Exploring the Art of Deco: Transforming Cityscape and Bodyscape

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Abstract

In an increasingly saturated ‘experience’ market, immersive events have risen in popularity. The attractiveness of immersive events to tourists revolves around the intimate people-event relationship, centering the tourist as a participant, as opposed to a spectator. By assuming a participant role, tourists are now known as co-producers, responsible for co-creating their own touristic experiences. This study examines the immersive and co-creative experience of attending the Napier Art Deco Festival, embedded in the narratives of the festival attendees. Specific to the Napier Art Deco Festival, this event demonstrates a strong sense of place, characterised by an intimate people-event-place relationship.

An in-depth, semi-structured interview strategy was adopted for this study. The findings depicted two transformative processes that occur during the festival period. Firstly, elements of the cityscape, including tangible and intangible, were orchestrated to offer a cityscape transformation. Secondly, the tourists similarly manufactured their bodyscapes, using material culture, to experience a transformation of the bodyscape. Overall, the Napier Art Deco Festival facilitated a site where these two transformations could occur simultaneously, offering an enhanced and co-creative experience for the festival attendees. The complex interplay of the two transformations produced five elements including place dependence, mass orchestration, collectiveness, consumption experience, and the multi-sensory nature. These elements enhanced the immersive festival experience. The findings identify the festival offered a desirable lifestyle for its attendees, with escaping and seeking opportunities being identified as motivators of attendance. This thesis provides helpful insights for site managers to guide experience design, execution, and interpretation of co-creative immersive events.

Keywords: Immersion, co-creative festival, sense of place, transforming cityscape, transforming bodyscape, Napier, Art Deco Festival

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Chapter One: Introduction

1.1 Overview

This qualitative study examines the experience of attending the Napier Art Deco Festival, embedded in the narratives of the festival attendees. Sixteen attendees and three site managers, between 35 – 78 years of age, of the Napier Art Deco Festival were individually interviewed. The findings directly relate to the Napier Art Deco Festival and its unique sense of place. The findings of this study will have important theoretical implications and provide critical insights to guide experience design, execution, and interpretation.

1.2 Study Location

"No warning signal in that azure sky
Gave any hint of tragedy ahead.
The wind shrieked through the hills and said, 'You die!'
The earth heaved up and left its victims, dead.

Three minutes did that awful shake endure,
And Napier rocked as on a stormy sea;
The works of man for sixty years and more
Crashed to the earth in dust and masonry.

… Thus came Napier to her tragic fall,
With sixty years of toil reduced to naught;
While Fate, above the deadly choking pall,
Grinned down upon the havoc she had wrought.

Yet from the ashes, mire, and desolation
A fairer, finer city shall arise,
Striving to forget the devastation,
Trusting in Him Who reigns beyond the skies."

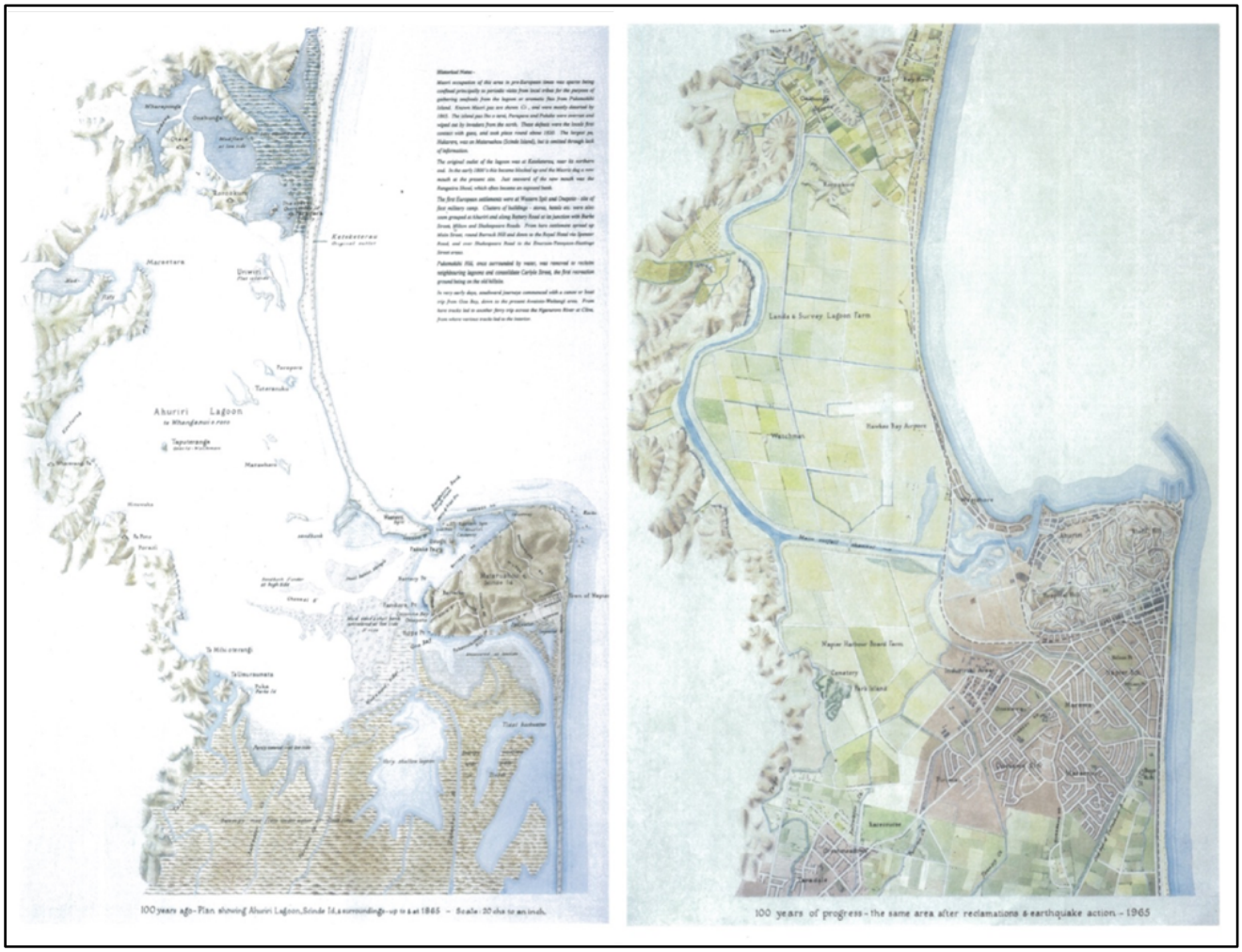
– on the 1931 Napier Earthquake (The Daily Telegraph, 1931, p. 62).

Napier is a coastal city located on the east coast of the North Island in New Zealand. On February 3rd of 1931 at 10.47am, Napier suffered a 7.8 magnitude earthquake, and experienced "the largest loss of life and most extensive damage" of all earthquakes in New Zealand's history (GeoNet, 2021, para. 1). The earthquake transformed the city, in its topography and its way of living (McGregor, 1998). Initial concerns of a tsunami were sparked due to the receded tide (Friends of the Hawke's Bay Cultural Trust, 2004). However, this

change was permanent. The costal seabed was thrust upwards by 2.7 metres during the earthquake (Hull, 1990) (see figure 1). Approximately 2230 hectares of low-lying areas, such as the Ahuriri Lagoon, drained completely, revealing bare land that used to be underwater (McGregor, 1998). The exposed land was quickly exploited, developed into agricultural, industrial and housing areas and eventually the Napier Airport (NZ History, 2020).

Figure 1

Aerial Map of Napier in 1865 and 1965.



Note. From *Map of Ahuriri Lagoon, Scinde Island and Surroundings*, by Department of Lands & Survey, 1965. CC BY 4.0.

The earthquake presented a new beginning for Napier city, to develop as desired (Nalewicki, 2016). Four local architectural practices – E. A. Williams, Finch & Westerholm, Natusch & Sons, and J. A. Louis Hay – joined forces and, in the following two years, 164 buildings were constructed (Smedhall, 2016). At the time, the Art Deco movement was well underway, with Art Deco reigning as the fashionable architectural style (see appendix 1 for more information on the Art Deco movement). In Napier, the grip of the Depression meant the Art Deco buildings constructed were not typically "flamboyant or as decorated" as those overseas (Moyle, 2017, p. 12). Napier Art Deco can be described as depression-era while overseas displays of Art

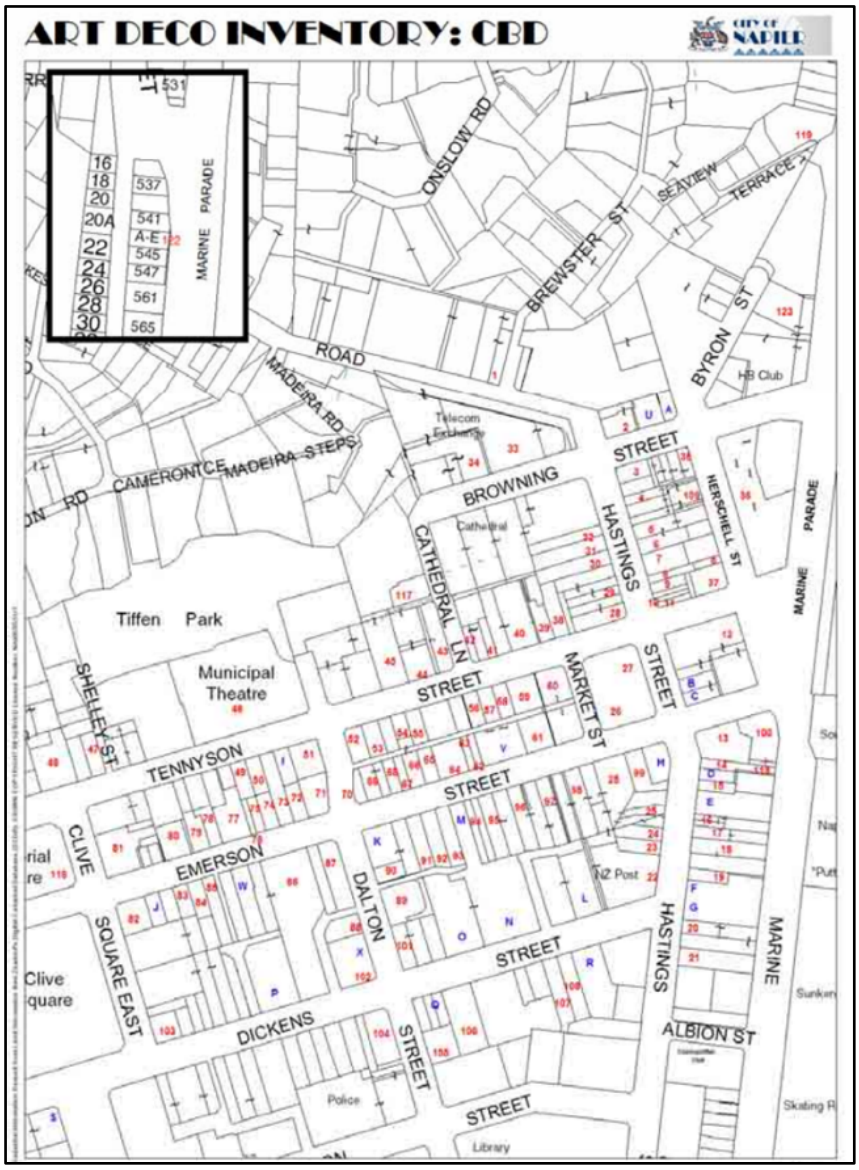
Deco (including the Chrysler Building) reflect the glamour-era (The Art Story, 2020). While the architectural style was visually appealing, it also presented pertinent safety benefits, safeguarding Napier against future earthquakes (Nalewicki, 2016; Smedhall, 2016). Constructing the Art Deco buildings remained relatively affordable as they were basic concrete buildings, yet they flaunted aesthetic features (Smedhall, 2016). Thus, Art Deco was deemed "practical as well as vogue" (Anderson, 2016, para. 19).

Art Deco architecture is characterised by three historical importance's – "the development of science, technology and machinery, the increasing independence of women, and the overthrow of old conventions" (Art Deco Centre, n.d., p. 2) These developments were carried through into the architecture. Typical Art Deco architecture features pastel coloured geometric, angular patterns including zigzags and ziggurats, "symbols of power and speed such as lightning flashes, and symbols of freedom and the dawn of a new age – leaping deer and greyhounds, prancing women, fountains and perhaps most common of all, the rising sun" (Art Deco Centre, n.d., p. 2). These architectural features were evident in Napier's rebuilt cityscape and remain unchanged today (see appendix 2 for examples and more information).

Napier's earthquake was a tragedy shrouded by pathos; but a recovery deemed "remarkable" (Hill, 2016, p. 58). The rebirth of Napier established a unique harmonious scene – "nowhere else in the world will you find as immense a collection of Art Deco architecture in such a small space, all next door to each other… not even South Beach, Miami" (Nalewicki, 2016, para. 10). The Past President of the British Museum Association compared Napier city to Bath in England as "an example of a planned townscape in a cohesive style" (Art Deco Centre, n.d., p. 4). It is not one single building that attracts visitors, but the volume and saturation of the heritage collection (Willson & McIntosh, 2007) (see figure 2). Napier's Art Deco quarter is centered around Tennyson and Emerson Street, including the coastal Marine Parade (Moyle, 2017). Of the 164 buildings erected within the quarter, 140 buildings continue to dominate the city today (Art Deco Centre, n.d.). The Art Deco Trust was incorporated in 1987, and works to "protect, preserve, and promote" the unique heritage (Art Deco Trust, 2020, para. 10). It must be noted that there are a number of Art Deco residential houses in, and around, Napier. The suburb of Marewa is well known for its Art Deco houses, built on land raised in the earthquake (Napier Art Deco Trust, 2019). For privacy reasons, domestic Art Deco is not included in this project.

Figure 2

Napier's Art Deco CBD Inventory.



Note. From *Art Deco Inventory: Information & Photographs*, by Napier City Council, 2004 (https://www.napier.govt.nz/assets/Document-Library/Other/artdeco-inventory.pdf). Copyright 1991 by Napier City Council. Used with permission.

The city has developed a domestic and international reputation for its architecture (Moyle, 2017), with Art Deco becoming the city's unique identity. Tourists visit the area to experience the Art Deco city. A number of features around the city embody the aesthetic including manhole covers, street signs, murals, and shop ceilings (see figures 24 – 30). Local businesses also honour the heritage, choosing to align their products or services to the theme of Art Deco. Within the quarter, there are Art Deco clothing and costume hire shops, souvenir shops, jewellery and accessory shops, hospitality venues including cafes, bars, and restaurants, accommodation providers, the MTG (Museum, Theatre, Gallery) which hosts a Napier Art Deco exhibit (MTG Hawke's Bay, 2022), the Faraday Museum that displays early to mid-1900s technology (The Faraday Centre, 2022), and the Creative Arts studio that often exhibits Art Deco artwork (Creative Arts Napier, 2022). There is also a collection of service providers including the Art Deco Trust, the Hawke's Bay Vintage Car Club (Hawke's Bay Vintage Car Club, 2022), and Hooters which is a vintage car hire organisation

(Hooters, 2018). Specifically, the Art Deco Trust offers guided walking tours of the Art Deco quarter, hosting over 20,000 individuals a year (Art Deco Trust, 2021). Napier has a variety of Art Deco consumption opportunities for its visitors, and it is important to note the city possesses the capacity to facilitate the visitors' consumption intentions. In comparison, Napier's neighbouring city, Hastings, was impacted by the same earthquake and is home to Art Deco buildings as well. However, Hastings cannot match Napier in terms of business, accommodation, and hospitality capacity. According to Moyle (2017), Napier has "spearheaded Art Deco tourism" within New Zealand (p. 34). Napier as a city is also scenic, coastal, boasts a temperate climate, and has a lively CBD, making it an attractive and desirable destination for tourists.

1.3 The Napier Art Deco Festival

Beginning in 1989, the Art Deco Trust promotes the Napier Art Deco Festival (NADF) as a "celebration of the resilience and spirit of the people of Hawke's Bay who courageously rebuilt their town and their lives following the catastrophic 1931 earthquake; and of the vibrant, creative east coast community Hawke's Bay has grown into" (Napier Art Deco Trust, 2021, p. 3). In February each year, Napier "steps back in time" providing attendees with a true 1920's – 1930's experience (Art Deco Festival Napier, 2021, para. 2). The Festival runs from Wednesday through to Sunday, offering over 300 Art Deco inspired events spread throughout the week (Art Deco Festival Napier, 2021). The events are extremely diverse, with both ticketed and free events, accommodating a variety of demographics. Event categories include: 'Entertainment', 'Dine, Drink & Dance', 'Fashion, Film & Art', 'Talks, Walks & Tours', 'Planes, Trains, and Automobiles', 'Outdoor & Street Events', 'Family & Youth', and 'Art Deco Allsorts' (Napier Art Deco Trust, 2021). Popular events include the Great Gatsby Party, remarked as "the Festival's most extravagant party" (Napier Art Deco Trust, 2021, p. 11), a Prohibition pop-up, vintage dance lessons, and a vintage car parade, featuring authentic Packard, Model A, and Chrysler vehicles (Hawke's Bay Tourism, 2021) (see appendix 3 for more information on the NADF).

One of the most highly sought-after events of the NADF is the Great Gatsby Party (GGP). Held on the Saturday night of the festival, tickets to this event cost $275 per person in 2021 (Napier Art Deco Trust, 2021). The annual venue location is The Mission Estate Winery, a highly reputable establishment in Hawke's Bay. The GGP strives to transport attendees "directly into the decadent world of the Great Gatsby" (Napier Art Deco Trust, 2021, p. 11). This event honours Jay Gatsby who is a fiction character in a popular book and film titled 'The Great Gatsby'. In the story, Jay Gatsby is a millionaire who hosts riotous and opulent parties, characterised by a famous guest list and an abundance of alcohol. The NADF event features "show girls, canapes, … and a three course dinner", as well as a cocktail club and dance floor (Napier Art Deco Trust, 2021, p. 11). Described as a "night full of music, dance and revelry", this event offers an incredibly immersive experience (Napier Art Deco Trust, 2021, p. 11).

The NADF promotes itself as the “most magical immersive celebration of the year” (Art Deco Festival Napier, 2021, para. 1). Material culture plays a vital part in achieving such an immersive experience. Festival attendees – dressed in cloche or boater hats, beads or braces, flapper dresses or gangster suits – relish their opportunity to reenact, revisit, and explore the era of Art Deco (see appendix 4 for more information). The festival sees the roads overtaken with vintage cars, traction engines and vintage bicycles; train tracks with vintage steam trains and railcars; and the skies with vintage Warbirds, Dehavilland and DC-3 planes. Street performers, bands and dancers are also rallied to produce entertainment for the eyes and ears within the city centre. Further, the majority of the festivities are situated within the city quarter, nestled in an “idyllic location with the stunning surrounds of the Hawke’s Bay Art Deco architecture” (Art Deco Festival Napier, 2021, para. 1). The iconic architectural cityscape transcends other festival locations, setting the scene for a truly immersive experience.

Since its commencement, the Festival has witnessed significant growth, attracting over 40,000 attendees annually (Hawke's Bay Tourism, 2021). In 2018, attendance numbers peaked at an estimated 45,000 individuals, with over 5,000 being international visitors (Ashton, 2018). In 2019, the number of attendees at organised events was estimated at 15,300 (Fresh Info, 2019). Of those attendees, 63% resided in Hawke’s Bay, 34% were domestic tourists, and 3% were international tourists (Fresh Info, 2019). In total, the festival attracted an estimated 5,000 domestic and international visitors to the region, with the average nights stayed being 3 for domestic visitors and 5 nights for international tourists (Fresh Info, 2019). Further, a post-event review concluded visitors purchased a diverse selection of goods and services while visiting for the festival, including “accommodation, food and beverage, retail, activities and transport” (Fresh Info, 2019, p. 3). It was estimated that domestic tourists spent $2.9 million, averaging $613 per person, while international tourists spent $0.22 million, averaging $909 per person (Fresh Info, 2019) (see table 1 for a visual depiction). Moreover, as Willson and McIntosh (2007) correctly highlighted, the increased foot traffic to Napier during the festival also raises “the profile of heritage in the area” (p. 32). Nowadays, in a volatile COVID-19 environment, the festival has adapted and continues to attract domestic tourism. Standing as a strong drawcard for the region, the event attracts attendees and guarantees their return in future. The festival is deemed a “flagship event for Hawke’s Bay and a major economic driver” for the region ("Festival a salute to services," 2021, para. 5). This is evident by the most recent economic impact report, conducted in 2019, disclosing a net $2.11 million dollar injection into the local economy (Fresh Info, 2019).

Table 1

Summary of Data from Post-Event Review.

Statistic	Value
Estimated Event Attendees in 2019 (including residents, domestic and international)	15,000
Domestic and International Visitors to the Region	5,000
Average Nights stayed by Domestic Visitors	3
Average Nights stayed by International Visitors	5
Domestic Visitors Total Spend	$2,900,000
Domestic Visitors Average Spend per visitor	$613
International Visitors Total Spend	$225,000
International Visitors Average Spend per visitor	$909
Net Benefit to the Local Economy	$2,110,000

Note. From *Post Event Evaluation of Art Deco Festival 2019*, by Fresh Info, 2019. Used with permission.

1.4 Research Aim

The main aim of this research is to gain a deeper understanding around the experiences of the NADF, embedded in the narratives of the festival attendees. This study provides valuable insights into the experiences received during a festival, which has implications for theory and practice.

Chapter Two: Literature Review

2.1 Introduction

Migrating from other literary sectors, immersion is a recent concept in tourism. This review will begin with a focus on the application of immersion within touristic festive experiences. Literature on place within tourism will then be explored, specifically in terms of event consumption. Next, the body itself will be examined within a tourism lens, a modern and evolving ideology. Then, the pivotal role of material culture will be investigated through the literature. Following this, escapism and hedonism will be analysed as motivators of event attendance. Finally, tourism experiences will be explored as co-creative opportunities.

Where possible, recent studies were favoured in conducting this literature review. Given the recent nature of the theory, this was an easily followed guideline, with majority of the studies completed within the past 10-15 years. However, a number of seminal studies established fundamental foundations from which new theory has been built upon. In these special cases, it was imperative to include such pioneering and influential research to ensure a thorough contextual basis.

2.2 Immersive Experiences in Festival Tourism

Tourism, defined by Wang (2006) as a "quest for experiences" (p. 65), is a thoroughly explored topic of research. Tourism experiences includes all activity prior, during, and post travel, illuminating the breadth of experience gained (Tung & Ritchie, 2011). Tourism experiences are extremely varied with diverse purposes and motivations, including backpacking (Ooi & Laing, 2010), food (Ellis et al., 2018), health and well-being (Dillette et al., 2020), dark tourism (Stone, 2006), and festival tourism (Cudny, 2013). Most relevant to this research, festival tourism can be defined as diverse, out-of-the-ordinary events, typically unrelated to work, and often celebrating a community's unique elements (Cudny, 2013). Festival literature is broad and rich, examining a variety of festival types led by diverse purposes. However, there is a recognisable niche in festival literature analysing historically inspired, or period focused, festivals. Several scholars have conducted research on the importance of festivals to society (Cudny, 2013; De Bres & Davis, 2001; Gotham, 2005; Marková & Boruta, 2017), with Cudny (2013) concluding that "festivals are tourist assets" (p. 107). This is because festivals possess a limited operating schedule so most of the appeal revolves around having to "be there to enjoy the experience… if you miss it, it's a lost opportunity" (Getz, 2008, p. 404). The diversity of tourism experiences has intrigued many researchers, motivating the categorisation of experiences. Pine and Gilmore (1999) introduced an experience paradigm consisting of four classes, with flexible boundaries, including education, esthetic, escapism and entertainment. Alternatively, Schmitt (1999) focused on the experience's impact on bodily senses – feel, think, sense, act and relate – a theory closely related to festival tourism and immersion.

Now prevalent in festival tourism literature, the concept of immersion migrated from other literary disciplines including psychology, education, and the arts (Caru & Cova, 2013). Immersion is defined as complete and extensive involvement in an activity (Hansen & Mossberg, 2017). Essentially, the concept depicts the style of relationship an individual possesses with an experience. To help distinguish the concept, Pine and Gilmore (1999) identified a continuum with immersion and absorption at opposite ends. While absorption refers to a more distant and visual consumptive experience, immersion involves a multi-sensory stimulation of "sights, sounds and smells" (Pine & Gilmore, 1999, p. 102). An immersive experience might involve attending a live concert, while viewing the same concert online at home is considered absorptive (Pine & Gilmore, 1999). Highlighted with this example, multi-sensorial stimulation is the key to achieving an immersive experience.

In conjunction with multi-sensorial stimulation, another facet of immersion is the level of personal engagement during festivals (Dieck et al., 2018; Koenig-Lewis et al., 2021; Laurell & Björner, 2018; Organ et al., 2015). Engagement is defined as a state that is facilitated through "interactive, co-creative" experiences (Brodie et al., 2011, p. 260). Engagement can be viewed as a ladder, with "disengaged, observer, learner and do-er" levels (Koenig-Lewis et al., 2021, p. 1820), or a continuum ranging from un-engaged to highly engaged (Brodie et al., 2011). Organ et al. (2015) applied the levels of engagement to food tourism, noting that a high level of engagement occurs between customers and vendors at food festivals. For example, customers are able to test produce by engaging with sensory elements including taste, texture, touch, sight, and aromas, while also engaging with the vendor to discuss the product history and manufacturing processes (Organ et al., 2015). Food festivals also offer chef demonstrations and workshops, as well as music and entertainment (Organ et al., 2015). There is a plethora of literature on the benefits of higher engagement levels during a tourism experience. Organ et al. (2015) research was led by the hypotheses: "A greater level of engagement at a festival increases visitor's positive emotions" and "A greater level of engagement at a festival increases satisfaction" which were both proven correct (p. 92). Organ et al. (2015) also concluded a higher engagement level can facilitate "increased customer loyalty and behavioural intention" (p. 87), echoing existing literature (Brodie et al., 2011; Mollen & Wilson, 2010; Olsen, 2007). Further, positive word-of-mouth is closely associated with higher engagement levels (Vivek et al., 2012). These studies demonstrate the many positive implications of facilitating high engagement levels at a festival, with research concluding higher levels of engagement result in an enhanced touristic experience (Chen & Rahman, 2018; Dieck et al., 2018; Taheri et al., 2014).

