

The Origins of the Olympic Games' Opening and Closing Ceremonies: Artistic Creativity and Communication

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Nowadays, the Olympic Games' Opening and Closing Ceremonies contribute greatly to, and draw from, the different cultures in the various host cities. This paper will explore the origins of the Olympic Games' Opening and Closing Ceremonies (OGO and CCs). The extent to which theories concerning artistic creativity and communication are utilized will specifically be examined. Historically speaking, the modern Olympic Games were adapted from the ideology of the ancient Olympic Games, which originally treated sporting competitions as a form of religious ritual. Greek people used the games as a means to communicate with their Gods; games included music, dance, and art. Interestingly, only the victory ceremonies are present in historical records; no evidence of the OGO and CCs can be found. The hypothesis that this paper will test is the notion that the OGO and CCs began with the modern Olympic Games. This study aims to answer this by conveying the initial ideas and purposes of the OGO and CC through discourse analysis. The primary data used includes the minutes of the 1906 International Olympic Committee Congress in Paris and Baron Pierre de Coubertin's biography. The results significantly illustrate that the OGO and CC were initially associated and influenced by personal interests and cultural patterns.

The ceremonial aspects of the Olympic Games have served to set them apart from other international sports competitions. The protocol and splendor of the Olympic ceremonies, which go hand-in-hand with the celebration of the Games as everyone knows them today, make this event a unique and unforgettable festival. (IOC, 2008a, p. 1)

As a result of the Olympic movement in 1906, the Olympic Games' Opening and Closing Ceremonie (OGO and CC) were initiated. This movement transformed the Olympic ritual in the modern era. The OGO and CCs have become one of the most important elements of the modern Olympic Games. The spectacular ceremonies create a great impact with the international media and with world audiences.

The OGO and CCs that commence and conclude the world games are used to generate cultural (albeit polysemantic) meaning. Therefore, various concepts of art and beauty (aesthetics) have been a major force in generating the ceremony spectacles, and these remain an effective communication medium in the twenty-first century. This article will therefore examine theories concerning artistic creativity and will link these to communication theory in order to explore the origins of the OGO and CC and how these origins affect the ceremonies today.

In order to explore the initial purpose for creating the first official OGO and CC and why these ceremonies have been carried forward as a global spectacle, an investigation of the

historical records of the ancient and the modern Games will be conducted. An attempt will be made to ascertain whether the OGO and CCs were ever held in the ancient Olympic Games, and if so, how they were presented. In regard to the initial 1906 movement, the minutes of the Fourth Olympic Congress in Paris and Baron Pierre de Coubertin's (father of the modern Olympic Games) biography will be explored.

In the following discussions, the article will provide illustrations of artistic creativity and communication in relation to the OGO and CCs, historical records of both the ancient and the modern Games, the artistic vision concerning the Fourth Olympic Congress in Paris in 1906, as well as de Coubertin's artistic vision regarding the OGO and CCs.

The OGO and CC: Artistic Creativity and Communication

Theatrical performance provides a platform for the generation of the opening and closing ceremonies. Lighting, sound, stages, special effects, and performers (to name but a few) all form a part of the system that generates these aesthetic presentations. Thus, in addition to the Olympic rituals dominated by protocols in the Olympic charter, aesthetics enrich and add significant value to the OGO and CCs. The OGO and CCs can be underlined as an aesthetic framework, which combines symbols, rituals, and ceremonies (Loland, 1994). The employment of such aesthetic considerations is an attempt to allow people of all races to connect easily to the opening and closing ceremonies.

Moreover, aesthetics can be viewed as a means to enhance human life. There are different levels of appreciation in regard to the various tastes of art, which are not right or wrong, better or worse, but depend upon the viewer's subjective interpretation of aesthetics. Therefore, art could be regarded as an iconic language or a sign language that is universal, understandable, and that crosses cultural boundaries and also races and religions. The OGO and CCs can be considered to be works of art as there is a communication process between ceremony producers and world audiences. Significantly, such works of art contain values (Cohen & Ambrose, 1999; Csikszentmihalyi, 1996; de Bono, 1992) that can be appreciated by a certain group or a wider audience like the OGO and CCs.

Generally, OGO and CCs are presented as live public entertainment, the aim of which is to promote the modern Olympic ideology and to generate a festive atmosphere. Schechner (2006) asserts that theatre is not only utilized for entertaining purposes but is often used "to change identity, foster community, heal, teach, persuade, convince, and deal with the sacred and/or the demonic" (p. 38). This broadening of purpose can also be applied to OGO and CCs and the way in which they are used to promote the Olympic ideology. Artistic creativity plays an important role in generating success of the ceremonies' objectives, and assists in the creation of a festive atmosphere. Artistic creativity and communication are clearly integrated in the Olympic ceremonies.

In addition, as OGO and CCs have been produced by people from various cultures and regions, cultural adaptation must be involved. The concepts of culture and communication are defined with as many meanings. Perceptions, beliefs, and values all form a part of the social system that generates uniqueness in each society. The uniqueness of each OGO and CC is a

result of this significance and the way in which the OGO and CC contribute greatly to, and draw from, the different cultures in the various host cities.

