ting, som jeg egentlig tænkte, men jeg ved ikke altså... vil du spørge, eller skal jeg bare prøve at fortælle, og så...

R: Du må rigtig gerne fortælle, og så skal jeg nok spørge ind, hvis der er nogle ting, jeg synes, at du hopper for let henover.

I: Ja, ok. Men man kan sige, lige netop når det handler om GoCook, så er der jo meget skabt en identitet, og der er skabt nogle rammer, som man på en eller måde kan tage udgangspunkt i.

R: Men hvem har sat rammerne?

I: Jamen, det er jo noget, at vi har skabt for 5 år siden, hvor det ligesom er besluttet, at det er de her farver, vi leger med, det her logo, det er ligesom det her, der er hovedbudskabet, sådan nogle ting, som man kan sige, på den måde der... der kan man sige, når jeg laver noget for GoCook, så er udgangspunktet lidt et andet, end hvis jeg skulle lave noget for en ny kunde. Altså, der lavede jeg noget, f.eks. på DM i skills i weekenden, kan man sige, som... hvor det var for nogle nye, hvor vi startede et helt andet sted. Fordi, de havde aldrig nogen sinde stået på en messe før, og lavet noget mad, og formidlet eller kommunikeret, på den måde.

R: Jamen, så lad os tage udgangspunkt i det.

I: Så der kan man sige, der var vi helt der, hvor de skulle skabe en ny kampagne, de skulle finde ud af, skal den være gul, skal den være rød, skal den være sort? Altså, hvad farve skal den være? Og det brugte vi sådan, hvad skal man sige, indledningsvis rigtig meget tid på at diskutere, sådan med udgangspunktet i, hvad er målet

egentlig? Altså, hvad vil I med det her, og hvorfor skal vi gøre det her, altså, hvad er succeskriterierne? Det var sådan noget, det kunne jeg i hvert fald mærke, at det var ikke noget de havde gjort sig nogle tanker om, de havde bare sådan i tankerne, 'nå men, vi skal lave et eller andet fedt madevent'. Og det kan vi jo sagtens gøre, det er jo ikke noget problem, men der brugte jeg i hvert fald meget tid på, at prøve ligesom at sige til dem, 'jamen, hvorfor skal vi gøre det?' og 'hvad skal vi opnå med det?'. Også fordi at, hvis vi har snakket om det i starten, så er det også nemmere, når vi står på den anden side, at ligesom forholde os til, om det har været godt eller skidt. Fordi ellers har der været alle mulige mystiske forventninger til, hvad er det nu lige, at de her fredage i Fredericia, hvad er det egentlig, at vi skal kunne med dem. Så bruger jeg i hvert fald rigtig meget tid på, sådan i starten, at snakke igennem, hvad er de egentlig, vi skal, så vi også kan forholde os til det samlet i sidste ende, når jeg laver en eller anden evaluering.

R: Har du nogle faste spørgsmål, som du stiller dem, eller...

I: Næ, overhovedet ikke.

R: Er der nogle faste ting, du skal have afklaret?

I: Næ. Altså, det plejer jo at være...

R: ... flydende dialog, på en eller anden måde?

I: Ja. Altså, det handler jo både om, kan man sige, hvad har jeg af erfaring, i forhold til, hvad kan lade sig gøre, og så også, hvad har de af forventninger. F.eks. på DM i skills lavede vi et hotdog-værksted. Og jeg sagde til dem, 'jeg tror, at vi på tre dage kan ramme 2.500 mennesker'. Og det var langt, langt under, hvad de havde forventet, de havde regnet med i hvert fald 15.000 mennesker, fordi der kom jo 70.000 mennesker på denne her stand, så jeg var jo pessimist, og alt muligt. Og det er jo der, hvor jeg tænker, i starten er det enormt vigtigt, at få afklaret de der ting, altså, i forhold til mange ting, ikke. For jeg kan ikke stå og garantere, f.eks., at det er 15.000 mennesker, der på en eller måde kommer i kontakt med denne her stand. For det ved jeg, det kan ikke lade sig gøre. Og det er jo også noget... altså, jeg er jo også startet et eller andet sted, hvor jeg kastede mig totalt hovedløst ud i nogle ting, fuldstændig naivt. Og det har jeg jo lært enormt meget af, men på en eller anden måde, er det også det, der har skabt noget erfaring nu, som jeg heldigvis kan bruge. Men jeg har jo også været der, hvor jeg ikke anede en brik om, hvad det ville sige at stå der, men hvor jeg bare gjorde det.

R: Ja... er du så lykkedes med det, eller er det de dårlige gange, du har lært af? Eller er det begge dele?

I: Nej, det synes jeg egentlig ikke. Jeg synes egentlig det er kommet... altså, jeg har ikke nogle sådan events oppe i mit hoved, hvor jeg tænker, at det er gået fuldstændig galt. Gudskejov. Det er der sikkert, men jeg kan ikke sådan lige... jeg kan ikke huske dem. Der er selvfølgelig nogle, der er bedre end andre, og der er nogle, der kunne være planlagt bedre, og det har jeg lært af, men jeg har ikke nogle, hvor jeg sådan tænker, det var en katastrofe, og det har jeg lært mega meget af.

R: Ok. Så det er ligeså meget de gode erfaringer?

I: Mm, jeg tror også, at det er sådan et behov, for at prøve at fokusere på det positive hele tiden, ikke. For at kunne overleve i det her. For, hvis man hele tiden skulle fokusere på de der små negative detaljer, så...

R: Så kan man ikke lave andet.

I: Så kan man ikke lave andet, nej. Der er altid nogen, der er sure. Så man kan sige, det der med sådan, både at få skrevet, og også talt sammen, om hvad er det ligesom, hvor skal vi hen, hvad skal vi opnå, det er sådan ret vigtigt, og så plejer jeg, at gøre det med et møde, altså med den der nu er kunden. Også, hvor jeg sådan får deres input til, hvad er det ligesom, de vil, og hvad forestiller de sig, og alle sådan nogle ting, og så plejer jeg at lave et oplæg. Som er sådan max 10 sider, sådan pænt layoutet, PowerPoint, pdf'et præsentation, nogle gode billeder, fra enten et eller andet, jeg finder på nettet, et eller andet, jeg har tegnet i hånden, eller et eller andet, jeg har sketchet på computeren, som sådan beskriver, hvad er formålet, hvor skal vi hen, jeg ser at rammerne eller konceptet kunne være det her, det koster nogenlunde det her, altså, også så de allerede der er klar over, hvad er prisen egentlig for det her. Så det ikke er sådan noget, at de i sidste ende får en eller anden kæmpestor faktura for noget. Fordi det er i hvert fald også min oplevelse i det her, det er at, der er rigtig mange der dybest set ikke ved, hvad det koster at lave sådan et event, fordi der er så sindssygt mange timer i det, og der er rigtig mange papkasser, der skal flyttes, der er sindssygt mange papkasser, der skal flyttes. Og det tager bare tid, og det tager krudt, og det tager energi, så jeg prøver også virkelig helt fra start at sige, 'ok, den økonomiske ramme er også det her', og det er ikke for at sige, at vi ikke kan gøre det billigere eller dyrere, eller et eller andet, det er i hvert fald også vigtig at få det afklaret, sådan, hvad er der egentlig af penge til at

lave det her. Ja. Så det... så laver jeg et eller andet oplæg, som jeg så plejer at, det ved jeg ikke, en uges tid, eller sådan noget, efter, at præsentere for dem, og så drøfter vi så det, og nogle gange bliver det skudt ned, og andre gange er der alle mulige gode spørgsmål til det. I forhold til, hvad er det lige for en retning det skal tage, og kan det være den her måde, vi gør det på, og alt sådan nogle ting. Og så derefter så plejer vi egentlig at give hånd på, at det er det vi gør. Så, hvad skal man sige, der er måske en proces i det der, som er sprunget lidt over, nemlig, at i udarbejdelsen af det der oplæg, er der en eller anden kreativ proces, som handler om, hvordan er det lige, at fisken skal se ud? Så sådan et oplæg kan jo indeholde alle mulige tanker om... hvad skal man sige, ja, hvordan er det, det her bliver formidlet, og det er jo en eller anden kreativ proces, hvor jeg oftest går en tur rundt om sørerne, eller et eller andet i den stil. Jeg synes i hvert fald ikke, at det er noget, hvor jeg sådan kan sætte mig ned ved mit hæve-sænke skrivebord, og så kommer det bare sprøjtende til mig. Altså, det har jeg ligesom lært, at det er ikke der, at jeg får de gode ideer, på nogen måde. Det er i alle mulige andre sammenhænge. Hvor man ikke har fokus på det.

R: Ja. Bruger du dit team, eller dem som du har tilknyttet, til at finde ideer?

I: Ja, det gør jeg.

R: Hvad kunne være en typisk måde i fandt... satte jer ned og sagde, 'nu skal vi finde ideer til det her', eller...?

I: Jamen, en typisk måde, det kunne være, at jeg sagde til Anna, at 'nu går vi en tur og drikker en kop kaffe', og så ville vi gå ned og købe en kop kaffe, et eller andet sted, og så vade et par kilometer derudaf, mens vi talte om det, som ligesom var opgaven og rammerne. Og så ud af det, ville der komme et eller andet. men, altså min oplevelse er at, sådan det der med, ligesom at få det skåret sådan helt til, og virkelig sådan se det for mig, det er egentlig noget jeg gør meget alene, og ikke nødvendigvis sammen med andre, foran et whiteboard eller med en masse post-it's, eller et eller andet. Jeg synes meget, det er et eller andet, der er, altså, at jeg ser, og så diskuterer med andre, om det er fuldstændig håbløst eller tåbeligt, eller hvad det nu er. Og det er der jo, helt sikkert nogle gange, noget af det, der er. Men det plejer at ende ok.

R: Ok, men i virkeligheden så brainstormer I, uden at have... vi er mange, som ville sige, at i en brainstorm, der skal man ligesom sætte post-it's på en væg, eller sådan noget, så I brainstormer uden væg?

I: Altså, det plejer vi gøre. For jeg synes, det er sådan enormt begrænsende at stå der med de der firkantede gule sedler, eller hvad det nu er, det bruger vi egentlig meget sjældent, altså at stå at brainstrome, det er mere en dialog, på en eller anden måde, vi har.

R: Ok. Og hvad så, når... så er I blevet enige om dit forslag, hvad sker der så?

I: Jamen, så går man jo i total praktik. Altså, der ligger selvfølgelig stadig noget i forhold til, hvad skal man sige, konceptet, og hvordan skal det se ud, altså, og der kan man sige, der er noget, som også er praktisk, men også er en eller anden form for designproces, altså hvor, der skal f.eks. tegnes en stand, hvordan skal det se ud? Hvilke farver skal det være? Og hvilke materialer skal det være? Hvilke kvaliteter skal det være? Alt sådan nogle ting, og det er, altså, det er meget med at klippe ting op på væggene, ligesom du sagde her, f.eks. det er Irma Mad&Glæde messe, som ligger i marts måned f.eks., så bliver det meget sådan noget med at høre ting ud af et eller andet, eller printe noget ud, vi har fundet på nettet, eller et eller andet i den stil. For ligesom at tale nogle... altså, lige nu er det her meget ordnet, vil jeg sige, men for at ligesom at prøve at tale på plads, hvordan at det skal se ud. Og så plejer jeg faktisk at sketche dem. Jeg fandt den faktisk lige frem ... hvis du vil se den.

R: Ja, jeg vil meget gerne, jeg vil også, hvis jeg må tage nogen med i opgaven, vil jeg også meget gerne det, som eksempler.

I: ... Så plejer vi så at sketche det sådan her, ikke. Det vi så laver. Det her, det er så sådan en råskitse i forhold til, hvordan Irma Mad&Glæde kommer til at se ud, men så går vi så ind i det her, og så kan vi så lægge de rigtige farver på, og så alle de tryksager og bannere, og alle sådan nogle ting. Duge, og sådan noget, det kan vi gå ind og lægge på. Så vi ligesom kan se...

R: Ja. Også så kunden kan se ...

I: Så kunden også kan se, hvad det er vi bruger penge på, ikke. Men det handler også... ja, man kan sige, det handler både om at præsentere, hvad er det egentlig, vi har tænkt, men jeg synes også det handler om, hvad kan man sige, nu det her, det er så ret stort, ikke, det handler også om at kunne se en eller anden sammenhæng. Hænger det sammen overhovedet, ser det godt ud, eller kommer det til at ligne et cirkus, eller en losseplads, på en eller anden måde. Altså, det skulle det jo helst ikke...

R: Og hvad var det du sagde, hvad var det for et program du brugte?