Overall, the ability of a tourist to immerse themselves relies on their relationship with, and "interpretation of, context and themes" (Hansen & Mossberg, 2017, p. 261). Based on research conducted by Carù and Cova (2006), immersion is achieved when an individual becomes connected with an experience, or any separation between the two is removed. Thus, individuals who understand the context and themes of an event can easily immerse themselves, and are deemed experts (Carù & Cova, 2006). Conversely, novice individuals often

face difficulties in eliminating the separation between themselves and the experience (Carù & Cova, 2006). Carù and Cova (2006) identify three phases – nesting, investigating, and stamping – that novice attendees progress through, helping them to consume and immerse in an experience (Carù & Cova, 2006). Firstly, novice individuals must establish familiarity and group association, rendering a basic level of comfort within the experience (Hansen & Mossberg, 2017). This is referred to as nesting (Hansen & Mossberg, 2017). By gaining these components, novice tourists develop a sense of control, and feel "at home" in the experience (Carù & Cova, 2006, p. 7). Nesting is an important initial phase as it builds the necessary foundation for an immersive experience (Carù & Cova, 2006). Once, the individual has developed some level of comfort in the experience, the second phase, referred to as investigating, involves expanding and seeking out new experiences (Carù & Cova, 2006). In this phase, it is the desire to go beyond everyday routines and explore new realms that typifies the investigating (Hansen & Mossberg, 2017). Here, the individual must be willing and receptive, situating the investigation phase as a conscious and co-creative operation. The final phase is called stamping and involves the individual ascribing a meaning to the experience (Hansen & Mossberg, 2017). Stamping is highly subjective, as each tourist enters an experience with a unique collection of expectations, past experiences, and backgrounds (Carù & Cova, 2006). Thus, the subjectivity means each tourists' ascribed meaning will be different, reflecting the individualised nature of this phase. Carù and Cova (2006) conducted research on the three phases, studying the influence of a tour guides' performance on a tourists' immersion. To help the tourists nest within the experience, the tour guide gave an extensive safety briefing, distributed activity information and schedules, and maintained an extroverted and friendly manner (Carù & Cova, 2006). These roles ensured the tourists developed a level of comfort within the experience, reflecting the nesting phase. The second phase involved the tour guide demonstrating their knowledge, by offering facts and information, throughout the experience (Carù & Cova, 2006). By having a tour guide act as a storyteller, the tourists were able to extend their own knowledge, resulting in increased confidence levels within the activity itself (Carù & Cova, 2006). Lastly, the tour guide initiated a group reflection following the activity, allowing the tourists to review, interpret, and ascribe a personalised meaning to their experience (Carù & Cova, 2006). It must be noted that the application of each phase is subjective to the experience. Thus, the operations described in Carù and Cova (2006) tour guide example would not necessarily be applicable to a festival experience. Furthermore, it is only during the last stage, stamping, where immersion can occur (Hansen & Mossberg, 2017). Immersion can be partial or full, and take the form of an instantaneous plunge or a more cautious submersion into the experience (Lunardo & Ponsignon, 2020). The nesting, investigating and stamping phases each offer the opportunity for engagement – the higher the level of engagement, the deeper the immersion (Hansen & Mossberg, 2017).

Since its introduction, immersion has become inseparable from experience (Dholakia & Firat, 1998). As such, immersive events have developed significant appeal, attracting attendees for their out-of-the-ordinary, collaborative, co-creative and personalized experience (Sobitan & Vlachos, 2020). A key function of immersive experiences is the requirement of active attendee participation. Proposed by Caru and Cova

(2013), active attendee participation can be facilitated at a management level by event organisers. By offering an event programme that is flexible, customisable, and not too organised, this enables the attendees to schedule their time as they wish (Pulh et al., 2005). Further, the boom of immersive events has evolved attendee expectations, forcing event organisers to adapt and remain competitive in the saturated 'experience' market (Pine & Gilmore, 1999; Sobitan & Vlachos, 2020).

2.3 Place

While discussing immersion, it is imperative to consider the space where the immersion occurs. In tourism literature, this space is reflected by the theoretical concept of place. Since Tuan (1975) foundational research on place, the concept has been extended, amended, and reassessed. Place refers to a specific space populated by people and things (Derrett, 2003), with Cotter et al. (2001) proposing that society is "bound to place and landscape" (Derrett, 2003, p. 51). Here, it is important to note the difference between place and environment within a tourism context. Identified by Tuan (1975), places "involve meanings and values that facilitate intimate connections with particular geographical areas" whereas environment reflects the "biophysical components of landscapes" (Farnum et al., 2005, p. 2). Thus, place can be conceptualised as a complex interplay between numerous elements within an environment.

Wodarczyk (2009) highlights four facets of a tourism place including the presence of natural and cultural heritage, infrastructure, and people. Several scholars have explored the transformative place during a tourism experience (Jamieson, 2004; Johansson & Kociatkiewicz, 2011; MacCannell, 2001; Martins et al., 2017). Exploring the cityscape transformation, Johansson and Kociatkiewicz (2011) studied urban festivals, including the Stockholm Culture Festival, while Martins et al. (2017) studied wine tourism in Portugal. Jamieson (2004) applied this framework to Edinburgh's festival season, where the city, or place, was "redefined by the altered energy and velocity of strategically planned festivalised spaces" (p. 65). While the festivalised spaces appear spontaneous and whimsical to attendees, they are in fact the culmination of prior planning and place-manufacturing by site managers (Jamieson, 2004). The complex interplay between the people (both the site managers and the attendees), the place and the event generated an "altered sense of place" (Jamieson, 2004, p. 68). Festivals can be described as utopian in the way they welcome this altered place (Finkel, 2008). Jamieson (2004) proposed the term "manufactured heterotopias" to describe the fabricated fantasy state of a festivalised place (p. 71).

More recently, the relationship between individuals and place has been explored as it was previously overlooked in earlier conceptualisations (Cheng et al., 2003; Williams & Vaske, 2003). To encapsulate this relationship of growing importance, the term place attachment was coined. Place attachment can be defined as the relationship an individual possesses with specific place (Kyle et al., 2003). According to researchers, place attachment is considered an emotional constituent, typically involving positive emotions (Manzo, 2003; Stokowski, 2002). Additionally, there is a cognitive constituent, referred to as place meaning. Stedman

(2002) demonstrated the difference between these two concepts with an example – "My lake is a place mostly for vacationers" would be considered place meaning while place attachment is more emotive-based, "My lake is my favourite place to be" (p. 571).

Focusing on place attachment, literature recognises two sub-elements: place identity and place dependence (Farnum et al., 2005; Manzo, 2003; Williams & Vaske, 2003). Place identity reflects how the individual views themselves in regard to the place whereas place dependence refers to the "fit between one's intended use of an area and the area's ability to adequately provide that use, especially relative to alternative sites" (Farnum et al., 2005, p. 4). Place dependence is a relevant concept to festival tourism, and to this research project. According to Ooi (2004), tourism places are growing more similar in terms of "offerings and infrastructure" (p. 112). Therefore, it is crucial for site managers to ensure place dependance through efficiency and distinctiveness with a unique point of difference (Haven-Tang & Jones, 2005).

Exploring the relationship between place and people further, Relph (1976) proposes insideness and outsideness, with four sub-categories, imagined as a pyramid of increasing intensity. Firstly, an incidental outsider perceives place as nothing more than a background or site (Relph, 1976). Secondly, an objective outsider views the place "with a geographer's eye" (Picard & Robinson, 2006, p. 224). Thirdly, an existential outsider will feel separate from the place (Relph, 1976). Lastly, an existential insider feels "completely at one with a place", fully comprehending the uniqueness of the place (Relph, 1976, p. 52). Essentially, the elimination of distance between the individual and the place renders them an insider. Thus, it is important for individuals to gain a deep understanding of the social, cultural, and historical context of a place, minimizing the distance between individual-place, ensuring an existential insider relationship. The relationship pyramid between people and place can be likened to the engagement ladder – a more engaged and place-aware individual is likely to receive an enhanced experience.

Meethan (1996) identified that tourism can be understood as "the experience and consumption of place" (Derrett, 2003, p. 50), with tourism places viewed as commodities, or "a sum of their functional attributes", to be consumed (Farnum et al., 2005, p. 1). During tourism activities, there are a diverse range of consumption opportunities, including "accommodation, food, transport, and other support services" (Haven-Tang & Jones, 2005, p. 70). Haven-Tang and Jones (2005) propose that site managers can exploit place by spotlighting "the distinctive social and cultural characteristics of a destination" in providing a unique touristic experience (p. 71). In a festive context, a festival place is judged on its consumption possibilities, including uniqueness and significance of products and services to the specific place, referred to as resource specificity (Farnum et al., 2005). Consumption possibilities at festivals are encompassing and can include souvenir stores, cafes, restaurants, bars, service businesses, and other place-associated vendors. When attendees consume goods and services during a festival, the place itself is consumed and therefore experienced (Farnum et al., 2005). For this reason, it is vital businesses within the place ensure their products

or services align with the place, remaining consistent with attendee expectations (Lichrou et al., 2010). For example, the products and services offered at the San Diego comic book convention Comic-Con involve place-relevant merchandise or services to be consumed (Bolling & Smith, 2014). These products align with the expectations, ensuring the tourist experiences pleasurable interactions with the place. In this way, the goods and services are deemed as metonymic of the place, with the product or service standing to represent the entire place (Morgan & Pritchard, 2005; Urry, 2016).

To conceptualise the above interaction, the term servicescape describes sites for "commercial exchanges", such as consumption, where considerable attention is given to "both substantive and communicative staging" (Dong & Siu, 2013, p. 542). The substantive staging of a servicescape involves the physical elements, including atmospheric elements, layout and functionality (Dong & Siu, 2013). These elements can shape consumption behaviour, and, when optimised, are proven to increase a tourists' evaluation of experience (Lin, 2004; Mason & Paggiaro, 2012; Mattila & Wirtz, 2001; Reimer & Kuehn, 2005; Wakefield & Blodgett, 1999). Alternatively, communicative staging reflects the way the environment "is presented and interpreted", including staffing (both availability and ability), and cultural components (Dong & Siu, 2013, p. 542). Overall, these two factors of a servicescape aid in the success of immersing a tourist, demonstrating the intertwined co-creative relationship between the tourists and event organisers (Bendapudi & Leone, 2003). Further, a festivalscape refers to "the physical environment", or the festival servicescape, combining both tangible and intangible elements to present a multi-sensory immersive experience (Mason & Paggiaro, 2012, p. 1330). Thus, the body possesses a crucial role in tourism experiences, sensing and negotiating "the relationship between places and meaning" (Brochado et al., 2021, p. 599).

2.4 The Body in Tourism Experiences

There is growing interest in the physical body's role within the tourism experience, referred to as body tourism. There are a diverse range of bodies explored in tourism literature, including female bodies (Jordan & Aitchison, 2008; Rai, 2019; Small, 2016), holidaying bodies (Smith, 2003), raving or dancing bodies (Saldanha, 2002; Xie et al., 2007), cultural bodies (Naidu, 2011), sensual bodies (Cover, 2003; Frohlick, 2021), and festival bodies (Davis, 2017; Everett & Parakoottathil, 2018; Ourahmoune, 2016). Overall, these forms of bodies are analysed as sites, specifically for understanding, interpreting, and presenting experiences.

Initiating the focus on the body, in 1990, the tourist gaze was conceptualised to describe the way in which a tourist is attracted to "features of landscape and townscape which separate them off from everyday experience" (Urry & Larsen, 2011, p. 4). Urry (2001) proposed "we look at the environment… we gaze at what we encounter… and the gaze is socially constructed" (p. 1). It is important to note there is not one ultimate gaze (Urry, 2001). Instead, the gaze differs temporally and is a summation of the individual tourists' interpretation based off social, contextual and cultural preconceptions (Perkins & Thorns, 2001). Viewing

tourism encounters through this theoretical lens reduces the experience to gazing, suggesting the pleasure obtained from a tourism experience focuses on the "enjoyment of gazing or visually consuming places that are out of the ordinary", and different from ones every day (Urry & Larsen, 2011, p. 1110). For example, Urry and Larsen (2011) propose that even mundane tasks, including walking or eating, can become touristic when performed in a different environment or with a "striking visual backcloth" (p. 1111). This highlights the importance of entertaining and stimulating visual consumption during an experience.

Since the introduction of the tourist gaze, several criticisms emerged. Firstly, Franklin and Crang (2001) argued that tourists, growing bored of gazing and their role as spectators, were starting to seek experiences where the body was positioned as the central object to the experience (Cloke & Perkins, 1998). Secondly, feminist tourism researchers spotlighted the theory's male bias (Johnston, 2001; Pons et al., 2009; Wearing & Wearing, 1996), and Urry and Larsen (2011) recongised how it failed to represent that "female tourists derive pleasure from social interaction and from touching" (p. 190). Thirdly, the concept focused solely on the eyes (sense of sight) and failed to synergise the multi-sensory dimensions of the tourist (Everingham et al., 2021). While research concluded 70 percent of sensorial receptors are situated in the eye and therefore sight is the dominant sense, this leaves 30 percent of receptors unstimulated (Lutterodt-Quarcoo, 2013). Viewing immersion as a purely visual experience leaves extensive sensorial gaps in the relationship between the body and an experience (Scott-Stevenson, 2020). To encapsulate the multi-sensory immersive experience, body tourism may be likened to food tourism. Food tourism typically involves a physical embodied experience, with a large emphasis on sensory appeal or "sensory pleasure through taste, smell, touch etc." (Ellis et al., 2018, p. 257). Similarly, body tourism can replicate equivalent sense-stimulating effects. This concept is reflected by the plethora of literature on the multi-sensorial body (Everett, 2009; Garcia, 2016; Jayne et al., 2012; Saldanha, 2002).

Extending Urry (2001) tourist gaze, Urry and Larsen (2011) reviewed and reworked the framework, a theoretical turning point for the body in tourism. The body was reconceptualised as a site for "performing, which includes ways of dressing, carrying the body" (Frohlick, 2021, p. 52). This new framework encapsulates the theory that tourists experience places "through various senses; they eat exotic food, smell new odours, touch each other, are touched by the sun, dance to pulsating soundscapes, talk with friends, and get drunk" (Urry & Larsen, 2011, p. 1112). The new outlook embraced "being, doing, touching and seeing" as opposed to purely gazing, as it previously did (Urry & Larsen, 2011, p. 1112). A key characteristic of the new perspective involved its focus on site managers and how they manufacture "materially and symbolically staged" sites of tourism activities, relating to the concept of place (Urry & Larsen, 2011, p. 191). The relationship between these site managers, employees, the festival attendees, and locals was also explored. Specifically, the role of festival attendees was more closely defined – they "are not only audiences but also performers within complex networks of other tourists" (Urry & Larsen, 2011, p. 1112). The idea of performing attendees also connects to immersion – involving the attendees generates a higher level of

immersion, guaranteeing a greater level of escapism. Similarly, the role of employees was developed from a mere worker to a "cast member" who assists in the creation of "sights, sounds, tastes, aromas and textures to create a unique experience" (Sinclair-Maragh, 2016, p. 493).

The new perspective of the body is now viewed as multimodal, corporeal, and involves a variety of senses. Demonstrating this complex interplay, there are numerous studies on the relationship between bodily senses and touristic experiences, including research into soundscapes (Saldanha, 2002), smellscapes (Macnaghten & Urry, 2000), tastescapes (Boniface, 2003; Everett, 2009), and touchscapes (Lewis, 2000; Lund, 2005). Extending these concepts, Wang (2017) explored bodyscapes and Dresler (2021) referred to a skinscape, both in relation to tattoos. Dresler (2021) recognised that tattoos depict a visual inscription of the "complex interplay between people, place and events in the travel experience" (p. 1010). This research also highlighted the sensory elements of receiving and exhibiting a tattoo – "the… experience can be seen, felt, and touched…" (Dresler, 2021, p. 1017), aligning with the above research on the multi-sensorial body. Wang (2017) identified that the tattoos "carved a new dimension … on the encountered bodies" (p. 99). In this research, the body and skin are presented as a medium for interpretation, in terms of conveying meaning through permanent body inscriptions. Dresler (2021) also described the body as a site for presentation and performance, in terms of exhibiting an art piece on the skinscape.

A relevant form of body literature identifies the body as a site of transformation (Davis, 2017; Kaygalak-Celebi et al., 2020; Little, 2012). This perspective extends the concept of the performing body, and views the body as an evolving or changing site, typically manufacturable with material culture. Davis (2017) explored the body as a site of transformation during a festive experience, specifically in relation to the adoption of a "festival me" identity (p. 484). Similarly, Kaygalak-Celebi et al. (2020) explored identity in the dynamic between bodily and spatial interactions, while attending a Pride (LGBTQ+) festival. The attendees recounted their embodiment of self-identity at the festival, where the multi-sensory body transcends to its most authentic self. The attendees use their bodies as platforms for identity presentation and performance, achieved through outfits as a way of exhibiting their most authentic self. Guth (2004) claimed that "dressing up … was a kind of performance" (p. 158). Additionally, Santos-Granero (2009) observed, in a cultural context, the changing bodyscapes of Yanesha people from the Peruvian Amazon rainforest, progressing from traditional to modernised clothing. During these experiences, materialistic aspects, such as the costumes and clothing, are imperative to the transformation of the bodyscape.

2.5 Material Culture of Festivals

Wang (2006), a tourism scholar, identified the concept of relational materiality, concluding that although tourism is a "quest for experiences", it also includes "things" (p. 65). Within the tourism discipline, material culture can be interpreted as the objects, artefacts, and things that define culture (Wood & Kinnunen, 2020). Examples of material culture often include fashion, music, art, ornaments, food and wine, and buildings

(Barrière & Finkel, 2020; Crane & Bovone, 2006; Divita, 2016; Green & Kaiser, 2011; Haldrup & Larsen, 2006; Vannini et al., 2010). Traditionally, material culture within tourism most commonly refers to souvenirs, memoirs or mementos that are purchased while on holiday and brought into the home, serving as memory anchors (Hume, 2013; Love & Sheldon, 1998; Masset & Decrop, 2021; Paraskevaidis & Andriotis, 2015; Peters, 2011; Swanson & Horridge, 2006; Wilkins, 2010). However, it can also refer to the material culture engaged with during the tourism experience – i.e., any material elements that an individual interacts with while attending an event (Barrière & Finkel, 2020; Eze & Akas, 2015; Green & Kaiser, 2011; Mayer, 2007). Specific examples might include costumes, clothing, architecture, music, entertainment, and any food or beverage consumed.

According to Haldrup and Larsen (2006), the cultural, social and material are not solitary realms. Instead, they possess a complex choreographed relationship of interacting with, and influencing, the tourism experience (Urry & Larsen, 2011). Researchers have studied their relationship, observing the importance of material culture in tourist performances (Pons, 2003). Material culture has been deemed critical due to its ability to "enhance the physicality of the body and enable it to do things and sense realities that would otherwise be beyond its capabilities" (Haldrup & Larsen, 2006, p. 276). In essence, the addition and usage of material culture enriches a tourism experience and may even enhance the level of immersion.

Specifically looking at the material culture of costumes, a costume relates to its separation from everyday clothing and is "used as a form of symbolic expression of oneself as well as a communicative tool" (Ayesu et al., 2020, p. 204). This definition reflects the performative body, in where the body dresses in costumes to present and exhibit itself. Historically, theatre performers commonly wore costumes as they possessed the power to communicate, to the audience, details about the character (Eze & Akas, 2015). Elements of a costume can involve the garments itself, accessories, hairstyles, and make up (Ayesu et al., 2020). Lee and Lee (2019) concluded that costumes donned during a festival increased the "feeling of collectiveness and belonging in the region" within an event, and "increased the togetherness feeling through the wearing of the same clothes" (p. 4). By studying the adoption of the traditional Hanbok costumes in South Korea, Lee and Lee (2019) concluded the costumes had a strong influence on increasing festival satisfaction.

According to Barrière and Finkel (2020), events may have "shared 'things' to signify participation" (p. 5). Clothing and costumes are often worn during a tourism experience to communicate that an individual is partaking in an event, thereby materially uniting all attendees and facilitating a collective identity (Barrière & Finkel, 2020). This echoes the above research on the collectiveness and togetherness of costumes. For example, sporting enthusiasts wearing team colours (Hardy et al., 2009), or the apparel worn at Coachella (Divita, 2016), Mardi Gras (Mayer, 2007; Sawin, 2001), and Burning Man (Green & Kaiser, 2011) festivals. Interestingly, research conducted by John (2022) situated the Burning Man festival as a "participatory arts event" (p. 1), that promotes itself as a place for "radical self-expression" (p. 184), advocating for authentic

identity expression. This authentic mentality reflects and supports Kaygalak-Celebi et al. (2020) research on Pride festivals. In each of these examples, material culture is utilised to "represent, contest, and invert" self-identity (Green & Kaiser, 2011, p. 8), making it a key aspect in fostering a transformation of the body.

Hardy et al. (2009) proposed that material culture facilitates "difference and discrimination" implying that the creation of a community is inevitably accompanied by the emergence of a group of outsiders who do not adhere to the community (p. 137). So, while the adoption of costumes increases the collectiveness, belonging, and togetherness of those wearing similar costumes, it also fosters a discrimination between those not wearing costumes. In the case of sporting enthusiasts, the in-group would be those who are dressed in support of their favourite team, while the outsiders would be anyone who is not. In application to the Coachella music festival, the costumes worn by attendees indicate active participation and involvement, whereas someone dressed casually might appear out of place and be regarded an outsider. Furthermore, according to Crane and Bovone (2006), clothing functions as a "filter between the person and the surrounding social world" (p. 321). This provides clothing with the potential to impact, affect and project our self-perception. Essentially, for the duration of the festive experience, the apparel donned offers the opportunity to reconstruct or manufacture our identity.

2.6 Motivators behind Festival Attendance

Motivation – noted as an intrinsic drive that inspires and guides behaviour – reveals much about an event attendees behaviour (Iso-Ahola, 1982; Sobitan & Vlachos, 2020). Research on tourism motivations is extensive (Bansal & Eiselt, 2004; Guillet, 2011; Kozak, 2002), concluding there are often multiple motivations acting (Mansfeld, 1992; Uysal, 1993). Motivators can be viewed through three main theoretical frameworks – Maslow and Lewis (1987) hierarchy of needs, Iso-Ahola (1982) escape-seek dichotomy, and Crompton and McKay (1997) push-pull dynamic. Most relevant to festival tourism and this research project, Iso-Ahola (1982) model comprises of two motivating forces – escaping and seeking. Escaping revolves around the "desire to leave the everyday environment behind" while seeking refers to the "desire to obtain psychological (intrinsic) rewards through travel" (Iso-Ahola, 1982, p. 261).

Escapism is a well known motivator among tourism literature (Aho, 2001; Boo & Jones, 2009; Grappi & Montanari, 2011; Kaygalak-Celebi et al., 2020; Kozinets, 2002; Pearce & Lee, 2005; Skandalis et al., 2019; Snepenger et al., 2007; Sobitan & Vlachos, 2020). By definition, escapism is the avoidance of reality, often matched with the opportunity for unique experiences (Ponsignon et al., 2021). Consumers are continually searching for liberating experiences, where they reject everyday norms and mores (Firat & Venkatesh, 1995). Cova et al. (2018) identified two forms of escapism among festival literature – 'escaping from' and 'escaping to'. Essentially, individuals may look to escape from "social settings… where the primary motive is to get away" while escaping to "something new or different where the purpose is immersion in an alternative experiential context" (Ponsignon et al., 2021, p. 1776). This ideology also reflects a sense of

place in that tourists desire to escape their everyday place and enter the altered sense of place that a festival facilitates. This almagates three fundamental elements of tourism – sense of place, escapism, and immersion (Carù & Cova, 2006). Illustrated by Frochot et al. (2017), immersion is closely associated with "the feeling of getting away: the more immersed they got, the more they forgot about everyday life" (p. 87). Ponsignon et al. (2021) suggests "when people immerse 'in' the experience, they escape 'from' their reality" (p. 1776), demonstrating the interlinked relationship between these concepts. The desire for an immersive experience is thus another motivator for festival attendance (Lunardo & Ponsignon, 2020; Ponsignon et al., 2021).

The concept of seeking is best reflected in this research through hedonistic-seeking motivations. Escapism and hedonism possess an interlinked relationship. Ponsignon et al. (2021) suggests the more escapism an experience offers its attendees, the more likely they will enjoy it and derive pleasure from it. Hedonism can be defined as the pursuit for pleasure (Grappi & Montanari, 2011), and is deemed a powerful motivator within tourism literature (Duman & Mattila, 2005). When consuming tourism experiences, humans typically desire pleasure (Carbone & Haeckel, 1994; Hightower et al., 2002; Holbrook & Hirschman, 1982), seeking intrinsic rewards of "fun, amusement, fantasy, arousal, sensory stimulation, and enjoyment" (Holbrook & Hirschman, 1982, p. 135). These elements are considered motivators of festival attendance, and reflected in Iso-Ahola (1982) 'seeking' component. Outside of tourism literature, hedonism and pleasure are commonly associated with ideas of excess (O'Shaughnessy & O'Shaughnessy, 2002), typically in the form of overconsumption of food and beverage (Bakhtin, 1968; Cronin et al., 2014). Further, it is agreed that tourists will engage in excess expenditure during a tourism experience, spending "more money in a fortnight than they would normally in a month at home" (Hume, 2013, p. 3). Tourists are prepared to expend more money to ensure they receive a memorable experience, justified by the limited timeframe and unlikeliness to return to the destination (Lee & Lee, 2019).

2.7 Tourism Co-Creation and Co-Creative Festival Experiences

Pine and Gilmore (1999) introduced a framework for tourism experiences, labeling them as entertainment, esthetic, escapist, and educational, where tourists may absorb or immerse in the experience, while adopting a passive or active participation role. The framework summarised the importance of promoting the experience itself, as opposed to the actual services offered (Pine & Gilmore, 1999). By shifting the focus from the services to the experience, tourists were able to easily recognise the opportunity to involve themselves and engage in the experience (Pine & Gilmore, 1999). Recent developments within tourism literature extended this perspective, referring to the concept of co-creative tourism experiences. This form of experience reflects the idea that multiple individuals influence experience design, execution, and interpretation. Co-creation recognises that tourists are co-producers of their tourism experiences (Binkshorst & Dekker, 2009; Campos et al., 2016; Mathis et al., 2016; Richards, 2011). Prahalad and Ramaswamy (2004) initially suggested this concept, identifying the interacting relationship between event organisers and visitors. The interacting relationship and collective value-creation is inherent in the concept of co-creation. Then, Minkiewicz et al.

(2014) furthered the relationship, claiming "co-creation involves an effort between multiple stakeholders to cocreate … an experience collaboratively" (p. 31). Here, the experiences, delivered by the event organisers, can be interpreted as customised and unique to each visitor (Campos et al., 2016; Minkiewicz et al., 2014; Prahalad & Ramaswamy, 2004). The customisation is achieved by individually facilitating a co-creative relationship with each visitor, thus enabling them to engage as they wish (Minkiewicz et al., 2014). Experience customisation is crucial as the varying degrees of engagement offered can be influential, and generate a competitive advantage or point of difference (Prahalad & Ramaswamy, 2004).

