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**‘Let’s Get Wild’:  
Sensuous Geographies of Kāwhia Kai and Hokitika Wildfoods  
Festivals in Aōtearoa New Zealand**

A thesis  
submitted in fulfilment  
of the requirements for the degree  
of  
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at  
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## *Abstract*

Food Festivals allow communities to celebrate local food and drink. This original thesis examines the mutual relationship between food festival organisers, festival attendees and festival spaces. Two unique New Zealand regional food festivals – Kāwhia Kai on the West Coast of the North Island and Wildfoods Hokitika on the West Coast of the South Island - are critically examined. The research addresses three questions. First, how do these food festivals construct their locations and vice versa? Second, in what ways do food festivals contribute to place identity? And, third, how do food festival attendees sensually experience the festivals?

The concept of embodiment provides the overarching framework for this research. With academic interests in both tourism and geography, I weave understandings of culinary tourism, festivals, tourist embodied experiences, sensuality, viscerality and abjection to address my research questions. I use this theoretical 'toolbox' alongside qualitative methodological approaches which enable research participants to express their embodied experiences and emotions. Ten semi-structured interviews were conducted with festival organisers and food stall holders. Participant 'sensing' was carried out in both Kāwhia and Hokitika. In thinking about the social, cultural and 'felt' aspects of food, I also use my own body as an instrument of research. Promotional texts were collected and all data analysed using critical discourse analysis.

The empirical material is divided into two themes. The first theme focuses on location and place identity. Concepts of 'place attachment' and 'sense of belonging' construct food festival regions. The formation of 'new colonial' and 'new Māori' traditions is another way in which these food festivals created unique place identities. The second theme highlights the embodied experiences and spaces of both food festivals. Bodily senses, place and spaces are created through visceral and abject reactions to food experiences.

Food festivals have the potential to enhance the economic, social and cultural wellbeing of regional communities. The success of food festivals, however, is dependent on multi-sensual embodied experiences.

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## ***Chapter One: Introducing Food Festivals, Places, Identities, and Senses***

We dreamt of luring visitors and tourists off the main tourist routes to this rugged West Coast area in the North Island of Aōtearoa - New Zealand. Then assuredly our place would grow and prosper (Kāwhia Kai Festival, 2014).

The above promotional quote suggests that food festivals are understood to economically, socially and culturally enhance regions. This research thesis is an original investigation of the mutual relationship between food festivals organisers, festival attendees and festival spaces. I focus on two New Zealand food festivals: Kāwhia Kai Festival on the West Coast of the North Island, and Wildfoods Festival on the West Coast of the South Island. These two food festivals are located within small regional townships within rural New Zealand. I have three research questions. First, how do these food festivals construct their locations and vice versa? Second, in what ways do food festivals contribute to place identity? And, third, how do food festival attendees sensually experience the festivals?

‘Food tourism’ can be explained as tourist activities that include visiting destinations, events, or locations with the sole purpose of experiencing foods that are produced and/or prepared in that particular destination (Hall and Sharples 2003). Food tourism is emerging as a growing area of popularity within the ‘niche’ tourism market (Croce & Perri, 2010; Boniface, 2003; Hall & Mitchell, 2001; 2005). Robinson and Novelli (2001) explore the term of ‘niche tourism’ in which they define as being more sophisticated and distinguished when compared with its counterpart of ‘mass tourism’. Niche tourism is a

specialty form of tourism, with tourists choosing activities of their own particular interests. This construct of 'food tourism' can also include food tourists visiting 'food festivals'. Hall and Mitchell (2001 13) state:

Wine, food and tourism have long been closely related ... however, it is only recently that the roles that wine and food play in attracting tourists to a destination have come to be explicitly recognised by governments, researchers and by the wine, food and tourism industries.

Within the wider tourism industry, food and wine are a crucial component in the image of a particular destination. Destinations are represented via images of food, wine, and entertainment which lure tourists to the area.

In general, festivals are events which are full of entertainment, spectacle and, sometimes, commemoration. Most people participate for the enjoyment, a break from their everyday lives, and the pleasure of bringing both locals and tourists together (Gibson, Connell, Waite & Walmsley, 2011). Holding a festival within a particular location boosts the image of that location along with an increase in tourists who wish to experience not only the festival itself, but also the location and the local culture. Festivals focused on food are special events that provide opportunities to 'stage' local cuisine to international and national tourists. Through the staging of local cuisine festivals also play a key role in promoting the area as a popular tourism destination. Food festivals are crucial in the construction of place identities and vice versa. It is the promotion of a food

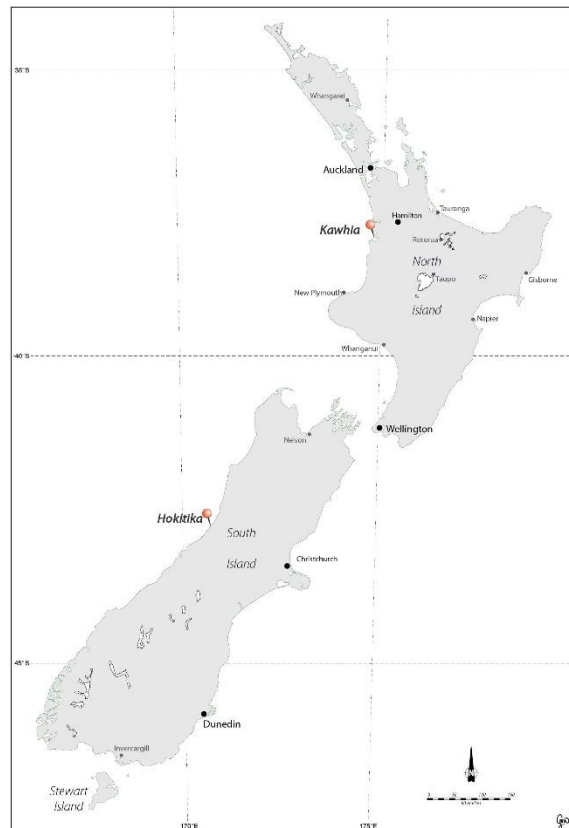
festival to national and/or international audiences that festival organisers construct the location as a popular tourist location.

I arrived at the research project through my long term interest in food. From the time I was a young girl, I had a deep love for preparing food. As I grew older my love for food grew stronger. After high school, I followed my food dream and enrolled in a chef's course. After completing my diploma I realised that I did not want a career in commercial kitchens but still had a love of food that extended beyond preparing, eating, and sharing food. This fascination in food led to my first food research project. In 2013 I conducted a research dissertation on 'gendered spaces within commercial kitchens' (Modlik, 2013) in which I explored another facet of the commercial food preparation. I was able to use my chef's diploma experiences. For my Masters research I am still interested in the social and cultural aspects of food, and I extend food research to understand why tourists travel to these small 'out of the way' locations to experience unique food festivals. By using an embodied multisensuous and visceral theoretical framework, I create an original and unique investigation surrounding the deeply felt experiences of food festival attendees.