I: Det hedder SketchUp. SketchUp Make hedder det, det er gratis. Ja. Det er freeware. Ja, så det kan man bruge, det er nemt. Det er i hvert fald godt til det, kan man sige. Men jeg synes også min oplevelse, er at vi kan sidde og tænke rigtig mange tanker, og bruge rigtig meget tid på, hvordan det skal se ud, og hvordan det skal stå, og når man så står derude i virkeligheden og skal sætte det op, jamen, så ender det oftest med, at det lige står lidt på en anden måde. Altså, så det er ikke sådan, at bare fordi vi har tegnet en tegning, at så er det også nødvendigvis sådan, det kommer til at se ud. Men det er sådan et meget godt redskab i forhold til, hvor meget plads har man, og hvilke materialer skal vi bruge, og hvor meget er det lige at den der scene, den fylder midt i det der rum, og alle sådan nogle ting, hvor højt er der til loftet, og... det kan man ligesom få et indblik i.

R: Ja, ok.

I: Ja. Og så kører der så sideløbende med det, kan man sige, så kører der sådan et spor, som handler meget om, at det skal være enormt konkret, nemlig, skal vi have 10 eller 25 urteknive med, og hvor kommer vandet fra, og hvor mange håndvaskemoduler skal vi bruge, egenkontrolprogram, altså, alt det der, som virkelig er sådan nogle Excel ark, og der kan man sige, til alle de der ting, der bruger vi Google Sheet, fordi jeg gider ikke, at der er noget, der skal være lukket, eller noget som helst, så når vi starter sådan en opgave, så plejer jeg at invitere alle, som ligesom har noget at skulle have sagt til sådan et Google Sheet, også fordi, så kan de se, hvad vi arbejder på, eller, hvis de har nogle input, eller et eller andet, så er det fuldstændigt åbent, det vi gør. Så alt hvad vi laver, der dem vi laver det for, de kan gå ind og se, hvor mange urteknive vi har tænkt os tage med, f.eks. Altså, min oplevelse er, at der aldrig nogen sinde er nogen der gør det, men...

R: Men de har muligheden.

I: Jeg kan meget godt lide, at muligheden er der. Også fordi, at vi jo ofte er konsulenter, kan man sige. Altså, vi bliver jo købt til en opgave, og der kan hurtig være sådan en oplevelse af, at man lægger noget erfaring og noget viden, sådan, ud af huset, på en eller måde. Og så tænker jeg, at det er faktisk en måde sådan at sige, 'vi har faktisk ikke noget at skjule, I må hjertens gerne se, hvad det er vi bruger tiden på, eller hvad det er, vi finder på', eller et eller andet i den stil. Så jeg prøver ligesom, at alt skal være åbent, og at alle, altså alt beskrivelse og alle oplæg, og alle sådan nogle ting vi laver, jamen det kører vi så i Google Docs, så alle kan skrive og kommentere på det. Det bliver også nogle gange en enormt kompliceret proces, kan man sige, men jeg synes også tit der kommer noget godt ud af det, fordi det er så åbent, som det er.

R: Så det er også en måde at pleje jeres samarbejde på?

I: Ja, det synes jeg jo, at det er. Og det kunne sikkert gøres på alle mulige andre måder også, kan man sige, men i og med at alle har så travlt, som de har, så har vi jo heller ikke tid til at holde statusmøder to gange om ugen, for at afklare alting, og så er det en meget fin måde, at bede om nogle input på, kan man sige. At alting er åbent på den måde. Ja. Så det er lidt sådan det der designspor, og så er der lidt sådan det konkrete, og så kan man sige, oftest så har vi også sådan et kæmpestort spor, som handler om al grafik og tryksager og alle sådan nogle ting.

R: Ja, vil du ikke tegne lidt ned, mens du... nu sidder du og siger, at de er sideløbende, det ville være til stor hjælp, hvis jeg ligesom kan visualisere dem.

I: [griner og begynder at tegne] Det kan jeg godt. Jamen, så kan vi jo sige at, så har vi, til at starte med, ikke, så har vi sådan nogle mål og succeskriterier, ikke. Og det bliver til et eller andet, der er en masse tanker og ideer, og det er ligesom noget kreativt. Og det bliver til et eller andet oplæg, hvor det sådan lidt er ja eller nej, ikke. Eller, hvad kan viøre bedre?

R: Har du nogen gange oplevet, at den er blevet lagt ned her af kunden?

I: Ja, det har jeg, ja.

R: Og hvad kan være grunden til det?

I: Det kan være økonomi, det kan også være at... altså, det kan også være sådan et forbeholdende nej, som at, 'vi ved ikke lige nu, om det er det vil skal', altså, om det er det, der er retningen, fordi at, i hvert fald, nu arbejder jeg rigtig meget med Coop, så der er rigtig meget politik og strategi idet. Så det er også enormt langhåret nogle gange, kan man sige, og det er også enormt bureaukratisk nogle gange, så derfor bruger jeg også enormt meget tid på, interessenthåndtering, altså simpelthen også prøve at forstå, hvad det er, der sker i organisationen, for at undgå at der skal blive for mange af de der nej'er. Altså, der er enormt meget sådan... der er enormt meget arbejde i, at prøve at forstå, kan man sige, hvem det er, man arbejder for, og hvorfor de gør, hvad de gør. Så tænker jeg, så kommer man i hvert fald langt. Ja. Men så kører vi med et eller andet,

derfra vi blev enige om, hvordan at den der skal se ud, ikke. Og så er der, det der vi kunne kalde design, altså, så det er ligesom noget stand eller noget event, eller hvad vi skal kalde det. Og så har vi det der sådan meget konkrete.

R: Og det er det, du mener, sådan det er lavpraktik? ...

I: Det er simpelthen lavpraktik. Det er, du ved, hvor mange mand skal vi være? Hvad tid skal vi møde? Hvor spiser vi morgenmad, og hvor kommer aftensmaden fra? Skal vi bruge 63 A eller skal vi bruge 16 A? Alle de der fantastiske ting, som jo, i hvert fald i min oplevelse, kræver, en gang i mellem, lidt mystiske kompetencer i forhold til, hvad det egentlig er, man er uddannet til, ikke. Altså, da jeg læste på universitet, havde jeg måske ikke lige nogen forventning om, at jeg skulle vide om vi skulle bruge 63 A, og hvilken eltable vi skulle bruge til den, og hvor mange faser og grupper og sikringer, og alle sådan nogle ting, det er jo sådan nogle ting, som man lige pludselig kommer til at bruge sin tid på.

R: ... skabselektriker.

I: Ja. Men så kører der jo også alle de her, sådan noget tryksag, som jo også er en del af, kan man sige, design og event, og altså, der er jo ikke noget af det her, der er afkoblet på nogen som helst måde, alt det kører jo sådan sideløbende, og spiller jo hele tiden sammen. Men det er i hvert fald... i meget af det vi laver, er det en ret stor ting, kan man altså... ja, ligesom at få landet alle de der ting, og hvordan skal det se ud, og hvad skal der stå, korrektur, og alt sådan noget. Der er jo også rigtig meget kommunikation i det her, altså kommunikation til, hvad hedder det, til de medarbejdere der evt. skal være med. Men også, kan man sige, til dem der skal dukke op til ens event, altså, det kommer også til at køre her, vi kunne også kalde det for markedsføring eller marketing, eller hvad man nu ville kalde det, men det kører jo i hvert fald også her, ikke.

R: Mm, og det er også jer, der står for det, eller hvad?

I: Nej, det er det ikke. Ikke sådan, hvad skal man sige, udførende, vi kommer nogle gange med oplæg på, hvad kan man sige, hvad budskaberne kunne være, og sådan nogle ting, men altså, vi sidder jo f.eks. og laver tekst til alle de tryksager, der skal laves. Så det er jo en kommunikationsopgave, men det er meget sådan, det er kommunikation, der sker på stedet, og ikke sådan det kommunikation der sker op til og efterfølgende. Men vi er der, kan man sige, hvor vi projektleder det. Og det er jo så det, der kører, kan man sige, hele vejen her, det er jo så projektledelsen, og nu kører vi over på et nyt stykke papir også [griner].

R: Det må du meget gerne.

I: Som jo er en enormt vigtig del af det, ikke. Og det kan du jo så spørge, hvad er det så for nogle... Hvad er det for en form for projektledelse, der skal bruges der, og i hvert fald i det, vi laver, så er det... så kan vi godt lave alle mulige store, flotte Gannt-diagrammer, og sådan noget, i forhold til hvad vi ska nå og hvornår, og tidsplaner, og alle sådan nogle ting. Og det har jeg prøvet at lave rigtig, rigtig mange gange, men det ender altid med, at vi overhovedet ikke bruger dem. Så jeg prøver meget mere, når vi starter noget op, og så ligesom have en, kan man sige, en liste over, hvad er det ligesom, vi skal igennem. Og så skal vi nok nå det. Og der kan man sige, at der har vi jo efterhånden sådan en base, i form... en basis i forhold til, vi har gjort det nogle gange, så der er også sådan meget... altså, det er jo ikke bare copy/paste, når vi laver en event, men vi ved jo ligesom efterhånden, hvad kræver det, og hvad skal vi igennem for nogle faser, og sådan nogle ting. Så det er jo nok også derfor, at der ikke kører store forkromede planer. I forhold til hvordan vi når det. Men ellers, så den projektledelse, som oftest sker i denne her proces, den er jo virkelig, virkelig, fleksibel. Altså, det er ikke sådan... Altså, min oplevelse er ikke, du ved, at man kan aftale, at det er det her, der er rammerne, og vi gør det på den her måde, og... altså, der kan man ikke gøre her, for det udvikler sig jo fuldstændig undervejs, hele tiden, og det er jo også derfor projektledelsen er vigtig, og er vigtig gennem hele forløbet. Og man virkelig er inde i alle detaljer, og... altså, det gør jeg i hvert fald, og bruger så meget tid på det, der er ikke noget, som jeg bare giver slip på, og så tænker, 'nå, men så ser vi, hvad der sker'. Altså, jeg bruger rigtig meget tid på at følge op, og hvor langt er vi med det her, og hvordan ser den ud. Og det tror jeg er rigtig vigtig, hvis det hele, i sidste ende, på en eller anden måde, skal spille sammen. Og så tror jeg det er noget andet, hvis man skaber... altså, hvis man arbejder under en paraply, på en eller anden måde, hvor der er alle mulige ting, der skal ske, men det vi laver, er jo oftest noget, der skal fremstå som en helhed, og der er det i hvert fald vigtigt at... at der sådan ligesom er... at alle detaljerne, på en eller anden måde, hænger sammen i sidste ende. Giver det mening?

R: Mm.

I: Yes. Der er sikkert mere i det her, Katja, som jeg har glemt.

R: Jamen, jeg supplerer lidt, hvis jeg synes du mangler...

I: Jamen, det er godt. Men på et eller andet tidspunkt, så det her, ikke, det kulminerer i der, hvor der virkelig skal flyttes nogle papkasser. Og det er jo, at vi står ude på vores lager og fylder i kasser, ud fra en masse lister, vi har lavet. Og sætter klistermærker på kasserne, som er, det her hører til det det her sted, og det her hører til det her sted, og vi har købt 50 håndsæber, og alle sådan nogle ting. Og det er i hvert fald min oplevelse, at lige netop det der, det er der ret mange der har svært ved. Og der er også... jeg plejer altid at spørge, hvis der er nogen, der skal arbejde for mig, om de er gode til at flytte papkasser, fordi det er bare... altså, der er ikke mange lange negle i at lave madevents. Det er der virkelig ikke. Altså, det er store kørekort, og det er papkasser. I hvert fald, hvis det sådan er stort. Altså, det er selvfølgelig noget andet, hvis man laver nogle små et eller andet, jeg ved ikke, hvad det kan være, altså sådan noget virkelig småt, men...

R: ... restauranter og...