Co-creation can be understood as the "sum of the psychological events a tourist goes through when contributing actively, through physical and/or mental participation, in activities and interacting with other subjects in the experience environment" (Campos et al., 2016, p. 3). Illustrated by this quote, co-creation involves social, psychological, cognitive, and emotional interactions (Antón et al., 2018; Minkiewicz et al., 2014; Rihova et al., 2015), presenting a multi-sensory experience (Campos et al., 2016). Interaction is an inherent and vital element of co-creation, possessing the potential to generate a more unique and memorable experience (Campos et al., 2016; Mathis et al., 2016; Minkiewicz et al., 2014; Prahalad & Ramaswamy, 2004). Interactions can be characterised as human or physical (Prebensen et al., 2013), and involve operant or operand elements (Prebensen et al., 2013; Rihova et al., 2015). Human interactions involve engaging socially with other visitors, volunteers, employees, site managers, service providers, and any individuals within the experience. Similarly, operant elements refer to the intangible prior knowledge and experience of the visitor and is assisted by obtaining group membership to rely on collective value-creation (Gummesson & Mele, 2010). The operant elements are facilitated through human interaction. Additionally, visitors can interact with the physical environment, aligning with the concept of place (Prebensen & Foss, 2011; Prebensen et al., 2013). The specific place, and its unique significances, connect the experience to the identity of the place, reflecting place dependence (Farnum et al., 2005). Visitors can interact with the historical context, local goods and services, and the place environment, known as the operand elements (Gummesson & Mele, 2010; Rihova et al., 2015). In food tourism literature, both human and physical interaction is paramount, allowing visitors to interact with stall holders and vendors, as well as engaging with local produce and resources specific to the event location (Organ et al., 2015). Both human and physical interactions, and operant and operand elements, are vital for unique and immersive experiences (Gummesson & Mele, 2010; Rihova et al., 2015). As identified in section 2.2, active participation in the form of high engagement offers many benefits, including an enhanced overall touristic experience (Chen & Rahman, 2018; Dieck et al., 2018; Taheri et al., 2014). These benefits are also applicable to co-creative experiences. Visitors who engage more, in human and physical interactions, as well as with operant and operand elements, receive a more unique and memorable experience (Campos et al., 2016; Prebensen et al., 2013). Thus, for event organisers, the opportunity for visitor engagement and interaction are critical factors to remember in experience design (Antón et al., 2018; Prebensen et al., 2013).

2.8 Summary of Literature

Tourism literature relating to event attendance is widely explored as shared festive experiences are not a modern phenomenon (Turner, 1982). For many years, events like festivals have offered attendees a range of stimulations, including physical and emotional (Lash & Friedman, 1992). Nowadays, festivals are evolving and can be described as co-creative, immersive, multi-sensorial experiences for the body (Campos et al., 2016; Pine & Gilmore, 1999; Sobitan & Vlachos, 2020). Among festival literature, material culture is considered an integral element to event attendance (Ayesu et al., 2020; Barrière & Finkel, 2020; Divita, 2016; Eze & Akas, 2015; Green & Kaiser, 2011; Haldrup & Larsen, 2006), with escaping and seeking prevailing as motives behind event attendance (Getz & Robinson, 2014; Lash & Friedman, 1992; Urry, 2001).

2.9 The Rationales for the Study

Festival literature is extensive and examines a wide range of festival types, including food and wine festivals (Chang, 2011; Ellis et al., 2018; Francesco, 2016; Getz & Robinson, 2014; Kim, 2015; Mason & Paggiaro, 2012; Organ et al., 2015), Pride (LGBTQ+) festival such as Mardi Gras (Ford & Markwell, 2017; Kaygalak-Celebi et al., 2020; Markwell & Waitt, 2009; Mayer, 2007; Sawin, 2001), arts festivals (Chen et al., 2018; Kruger et al., 2010; Quinn, 2006; Saayman, 2011; Wooten & Norman, 2007), cultural festivals (Esu & Arrey, 2009; Higgins-Desbiolles, 2016; Savinovic et al., 2012; Woosnam et al., 2013; Yeung & Yee, 2010), and music festivals (Caton et al., 2013; Divita, 2016; Matheson, 2008; Rivera et al., 2016; Saldanha, 2002; Tkaczynski & Rundle-Thiele, 2013). Further, the research on these types of festivals is also diverse in purpose, examining visitor motivations (Chang, 2011; Saayman, 2011), visitor expenditure (Kruger et al., 2010), satisfaction and re-visit intentions (Savinovic et al., 2012), festival benefits (Rivera et al., 2016), and social impacts (Woosnam et al., 2013). However, there is currently a gap in festival literature, looking at historically inspired, or period focused, festivals, including of the Art Deco era, and specifically the NADF.

This research aims to examine the experience of attending the Napier Art Deco Festival. This study analyses the narratives of NADF attendees to examine the NADF experience. Therefore, the research question for this study is: How do the visitors experience the Napier Art Deco Festival? The findings of this study will have important theoretical implications and provide critical insights to guide experience design, execution, and interpretation.

Chapter Three: Methodology

3.1 Research Design Overview

This project adopted a qualitative approach. Aligning with the researchers' interpretive paradigm, this project embraced the relevant ontological and epistemological viewpoints, and acknowledged there is not one ultimate interpretation of reality (Bunniss & Kelly, 2010). A qualitative approach was an appropriate selection as the methods are typically more effectual at delving into "the deeper meanings people attribute to tourism and tourism experiences, events and phenomena" (Jennings, 2001, p. 55). A qualitative methodology allowed the narratives to be examined, utilising in-depth semi-structured interviews for data collection.

This project also employed an inductive dynamic between theory and research, allowing the exploration of themes as they prevailed (Ayikoru & Tribe, 2007; McIntosh, 1998). Through inductive reasoning, the themes and findings were strongly linked and any resulting themes were developed by the participants themselves (Braun & Clarke, 2006; Prentice et al., 1998). The flexibility of an inductive approach offered the chance to revisit theory simultaneously during data collection, to ensure sufficient theoretical knowledge and a data-driven approach (Braun & Clarke, 2006; Ketokivi & Mantere, 2010). The selected methodology of semi-structured interviews facilitated an inductive approach.

3.2 Pilot Study and Participant Characteristics

Five pilot interviews (three females and two males) were conducted, over which the question schedule was amended. The pilot interviews enabled the researcher to test the appropriateness of the question schedule for answering the research question and provided an estimate of the average length of interview. During the pilot interviews, it became apparent the female participants interacted and engaged more during the NADF. As the research aim focused on the attendees' experience, male attendees were eliminated from the study. The three female pilot interviews were included in the data set as they demonstrated useful discussion. It may be noted that one male's perspective (Graham) was represented. This was due to his involvement in the organisation and execution of the NADF.

Overall, there were 21 participants interviewed in this project, 18 females and three males, aged between 35 – 78 years. However, due to rationale discussed above, only 18 females and one male were represented in the findings. All participants were New Zealand based, residing in Hamilton, Napier, Hastings, Havelock North, or Wellington. Participants were assigned pseudonyms to ensure confidentiality – 13 festival attendees (Deb, Dora, Fleur, Gale, Gloria, Heather, Jane, Jenny, Jill, June, Kim, Sarah, Wilma), three Art Deco Trust Shop/ Festival Volunteers (Amy, Lyn, Ruth), and three site managers including an involved organiser (Graham), a costume hire business (Lily) and a NADF competition winner (Lucy). This composition of participants was chosen to obtain a variety of perspectives surrounding the NADF, and aided in achieving meaning saturation through full understanding (see section 3.4).

3.3 Recruitment of the Participants

Initially, the attendee participants were recruited by research assistants at the 2021 NADF. Although the official festival was cancelled due to COVID-19, many festival goers continued to celebrate and visited Napier regardless. The research assistants were instructed to approach individuals who appeared over the age of 20 years and who were dressed in period attire. The justification behind recruiting individuals dressed in period attire was their obvious and willing demonstration of participation in the event. The individuals were asked if they were interested in participating in a research project on the festival. Individuals who indicated interest were asked a basic series of screening questions (see appendix 5) to gauge a brief history of their experience with the NADF. The individuals contact information was collected and they were then advised that the researcher would be in touch in the near future and hope to schedule an interview within the coming months. All interested individuals were provided a take-home information sheet, detailing the project (see appendix 6).

In regards to participant collection, this project employed a convenience sampling method (Jennings, 2001), by selecting participants who were closest to, and most easily accessible for, the researcher. Although convenience sampling is criticised for its non-representative nature (Robson, 2002), the style and limited operation of the festival made this method the most suitable. Convenience sampling was also instrumental in achieving a sufficient collection of participants.

During the development of the project, some recruits were eliminated for not meeting introduced criteria. For example, the male recruits were eliminated (see section 3.2). However, no criteria were enacted regarding the participants age (except that they had to be over 20 years of age), hometown, or occupation. In eliminating the male recruits, snowballing was necessary to attain sufficient participant numbers. At the conclusion of each interview, participants were asked whether they knew anyone who would be interested in participating and, if so, the researcher's contact details were passed on. Nine participants helped to recruit a further seven participants through snowballing. All attendee participants, recruited or snowballed, attended the NADF in the year 2021. The encompassing and non-restrictive participant criteria allowed a wide selection of festival attendees to be included in the project. This was a suitable approach given the projects' style and overall qualitative methodology. The festival attendees who participated did so because they wanted to share their experiences of the NADF. In addition to the 16 attendees and Art Deco Trust volunteers, three site managers were also selected based on their relevancy to the organisation and execution of the NADF. Their perspectives were fundamental in obtaining a full and complete understanding.

3.4 Procedure

An in-depth, semi- structured, one-on-one interview strategy was employed for this project. This approach involved a pre-planned question schedule while offering flexibility for the researcher to diverge and pursue or omit topics (Robson, 2002). According to Willson and McIntosh (2007), subjective experiences like tourism are better suited to semi-structured interviews, where "the flexibility granted to tourism researchers' through semi-structured interviews can be regarded as an asset because it gives the chance to react to individual circumstances and, as such, extremely rich information can be collected" (p. 80). This approach allowed a relaxed discussion to occur, where the participants recounted their festival experiences. Prior to commencing the interview, the researcher initiated casual small-talk and adopted a smart-casual dress code, in an attempt to build rapport. Interviews were conducted either at the participants homes or in a familiar office space. The setting allowed the participants to remain calm, relaxed, and comfortable in their surroundings, and therefore open to discussion. The locations also allowed privacy and confidentiality.

Recruits were initially contacted by email, with some requiring a follow up phone conversation to schedule a suitable interview time. The day before the scheduled interview, a reminder text was sent to each participant, double-checking the agreed date was still suitable. This allowed the participants an open communication line (via both email and phone) to contact the researcher, should they need to reschedule or cancel. Before commencing the interview, the information sheet was discussed, highlighting the project aims and the participants rights, before answering any questions. Participants were then advised about the application of pseudonyms to ensure confidentiality, before being asked to sign the consent form (see appendix 7).

A base-up interview schedule was developed to direct the discussion (see appendix 8). The schedule was divided into the following sections – general festival experience, and material culture focusing on (1) artefacts and (2) clothing. The topic order reflected the temporality of the festival, allowing the conversation to flow in a sequential fashion. Further, the questions were open-ended and general, enabling participants to fully explain their answers. In turn, the themes were wholly generated by the participants themselves. The interview schedule was updated during the pilot study, to further explore emerging and pertinent themes. Appropriately, the flexible approach of this research allowed these changes to be included, ensuring emerging and pertinent themes were wholly explored. When necessary, participants were probed during interviews, ensuring rich data was collected (Price, 2002). For example, after participants finished answering a question, the interviewer remained silent for a few moments, allowing the participant to add any further comments. Additionally, the interviewer explicitly asked for more information where required. Participants were also asked whether they felt the researcher had missed anything, or if they had anything further to add. The interviews lasted between 17 minutes and 120 minutes.

Interview locations were ideal as they lacked any significant background noise or undesirable interruptions, meaning the interviews could be voice-recorded by the researcher's mobile phone. Clear voice recordings

were then used to produce accurate transcripts, to be completed at the earliest convenience following the interview. The recent memory of the interview allowed the researcher to note non-verbal cues – for example, when participants used significant body language or gestures. The interviews were all transcribed by one individual, ensuring a standardised amount of detail was recorded.

Given the ambiguity surrounding the conceptualisation and operationalisation of the term 'saturation', a literature review was conducted to ascertain the most appropriate interpretation for this project. Sebele-Mpofu (2020) collated the four types of saturation in a table (see table 2).

Table 2

Varying Types of Saturation.

Type	Achieved when…	Employed during…	References
Theoretical saturation	The data encapsulates all characteristics of the theory.	Data collection and analysis	(Glaser & Strauss, 1967; Morse, 2015; Morse et al., 2014)
Thematic (code) saturation	No further themes (codes) prevail.	Data collection and analysis	(Hancock et al., 2016; Hennink et al., 2017; Urquhart, 2012)
Data saturation	No new data emerges. Data replication is observed.	Data collection and analysis	(Fusch & Ness, 2015)
Meaning saturation	No further perspectives or variations prevail.	The entire research cycle	(Hennink et al., 2017; Hennink et al., 2019)

Note. Adapted from *Saturation Controversy in Qualitative Research: Complexities and Underlying Assumptions*, by F. Y. Sebele-Mpofu, 2020, *Cogent Social Sciences, 6*(1), p. 6. CC BY 4.0.

Aligning with Hennink et al. (2017) findings, it was concluded that, due to the nature of this research, reaching code (thematic) saturation – the point where no further themes, ideas, or issues emerged – was inadequate. Instead, further interviews were conducted until meaning saturation – the point where all themes, ideas, or issues were fully understood – was reached (Hennink et al., 2017). Hennink et al. (2017) distinguished the two concepts: "Code saturation may indicate when researchers have 'heard it all', but meaning saturation is needed to 'understand it all'" (p. 1). In the context of this research, code saturation was reached after 16 interviews were conducted with festival attendees and Art Deco Trust volunteers. However, a further three interviews were conducted with involved site managers to reach meaning saturation.

3.5 Data Analysis

Thematic analysis, defined by Braun and Clarke (2006) as the "method for identifying, analysing, and reporting patterns", was employed (p. 6). Themes reflected common threads of ideas, represented by a "patterned response within the dataset" (Braun & Clarke, 2006, p. 10). The capacity to highlight similarities and differences was the main rationale for electing thematic analysis (Braun & Clarke, 2006). Furthermore, its classification as a non-linear process was appropriate for the inductive style of research (Braun & Clarke,

2006). Braun and Clarke (2006) outlined a six-stage analytical process, employing a recursive approach.

Firstly, after each interview concluded, a verbatim account was created. This involved producing a transcript of the interaction, including verbal and relevant non-verbal (body language and gestures) expressions. All transcripts were produced by the same individual, ensuring a standardised level of detail was noted. While transcribing, the data was continuously being reviewed, promoting familiarisation. Secondly, interesting data and/or developing patterns were highlighted, and an initial coding system was developed. The codes identified data that was "assessed in a meaningful way regarding the phenomenon" (Boyatzis, 1998, p. 63). The codes were manually assigned on Word, using colour coordination and the comment function. Loss of context is a common criticism of this phase (Bryman, 2001). However, by coding on Word, this allowed the data to be "coded inclusively, (i.e., keeping a little of the surrounding data)", meaning the data never lost its context (Braun & Clarke, 2006, p. 19). Thirdly, similar codes were amalgamated, formulating theme and sub-theme categories, and redundant codes were conversely ignored (Braun & Clarke, 2006). Fourthly, the theme categories were collectively reviewed and then refined as necessary. Patton (1990) presented a useful criterion of "internal homogeneity and external heterogeneity" to aid in this procedure (Braun & Clarke, 2006, p. 20). Essentially, the data inside each theme should correlate in a meaningful way while remaining different from other themes (Braun & Clarke, 2006). An audit procedure was also undertaken to ensure rigour. The project supervisor reviewed and assessed the themes, providing input where relevant. In the event of discrepancies or disagreement, a joint discussion led to an agreed conclusion, and themes were adjusted where appropriate. The audit process also ensured the researcher had not "overtly or manifestly allowed personal values or theoretical inclinations" to guide the findings, demonstrating confirmability (Bell et al., 2019, p. 365). Fifthly, the theme categories were defined, partitioned, and named, with the aim of finalising them for the written report. Theme names were generated cooperatively with the project supervisor to ensure relevant, appropriate, and descriptive titles were assigned. Producing the written report was the final stage of data analysis, where the data is analysed and collated with relevant literary insights, to draw helpful and useful conclusions.

In contrast to quantitative research, good practice within qualitative research is often considered a weakness as it is not as rigidly defined in literature (Choy, 2014). While quantitative researchers focus on four preoccupations of measurement, causality, generalisability and replication (Brunsdon, 2016), other scholars have reworked these concepts and applied them to qualitative research (Emden et al., 2001; Kirk & Miller, 1986; LeCompte & Goetz, 1982; Lincoln & Guba, 1985; Mason, 1996; Neuendorf, 2002). However, the weakness of these concepts is their origination from quantitative-based criteria. To establish a qualitative-based criterion, Levitt et al. (2017) highlighted integrity and proposed an "overarching concept [of] methodological integrity" (p. 9). Integrity was dichotomised into fidelity and utility components relevant to both data collection and data analysis (Levitt et al., 2017). Fidelity described the close relationship developed between a researcher and the research subject while utility related to the ability of the methods to accomplish

the project objectives (Levitt et al., 2017). During data collection, fidelity was maximised in three ways. Firstly, interviewing diverse perspectives (including festival attendees, Art Deco Trust festival/ shop volunteers, a local business, a competition winner, and an involved organiser) generated rich, inclusive, and quality results (Levitt et al., 2017), and resulted in meaning saturation (Hennink et al., 2017). Secondly, using open-ended questions allowed the participant to fully explain their perspective without influence from the researcher in the form of a leading question (Josselson, 2013). Thirdly, the joint audit process, involving a review of the findings by the project supervisor, further ensured the researcher's own perspectives were minimal in influencing the data. During data analysis, efforts were also made to reduce the influence of the researcher's perspectives, in the form of audit trails of interviewer observations and joint reviews. The second component of utility, applied during data collection, involved "considering findings within their appropriate context" (Levitt et al., 2017, p. 11). For example, it was necessary to commence this report with a historical background of the 1931 earthquake and its role in the establishment of Napier city as it is now, as well as the NADF. By including relevant historical and contextual information, the findings will be examined with a context-specific lens, increasing utility (Levitt et al., 2017). Lastly, utility during data analysis refers to the production of meaningful contributions to the literature landscape, including extending existing research (Levitt et al., 2017). This study was focused on extending existing festival research by gaining insight into period festivals, offering critical insights for site managers. Overall, the criteria for good practice within qualitative research is less restricted and highly disputed compared to quantitative, and thus has long been considered a weakness of qualitative research. However, Levitt et al. (2017) fidelity and utility conceptualisations are suitable guidelines for qualitative researchers, and were employed in this research to ensure trustworthiness and rigour.

3.6 Ethical Considerations

This project was evaluated and judged as low risk, signifying the lack of significant ethical considerations. Ethical approval was received from Massey University's Ethics Committee (Ethics notification number: 4000023832). However, it should be noted that this research project is independent of, and not associated with, the Napier Art Deco Trust. Therefore, there is no obligation to present the results to this organisation, or any related organisation.

Furthermore, this project excluded children and teenagers, focusing on participants over the age of 20 years. Recruits were also made aware that participation was purely voluntary, and that no payment or incentives would be offered. A consent form was signed by all participants before commencing the interviews. Their signature on this form recognised that participation was both informed and voluntary.

Chapter Four: Results

4.1 Overview

The NADF provides festival attendees with the opportunity to revisit the 1920's and 1930's period, situated within Napier's Art Deco quarter. There were two main themes that compounded to achieve this transportation. The first theme revolved around the transformation of Napier's cityscape, achieved through two sub-themes of tangible elements and intangible elements. The second main theme related to the transformation of the attendees bodyscape, achieved through three sub-themes of nesting, investigating, and stamping. The third theme reflected the complex interplay of the transformed cityscape and the transformed bodyscape when acting simultaneously, resulting in five elements of place dependence, mass orchestration, collectiveness, consumption, and the multi-sensory nature. The final theme reflected the desirable festive lifestyle, motivating NADF attendance, with sub-themes of escaping and seeking. The themes highlighted the immersive and transformative nature of the NADF, and the intimate people-place-event relationship.

4.2 Cityscape Transformation

The findings indicated that Napier city itself underwent a transformation during the festival period. There were two categories of elements that combined to achieve a cityscape transformation. These elements were categorised as tangible and intangible.

4.2.1 Cityscape Transformation – Tangible Elements

Participants noted the range of service elements during the NADF that were different from the everyday cityscape, identifying a transformation:

> 1042 [Ruth] *The building, style, service, setting, music…*
> 628 [Gale] *You've got the planes, you got the cars, the costumes.*
> 412 [Jenny] *There's transport, there's music, there's dance, there's architecture, there's fashion…*

From an organiser's perspective, these tangible elements had to be planned in such a way that the occurrence appeared spontaneous to the attendees. Graham noted the planning involved with the entertainment, the vintage cars, and encouraging attendees to dress up:

> 122 [Graham] *I think making sure there's the right type of entertainment from the right era. And that those people [the entertainers] are dressed up and positioned around the place. Obviously, the vintage cars being the only cars that are allowed in the city. Having the old aeroplanes coming on board. That style of thing are key differences, because obviously the buildings are already there. And then encouraging people to dress up – the more people that do it, the more people that drive other people to do it.*

Graham identified the importance of having these ‘key differences’ between the service elements. By planning these differences within the cityscape, a transformation is sparked, presenting an immersive experience for attendees.

Manufacturing the tangible cityscape elements was a macro phenomenon that was also observable on a micro scale at the NADF events. For example, the Great Gatsby Party (GGP) demonstrated a transformation, with the event venue being representative of the cityscape. Graham, an involved organiser, described the process of planning the event, specifically the event menus that embodied the Art Deco aesthetic, the era appropriate cocktail offerings, the presence of a dance floor and a cocktail lounge:

205 [Graham] *The design of the menu look is [Art Deco] … They'll typically do a cocktail or two, themed from the era.*

285 [Graham] *There's a dance floor outside. And then upstairs, they do it as like a cocktail lounge, which would be themed in that kind of way.*

He also discussed the site décor and entertainment selection:

196 [Graham] *So you've got to have theming. … The theme is Art Deco but within that you could have a gangster theme or a colours theme. And then you go into booking your entertainment. So, it usually has two different bands. And then you have the dancers as well. So, it’s like scheduling, how they'll all tie in together throughout the evening.*

Here, Graham highlighted his role in ‘scheduling’ the occurrence of entertainment, communicating the importance of his role as the site manufacturer. Graham extended this by outlining how he selected the bands for the event, and the enlisting of the deco dancers:

265 [Graham] *It's just finding two good bands that fit together and play in the era. Your best bands that you have come into town for the region, one of them will usually play there. Yeah, so it's like top class entertainment. … And then the Born to Move girls would be in themed costumes handing round cocktails. They obviously dance in between the bands.*

Graham also noted the role of staff at the venue:

276 [Graham] *The staff usually dress up from the Mission as well, which helps to add to it.*

Here, Graham outlined the importance of the venue staff which ‘add to’ the experience. It was vital the staff also dressed up as they played a role in facilitating an immersive experience for the event attendees. Further, a venue decorator was enlisted each year to help transform the venue, recreating a 1920’s Gatsby experience. Having experience with the venue and knowledge of Art Deco, the venue decorator was well versed, presenting ideas to the organisers, and then proceeding:

253 [Graham] *She would, prior to the festival, come up with a plan, which would have pictures of colours and table centres and lighting that she intends on using and then present that and then we'd go, 'Cool. I like that. I don't like that. Those are too high. Bring those lower. I don't think we need candelabras, or we do for this one.' And then she just goes for her life.*

The venue decorator planned specific elements within the venue, including colours, table centres, and lighting. This illustrated the scale of the transformation.

Demonstrated by these quotes, Graham outlined how he manufactured a range of service elements (including menu design, cocktail offerings, venue theming and decorating, entertainment, venue decorations, and staff dresswear) to achieve a multi-sensory immersive experience for the event attendees. When asked why Graham thought this was event so popular, he concluded:

293 [Graham] *Probably because it's a known product. It's built reputation over the years.*

Here, Graham summarised the consumptive nature of the GGP, deeming the event as a 'product' that is consumable by attendees.

In conjunction with the organised cityscape elements, local businesses also embraced their role in the transformation. A local costume hire business adopted an Art Deco uniform and venue decorations:

165 [Lily] *We would dress up for two weeks before because people just love it. … We'll do up the costume hire and the theatre with mannequins, and deco clothing and all the lovely leather suitcases and hat boxes.*

Many of the local businesses within the quarter also decorated their shop windows with an Art Deco theme, which developed into a competition. One business described their role in decorating their shop window:

162 [Lucy] *… drawing the people in with the window… A lot of people start playing the 20's music. And we do here [in the shop] as well. We've got a big band playlist. … It's just the immersion. Because they're surrounded by it. … It's just what we try and do. Just immerse our customers.*

Lucy offered visual (the window display) and auditorial (period music) stimulations, acknowledging her role in facilitating a multi-sensory immersive experience for shop customers and festival attendees.

Additionally, the large number of attendees was a recurring theme, communicating the importance of numbers to achieve a sense of liveliness.

523 [Jill] … *the whole community gets behind it.*

474 [Fleur] *… if you get into town, sort of 5pm ish, it starts to hum. And you start to see a lot of people out. … You see people dressed up. It's like people come out of work and just go voom into town.*

617 [Gale] *You can have up to 20,000 people dressed in period, out walking.*

Ruth was asked how she would describe the festival to someone who has never attended. She responded:

394 [Ruth] *The biggest and best street party that you can actually go to.*

Here, Ruth used the term 'biggest' when describing the festival, communicating the large number of attendees. She also referred to the festival as a 'street party', situating the festival within the cityscape, connecting place-event.

4.2.2 Cityscape Transformation – Intangible Elements

The manufactured tangible elements discussed in section 4.2.1 culminated to create an enriched cityscape atmosphere. The atmosphere as an intangible element was a recurring theme during interviews. While participants struggled to describe how the atmosphere was different to reality, it was always regarded as being positive. The atmosphere was deemed 'electric', 'a buzz', 'fabulous', and 'fantastic', and facilitated an immersive experience for NADF attendees.