### *Identifying with Place*

When thinking about festivals, place and location are very important elements. Many geographers (Adams *et al*, 2001; Cresswell, 1996, 2009, 2013, 2014; Holloway *et al*, 2000; Hubbard, 2000; Rose, 1995) have investigated 'place'

within their own academic work with Cresswell (2009) stating how place is seen to be at the ‘center of geography’ (Cresswell, 2009 169). For this research I use an embodied multi-sensuous framework to analyse my empirical material. Within this multi- sensuous geography umbrella, place is more than just ‘location’, however it is also a site of meaning that combines ‘location, locale,



**Figure 1:** Map of New Zealand locating Kāwhia and Hokitika  
**Source:** Max Oulton, Cartographer

and sense of place’ (Cresswell, 2009 169). Foote and Azaryahu (2009) explore the affective bonds that people have towards place. They state that sense of place is the ‘emotive bonds and attachments, both positive and negative, that people develop or experience in particular locations and environments. Also used to describe the distinctiveness or unique character of particular localities and regions’ (Foote & Azaryahu, 2009 96).

This masters thesis focuses on two popular food festivals within New Zealand, Kāwhia Kai Festival (<http://www.kāwhiakaifestival.co.nz/>) and Wildfoods Festival (<http://www.wildfoods.co.nz>). Kāwhia Kai is promoted as an international/national event that is indigenous Māori,<sup>1</sup> whereas Wildfoods is promoted as ‘celebrating the wild food and drink of the West Coast’ (New Zealand, 2014). I chose to investigate these two festivals as they are both distinctive to regional New Zealand. When comparing the two festivals, there are many differences, however the two similarities that they have is that they are in small town locations which are ‘out of the way’ and away from main tourism locations. The other similarity is that they both sell food, and food products that are unique to New Zealand. Further discussions on these similarities are made in chapter four.

### *Locating Kāwhia and the Kai Festival*

Kāwhia is a small, secluded, coastal township within the King Country, with under 400 as current residents (Stats NZ, 2014). Kāwhia is approximately a 60 minute drive from Hamilton’s CBD. When describing the Kāwhia’s secluded location, Lonely Planet states:

Along with resisting cultural annihilation, low-key Kāwhia (think mafia with a K) has avoided large-scale development, retaining its sleepy fishing-village vibe. There’s not much here except for the general store, a couple of takeaways and a petrol

---

<sup>1</sup> The term Māori is used to refer to the indigenous population of New Zealand. The term is problematic in that it only came to be, through colonisation, as a term to describe the collective indigenous population of New Zealand (Simmonds, 2014 1)

station. Even Captain Cook blinked and missed the narrow entrance to the large harbour when he sailed past in 1770 (Lonely Planet, 2014a).

Lonely Planet describes Kāwhia as having a sleepy fishing-village vibe which is a romantic gesture to an economically depressed region. Kāwhia's promotional website also describes the small township as being 'Steeped in history. Kāwhia is a place to enjoy for the peaceful, nostalgic magnetism that draws visitors back year after year. Much of Kāwhia's appeal is its quietness and its isolation' (Kāwhia, 2014). This small, isolated, and slow township is constructed as the perfect location for hosting the Kāwhia Kai Food Festival.

Kāwhia is immersed in traditional Māori history. Kāwhia Kai Festival website states that Kāwhia was originally called Pouewe, named after one of the many small papakāinga<sup>2</sup> that lay on the shores of the Kāwhia harbour (Kāwhia Kai, 2014). Kāwhia is claimed to be the 'heart of Tainui'<sup>3</sup> with the Tainui Waka<sup>4</sup> being buried within the township. A number of famous historical stories have originated from Kāwhia. Infamous iwi leader Te Rauparaha originated from Kāwhia. Te Rauparaha is famous within New Zealand for creating the 'Ka Mate' haka that is internationally recognized, more commonly with the New Zealand All Blacks rugby team.

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<sup>2</sup> A Māori term for original home or home base which is on communal Māori land.

<sup>3</sup> A term for the territory of the tribes descended from the crew of the Tainui canoe who came from Hawaiki (ancient homeland of the Māori people).

<sup>4</sup> A Māori term for a canoe in which the ancient Māori people travelled to New Zealand from Hawaiki.

Māori have a sacred and deep connection to the land and ocean with Williams (2004) even discussing that for Māori, the land and ocean is more than a simple resource to use, it is a sacred way in which generations – both past and future - connect . Due to this sacred connection, Māori have learnt to be resourceful and work ‘with’ the land, not work ‘on’ the land. With the sacred belief of taking only what is needed and leaving the rest, Māori have taken great care to not taking advantage of the land and ocean that is around them. As Kāwhia sits on the shores of the Tasman Sea, kai moana<sup>5</sup> is in abundance. Due to this sacred connection that Māori have with the ocean, new, innovative and sustainable ways were created to catch and eat kai moana.

Today, Kāwhia is still a small township and has a population of just under 1,000 people. Due to the isolated location of this area, tourist activity is minimal, so a small group of local business owners decided to create a way in which revenue could be brought back into the Kāwhia area, and from these meetings the Kāwhia Kai Festival was born. The Kāwhia Kai Festival website states:

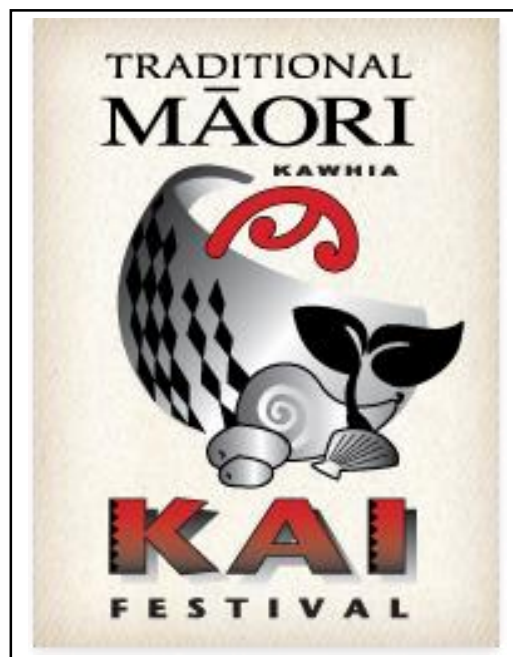
The Treaty of Waitangi<sup>6</sup> was linked to our festival to bring people together to celebrate who we are and what we do. What better way to do that than with food! And every year since 2004 the first weekend in February is KaiFest time!