Generally speaking, adaptation is a study of human behavior towards individual and collective behaviors in relation to a new environment (Cohen & Ambrose, 1999). In regard to OGO and CCs, the ceremony producers play an important role in generating the Olympic ceremonies: “It is true that behind every new idea or product there is a person, it does not follow that such persons have a single characteristic responsible for the novelty” (Csikszentmihalyi, 1996, p. 45). Therefore, personal interests or characteristics can be generated through past experiences and environments (Csikszentmihalyi, 1996).

Each individual perceives and produces knowledge and information. Family members, friends, teachers, media, and nations of individuals can all influence the society as a whole. Additionally, knowledge and information can be utilized in generating new ideas or objects which can be defined as creative or innovative works. Therefore, adapting, borrowing, and combining things together are essential to the process of innovation (de Bono, 1992). Following these points, in order to examine the origins of the OGO and CC, it is necessary to explore de Coubertin’s biography as he was renowned as a pioneer of the modern Olympic Games. It is also essential to investigate the Olympic ideology with regard to the ancient Games and the development of the OGO and CC in the modern era.

The Ancient Olympic Games: Aesthetics and Communication

The ancient Greeks participated in choral dancing as a part of their daily lives, for dance was the ritual of religion, the accompaniment of a festival and the best medium of physical exercise.... (Hanley, 1986, p. 219)

Historically, aesthetics played an important part in the lives of the ancient Greeks. Through the ancient Olympic Games, aesthetic considerations were expressed and projected as a form of religious ritual when it came to the relationship between Greeks and their Gods. Greeks often considered themselves to be dancers (Hanley, 1986). The rituals of fighting, running, and dancing (IOC, 2009) were practiced throughout the regions of ancient Greece.

This ideology was adapted into the modern Olympic Games. They were separated into two focal activities: a culture and art festival and a sport competition (Garcia, 2002). Therefore, the culture and art festival are mainly generated and reflected through aesthetics; however, the sporting competition reveals human physical achievement. In other words, men and sports were engaged by art. Nevertheless, this does not mean that aesthetics are kept out of the sport competition in the modern era.

In the ancient Games, all athletes were to compete in the Games nude. They took special care of their skin in order to protect their body from the sun. Olive oil was applied to cover their body and dusted with fine sand before sport training (IOC, 2007c). This reflects the Greek ideology’s concern and care for the beauty of their physical bodies as well as their living environment, which will be further explored later.

In addition, Greek philosophy is a foundation for the ideologies of both the ancient and modern Olympic Games. Universality, entirety, equilibrium, harmony, unity, and aesthetics

all formed a part of their life goal which originated from the rich legacy of Greek history. Therefore, Greek philosophy is also considered to be a representation of Western culture, which is recognized as universal in relation to globalization (DaCosta, Miragaya, Gomes, Abreu, & Tavares, 2002). Through this complexity, the Olympic Games have become the biggest festival of humankind where aesthetics seem to have made it possible for the Games to become a world event.

Through aesthetics, the ideas and culture of ancient Greece and Rome attracted people during the Renaissance period. Art and literature were conceived through aesthetic expression, so aesthetic values were regarded as a focal interest in the ancient Greek society and were often exhibited through religious ritual. They believed this was the way to communicate with their Gods.

Significantly, aesthetics were an internal function in the lives of the ancient Greeks. They were not only concerned with their physical achievement in regard to fighting, running, and dancing but they also attempted to construct their living environment in a theatrical way. Greeks attempted to convert the traditional theatre into everyday life by utilizing proportion in the human figure as a central aesthetic of architectural arrangements. In other words, they were fascinated with the transformation of theatre into reality. This notion has been projected through fifteenth- and sixteenth-century European paintings and architecture as evidenced in the interior design of palaces and churches throughout different regions of Europe (DaCosta et al., 2002).

Furthermore, aesthetics were abundant in the ancient Greek society. In Sparta, a city in ancient Greece, young boys participated in formal dance, boxing, wrestling, and warlike pyrrhic, a preparation for combat, which were associated with flute music. These forms of dance were also treated as the ritual of religion (Hanley, 1986). This significant philosophy of Greece was constructed as a part of Greek education as well as religious ceremonies.

At an early age, Greek boys attended schools, learned to read the epic poems of Homer, recited passages from other poetic works, and were also taught to sing, dance, play the flute and lyre, draw, and paint. Instructively, the Greeks realized that to appreciate beauty to its fullest, one had to participate in art. (Hanley, 1986, p. 216)

Hanley (1986) states further that Greek dancing was related to religion. A ritual dance was enacted by seven nude female dancers in honor of Hera, a Greek God. These dancers performed a closed circle with arms on one another's shoulders. Therefore, dance was communication, which reflected aesthetics through its religious ritual.

In the ancient Games, art was part of an unofficial, on-going accompaniment to the Olympic Games. Singing and dancing were alive throughout the night of the official conclusion of the competition although it was not a "closing ceremony" at that time (DaCosta et al., 2002; Hanley, 1986). Significantly, only the victory ceremonies are indicated in historical records; no evidence of the official opening and closing ceremonies can be found.