239 [Sarah] *... it's a fantastic atmosphere.*
174 [Wilma] *I would say the atmosphere is the main thing – the brilliant atmosphere.*
109 [Jill] *The atmosphere in town is amazing. ... There's such a buzz around the place.*

An involved organiser, who resided in the region, shed light on the atmosphere during and outside of the festival week. During the festival week, he described the atmosphere as 'positive' and 'warm':

63 [Graham] *I would say that it's generally really positive. The atmosphere is warm both, usually, because of the weather and people that are walking around.*

In contrast, Graham noted the cityscape atmosphere outside of the festival period as being 'quiet', a change that was also reinforced by Lucy and Lily:

77 [Graham] *I would say that Napier is generally a reasonably quiet town… People pretty well keep to themselves. I mean, it's still a friendly little community. But I think that it does definitely change during the festival time.*
116 [Lucy] *Calm. Quite different.*
309 [Lily] *It's usually a quiet city.*

Here, residents of Napier agreed a distinct transformation in the intangible atmosphere occurred outside and during the NADF.

4.2.3 The Transformed Cityscape

The transformation was directly linked to Napier's sense of place:

145 [June] *You can walk down the street and just feel like you're back then.*

263 [Fleur] *When you see the old cars parked outside the Emporium … You're back in the 30's. … And we're all living the 30's for two days.*

526 [Ruth] *… the cars parked up in front of the Emporium there, the Emporium itself, TG building, and you can actually stand in the Sound Shell and there's nothing modern about the stuff that you're immediately seeing. And it's like a little time capsule.*

In this conceptualisation of place, the participants described their transportation as being physically grounded and bound to Napier city itself. June mentioned the street, Fleur noted the Emporium, and Ruth listed several of Napier's cityscape features. The physical connection to these elements linked their transportation to Napier's quarter, making it a unique Napier experience. In particular, Ruth likened Napier to a 'time capsule', an idea that was reinforced by Kim. Kim discussed an interesting emotive relationship with Napier during the festival. When asked to explain the nature of the experience received at the festival, she responded:

553 [Kim] *I feel older during those festival times. I think it's because I'm dressed for a different period of time. And I'm looking around at people of similar dress styles, costumes, and I'm thinking, 'Where are we?' It's a feeling that's hard to describe. … But to me it feels like I've been here before, you know. That's what I'm trying to get at – that I've been here before in the 30s. … It's a film set that was created in the 1920s or 30s. It was created in Napier. And it's been pressurized and restored and has been lifted and put back here again. I almost feel that era, that aura, that atmosphere, every time I go to the festival.*

It must be noted that Kim resided in Napier all year round and only developed this feeling during the festival period, once the cityscape had transformed. Kim noted feelings of disorientation with the Napier city she is used to, 'Where are we?'. She also referred to Napier as a 'film set', communicating the cityscape provides an appropriate background for the festival.

When discussing the purpose of the festival with an organiser, Graham noted its role in perpetuating Napier's Art Deco heritage and identity:

173 [Graham] *It's to support the Trust's heritage and vision of making sure that all the businesses stay engaged with it, and therefore the building owners stay engaged with it. So, when they do renovations in their buildings, they're keeping with the colour scheme and the look and feel of Art Deco. So, it supports the whole city having that feel, which is the main motivation.*

Graham discussed the festival's role in raising awareness of the Trust, and subsequently, supporting the vision of maintaining and preserving Napier's Art Deco. Graham viewed the festival as a co-related subsidiary of the city's identity, playing a vital role in perpetuating Napier's unique identity. This was reinforced by Ruth and Amy who also agreed the festival raised awareness and promoted commitment:

424 [Ruth] *I think it also continues to give businesses the awareness that they really do need to look after buildings, that increased commitment to presenting to the public.*

245 [Amy] *People coming into Napier, for the festival, actually get more of the history. They look around, they see the history of the earthquake, they see the buildings. It generates interest, which actually pushes back into the Trust.*

4.3 Bodyscape Transformation

During the interviews, it became apparent there was a significant process undertaken by attendees to achieve a transformation of the bodyscape, one in which material culture was inherently interlinked. Aligning with the existing literature on an attendee's ability to immerse themselves, a clear distinction was observed between experts and novices. Typically, the experts were annual attendees who had attended the festival multiple times. Through this repeat behaviour, the attendees experienced an evolution of gained knowledge, and appeared to understand what the festival involved. Thus, these attendees innately progressed through each stage, reliant on experience and prior knowledge. However, the novice attendees possessed no foundational knowledge and thus purposefully progressed through the three stages – nesting, investigating, and stamping – to also achieve an immersive experience.

4.3.1 Nesting

The initial stage, nesting, involved developing familiarity and group membership, leading to a level of comfort within the experience. Familiarity of the festival was most commonly obtained through conducting research, specifically into the outfits worn at the festival. Participants typically reported some form of information search prior to attending the festival. The searches ranged from low to high involvement among the participants, with their purposes being to elevate or ensure appropriateness of an outfit, to explore different styles, or finding hair and make-up tutorials. When asked if participants searched for information around Art Deco outfits, they responded:

741 [Jill] *Yeah, definitely, you end up googling exactly what it is.*
204 [June] *I like to research things and feel that you've got the right look.*
760 [Fleur] *I do a bit of research, not massive amounts, but I will look things up and try to get an idea, you know, to try and see what went with other things. … I've got books out of the library on Art Deco fashion and Art Deco homes. But yeah, mostly google.*

Attendees described their tendency to use Google, but books, magazines, and movies were also used. The information search stage prevailed as an important pre-festival process, ensuring the attendee was dressed appropriately. Novice attendees commonly experienced feelings of apprehension, nervousness, or social anxiety around dressing in Art Deco attire, identified by a local Art Deco hire business:

390 [Lily] *A lot of people don't want to make a fool of themselves, whereas actually, they're not.*

However, it was typically concluded that these feelings quickly dissipated once arriving at the festival:

332 [Gloria] *It's like when people say come to a fancy-dress party. And you go, and you've really made an effort. And you get there, and you think 'Oh gosh, I stick out like a sore toe – no one else has made much of an effort'. But then when you get there [the NADF], you think 'Oh, gosh, I could have made more of an effort'.*

1101 [Ruth] *If you'd gone into somewhere like that, just you, then it's a little bit, 'Am I dressed all right?' And I think the concept of the way that the festivals put together, it removes a lot of that nervous anxiety. 'Oh, God, I've underdressed.' 'Oh, God, I've overdressed.' 'I knew I should have worn that.' So, you lose a lot of that social anxiety. It's as simple as that. Because everyone's in it together.*

There was a certain level of familiarity an attendee must develop to understand the social conventions (ie. the dressing up) of the festival. Deb identified attendees must engage in repeated attendance to be able to fully immerse themselves:

822 [Deb] *I think you probably have to come for two [festival's].*

Interestingly, long-time attendees (or experts) displayed two trends. Some expressed a waning need for an information search, the longer the participant had been attending the festival – i.e., the more ritualised the behaviour, the more familiar and comfortable the participant felt. When these long-time attendees were asked if they conduct an information search, they responded:

650 [Jenny] *Yes, I'd look at books and things. … Yeah, just to find out what was more appropriate.*

391 [Sarah] *Definitely. So, I've got some of those 'New Zealand Woman's Weekly's – The Way We Were' books. And other books. … [I] don't have them anymore now though.*

869 [Gale] *Um, not anymore. I used to. I've bought books, just to see the different years. But not so now because I know in my mind, and I can tell looking at something.*

These participants were considered experts as they had developed sufficient familiarity with the festival, establishing a desirable level of comfort. The individual's ability to immerse themselves was satisfactory and thus their information searching had plateaued. Alternatively, other long-time attendees expressed their desire to conduct a higher involvement information search, typically with the purpose of creating their own outfits. These participants displayed immense passion and love for not only the festival, but also the Art Deco era.

807 [Jane] *Yes, I research. I try not to just do a stereotype get-the-look kind of thing. So I will do research into a designer. Yeah, so Jean Patou, somebody like that. And then use that as my inspiration. Not copy it perhaps, but use it as an inspiration.*

374 [Amy] *I have quite a lot of reading material. I bought two books back from England. Which are amazing. And I love them to bits, because if I'm a bit stuck for inspiration, I'll go through there and find something that I think, 'Oh yes, I can do that' and just make it. … I'm a bit of a different animal from other people because I don't go out and buy. … I make just about everything.*

584 [Lyn] *Because I really like the movies, I used to get a lot of costume books from the library. And started reading about the designers of the time. And so, I think that when you really love dressing up, you don't go into a shop and just buy a dress. You usually do some research. … I've decided now I think I'd like to make my clothes so all my clothes are one-offs that I wear.*

These participants were also considered experts as they had developed familiarity with the attire of the festival, reaching a level of comfort. However, the individual desired to immerse themselves further, leading to a higher involvement research phase.

As the attendee's progressed from novice to expert, familiarity with outfit appropriateness was developed, particularly regarding the distinction between daywear versus evening wear.

393 [Amy] *I have day wear. I have night wear. And they don't mix.*

830 [Deb] *During the day, you shouldn't wear those feathers… Would you wear your cocktail frock out during the day today? You wouldn't. … I think we all did that at the beginning. We all got it all wrong. We had the hats on at night. Or we did the flapper dresses in the day. You just learn.*

316 [Gloria] *The first time I made a big faux pas. I'd gone and got a beautiful dress and hat – felt fabulous. But I wore it out that night as well, on the Friday night. And then I realized that I'd made a huge bloody faux pas because I should have had my fur and another outfit on! It wasn't evening wear.*

Overall, the participants agreed that repeated behaviour was the key to gaining this knowledge and familiarity with outfit appropriateness.

The second element of the nesting phase relates to group membership. The NADF community of attendees was always described as positive. The community was referred to as a 'fellowship', 'friendly', and a chance to meet new people:

77 [Gale] *I just like meeting all the people and talking to people because there's people from all around the place.*

109 [Jill] *Everybody is just so friendly and in good spirits. … We just like meeting lots of new people and we'll talk to anybody.*

Demonstrated by these quotes, there was a definite community of the NADF, where individuals were open to welcoming strangers and meeting new people. This environment presented novice attendees with the opportunity to easily become a member of the group. For expert attendees, their community of friends was established and thus repeated from year to year. For example, expert attendees had accustomed communities that they reconnected with during the festival period:

33 [Dora] *It's also a time that we catch up with friends.*

86 [Amy] *I've made a lot of friends over the years by coming to the festival, and reconnected with people that I had lost touch with in the past.*

232 [Ruth] *Every year, you'd see some of the overseas people that would be coming back, and you'd just catch up with them.*

Highlighted by the participants, group membership was most commonly obtained at the NADF through the material culture of fashion. Donning material culture was the ticket to become part of the community. A recurring theme was the distinction between the attendees dressed up and those who weren't, with attendees dichotomised into participants versus spectators:

1183 [Jane] *I would only be a spectator if I wasn't dressed up, and I want to be a participant.*
1005 [Ruth] *If you aren't dressed, then you miss out on an enormous amount. It's a bit like being outside, looking in. Rather than being in. So, the dress up is really, really important.*
1298 [Gale] *I think people that you see over there that don't dress up, I think they feel more out of it than people that have made any sort of effort. … If you don't dress up, you feel out of it.*
138 [Sarah] *You're the odd one out if you are not in Art Deco something.*

Participants agreed that dressing up made the attendee feel more involved, engaged, and immersed. The typical consensus was that attending the festival dressed up provided an enhanced and enriched experience, compared to not dressing up:

352 [Kim] *It [the period fashion] makes you feel more part of it. You can be a New Yorker. Nobody will know. You can be from Sydney. You can be from Ireland. You can be from anywhere. People won't know. But they'll say 'Oh, look at their outfit'.*
71 [June] *I mean, it's even more fun when you dress up because you're part of the whole thing.*
453 [Jenny] *I think that's the beauty of it. So many festivals are a music festival or they're an arts festival, where you're sitting, observing, you're not participating. It's a participation event. It's about getting involved. You can participate as much as you want, but also there's so much to look at, and so much to do. But, by participating, and that's by getting dressed up, you become one of the actors on the stage.*

Here, Jenny commented on the ability of the fashion to transform attendees from observers to 'actors on a stage', demonstrating an enhanced and immersive experience. Further, she also deemed the festival as a 'participation event' where the purpose is to 'get involved', reinforcing the immersive nature of the NADF. It must be noted that only a basic level of period fashion was necessary to demonstrate an attendee is participating. Sarah commented:

138 [Sarah] *Even for a man, if it's just a hat. And for a lady, just a boa.*

The material culture of fashion also facilitated a group identity, linking all attendees who subscribed. Participants described how the material culture represented the attendees as 'like-minded', helping to remove normal social 'barriers', and automatically gain an attendee entry into a materially linked community.

466 [Jenny] *And when you're dressed up it breaks down the barriers.*

175 [Wilma] *When you're dressed up, you just talk to people … because you know they're sort of a bit like minded.*

128 [Sarah] *I still love dressing up and just being part of that huge community of people who are all working towards the same goal in the sense that we're celebrating a bygone era. … The sense of community within a community you don't really know.*

355 [Fleur] *I think you're subconsciously part of a club, a club of 20,000. … You're connected to somebody because of some external image.*

Sarah and Fleur highlighted the crucial role of material culture in obtaining group membership. Additionally, by describing the material culture as an 'external image', Fleur suggested the body used itself as a site for presentation and communication, in attempt to gain itself entry into the community.

By subscribing to a materially linked community, participants also discussed their increased propensity to approach and engage with strangers who were also dressed up, during the festival:

466 [Jenny] *It's like any fancy-dress party, you might not know people, but it gives you an opening to go up to people and say, 'Oh my god, I love your outfit', or, to start a conversation and that happens at Art Deco. … So, you're starting conversations with people that you wouldn't normally, just walking down the street.*

1397 [Gale] *You talk to people about what they're wearing. And it's probably a conversation starter with strangers. With talking, as I say, you'll admire something or you're saying 'I love your shoes' or whatever.*

1015 [Ruth] *You can actually go up to a complete stranger and say, 'That is just gorgeous. Where do you get it from?' And I think that's the lovely thing about it. There is just that extreme, friendly, inquisitive, competitiveness is how I would describe it.*

469 [Lily] *With any costume, it's an ice breaker. It's a leveller. … I wouldn't walk up to someone at the Sound Shell any other day of the year and say, 'Can we dance?' [laughs]. … It brings you closer and you have a common thread.*

Participants commented on the material culture's role as a 'conversation starter', an 'ice breaker', or a 'common thread'. With material culture providing a common link, any attendee who subscribed to the material community (i.e., dressed up) presented as a viable option to engage with. Further, the community was also described as an inclusive environment where the attendees were never judged or ostracised for their effort to dress in deco:

1124 [Jane] *We, in no way, would ever criticize anybody for what they wear. Everybody should be welcome!*

394 [Kim] *You can be as dressed up or as dressed down, and you will get away with it. And nobody's going to say 'Excuse me. This is for people who have spent $500 on their dresses.' Or 'Why haven't you got a hat on?' [laughing].*

436 [Wilma] *I think there's so much variety that you certainly wouldn't feel out of place in anything. … I think the fact it is really inclusive is quite important.*

562 [Deb] *It's not too serious. There's no fashion police. They're not going to say, 'Excuse me [Deb puts her hand up in a Stop gesture]. Get back in your car' [laughing]. … You're not going to be pulled out and ostracized.*

To surpass the nesting stage, participants typically sought familiarity and group membership. By conducting a pre-festival information search, novice attendees relieved feelings of apprehension, nervousness, or social anxiety by ensuring they were appropriately dressed. Further, the festival community was regarded as extremely inclusive and welcoming, presenting novice attendees a strong opportunity for group membership. By establishing familiarity and group membership, novice attendees developed a level of comfort within the experience, allowing them to progress to the second phase of the immersion process.

4.3.2 Investigating

The second phase involved seeking out new experiences beyond an individual's everyday routines. This prevailed in three forms – the adoption of material culture, physical changes, and subsequently behavioural changes. These manifestations all involved a change from the attendee's reality, deeming them investigative in nature.

While the adoption of material culture was considered the ticket to joining the community, it was also fundamental in the transformation of the bodyscape. As the festival operated for numerous days, attendees typically needed more than one outfit. When asked how many outfits they planned for a festival, participants responded:

517 [Sarah] *A specific outfit for every specific event. So, if we were doing four events, then four outfits. If we were doing five events, then five outfits.*
482 [Amy] *Depends on the number of events… probably six to eight.*
770 [Ruth] *10-15. I could do five costume changes in a day, if I need to.*

While the number of outfits varied greatly, a general rule was the more outfits, the better:

262 [June] *Well, you'd have to wear a different one every day of course.*
404 [Jane] *The more changes a day, the better the day.*

For most participants, the festival week was a culmination of a significant amount of preparation and planning in the weeks or months leading up to the festival. When asked how participants prepared their outfits for the festival, they responded:

374 [Dora] *I can sew. So, it's a combination of purchasing, sewing, altering, embellishing. So, when I see something, I don't hesitate. I just buy it.*
804 [Fleur] *Couple of weeks before, normally, I always go and hire some clothing.*
582 [Ruth] *I've been buying my Art Deco stuff for an awful lot of years.*

A combination of purchasing, sewing, adapting, and hiring allowed the attendees to don period appropriate outfits, ensuring they were sufficiently prepared for the festival. Further, Wilma described how the 'preparation' and 'collecting' had developed into a passion for her:

288 [Wilma] *We make them from bits and pieces, or we collect them. … I like the preparation for it and collecting things. And you know, over the years, what usually happens is you go to something and you think, 'Oh, that's a cool idea. I'll look for something like that'. I'm a great second-hand shopper. So I might go into an op shop and see something that's just right. And you think 'Oh, I'll do that next year'. I like the preparation and the planning. And thinking about it.*

Here, Wilma outlined how she continued to seek out new inspiration and ideas for her outfits, conducting a highly engaged preparation process, not only in the weeks prior to the festival, but all year round. In donning Art Deco outfits, attendees demonstrated they were engaging with new experiences, outside the realm of their everyday routines. This embodied the investigating phase.

Secondly, attendees executed physical changes to their bodyscapes, to help initiate the transformation. These physical changes involved make up styles, hair styles, nail polish and the use of shapewear undergarments. The purpose of these physical changes was to replicate Art Deco styles and to beautify the attendee. For example, these participants described their use of make up:

1028 [Gale] *I wear red lipstick and red lipstick doesn't really suit me.*
429 [Kim] *I tried to keep the lipstick red. Even though I'm not a red lipstick person.*
679 [Jenny] *That's about the only time I wear false eyelashes too. We've got lipsticks that we only wear at Art Deco time. The more bright red, the better.*

Here, it is interesting to note that the physical changes made were outside the participants norms of reality, and were only carried out when attending the festival. For example, Kim and Gale commented they wore red lipstick even though they did not usually suit it. Also, Jenny only wore false eyelashes during the festival. Further, Amy provided an explanation on the specific style she employed when preparing for the festival:

433 [Amy] *I have two different sets of makeup. When I'm dressing for deco, the makeup is very creamy. Everything is different. Completely different hair. The nails are the same, but polish can be different. … So, I use a very, as pale as I can manage, foundation, pencil eyebrows [gestures very curved], very bright basic lipstick usually red. The blusher goes on the apples of the cheeks.*

This quote highlighted the essence of the investigating phase. Amy extended her everyday routines (i.e., her normal make up style), and instead, adopted a new make-up style. Similarly, participants also described how they alter their normal hairstyle, or even haircut, for the festival:

724 *[Jenny] I usually will get my hair cut shorter so it's more 'bob-ish'.*
816 *[Jill] Usually try and do something with my hair, put it up, which I normally just wear it down. But for something like that, I'll make the effort and put it up and try and do something.*

Here, it is interesting how Jill explained she would 'make the effort' to style her hair for the festival. This demonstrated the participants were willing to put more effort into their bodyscape, than they ordinarily would. Furthering this, some participants also paid attention to their nails, painting them with nail polish:

815 [Jill] *I might put some nail polish on. I don't normally do that as a regular thing, but I'll make the effort to do that sort of thing for the festival.*
599 [Deb] *I do my toenails. Always do them red.*

Again, Jill commented she would 'make the effort' to paint her nails for the festival. Thus, the bodyscape that Jill manufactured for the NADF required a significant amount of effort, compared to her everyday bodyscape. Additionally, Ruth, Lyn, and Jane described the need for shapewear undergarments:

810 [Ruth] *The secret is good underwear. You need Spanx or one of those all-in-one things. But good underwear is the foundation.*
777 [Lyn] *Those suck-you-in pants are a must-have for a cross-cut dress.*
1037 [Jane] *I usually have to wear my Spanx.*

Here, these three participants outlined how they used shapewear undergarments to help them achieve the desired body figure of the Art Deco era. As the participant's did not ordinarily wear shapewear garments, this showed how their bodyscape was further manufactured from its reality. These physical changes were considered investigative as the participants were extending their everyday routines.

Thirdly, after adopting material culture and physically changing their bodyscapes, participants described the behavioural changes they experienced while attending the NADF. The behavioural changes manifested in five changes. Firstly, a common change was the modification of their everyday language:

1190 [Jane] *You can start talking posh if you wish, or you could dress down and be a bit of a ragamuffin. Yeah, you know what I mean…? We have our little lingo that you talk, 'Hello darlink, mwa mwa'.*
1665 [Gale] *Sometimes, you are more formal in your speech.*
330 [June] *Sometimes, just for fun, you call everyone 'Darling' and 'Such fun!' I think you do enter into the whole thing.*
1186 [Ruth] *And you do silly voices for some people, 'Oh, darling! How lovely to see you again!' [mimics an English accent]. So we all do our silly accents and things. But everyone does do those little instance skits.*
696 [Sarah] *Oh, you might say, 'Chin Chin' instead of 'Cheers'.*
949 [Lyn] *I try not to swear [laughing].*

Here, participants described short phrases or accents they adopted during the festival. Additionally, Gale and Lyn referred to their efforts to keep their language 'formal' and clean. Closely related, participants also noted how their posture changed, reflected by the second behavioural change. Overall, participants described how they felt obligated to 'stand up straighter', to appear 'posh':

574 [Dora] *Oh, I think posture when you're dressing up in vintage. Yeah, it does make you stand up straighter.*

1184 [Ruth] *I suppose you do make more effort to sort of stand up straight and keep your shoulders back, because you're trying to look glamorous and posh.*

Thirdly, some participants outlined how they adopted behaviours outside of their everyday reality. These behaviours were interesting and inherently investigative. For example, Gale and Amy pretended to smoke with a fake prop cigarette during the festival, a behaviour they would not ordinarily carry out. Jenny described how she experienced a difference in her walking style, in attempt to replicate the lifestyle of the 1920's.

1503 [Gale] *I smoke!! Well, I have a cigarette holder you see and I have some fake cigarettes that glow and puff out. So yes, I smoke in the evenings which is part of the dressing up and everything, yep. I walk around with my cigarette and puff on it every now and then.*

454 [Amy] *Catch me with a cigarette holder any other day of the year – not a chance.*

267 [Jenny] *You walk differently. You promenade. You're not going for a walk; you're going for a promenade, so you're holding hands and you might have a stick. It's a slower pace you're not [mimic's a power walk]. Back then it was about seeing, stopping, socializing, taking in and looking at what other people were wearing, taking a slower pace of life and absorbing it. They weren't just on a mission to get from A to B.*

Fourthly, it was curious that participants noted an overall change in their demeanor:

1153 [Fleur] *I think that if you feel dressed up, you feel more elegant. You feel more relaxed. And more courteous, possibly. You're not in that rush of a modern life. So, I guess that you possibly be more deferential, more courteous, more gentle. To some degree because it was that kind of era.*

628 [Amy] *It can loosen inhibitions, as I said, that can make you a lot more comfortable with what you're wearing and what you're doing.*

330 [Jill] *Any sort of fancy-dress people tend to lose their inhibitions a bit and just become more relaxed and maybe feel that they can say and do things that they normally don't think they can get away with.*

Here, participants described how the material culture enabled them to feel more 'comfortable', 'relaxed', 'courteous'. Closely related, the last behavioural change reflected the obligation to 'behave' once dressed in their festival outfits:

482 [Jenny] *When you're dressed up, you behave better – it's like when you put your school uniform on, you knew that you put that on, there's a certain level of behavior expected. And I think that's what outfits and costumes do. You're putting on a costume, but it affects your behaviour, and it frees things up a bit.*

939 [Jenny] *Well, you've got to get in and out of cars nicely. So, you can't clamber in… and they're low cars, so you park your backside in first and then swing your legs around.*

398 [Lyn] *You have to behave yourself [laughing]. There's no climbing over walls because that's the quickest way to get there. I think we're so casual. It's really interesting how hard it is to*

actually put all those clothes on and walk properly. You know, and not flop down into a chair. Sit down nicely and sit up straight.

Wilma provided an interesting insight into the adoption of her outfit's characteristics. For example, she described how she would become 'silly' when wearing her sailor's suit, but 'dance nicely' when wearing her ball dress:

207 [Wilma] *I think you get into character without… I mean, if you wear this [gestures to her sailor's costume] then you're just silly and jumping around, but if you're in your ball dress, then you have to dance nicely, and sweep along to the music. So, you do get into the character of it, I think.*

This suggested Wilma acted according to her outfit or adopted the characteristics of her outfit. Essentially, Wilma's outfit became her new festive persona.

To ascend the investigating stage, participants typically adopted material culture, experienced physical changes, and developed behavioural changes. The amalgamation of these three components initiated a transformation of the bodyscape. By experiencing this transformation, participants were prepared to progress to the final stage of the immersion process.

4.3.3 Stamping

The last phase is considered an extremely idiosyncratic and subjective outcome, as each attendee assigns their own meaning to the experience. By progressing through the nesting and investigating stages, attendees typically experienced a bodyscape transformation. The meaning ascribed to the experience manifested in the adoption of a 'new', 'changed', or 'different' persona:

1166 [Ruth] *It's about being someone else for the day.*
1665 [Gale] *You're just role playing.*
482 [Jenny] *People are taking on a different persona almost.*
1190 [Jane] *You can take on another persona. You don't have to be yourself anymore.*
454 [Amy] *It's a little bit of putting on a different persona.*

Attendees described the individualised experience as unique to their transformed bodyscape, detailing the emotive engagements generated by the transformation. Overall, the emotions tended to be positive, including pride, elation, exhilaration, joy, and happiness. When asked about the emotions associated with their transformed bodyscape, the participants responded:

158 [Gale] *You just feel elated and joyous.*
299 [June] *You just feel so exhilarated.*
507 [Wilma] *It's a good feeling. It kind of lightens you, I don't know, it makes you feel light-hearted.*
1042 [Jill] *A bit raunchy, a bit saucy [laughing]. It just makes you feel good.*

Participants also discussed the role of their festival outfits in the creation of emotive engagements:

1114 [Jane] *You look at yourself in the mirror and think 'Wow!'. ... If I had a cent for every time I've had my photo taken, I'd be a multi-millionaire! And that gives you a buzz when people take your photo. It really does! And everybody compliments everybody else, and it's a real good feel-good experience.*

508 [Gloria] *You do feel quite elegant and particularly if you've got the whole outfit. You look the part and that makes you feel better.*

876 [Fleur] *I think you feel a million dollars. I'm sure a lot of people will say that. ... You put this costume on and you almost become that other person. You're back in the 30s.*

Here, Fleur discussed the outfits' role in helping her transport back to the 1930's era, reinforcing the importance of material culture in an immersive experience. She strengthened this idea by commenting:

882 [Fleur] *When you put on a 1930's costume, not only are you feeling like you're back in that era, but you're dressing up.*

The final stage presented the attendees the opportunity to assign their own meaning to the festive experience, typically embodied in the creation of a 'new' persona. By experiencing this new persona, attendees successfully immersed themselves into the experience.