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<sup>5</sup> A Māori term for seafood or shellfish

<sup>6</sup> New Zealand’s founding document signed on February 6<sup>th</sup> 1840 in Waitangi

This iconic indigenous festival celebrated on the ‘Coast with da Most’ has grown steadily and expanded over the years attracting thousands of visitors annually. The implementation of new ideas and the development of new ideas for the entire festival enables festival attendees to enjoy an original and unique festival year after year. The theme has been so successful that Lonely Planet places KaiFest



**Figure 2:** Kāwhia Kai Festival logo  
**Source:** Kāwhia Kai festival promotional website. [www.kawhiakafestival.co.nz](http://www.kawhiakafestival.co.nz)

in the Top 10 Indigenous Events for tourists and visitors in Aōtearoa<sup>7</sup> New Zealand (Kāwhia Kai, 2014). In 2014 Kāwhia Kai attracted approximately 10,000 people to the festival. This annual festival usually takes place in early February during Waitangi<sup>8</sup> weekend. The organisers pride themselves in making the festival a whānau<sup>9</sup> (family) environment, where no smoking and drinking is allowed within the grounds of the festival. Festival attendees bring blankets and

<sup>7</sup> The Māori name for New Zealand.  
<sup>8</sup> Waitangi Day is celebrated annually on the 6<sup>th</sup> February  
<sup>9</sup> A Māori term for extended family or family group.



umbrellas and spend the day enjoying eating traditional Māori food from both the land and the sea (Kāwhia Kai 2014), and listening to the entertainment which consist of local kapa haka<sup>10</sup> performances, singers and bands.

### *Locating Hokitika and the Wildfoods Festival*

As noted above Kāwhia is located on the West Coast of the North Island. Similarly, Hokitika is a small township – with under 900 residents (Stats NZ, 2014) – yet is located on the West Coast of the South Island of New Zealand. It is a three hour drive from Christchurch (New Zealand’s third largest city), traveling over the scenic Southern Alps. Lonely Planet describes Hokitika as ‘founded on gold, today the town is the stronghold of indigenous pounamu (greenstone), which jostles for attention amid many other arts and crafts, drawing rafts of visitors to its wide open streets’ (Lonely Planet, 2014b). According to the Hokitika tourism website, this small township is the ‘gateway to the South Westland World Heritage National Park’ (Hokitika, 2014).

Like many South Island townships in this region, Hokitika was settled during the West Coast gold rush that happened in the mid-to-late 1800s. The Hokitika promotional website gives more insight into its historical identity:

Hokitika soon developed into one of the busiest ports in New Zealand. Literally thousands of miners converged on Hokitika en-route to seek their fortune. As time went by and gold returns

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<sup>10</sup> A Māori performance group. Performs traditional cultural verbal songs, action songs and dances.

diminished settlers turned to timber milling and farming which today along with tourism provide for the region's economy. Modern technology over the decades has seen a modern day gold rush take place and visitors can see numerous gold claims working and producing that magical metal (Hokitika, 2014).

Hokitika is a predominately Pākehā<sup>11</sup> town with a rich colonial history. The West Coast of the South Island had an influx of Pākehā people during the era of the gold rush (from approximately 1860s to 1920, see Walrond, 2012). Katie Pickles, a New Zealand historian and geographer, argues New Zealand is a 'colonial space'. Pickles (2002) states that in a colonial space the 'dominant sense of people and place is constructed out of a relationship in which a 'colony' of Anglo-Celtic descendants emulate and mimic a 'superior' British imperial centre's economic, political and cultural knowledge's' (Pickles, 2002 5).

Hokitika attracts tourists to their small town either as a rest stop along the rugged West Coast, or as a stop off while heading to either the Arthurs Pass National Park or the Southern Alps. Even with constant stream of tourists coming into the region, one local woman called Claire Bryant wanted to show the diversity of the West Coast. She came up with idea of creating a food festival that celebrates this diversity. The first Wildfoods Festival was established in 1990. Wildfoods promotional booklet discusses the festival history:

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<sup>11</sup> A term of a New Zealander who is of European descent.

In the beginning ... there was a call for a celebration with the completion of a heritage area development, depicting the town's origin as a gold mining port, on the quayside of the Hokitika River.



**Figure 3:** Wildfoods festival promotional logo  
**Source:** Wildfoods promotional website [www.wildfoods.co.nz](http://www.wildfoods.co.nz)

In 2014 the Wildfoods Festival was the biggest social event of the summer calendar within the West Coast. The festival is usually held at the end of the New Zealand summer season. Lonely Planet (2014c) states that the ‘festival attracts thousands of curious and brave gourmands who eat a whole lot of things they would usually flee from or flick from their hair. Legendary fun; book early’. During the week of the festival, Hokitika can expand by at least four-times with the incoming festival attendees who come early to join in on the pre-festival celebrations. As well as showcasing the local food and drink that the West Coast has to offer, organisers showcase the location of Hokitika and the West Coast to incoming visitors. Some of the diverse food that Wildfoods is famous for require a ‘strong stomach’, such as seagull eggs, whitebait patties, huhu grubs and bull testicles. These delicacies have been offered to festival-goers over many years. The New Zealand Tourism website promotes the Wildfoods festival as a celebration of:

Wild food and drink of the West Coast, and the culinary creativity and originality of the locals, this unique event is like any other. The festival programme includes live entertainment, cooking demonstrations, a photography competition and prizes for the best-dressed festival-goers (New Zealand, 2014).

Since the inception in 1990, the Wildfoods festival has grown dramatically. From the modest beginnings with only 1,800 festival attendees to just recently where they found that over 25,000 festival attendees came to join in on this annual West Coast celebration. In 2014 15,000 people attended the festival.

In order to understand this mutual relationships around festivals, I travelled to Kāwhia on Saturday 8th February 2014 to conduct participant observation at Kāwhia Kai Festival. I also conducted two interviews with Kāwhia Kai Festival research participants on Monday 14th April. I travelled south to Hokitika (Monday 21st April 2014 – Thursday 24th April 2014) to conduct semi – structured interviews with eight Wildfoods Festival research participants. By conducting semi – structured interviews, I uncovered two main themes that will be explored substantially within the findings chapters. I uncover the concepts of how place attachment and sense of belonging can construct food festivals. The embodied and sensuous experiences of festival attendees are also explored. By revealing these themes, I argue that food festivals are able to enhance the economic, social and cultural wellbeing of the local communities.

### *Summary and Chapter Outline*

In this introductory chapter I have asserted that food festivals organisations, festival attendees and festival spaces are mutually constructed. By investigating the Kāwhia Kai and Wildfoods festivals, this research examines: how these food festivals construct their locations and vice versa; the ways in which food festivals contribute to place identity; and, festival attendees' sensual experience the festivals. I have begun to introduce the topics of food tourism and festivals as well as introducing relevant geographical and tourism scholars that will be explored more in-depth in future chapters. By providing my own positionality, I give reasons why food has influenced my life and, by extension, this research. I end chapter one by providing this historical background of both Kāwhia and Hokitika along with their respective festivals.