The Olympic victor received his first awards immediately after the competition. Following the announcement of the winners' name by the herald, a Hellanodikis

(Greek judge) would place a palm branch in his hands, while the spectators cheered and threw flowers to him. Red ribbons were tied on his head and hands as a mark of victory. (IOC, 2009)

However, two enactments in the ancient Games are similar to practices in the OGO and CCs in the modern era. “During the ancient Olympic Games held at Olympia, parades, processions, and sacrifices to the Gods marked both the beginning and the end of each festival” (Hanley, 1986, p. 219). Thus, these enactments (except for sacrifices to the gods) were likely to be adapted later in the OGO and CCs.

The above is a brief illustration of artistic creativity and communication concerning the ancient Olympic Games. Aesthetic expression played an important role in Greek life, and men, sports, and art were significantly integrated as the Olympic ideal. In the modern era, however, religious purposes, sports, culture, and education are three focal elements that were replaced (Garcia, 2002), and human rights were added in the twenty-first century. This brief historical review provides a platform for investigating the origins of the OGO and CC through an aesthetic outlook. Next, it is important to further discuss how this ideology can be adapted into the modern Games.

The Historical Viewpoint of the Modern Olympic Games in Relation to the OGO and CCs

The Olympic ceremonies provide a creative ground on which the Olympic idea of life pervaded by the spirit can flourish. As long as they are respected, as long as they continue to be spiritually renewed and formed a fresh from the life of the people in the service of the Olympic idea, so long will the Olympic Games be a game with a value content. (Diem, 1967, p. 136)

The modern Olympic Games obviously come after the ancient Olympic Games. However, it is argued here that the ideology governing the ceremonies of the modern Games was in part influenced by the ancient Games but also inspired by de Coubertin, who envisaged an engagement between art and sports. De Coubertin anticipated that this would help to generate a peaceful climate throughout the world. The Olympic rituals of fighting, running, and dancing brought an emphasis on physical achievement to ancient Greece, and this philosophy was adapted in the modern Olympic Games to generate a peaceful and festive atmosphere.

In the modern era, de Coubertin was a pioneer in initiating the modern Games by engaging art and sports since 1894 (Garcia, 2002). He attempted to create a festive atmosphere for the modern Games that was similar to that of the ancient Games by including fine art as a part of the modern Games (Hanley, 1986): “de Coubertin wanted the modern Games not only to be celebrations of athletic excellence but cultural events including elements of art and beauty as well” (Loland, 1994, p. 35).

Hanna (1986) asserts that de Coubertin treated athletes, philosophers, scholars, poets, musicians, sculptors, and high-profile leaders as elements of Olympism (as cited in Garcia, 2002). Significantly, he invited artists and writers of their respective countries “to come and

study to what extent and in what way art and literature could be included in the celebration of the modern Olympiads” (Muller, 2006, p. 23). This movement was regarded as the Fourth Olympic Congress (Advisory Conference) in Paris in 1906. As a result of this movement, art competitions and the opening and closing ceremonies were practiced with the inspiration of aesthetics.

Music, literature, painting, sculpture, and architecture were five genres of the Olympic art competitions. De Coubertin often explained that these art competitions, first implemented in the Stockholm 1912 Games, were inspired by the ancient Olympic Games (Muller, 2006). Drama, drawings, reliefs, and medals were added into the art competitions at the Amsterdam 1928 Games (Hanley, 1986).

Nevertheless, the art competitions were enacted for the last time at the London 1948 Games before they were eliminated from the games (Muller, 2006). There were specific reasons that resulted in the discontinuing of the art competitions. The quality of the art work and judging were major concerns for these complexities (Hanley, 1986) as well as were disagreements over content restrictions (Garcia, 2002). For example, art works were required to present only a theme relating to sport. Non-Western art was unlikely to be awarded a medal (Burnosky, 1994; Good, 1998; Hanna, 1999, as cited in Garcia, 2002), and only amateur artists were allowed to compete. Moreover, Muller (2006) asserts that de Coubertin had to take responsibility to determine the winners due to the lack of support from the Swedish artists’ associations at the Stockholm Games. Thus, these problematic cases resulted in the discontinuation of the art competitions (Garcia, 2002).

Later, the Olympic art competitions were replaced by the culture and art festival, which included exhibitions and performing art. The culture and art festival not only generated a festive atmosphere but was also linked with the Games themselves (Good, 1998, as cited in Garcia, 2002). This movement was implemented at the Helsinki 1952 Games; however, the official culture and art festival was first held at the Melbourne 1956 Games (Garcia, 2002). De Coubertin sought to establish unique ceremonies and rituals especially for the World Games in 1910:

It is primarily through the ceremonies that the Olympiad must distinguish itself from a mere series of world championships ... Nowadays scarcely any public cult is possible ... As for lay festivals, nobody has anywhere succeeded as yet in giving them an appearance of true nobility and eurhythmy ... It is their (the restored Olympiads) function and their lot to unite across the fleeting hour the things that were and things which are to be. They are pre-eminently the festivals of youth, beauty and strength. In this key-note we must seek the secret of the ceremonies to be adopted. (de Coubertin, 1967, as cited in Loland, 1994, p. 36)