I: Ja, men hvis det sådan virkelig... altså, hvis det får noget volumen på en eller anden måde, så er det jo altså paller og paralleløftere og trucks, og alle sådan nogle ting, ikke. Så derfor, så alt det her, sådan lidt kreative og smukke, og maddannende, og alle sådan nogle ting, det går lige pludseligt over i sådan noget lidt røvkendedeligt produktion, kunne man kalde det, altså. Der er lige pludselig noget der skal produceres. Hvor der ikke... altså, hvor herovre kan vi diskutere og snakke, og åbne op og lave ting på ny, og herovre, der er det sådan lidt mere, vi træffer en beslutning her og nu, og så bliver den ikke 4 meter, så bliver den 5 meter, og så rykker vi den lidt til højre i stedet for lidt til venstre. Så det er sådan virkelig... altså, det er jo ikke militær, men det bliver sådan meget produktion. Og det er rigtig fint, hvis man så har gjort det her rigtig godt, ikke, så kan det her også lykkes supergodt, er jeg helt sikker på. Og jeg elsker, når det går i produktion, jeg synes, det er fuldstændig fantastisk. Fordi det er virkelig der, der så sker noget. Og alt det vi har brugt timer og timer og timer på, at sidde og tænke og udvikle og planlægge, det skal lige pludseligt bare knaldes af, ikke. Vi kan have brugt et halvt år på det her ovre, og det kan være det her, det tager 4 dage. Så det herovre, det skal virkelig være knivskarpt, for at det her ovre det også bare kan blive knivskarpt. Er min oplevelse. Ja, så det... i det der flytte papkasser er der jo både sådan noget opsætning... altså, alt sådan noget, du ved, kørsel og bla bla bla. Alt sådan noget, ikke. Bum, og så kommer vi ligesom til den helt store, nemlig afvikling. Som jo er der, hvor det hele, det sker. Og det er der, at dem der nu skal komme, kommer. Og det er der, hvor det hele bare skal spille 100 %, og der skal kunne træffes de hurtige beslutninger. Og der er det jo meget forskelligt, kan man sige, afhængigt af hvor stort det er, hvor mange mennesker der er der, og hvor meget ansvar man ligesom uddelegerer. Hvor f.eks. det vi lavede på DM i skills, jamen, så var vi to mand afsted, som ligesom sørgede for at alt forløb, og så var der noget personale, som ligesom var dem der stod og lavede eveneten, og havde fokus på fagligheden, og alle sådan nogle ting. Men f.eks. når vi laver sådan noget Irma Mad&Glæde, jamen, så er vi måske, hvad er vi, 5 mennesker, som ligesom skal have noget overblik, og hvor jeg i hvert fald altid prøver at sige, jamen, jeg skal ikke have nogen som helst opgaver, jeg skal bare kunne ligesom flyve over det hele, på en eller anden måde, og sørge for det ser godt ud.

R: Ja. Så hvad er din rolle, hvad kan man...?

I: Altså, hvis det er det grimme navn, ikke, så kunne man jo kalde det produktionsleder. Og hvis det er det smukke navn, så er det jo lige netop her, at cirkusdirektøren kommer frem i sit fulde, ikke. Det vi i hvert fald gør meget ud af, Katja, når vi kører her, det er forplejning. Altså, at dem der skal stå der og formidle, også virkelig har det godt. Altså, vi bruger plads på, at de f.eks. har noget backstageområde, hvor de kan slappe af, og vi bruger rigtig mange... altså, vi bruger rigtig meget krudt på også, at de får noget godt at spise. Fordi, at jeg har været på rigtig... jeg har været på alt for mange messer, hvor jeg så har fået en eller anden spisebillett, og skulle gå op i et eller andet cafeteria og æde en eller anden tarvelig trekantssandwich, og det synes jeg simpelthen ikke, man kan være bekendt, når man arbejder med mad. Altså, så må det personale der er der, på en eller anden måde, også skulle spise noget godt. Så der er noget, for mig er der også noget vigtigt i sådan forplejning. Man kunne også kalde det værtsskab, ikke, hvis de skal være gode værter, dem der er her, så skal de også virkelig opleve godt værtsskab. Men det er også fordi at rigtig mange af de mennesker, som kommer og skal formidle på de aktiviteter, vi laver, det er frivillige, og det kan jo godt være det, der adskiller sig fra andre ting. Altså, når der er nogen der kommer, og skal udføre et frivilligt... altså en frivillig opgave, på en eller anden måde, så tænker jeg også, så skal de virkelig også have det godt, og... altså, så det skal virkelig være nogle fede rammer, for at de har lyst til at komme igen. Hvor det lidt er noget andet, hvis man har hyret noget personale ind, altså så kan man måske godt forvente, at de har en madpakke med. Så det tænker jeg, det er

måske noget af det, der adskiller sig lidt, og også derfor det er så vigtigt, i hvert fald for mig, at der også er nogle gode rammer, når de er der.

R: Ja, og motivere dem.

I: Virkelig at motivere dem. God kaffe. Og alt det der.

R: Ja, ja. Hvordan, er det så jer, der står for at rekruttere de frivillige, eller er det kunden?

I: Nej, det er os, der gør det. Så det kan man sige, det er jo også en del af det her, ikke. Men det kan man sige, det er sådan meget forskellig at... altså, nogle gange er der frivillige, andre gange er der ikke frivillige. Men ellers så hele den der, sådan frivilligdel, den kører her. Men den kører også hele vejen igennem, altså fordi, vi arbejder sådan med de frivillige hele året igennem. Og ikke bare sådan per event. Altså, vi prøver virkelig sådan... vi har sådan et kick-off nu her, om to uger, hvor vi ligesom invitere alle dem, som er nysgerrige, og alle dem, der har været frivillige, og alle dem, som også har allerede committed sig til nogle projekter, og ligesom prøver at give dem nogle faglige input, men også tegne nogle sådan rammer i forhold til, hvad er det, de kan være med til i år 2016, så det ikke bliver sådan per event, at vi laver sådan noget, men mere sådan, at de oplever, at de faktisk er en del af et større fællesskab, som er vedvarende, frem for bare, at det er nu og her, og så kom der noget nyt, og så kom der noget nyt. Så derfor så kan man sige, ja, det er jo en del af det her, men det kører sådan lidt, det kører nedenunder også.

R: Ok. I har simpelthen et helt korps?

I: Ja, af frivillige? Vi har et korps af... 130 frivillige...

R: Hold da op.

I: Som er fordelt i hele Danmark, ikke. Som så tropper op, når vi laver noget. Så vi kan jo godt tegne den her. Altså, de frivillige, ikke. Ja.

R: Og hvad så efter...?

I: Efter det her, så pakker vi papkasser igen, ikke.

R: Og kører i store biler.

I: Ja. Og så kan man sige, så noget af det, der altid er viktig for mig, det er at lave noget evaluering og opsamling, i forhold til, hvad der er sket. Nu håber jeg, at du kan læse noget af det her. Og det er også fordi, at det binder jo virkelig ind i, altså det vi lavede heroppe, ikke. Det skulle jo rigtig gerne, på en eller anden måde, hænge sammen. Hvad er det, vi er blevet enige om heroppe? Og hvad er det faktisk, at vi har oplevet og opnået? Så der plejer jeg igen at lave et... altså, sådan en skriftelig opsamling, meget fornemt, men det er bare sådan en one pager, ikke. Og så et møde. altså, sådan med henblik på at få det talt igennem. Og når vi har med frivillige at gøre, jamen, så laver jeg også altid en... altså, at de evaluerer det. Hvordan har det været og...

R: Hvordan gør I det?

I: Det er spørgeskema.

R: Ok. Et, som er sådan et standard, I har?

I: Ja. Og så, vi prøver noget nyt på den Irma Mad&Glæde, vi laver her, at de, altså, inde i deres backstageområde, laver vi sådan en stor tavle, hvor de ligesom, løbende, sådan i løbet af dagen, ligesom kan klaske deres, altså bedste GoCook moment, eller et eller andet, altså, hvad er deres bedste oplevelse. Også ligesom for at prøve at opsamle de der sådan positive oplevelser, som har været i løbet af sådan en dag. Så det er ikke fordi, at bare fordi vi har tegnet det her nu, at det så ligesom er statisk resten af mit liv, altså, det er sådan, det udvikler sig hele tiden, og jeg bliver gudskelov også klogere hele tiden. Og det tror jeg også, er noget af det, der er vigtigt i det her, det er at, altså, man kan hele tiden lære noget, man kan hele tiden blive bedre til et eller andet.

R: Hvis, I ... event teori, der... og i bare projektledelsesteori, der taler man jo meget om faser, og der er der jo lidt uenighed om, hvor mange faser, der i virkeligheden er, og hvilke aktiviteter, der hører under hvad. Hvis nu du skulle tage denne her og dele op i faser, hvor mange ville der så være, og hvad ville overskrifterne være på dem?

I: Jamen, så tror jeg, at der kunne være sådan... så tror jeg, at der kunne være sådan en her, som hed... altså, jeg ved ikke helt, hvad den skulle hedde, den kunne hedde, altså sådan noget opstart/forventningsafstemning, ikke.

R: Der er godt knald på solen i dag.

I: Er det ikke dejligt? Slash, det er jo også... altså, det handler noget med nogle rammer. Også tror jeg, at jeg ville sige, at der ligesom var...

R: Så det er fase 1?

I: Ja, det tror jeg, men ja, den kunne også hedde fase 0, ikke.

R: Ja.

I: Fordi at... nej, det er sgu fase 1, fordi det er jo her, det begynder, og det er jo her, at man begynder allerede at tænke tanker i forhold til, hvad skal vi opnå, og det er jo også her, man begynder at blive udfordret på, om det overhovedet er muligt. Whom. Og så kommer der jo hele den der kæmpe, kæmpe store pakke, som jo tager... kan tage alt fra en uge til et halvt år. Som jo lidt er en blanding af noget, der er kreativt, men også noget, der er ekstremt konkret. Og jeg ville bare være rigtig ked af, ligesom at dele den op på tværs, og så sige, her der er vi kreative, og så er vi lige pludseligt konkrete, fordi jeg synes ligesom, at den... altså...

R: Det er intertwined.

I: Det bliver ved med at åbne sig, på en eller anden måde.

R: Ja, det er fint.

I: Og man bliver hele tiden ved med at vende tilbage, ikke. Til noget der er kreativt, på en eller anden måde. Men der er sådan en, altså en... en udviklende, ikke... nu skal vi snart have gang i dine farver, tror jeg [griner]. Og så er der jo det her, hvor det sådan er mere... ja, det her, det er jo også noget design, ikke. Og så bliver det jo sådan meget konkret. Ja, så tænker jeg bare om... ja, så det her ovre, det kunne vi jo så kalde... altså, så er der jo så afvikling. Og så er der så noget evaluering, ikke.

R: Ja. Så du tænker ikke eventen som en fase for sig selv?

I: Jeg tror, det er fordi at, hvad skal man sige, lige netop denne her fase, den bruger vi så kort tid på, at... altså, det at pakke i papkasser og flytte, og sådan noget. Det er så ekstremt koordineret, at det bruger vi en dag på...

R: Nå, men det er ikke, fordi der er noget rigtigt og forkert, det var mere, det var bare et spørgsmål.

I: Ja. Men så skal den jo hedde...

R: Der er nemlig også lidt uenighed omkring, hvordan eventen i virkeligheden er en fase, eller ej.

I: Men jeg tror også, det er fordi at, når jeg når hertil, så mister jeg fuldstændig interessen.

R: Er det rigtigt?

I: Så kunne jeg faktisk godt tage hjem.

R: Når eventen, den skal afvikles?

I: Ja. Altså, det er sådan... så er det... så har jeg ligesom nået toppen, på en eller anden måde. Når det hele, det står der, og de første gæster kommer, så tænker jeg ...

R: 'Det var det'. Ok.

I: Det er, for mig er det, det her. Altså, den udviklende fase jeg synes er det interessante i det. Og så det, at få det, altså, det at få det til at ske. Og få det op at stå. Men det er jo sådan meget... men ja, vi kunne godt have sådan en 4,5'er her, ikke. Som var eventen. Men altså, med nogle af de ting vi laver, der er det jo også, at vi udvikler et event, men måske skal det gentages 80 gange over 3 måneder. Og så kan man sige, så det her evaluering, det er jo ikke sådan noget vi lægger til allersidst i de der 80 arrangementer, så er det jo noget vi løbende forholder os til, og hvordan kan vi så gøre det bedre. Skal vi have en større tallerken eller en mindre tallerken, eller et eller andet i den stil.

R: Ja, ok. Tak for tegningen, den er meget flot.

[griner]

I: Det ved jeg ikke om den er, Katja, men... Jeg tænker bare, om der er et eller andet jeg glemte. Næ, det tror jeg sgu ikke. Er der noget, du synes, jeg har glemt?

R: Får I altid stukket et venue i hånden?

I: Nej.

R: I skal også ud og finde dem? Eller et andet spørgsmål kan også være, fordi tit, så er det venue, som man står med, det er vel også med til at forme indholdet i programmet.

I: Ja, i høj grad. Nu svarede jeg dig hurtigt, men det gør vi jo dybest set altid. Det er i hvert fald meget lang tid siden, at jeg har lavet noget, hvor jeg selv skulle finde det. Ja, det får vi stukket i hånden.

R: Er det en hjælp at hjælp at have den begrænsning, eller er det en begrænsning, begrænsende begrænsning?