In chapter two I examine the use of embodiment as the overarching theme for this research. As a scholar with research interests in both tourism and geography, I weave both frameworks into this research. I explore both culinary and festival tourism and how tourism destinations around the world are constructed. I draw on the work of different tourist scholars and their research on culinary tourism. I also draw scholars who highlight the multi-sensual and embodied experiences of food. With relevant literature on culinary tourism, festivals, tourist embodied experiences, sensuality, viscerality and abjection I provide relevant arguments which inform my research questions.

In chapter three I detail the qualitative methodological approach employed for this research. By using qualitative methods, I express experiences and emotions

of research participants. I provide discussions of how I collected my primary data (semi structured interviews) and my secondary data (participant observation and content analysis), how I recruited my participants, and bring to light some of the problems that I encountered with these methods. I end the chapter by discussing how I analysed both primary and secondary empirical data.

The focus of chapter four is primarily on location, and place identity, for both Kāwhia Kai and Wildfoods' festivals. In this first substantive chapter, two themes are investigated. The first is the notion of 'place attachment' and 'sense of belonging'. The second theme is about the formation of 'new traditions' both within the festivals and regions. The formation of these new traditions enables the growth of popularity of both food festivals. By drawing on the work of human geographers I provide critical understandings of place and festivals. In summary, this chapter provides insight into how food festivals create a unique location and relationships with festival attendees.

The focus of chapter five, my second substantive chapter, explores the embodied experiences and spaces of both the Kāwhia Kai and Wildfoods festivals. Thinking through the body also means thinking through senses and visceral reactions. By using embodiment as my overarching theoretical framework, I narrow in to examine bodily senses. Informed by discussions of sensorium, or sensuous spaces, I investigate the mutual relationship between bodily senses, place and space. I also examine the mutual relationship between viscerality and abjection in connection to embodied food festival experiences.

Finally, chapter six brings my thesis to a close as I revisit the research objectives. Alongside summarising the research I also identify other geographical avenues for further study in this topic. These other avenues could include different theoretical frameworks, and a focus on gendered and/or class aspects of food festivals.

## *Chapter Two: A Sensuous Framework*

Festivals are enjoyable, special and exceptional ... full of rituals of entertainment, spectacle and remembrance, and they bring people together (Gibson, Connell, Waite & Walmsley, 2011: 3).

The above quote highlights the importance of holding regional festivals. Gibson, Connell, Waite and Walmsley (2011) explore how festivals are spaces of multiple displays of entertainment which bring people together. Not only are festivals able to help bring people with common interests together, they can also help economic growth and social and cultural regional enhancement.

This masters research project employs an embodied sensory theoretical approach. This theoretical framework provides an understanding of the mutual relationship between food festivals, people and place. I am guided by the following research questions: First, how do these food festivals construct their locations and vice versa? Second, in what ways do food festivals contribute to place identity? And, third, how do food festival attendees sensually experience the festivals? This chapter examines the theoretical approaches I use in this research. I also provide a review of the necessary literature that has informed this research.

I have taken two main theoretical strands in regards to food festivals. The first is a tourism stream which allows a focus on 'gastronomic' or culinary tourism, as well as music festivals. In reviewing this literature I explore the relationship between tourists, tourist destinations and food. In the field of culinary or 'gastronomic' tourism I show how gastronomic tourists seek and experience



gastronomic tourism destinations around the world. I draw in the work of gastronomic tourism scholars. In particular, Sally Everett (2008), and her work on embodied experiences through culinary tourism is important as she argues that food tourism can be used as a theoretical lens in which understandings can be gained in regards to patterns of gastronomic tourism. Everett's research also begins to explore the multi-sensory experiences and embodied engagements that gastronomic tourists have while at tourist locations.

The second literature stream highlights research from embodied geographical fields such as sensorium - or sensory geographies - viscerality and abjection. This literature is embedded in the theoretical framework that I have chosen. Within literature fields I investigate different geography scholars and their work on sensorium, embodiment, viscerality and abjection. I explore, more fully, the mutual relationship between place or location and one's embodied sensory feelings. By using the work of Paul Rodaway (1994), I begin to start thinking about sensuous geographies at food festivals. I then begin to explore the body and embodiment and its relation to gastronomic tourism and festivals. Human geographers (Hubbard *et al*, 2005; Johnston, 2009; Longhurst, 1996; 2001, 2005a; 2005b; 2005c) provide explorations of different elements of the body within their academic work. I also explore visceral geographies and abjection, and discuss how these complex theoretical concepts are mutually connected to the embodied experiences that tourists have while attending food festivals.

## *Festivals*

Even though festivals play an important role within contemporary society, there are multiple elements have yet to be studied in-depth. Scholarly research exists on festival organisations (Axelsen & Swan, 2010; Duffy, 2009), place promotion (Foote & Azaryahu, 2009), and economic regeneration (Davies, 2011; Tindall, 2011) of specific regions. With all this scholarly interest in festivals, geographers are slowly gaining interest in the emotional relationship between ‘festivals’ and ‘people’. Waitt’s (2008) article explores how festivals are able to help remedy social and economic downturn of cities. I would go further and state that this article aids in the understanding of how small towns are able to remedy certain regional social and economic downturns. Throughout the article, Waitt (2008) provides a review of the literature about the relationship between contemporary urban festivals and place promotion. By being able to highlight the causal relationship between these two factors – festivals and place promotion - social unity can also be enhanced. When there is positive social unity then this too stimulates the local economy.

Festivals are a time for celebrations (Baretje, 2002). These festival celebrations have both religious and cultural origins with Duffy (2009 91) exploring these origins by stating how they ‘have been conceptualized in social anthropology as events apart from that of the secular and everyday’. Vukonic (2002 277) also explores the origins of religious festivals by stating that these festivals or ‘events have been fostered in many milieus, religions and cults’. Duffy states that festivals are also able to:

Be traced as a derivation or continuation of pagan and religious celebrations and rituals, with an emphasis on the struggles between the sacred and profane realms of society. Historical antecedents of contemporary events are found in religious pilgrimage, the feast days of saints, and carnival' (Duffy, 2009 91).

Duffy argues that historically religious festivals are geographical activities that connect religious devotees or pilgrims to countries and continents. Devotees are also connected to cultural landscapes which are 'constructed around certain places and activities' (Duffy 2009 91). Vukonic (2002 227) also states that religious festivals 'attract large numbers of tourists more by the uniqueness of the event itself and the local colour provided by the music, songs, rituals and costume than by their religious content'. Although festivals have historically been religious and cultural, contemporary festivals are seen to be more secular with Baretje (2002) stating that 'although many transitional themes have been retained, countless new ones have been established for purposes ranging from economic development to building community identity and pride (Baretje, 2002 226).