The OGO and CCs are considered to be a part of Olympic cultural programs in the modern era. According to the historical records of the OGO and CCs, there were significant movements in the early period of the modern Games. The historical timeline is described below:

The exposition tradition thrilled de Coubertin. In the grandeur of the opening ceremonies, which in 1889 included speeches, singing of the Marseillaise and military parades, and in the tribute to progress and international understanding, the expositions had some of the same characteristics that later were to become parts of the Olympic Games ... in the Olympic Games in Athens in 1896 ... (Loland, 1994, p. 34)

The Athens 1896 Games were officially known as the Games of the I Olympiad. There were three notable points. Firstly, the symbol of the modern Olympic Games was originally created by de Coubertin, with its five intertwined rings of blue, yellow, black, green, and red which represent Europe, Asia, Africa, Australia, and America. The colors were chosen to represent every country in the world, as each uses at least one of them on its flag, including white (IOC, 2007a). He anticipated that the design of Olympic rings would reunite people all over the world and generate a festive atmosphere (Silance, 1986).

Secondly, in order to avoid political intervention, “only the IOC (International Olympic Committee) president and the President of the OCOG (Organising Committee for the Olympic Games) are entitled to deliver short addresses” (IOC, 2007b, p. 103). Therefore, the head of state was required to proclaim this by stating: “I declare open the Games of ... (Name of the City) celebrating the ... Olympiad of the Modern era” (Goldberg, 1997, p. 176). This was stated in the Olympic charter in 1896.

Thirdly, the Olympic anthem, or “Olympic Hymn,” originally created by a Greek poet in 1896, was adapted by the IOC in 1958 and officially played at the Squaw Valley 1960 Winter Olympic Games. The music was composed by Spiros Samaras, a Greek composer. The lyrics were written by Kostis Palamas (IOC, 2008a; Muller, 2006). Thereafter, the Olympic anthem had been reproduced many times in several languages such as Spanish, German, Serbo-Croatian, Norwegian, and English. Notably, it was rearranged and performed live at the Sydney 2000 opening ceremony. It was delivered by the Greek Orthodox Archdiocese of Sydney and the Sydney Symphony Orchestra. It is significant that the most recent hosts such as Athens in 2004 and Beijing in 2008 continued this tradition in the opening and closing ceremonies.

As a result of the Advisory Conference in 1906, the athlete delegations of each nation marched into the stadium in their specially designed sports clothing at the London 1908 closing ceremony (Muller, 2006). It was in this year that the ceremonies’ protocol was first written (IOC, 2004). In addition, the special choreography of parades by de Coubertin was implemented in 1911 (Diem, 1967):

They must learn: 1. To march, 2. To hold themselves correctly, 3. The right way to form groups, and all these things must be replaced by the Greek style of marching which was slow and supple; at the moment when the front foot is put on the ground the rear foot must be lifted, but only with the heel. The toes must remain in contact with the ground ... (de Coubertin, 1911, as cited in Diem, 1967, p. 123)

In 1912, the artistic version of the opening and closing ceremonies was first introduced by de Coubertin as a result of the movement in 1906 and was implemented at the Stockholm 1912 Games. It was regarded as a very strict ritual to follow in the modern Games (IOC, 2007a). Additionally, it was decided that only three official languages be used in the modern Games: French, English, and the official language of its host nation (IOC, 2007b).

The opening and closing ceremonies shall be held in strict compliance with the IOC protocol guide. The contents and details of all scenarios, schedules and programs of all ceremonies must be submitted to the IOC for its prior approval. (Olympic Charter: Rule 38, IOC, 2007b, p. 77)

By 1920, most of the ceremonial protocol had been developed (IOC, 2007a). There were five significant facets. Firstly, the Olympic flag was officially presented in the opening and closing ceremonies at the Antwerp 1920 Games (IOC, 2004; Silance, 1986), and as a result of this it has since been named the Antwerp flag. The Antwerp flag was produced according to the design of de Coubertin, who introduced the flag to the seventeenth International Olympic Committee Session in June 1914 in Paris (IOC, 2008a). The Antwerp flag contained five intertwined rings on a white background.

Secondly, the Olympic oath was taken by athletes in the opening ceremony (Goldberg, 1997; IOC, 2004). The oath aimed to encourage all participants “to compete loyally to the best of their abilities ... citius, altius, fortius/faster, higher, stronger” (Silance, 1986, p. 122). This idea was added by de Coubertin. However, judges were not required to take an oath until the Montreal 1972 Games (Goldberg, 1997).

...since it was impossible to find a way through the difficulties encountered in the amateur question, I wanted to introduce the Olympic oath. It would form the occasion for an impressive ceremony, appeal to the honor of the competitor and facilitate the investigation of his past. (de Coubertin, 1931, as cited in Diem, 1967, p. 125)

Thirdly, releasing doves during the ceremonies was originally enacted to represent a symbol of peace as it is recognized in Western culture. This enactment has become a tradition of the Olympic opening ceremony. However, this practice was eliminated after the Seoul 1988 Games due to the fact that a number of doves flew into the edge of the Olympic cauldron after being released (Goldberg, 1997; IOC, 2004).