I: Altså, jeg synes, det er rigtig fint, at der er nogen grænser, kan man sige, fordi ellers er det meste af det vi laver, det er meget, meget åbent fra starten, så det er sådan set fint nok, der er nogen benspænd. Så hvis vi også skulle starte der, hvor vi skulle finde stedet, jamen altså, det ville jo bare gøre det indledende, her, mere sådan... komplettest. Og det er ikke fordi, det ville være noget problem, men... jeg har ikke noget problem i at lave noget i eksisterende rammer. Altså, der findes jo et hav af røvsgyge messehallen rundt omkring, og det kan jo være en udfordring, kan man sige, at gøre dem lidt lækkere, også i forhold til, at der er jo også mange messer, kan man sige, hvor der er en forventning om, hvordan det ligesom, hvordan det skal se ud, og der kan det godt være... det kan være svært at være den, der kommer og ligesom gerne vil bryde med det, og sige, 'nej, vi skal ikke have de der skiltefriser op, eller et eller andet, fordi...'

R: Roll-ups.

I: Eller roll-ups, ja. Jeg hader roll-ups. Så nej, vi får egentlig mest stukket sådan nogle... vores venues ud, men vi bruger så også meget tid på at, f.eks. Irma Mad&Glæde, nede i Øksnehallen, der er jo søjler over alt. Så vi har ligget og målt samtlige søjler op, for at være sikker på, hvad der er af plads, og hvor de står i forhold til hinanden, og hvor højt der er til vinduerne, og alle sådan nogle ting, altså, sådan noget bruger vi meget tid på, i forhold til, hvor store kan vi lave bannerne, og hvor skal scenen stå, hvornår kommer lyset ind, nå, der er også ovenlys, og hvad så med de fladskærme vi har med, og alle sådan nogle ting. Så på den måde bruger vi tid på, at ja, også analysere det. Men altså, de fleste, sådan messehallen, der behøves man ikke det, for der er man jo bare lukket inde i sådan en betonkasse, der...

R: Ja. Uden mobildækning.

I: Uden mobildækning. Så der kender man udgangspunktet.

R: Nu er mit fokus jo madevents. Hvad adskiller madevents fra andre events i din optik?

I: Jamen altså, der er jo... altså, der er jo noget fuldstændig sådan lavpraktisk, ikke, som hygiejne, som jo er vigtig at have styr på. Så tænker jeg også, at der kan være sådan en større udfordring i at få det... altså, få det til at, hele tiden, fremstå lækkert, fordi det jo på en eller anden måde, er et organisk materiale, man tit arbejder med, så det er også, i løbet af sådan en dag, så sådan en dusk koriander, den falder, og det kan den selvfølgelig også godt gøre, hvis man har en eller anden plante med, fordi man står på en eller anden modemesse med noget tøj, men altså, i hvert fald det vi laver, er jo meget at invitere folk med i noget madlavning. Altså, de er med i en proces, hvor der er noget der skal formidles. Og derfor bruger vi også rigtig meget krudt på ligesom at tænke, altså, hvad er det egentlig vi formidler til dem, og hvad er det egentlig for noget mad, vi skal lave, altså hvad indeholder det af, altså, af elementer, og hvorfor er det lige pizza, f.eks., vi står og bager agtig, og hvorfor laver vi ikke suppe i stedet for. Så der er jo også sådan en del faglige overvejelser i forhold til, hvorfor gør vi det, altså, hvorfor gør vi det på denne her måde? Men lige hvordan det adskiller sig fra andre events...

R: Ja, så kan jeg spørge på en anden måde, hvad bidrager maden med?

I: Farver og duft. Eller hvad tænker du? Altså...

R: Ja, hvad kan den?

I: Altså, jeg tænker f.eks. jo, at nu... i sidste uge, var jeg på DM i skills, ikke, og der var måske 150 stande, og vi var den eneste, de lavede mad. Og man kan bare se, hvordan at det tiltrækker folk, at der bliver lavet mad. Altså, fordi det bliver sådan et arbejdende værksted. Alle kan ligesom forholde sig til det der, og det dufter, og man bliver tiltrukket af det, ved mindre man selvfølgelig brænder alt muligt på. Men ellers sådan som udgangspunkt, der... der maden, det er bare sådan tiltrækkende, og det tiltrækker mange menneskers, sådan, nysgerrighed. Og jeg tror også, det er sådan... det er nok også sådan en forventning om, at 'her der kan jeg få noget gratis i skrutten'. På den måde, kan mad jo altid bruges til at tiltrække folk, ikke, hvis der er gratis smagsprøver. Så står de der jo glædeligt og venter i 10 minutter, indtil der er en eller anden mikroskopisk anretning til dem, som de kan guffe i sig. Og det er der, hvor jeg også nogle gange synes, det også kan være svært ligesom at fastholde dem eller formidle et budskab, fordi de er så fokuserede på, at jeg skal have noget gratis, jeg kan fylde i hovedet. Men jeg står der egentlig også, fordi jeg gerne vil proppe noget ind i hjernen på dig, ikke kun i munden på dig. Den kan nogle gange være svær.

R: Ok, så der er det faktisk måske ikke en fordel, at maden er med?

I: Altså, jeg bruger i hvert fald... jeg plejer altid at sige, at målet er ikke... altså, ja det er ikke et spørgsmål om kvantitet, det er et spørgsmål om kvalitet. Altså, når vi måler de her events, f.eks., så synes jeg ikke, vi skal måle det på, om vi uddeler 5000 smagsprøver. Altså, det er ikke et... altså, man kan godt sætte nogle... altså, det

kunne godt være nogle rammer og nogle forventninger om, hvor mange vi ligesom uddeler, men jeg vil helst ikke love nogen, at vi uddeler 5000 smagsprøver. Jeg vil langt hellere uddele 4000 smagsprøver, hvor man kan nå at kigge folk i øjnene, frem for 5000 smagsprøver, hvor man ikke har fået at kigge folk i øjnene. Det tror jeg i hvert fald giver en... altså, så når man i hvert fald meget længere med ens tilstedeværelse, et eller andet sted. Men det er jo også sådan lidt forskellig, om det er sådan en, altså, om man bare står og laver promotion, eller om man faktisk inviterer folk med i noget madlavning. Altså, det er jo vidt forskelligt, fordi, hvis folk skal med i noget madlavning og i den proces, så skal man også... altså, for nogen er det jo en overvindelse, at skulle tage forklæde på, vaske fingre, og smøgeærerne op, fordi der også er nogen, der synes at de måske, altså, kan tabe ansigt, fordi de ikke er så dygtige i et køkken. Det har jeg i hvert fald også oplevet, at der faktisk er nogen, der sådan lidt er bakket ud. Der er det gode, er at vi arbejder med børn, og de er jo skide ligeglade, altså, de har jo ikke nogen hæmninger på den måde, og det er fuldstændig fantastisk, fordi der kan man jo virkelig kaste dem ud i rødkålspizza, eller et eller andet i den stil. Der har de jo ikke nogen sådan, hæmninger, det lyder så voldsomt, men der er i hvert fald ikke den samme begrænsning eller forfængelighed.

R: Nej, voksne er forfærdelige.

I: Voksne er fuldstændigt forfærdelige.

R: Jeg tror egentlig, at jeg synes vi er kommet omkring det meste, mit sidste, det er sådan lidt et pop spørgsmål. Hvis nu, at du stod over for en helt grøn aktør, som godt kunne tænke sig, at kaste sig ud i at lave madevents, hvad ville dit bedste råd så være? Det må gerne være et madevent inden for din kategori, det må gerne være inden for den verden, du begiver dig i, det behøver ikke være så generelt. Det må også gerne være et mere ... råd, hvis ...

I: Jamen altså... Jamen, så tror jeg egentlig jeg vil sige, få et stort kørekort, altså...

[griner]

I: Aj... jeg synes bare tit at meget af det her, det står sådan og falder på praktikken. Altså, det at der skal flyttes nogle ting, og hvor skal det opbevares, og hvor fanden bliver det vasket op, og alle sådan nogle ting. Så man kan sige, ja, lær at flytte nogle papkasser, og så 2, hav virkelig styr på, hvem dine kunder er, altså, det er ikke... altså, hvis du laver dine egne madevents, så bestemmer du selv, men jeg tænker, hvis du bliver hyret af nogle andre til at lave en opgave, så skal du edderma'me have styr på, hvad det er, de vil, og hvad de mener. Og så kan det godt være, at du synes, at økologi og dyrevelfærd er det fedeste i verden, og det er det, du brænder for, men hvis kunden er pisseligeglads, så er det måske ikke lige der, man skal lægge sin energi, så skal man selvfølgelig overveje, om man overhovedet vil lave det, men det er det, som man kan kalde for interessensthåndtering og analyse. Hvem er dine kunder, og hvem er det du laver det her for, og hvem er kundens målgruppe, ikke? Det er virkelig vigtigt at forstå, hvis man skal skabe et eller andet.

R: Mm. Men jeg tror faktisk, at jeg har fået det hele med.

I: Det var sgu da meget godt.

Appendix 21 Interview Cathrine Frederiksen

Informant:	Cathrine Gro Frederiksen (I) Trend Sociologist at Alikelihood Founder of Restaurant Day Denmark
Researcher:	Katja Seerup Clausen (R)
Location:	Café Dyrehaven Sønder Boulevard 72 1720 København V
Date and time:	February 19 th 2016 10.00am-10.45am
Recording:	32 minutes and 22 seconds

R: Det jeg egentlig tænkte, at jeg først ville bede dig om, som du kan se, så har jeg lidt lavet... jeg ved jo, at det startede... Restaurant Day, startede i Finland, og så er det ligesom dig, der har taget det til Danmark. På en eller anden måde, så ville jeg bede dig redegøre for den proces, så det er både sådan noget med, altså på et

meta-, men også sådan på et mere jordnært plan, hvordan du så formåede at komme fra, at det var en ting, der var i Finland, til at den første faktisk blev afviklet i Danmark. Altså, de forskellige faser, de forskellige...

I: Ja. Så jeg skal egentlig bare fortælle historien?

R: Ja, meget gerne.

I: Jamen, jeg startede mit eget lille konsulentfirma, der hed... skal jeg tegne?

R: Du tegner bare, meget gerne, fordi så kan jeg...

I: Ok, så det starter lidt før jeg møder Restaurant Day faktisk. Jeg bor i Canada, jeg ved ikke hvordan man tegner Canada, her bor jeg, og her er jeg i praktik i et firma, som hedder [Idea Friture?], og det er jeg på mit sidste år på Kaospiloterne, det tredje år på Kaospiloterne. Og på Idea Friture, der researcher jeg på fremtidens mad, fremtidens restauranter, sådan noget med fællesspisning til hverdagen, og sådan noget med deleøkonomi og franchises, vi kaldte det 'food and friendships', sådan, hvordan vil det intime, altså måder vi spiser sammen på, i det offentlige rum, ændre sig. Det lavede jeg et researchprojekt om, og så fløj jeg tilbage til Danmark, og skulle... lavede mit afgangsprøjekt på Kaospiloterne, som handlede om noget helt andet, men jeg var så færdig som Kaospilot, og det der sådan ud, når man er færdig som Kaospilot, så har man sådan en flyvehat på, og tænkte, hvad skal jeg egentlig gøre? Og så følte jeg bare, at jeg havde sådan en kæmpe stor rygsæk med inspiration, fra min tid i Canada, hvor jeg havde indsamlet en hel masse, sådan research, altså inspirerende eksempler på ting, der skete rundt omkring i verden, og sådan noget, og så tænkte jeg, det må jeg på en eller anden måde, den inspiration, må jeg på en eller anden måde kunne bruge til at inspirere fødevare Danmark, virksomhederne i Danmark. På det tidspunkt, vidste jeg ikke hvad der fandtes, hvad for nogle aktører der var osv., men jeg vidste, at jeg havde noget research, som er interessant, og at der var en masse inspirerende fortællinger i det, som jeg synes, jeg kunne bidrage med, i forhold til at kunne skabe innovation og udvikling. Så jeg startede et konsulentbureau på den præmis, uden at vide, hvordan jeg skulle ... inspiration, eller hvordan man gjorde det.

R: Nå, modigt.