Festivals may help remedy the social and economic downturn of small town communities, and Duffy (2009 92) argues that festivals can also 'function as community-building activities'. By creating unique festivals, small town communities are not only able to increase their income for the area; they are also able to find a sense of 'belonging' within the community. 'Celebrating days of

national importance, parades for national or sporting heroes, festivals that celebrate the culture and history of particular ethnic groups' (Duffy, 2009 93) are all activities which enable people to find a sense of belonging. As contemporary festivals are public events, there may be little social segregation for any member whether they are a local community member or a visiting tourist. Visiting tourists tend to travel to well-known festivals to be a part of this 'community' and experience the host community's connection to place (Foote & Azarayhu, 2009). Even though there is no formal version of social segregation that occurs during these festivals, social segregation works informally as some people feel in place, however some will feel out of place.

### *Music Festivals*

In searching for literature, I found that the majority of festival research tends to focus on music festivals around the world. The edited book *Festival Places: Revitalizing Rural Australia* (Gibson *et al*, 2011) provides a collection of entries by geographers in relation to the construction and exploration of music festivals within rural Australia. Discussions are also based around how these contemporary music festivals are able to revitalize old traditions and creating new ways in which people are able to celebrate the area. This book creates an understanding of how small areas are able to create contemporary and unique festivals, and still be able to hold some of the historical significance.

Sociologist Michelle Duffy (2000; 2005; 2009; 2011), and geographers Chris Gibson (2004; 2010; 2011) and Gordon Waitt (2008; 2010) have conducted substantial research on music and festivals collectively, and within their own

respective academic work. I use this wealth of knowledge to inform my own thinking about festivals. There is very little academic work on food festivals, hence I am able to adapt concepts of embodiment, senses, and identities from these music festival articles to aid my food festival investigation.

### *Culinary Tourism*

Many existing theoretical frameworks within the tourism field recognize the need for a more diverse and complete understandings between the mutual relationship between people, place and food. By being able to approach this subject with a tourism lens, I explore the increase in popularity of food tourism, and the motives of tourists traveling to locations which are ‘food’ related.

The World Food Travel Association defines food tourism as “the pursuit and enjoyment of unique and memorable food and drink experiences, both far and near” (World Food Travel Association, 2014 np). Blog writer Daisy Modiano (2012) goes on to explain:

Gastronomy has become a central part of the tourism experience. In recent years, food tourism has grown considerably becoming one of the most dynamic and creative segments of tourism. Both destinations and tourism businesses have realized the importance of gastronomy order to diversify tourism and stimulate local, regional and national economic development (Modiano, 2012 np).

As Modiano states, food tourism – or culinary tourism – is growing in popularity, as food and wine is now seen to be a central part of the overall tourism experience. A number of academic scholars highlight the importance that food and wine has in relation to a tourist's experience at a particular destination (Hall & Sharples, 2003; Kivela & Crofts, 2006). Kivela and Crofts (2006) also explore the relationship between food and tourist destinations in their article 'Tourism and Gastronomy: Gastronomy's Influence on how tourists experience a destination'. They discuss how even though there is a connection between food and location or gastronomy and tourism, there is still little known about gastronomic tourists. This article highlights that even though there is a burgeoning field of scholarly work on food and tourism, there are still aspects that need deep engagement.

Crouch and Desforges' (2003) article 'the sensuous in the tourist encounter' starts to explore the relationship between the tourist's body, the tourist destination and local food/drink. They review the literature from previous academic work in regards to how the human body has been theorized. They then examine the politics of the body, bodily performance and bodily encounter. They discuss how this particular article was prompted by the growing interest in the sensuous within the tourism field, in particular 'to the bodily and subjective character of tourists' experiences, of doing tourism' (Crouch and Desforges, 2003 6). Due to this growing interest, they begin to discuss the work around 'tourist seductions and subjectivities through an exploration of space' (Crouch & Deforges, 2003 6). This article provides an initial framework from which to understand this sensuous relationship between body, food and place. I am

inspired by their work and I have been able to understand that there is still a lot more research that can be done within a sensuous framework in regards to tourist encounter.

Specifically, I take into consideration the experience of the tourist, especially their sensuous experience. Rickly-Boyd (2009) explores different tourist narratives with regards to constructing a personal and unique tourism experience. She argues that tourist moments are not only constructed within a social parameter, but also a semiotic one as well. She states:

Tourist moments are both socially and semiotically constructed. These narratives are at the nexus of spatial and temporal experience as tourists use multisensory experience, material objects, and landscape cues to connect memories with contemporary events and metanarratives to personal history (Rickly-Boyd, 2009 259).

By employing a multisensory approach to tourism experiences Rickly-Boyd (2009) creates personal histories that connect certain memories to these personal tourism encounters. This type of multisensory approach is useful to think about the creation of tourism encounters and embodied experiences when attending food festivals. Rickly-Boyd's (2009) work provides insights into the ways in which food festival organizers construct their festivals to incoming tourists. By constructing an original food festival, festival attendees are able to create a unique tourist encounter which leads to return visits in forthcoming years.

Another academic article that explores multisensory and embodied experiences within food tourism is the work of Sally Everett (2008). Everett proposes in her article 'Beyond the visual gaze?: The pursuit of an embodied experience through food tourism', that along with being an interesting field of research, food tourism can be used as a conceptual lens through which many insights can be gained regarding patterns of tourism (Everett 2008). This proposition has been supported by other academic writers, for example, Franklin (2003) proposes that since food is not only a commodity, the study of food and tourism can give unique understandings about identity and place. Moreover, similar to tourism, food can be explained as an encounter with space which creates a subjective experience that is surrounded by cultural meaning (Everett 2008, 2012; Everett and Aitchison 2008).

Everett (2008) explains that when applied as a conceptual lens, food tourism can be used not only to explore multi-sensory experiences but also embodied engagements. Until recently, academic work has privileged the visual aspect of tourism and the understanding of the sensual relationship between the space and the body was done within the framework of the tourist gaze (Franklin 2003). Urry (2001) suggests that his publication *The Tourist Gaze* has been taken literally and that doing so marginalises other sensory aspects of engagement in tourism research. Thus, there was a need for contemporary tourism scholars to go beyond the confines of the visual and include a multisensory approach to understanding tourism (Crouch and Desforges 2003; Rossetto 2012). Using food tourism as a critical lens opens up many new possibilities for tourism studies.



Explorations are also made of the mutual relationship between the local Hawaiian food and place in Costa & Besio's (2011) article 'Eating Hawai'i: local foods and place-making in Hawai'i Regional Cuisine'. They state that they wish to 'examine how Hawai'i Regional Cuisine (HRC) imagines, produces, and consumes place through particular constructions of local foods' (Costa & Besio, 2011 839). In extension of examining this mutual relationship between local food and place, they explore the emotional and affective relations that. They state that 'food contribute to people's affective relations to place. Because of foods' sensuousness, they are particularly evocative signifiers in place-making processes' (Costa & Besio, 2011 843). By this exploration of these emotional and affective relations, the local community have been able to create awareness and education about where the local food comes from.