Fourthly, the official closing ceremony was implemented in the Antwerp Games (Goldberg, 1997). De Coubertin, representing the IOC, passed the Antwerp flag to the Paris city council as Paris was to be the next host in 1924. Particularly, the closing ceremony contained only a victory ceremony as held in the Athens 1896 Games, the London 1908 Games, and the Stockholm 1912 Games. However, soon after the introduction of the official closing ceremony by the IOC in 1920 the victory ceremony became independent and is enacted separately (Estor, 1998). Significantly, only the victory ceremony for the marathon still remains a part of the closing ceremony.

Finally, it was also the first time that the IOC president officially declared the end of the Games and the Olympic flag was lowered at the closing ceremony (Goldberg, 1997). The official protocol of the closing ceremony was confirmed later in 1921 (IOC, 2007a) as follows:

An Olympic flag of larger dimension than any other flag must fly for the entire duration of the Olympic Games from a flagpole placed in a prominent position in the main stadium and in all other venues placed under the responsibility of the OCOG. Such flags are hoisted during the Opening Ceremony and lowered during the Closing Ceremony. (Olympic Charter: Rule 54, IOC, 2007b, p. 102)

In 1924, the Greek, French, and Dutch flags were raised and their anthems were played at the closing ceremony in the Paris 1924 Games. The Greek flag represented the history of the modern Games; the French flag represented the host city, Paris; and the Dutch flag symbolized the next host city, Amsterdam (Goldberg, 1997). Additionally, the Athletes' Oath was first transmitted by microphone (IOC, 2004). These have also become Olympic traditions in the OGO and CCs.

In 1928, for the first time, the Olympic flame was lit in the stadium cauldron, and burned from the opening until the last day of the Games (Goldberg, 1997). Additionally, the parade of nations first held in alphabetical order in 1928 (IOC, 2004). In 1932, the Olympic Games were the only games ever to be held at a skating stadium; however, it was not large enough as its stadium capacity could serve only 25,000 spectators (Ortloff, 1980). In 1934, the torch relay was reintroduced by Carl Diem, de Coubertin's close friend. He advised the IOC that the light should be lit at Ancient Olympia (Goldberg, 1997; Silance, 1986):

On July 20, 1936, 14 Greek Virgins holding lenses in the rays of the sun on Mount Kronion produced the sacred fire in the temple of Zeus in Ancient Olympia. The flame travelled from Olympia to Berlin via Athens, Delphi, Salonika or Thessalonika, Sophia, Belgrade, Budapest, Vienna, Prague, and Dresden. Almost 3,000 people were responsible for carrying it, creating a new Olympic tradition. (Goldberg, 1997, p. 177)

In 1936, the Olympic torch relay was implemented at the Berlin Games at Carl Diem's suggestion (Birch, 1997; Silance, 1986). The choral movement of Beethoven's Ninth Symphony was presented as a conclusion to the ceremonies and there was also a special evening dance (Hanley, 1986). Moreover, a religious service was held in the ceremonies. This religious enactment was eliminated by de Coubertin in the London Games and the Stockholm Games. It later appeared again at the Antwerp Games and the Berlin Games (Diem, 1967). Additionally, the Berlin Games were perceived as a propaganda tool for Hitler's Nazi regime (Garcia, 2002):

Around the modern business of the Olympic Games lies the magic circle of ancient history and divine piety... The introduction to the festival—carillon of bells, fanfares,

ritual procession, choir-singing, address, oath, banners, pigeons, symbolic light, all this betokens dedications, as in a church festival, though not in imitation thereof, and invests everything with deep feeling entirely comparable to that of a religious service. (Diem, 1967, pp. 123-124)

According to Goldberg (1997), 1949 was the first time that the parade of national delegations marched into the stadium in alphabetical order from the language of its host nation. In fact, Goldberg's note contradicts the previous statement that this enactment was initiated in 1928 as stated in the *Opening Ceremony Media Guide: 2004 Athens Olympic Games*. Nevertheless, whether or not this enactment was the same, Greek nationals led all delegations and the host nation should be at the conclusion of the parade. Normally, only the athlete who has performed the best for their nation is responsible for carrying their national flag at the ceremonies.

In 1952, the Olympic flag was lowered at the end of the Games while the Olympic Anthem was played at the Winter Games in Oslo. Simultaneously, the Olympic flame at the great cauldron was extinguished. This enactment is regarded as the "Oslo Ceremony." This has become another tradition at the closing ceremony for both the Summer and the Winter Games (IOC, 2008a).

In 1956, a 16-year-old Melbourne student, John Wing, wrote to the Olympic host organizers to suggest that athletes and national flags should enter into the stadium freely without being separated into national groups (Birch, 1997; Hanley, 1986). The idea was put into action at the Melbourne 1956 Games. This has become a custom in today's closing ceremony, which aims to project a truly celebratory and party atmosphere (Goldberg, 1997).

In 1960, it was the very first time that the entertainment industry became involved with the Olympic Games. The Walt Disney Company was responsible for producing the Squaw Valley 1960 Winter OGO and CC. This resulted in a ceremony presented in a Disney style (Goldberg, 1997). This movement significantly enriched the Olympic ceremonies and took them to a superior entertainment level.