I: Ja. Så jeg startede med at lave en blog, hvor jeg skrev om de der forskellige inspirerende eksempler, og jeg fik nogle kunder, var ude at holde nogle workshops, var ude at holde lidt foredrag, og det jeg hurtigt fandt ud af, det var at, der var sådan noget mellem det. Altså, der var det der med, der var noget der inspirerede, og så var der noget, nogle ideer der opstod ud af det, som så skulle skabes. Og så hørte jeg om Restaurantdag i Finland, og tog dertil. Restaurantdag ... Og jeg tog egentlig dertil, fordi jeg tænkte, 'ah, her er noget mere research, som jeg kan putte ned i min backpack', i forhold til inspirerende historier, jeg kan komme ud og fortælle og inspirere, og være med til at pushe for innovation, så jeg tog til Restaurantdag, og lavede sådan en lille video, hvor jeg var rundt og ligesom opsøgte forskellige restaurantdagskoncepter, og det var 31 frostgrader, og jeg havde min kæreste med, som fotograf, og hans skæg var fuldstændigt frosset fast. Og vi besøgte så 10 pop-up restauranter på en dag til Restaurantdag, og det var fuldstændig fantastisk. F.eks. tre piger, tre veninder, den ene var kunstner, den anden var raw-food nørd, og den tredje ejede et yogastudie, og de tre var så gået sammen, hvor kunstneren havde syet dragter til dem og indrettet yogastudiet, og den anden havde lavet raw-food kager, og den tredje var ligesom så, lavede yogaopvisningen, og sådan noget, så det var sådan en helhedsevent, og jeg var inde til smoothie-disko, med en mor og hendes barn, og man skulle danse mens man drak sine smoothies, og jeg var inde i en skobutik, som havde lavet suppekøkken, og jeg var i en second-hand butik, som havde lavet middag, og hvor man kun brugte servicen fra... der var bare helt vildt meget inspiration. Og så kom jeg hjem, og så tænkte jeg, 'wow, Restaurantdag er jo ikke kun en mulighed for helt almindelige folk, for at blive... for at kunne...', altså, sådan som jeg ser Restaurantdag, så er det sådan en måde for almindelige, helt almindelige mennesker, at udleve den romantiske forestilling om at have en cafe eller en restaurant, eller sit eget, for en enkelt dag.

R: Uden at skulle lave moms.

I: Ja, uden at gøre det i virkeligheden, fordi der er jo mange, sådan... det har jeg haft mange snakke om, med min familie, sådan, man har jo altid sådan noget, 'nå, men hvis alt går galt, så åbner jeg en lille ..., eller så åbner jeg en lille café, og så skal jeg bare hygge om det'. Så på en eller anden måde, så ser jeg lidt Restaurantdag, som sådan en mulighed for, at man kan få afløb for de der drømme, for en enkelt dag, så man kan lege et eller andet. Man kan lege en identitet, eller man kan lege, at man er noget. Og så tænkte jeg, ok, hvordan hænger det sammen med trendresearch? Hvordan hænger det sammen med fremtid? Hvordan hænger det sammen med innovation? Og så tænkte jeg, 'nå, men hvis almindelige mennesker... hvis man giver folk en

platform for, at de kan vise, hvad de har lyst til at beskæftige sig med på en dag, og de så vælger at gøre et eller andet, siger det så ikke noget om, hvor vi sådan har fællesskab, hvad det er for nogle strømninger, der er'. Det var i hvert fald en form for hypotese, der var. At hvis man beder 50 mennesker om at starte en restaurant op for en dag, vil man så kunne spore... altså, vil der så være nogle lighedspunkter, i de koncepter, vi starter op, som kan sige noget om tidsånden, og om de værdier der er i tidsånden, og som kan sige noget om, altså som kan inspirere til innovation. Og det syntes jeg var mega interessant, så det var egentlig pga. den, det var min personlige motivation, for overhovedet og tage det til Danmark. Det jeg så... så prøvede jeg et stykke tid at få nogle andre til at tage det til Danmark, og være sådan, 'er der ikke... wow, prøv at hør det her fantastiske, der sker i Finland, er der ikke nogle andre, der kunne tænke sig at gøre det?'. Det var der så ikke, og så samlede jeg så, altså måden jeg gjorde det på, var så at jeg tænkte, 'ok', men jeg havde mødt Marie, f.eks., jeg havde mødt nogle kaospiloter, som jeg havde gået sammen med, som var interesseret i mad, og jeg havde hørt om Christina fra Roskilde Festival og Sunna og så inviterede jeg dem til en aften, og fortalte dem om, hvad jeg havde oplevet, og spurgte om de ikke ville være med til at starte det op, Nanna bl.a. også. Og... så gjorde vi det ligesom bare. Jeg tror jeg spurgte om lov, jeg tror jeg skrev til Restaurantdag først, og spurgte om det var ok, jeg gjorde det. Og det var det, de var jo bare glade for, at der var nogen der ville udbrede det.

R: Var det, det første sted det blev udbredt, udover Finland?

I: Det er faktisk, det tror jeg ikke, men jeg er lidt i tvivl om rækkefølgen. Så det var i august 2012, der var den første gang, Restaurantdag i Danmark.

R: Det er den der, ikke?

I: Det skete her.

R: Men fra Restaurant Day i Finland, til den Restaurant Day i Danmark, der er der jo sket mere end bare prikker.

I: Jamen, der er sket det, at jeg har spurgt dem fra Finland, 'hej, hej, må jeg starte jeres koncept op i Danmark?', og der er også sket det, at jeg inden, jeg beslutter mig for at gøre det, også prøvede at få andre mennesker til at gøre det. Fordi det jeg var interesseret i, det var sådan set bare, at aflæse. Altså, jeg ville bare godt opleve alle de der pop-up restauranter, og så ville jeg gerne finde ud af, om det sagde noget om de trends, og være med til at skabe mere vedvarende forandring. men udover det, så synes jeg jo også bare det er sjovt at finde på koncepter, og skabe det, så jeg syntes, at det var sjovt at være med til at starte det op. Ja, så der skete det, at jeg prøvede at pushe det til andre, fandt ud af, at jeg selv måtte gøre det, samlede en gruppe af mennesker, som jeg tænkte, kunne være gode til at være med til gøre det, og vi blev så enige om, ok, vi prøver at skyde det afsted. Og så, så tror... jeg kan ikke rigtig huske, hvad vi gjorde. Så tror jeg vi oprettede en Facebook-profil, og sendte pressemeldelser ud, og var ude og ligesom fortælle historien om de interessante pop-up restauranter, jeg havde oplevet, og vi kunne se på internettet, hvad der var sket, på vores egne sociale medie profiler, så det var egentlig bare sådan at inspirere folk. Og den første gang var der 36 pop-up restauranter med.

R: Og var det kun i København?

I: Det var... kan jeg faktisk ikke huske, men jeg tror primært, det var i København. Måske var der et par... Nej, jeg tror kun, det var i København. Så i virkeligheden, så har der... der har ikke sådan...

R: Inden jeg snakkede med Jacob Damgaard, som laver GoCook, og alle mulige andre, Irma dage og sådan noget, og han bruger rigtig meget tid på at flytte papkasser, som han siger, og pakke kasser, og sådan noget, men det er der ikke så meget af, der er ikke så meget hands on praktik?

I: Nej, for hele pointen i Restaurantdag, og det har vi... og det er måske... det er noget vi virkelig har diskuteret meget. Jeg synes, at hele pointen med Restaurantdag, det er at folk selv skal gøre det. fordi det sjove ved at åbne en restaurant for en dag, det er jo også, selv at være ude at handle det hele, selv at finde ud af, hvor stedet skal være, selv at lave markedsføring for det, selv printe skiltene, selv male skiltene, selv finde ud af, hvordan det skal se ud, selv finde ud af det hele. Så jeg synes, at der skal være så meget magt, altså i Restaurantdag, skal ... konceptet, og der skal være, at folk virkelig selv skal tage ansvar for deres restaurant. Og i vores arrangørgruppe, vi var også meget i tvivl om, hvad vi skulle kalde os, fordi vi ville heller ikke kalde os arrangører, fordi det var jo ikke sådan... det var jo ikke os der arrangerede det, vi skabte jo bare en platform, for at folk kunne... det eneste, vi gjorde, eller sådan som jeg ser det, så det eneste vi gjorde, det var bare at sige til folk, 'I må godt gøre det'. Bare give dem lov til at gøre det. 'På denne her ene dag, der må I

godt åbne en restaurant'. ... 'Nej, hvor dejligt, tak for det'. Og det må de jo altid, men på en eller anden måde, så det der med, at give folk lov... og selvfølgelig var der noget med at dokumentere, og vi havde fotograferude, for at fange de gode historier, og sådan noget.

R: Ja, fordi, er det så måske i virkeligheden mere i efterspillet, efter Restaurant Day, at der ligger noget praktisk arbejde for jer? Fordi, det her, det er jo ikke noget, der bare sker en gang, det skal jo blive ved med at ske, og der skal jo blive ved med at være folk der...

I: Altså, jeg vil sige, at vores primære opgaver er at dokumentere og inspirere, og sådan fortælle om konceptet, og sådan fortælle om det der, man må gerne. Man skal selv tage ansvar... altså fortælle om reglerne, fortælle om konceptet, og reglerne. Og så PR.

R: Og hvilken slags PR brugte... var det primært pressemeldelser?

I: Ja, det var det, og så tage fat i journalister, som vi kendte, og det var ikke ...

R: At plante historierne?

I: Ja. Marie hjalp jo rigtig meget her, fordi, det er hun jo vildt god til. Men så gjorde vi faktisk også det, at vi sendte nogle pressemeldelser ud, hvor vi valgte hver gang, ok, de her 10 pop-up restauranter, det er dem, som vi synes er mest interessante, og så skrev vi bare lidt tekst om dem. Sådan at det var nemt for journalisterne ligesom at sige, 'nå, der er...'. F.eks. så under hestekødsskandalen, der var der nogen til Restaurantdag, som åbnede en restaurant, der hed My Little Pony, hvor de serverede burgere med hestekød i. Og det var på... der var vi i TV2 News, fordi det ligesom var sådan, sådan en vild kommentar, ikke, der passede så godt med timingen.

R: Så er du enig, når jeg siger, at det er en paraply? Er det måske nærmere en... hvordan ville du kalde... hvilken klistermærke ville du putte på Restaurant Day?

I: Jeg tror bare, at det er fordi, at paraply, det bliver sådan, det kommer til at lyde sådan så oppefra og ned.

R: Ja, men det er det jeg tænker, om du synes at det ville give bedre mening, at der var...

I: Det kommer lidt an på hvordan man ser det, fordi jeg tror, jeg har et andet syn på Restaurantdag end andre har. Altså sådan, jeg ser det jo... altså sådan, jeg ser det, som en måde hvorpå man kan spotte trends. Men jeg kan også godt se det, på en måde til at man kan lave, altså til det her med ekstrem involvering. Altså, at man faktisk giver deltagerne fuldstændig autonomitet over eventet. Så på en måde, så som arrangør, vi har jo intet at skulle have sagt, i forhold til, hvad folk gjorde. Andet end hvis de gjorde noget ulovligt, så havde vi jo en eller anden form for fælles ansvar. Så jeg synes... Men de der kasser, er det i forhold til formålet?

R: ...

I: ... Prøv at fortæl om paraplyen.

R: Paraplyen, sådan som jeg karakteriserer den, så er det en eller anden form for marketing-maskine, hvad skal man sige, hvor at den bliver stillet til rådighed, og dem der så har lyst, de kan hoppe ind under den, og så blive en del af denne her, f.eks. blive en del af en fælles pressemeldelse, eller være kommet ind på den hjemmeside, som denne her organisation stiller til rådighed, eller... Så på den måde.

I: Ja. Men det kan også godt være, at det ...

R: ... det nærmere er et, altså at det er et fundament eller en platform for... Som man kan hoppe på, det kan også... det kan være en båd.

I: Ja, en båd er det måske nærmere, fordi vi har nemlig diskuteret det her meget, fordi hver gang der er møder omkring Restaurantdag, så er der nogen der siger, 'vi skal gøre det nemmere for folk at være med. Vi skal... kan vi ikke... kan vi ikke leje et rum, hvor der allerede er stillet boder op, så folk bare skal komme med deres mad og gøre det?'.

R: Ligesom loppemarked.