4.3.4 Immersion of the Bodyscape

Kim described her immersive experience of 'living two lives' during the festival week, depicting the transformation of her bodyscape. She contrasted her everyday bodyscape with the transformed and immersed bodyscape, highlighting their incongruence and distinct nature to each other:

634 [Kim] *It's incredible how you can live two lives. You're like a Walter Mitty at a weekend. And if you didn't plan any events for the Saturday night, you'd come home and have Saturday evening at home. And you'd be in your shorts and your jandals. And you'd have a steak off the barbecue for tea. So, you've gone through a 20's day and another era at night. That's how I see it.*
[Int] *So it's switching from that festival self, back to the reality self?*
[Kim] *From a gorgeous outfit and a cocktail to a bottle of beer and a steak off the barbecue. And then you can flip the coin and turn it back the next day, by virtue of an outfit.*

It was interesting to note the strong association between the transformation and the material culture, in where losing the outfit sparked the end of the transformation. Kim herself recognised 'by virtue of an outfit', the transformation was initiated or concluded.

The experience can also be partial or full immersion. Participants recognised the varying levels of immersion at the NADF, typically in regard to the engagement with material culture, or engagement in the schedule of events:

381 [Lyn] *You might see somebody who's not dressed up at all watching everything going on and then you'll see somebody who's half dressed up and somebody who's got the most amazing outfit on.*

1014 [Fleur] *I think it's one of those 'anything goes' events. And you do see some ridiculously crazy outfits. You see some amazing outfits. And you see people that have basically thrown a flapper dress on in the middle of the day and gone out.*

277 [Lily] *People rushing from one event to the next. … But other people take it casually and just view it.*

Typically, the level of immersion increased with repeated attendance. For example, Jane, Lily, and Dora described a scenario where a novice attendee happened upon the festival by chance, but through repeat attendance, developed a more immersive experience:

1219 [Jane] *So you'll find that the first-time people go to… or they might stumble upon it by accident, and they might be holidaying here, and they're not dressed up. So, the next year, they'll come, and the men will put on some braces on their jeans and the women will have a feather boa and a nice hat. And then the next year they will go a little bit further. And then after that they're hooked.*

248 [Lily] *The people that come, they might have just tuned up in Napier on that weekend by chance. And then they'll come back the next year to particularly do the festival because they've seen the fringes of it all.*

303 [Dora] *A lot of people I've met or friends of friends who have gone for the first time, they don't dress up. I tell them 'Just go and have a look at what everyone else is doing' and then they get into it the next year.*

In these scenarios, the novice attendees found it difficult to immerse themselves, as they had not completed the initial nesting elements that were foundational to the immersion process. By witnessing the festival for the first time, the novice attendees returned a year later, more informed, and adequately prepared for the festival. The attendees were then able to immerse themselves more successfully than their initial attempt. It is important to note that each of the three stages offer the opportunity for attendee engagement. An attendee who engaged more at each stage would experience a greater immersion. Therefore, it is typical for expert attendees to achieve a higher level of immersion, given their propensity to engage deeply.

4.4 The Interplay Between the Transformed Cityscape and Bodyscape

The NADF facilitated the intersecting relationship between a transformed cityscape and a transformed bodyscape. The festival presented attendees (and their transformed bodyscapes) the opportunity to enter a transformed cityscape. There were five main elements that prevailed when the complex interplay was identified.

The first element related to the significance of the location, or a sense of place, with participants claiming the festival wouldn't be the same if it weren't for Napier's unique Art Deco quarter:

526 [Kim] *If you look at the cars coming up Emerson Street in the car parade, it could not be more perfect, with the buildings either side.*

158 [June] *Napier is such a special place with the Art Deco architecture. … it's just a unique experience. It wouldn't be the same without the buildings.*

1269 [Ruth] *It's a town-based event, you haven't been plonked in a field with a couple of tents and a gazebo. The actual town itself… it's like being in a film set. … So, the town itself becomes the party, the location... I would say to people 'Cast your eyes heavenwards', and you look up and the whole backdrop is there. You've got your own stage setting, haven't you?*

The buildings and architecture were described by Ruth as a 'whole backdrop', with Kim claiming 'it could not be more perfect'. These quotes highlighted the importance of the location for the NADF, and the intimate relationship between the city, Art Deco and the festival.

Jill noted the festival's uniqueness, stating:

475 [Jill] *There's nothing like it anywhere else. Yeah, so definitely the place to be on that weekend.*

Jill's response communicated the significance and uniqueness of the event, being interlinked with place. Napier's unique point of difference of Art Deco has been utilised to provide a festive experience like no other. Overall, the interplay between the transformed cityscape and the transformed bodyscape perpetuated and amplified Napier's unique reputation. Participants noted how the festival was inherently interlinked in Napier's unique identity:

720 [Kim] *I don't think Napier would be the same without Art Deco.*

1334 [Ruth] *The festival and Napier have an inter-connectedness, one without the other. The festival promotes Napier and Napier gets promotion from it so it's a two-way street.*

319 [Kim] *I certainly think it's a great name for Napier. Napier can sort of almost be personified with the Art Deco Festival. I think if you pick anywhere in New Zealand and you say, 'What's in Auckland or Wellington?', and somebody will say 'Napier', and it will be the first thing that would come to mind for people.*

Here, the place-event link is identified. Furthering this connection, participants also suggested Napier held an international reputation for its Art Deco identity:

483 [Jill] *Napier's a fairly small place on the world map, but people recognise the name and they've heard of it.*

458 [Fleur] *As far as the city is concerned, it's a great event. It raises the profile of Napier internationally.*

113 [Ruth] *It's matured into something that's now honestly gone from being maybe a bit of a local shindig to something that can hold its own with any of the global events that you can go to.*

238 [Lily] *I would describe it as a world heritage event.*

Kim claimed Napier was so unique that it could be deemed ‘the Art Deco capital of the world’, communicating the incredibly specialised and monopolistic nature of the festival and Napier:

> 42 [Kim] *You wouldn’t find anything like it anywhere else. … I do think, and I still believe, we are the Art Deco capital of the world.*

Importantly, Lily attributed Napier’s reputation to the historical context of the earthquake and the subsequent rebuild, that led to the erection of the Art Deco quarter known as Napier city today:

> 311 [Lily] *I think the deco-ness has put us on the map. … But we would’ve been a completely different town if the quake hadn’t happened.*

With this quote, Lily highlighted the importance of Napier’s history for the NADF and the cityscape’s identity.

The second element involved a mass orchestration of both cityscape and bodyscape elements. For the cityscape, the event organisers and involved site managers (including shop owners) manufactured cityscape elements including shop window displays, music played in stores, the presence of street entertainment, and an increase in the number of vintage cars, planes, and bicycles around Napier. For the bodyscape, most attendees had manufactured their bodyscapes using material culture. These two orchestrated sites combined when acting simultaneously, facilitating the intersecting relationship. During the festival, the participants highlighted the scale of the transformation, referring to ‘everything’, or the ‘whole’ thing:

> 370 [Deb] *I think that the whole town transforms.*
> 522 [Jill] *You get it in the bars and everything…*
> 192 [Wilma] *I think Napier just tends to… what's the word… really involve itself and the whole of the city seems to be involved.*
> 80 [Gloria] *... it's just the way the whole town sort of gets caught up in it.*

Kim commented on the totality and abundance of Art Deco within the cityscape during the festival, almost a manufactured saturation within Napier’s quarter:

> 54 [Kim] *There is such a concentration of so much Art Deco and memorabilia in a small area at the festival time…*

Specifically, Gale noted the intersecting nature of the duality, likening it to a puzzle:

> 628 [Gale] *There’s so many bits that make up the whole weekend. ... It's like a puzzle, and every bit contributes.*

Further, Lucy commented on the continuous and sinuous nature of the immersion:

187 [Lucy] *Because they're surrounded by it. So, it's not jarring. It's not, you know, walk in to one shop, and it's completely different.*

Overall, participants struggled to comprehend the sheer scale of the transformation, conveying an extreme sense of overwhelm:

487 [Jane] It*'s almost like a culture shock.*
306 [Kim] … *it doesn't feel real. You would shake your head and go, 'Whoa. Where am I? What age am I? What is happening?'*
54 [Kim] … *at the festival time, you're going wide eyed and totally goggled by the whole thing.*

At the festival, participants were almost dumfounded at the extreme nature of the transformation they were experiencing. Several participants expressed their inability to describe the festival, or articulate their experience:

110 [Lucy] *It's really hard to describe.*
40 [Lily] *Because unless you've seen it or done an event, you've got no idea how good it is. … You can't describe it to people. You just can't.*

The third element was the collective nature of the interplay. While the transformation of the bodyscape was an individual process, the interplay facilitated a shared experience, where multiple bodyscapes came together. This was a prevailing theme during interviews, with section 4.3.1 describing the group membership of the NADF. Participants described their communal connection with the other festival attendees:

540 [Jane] *I just like the fellowship of everybody being together…*
151 [Lyn] *You've got a whole town getting behind something, that's pretty special.*
128 [Sarah] *The sense of community with a community you don't really know. You know your own personal family or friends community. But the sense of community that, as I said before, we're all heaving together for the same cause and reason.*

Here, Sarah identified a key concept. There were two forms of community. The first community was the familiar family and friends group, while the second community included all dressed-up attendees of the NADF. Further, Ruth referred to the collective nature of the festival, regarding all attendees as a communal 'cast':

505 [Ruth] *It's not just a group of players or actors in a fake, little scene. Everyone's part of the cast.*

The fourth element reflected the consumption within the interplay. There were multiple forms of consumption that occurred during the NADF. The most obvious form was the consumption of the NADF itself. This involved the attendees who visited and participated in the NADF in any scale. Illustrating this idea, Graham referred to the festival as a product for consumption by attendees:

318 [Graham] *From a Trust perspective, the overall aim of the event is to be a profitable event, while obviously providing entertainment that is fitting with the theme and helping to drive the overall product along.*

By referring to the festival as a 'product', Graham recognised the festival as a commodity to be consumed by attendees. Additionally, he suggested Napier city as a site for commercial exchange.

Furthering this, another form of consumption occurred between the transformed cityscape and the transformed bodyscapes. This consumption observed NADF attendees consuming the cityscape and its offerings. Participants identified they consumed more goods and services during the NADF, than they otherwise would in their everyday. When asked whether participants purchase any Art Deco items while in Napier for the festival, they responded:

570 [Jill] *Every year. You always pick up something…*

603 [Fleur] *Yes, most years I buy something. It might just be accessories very often, like a handbag. … Sometimes I'm just upgrading things. This year, I'll need to buy a new parasol for example.*

238 [Dora] *I've bought things from the Napier Antique Store. Mirrors. Gloves.*

189 [June] *Oh, probably mostly clothing and accessories, like I bought hats. … So yes, we did leave a fair bit of money behind.*

Here, June exemplified an increase in consumptive behaviour while attending the festival. Further, Ruth commented that festival attendees often purchased a memento or souvenir to remind them of their festival experience:

580 [Ruth] *With having volunteered in the shop, it's actually lovely to see how many people want to buy something that's going to give them a little reminder, clothing, accessories, something like that.*

Novice attendees were also more likely to consume certain cityscape elements. For example, novice attendees often arrived in Napier unprepared and unequipped for the NADF, and therefore they were unable to proceed through the nesting, investigating, and stamping phases. Thus, these novice attendees consumed elements of the cityscape, searching for help or advice on the NADF. Novice attendees were more likely to visit places where they would receive personal advice and guidance, such as seamstresses or costume hire shops.

688 [Kim] *Because not always do I have the time to go out and rummage in op shops. And I'd be very often running out in my lunch hour, seeing what I can pick up or buy in a shop. But with [seamstresses] great help and skills, that's when I feel that I'm walking onto the stage. She just makes me feel that way with her outfits.*

786 [Jill] *You can go into the hire places so they can give you a bit of guidance, like fashion designers. They're pretty good at doing that.*

Here, the novice attendees consumed elements of the cityscape to help equip themselves for the festival.

An additional form of consumption related to the change in attendees' dietary behaviours, involving excessive consumption of food and alcohol. Typically, the participants described the 'rich', 'elaborate', 'delicious', and 'decadent' food consumed during the festival and noted the heightened presence of alcoholic beverages at events.

99 [Heather] *Anything we do, centres around food and drink.*

170 [Sarah] *A lot of food and beverages consumed. … There's always been plenty of delicious food, and also plenty of alcohol at any event.*

117 [Deb] *It's a treat. I'm not a big drinker. But oh, every meal you go, you have wine. So, by the end of it like [Deb shudders] yeah, so, for me, it's a blowout.*

Typically, the participants agreed their consumption of food and alcohol increased over the festival period. Ruth summarised the interconnected relationship, in the form of over-consumption:

248 [Ruth] *You're in party mood. You're dressed up. And you're going to do that eating and drinking thing. It's like a mini holiday. You go on holiday. You're walking around a lovely town, and you always do a lot more eating and drinking than you normally would. And the festival weekend is like that. They go hand in hand. You can't separate having a good time with food and alcohol.*

Ruth commented that 'eating and drinking' and a 'festival weekend' go 'hand in hand', identifying their interlinked relationship.

Closely linked, another form of consumption related to the attendees' consumption of Napier's cityscape itself. When visiting Napier for the NADF, attendees were provided with the opportunity to learn about the history of the city and how it became an 'Art Deco city':

34 [Dora] *I think with these different areas, you learn a lot about the social history too. So, it's quite sort of educational.*

245 [Amy] *People coming into Napier, for the festival, actually get more of the history. They look around, they see the history of the earthquake, they see the buildings, it generates interest, which actually pushes back into the Trust.*

The opportunity to learn predominantly took the form of walking tours of Napier's quarter, festival events including lectures, and visiting the local museum's earthquake display:

201 [Jill] *I haven't really done any of the walking tours around town. But they're really good for people from out of town, as they provide the historical background of Napier and the earthquake.*

316 [Lesley] *... Also, there might be a 30's film on at the movies, and there might be a lecture or something on the museum.*

182 [Jill] *I have been to a couple of the speeches that Michael Fowler [a local historian] does.*

77 [Gloria] *I work at the MTG as a volunteer, and often encourage people to go down and see the earthquake display because I do think that is great.*

Similarly, the opportunity to learn was also offered by other expert attendees, through shared value-creation. Ruth explained her interaction with a vintage car owner who educated her, while Gale detailed how she used her occupation as a teacher to educate children and other attendees she met at the festival:

489 [Ruth] *I know that one year in particular, they had the cars parked up on the street. … I think I got more education about the development of the motorcar than anyone could ever imagine. Because people are passionate. If they're there with their car, they're there because they love the car. They love the history. They love the thing. And they just want to tell people all about it. So, you learn a lot.*

426 [Gale] *Being a teacher, I put my little bit on and I take stuff in, clothes. I take the vintage car into school. Talk to the kids about it. I talk to them about the earthquake. I talk to them about the depression. … And I probably do that with tourists. You know, explaining to them the history of why we do it and the year of the earthquake and bits and pieces, and the architecture and things like that.*

By being presented with opportunities to engage and interact with the historical context, the NADF attendees were provided with an opportunity to deepen their contextual understanding of the origin and background of the festival.

The fifth element of the interplay was its inherent multi-sensorial nature. For attendees, the pinnacle of the festival experience was a complete transportation from the present day back to the Art Deco period of the 1920's and 1930's. This transportation was achieved once the tangible and intangible elements were both acting simultaneously, and immersed the attendees into the Art Deco era. Participants described how their visual senses were stimulated:

545 [Jenny] *It's a very visual experience.*

51 [Graham] *It's a real feast for the eyes.*

To encapsulate the multi-sensorial nature of the NADF, participants described their immersive and transportive experience:

75 [Lucy] *You're just transported to a different time.*

47 [Gloria] *You feel like you've stepped back in time is the thing really.*

86 [Kim] *… it takes me into a different world altogether. … I could dream I could be anywhere else. It's another world.*

Here, the participants referred to a complete immersion 'to a different time' or into 'another world'. This communicated the totality of the immersive experience.

Individually, the transformed cityscape or the transformed bodyscape depicted a large-scale and dramatic transformative process. However, the NADF offered the opportunity to unite the two transformations,

producing an intimate relationship between people-place-event, and an enhanced experience of attending the NADF. Five elements were identified as by-products of the intersecting relationship between the combined transformations.

4.5 Desirable Festive Lifestyle: NADF Attendance Motivations

The festival offered a desirable lifestyle and environment for attendees, regardless of its limited timeframe. Although the motivations for attending the festival were extensive, the festive lifestyle prevailed as a strong motivator. The findings manifested the festive lifestyle into two forms of motivation – escaping and seeking.

4.5.1 Escaping

Aligning with the literature, escapism can be embodied in two forms – escaping 'from' everyday routines and escaping 'to' new experiences. Typically, participants thought of the festival as an opportunity to 'do something out of the ordinary', 'transform', and lose themselves. These quotes demonstrated escaping 'from' the everyday:

423 [Dora] *Yeah, it's a transformation and just such an escape from everyday life…*

253 [June] *It's nice to do something out of the ordinary. … I mean, it was just something so different to anything else you did. … You arrive and everything else sort of melts away.*

85 [Kim] *It just takes me way out of the zones I'm used to living in and have been for the last 18 years. … I think it's the whole festival thing, of losing myself for a couple of days, in a different setting, in a different time. And in your own mindset, looking great with it.*

315 [Jill] *It gets you away from your normal worries of the modern day. You can just switch off from it all for a while.*

Additionally, the festival offered attendees the opportunity to escape 'to' a new and exciting experience, considered 'delightful' and 'glamorous'. These quotes embodied escaping 'to' a new experience:

1043 [Ruth] *You're not you where you are. You're suddenly out with a rather smart crowd, having a delightful escape. It is escapism.*

1079 [Gale] *I probably say the glamour because I love wearing hats and things like that. Just feels more glamorous than everyday life when at that time of year, if I wasn't at [workplace], I'd be in a T shirt and shorts and jandals.*

The findings indicated that the material culture was intrinsically interlinked in the attendees' escapist experience. Demonstrating this, Ruth elaborated on her experience with the typical style of dresswear in New Zealand compared to in the United Kingdom:

98 [Ruth] *It is a break from your everyday reality. It's the chance to, and really importantly, dress up. Because New Zealand in particular has always had a more casual style of dressing. And that's the thing I first noticed when I came out from the UK in the late in the*

80s. That it was very easy to be overdressed. And that was simply because you weren't wearing a towel, a frock and a pair of jandals. And the thing is, for deco, you can't overdress.

In this quote, Ruth explained an idea that prevailed in several interviews – the increasing relaxed attitude to dresswear, particularly in New Zealand. Further, Ruth, Jill, and Deb commented that the festival presented attendees the opportunity to dress more glamorously than they otherwise would:

1140 [Ruth] *It's probably the closest you'll ever get to a red-carpet moment. … We all go out for dinner. We all go out to the theatre. But you very rarely pull out all the stops. … I mean, the last time most people got really dressed up to the nines was their school ball.*

130 [Jill] *Most of the attendees just really like getting out in some finery that they don't normally get to. It's just a change from the everyday. … You don't need to be this professional, or whatever you do, you can just do something different.*

614 [Deb] *I suppose because I'm a comfortable wear-er. I would never wear sparkly out-there stuff every day. I'm like a blend-in person. So, I think it gives you a chance to wear one of those glittery dresses and not stand out. I know you and me and everyone's gonna be wearing them. And you're validated… no one's gonna judge you.*

The participants outlined how their escapism was afforded through the adoption of fancier clothes, validated because 'everyone's gonna be wearing them'. Further, Ruth expressed the decreasing opportunity to dress up in modern society, an idea that was also felt by Lily and Fleur:

54 [Lily] *Any excuse because it is such a lovely, glamorous thing. People like to be dressed up, I believe, because we're so casual in our [gestures to her clothing] everyday dress.*

878 [Fleur] *We love dressing up. We don't have that opportunity to dress up nicely, very often. You know, work is smart casual. Well, yeah. What's that? Black trousers and a different top every day. You don't put beautiful dresses on or ball gowns. We don't have the occasions.*

The NADF provided the opportunity for attendees to escape into a festive context, while transcending the everyday dresswear codes. In doing so, the NADF possessed a unique point of difference of offering attendees the opportunity to dress up, and for the fashion to be justified as 'everyone else is doing it'. It also provided a safe space for attendees to experience escapism.

An involved organiser referred to the relationship between the escapism and the material culture:

43 [Graham] *I think that the dressing up is an escape.*

Ruth extended this duality and suggested a trinity, connecting the concepts of a different persona, the material culture, and the opportunity for escapism with the following quote:

1135 [Ruth] *I think you're actually allowed to be a lot more outgoing. Because you put that dress on, and it's no longer you. The outfit changes you. There's no two ways about it. You're*

wearing something glamorous. You're wearing something very grown up. … And it's probably the closest you'll ever get to a red-carpet moment.

Illustrated by these quotes, escapism, specifically escaping 'from' reality and escaping 'to' a new experience, prevailed as the main motivation behind attending the festival, and ultimately, transforming the bodyscape.

4.5.2 Seeking

Additionally, hedonistic-seeking motivations were also noted, with 'fun', 'frivolity', 'happy' spotlighted as descriptors.

55 [Gale] *It's a good excuse to go and have **fun**. … There's just heaps and heaps of **fun**.*
256 [June] *And you knew you were going to have **fun**.*
555 [Jane] *Its people having **fun** and **happy**, you know.*
356 [Gloria] *We need excuses to have a bit of **fun**.*
42 [Ruth] *I have to admit that it's the fashion, the **fun**, and the **frivolity** that attracted me to it.*

Interestingly, some participants perceived the festive experience to be so desirable that they commented on the addictive nature of the NADF. A hunger to return and engage in repeated experiences was discussed:

30 [Lyn] *It's addictive.*
59 [Lucy] *Once you've been once you know, you get quite addicted.*
84 [Jill] *You do get those people, who once they've discovered it, they're quite keen to come back. They get hooked.*

Many participants had been attending the festival for several years, demonstrating repeated behaviour:

45 [Deb] *I'm trying to think… probably 25 years ago.*
96 [Gale] *Thinking about it, it might've been 1992, our first one.*
136 [Jane] *We've been doing deco for over 20 years.*

Some participants developed such a strong passion for the festival, they noted its role in the decision to relocate to Napier city:

107 [Fleur] *It was on Lonely Planet, visiting Napier as one of the things to do, when I didn't live here. And so, I timed it to arrive in Napier at the time the Art Deco Festival was on. I fell in love. Simple as that. And then obviously as a result of that, almost, we're living here. Yeah, so the festival almost brought me to live in Napier.*
39 [Amy] *The first year we came up, I just loved the festival, the Art Deco fashions, the history of Napier. And as the years went by, I became more and more involved in the Art Deco fashion in Napier. So, attending the festival and creating more costumes and clothing*

became a bit of a passion. And ultimately, when we retired, we moved to Napier. And a very big part of that was because of Art Deco.

29 [Sarah] *My brother and sister-in-law used to come up annually from Wellington, just for the festival. They're big fans so much so they've shifted to Napier now.*

These quotes demonstrated extreme dedication and passion for the NADF, communicating the motivators behind attending were powerful forces.

4.6 Summary

The findings from this study identified multiple themes and sub-themes relating to the two separate transformations of the cityscape and the bodyscape. Firstly, the cityscape transformation theme was identified. Two sub-themes of tangible, including people and things, and intangible, specifically Napier's atmosphere, were identified. When both the tangible and intangible cityscape elements united, the cityscape experienced a clear transformation. Secondly, the transformation of the bodyscape was identified. Three sub-themes of nesting, investigating, and stamping were identified as being crucial phases in receiving an immersive experience. Further, a dichotomy of attendees – novice and experts – was presented, progressing through the three phases differently. Thirdly, the complex interplay of these two transformations prevailed in the findings, manifested in five elements of place dependence, mass orchestration, collectiveness, consumption, and the multi-sensory nature. Lastly, the desirable lifestyle of the NADF was identified, with escaping and seeking desires prevailing as motivators of festival attendance.

Chapter Five: Discussion

5.1 Overview

Tourism can be defined as a "quest for experiences" (Wang, 2006, p. 65). This project aims to examine the experiences of NADF attendees, embedded in the attendees' narratives. This study identifies two transformative processes which occur during the NADF. The findings of this project highlight the enhanced experience that is received, when the two transformative processes are combined simultaneously.

This chapter will discuss the immersive nature of the NADF, through two distinct transformations. Firstly, the transformation of the cityscape will be discussed in relation to the tangible and intangible elements. Secondly, the transformation of the bodyscape will be discussed, applying the three phases of receiving an immersive experience – nesting, investigating, and stamping. Next, the interplay of these two transformations will be discussed, offering new insights into the subsequent enriched experience. Lastly, the desirable festive lifestyle of the NADF will be discussed as a motive behind attending, focusing on escaping and seeking. To conclude this chapter, the implications, limitations, and suggestions for further research will be discussed.

5.2 Cityscape Transformation

The theoretical lens employed to examine the cityscape transformed was the concept of place. Inherent in place, the physical location and its unique significances are of considerable importance. In this context, Napier's most unique significance is its Art Deco quarter. Therefore, the NADF could not be held at a different location, or in another city. Napier has an identity as an Art Deco City, with the NADF being metonymic of Napier, and Napier being metonymic of the NADF. Demonstrating this, the architecture is the most common element that helped to transport participants, being regarded as the perfect setting for the festival.