At the 1964 Tokyo Games, dance was first used as a part of the Olympic ceremonies, exhibiting a link between the ancient and modern Games (Hanley, 1986). The host nation attempted to reflect a Japanese atmosphere towards the ceremonies, which were seen as an opportunity to promote the nation. This has become an Olympic tradition as it encourages worldwide nations to attempt to be the next Olympic host (Goldberg, 1997): "The opening and closing ceremonies are an invitation to discover the culture of the country hosting the Games" (IOC, 2003, p. 5). The result has been that the Olympic Games have become a desirable event to host. Yoshinori Sakao, who was born on the same day Hiroshima was bombed by the USA, lit the Olympic flame (IOC, 2004).

In the Mexico 1968 Games, the closing ceremony conveyed a celebratory climate. Singing and dancing continued non-stop for two hours before the ceremony ended. The ceremonies "made extensive use of folkloric performers to make the stunning artistic segments that represented Mexico tradition and culture" (Goldberg, 1997, p. 179). Also, for the first time, a woman, Enriqueta Bassillo Sotalo, lit the Olympic flame (IOC, 2004).

During the 1972 Munich Games, the official flag transferred from Mexico City to Munich was first raised during the opening ceremony. This was accompanied by live music and dancing (Hanley, 1986). Children were a part of thematic elements in various sections of the ceremonies. The military was less inclined to be a part of the ceremonies as the Olympic flag would not be conveyed by them. The ceremonies were projected as a relaxed spectacle engaging participants, athletes, and performers in the arena and the live audience in the stands (Goldberg, 1997). Additionally, the Olympic flame was simultaneously lit by two people, Sandra Henderson and Stephane Prefontaine, to symbolize the joining of French and English Canada (IOC, 2004).

In 1980, the Soviet Union was a pioneer in employing a theatrical production for the Moscow 1980 OGO and CC (Birch, 2004). Soviets also invented a new design for the torch and introduced a specially designed costume for runners to wear while enacting the torch relay (Thyagarajan, 2000). This was the second time after 1960 that the entertainment industry played a significant role with regard to the creative and production aspects of the Olympic ceremonies.

In conclusion, the origins of the OGO and CC were a historically brief period during the early modern Olympic Games regarding aesthetic presentation. Those significant movements created an impact in the development of the OGO and CC. Aesthetics seemed to be an engagement that converted the Olympic ritual into a festive celebration in the modern Olympic Games. As evidence shows, the appearance of religious services in the OGO and CC was eliminated and later replaced by de Coubertin with artistic presentation in the ceremonies.

In addition, the OGO and CCs were originated according to the Olympic ceremony protocols and fashioned by their host's aesthetic viewpoint. In regard to aesthetics, the Olympic ceremonies can be shared, adapted, practiced, and contributed to internationally. At the 1964 Tokyo Games, the OGO and CCs were transformed into a communication tool to promote the host nation, highlighting a new vision of the Games to the world. Later the OGO and CC became the most eye-catching part of the event.

The significance of the Tokyo OGO and CCs encouraged later host nations to improve the quality of their ceremony production. For example, the Squaw Valley 1960 Winter OGO and CCs were produced by the Walt Disney Company. The Moscow 1980 OGO and CCs featured theatrical production. Thus, the OGO and CCs were transformed into an artistic event rather than being simply an Olympic ritual. The results have been that the OGO and CCs are now projected as mega-entertainment these days. Therefore, the artistic version of the OGO and CCs was initiated as a result of the outcome of the Advisory Conference in 1906, and brought into consideration artistic creativity and communication alongside the modern Olympic ideology.

The above discussions provide a brief historical record of the ancient and modern Games towards the artistic creativity and communication perspectives. Next, in order to investigate the origins of the artistic version of the OGO and CC, de Coubertin's biography and the Fourth Olympic Congress in Paris in 1906 will be analyzed.

The Fourth Olympic Congress in Paris in 1906: The Artistic Vision towards the OGO and CC

The initial idea to commence the OGO and CC was derived from the Olympic movement in 1906. De Coubertin invited artists to convey ideas about what kinds of art could be utilized to generate the celebratory atmosphere of the Olympic Games. With this significant point in mind, it is necessary to explore the minutes of the Fourth Olympic Congress in 1906.

The actual congress consisted of 60 participants, among them 30 artists and 5 IOC members (Muller, 2006). However, the minutes that will be discussed in this paper were recorded at a separate meeting from the actual congress. This separate meeting was held on May 23, 1906. Notably, only certain people participated, such as Bonnier, Dubois, Trelat, D'Ollone, Rabaud, Rouzier Dorcieres, Cosse Brissac, Brunetta d Usseaux, and de Coubertin (IOC, 2008b).

The minutes of the meeting are officially kept at the Olympic Museum Historical Archives. These minutes contain significant information relating to the OGO and CC even though it is indicated that "this document has no official value" ("Ce document n'a pas de valeur officielle") on the front page. According to the minutes, the meeting attempted to carry out ideas to organize a celebration where sports and art could be combined. A celebration was recommended to be created alongside the sport competitions in which they could be associated with street celebrations, parades, music, and choirs. Additionally, a theatrical presentation was also suggested to be held at night.