I: Ja, eller 'kan vi ikke...', altså f.eks. Stefans kirken gjorde det på et tidspunkt, hvor de lavede nogle pavilloner og strøm, og sådan noget. Og det var ret fedt, fordi de gjorde det, og de selv tog initiativ til det, og det var ikke os, Restaurantdag, der stod bag det. Men jeg tror ikke på, at hvis man gør det nemmere for folk at være med, altså, jeg tror ikke, at det er det, der er den største barriere. Så jeg har sådan lidt tænkt, at det faktisk også skal være lidt svært at være med, fordi man skal ville det så meget, man skal selv synes at det er sjovt at printe plakater, og man skal selv synes, at det er sjovt at finde et bord eller bygge en bod, eller gøre et eller andet. Fordi hvis man ligesom tager alt det væk fra folk, men så føler de måske bare, at de er nemlig, en del af sådan en markedsføringsmaskine. Og det, der er hele pointen i Restaurantdag, det er jo, at det skal være folks egne restauranter. Så hvordan giver man ... følelsen af, 'jeg har selv startet noget op'. Og hjælper dem med

det, uden at tage det fra dem, den følelse. Så jeg ser meget mere Restaurantdag, som noget der ligesom starter med restauratørerne. Og ja, så er der ligesom, så til sammen er vi så... har vi så nogle ting til rådighed, som f.eks. et logo man kan putte på sin bod. Eller en hjemmeside, hvor man kan liste sin restaurant. Men det er mere for os alle sammen. Det er jo også derfor, vi ikke kaldte os arrangører dengang. Jeg tror vi kaldte os initiativtagere, eller sådan noget. Fordi det nemlig ikke handlede om... altså nogle gange kunne der også være nogle, der ringede og sagde sådan, 'kommer I ikke ud og... har I ikke nogle flyers omkring Restaurantdag, vi kan lægge i vores bod?' Og så er det sådan, 'nej, det har vi ikke, men I er meget velkomne til at lave sådan en flyer, eller sådan logoet, det kan I jo bare downloade, og det er I bare meget, meget velkomne til at gøre', så sådan. Og nogle gange var der også nogen, der ringede og sagde, 'øh, der var ikke nogen, der var ude at tage billeder ved vores restaurant', og så var vi sådan, 'nej, det kunne da have været fedt, hvis du selv havde sørget for, at der var nogen der var ude at tage billeder'. Sådan så, man skulle ligesom ikke forvente, altså de skulle ikke forvente noget af os som organisation, fordi vi, som organisation var bare dem. Og vi lavede også selv pop-up restauranter. Så jeg har selv haft... Altså, på første Restaurantdag, der lavede jeg en småkage takeaway, her på Vesterbro, hvor man ligesom bare skulle cykle forbi, og tage en småkage, og putte nogle penge ned i en dåse, og... Så selvom jeg var sådan en af arrangørerne, så var jeg meget aktiv i selv at restauranter, fordi jeg mente, at min primære opgave, var at inspirere, og det mente jeg bedst jeg gjorde, ved selv at deltage. Ja, så jeg synes ikke det var nogen paraply, også fordi at formålet var ikke at promovere Restaurantdag, fordi vi var sådan set lidt ligeglade med Restaurantdag, formålet var bare, at få de her folk til at få en god dag, og udleve deres drømme, og skabe fællesskab og community, og kærlighed, og madevents på den dag. Så formålet... der var ikke noget højere formål, andet end at alle skulle have det sjovt den dag. Og så havde jeg et personligt formål, der hed, så se om der var nogle linjer her. F.eks. i det må have været 2013, der tror jeg, der var tre doughnut, hjemmelavede doughnut-ting der poppede op, det synes jeg da, som trend, synes jeg var ret interessant, og når man så ser nu, to år efter, at doughnuts bare boomer helt vildt.

R: Kunne man kalde det et puslespil?

I: Det kunne man sagtens, bortset fra at det aldrig ville blive færdigt. Eller en bevægelse, eller et eller andet.

R: Det er jo heller ikke fordi, at det strengt taget lige skal passe 100 %, men... fordi det er jo ligeså meget, når man kommer som grøn aktør, og bare skal ligesom tage stilling, til, hvad er... jeg vil gerne... altså, det er nemt nok at sige, jeg vil gerne lave madevents, men det kan jo være 1000 ting, det kan være alt, fra at lave takeaway kager på fortovet, til at...

I: Mm. Og man kan jo have så mange forskellige motivationer for at gøre det, og nogle af dem der laver det her, der var jo kollektiver, som var sådan, 'vi samler ind til vores årlige ferie sammen', og der var børnefamilier, der har sagt sådan, 'det er børnenes lommepenge, og de får alle de penge, de tjener'. Og jeg lavede også en pop-up morgenmadsrestaurant, med en der hedder Josh, som arbejder for Nordic Food Lab, hvor vi serverede mysli med bilarver i, og det var ligesom sådan, 'nå men det er da interessant at se, hvordan reagerer folk på det?'. Så det var nærmest et eksperiment, test af mad, ikke. Og så var der ham, der lavede hesteburger, det er ham der har Grisen nu ..., ham og hans kæreste var... lavede faktisk flere pop-up restauranter, hvor de ligesom testede forskellige koncepter, så de tog så springet, de brugte det jo som platform til, at teste deres koncepter af, og så tog de så springet bagefter, til faktisk at gøre det rigtigt. Så folk bruger det også... altså, alle de her forskellige folk har helt forskellige agendaer også. Så jeg ved... altså det bedste ord, jeg kan finde på er platform, men det ved jeg ikke, om der er noget andet, der hedder.

R: Nej, det er der ikke.

I: Og så også, altså en platform, hvor at alle dem her kan have forskellige formål, og det er ikke topstyret, hvad de formål skal være, det er ikke tilpasset. Fordi formatet er så frit, at der er plads til dem alle sammen. Og det eneste vi sådan det faciliterer, jeg plejer at sige, sådan, at Restaurantdag er lidt ligesom en aftale om, at alle går over for rødt på én gang. Fordi, hvis alle går over for rødt på én gang, så er der jo ikke nogen, der kan give dig en bøde, fordi alle gjorde det jo. Ikke fordi det er superulovligt, har vi så fundet ud af senere, men det troede vi jo, det var, dengang. Det er det nok også på nogen ... nu kommer det an på, hvordan man gør det.

R: Ok. er der noget der har ændret sig, i den proces, der ligesom er op til og efter en Restaurant Day?

I: Jamen, nu er jeg jo så ude af det nu, så jeg ved jo ikke helt hvordan...

R: Men da du stadig var en del af det, hvor mange Restaurant Days nåede du at...

I: 4-5, eller sådan noget.

R: Ja. Blev det nemmere for hver gang?

I: Der var i hvert fald flere historier at fortælle. Altså sådan, jeg tror der er nogen gange i Danmark, der er vi lidt bange for at være først med noget. Altså, det er lidt nervepirrende at være de første, der stiller sig ud på gaden med en bod. Men hvis man ligesom kan se på Facebook, 'nå, men dem der, jeg kender da...', den der venindegruppe, de solgte faktisk kager nede på Dronning Louises bro, sidste gang det var der, eller... så bliver det sådan lidt mere socialt acceptabelt, på en eller anden måde. Så på den måde blev det... der var flere historier, man kunne bruge til at inspirere med, og flere historier fra Danmark også, man kunne bruge til at inspirere folk med. Så blev det så, altså sådan, så var der noget med at det er 4 gange om året, ikke, og det bliver en lille smule kedeligt, som arrangørgruppe, at skulle lave præcist det samme, 4 gange om året.

R: Var det derfor, du gik ud af det?

I: ...det er virkelig et godt spørgsmål. Jeg tror... ja, altså, jeg tror at min motivation, som jeg også sagde før, handlede jo meget om, hvis jeg kan få folk til at udtrykke, hvad det er, de gerne vil have. Hvad jeg kan aflæse noget tidsånd, nogle værdier og noget inspiration i det. Som jeg så kan trække ud, og på en eller anden måde bruge, til at skabe forretningskoncepter eller hjælpe virksomheder med innovation, så var det egentlig det, jeg synes var interessant. Så da jeg havde været med i 1,5 år, så tænkte jeg, 'ok, nu er det måske også tid til nogle andre...', og så var der ligesom flere af den oprindelige gruppe, der var faldet fra, så det var ligesom lidt på tide, at der skulle etableres en ny gruppe. Så det var bare lige som om, det var den rigtige timing, på en eller anden måde. At træde ud.

R: Ja. Så det kan godt... altså, hvis man nu tænker... altså, nu Restaurant Day, den eksisterer jo, men hvis man nu tænker som aktør, man vil lave et eller andet tilsvarende, er der så en risiko for fatigue? At man løber død i det, tror du?

I: Det kommer meget an på, hvem man er som person. Altså jeg... Det tror jeg, kommer virkelig meget an på, hvem man er som person. Der er jo nogle mennesker, der sætter pris i det her. Pris på at det er det samme, der skal ske hver gang. Og så handler det jo også, for mig, om at jeg, altså, i løbet af de her 4 år, der er gået, fra jeg blev færdig som Kaospilot, til nu, der har jeg jo, ved siden af, også haft mit lille firma, som også skulle udvikle sig. Og i løbet af denne her proces, jeg sagde, at jeg startede med at have sådan en backpack fyldt med inspiration, nu er jeg jo blevet mere opmærksom på sådan, 'nå, ok, jeg sælger trend research'. Det sælger jeg som foredrag, det sælger jeg som skräddersyet research, hvis der er en virksomhed, der gerne vil vide, hvad lige præcis, de skal gøre, det kan jeg skrive artikler om, det kan kommentere på i medierne og få PR i forhold til det. Så mit virke er også blevet meget mere fokuseret. Og jeg ønskede ikke... eller i hvert fald på det tidspunkt, ønskede jeg ikke at være virkelig god til madevents, og til ligesom at arrangere det, jeg ønskede at være virkelig god til at spotte koblingen mellem det, og hvad der var interessant i forhold til tidsånd i det. Så jeg tror også, min beslutning om at træde ud, handlede også om fokus for min egen virksomhed. Plus at timingen, og nogle gange skal der bare nye mennesker til. Og sådan noget, ikke. Ja, så det var sådan grunden til.

R: Ja. Ok, men så lad os hoppe et andet sted hen, fordi noget af det, som jeg godt kunne tænke mig i forhold til denne her timeline, og jeg har det her hjul, og sådan noget. Og jeg synes jo, det er interessant at komme med sådan et bud på, hvad er... hvordan ser madeventen 2050 ud, f.eks.? Hvad sker der, hvad er det for nogle strømninger? Jeg er selv meget interesseret i, det som du også nævnte, det med fællesskaberne. Og det sociale omkring måltider, og sådan noget. Men hvilke strømninger trækker det ligesom hen imod? Er det kommersiel? Fordi det er jo også blevet meget et brandingværktøj.

I: Altså, jeg synes jo, det er lidt svært, det der med at tale om madevents, som sin egen ting. Ja, fordi det nemlig har så mange forskellige formål. Men jeg synes slet ikke der er nogen tvivl om, at madoplevelser, er i hvert fald... at der er nogle større spillere, der har fået øjnene op for det. For tre år siden, der var jo en masse, der sagde, street food, det kommer aldrig til at ske i Danmark. Fordi, det er alt for koldt. Men det var der jo, folk var jo ude at sige, at det troede de slet ikke på som trend i Danmark, fordi det havde vi slet ikke klima til, og det kan da også godt være, at vi ikke har klima til, at vi kan have det helt på samme måde, som i andre lande. men ikke desto mindre, bliver der da pumpet penge i det, både i København og Århus og... turisterne fra andre dele af landet kommer til de byer, og det er blevet sådan en oplevelsesting, så hvis man sådan ser på den del af det, altså sådan madoplevelser som turistdestination, noget vi bruger tid på, så tror jeg rigtig meget på det, og en af de ting, jeg også... researchers peger på, at vi bliver mere madinteresserede, og det er moderne at være foodie, og det er moderne at være connaisseur, og det er moderne at vide noget om mad. Så på den måde hænger det i hvert fald sammen med, at der er en øget interesse for madevents. Og ud over

det, så tyder... er der også noget der tyder på, at oplevelser har mere status og mere værdi end forbrugsgoder, så det tegner også på, at det der med at være til en pop-up restaurant, og opleve noget særligt, som man kan dokumentere på sit Instagram, og dermed få status ved sine venner, at det kunne også godt være et forretningsområde, som kunne være interessant. Og så er der jo alle de der madevents ind imellem, ikke. Ja, så det er mange forskellige ting, man skal kommentere på, det kommer lidt an på hvad det for nogen...

R: Ja. Men i sidste ende, så er det, at der kommer ikke så meget mindre af det?

I: Det tror jeg ikke. Det tror jeg helt sikkert ikke. Men det kommer jo an på, hvad det er for nogen.

R: Ja. Hvis nu at du skulle komme... det er lidt et poppet spørgsmål, men jeg spørger alle om det, hvis du skulle komme med dit bedste råd, til en helt grøn aktør, som ikke overhovedet har beskæftiget sig med det her før, men som rigtig gerne ville, f.eks. lave et event under Copenhagen Cooking, eller noget i den dur, hvad ville så være dit råd til dem?

I: Øh, det ville være at finde ud af, hvorfor de gør det, hvad de gerne vil have ud af det, og så... ja fordi er man en helt ung aktør, som gerne vil åbne sin egen restaurant på et tidspunkt, og gerne vil have testet det af, er man en helt ung aktør, som gerne vil prøve kræfter med oplevelsesbaseret markedsføring, og være ekspert i det, er man... altså sådan, det kommer virkelig meget an på, hvad er det man gerne selv vil lære, hvad er det man gerne selv vil have ud af det, og hvem er ens kunde, eller hvad er ens projekt, og hvor skal det hen, ikke? Så det er noget med, hvad er drømmen? Ok, man vil gerne lave et madevent, men hvorfor vil man gerne lave det madevent, ikke? Så man skal ligesom finde ud af, hvordan det opfylder de bagvedliggende drømme, ideer, om at lave det her madevent. Ja, og så synes jeg bare det er mega svært at give nogen råd derfra, fordi jeg synes det er det, der er det... det er det. Hvis man finder ud af, hvad det er, så kan man så finde ud af, hvad succesparameteret for eventet skal være, ikke. Fordi det kan jo være så forskelligt. F.eks. det her gæstebud, det her Food Space, der er... det er jo også en form for madevent, de har bedt mig om at arrangere, men for mig, der er det vigtigste, at jeg kan få hevet nogle spændende mennesker ind i det her rum, og jeg kan drømme med dem, og snakke om, hvad vi kan gøre det her rum til, og hvordan vi alle sammen kan skabe et fællesskab om det her rum, så det er det, der er min intention med det. Og Food Space har måske i virkeligheden lidt alignet med min intention, så på den måde er det jo ikke eventet, der er i fokus, det er det vi skal snakke om, der er i fokus, og drømmene, vi skal skabe sammen i det rum, der er i fokus, så hvordan kan maden og mødet støtte op omkring det formål. Så jeg tror mit råd ville være, altid at tænke på formålet.