### *Embodied and Sensuous Geographies*

The *Dictionary of Human Geography* defines humanistic geography as being 'an approach that seeks to put humans at the centre of geography' (Gregory, D *et al*, 2009 356). Within this umbrella of human geography, one dominant theme is embodiment. Crouch (2000 68) states that embodiment is:

The process of experiencing, making sense, knowing through practice as a sensual human subject in the world. The subject engages space and space becomes embodied in three ways. First, the person grasps the world multi-sensually. Second, the body is 'surrounded' by space and encounters it multi-dimensionally. Third, through the body the individual

expresses him/ herself through the surrounding space and thereby changes its meaning.

Geographers (see Cloke & Johnston, 2005), in their focus on embodiment seek to disrupt the mind and body binary, along with other binaries such as abstract/emotional, and male/female. Rakic and Chambers (2012) furthers this argument by stating that ‘the concept of embodiment reject a view of the body as simply an inanimate object and instead recognizes that the body is active in the consumption and creation of subjective meanings and experiences’ (Rakic & Chambers, 2012 1616). This important work on embodiment allows for the investigation of embodied experiences of food festival attendees. I explore these experiences later in chapters three, four and five.

Embodiment is a common thread that runs through sensuous geography, as using our bodily senses is, indeed, a very ‘embodied’ act. Sensuous geographies is the understanding which comes from the stimulation of one’s own senses. In the article ‘Sensorium’, McCormack (2009) discusses the mutual relationship between senses and space. He explores how space and place are experienced through human senses, which are: haptic (touch); olfactory (smell); auditory (hearing); taste; and visual. Paul Rodaway was one of the first geographers to focus on sensuous geographies. His 1994 book *Sensuous Geographies: Body, Sense, and Place*, enables me, and other geographers to think about sensuous geographies. Rodaway (1994) defines and classifies different senses and furthers discussion of how our bodies interpret these senses. Our bodies are deemed to be the facilitator of sensuous experiences. Within the book, explorations are

made of the embodied and sensuous experiences of space and place. This book provides discussions about this relationship between the body and place in regards to senses. His aim of the book is to ‘excite interest in the immediate sensuous experience of the world and to investigate the role of the senses ... in geographical experience’ (Rodaway, 1994 4). Touch, smell, sight and hearing, are the four senses that are the focus of the book. Rodaway (1994) overlooks taste as a singular sense, however he adds it to olfactory geographies. Even though Rodaway (1994) fails to explore the sense of ‘taste’, all four senses still play a fundamental role while attending festivals. By using Rodaway’s investigation in the role of the senses, I explore the sensuous experiences that festival attendees have with the food and surrounding entertainment.

Other geographers have been crucial in the academic development of bodies and spaces. Feminist geographer Robyn Longhurst (1996, 2001, 2005a, 2005b, 2005c) saw the need of more investigation into the human body, and has explored different elements of ‘the body’ within her academic work. The focus in her 2005a chapter ‘the body’ explores the body or as she states that ‘we all have bodies; or at least, we all are bodies – they are more than just possessions’ (Longhurst, 2005a 91). She draws on the work of other feminists (Butler, 1990; 1993, Grosz 1994; Rose 1995) as she investigates how the body is seen to be ‘a surface of social and cultural inscription; it houses subjectivity; it is a site of pleasure and pain; it is public and private; it has a permeable boundary that is crossed by fluids and solids; it is material, discursive and physical’ (Longhurst, 2005a 91).

Longhurst (1996) wrote her PhD thesis on pregnant bodies. This work on pregnant bodies carried on through her academic career (2005b). She has also completed work on 'fat bodies' (2005c), which she looked at how 'fatness' is seen to be an important component of subjectivity. While not focused on senses, per se, Longhurst provides the basis of how different bodies are able to experience the world.

Like Longhurst, other geographers have done studies on the body. Feminist geographer Lynda Johnston (2009) also investigates 'The Body'. She describes the body by stating that the body:

Is a crucial site of sociospatial relations, representation, and identities. It is the place, location, or site of the individual. It is also a site of pain, pleasure, and other emotions around which social definitions of wellness, illness, happiness, and health are constructed. The body is the location of social identities and differences such as gender, sexuality, race, ethnicity, age, (dis)ability, size, shape, appearance, and so on (Johnston, 2009 326).

Johnston's academic work (2001; 2005; 2006; 2007) also explores the body while in various tourist experiences. Hubbard *et al* (2005) has also done work on the body in their article 'Geographies of the Body' in which they explored the different ways in which human geographers have theorized and examined 'the body'. They argue that 'we live our lives through our bodies' (Hubbard *et al*,

2005 97). Along with Johnston's (2009) work they also asserts that the body is a 'locus for identities of all kinds' (Hubbard *et al*, 2005 97). Like Longhurst, the work done by both Johnston and Hubbard *et al* provides necessary enlightenment on how bodies are able to have embodied experiences while attending food festivals.

### ***Viscerality and Abjection***

Viscerality and abjection are two other concepts that can be grouped under the wider 'embodiment umbrella'. Geographers Jessica and Allison Hayes-Conroy have completed a number of academic projects on 'the visceral' in relation to sensory geographies (2008, 2010a, 2010b, 2010c). In their article 'Visceral Geographies: Mattering, Relating, and Defying', Hayes-Conroy defines the visceral as being:

Typically associated with elemental emotions, natural instincts, and non-intellectual bodily judgments. It is a word that connotes a sort of purity and simplicity, in so far as visceral reactions are imagined to derive from natural or pre-social forces (deep) within the body (2010a, 1273).

The visceral is a complex concept to understand. Hayes-Conroy discuss how this definition has been useful as it encapsulates the 'physical capacities, relational processes, and fuzzy boundaries of the human body' (Hayes-Conroy 2010a, 1274). They build on the work of Longhurst *et al* (2009) to further the argument that the visceral is described as 'the sensations, moods, and ways of being that emerge from our sensory engagement with the material and discursive

environments in which we live ' (Longhurst *et al*, 2009 334). Longhursts *et al*'s work on visceral geographies is able to help begin to understand the complex concept. Within the article, Hayes-Conroy (2010) also investigate the concepts of affect, emotion, performance and movement. These concepts are crucial when investigating the bodily experiences of festival attendees. In contemporary western societies many people have deep and emotional relationships to food.

Hayes-Conroy take their work on visceral geographies and relate it to food, in particular, 'the slow food movement' (2010b, 2010c; Hayes-Conroy & Martin 2010) in which they explore how slow food movements are able to reveal different bodily feelings. Within the article Hayes-Conroy & Martin (2010 272) give five specifications in order to help clarify the meanings of 'visceral' in relation to this food movement:

1. The visceral is about how the body experiences the world. These experiences include the feelings that occur when performing certain activities such as eating, sleeping, laughing or participating in social actions.
2. The visceral is seen to be a biosocial process as it reflects the biological and social forces. For some biosocial theorists, this process can cause disruption to different human geographical binaries.