The meeting reflected the fact that the principle of modern sport was constructed by England, Germany, Sweden, and France. In order to define the characteristic of the modern Games, the congress believed that the world of sports could be a sort of inspiration to create new ideas in which artists can be involved. In addition, a night of celebration was recommended to be held after the sport competitions were concluded. They stated that this idea would be adopted and implemented in the future. The discussions of the meeting focused attention on the way to engage art and sports. Particularly, the celebration was expected to generate a festive atmosphere.

Moreover, the annual celebration of the birth of the Goddess Athena, which led equality to the Panathenaeans Games, was given as an example to construct the street celebration and the parades in the ancient Games. This procession took place every four years, and consisted of all the inhabitants of the city, including female priests, good-looking men and women, and some animals. At night, the people were naked, which was a part of the concept of beauty in all its forms. However, nudity was not to be added as a part of the celebration in the modern Games.

In particular, music and choreography were two important aspects in regard to the street celebration and the parades. They were advised to create a new direction of music and rhythm, which would be able to maintain an inspirational balance between sports and art. They noted that music and choreography must cooperate with each other. Historic costumes, accessories, and decorations, such as banners, were suggested to be used in the parades and the street celebrations would involve marching. They referred to the procession of state developments in Brussels in the 1905-Celebration of 1889 in Paris. Prizes were also suggested to be awarded to the most "complete person," whose costumes could reflect the

balance and the inspiration between sports and harmony. However, the prizes were not implemented in the modern Games.

Choirs were also a topic of discussion. De Coubertin asked Bourgault-Ducoudray and Rabaud d' Ollone to draw up an index of all old and modern choirs. However, they later found that it was very difficult to use old repertoire as it contained a large variety of mixed choirs. De Coubertin stated that "which would be at the disposition of athletic...in order to entice them to become aesthetic as much as possible" (IOC, 2008b, p. 8, translated from French). The meeting recommended the standing Olympic Committee in France to guide towards more artistic and aesthetic ideas in order to manifest the enlightenment of sports and art. Moreover, de Coubertin asked about approaching rich clubs, such as le Concour Hippique, Racing Club, Automobile Club, and Comite des Regates International of Paris, to organize celebrations where sport and art were combined. Rene Morax remarked that celebrations which mix sport and art were already in existence in Switzerland, where gymnastic and shooting competitions are accompanied by allegorical presentations, which were unfortunately very poor. He hoped that in the celebrations, the biggest initiative and freedom would be left to the artists and added that what was happening in Switzerland could be seen as an example only in principle and that such celebration was desirable.

Count Brunetta d' Usseaux suggested that a parade be set up, which would have canvas paintings as decorative signs in reference to a costume parade crossing Paris and going to "Bois." He also referred to the successful parade that was held in Turin. Pottecher commented how this celebration could be organized in a way that would make a provincial celebration. Richepin suggested that a medal ceremony should be included with a musically rhythmic sport procession that would link serve as a bridge between the sports and athletes part and the dramatic part.

Other specific recommendations included a theatrical presentation at night. D' Ollone made an interesting presentation about the way he thought one should understand the intimate and necessary association of art and sport. Frantz Jourdain wished that when it comes to the setting and the decoration of sport celebrations, the biggest part should be left to popular and private initiative. He uses the example of military celebrations that are uniquely decorated in a way by branches of the soldiers themselves.

As a result of this meeting, it was decided that the OGO and CCs would commence in an artistic way. Parades, costumes, choirs, music, choreography, and decorations were to be used to enrich the ceremonies. Therefore, they aimed to add a festive atmosphere to the modern Games. De Coubertin was the initiator in bringing art closer to sports, even though the festive idea was originated through the Fourth Olympic Congress, including this small meeting. Next, it is necessary to explore why de Coubertin was interested in linking art with sports.

Baron Pierre de Coubertin's Artistic Vision of the OGO and CC

Now the moment has come when we enter a new phase and intend to re-establish the original beauty of Olympic Games. In the high times of Olympia ... the fine arts were combined harmoniously with the Olympic Games to create their glory. This is to become reality once again. (de Coubertin, 1904, as cited in Muller, 2006, p. 21)

“Eurythmy” was coined by de Coubertin to represent an expression of beauty and happiness through bodies and minds, thereby creating harmony (Segrave & Chatziefstathiou, 2008). De Coubertin was passionate throughout his life; he brought art closer to sport and significantly contributed to the beginning of the OGO and CC. Even though the OGO and CCs were a result of the Fourth Congress in 1906, de Coubertin repeatedly intervened in the formation of the ceremonies and rituals for the modern Olympic Games, particularly in 1910. Diem (1967) asserts that de Coubertin had the sense of an artist’s nature as well as creative initiative. Art was one of a few interests he had alongside education, sports, and politics.