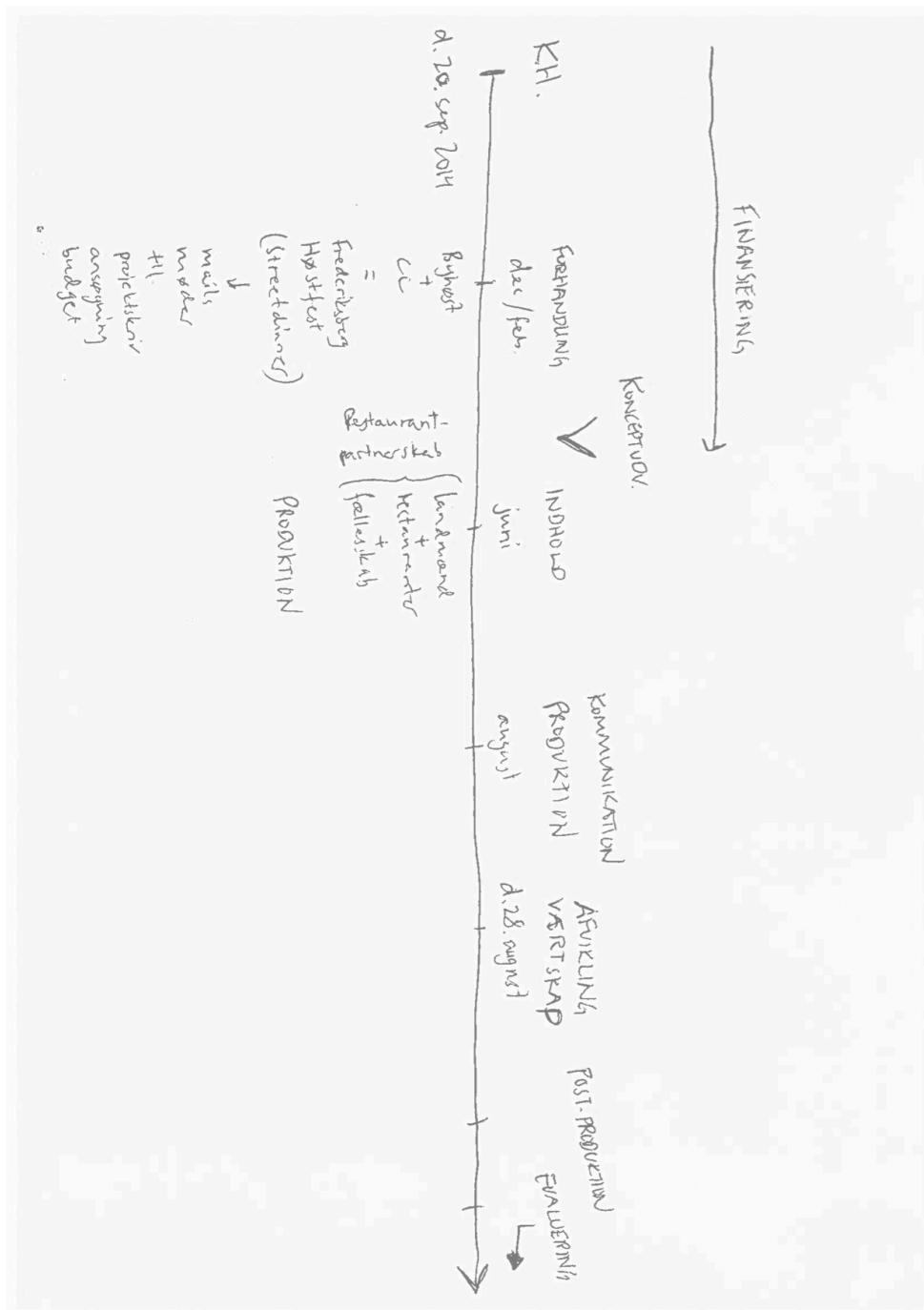
R: Ja. Men det er et rigtig godt råd...

I: Ved mindre formålet er, at der skal være fri, at man bare skal lege og eksperimentere, og se hvad der kommer ud af det. Det kan jo også godt være et formål, nogen gange.

R: Ja, nå ja, men jeg spørger dig, fordi jeg vil have sådan noget... fordi, når jeg så spørger f.eks. Jacob, så siger han, 'få et stort kørekort, lær at bakke med en trailer', og det er jo det, der er så sjovt, fordi det er jo så forskelligt afhængig af hvilken hverdag, eller sådan, hvilken virkelighed man selv er i. Ja. Men jeg tror jeg vil trykke stop på ham her.

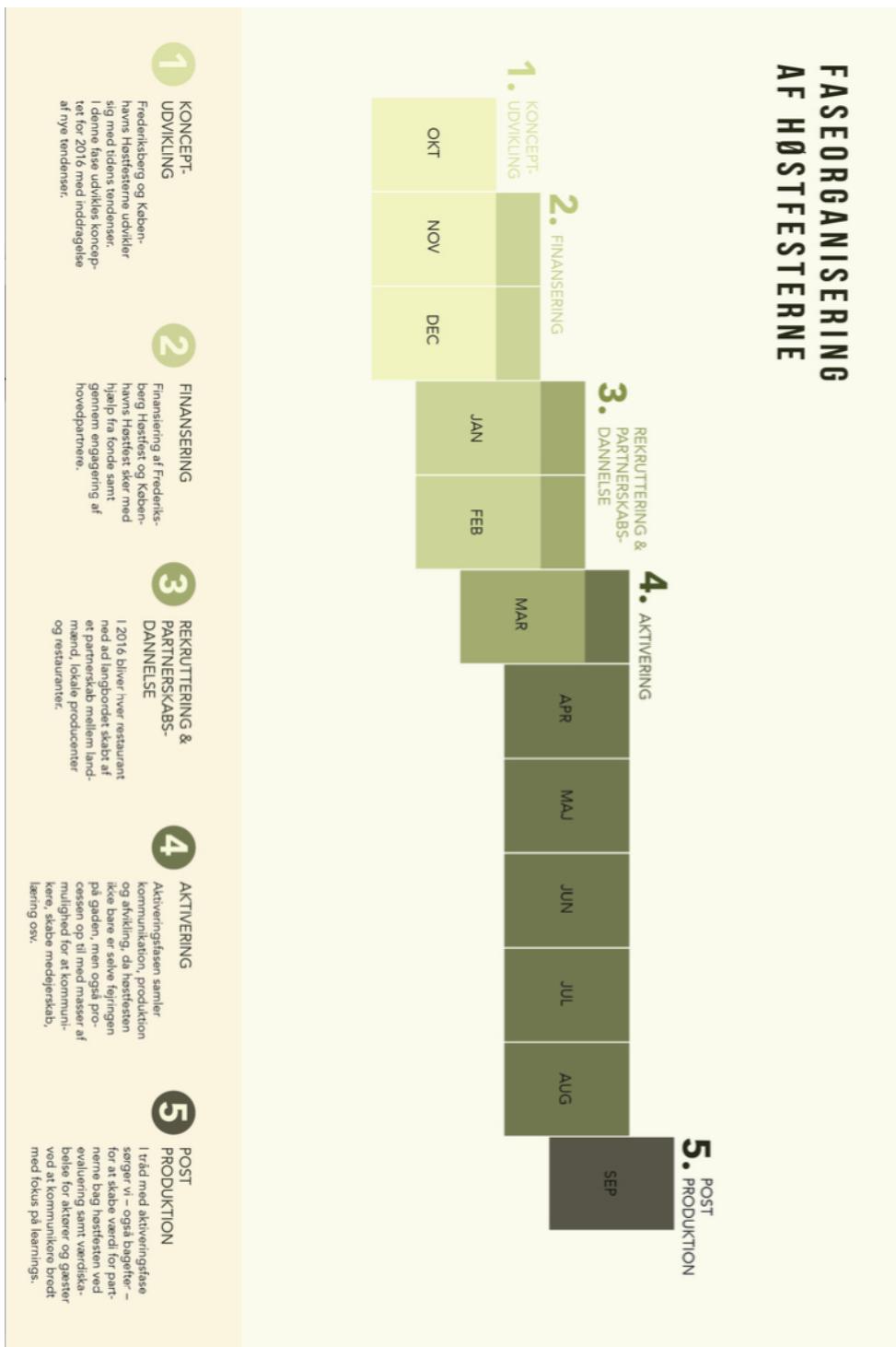
Appendix 22 Drawing of Event Process by Kristoffer Melson

Figure 20 Planning process for Frederiksberg Høstfest 2015 (Melson, 2016b).



Appendix 23 Phase Organisation of the Harvest Parties by Byhøst

Figure 21 Faseorganisering af høstfesterne (Byhøst, 2016).



Appendix 24 Drawing of Event Process by Ditte Klingenberg

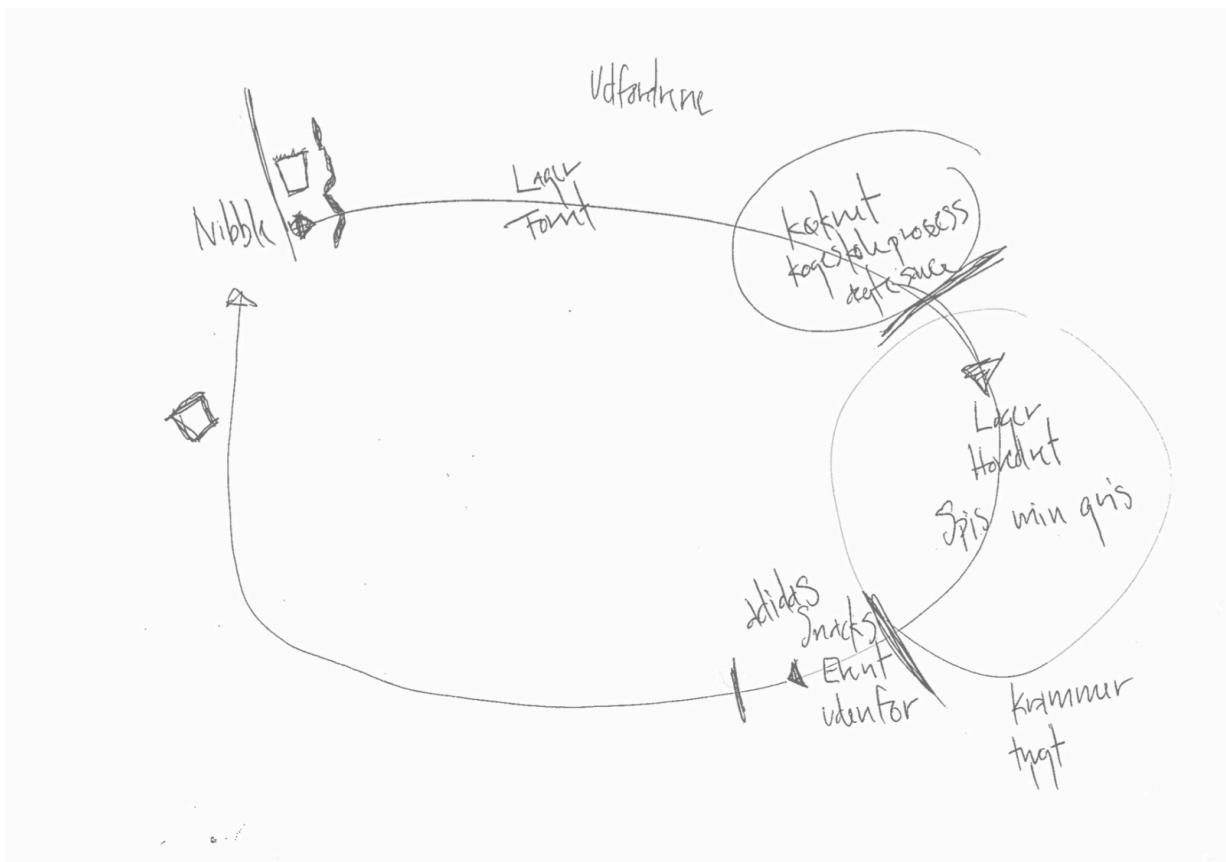


Figure 22 The process of The Social Act #13 (Klingenbergs, 2016b).