3. Visceral identification is not only biosocial, but also inherently relational, whereby it is seen as the foundation of everything around us.
4. The visceral is also developmental. As the human body develops the feelings that occurs often have much to do with experiences and lessons that have happened.
5. Because this developmental component is not fixed, visceral identification is seen to be constantly developing and changing.

These five specifications guide my approach to unpacking the embodied experiences at food festivals. Longhurst *et al* (2009) also takes a visceral approach when investigating ‘cooking at home with migrant women’. Like Hayes-Conroy, they argue viscerality is the concept in which our bodily moods and sensations emerge from our surrounding engagements and environments. They go onto state that in order to get visceral arousal you must pay attention to our own bodily senses, as the visceral and bodily senses have a mutual relationship.

Along with viscerality, I use the concept of abjection as I argue that viscerality and abjection are mutually related when investigating the embodied experiences of festival attendees. Kristeva’s (1982) work on abjection is a theory which a bodily reaction to something that is seen to be disgusting or ‘abject’. Within her

work 'Powers of Horror' (1982) she discusses different ways in which bodies experience abjection. Kristeva argues that abjection starts from when an infant tries to separate itself from their mother. As an infant we 'struggle to establish a separate corporeal schema, in tension and continuity with the mother's body which it seeks to incorporate' (Johnston, 1998 254). Feminist academics (Best, 1995; Creed, 1995; Grosz, 1994; Johnston, 1994, 1998, 2005) have used Kristeva's work within their own academic scholarship. Philosopher Elizabeth Grosz (1994 192) explores the notion of abjection by stating that 'the abject is what of the body falls away from it while remaining irreducible to the subject/object and inside/outside oppositions'. Johnston (1998) also argues that 'the feeling of abjection is one of disgust, often evoking nausea' (Johnston 1998 28).

In regards with food and feelings of abjection, Kristeva states:

Food loathing is perhaps the most elementary and most archaic form of abjection. When the eyes see or the lips touch that skin on the surface of milk – harmless, thin as a sheet of cigarette paper, pitiful as a nail pairing – I experience a gagging sensation and, still farther down, spasms in the stomach, the belly; and all the organs shrivel up the body, provoke tears and bile, increase heartbeat, cause forehead and hands to perspire. Along with sight-clouding dizziness, nausea makes me balk at that milk cream, separates me from the mother and father who proffer it. "I" want none of that element, sign of their desire;



"I" do not want to listen, "I" do not assimilate it, "I" expel it. But since the food is not an "other" for "me," who am only in their desire, I expel myself, I spit myself out, I abject myself within the same motion through which "I" claim to establish myself (Kristeva, 1982 2-3).

Elsbeth Probyn's (2000) explores the embodied and emotional relationship between 'food' and 'the body' in her book *Carnal Appetites: foodsexidentities*. Probyn is not a geographer, however, she considered the spatiality of food and bodies. In her book, Probyn investigates this current contemporary interest between food and eating. She states:

Intensely social, boringly mundane, simple or complicated, at times eating seemingly connects to the very core of ourselves, at others it is just a drudge activity necessary to keep body and soul together (Probyn, 2000 1).

Throughout this investigation, Probyn explores ideologies around eating, gendered and sexual relations. The emotional relationship between the body and food is the basis of my sensorium approach to this research. In relation to visceral and abjection, Probyn's work also explores different aspects of food within contemporary society. She states that eating 'brings our senses to life, it also forefronts the viscerality of life ... the question of how to live today can be best seen at a 'gut' level' (Probyn, 2000 7).

By building on the work of other notable feminist scholars (Probyn 2000, Hayes-Conroy 2008), Longhurst *et al* (2009) highlights people's experiences with food and what that can tell us about different social, political and emotional relations with place. They state that by taking a visceral approach to their research, it is useful for an understanding of society and developing new social policies. By taking a visceral approach in my own research, I build on Longhurst *et al*'s (2009 335) discussion about viscerality, where they state that by:

using a visceral approach is another way of thinking through the body, not just as a surface that is etched with social messages but something that encompasses surface and depth, outside and inside, solids and fluids, materiality and spirituality and head and heart.

I also explore this relationship between the body, bodily senses and the social and emotional relations of place. In relation to their 'migrant women and food project' Longhurst *et al* (2008) recall how they used their bodies as instruments of research throughout a research project with migrant women. This methodological intervention will be discussed in chapter three.

### *Summary*

This chapter begins by explaining the theoretical framework that underpins this research. An embodied sensory theoretical approach provides a framework to the mutual relationship between food festivals, people and place. In order to understand this mutual relationship, I take into consideration the following

questions: why are food festivals important to their local communities? How do food festivals contribute to place identity? And how and in what ways are food festivals experienced by consumers and producers?

I take a geography of tourism stance in this research. It is useful to understand how tourism researchers have investigated culinary or ‘gastronomic’ tourism and how gastronomic tourists view gastronomic tourism destinations around the world. I also explore the multi-sensory experiments and embodied engagements that gastronomic tourists has while at these tourism locations. I highlight historical and current festivals, and the roles they play within contemporary society. I end this section by exploring music festivals and the relationship that this subject has with my overall research aims.

The second theoretical stance that I have taken is an embodied geographical approach and I make links to a sensorium perspective. I discuss sensorium, the body, viscerality and abjection and explore, more fully, the mutual relationship between place or location and one’s embodied sensory system. Throughout this chapter I argue that these complex theoretical concepts are connected to the embodied experiences that tourists have while attending food festivals.

### ***Chapter Three: An Embodied Approach to Methods***

In this chapter I discuss the methodological approach used in this research. In order to meet my research objective (and answer by research questions) a qualitative approach to data collection was necessary. By using qualitative methodology, I am able to express participants' experiences, feelings, attitudes and emotions (Kitchin & Tate, 2000) of both festival attendees and festival workers. The expression of experiences, feelings, attitudes and emotions has built up an array of rich empirical material.

The chapter has two objectives: I first investigate qualitative methodology literature before discussing my methodological approaches. In order to obtain my empirical data I used a number of methods: semi-structured interviews; and participant sensings (which included the use of research dairies and my body as an instrument of research (Longhurst *et al* 2008)). As part of this first objective I discuss how I recruited my research participants in order to gain primary interview data, and finally I bring to light some of the problems that I encountered with these methods. As well as participant sensings, I extend a new methodological approach as I used my own body as an instrument of research while conducting participant sensing.

The second objective of this chapter is to discuss how I analysed both my primary and secondary data and ordered this material for my findings chapters. I utilise the work of Gordon Waitt (2010) and his advice of how to do Foucauldian discourse analysis. Finally, I provide a table to summarise my

research participants and the role that they had within this research. In order to keep anonymity and maintain confidentiality I specified in my ethics application that all research participants names would be removed and pseudonyms be given. The University of Waikato approved my ethical application for this research in which I stated in my information sheet (see appendix one) that anonymity and confidentiality would be given to all research participants.