5.2.1 Tangible Elements

In Derrett (2003) conceptualisation of place, people and things are highlighted as crucial elements of a tourism place. Both people and things are considered tangible and, echoing the existing literature, prevailed as important transformative elements in this study. Participants rely on these tangible service elements to help facilitate a transformative experience. The first tangible element refers to the people within the place (Derrett, 2003). There are various categories of people within the place at the NADF, including festival attendees, site managers, service providers, and staff and volunteers. These subsets of people interact within the cityscape, ultimately striving to either provide or receive an immersive experience (Urry & Larsen, 2011). In particular, the festival attendees are a crucial subset, as without them, the festival would be unsuccessful. Participants noted the large number of festival attendees as a key driver behind the lively, chaotic, and revelling festivalised place.

Another facet of people involves the local community involvement (De Bres & Davis, 2001). For example, several local businesses within Napier's quarter decorate their shops and employees dress in deco. The local businesses combine visual (material goods such as decorations or employee attires) and auditory (playing period music in-store) sense-stimulating elements to offer a multi-sensory commercial experience for attendees. With Art Deco being reinforced in the retail stores, the touristic experience is enhanced as the immersion is extended across the city centre, regardless of the attendee's location. An attendee can migrate through the city, entering shops along the way, and engage in a continuous immersive experience. The NADF attendees can imagine themselves back in the period of Art Deco, re-creating an Art Deco commercial experience. The scale and totality of this immersion is obvious to attendees, communicated by the participants in this study referring to the 'whole' thing.

The presence of 'things' are fundamental to achieve this scale of immersion. The term 'things' reflects the participants consideration of the physical service elements within the place (Derrett, 2003). Participants listed these elements, including the architecture, fashion, music, entertainment, food and beverages, and vintage cars and planes. While the architecture is present all year, various entertainers and musical groups repurpose the street as their stage, marking their appearance within the city through movement and presentation. The cityscape and the skies above are also transformed with vintage plane flying displays. Stimulating a variety of senses and therefore inducing a multi-sensorial experience, these elements help to facilitate a transformative and multi-sensory festive experience (Organ et al., 2015). Additionally, the 'things' within the cityscape all present the opportunity for engagement (Organ et al., 2015). NADF attendees can decide the degree to which they engage with the things. Aligning with literature on food tourism, the NADF similarly provides opportunity for engagement between attendees. For example, attendees may approach vintage car owners, wishing to discuss a vehicles history and specifications. Participants agreed that the vintage car owners displayed immense passion and enthusiasm for Art Deco and were always open to interact with, and educate, other attendees about their vehicle. By speaking with the vehicle owner, the attendee engages more deeply with this cityscape element. By experiencing a higher level of engagement with the NADF, this attendee will receive a more immersive experience. Literature also suggests that this attendee will positively reflect on their NADF experience, be satisfied following the festival, and be more likely to engage in positive word of mouth (Brodie et al., 2011; Mollen & Wilson, 2010; Olsen, 2007; Organ et al., 2015; Vivek et al., 2012). Essentially, attendees who experience a higher level of engagement during the NADF will receive an enhanced experience (Chen & Rahman, 2018; Dieck et al., 2018; Taheri et al., 2014). Further, by offering a variety of engagement levels, the NADF maintains a diverse target market, thus sustaining its overall appeal.

The festival place is manufactured by site managers, and must be "strategically planned" (Jamieson, 2004, p. 65). The NADF publishes an annual programme of events, communicating the festival schedule has been

carefully planned. Additionally, the service elements within the place must also be orchestrated. For example, several entertainment sites are randomly erected throughout the city centre during the NADF (Napier Art Deco Trust, 2021). Although the location and occurrence appears spontaneous and whimsical to attendees, their placement and schedule is carefully orchestrated by site managers to present an enhanced and captivating encounter for the attendees. Site managers can thus control the success of the immersive experience by choreographing the topography of the festivalised place (Jamieson, 2004). Demonstrating this with an example, the GGP can be reviewed as a micro example of this macro phenomenon. The GGP event is extremely popular, offering attendees a true 1920's experience. The event venue can be considered representative of the entire Napier cityscape. The GGP also embodies the concept of place. Within place, both things and people must be considered (Derrett, 2003). The 'things' can be interpreted as the various service elements, including the menu, site décor, entertainment, and any other activities. For example, the menu design and beverage offerings are stylistic of the Art Deco era. A venue decorator, entertainment and dancers are also enlisted to ensure the site is a satisfactory recreation of the Art Deco era. The event organiser's role is to manufacture the variety of service elements to facilitate an immersive experience (Jamieson, 2004). The main purpose of this orchestration is to offer a seamless experience, where attendees believe they are in the period of Art Deco. Further, there are several sub-sets of people involved (Sinclair-Maragh, 2016; Urry & Larsen, 2011), including the event attendees, staff and volunteers, entertainers, dancers, and any site managers. The staff, volunteers, and entertainers can be viewed as cast members, possessing an important role in the immersion of event attendees (Urry & Larsen, 2011). They interact with the attendees, and the place 'things', to stimulate a multi-sensorial experience. For example, it is the chef's role to stimulate the aroma, visual, taste, and texture senses. Further, the entertainment strives to stimulate both visual and auditory senses. It must be noted that all staff, volunteers, entertainers, and dancers also adopt the Art Deco dress code. This ensures attendees are immersed into a continuous and sinuous experience, where they are constantly visually stimulated by material culture. The event organiser carefully choreographs the agenda for the night, ensuring a variety of senses are stimulated, and thus offering a multi-sensory and immersive experience.

5.2.2 Intangible Elements

The complex interplay between the increase in foot traffic and the manufactured festivalised place generates an "altered sense of place" (Jamieson, 2004, p. 68). This modified sense of place is best represented by the intensified atmosphere experienced in Napier during the NADF. Ordinarily, Napier is described as a 'quiet' and 'calm' city where people 'tend to keep to themselves'. Conversely, during the festival, Napier comes alive, with an 'electric' and 'buzzy' atmosphere. The altered festivalised place can be characterised as utopian, in the way it offers a dynamic and animated space. Overall, the tangible and intangible elements of the cityscape are orchestrated and united to facilitate an immersive festive experience.

5.3 Bodyscape Transformation

The theoretical lens employed to examine the bodyscape transformation was the perspective of the performing body (Urry & Larsen, 2011). In this context, the bodyscape can be conceptualised as transformative (Kaygalak-Celebi et al., 2020; Little, 2012). The transformative body communicates the important idea that the body is not static – it embarks on an evolving process of transformation while attending the NADF. Further, literature identifies that female attendees receive experiences differently compared to males (Johnston, 2001; Pons et al., 2009; Wearing & Wearing, 1996). Specifically, females engage with, and derive pleasure from, a variety of sense-stimulating activities, not only visual (Urry & Larsen, 2011). Thus, the female attendees engage with various visual, sensorial, and material elements to enhance their immersive experience. With female event attendees, there are two types – novices and experts (Caru & Cova, 2013). Every attendee begins as a novice but may become an expert after repeat attendance. Novice attendees, given their lack of prior knowledge and experience, must purposefully and co-creatively engage at each level of the immersion process to receive an immersive experience (Caru & Cova, 2013). Conversely, due to the familiarity of context and experience with the festival, expert attendees ritually engage and pass through the immersion process, easily immersing themselves (Caru & Cova, 2013).

5.3.1 Nesting

The first phase of the immersion process is nesting, where attendees develop familiarity and group membership, leading to comfort within the experience (Carù & Cova, 2006). Nesting is a vital stage as it establishes a strong contextual foundation, bonding the event and the attendee. In this context, participants gain familiarity through a pre-festival information search and obtain group membership through material culture.

Firstly, every participant in this study reported an information search of some extent, whether on-going or completed in the past. While information sources were diverse, the internet prevailed as the most useful. The intensity of research varied from participant to participant, depending on their needs and motivations. Typically, the novice attendees conduct research to determine what is deemed fashionably appropriate, with the desire to ‘fit in’. Inherent in the novice attendee’s nature, their lack of familiarity motivates the information search. Thus, the integral purpose of the search is to reduce negative feelings of apprehension around dressing up and attending the NADF. As these attendees have little to no familiarity with the experience, they cannot pacify these negative feelings of apprehension, and instead must engage in preparatory behaviours to lessen the chance of future social embarrassment. The potential for an immersive experience also increases, as the attendee initiates their level of comfort within the experience.

Conversely, expert attendees are characterised by their repeated behaviour. By attending the festival more than once, they develop familiarity with the experience. Those who were motivated to conduct an

information search by the desire to ‘fit in’, experienced a waning need for an information search. This is because they learn what is fashionably appropriate for the festival, developing a sufficient level of comfort in the experience. However, a smaller group of attendees experience an intensifying need to engage deeper. These attendees, motivated by passion and general interest, conduct a high involvement information search. Research by these attendees is more specific and purposeful. An example included exploring famous fashion designers of the era, including the designer Jean Patou, and using their patterns as inspiration. The most common motivation behind conducting a high involvement search was to personally craft Art Deco outfits. Both groups of expert attendees develop habitual practices within the experience, allowing for an easy immersive experience.

Secondly, the presence of a community is an important concept in this study. By obtaining group membership within the community, attendees enter a fellowship and are met with the opportunity to make friends. Group membership offers acceptance and support, and a sense of belonging and relatedness (Kuppers, 2019). These elements help an attendee to develop a level of comfort in the experience. The community of the NADF is an inclusive and welcoming fellowship. The community also provides individuals with a sense of relatedness; those who wish to be involved in the NADF, participate, and those who do not wish to be involved, do not participate. Therefore, attendees can confidently subscribe to a group of like-minded individuals, as they know everyone in attendance wishes to be there (Kuppers, 2019).

NADF attendees signal their active participation and involvement by dressing up (Barrière & Finkel, 2020). Thus, to become a member of the community, an attendee must adhere to the fashion of the festival, i.e., dress in Art Deco attire. While there is a diversity of engagement levels, an attendee must simply show they have attempted to dress in deco, exhibiting a ‘nod to deco’, whether it be a hat or a boa of feathers. Subsequently, the most common and easiest method to acquire group membership is through the material culture. Once dressed in deco attire, the individual is deemed a viable candidate for group membership, and for other attendees to befriend (Hardy et al., 2009). Participants concluded they were more likely to approach, and engage with, dressed up attendees. The fashion materially unites the festival attendees, facilitating a collective and communal identity (Barrière & Finkel, 2020).

With the establishment of a community, inevitably comes the creation of a group of outsiders (Hardy et al., 2009). This was a prominent concept in this study, with the adoption of material culture being deemed the difference between being a ‘spectator’ and a ‘participant’. Although the fashion unites those adhering, attendees who do not dress up fall into a ‘outsider’ category and are deemed as spectators as they failed to exhibit the ticket of entry (Hardy et al., 2009). While participants described their increased propensity to approach strangers who were also dressed up, they also noted their tendency to ignore or bypass those who weren’t dressed in Art Deco attire. The social divide between dressed-up and non-dressed-up attendees impedes a non-dressed-up attendees’ ability to obtain group membership. Subsequently, the individual will

struggle to develop a sufficient level of comfort, making their progression through the next two phases impossible. Further, novice attendees may not be aware of the social norm and cruciality of adhering to the Art Deco dress code upon their first visit to the NADF. In this situation, the attendee would be deemed a spectator on the outskirts, having failed to obtain group membership. However, this would establish experience and the individual can return, properly donning deco dresswear and successfully becoming a festival participant. It is only after they obtain group membership or 'participant' status, that they may progress to the second phase of investigating. Conversely, expert attendees rely on their experience and established rituals from previous years. These attendees simply reconnect with friends from past festivals, developing an accustomed community that they return to during the festival period. It is the repetition of established routines, that makes an immersive experience easier for experts. Essentially, when the information search is coupled with successful group membership, attendees begin to develop a level of comfort, allowing them to progress to the second phase.

5.3.2 Investigating

The second phase of the immersion process is investigating, typified by the extension of an individual's everyday routines (Carù & Cova, 2006). This phase closely aligns with the performing body in tourism literature (Urry & Larsen, 2011). The body is considered a site for presenting, exhibiting, and interpreting experiences (Urry & Larsen, 2011), such as the experience of attending the NADF. The findings from this study reveal three crucial interactions with the bodyscape, that are investigative in nature, and help to facilitate an immersive experience. The three interactions include the adoption of material culture, physical changes, and behavioural changes. The changes vary in objectives and can be subjective for each attendee. The most common purpose of these interactions is to align the attendees bodyscape with, or recreate, a traditional 1920's – 1930's bodyscape. This is expected, and an appropriate purpose, given the context of the event. Another desire behind the interactions, specifically the physical changes and the adoption of material culture, is the beautification, or ascension, of ones bodyscape from its everyday reality. When coupled with behavioural changes, this relationship closely mirrors the concept of escapism and is discussed further in section 5.5.1. The escapist nature of the following interactions is the inherent essence of the investigating phase, in where an individual extends their everyday routine. It is important to note that both novice and expert attendees employ these interactions, with varying degrees of engagement. For novice attendees, they may initially find these interactions unfamiliar, incompatible and/or fraudulent. However, once they attend the festival and recognise that 'everyone else is doing it', the interactions are justified. It is through experience that novice attendees become comfortable in these changes. Expert attendees rely on their experience, confidently implementing these interactions to help them easily facilitate an immersive experience.

Firstly, the adoption of material culture is a fundamental element in the NADF. The fashion includes the garments, accessories, and any props, including jewellery, sunglasses, hats, furs, cigarette holders, and

parasols. Attendees typically organise a range of outfits for the festival, importantly matching each outfit with the planned activity. The adoption of material culture can be likened to exhibiting a tattoo on the bodyscape (Dresler, 2021; Wang, 2017). Both activities present a multi-sensorial experience, as they can be seen, felt, and touched (Dresler, 2021; Wang, 2017). Further, literature suggests that material culture can act as a filter between an attendee and their social environment (Crane & Bovone, 2006). By adopting material culture, attendees are able to symbolically express themselves (Ayesu et al., 2020), achieved by manipulating and constructing their bodyscapes into a desirable site that they exhibit during their NADF experience. Hence, the bodyscape can be viewed as a site for performance and presentation (Dresler, 2021). Both performance and presentation can be considered internal transactions. Alternatively, the body can also be interpreted, as the bodyscape communicates and presents information about the attendee to others in their social realm. This can be viewed as an external transaction as the manufactured bodyscape is interpreted by someone else. As the bodyscape information is presented through changeable material culture, this provides the opportunity to purposefully alter or rework the conveyed message. Thus, the adoption of material culture is a key component of the investigating phase.

Secondly, participants outlined several physical changes they make to their bodyscapes, including the use of make-up and nail polish, different hairstyles, and shapewear undergarments. For example, red was a commonly used lipstick shade in the 1920's. Thus, some participants describe their use of red lipstick even though the colour did not usually suit them. The physical changes are typically outside of the attendees' normal routines, deeming the changes investigative in nature.

Thirdly, the findings from this study reveal that attendees often modify how their bodyscape interacts with, navigates, or presents itself to, its social environment, through behavioural changes. Dressing up is deemed a form of performance (Guth, 2004), and thus it is fitting that performative behavioural changes follow the adoption of material culture and physical changes. It is interesting to note the behavioural changes can be categorised into three types: altered, adopted, and restricted. Firstly, several behavioural changes are merely extensions or slight alterations of existing behaviour. For example, participants describe their experience in altering their posture, confidence levels, and language through accents and phrases commonly used in the Art Deco era, such as 'chin chin' or 'darlink'. Secondly, participants explore the complete adoption of new behaviours, otherwise not carried out in their everyday. For example, some participants claim they use a fake cigarette as a prop and pretend to smoke during the NADF. The third category of behavioural changes is the restriction of ordinary behaviour. For example, participants comment on the expectation to 'behave' when attending the NADF. This involved ensuring proper etiquette when exiting a vehicle, 'walking properly', and 'no climbing over walls'. These three forms of behavioural changes are investigative in nature, as they are outside an individual's ordinary behavioural routines. The behavioural changes also mark the conclusion of the second phase, leading to the final phase of the immersion process.

Overall, the sub-categories nesting and investigating – information search, group membership, adoption of material culture, physical changes, and behavioural changes – offer multiple opportunities for attendee engagement. Attendees may individually engage to different extents, depicted in existing literature by either a ladder or a continuum, ranging from disengaged to highly engaged attendees. The most apparent example of attendee engagement was an individual's interaction with the fashion of the festival. Specifically, during the group membership sub-category, the material culture was deemed an essential element to joining the community. Thus, attendees were motivated to engage deeply with the fashion to be granted group membership. By engaging deeply, the attendee was more likely to be accepted into the community, ultimately leading to an enhanced festive experience.

Further, the nesting and investigating phases present several bodily sense stimulations, including feeling, thinking, sensing, acting, and/ or relating. For example, attendees engage in thought when conducting their pre-festival information search and acting when they experience behavioural changes during the investigating phase. By stimulating a variety of bodily senses, the experience becomes multi-sensory. Literature suggests multi-sensory stimulation is a key element to an immersive experience (Carù & Cova, 2006; Hansen & Mossberg, 2017; Organ et al., 2015; Sobitan & Vlachos, 2020), highlighting the importance of these bodily stimulations. Conversely, the elements of feeling and relating more closely align with the final phase of the immersion process.

5.3.3 Stamping

The final phase is stamping, where an individual ascribes meaning to an experience (Carù & Cova, 2006). In this context, the individual's interpretation of the experience is embodied in a transformation of the bodyscape, typically adopting a new or changed persona. Participants describe how they are 'role playing', 'being someone else', or conversely, not being themselves. This idea closely aligns with escaping, discussed further in section 5.5.1. The above bodily stimulations of feeling and relating apply to this phase of the process. The attendee defines their personal relationship with the event, by recognising their prevailing feelings.

The bodyscape transformation was likened to a 'Walter Mitty' experience, an interesting idea to prevail from this research. Participants described living two distinct lives during the festival period. The first life was their normal, everyday life where they ate barbecue steak in casual clothing. The second life was the festive life of excitement and activity at the NADF, where they could sip cocktails and don glamourous outfits. In this transformation, material culture was deemed as the main driving force behind the change from one life to another; attendees could change their outfit and would either be living in the Art Deco era, or comfortably at home. Demonstrated by this example, material culture is an extremely important and inherently interlinked component of the transforming of bodyscape.

It is only during stamping, the final phase of the immersion process, that immersion can occur (Hansen & Mossberg, 2017). This is because reaching the final phase is predicated on the graduation of the initial two phases. Thus, for expert attendees, they simply repeat previously established routines and advance through the three phases, easily immersing themselves. For novice attendees, they must focus on successfully advancing through each phase, with the ultimate desire of obtaining an immersive experience. Overall, the level of engagement applied to each phase directly influences the immersion level (Hansen & Mossberg, 2017). Thus, all attendees should strive to become expert attendees, allowing the immersive experience to be easily obtainable.

While Carù and Cova (2006) identify the three phases – nesting, investigating, and stamping – of receiving an immersive experience, it must be noted that the application of the phases is highly subjective to each experience. For example, the findings from this study reveal that NADF attendees typically conduct an information search and obtain group membership to successfully surpass the nesting phase. However, for a different festival, the attendees may conduct different preparatory routines to successfully nest at that event. Thus, the execution of nesting, investigating, and stamping prevailing in this study are directly related to the NADF, and the specific application of the three phases is not generalisable to other events.

5.4 The Interplay Between the Transformed Cityscape and Bodyscape

The transformation of a cityscape during an event is a widely examined phenomena in literature (Jamieson, 2004; Johansson & Kociatkiewicz, 2011; MacCannell, 2001; Martins et al., 2017). Similarly, the transformation of bodyscapes during festive experiences are also well explored in existing literature (Barrière & Finkel, 2020; Green & Kaiser, 2011; Kaygalak-Celebi et al., 2020; Little, 2012; Matheson & Tinsley, 2016). However, there is little research on the interplay of the two transformations, or the resulting effect of the combining transformations. The purpose of the NADF is to provide the opportunity for attendees to (re)imagine the past in the present, whilst connecting the immersive experience to a historical narrative and local identity. The NADF represents the city's identity, embodying Napier's Art Deco spirit. The NADF provides the opportunity to examine the interplay between a transformed cityscape and transformed bodyscape. The interplay between the two transformations occurs during the festival period, once attendees have experienced a bodyscape transformation, and once the cityscape has also transformed. The two transformations combine and can be characterised by five elements.

The first element revolves around the concept of place dependence, referring to the ability of a place to sufficiently match the intended purpose, specifically in relation to other places (Farnum et al., 2005). In this example, the intended purpose of the GGP event venue is to offer attendees an immersive and multi-sensory experience. Given the event's reputation and tendency to sell out annually, it can be concluded the GGP successfully achieves its intended purpose. Relative to other places, the GGP, and by extension, the entire

Napier cityscape, is incredibly unique. According to the participants, there was ‘nothing else like it’. In a saturated experience market, it is crucial to ensure place dependence, separating one site from another. With participants claiming there is ‘nowhere else like it’, this communicates the successful generation of a unique point of difference for the GGP, the NADF, and Napier’s cityscape. The GGP, and thus Napier, effectively portrays the concept of place dependence, ensuring the experience is distinctive with a unique point of difference.

The second element refers to the mass orchestration involved in the NADF. This element is an extension from the orchestration discussed in section 5.2.1. describing the manufactured cityscape elements. In addition to the tangible and intangible elements of the cityscape which are manufactured (Jamieson, 2004), the attendees also manufacture their bodyscapes, with material culture, to achieve a bodyscape transformation (Green & Kaiser, 2011). These two manufacturing processes are individually explored in tourism literature. However, literature has not yet captured the complex interplay between these two processes when acting simultaneously. An important part of the mass orchestration of both the cityscape and the bodyscape is the large number of individuals involved. For example, the cityscape orchestration involves the event organisers, site managers, shop owners, volunteers, and local residents. Additionally, the orchestration of the bodyscapes involves most of the festival attendees. Thus, both processes involve a significant number of individuals, extending the orchestrated interplay to the wider community. Overall, the mass orchestration of both the cityscape and the bodyscapes combine to offer an enhanced experience. In this study, participants noted the abundance of Art Deco in such a concentrated place during the NADF, likening it to a ‘puzzle’ in which ‘every bit contributes’. The experience of attending the NADF was described as a ‘culture shock’, recognising the overall scale and totality of the orchestrations. Essentially, each orchestrated process is a strong phenomenon by itself. Thus, when the two process are combined and act simultaneously, their interaction provides an enhanced and immersive experience for the NADF attendees.

The third element reflects the collectiveness that is facilitated by the two transformations. It must be noted that the bodyscape transformation is an individual process, where attendees experience a personal and solitary transformation. On a micro level, each attendee welcomes the festival as an opportunity to present and exhibit material culture on their bodyscape, ultimately receiving a transformative bodyscape experience (Green & Kaiser, 2011). With this perspective, each attendee is the ‘main character’ of their own experience. When considering the singular bodyscape transformation alone, it is essentially an unaccompanied process. However, on a macro level, the festival attracts thousands of attendees who experience their own individual transformations, all clustering in Napier’s transformed cityscape together. The transformed cityscape presents a site for these individuals to come together, sharing in a unique and transformative experience of immersion (Jamieson, 2004). Urry and Larsen (2011) suggest that attendees are more than just an audience; they are “performers within a complex network of other tourists” (p. 191). Essentially, this element reflects

the idea that the single bodyscape transformation is experienced individually, while the complex interaction of the two transformations offers a collective experience. With this perspective, while each attendee may be their own 'main character', they are also a performer in another attendees' narrative. While the individual relationship between person-place, observed by the bodyscape transformation, is important, the collective connection between the attendees themselves is also crucial. The scale and throng of attendees in Napier's cityscape offers a sense of liveliness and revelry, electrifying the atmosphere. Thus, the large number of attendees enhances both the individual and the collective experience.

The fourth element involves the related consumption that occurs during the simultaneous transformations. The findings from this study echo existing research on place consumption (Derrett, 2003). The touristic experience of attending events offers extensive consumption opportunities, from transport, food, event tickets, and accommodation (Haven-Tang & Jones, 2005). Participants noted their increase in consumption of Art Deco artefacts, including hats, mirrors, gloves, and other accessories. Additionally, participants agreed they typically consume higher quantities of food and beverages, and at higher prices, with food being more 'elaborate' and 'decadent'. It was suggested that food and beverages go 'hand in hand' during a festive experience, and they cannot be separated. Participants agreed a 'fair amount of money was left behind', displaying an increase in expenditure during a festive experience. Thus, consumption possesses an inseparable relationship with a festive experience, uniting to facilitate an immersive and memorable experience (Hume, 2013; Lee & Lee, 2019).

Because a festival place can be evaluated on its consumption opportunities (Farnum et al., 2005), it is important that Napier has the ability to meet the demand. In application to the GGP, the event must be able to cater for all ticket purchasers. If there prevailed a shortfall of food to nourish the capacity, this would reflect negatively on the festivals ability to meet the demand. In terms of the NADF, an important aspect to note is the increase in visitors and consumers compared to an average day, outside of the NADF. Thus, service providers, businesses and site managers within Napier's cityscape must be prepared and equipped to adequately service the influx of consumption. In particular, the products and services offered, and their uniqueness and significance to the place, are a commonly judged element of festivals (Farnum et al., 2005). This concept is referred to as resource specificity (Farnum et al., 2005), and is well observed in Napier's cityscape. For festival attendees, it is important they are offered opportunities to consume products and services that are only available during the festival, and that the goods and services also possess some connection to that place (Farnum et al., 2005). As highlighted in section 1.2, there are several local businesses within Napier whose products and services embody the Art Deco heritage, including Art Deco clothing and costume hire shops, souvenir shops, jewellery and accessory shops, hospitality venues including cafes, bars, and restaurants, accommodation providers, along with some exhibition and gallery venues. There are also several pop-up stalls and markets that are erected during the festival period, selling unique Art Deco goods. As identified by participants, they engage in consumption, purchasing a number of Art Deco

artefacts. Napier's cityscape presents its attendees a diverse range of consumption opportunities, employing resource specificity and ensuring their offerings remain consistent with consumer expectations (Lichrou et al., 2010). In this way, the variety of goods and services offered can be deemed metonymic of the place, with the good or service representing the place (Urry & Larsen, 2011). For example, an attendee may visit a jewellery shop, and purchase a pearl necklace, while in Napier for the festival. For this attendee, the necklace will represent Napier and their Art Deco experience. Thus, when attendees consume goods and services during the NADF, Napier city itself is being consumed and therefore experienced.