Appendix 25 Drawing of Event Process by Jacob Damgaard

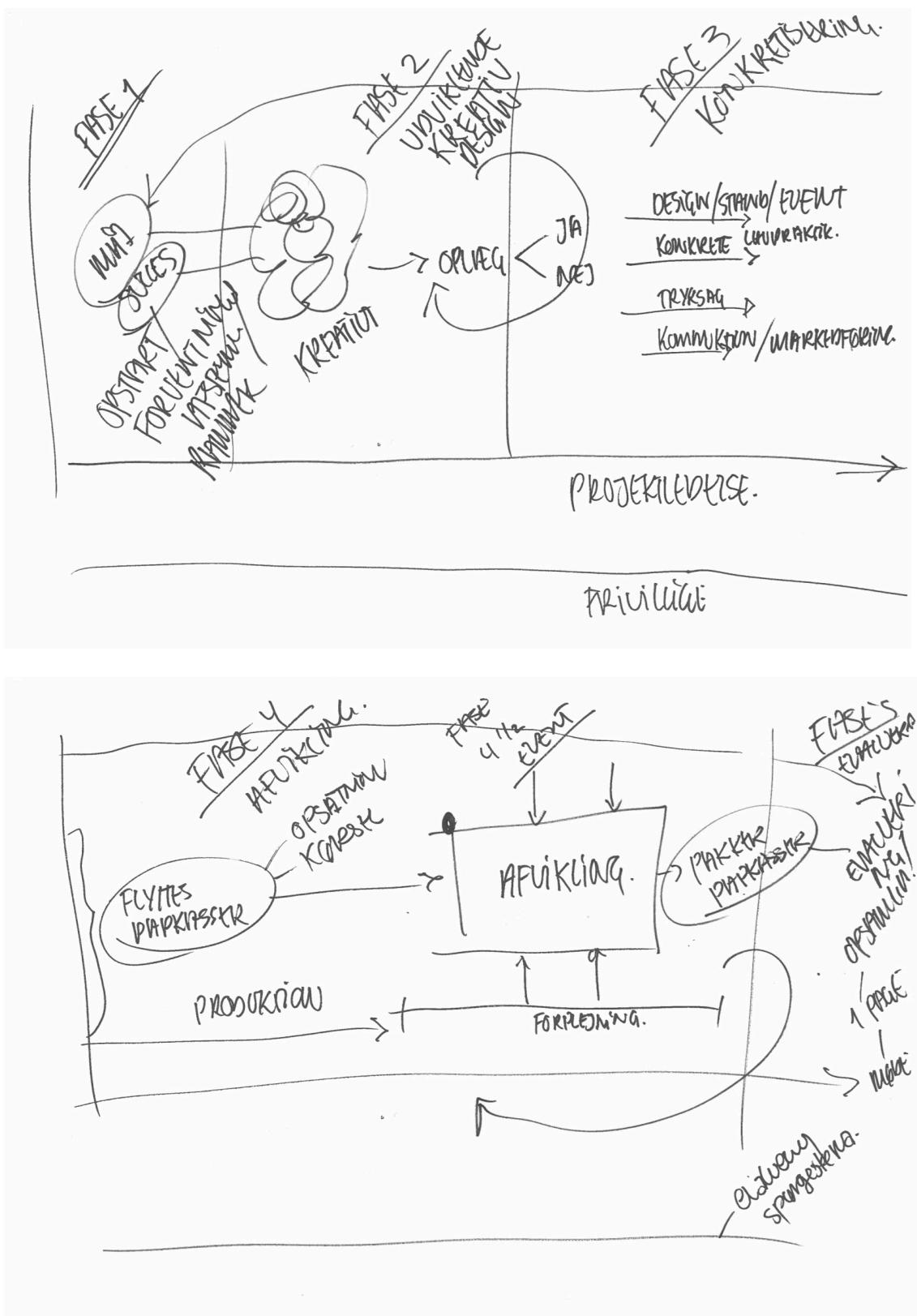


Figure 23 Damgaard Works' planning process (Damgaard, 2016b).

Appendix 26 Phase Model by Copenhagen Cooking & Food Festival

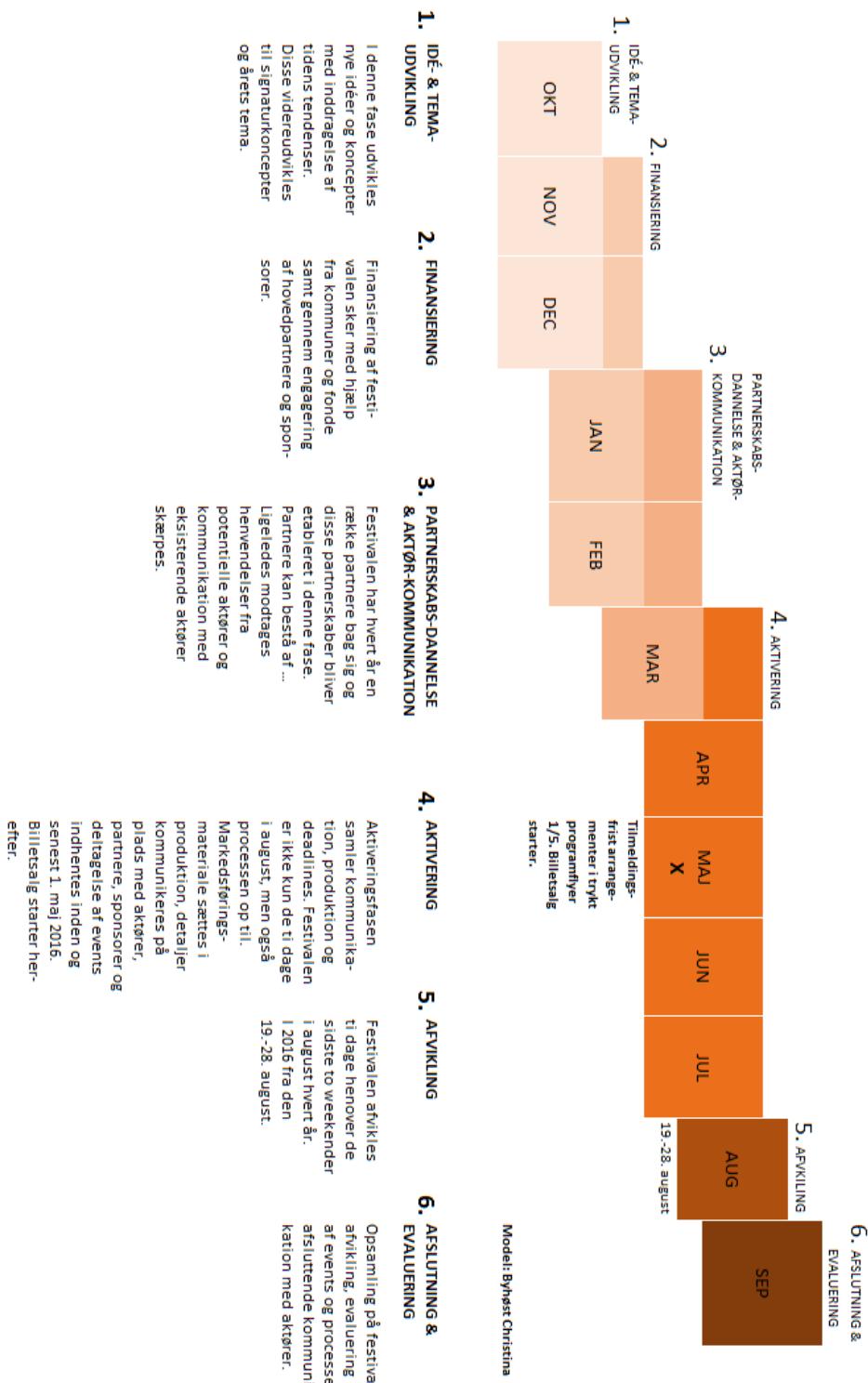


Figure 24 Fasemodel for Copenhagen Cooking & Food Festival (Copenhagen Cooking & Food Festival, 2016)

Appendix 27 Comparing the Phases - Equation

Phase 1_{Dowson and Bassett} = Phase 1_{Byhøst} + Phase 2_{Byhøst} = Phase 1_{COCO} + Phase 2_{COCO} = Phase 1_{JD} + Phase 2_{JD}

Phase 2_{Dowson and Bassett} = Phase 3_{Byhøst} + Phase 4_{Byhøst} = Phase 3_{COCO} + Phase 4_{COCO} = Phase 3_{JD}

EVENT_{Dowson and Bassett} = $\frac{1}{2}$ Phase 4_{Byhøst} = Phase 5_{COCO} = Phase 4_{JD} + Phase 4 $\frac{1}{2}$ _{JD}

Phase 3_{Dowson and Bassett} = Phase 5_{Byhøst} = Phase 6_{COCO}

Appendix 28 Site Map by I'm a KOMBO

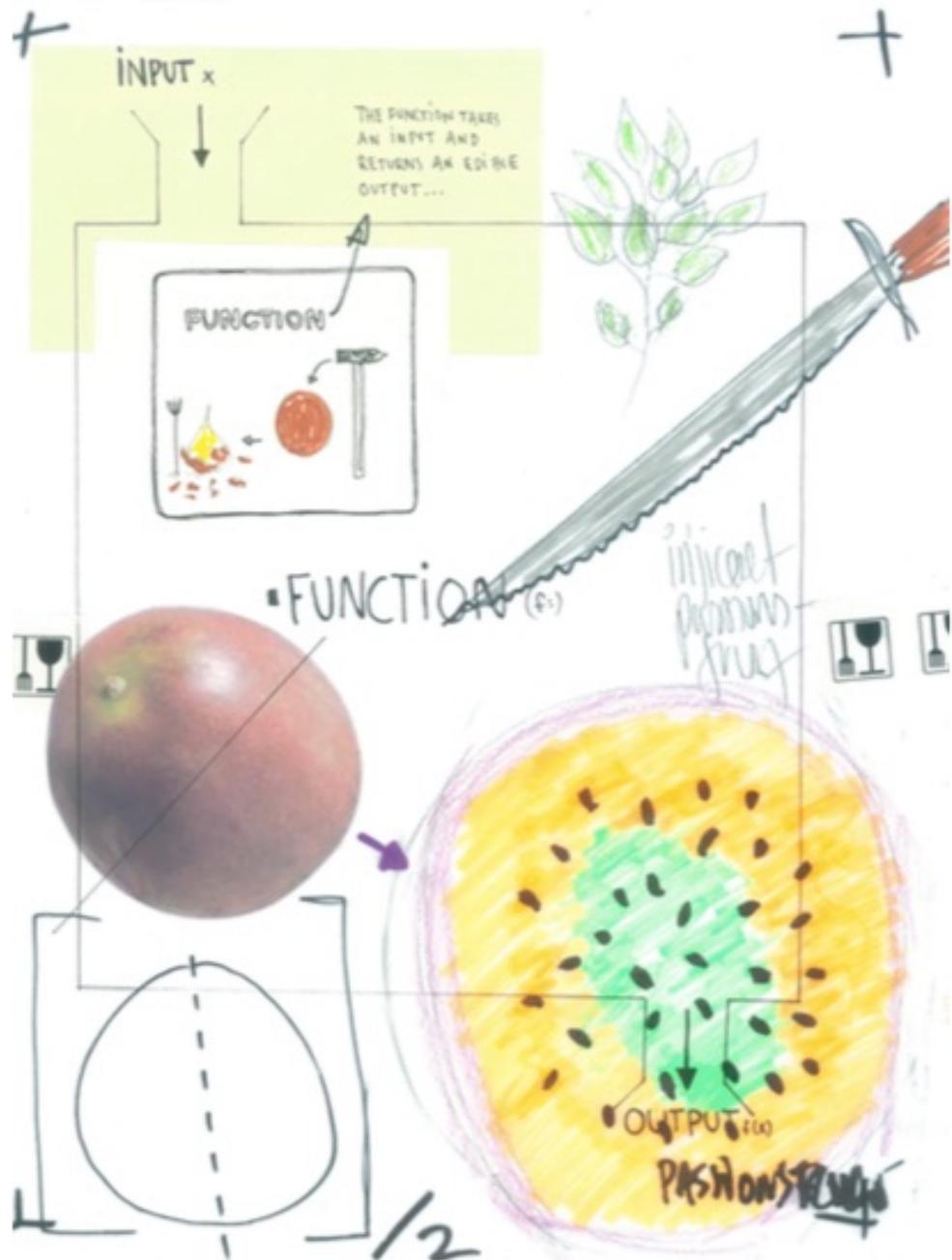


Figure 25 Drawing of a serving for The Social Act (I'm a KOMBO, 2015).

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