The artistic vision of de Coubertin can be explored through two aspects: family background and cultural background. Firstly, de Coubertin’s passion and interest for art may have been influenced by his father, who was a painter (Loland, 1994; Muller, 2006), as de Coubertin also became a painter (Diem, 1967). Runco and Pritzker (1999) assert that each individual could be influenced by their living environment in which he or she perceives knowledge and information to generate new ideas to the world and vice versa. This argument suggests the theory that de Coubertin initiated the development of the OGO and CC into the modern Games, which have carried through to today.

Moreover, de Coubertin can be regarded as an innovative person as he tended not to follow how other people did things. He brought together art and sports by borrowing the ancient Olympic ideology to formulate the modern Games. Later, he proposed to generate the official OGO and CC, which resulted in the ceremonies being presented in an artistic way.

According to his biography, there were two significant points during the early period of his education. He left school twice. First, he left military school after two months. Second, he left the law school, *Faulte de Droit*, after one month (MacAloon, 1981, as cited in Loland, 1994). The main reason was that he did not like the traditional French educational system. However, he was finally educated in the *Ecole Libre des Politiques*, which he described as, “... a school where students who are not regular students listen to professors who are not regular professors, who dare to lecture on subjects which do not belong to the regular academic course” (MacAloon, 1981, as cited in Loland, 1994, p. 29). Loland states that these quotes show that he was not into study. De Coubertin had an innovative way of thinking; however it is more suitable to acknowledge that he did things in an innovative way:

Being traditional leaves the domain unchanged; constantly taking chances without regards to what has been valued in the past rarely leads to novelty that is accepted as an important ... (Csikszentmihalyi, 1996, p. 71)

De Coubertin’s education at the *Ecole Libre des Politiques* had implications with regard to his non-traditional way of working. It may also be asserted that he developed an innovative mind, which could have been influenced by the non-traditional French school as well as derived from within his own psyche.

Secondly, as de Coubertin’s roots were French, cultural aspects could be involved in relation to his initiative to construct the official OGO and CC. He did not like the traditional French education system; however this does not mean that he was not influenced by his

cultural roots. Historically speaking, the French were regarded as important people, who specialized in conducting “ceremonies.”

Seed (1995) emphasizes that the French were an important influence on the New World, particularly in ceremonies. She asserts that in French culture, ceremonies can be defined as having three dimensions: complexity, parades, and dresses. This assertion refers to a stage play at fifteenth-century ceremonies that aimed to generate a welcoming atmosphere for the arrival of troops home from war. She states further that “entrance ceremonies functioned as a kind of public announcement, made with words or speeches, and a necessarily elaborate panoply of colors, clothes, and procession of special objects” (Seed, 1995, p. 54). This shows that the French paid attention to a ceremony’s function.

American spectator sport atmosphere was also adapted into the modern Games by de Coubertin. Initially, de Coubertin first experienced the spectacle of American sport when he visited the United States in 1889. Sanblad (1985) asserts that “a certain skepticism to its ‘circus atmosphere’ led him later to develop his own aesthetic view of the interplay between athletes and spectators in the Olympic Games” (as cited in Loland, 1994, p. 32). With his impression of the American spectator sport, he set about transforming the Olympic ritual into a festive ceremony. It can be assumed that it was his intention to organize the Advisory Conference in 1906. This ideology has been significantly adapted, implemented, and developed into what it is today. De Coubertin’s life and family background, French culture, and American spectator sports were all elements of the origins of the OGO and CC.

Conclusion

The origins of the OGO and CC can be summarized in the two words “celebratory atmosphere,” which can be regarded as the initial purpose of the OGO and CC. The origins of the OGO and CC were derived from both the ancient and modern Games. Significantly, they were initiated after the advisory conference in 1906 that was organized by de Coubertin through his artistic vision.

In the ancient Games, there were two forms of influence on the OGO and CC. Singing and dancing appeared throughout the night to conclude the competitions, parades, and processions that were parts of the ancient Games held at Olympia. However, these activities were not regarded as official protocol of the Games at that time. Therefore, these celebratory atmospheres were similarly practiced in the Modern era.

In the modern Games, the Berlin Games and the Tokyo Games significantly reconstructed the OGO and CCs to be both propaganda and public relations tools. These significant transformations brought a new perspective to the OGO and CCs and they have become the most wanted event ever since. From this significant point, later host nations paid more attention to the quality of the ceremonies. They believed that the OGO and CCs could be enriched by the entertainment industry, examples being when the Walt Disney Company was responsible for producing the OGO and CC of the Squaw Valley 1960 Winter OGO and CC, and when theatrical production was employed in the OGO and CC in Moscow in 1980. In fact, these Olympic movements were derived from de Coubertin, who attempted to adapt a festive atmosphere of the spectacle of American sport into the OGO and CC after

experiencing it in America in 1889. Therefore, the historical timeline shows that French, German, Japanese, American, and Soviet cultures influenced the development of the OGO and CC. This exhibits the integration between different cultures in constructing the OGO and CC. As a result, the entertainment industry has become a major force in developing and carrying forward the OGO and CC through an appreciation of their aesthetics worldwide. Hence, it is anticipated that the OGO and CCs will continue to be projected in a festive atmosphere, which is regarded as the hallmark of the OGO and CC.

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