Aligning with Relph (1976) research on people-place 'insideness' and 'outsideness', it is important to focus on converting outsiders to insiders. This is achieved by educating attendees on the social, cultural, and historical context of the place. For example, it is important attendees are provided with the opportunity to learn more about the history of Napier and the 1931 earthquake, as this was instrumental in the creation of Napier's quarter. By facilitating educational opportunities, such as the 'walking tours' and the local museum, attendees can gain a deeper understanding and appreciation of the specific place, leading to an enhanced festive experience. In doing so, the festival becomes constructed and connected to local history through its strong sense of place. The consumption and experience of Napier's cityscape perpetuates its Art Deco reputation, demonstrating the consumption interplay between the transformed cityscape and bodyscape. Participants agreed the festival celebrated the unique heritage of Napier. Because attendees received an experience 'like no other', they engaged in positive word of mouth marketing. Thus, the attendees are greatly responsible for the increasing reputation and notoriety of the festival. The interplay promotes a perpetuating cycle, where the attendees promote Napier's identity on a domestic and international scale, protecting the Art Deco heritage for future festivals.

The fifth element reflects the multi-sensory experience the attendees receive while inhibiting the transformed cityscape. Existing literature suggests attendees are now desiring experiences where their body is central to the experience (Cloke & Perkins, 1998). Thus, it is an important consideration of NADF attendees that they possess a more involved role, i.e., a participant role, as opposed to a spectator role (Franklin & Crang, 2001; Urry & Larsen, 2011). This desire reflects the attendees are not only visually engaging with the event; they are receiving a multi-sensory immersive experience. The cityscape elements are manufactured to provide a multi-sensory experience, which the NADF attendees then consume. For example, the music and entertainment sites are orchestrated by the event organiser, and situated throughout the city, to stimulate auditory and visual senses. Additionally, Napier's bars and restaurants manufacture their menu, aligning with the Art Deco theme, stimulating taste, touch, texture, aroma, and visual senses. The manufacturing and subsequent consumption of multi-sensory stimulations between the event organiser/ site managers and festival attendees is a mutualistic relationship, as each group experiences their own benefits. The main benefit of manufacturing a multi-sensorial experience is the appeal and resulting success of the event. Similarly, attendees consume the multi-sensorial experience, recognising that the participatory event is a

better experience compared to a spectator event. These outcomes leave both groups satisfied. Overall, a multi-sensory participatory event is generated when the two transformations combine. The interplay provides an enhanced experience, with benefits for both event organisers and event attendees.

5.4.1 The Interplay as a Co-Creative Experience

A co-creative festive experience can be defined as a shared "effort between multiple stakeholders to cocreate … an experience collaboratively" (Minkiewicz et al., 2014, p. 31). The interplay is inherently a collective effort between the festival attendees, the event organisers, site managers, the local community, and other local resources. The five elements of the interplay – place dependence, mass orchestration, collectiveness, consumption, and the multi-sensory nature – all possess elements of co-creation. Thus, the NADF experience can be understood as a co-creative experience. While event organisers design and produce the NADF, they also provide opportunities for further interaction and engagement (Binkshorst & Dekker, 2009; Pine & Gilmore, 1999). These opportunities enable the experience to be tailored for different attendee groups (Santos et al., 2019). As the findings identified two types of NADF attendees (novices and experts), it is important the festive experience is relevant and customisable for both types of attendees. For example, novice attendees can approach and interact with vintage car owners to learn more about the vehicles. Alternatively, expert attendees, who are passionate about dressing up, can engage with the material culture, researching period fashion designers. Through interaction and engagement, the attendees customise and co-create their own NADF experience (Campos et al., 2016). Further, the perspective that tourists co-produce their own experience aligns with the literature on the performing body (Binkshorst & Dekker, 2009; Campos et al., 2016; Mathis et al., 2016; Richards, 2011; Urry & Larsen, 2011). Previously, event attendees assumed a spectator role, consuming an experience produced by event organisers (Cloke & Perkins, 1998). However, attendees grew bored of simply spectating, and instead sought experiences where the body was positioned as the central object (Franklin & Crang, 2001). Thus, event attendees now assume a participatory role, and become co-producers of their own experience (Binkshorst & Dekker, 2009; Campos et al., 2016).

Within the co-creative experience, interaction is a vital element and can be categorised into human and physical (Campos et al., 2016; Mathis et al., 2016). Firstly, human interaction involves socially engaging with others in the collective community (Prebensen et al., 2013). Within the community, the attendees share their experiences and knowledge, known as operant elements, with other attendees (Prebensen et al., 2013). This is best illustrated in section 5.3.1 where novice attendees attempt to nest by obtaining group membership. The human interaction facilitates a collective value-creation, as the attendees rely on shared operant elements to enhance the experience (Prebensen et al., 2013). Secondly, the physical environment is not only the event location; it is also an essential element of the experience. Attendees interact with the historical, natural, and local resources, known as the operand elements (Prebensen et al., 2013), including Napier's architecture, retail shops, service providers, cafes, bars, restaurants, and the museum. For example, several participants visited retail stores to purchase Art Deco souvenirs or accessories while in Napier for the

festival. Walking tours and the local museum were also highlighted as suitable sources of historical information and context. The physical interactions closely align with literature on place consumption (Haven-Tang & Jones, 2005). As attendees consume the goods and services of Napier, the place Napier has been transformed into a consumption experience. Both forms of interactions, regarded as an integrative approach, are crucial for facilitating a unique and immersive experience (Prebensen et al., 2013; Rihova et al., 2015). Overall, Campos et al. (2016) suggested that co-creation can be interpreted as the "sum of the psychological events a tourist goes through when contributing actively, through physical and/or mental participation, in activities and interacting with other subjects in the experience environment" (p. 3). This highlights the integrated and multi-sensory nature of co-creation, an important aspect for an immersive festive experience (Pine & Gilmore, 1999). By combining both human and physical interactions, and adopting a holistic and integrated approach, the experience becomes multi-sensory, and thus immersive and more memorable.

5.5 Desirable Festive Lifestyle: NADF Attendance Motivations

Aligning with the literature, the motivations behind attending the NADF typically involve a collection of motivators, as opposed to one singular motive (Mansfeld, 1992; Uysal, 1993). The two prevailing motivators, most common to the NADF, are escaping and seeking. These motivators possess a powerful relationship, conceptualised by Iso-Ahola (1982) escape-seek dichotomy.

5.5.1 Escaping

Escapism refers to the avoidance of reality, routines, and the everyday (Pearce & Lee, 2005). It often depicts an individual's desire for a unique and liberating experience (Ponsignon et al., 2021). Escapism can be conceptualised in two forms – escaping from and escaping to (Cova et al., 2018). The NADF provides the opportunity for both forms of escapism. Firstly, the festival is an event which draws attendees in, offering an immersive and multi-sensory experience. The event separates the individual from their everyday reality, temporarily pausing the everyday worries, frustrations, rules, and expectations (Cova et al., 2018). For example, it was deemed that, upon arriving at the festival, 'everything else melts away', and that the festival 'gets you away from your normal worries of the modern day'. This communicates the immersive nature of the festival, as well as reflecting the act of escaping 'from' (Cova et al., 2018). Secondly, the NADF is an opportunity for attendees to experience an event that is unique, out of the ordinary, and atypical of their everyday reality (Cova et al., 2018). The festival is 'delightful' and 'glamorous', communicating an exciting and liberating experience. This reflects an attendee's ability to escape 'to', the second facet of escapism (Cova et al., 2018).

Drawing a parallel, the 1920's is often referred to as the Roaring Twenties and was known as a decade of revelry and partying (Hong, 2019). It is suspected society loosened inhibitions, with a newfound freedom

following the conclusion of World War 1 (Hong, 2019). This perspective facilitated a live-for-today mentality. The 1920's society typically focused on 'escaping from' the grief of World War 1, and 'escaping to' exciting and revelling activities (Hong, 2019). Thus, it is ironic to note that the NADF attendees 'escape from' the modern 21st century, and 'escape to' the Roaring Twenties. NADF attendees escape to an era of escapism. Here, a sense of place is also interlinked. NADF attendees desire an escapist experience, fleeing their mundane 'place', and instead entering a livelier and revelling festivalised 'place'.

The findings from this study also highlight the importance of material culture in facilitating an escapist experience. It was agreed that the New Zealand society has typically adopted a 'casual' and 'relaxed' dress code, and there are less opportunities to dress up in everyday life. Participants expressed their desire to dress glamorously and transcend their everyday dress code, an opportunity the NADF presents. The escapist experience is intrinsically interlinked to the material culture, and by extension, the transformation of the bodyscape.

5.5.2 Seeking

Hedonism refers to the pursuit for pleasure (Grappi & Montanari, 2011), and is reflected in the 'seek' category of the escape-seek dichotomy (Iso-Ahola, 1982). Seeking refers to an attendees tendency to seek "fun, amusement, fantasy, arousal, sensory stimulation, and enjoyment" from an experience (Holbrook & Hirschman, 1982, p. 135). Participants expressed their attainment of hedonism while attending the NADF. The descriptor, 'fun', was used to describe the festival, articulated by every participant interviewed. Along with 'fun', participants also described the festival as 'happy', 'enjoyable', and 'frivolous'. The festival also offers multi-sensory stimulation through a variety of manufactured service elements, and opportunities for bodyscape interactions (Jamieson, 2004; Organ et al., 2015). The intrinsic rewards of hedonism are also noted as being 'addictive', with participants claiming they became addicted after attending the NADF for the first time. Some participants described the festival's role in their decision to relocate to Napier. Additionally, several participants have been attending the festival for over 20 years, indicating repeated attendance. These participants were strong supporters of the NADF, typically driven by intrinsic motivations, such as hedonism (Hightower et al., 2002). The pursuit for a pleasurable experience prevailed as a motivator to attend the NADF.

5.6 Implications of the Study

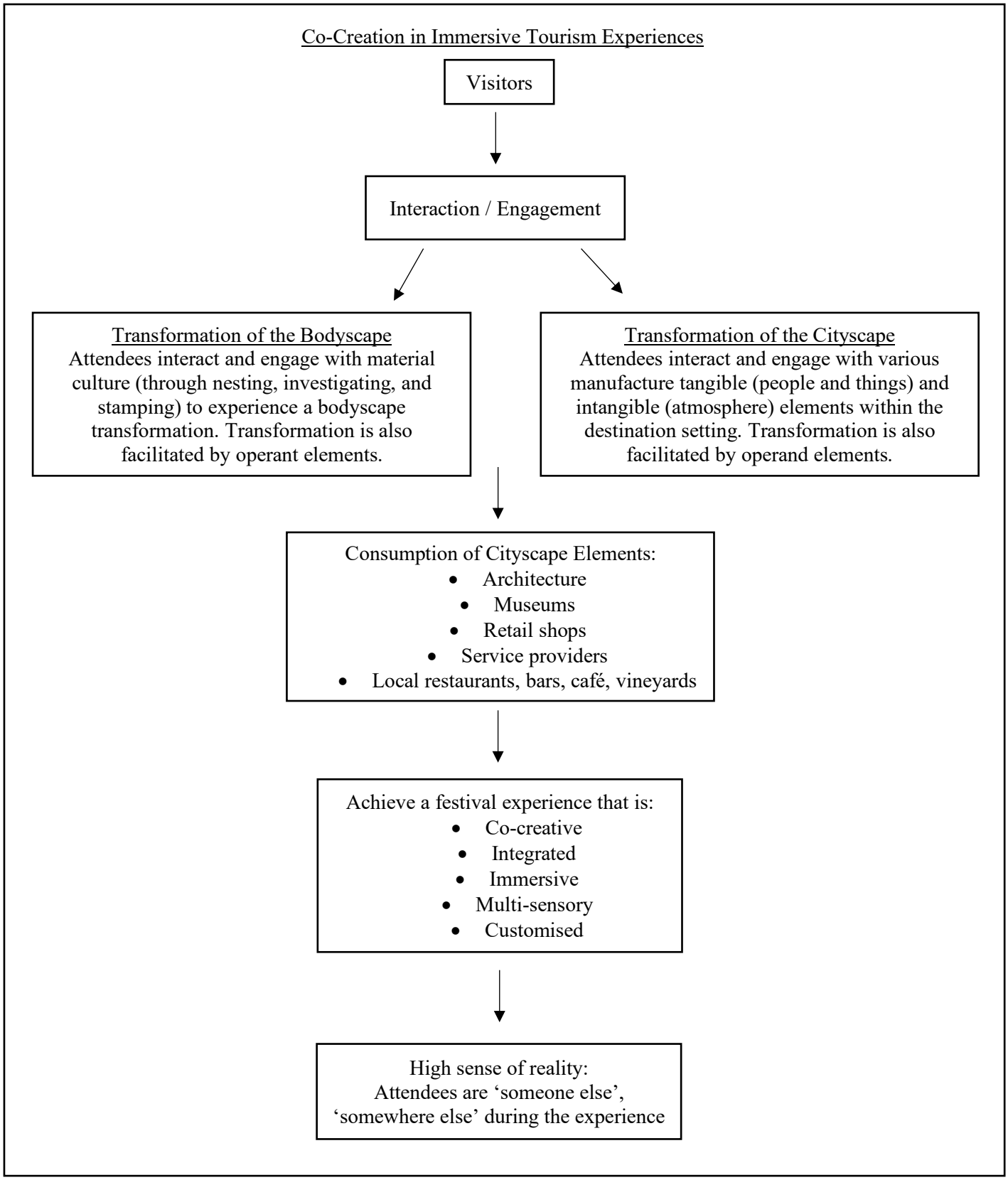
5.6.1 Implications for Theory

The findings from this study extend existing literature. Currently, researchers have observed the transformation of a cityscape (Jamieson, 2004; Johansson & Kociatkiewicz, 2011; MacCannell, 2001; Martins et al., 2017). Researchers have also observed the transformation of a bodyscape (Barrière & Finkel, 2020; Green & Kaiser, 2011; Kaygalak-Celebi et al., 2020; Little, 2012; Matheson & Tinsley, 2016).

However, there is a niche looking at the complex interplay between these two transformative processes when combined in a festive co-creative experience. This study identified a set of elements that prevail when both processes are acting simultaneously. The five elements reflect the place dependence, mass orchestration, collectiveness, consumption, and multi-sensory nature of the NADF. These elements are specific to the NADF event and are thus indicative of a NADF experience. A conceptual model is created to illustrate the co-creative festive experience (see figure 3). This model emphasises the importance of interaction and engagement within the co-creative experience. The co-creative NADF experience presents attendees with the opportunity to transform their bodyscapes (facilitated by material culture and operant elements) and enter a transformed cityscape (manufactured by tangible and intangible elements and facilitated by operand elements).

Figure 3

Conceptual Model: Interaction as a key element in co-creative festival experiences.



From this perspective, an immersive experience refers to the process where attendees experience the actual historical scenes and sensations that occurred at the festival site, as though the attendees had actually travelled to the past. The immersive experience is facilitated by a multi-sensory approach, achieved by orchestrating various immersive elements. The immersive elements include the tangible and intangible elements of the cityscape and material culture. When combined, these elements help to create an environment that resembles the real setting, by reproducing its visuals, sounds, smells, tastes, and textures. The immersive elements generate a high sense of reality, enhancing the festive experience. Further, these elements expand the tourism experience into a more comprehensive cognitive and emotional event, where visitors experience and understand the historical context of the site. The immersive elements create a seamless flow of positive interactions, occurring at a particular site (i.e., the Napier quarter) in a particular historical context (i.e., the period of Art Deco). An integrative approach also helps in designing a seamless flow of immersion. The integration refers to the interplay between the transformed bodyscapes and the transformed cityscapes. An integrated approach reflects rich interactions with multiple orchestrated elements, offering a customised and tailored experience for the specific festival and visitor groups (novices or experts). Thus, the experience is interactive and ever-changing, depending on the specific needs and requirements of each visitor. Overall, the findings reveal a holistic perspective of the touristic experience of attending the NADF. The experience can be characterised by the comprehension, engagement, interaction, immersion into, and consumption of the destination setting, including the natural, historical, and cultural attractions of the Napier region.

The NADF experience narratives go beyond this particular festival. Tourism researchers have applied this form of co-creative experience as a way of enhancing the 'immersiveness' of other consumer experiences, in industries including tourism and hospitality. For example, research conducted on a Medieval Festival hosted in Dubrovnik analysed attendee engagement with medieval costuming (Burgin, 2021). Also in the tourism discipline, adventure tourism often adopts a co-creative approach, combining material (e.g., natural settings) with immaterial (e.g., myths and meanings) (Lindberg & Jensen, 2021). In the hospitality industry, Kamboj and Gupta (2020) studied a co-creative approach in hotel services, where interaction between customers and service providers was influential in the delivery of services. Essentially, co-creation provides opportunities for deeper interaction and engagement within an experience, enabling experience customisation, and aligning with the desire for more unique experiences. A co-creative approach could be adopted in experience design, execution, and interpretation, for an enhanced experience, striving to exceed expectations.

5.6.2 Implications for Site Managers

The findings of this study are valuable for event organisers and related site managers. The findings highlighted the importance of hosting an immersion that was continuous, achieved by cityscape-wide adoption of the Art Deco aesthetic. Thus, the NADF should continue its current efforts to involve the extended community within the cityscape. Local businesses and shops should continue to decorate their

windows, play period music, and display Art Deco artefacts, facilitating a multi-sensory environment for festival attendees. Additionally, an agreement should be enacted to allow free (or reduced rate) vintage car parking in Napier city all year round. The vintage cars were highlighted as an integral Art Deco artefact, always attracting large crowds. By granting vintage cars free (or reduced rate) car parking within the cityscape, this would encourage vintage car owners to utilise their vehicle more, meaning vintage cars would populate the cityscape more often. In turn, this would further perpetuate the Art Deco aesthetic of Napier's cityscape, promoting Napier's reputation as an Art Deco city all year round.

The findings also highlighted two groups of attendees – novices and experts. The event organisers and site managers should develop a direct focus on converting novice attendees into expert attendees, ensuring an immersive experience is easily attainable for all NADF attendees. The NADF event website could be optimised to facilitate the conversion of attendees from novice to expert. For example, the initial task novice attendees complete is an information search. The NADF could publish a new website page, displaying information on the fashion of the festival. The webpage could include a 'How-To' guide, with suggested 'do's' and 'don'ts' of dressing in Art Deco. This would ensure novice attendees are aware of the 'unspoken but generally followed' fashion rules, such as only wearing evening wear at nighttime. Additionally, video tutorials with easy step-by-step instructions could be created to help attendees with make-up or hairstyle ideas. Essentially, the webpage would strive to provide introductory information on the fashion of the festival, ensuring novice attendees are well prepared and feel comfortable within the experience. An additional webpage could be created for attendees to share comments and pictures from the festival and their NADF experience. This would create a forum where attendees can interact with other attendees, helping to establish group membership. Further, this forum would facilitate a platform for post-experience marketing, in the form of word of mouth (WOM) marketing.

Similarly, event organisers and site managers should develop a strategy of attracting new novice attendees to the NADF. Novice attendees typically stumbled upon the festival by chance, were encouraged to attend by expert attendees, or decided to attend themselves. For these individuals, the free events within the city quarter provide an ideal opportunity to explore the festival as a beginner. Thus, it is crucial the free events remain exciting, fun, and interesting, to ensure new attendees are attracted annually. The addictive nature of the NADF will then motivate these new attendees to return the following year. As newly novice attendees, they would embark on their three phases of obtaining an immersive experience – nesting, investigating, and stamping – with the aid of the above website information guiding them.

This study indicates that attendees who experience higher engagement levels typically receive a more immersive experience. Thus, another recommendation is that the NADF organisers should focus on encouraging attendees to engage more, facilitating more individual experiences of immersion. This strategy could involve marketing campaigns with the purpose of encouraging attendees to dress up, have fun, and

‘become immersed in another era’. This would appeal to the attendees’ desire for escapism and hedonism, while also promoting the act of engaging. Proven by this study, the festival attendees feel more engaged once dressed up, and thus inspiring attendees to dress up would generate more immersive experiences.

5.7 Limitations and Further Research

5.7.1 Limitations of Study

There are some noteworthy limitations of this project. Firstly, due to the recruitment method of convenience sampling and snowballing, it is possible the participants were more confident, involved, passionate, and/or willing to share their experiences and opinions of the NADF. However, recruits were approached at different locations and times during the festival in an attempt to promote diversity. Secondly, the participants in this research all reside in New Zealand, deeming them domestic tourists. Predominantly due to COVID-19 restrictions, this research did not capture the perspectives of international tourists that attend the NADF. However, the inability to include international perspectives was not deemed a vital limitation. Thirdly, as this study was part of a larger project, only female participants were included. Similarly, due to ethical reasonings, selected participants were over 20 years of age, excluding children from this study. Therefore, the experience of attending the NADF for males and children was unexplored. Lastly, the NADF is specific to Napier, deeming it incredibly unique. The event is the result of a special connection with a specific place; thus, the event-place relationship is highly specific. Subsequently, the relationship between the event and festival attendees is also unique and distinctive, a relationship not generalisable to other events. Further, the intimate relationship between people-event-place makes this research highly specific, and thus, it is not generalisable to other events. Overall, the aim of this project was to examine the experience of attending the NADF. Due to the demographic characteristics of the participants, the findings from this project are not generalisable to all NADF attendees. Conversely, the findings are intended to serve as indicative of the domestic tourism experiences of female NADF attendees.

5.7.2 Directions for Future Research

In conducting this project, several opportunities for further research arose. Firstly, given the lack of international perspective is a limitation of this study, and that in 2019 3% of NADF attendees were international visitors (Fresh Info, 2019), it would be of interest to replicate this research with international tourists. By reviewing an international visitor’s perspective, site managers could gain insight into what international travelers expect and desire when attending the festival, and whether this aligns with domestic attendees. Additionally, the international perspective may add or complement the existing findings, helping site managers to ensure the festival appeals, and remains relevant, to both domestic and international markets. Further, the lack of a younger perspective is also a limitation. Replicating this study with youth NADF attendees would provide insight into how these attendees are immersed into an educational experience, presented with the opportunity to learn about the historical context of the festival, Napier, and

the earthquake. This perspective would help to guide experience design, execution, and interpretation for a younger demographic, ensuring the festival remains targeted and relevant for this group of attendees.

Future research could also apply this co-creative approach (see conceptual model in figure 3) as a way of enhancing the 'immersiveness' of other consumer experiences, in industries including tourism and hospitality. For example, a co-creative approach could be used to examine food and wine tourism in Hawke's Bay, given its reputation and acclaim for vineyards. Qualitative research in the form of in-depth interviews would produce rich findings for analysing the co-creative relationship. These insights would be relevant for the wine tourism site mangers, guiding the experience design, execution, and interpretation. Alternatively, this co-creative model could be applied to the immersive Victorian Heritage Celebration, hosted annually in the South Island of New Zealand. Similar period or historical reenactment events could adopt an integrated co-creative approach, focusing on high levels of attendee interaction and engagement. Despite an increasing interest in co-creative experiences, little research has been conducted on the new form of experiences in tourism. Thus, there are multiple avenues for future research, applying the conceptual model to events internationally.

5.8 Conclusions

The NADF can be situated as a co-creative, immersive, multi-sensory experience with elements of viewing, touching, feeling, and doing. To achieve this, the NADF offers an integrated experience that involves engaging with place, service elements, materials, and activities to create a multi-sensory experience. This research analyses the cityscape, in terms of the service elements, both tangible and intangible, that facilitate immersive experiences. Specific service elements can be manufactured, offering the potential to increase the level of immersion within the tourism experience. This research also examines the bodyscapes of attendees, in how material culture (including clothing and artefacts) is used to construct immersive experiences. Essentially, the bodyscape transformation offers attendees an experience where they are 'someone else', while the cityscape transformation takes them 'somewhere else'. When the two transformations are combined simultaneously, there are five subsequent elements – place dependence, mass orchestration, collectiveness, consumption, and the multi-sensory nature – that provide an enhanced experience. The interplay facilitates a co-creative experience, where attendees are co-producers of their own experience. Overall, the NADF has aided in the creation of a world-renowned reputation for Napier's Art Deco cityscape. The unique identity of the city attracts tourists wishing to experience the 1920's and 1930's era, motivated by escapism and hedonism. Moreover, the NADF is a significant asset for the city. While it positively impacts the local economy, it also generates additional funding to protect and preserve the reputable architecture, perpetuating the places' unique significances for further encounters.

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Appendices

The following appendices are included to illustrate and expand on pertinent concepts, providing visual and extended background information.

Appendix 1 – The Art Deco Movement

The era of Art Deco mainly refers to two historical decades – the Roaring Twenties (1920's) and the Dirty Thirties (1930's). This era is commonly known as the 'Jazz Age' or the 'between-war' period, as World War One ended in 1918 and World War Two began in 1939. During this period, several historical revolutions took place, such as the modernising of technology, science, and machine. These advancements were reflected in the Art Deco aesthetic. The Art Deco style was popularised following the 1925 Paris "Exposition Internationale des Arts Décoratifs et Industriels Modernes", which translates to the "Exhibition of Decorative Arts and Modern Industries" (Victoria and Albert Museum, 2016). The exhibition was future-focused with an entry criteria stipulating that only modern designs would be included (Fiederer, 2016). Running for six months, it attracted over sixteen million visitors, sparking the rise of interest in Art Deco (Fiederer, 2016). Architecture, furniture, art, jewellery, fashion, and transport like cars and trains, were influenced by the popular aesthetic (The Art Story, 2020).

In terms of architecture, the aesthetic was embodied in sleek linear, and often geometric, angular patterns. Common features involved zigzag patterns (see figure 4), ziggurats (see figure 5) and sunbursts (see figure 6). Soft pastel colours were favoured in Napier's rebuild as the cement "was tinted with oxides, including pink, green, blue, and a variety of biscuit and ochre shades" (Resene, 2020, para. 4). Typically, Napier Art Deco reflects the Depression-era. However, examples of overseas Art Deco architecture, such as the Chrysler Building, belong to the glamour-era, with a strong focus on sleek modernity (The Art Story, 2020).

Figure 4

Example of Zig Zag Patterns in Napier (Own photo).

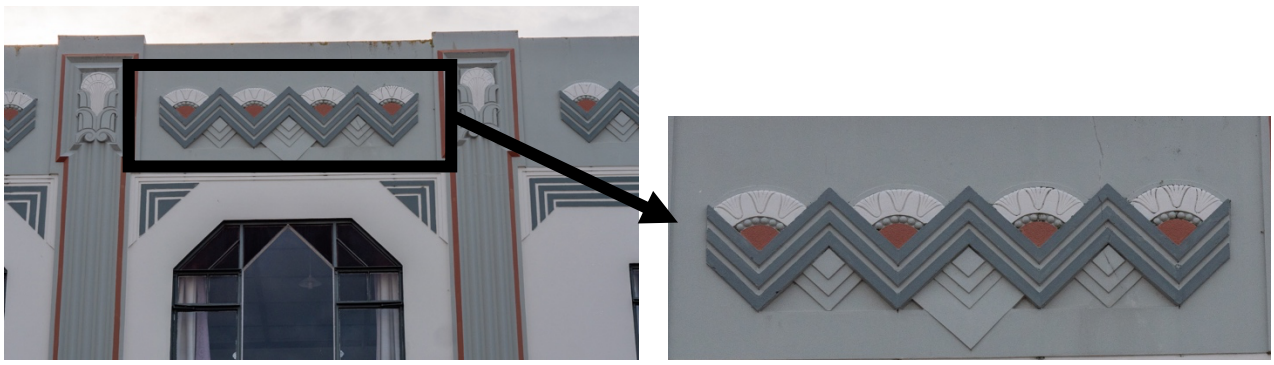


Figure 5

Example of Ziggurats in Napier (Own photo).

Figure 6

Example of Sunbursts in Napier (Own photo).

During these two decades, there was a large class division in society, with the 1929 Great Depression only further segregating the classes (Hong, 2019). For the upper class, they experienced the glamour-era. This perspective is most portrayed in pop culture, with films such as The Great Gatsby. Characteristics of this social class included decadence, idealism, resistance to change, excess, and absurdity. This mentality, motivated by the end of WW1, was embodied in a live-for-today society that led to the Roaring 20's (Hong, 2019). In 1920, a prohibition on the sale, transport, and manufacture of alcohol was enacted in an attempt to control the mass revelry. However, this failed and simply drove the partygoers underground, with clubs and speakeasys rising in popularity. A decade of revelry ensued, liberated with a newfound freedom following the war.

In 1920, US women were granted equal voting rights to males, giving way to the era of the 'New Woman' who could drink, smoke, vote, party in illegal speakeasys, work jobs, and drive (Hong, 2019). The fashion also echoed this emancipation, abandoning old ideas in the wake of WW1 and instead embracing modernity

(Hong, 2019). Androgynous-looking women were favoured, with the ‘ideal’ body silhouette being petite and streamlined, with a flat chest and narrow hips (Caryn Franklin, 2020). Corsets were replaced by light garments (Caryn Franklin, 2020). Waistlines were lowered and hemlines were raised (see figures 7 and 8) (Caryn Franklin, 2020). Colour palettes were dramatic, favouring bold colours of red, gold, blue and black (Taschen, 2021). Beauty trends included thin eyebrows, heavy dark eye shadow, lots of blush, small bee-sting lips, and short bob hairstyles (Taschen, 2021).

Figure 7

Example of 1920's Daywear Fashion (Own photo).

Figure 8

Example of 1920's Eveningwear Fashion (Own photo).

Under the grip of the 1929 Great Depression, the upper class continued to live lavishly and sumptuously while the lower class struggled (Hong, 2019). Fashion of the 30's returned to its more feminine styles. The 'ideal' body silhouette was sleek, slinky, and soft, with a curved body and slim waist. Waistlines returned to their higher position while hemlines were dropped back to the ankles (see figures 9 and 10) (Taschen, 2021). Muted colours and gentle prints (including polka dots) became popular (Taschen, 2021). Beauty trends included thin eyebrows, more explorative eyeshadow colours like green, blue, and pink, thin dark lips, and fuller hairstyles (Caryn Franklin, 2020). These trends were heavily influenced by film stars of the time. Given the Great Depression instilled characteristics of struggle, panic, and fear, it is no surprise that society developed a hunger for escapism. To satisfy these desires, 'The Golden Age of Hollywood' flourished, with musical films becoming extremely popular. Actresses like Great Garbo, Marlene Dietrich, and Joan Crawford were idolised, influencing fashion, hair, and make-up trends.

Figure 9

Example of 1930's Daywear Fashion (Own photo).

Figure 10

Example of 1930's Eveningwear Fashion (Own photo).

Appendix 2 – Art Deco Architecture in Napier

Napier's Art Deco quarter is diverse, abundant, and colourful, with many of the architectural features visible on each of the buildings. The following examples are all situated within the Art Deco quarter, within walking distance to the city centre. Figure 11 is of the County Hotel, erected in 1935. The pillars, the embellishments at the top of the pillars (see figure 12), and the arch in the centre resembling a rising sun are all common Art Deco architectural features. Figure 13 is the Amp Building, erected in 1934. This building is deemed one of the finest and most elegant designs, with floral decorations, a golden arch and an arched stained-glass window. Figure 14 is the Former Hotel Central, erected in 1932. This building is perhaps Napier's most stylish, with sunbursts, columns, zigzag borders, and a soft colour palette of pastel pink and cream. Figure 15 is the Daily Telegraph, erected in 1932. One of Napier's most elaborate buildings, this displays nearly every Art Deco characteristic including zigzags, fountain shapes, ziggurats, and a sunburst. Figure 16 is the Napier Antique & Jewellery Centre, erected in 1932. This building is one of four buildings in Napier with Māori motifs. Figure 17 is the Sound Shell, erected in 1935. This was created as a site for outdoor entertainment and displays small Māori motifs on the side. Figures 18 and 19 are the Masonic Hotel, erected in 1932. Notice the orange pillar columns, the loggia above the veranda, and the "Gatsby Room – Functions and Events" sign. The Masonic Hotel main entrance (see figure 20) features a leaded glass canopy with stylised Art Deco lettering. Figure 21 is the T&G Building, erected in 1936. This features a dome and clock lantern which are now landmarks of Napier's Art Deco cityscape. Figure 22 is the ASB Bank, erected in 1932. This is another of Napier's finest examples of Māori motifs with kowhaiwhai patterns on the interior roof (see figure 23).

Several of the cityscape features also embody the Art Deco aesthetic. Along the main street of Tennyson, figure 24 is a manhole cover, displaying four sunbursts with zigzag patterns. Figure 25 is a stained-glass shop window and figure 26 is a zigzag shop ceiling. Street signs are stylised in the Art Deco aesthetic (see figures 27 and 28) and the public toilets are painted to match the city's identity (see figure 29). A large sign along Marine Parade welcomes visitors, announcing Napier's Art Deco reputation (see figure 30).

Figure 11

The County Hotel (Own photo).

Figure 12

A Closer Look at the County Hotel (Own photo).

Figure 13

The Amp Building (Own photo).

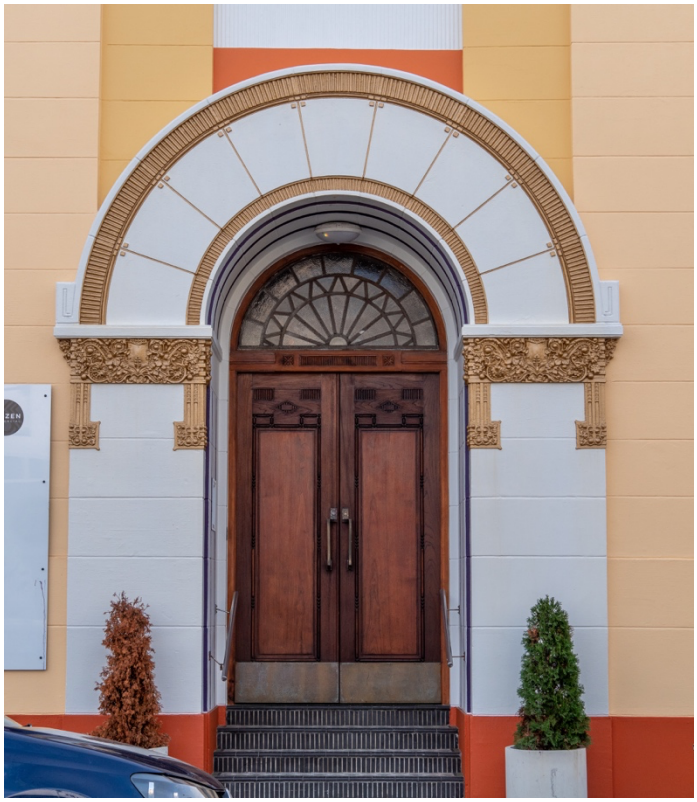


Figure 14

The Former Hotel Central (Own photo).

Figure 15

The Daily Telegraph (Own photo).

Figure 16

Napier Antique & Jewellery Centre (Own photo).

Figure 17

The Sound Shell (Own photo).

Figure 18

The Masonic Hotel (Own photo).

Figure 19

The Masonic Hotel Balcony (Own photo).

Figure 20

The Masonic Entrance (Own photo).

Figure 21

The T&G Building (Own photo).

Figure 22

The ASB Bank (Own photo).

Figure 23

Ceiling of the ABS Bank (Own photo).

Figure 24

Manhole Cover (Own photo).

Figure 25

Shop Window (Own photo).

Figure 26

Shop Ceiling (Own photo).

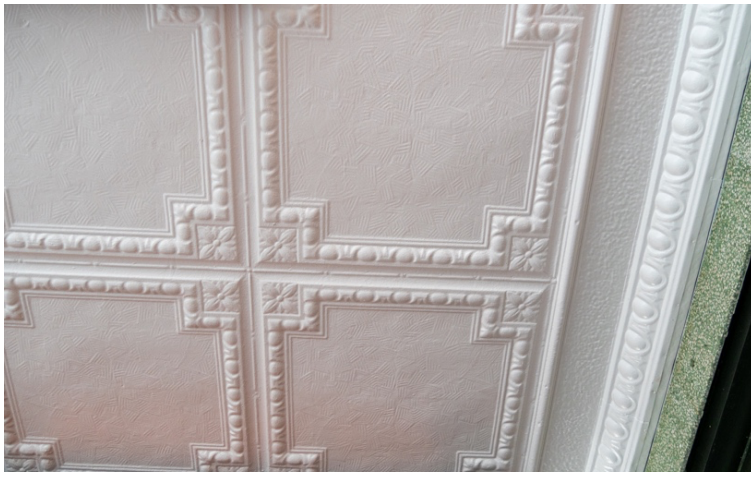


Figure 27

Street Name Sign (Own photo).

Figure 28

Information Sign (Own photo).

Figure 29

Public Toilets Building (Own photo).

Figure 30

Art Deco Sign (Own photo).

Appendix 3 – The Napier Art Deco Festival

In September each year, the NADF programme is released, and tickets can be purchased. The programme is updated annually, and generally features a specific festival focus. In 2019, the focus specifically highlighted the fashion of the festival, with a daily outfit guide featuring in the programme (Napier Art Deco Trust, 2019). In 2020, the focus was entertainment with a wide variety of dance lessons, concerts, jazz nights, choir performances, dinner-and-show events, a festival opera, a cabaret, and a performance by the Hawke's Bay Jazz Club Big Band (Napier Art Deco Trust, 2020). The 2021 festival marked the 90th anniversary of the earthquake and the 80th anniversary of the Royal New Zealand Navy. This festival celebrated a Naval focus, with a variety of historically inspired events including a Charter Parade, a Royal New Zealand Navy Concert, a commemorative breakfast, and a ceremonial event featuring the original bell from the HMS Veronica (Her Majesty Ship Veronica – a Royal New Zealand Naval vessel) that provided assistance following the earthquake (Napier Art Deco Trust, 2021; Torpedo Bay Navy Museum, 2022).

Ticketed events range in price from a donation on entry to $275 per person. Each year, there are approximately 50 free events, with the remaining requiring a ticket purchase. The event categories are inclusive and cater for a wide range of demographics and interests. The Entertainment category features a number of plays, concerts, burlesque and cabaret performances, dance lessons, and a prohibition pop-up replicating a 1920's speakeasy (see figures 31 and 32) (Napier Art Deco Trust, 2021). The Dine, Drink, Dance category offers soirees, jazz breakfasts, balls, banquets, a Gatsby picnic and high teas (Napier Art Deco Trust, 2021). The Fashion, Film & Art category features fashion walking tours, a fashion competition, a deco clothing sale, fashion lectures, period films, and an antique and collectables fair (Napier Art Deco Trust, 2021). The Talks, Walks & Tours category offers a number of walking, bus and vintage car tours, along with commemorative lectures (Napier Art Deco Trust, 2021). The Planes, Trains & Automobiles category features flying displays, the vintage car parade, and vintage railcar shuttle rides (Napier Art Deco Trust, 2021). The Outdoor & Street Events involve the Gatsby Picnic, deco dance performances (see figures 33 and 34), a 'Bicycle Belles' event where vintage bicycles are ridden along Marine Parade (see figures 35 and 36), free concerts at the Sound Shell (see figure 37), and a deco dog parade (Napier Art Deco Trust, 2021). For the children, the Family & Youth category offers a junior Gatsby picnic, junior dance lessons, a colouring competition, races, a fair, and the soapbox derby (Napier Art Deco Trust, 2021).

Figure 31

Band for the Prohibition Pop-Up.

Note. From *Prohibition Pop Up, Art Deco, Paisley Stage, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/paisleystage/). Copyright 2022 by Sean D'Souza. Used with permission.

Figure 32

The Lead Singer for the Prohibition Pop-Up.

Note. From *Prohibition Pop Up, Art Deco, Paisley Stage, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/paisleystage/). Copyright 2022 by Sean D'Souza. Used with permission.

Figure 33

Deco Dancers Perform.

Note. The deco dancers perform in the streets of Napier. From *On the Street: Art Deco Week, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/artdeco-sidelights/). Copyright 2022 by Sean D'Souza. Used with permission.

Figure 34

Deco Dancers.

Note. The deco dancers (left) pose for pictures after their dance performance. From *On the Street: Art Deco Week, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/artdeco-sidelights/). Copyright 2022 by Sean D'Souza. Used with permission.

Figure 35

'Bicycle Belles' Festival Event.

Note. From *Bicycle Belles, Art Deco, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/bicycle-belles-art-deco-napier/). Copyright 2022 by Sean D'Souza. Used with permission.

Figure 36

A Gentleman Participating in 'Bicycle Belles'.

Note. From *Bicycle Belles, Art Deco, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/bicycle-belles-art-deco-napier/). Copyright 2022 by Sean D'Souza. Used with permission.

Figure 37

Free Concert at the Sound Shell (Own photo).

Appendix 4 – Material Culture of the Festival

The material culture of the NADF can be divided into categories, including fashion, architecture, artifacts, entertainment, and any food and beverages consumed. These forms of material culture are publicly available and do not require a ticket to participate, consume, or experience.

First and foremost, the fashion of the festival is diverse, inclusive, and extraordinary. The festival does not enforce any rules or regulations regarding the dress up and attendees are welcome to involve themselves as much as they wish. The fashion refers to the outfits, accessories, and hair and makeup. The elements of an outfit include the dresswear and shoes. Accessories are always abundant and include jewellery, sunglasses, hats or headgear, gloves, furs, and often props such as parasols and cigarette holders. Common hair and makeup styles reflect the trends of the era, with short bob cuts and similar beauty styles to those described in appendix 1. For example, figure 38 depicts a female festival attendee wearing a period outfit, with gloves, pearls, a hat, sunglasses, and holding a parasol. Also note the Art Deco architecture in the background. The architecture has been discussed in appendix 2. For another example, figure 39 shows one female in the foreground wearing a beaded headgear and matching beaded dress, with a fox fur over the back of her chair. The female in the background on the left is wearing a headband and posing with a cigarette holder.

Figure 38

Fashion of a Female Attendee.

From *On the Street: Art Deco Week, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/artdeco-sidelights/). Copyright 2022 by Sean D'Souza. Used with permission.

Figure 39

Fashion of the Festival Attendees.

Note. From *Jazz and Bubbles, Hawke's Bay Club, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/hawkesbayclub/). Copyright 2022 by Sean D'Souza. Used with permission.

Artifacts refers to any Art Deco objects used throughout the festival. Vintage cars are the largest artefact of the festival. The vintage car parade involves over 300 vintage cars, which proceed through the city centre and park along Marine Parade forming a static display (Napier Art Deco Trust, 2021) (see figure 40). To enter the car parade, all vehicles must be pre-1946, ensuring only vintage cars are included and on display (Napier Art Deco Trust, 2021). Other artifacts include objects used at the Gatsby Picnic. On Sunday of the festival, crowds gather along Marine Parade to picnic, with many attendees creating a 'site'. Gazebos are erected and vintage artifacts are unpacked, assembling a high tea setting on the lawn. Examples of artifacts that attendees bring to the picnic include a croquet set (see figure 41) and a vintage gramophone (see figure 42).

Figure 40

Vintage Car Display (Own photo).

Figure 41

Croquet Set at the Gatsby Picnic.

Note. From *Around the Tom Parker Fountain, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/fountain/). Copyright 2022 by Sean D'Souza. Used with permission.

Figure 42

Gramophone at the Gatsby Picnic.

Note. From *Around the Tom Parker Fountain, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/fountain/). Copyright 2022 by Sean D'Souza. Used with permission.

Material culture also refers to the entertainment consumed during the NADF. Over the festival, attendees may consume entertainment for free at the Sound Shell or in the streets, or as part of a ticketed event. In the streets, buskers, singing groups, and deco dancers are scheduled to keep attendees entertained. At events, bands and performers are enlisted to help (re)create a 1920's experience, playing period appropriate music. Figure 43 shows a band member, while figures 44 and 45 are deco dancers performing at events. Note the entertainers are also dressed in deco outfits, ensuring a complete portrayal of the era.

Figure 43

A Band Member.

Note. From *Deco Dinner, The Old Church, Meanee [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/deco-dinner-the-old-church-meanee/). Copyright 2022 by Sean D'Souza. Used with permission.

Figure 44

Three Deco Dancers.

Note. At this event, there was several artifacts including vintage cars as well as vintage auto motor objects seen in the background on the left. From *Dining with the Cars, Art Deco, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/dining-with-the-cars-art-deco-napier/). Copyright 2022 by Sean D'Souza. Used with permission.

Figure 45

Two Deco Dancers.

Note. From *Jazz and Bubbles, Hawke's Bay Club, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/hawkesbayclub/). Copyright 2022 by Sean D'Souza. Used with permission.

Food and beverages consumed during the tourism experience are also considered material culture. When participating in the festival, attendees may consume food and beverage in three main ways – purchased, homemade, and at events. Firstly, there are many cafes and restaurants in Napier which attendees may visit to consume food and beverages. This aligns with the literature on excessive expenditure during a festival experience, as attendees may spend more than they usually would on food and beverages. Secondly, attendees may prepare their food and beverages for consumption at the festival. This is most commonly observed at the Gatsby Picnic where attendees make period appropriate food including sandwiches and tea to consume at the picnic, with the purpose of presenting a genuine scene. Lastly, attendees also consume food and beverages at paid events. With event food and beverages, there is typically an attempt to recreate the Art Deco era, whether it be an 'Art Deco spin' in the cocktails, or a traditional 'pea, pie and pud' depression-style dinner.

Further, at specific Napier Art Deco Festival events, there is another form of material culture including venue decorations which strive to (re)create a true 1920's environment using décor, table decorations,

displays and props. For example, table numbers (see figure 46) and seating plans (see figure 47) are stylised in Art Deco font and formats.

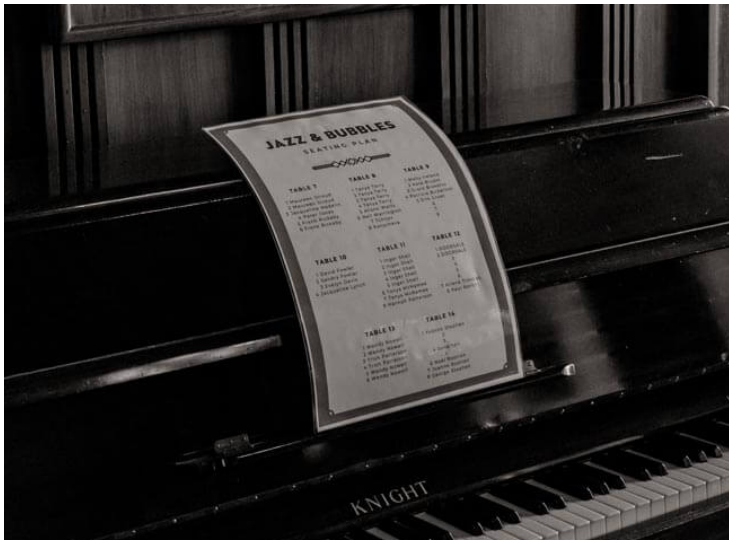
Figure 46

Art Deco Stylised Table Numbers.

Note. From *Jazz and Bubbles, Hawke's Bay Club, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/hawkesbayclub/). Copyright 2022 by Sean D'Souza. Used with permission.

Figure 47

Art Deco Stylised Seating Plan.



Note. From *Jazz and Bubbles, Hawke's Bay Club, Napier [blog post]*, by S. D'Souza, 2022 (https://theotherseandsouza.com/2022/hawkesbayclub/). Copyright 2022 by Sean D'Souza. Used with permission.

Appendix 5 – Screening Questions for Recruits

MASSEY UNIVERSITY
TE KUNENGA KI PŪREHUROA
UNIVERSITY OF NEW ZEALAND

Business Research Project

We hope you are having a wonderful time at the Art Deco Festival!

Thank you for agreeing to participate in this research project.

Please fill out the fields below and we will be in touch later in the year to have a chat!

Name: _____ Contact Number: _____

Email address: _____

Home town: _____

Please tick which statement best describes you:
I/ We always participate in the Art Deco Festival (attend every year) ☐
I/ We participate in the Art Deco Festival when possible (attend every 2-3 years) ☐
I/ We participate rarely in the Art Deco Festival (attend roughly once every 5 years) ☐
I/We are first time participants of the Art Deco Festival ☐
Other (please explain): _____
_____

Do you intend to take any pictures of yourself, your group, or other Festival attendees dressed up? (please circle)
YES NO

Are you intending to attend any events (free or ticketed) this Festival? (please circle)
YES NO

If YES, please outline which event/s: _____

Many thanks and we look forward to chatting with you ☺

Appendix 6 – Information Sheet

Exploring Art Deco Festival Experiences

INFORMATION SHEET

Kia Ora,
Thank you for demonstrating interest in participating in our project! Please read this information sheet carefully before deciding whether you want to participate or not. Your time is greatly appreciated.

My name is Victoria Jackson and I am completing a post-graduate Masters of Business Studies, specialising in Marketing. Growing up in Hawke's Bay, I have been intrigued by the annual Art Deco Festival and have decided to conduct research around the fashion of the Festival. The supervisor for this research project is Dr Emma Dresler, a senior lecturer in Marketing at Massey University.

Background and Aim: The aim of this study is to gain an insight into the costumes (clothing and accessories) worn at the Art Deco Festival. We will focus on the process of preparation prior to the Festival, as well as the behaviour following the Festival. It is hoped this research will improve the fashion element of the Art Deco Festival experience.

What is involved? You are invited to participate in an interview. The topic will focus on the behaviour and processes associated with dressing in Art Deco clothing for the Art Deco Festival. You will be asked to share your experiences with the researcher.
There will be one interview session between 30 and 90 minutes long. Ideally, the interview will be conducted face-to-face. However, if this is not possible or convenient, an online interview via a video-conferencing software (e.g., Zoom) can be arranged. All information shared during the interview will remain confidential. As a participant, you will remain anonymous. If you have any questions or concerns, feel free to contact us on the numbers below.

Data Management: Please be aware that no identifiable information will be used. A pseudonym will be used during data transcriptions, analysis and producing the final reports, to protect your privacy. Your consent will be obtained to use these pseudonyms, and information (contact details, tapes and transcribed data) will be stored in a safe file for the duration of the study period, and for 5 years after the study to ensure participant confidentiality. After 5 years, all information will be destroyed.

Do you have to meet any special criteria? You have to be over the age of 18 years old and speak good English. You must have been dressed up in Art Deco clothing at the Festival, and have taken photos of yourself, your group or other Festival attendees.

How do you find out more? Contact the researchers by phone or email (see below for contact details). They will answer any questions you have, and if you are interested in taking part, they will arrange a convenient time for you to have an interview.

Participant's Rights:
You are under no obligation to accept this invitation. If you decide to participate, you have the right to:

- decline to answer any particular question
- withdraw from the study
- ask any questions about the study at any time during participation
- provide information on the understanding that your name will not be used unless you give permission to the researcher
- be given access to a summary of the project findings when it is concluded
- ask for the recorder to be turned off at any time during the interview.

Research Team Contact Details:

Researcher: Victoria Jackson
Ph: [redacted]
[redacted]

Supervisor: Dr Emma Dresler
Massey University, Palmerston North
Ph: 06 356 9099 ext 83966
e.dresler@massey.ac.nz

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research. The notification number of this project is *4000023832.*

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Prof Craig Johnson, Director, Research Ethics, telephone 06 356 9099 x 85271, email humanethics@massey.ac.nz.

Appendix 7 – Consent Form

MASSEY UNIVERSITY
TE KUNENGA KI PŪREHUROA
UNIVERSITY OF NEW ZEALAND

MASSEY BUSINESS SCHOOL
TE KURA WHAI PAKIHI

Exploring Art Deco Festival Experiences

PARTICIPANT CONSENT FORM - INDIVIDUAL

I have read, or have had read to me in my first language, and I understand the Information Sheet attached as Appendix I. I have had the details of the study explained to me, any questions I had have been answered to my satisfaction, and I understand that I may ask further questions at any time. I have been given sufficient time to consider whether to participate in this study and I understand participation is voluntary and that I may withdraw from the study at any time.

1. I agree/do not agree to the interview being sound recorded.
2. I agree/do not agree to the interview being image recorded.
3. I wish/do not wish to have my recordings returned to me.
4. I agree to participate in this study under the conditions set out in the Information Sheet.

Declaration by Participant:

I _____ hereby consent to take part in this study.
[print full name]

Signature: _____ Date: _____

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Appendix 8 – Question Schedule

Overview of the Question Schedule used to Interview Participants

Do you have any questions before we start?

What motivates you to attend the festival? (Emotions? Educational? Historical significance? Nostalgia? Deco era?) and why?

Do you view the festival as a break from your everyday reality? Please expand.

What is it about the festival, that keeps you coming back for more?

Could you describe the atmosphere in Napier during the festival?

And how would you describe Napier's atmosphere outside of the festival?

What do you think is the main driver behind this change in atmosphere?

Did you purchase any Art Deco items (clothing, accessories, souvenirs etc.) while in Napier for the festival?
- If so, what did you purchase and why? (Gift?)
- Where did you buy the item/s?
- At what point during the festival did you purchase the item/s?

Outside of the festival, are you interested in vintage clothing and fashion? How so? Expand.

Do you search for information around Art Deco clothing? Please expand. (Purpose? Source?)

Approximately, how many outfits do you organise for a festival?

Are there any additional changes you make to your body when dressing up to attend the festival (e.g., hairstyles, hats, headbands, fans, jewellery, gloves, shoes, sunglasses/ glasses, nails, make-up)? Permanent vs temporary?

Are there any behavioural changes that you adopt during the festival (e.g., language, posture changes, adopting a new persona)? Please expand.

What is about the festival that allows you to adopt these behaviours?

What is the motivation behind this transformation? (Hedonism? Community? Escapism?)

Conclude

Is there anything further you wish to mention or comment on?