### *A Qualitative Approach: Semi-Structured Interviews*

Qualitative methods has been defined as:

An empirical technique for eliciting subjective beliefs, opinions, and discourses, in a way that allows controlled comparison between individuals and groups, but that also enables an exploration of the relationships between ideas, claims, and concepts within people's subjective points of view (Robbins, 2009 1).

The use of qualitative methods allows research participants' to express their experiences, feelings, attitudes and emotions (Kitchin & Tate, 2000), including my own. Crang (2002; 2003; 2005) and Winchester (2005) provide a number of scholarly debates on qualitative methodology within human geography.

One qualitative method that is used frequently is semi-structured interviews. This qualitative method has helped shape the practice of human geography (Warf, 2006). Semi-structured interviews have been defined as a method in

which ‘information, opinions, and/or stories are gathered verbally from subjects in person or by remote means such as telephone or email’ (Warf, 2006 261). Longhurst (2009 580) states that ‘semi-structured interviews are verbal interchanges where one person, the interviewer, attempts to obtain information from another person by asking questions’. In conducting semi-structured interviews as a part of primary data collection, the researcher is able to learn about the different ‘experiences, attitudes and ... characteristics of individuals’ (Gregory *et al*, 2009 393). *The Oxford Dictionary of Human Geography* goes on further to discuss the importance of interviews within qualitative research by stating that they are a ‘good method for gathering data on people’s experiences, opinions, aspirations, and feelings’ (Castree *et al*, 2013).

### ***Recruiting Participants***

In order to gain an understanding of my research objectives and questions, I hoped to interview a number of festival organisers and stall holders within each respective festivals. In doing so, I wished to get different points of view about the festivals. I first made contact with prospective research participants by ‘cold-calling’. Cold calling has been stated that it ‘is calling on people (usually strangers) without any prior approach or contact being made in the first instance to ask if they would be prepared to be interviewed’ (Longhurst, 2009 580). Longhurst (2009 580) also gives a warning to this approach as ‘interviewers often get a high refusal rate’.

In order to make first contact with research participants, I used email address from the promotional websites. My emails allowed me to discuss my research

aims and ask if there would be anyone that would either be part of the research or introduce me to other possible participants. By using this method I found that festival organisers were very interested and intrigued with my research. They were very willing to help in my research which made it easier to ask for more research participants.

Kāwhia Kai occurred on Saturday 8<sup>th</sup> February 2014. I travelled to Kāwhia and conducted participant sensing while attending and experiencing the festival. The one hour drive meant I could also return at a later date at the convenience of both myself, festival organisers and stall holders in order to conduct the interviews. After the festival, I again made contact with the organisers and arranged times in which I could meet with food stall holders. On Monday 14<sup>th</sup> April 2014 I drove to Kāwhia and conducted these interviews. I met with one of the festival organisers and one of the stall holders. Both interviews were very useful, and contained a great deal of rich information about the festival.

I had planned to travel south to attend the Hokitika Wildfoods festival that occurred on Saturday 8<sup>th</sup> March 2014, and conduct interviews all within the week while on location. Due to a foot injury that occurred prior to the festival I was unable to travel. With this setback in my research plan I delayed my travel to Hokitika. This meant I missed experiencing the festival, however, I was able to be in Hokitika from Monday 21<sup>st</sup> – Thursday 24<sup>th</sup> April 2014 and interview my research participants.

As well as recruiting research participants for this research, I also ‘recruited’ my grandmother (Nan) as my unofficial research assistant. She travelled with me to Kāwhia to attend the food festival and to Hokitika while I conducted interviews. Even though my Nan was not present throughout the interviews, we were able to spend our downtime walking around Hokitika and get a sensory feel of the town. This had an impact on my data collecting, as I was able to get a tourist perspective on both the Kāwhia Kai Festival and Hokitika through her eyes, and a researcher’s perspective through mine eyes.

Like all research methods, recruiting participants and conducting semi-structured interviews have both strengths and weaknesses to this research method. Longhurst (2009) discusses these strengths and weaknesses that arise when conducting semi-structured interviews. Strengths include: helping to delve into and begin to understand experiences and opinions; allowing both the time and space to explore issues thoroughly; collecting a different array of information on a topic; and it can be a respectful and rewarding encounter for people. Weaknesses include: it’s very time consuming; and participants can be open to feeling manipulated and/or betrayed. Throughout this part of my primary data collecting I encountered some problems. It took a number of weeks and numerous emails to one of the festival organisers before they responded to me. It was difficult to organise times that would suit myself as well as my research participants. Once I got to the interview location at Kāwhia I found out that other stall holders could not make this time so I was only able to interview one organiser and one stall holder. I found this problematic as I was not able to get



different opinions for the Kāwhia Kai food festival. Yet, at Hokitika, I had the opportunity to interview many organisers and food stall holders.

Overall, I found that semi-structured interviews was a good method for my primary data collecting, as I was able to understand the different experiences and attitudes from both organisers and stall holders. When I first made contact with festival organisers I sent copies of interview questions for both organisers and stall holders (see appendix three and four) for them to look at before conducting the interviews. I found that by conducting these interviews I was able to address my research questions.

### *Participant Sensings*

Participant sensing (a derivative of the more traditional participant observation) is another method in which I undertook in order obtain my empirical data. By conducting participant sensings I was able to embody and feel the Kāwhia Kai Festival, as well as some experiences at Hokitika. Walsh (2009 77) states that participant observation is where ‘the researcher attempts to learn about a particular socio-cultural space and those who inhabit it by taking part and continually reflecting on what is happening’. Fine (2001) expands on this definition:

Participant observation has been part of the arsenal of methodological techniques employed by social scientists since around 1900 ... participant observation involves the active engagement of the researcher with the members, the

community that he or she wishes to study, typically as an equal member of the group.

Participant observation has been a popular methodological approach within human geography. I extend the thinking beyond participant observation to what Duffy (2005) and Wood *et al* (2007) describe as ‘participant sensing’. While attending the Kāwhia Kai Festival and during my research at Hokitika, I went beyond just observing (with my eyes) and I used all of my bodily senses to participate.

By undertaking this research method I was able to gain an intimate knowledge of the research topic and the research participants (Gregory *et al* 2009). I was able to ‘fully understand a community or activity, rather than interviewing people or observing from a distance, one has to become a member of the community and perform an activity’ (Castree *et al*, 2013). This research method allowed me to be part of Kāwhia Kai Festival experiencing it as a food lover and researcher. Because of the nature of conducting research at large events, it is not always possible for the researcher to make themselves known to the participants, hence they do their sensing ‘covertly’. Castree *et al* (2013) states that covert observation is when ‘other participants have no knowledge that they are being studied’ (Castree *et al*, 2013). At Kāwhia Kai I was ‘one of the crowd’ and I made research notes upon leaving the festival.

This research project is about thinking through food as it is sensed through the body (Dewsbury, 2010). Feminist poststructuralists raise important

epistemological questions about the social construction of knowledge and argue that knowledge is always local, partial and embodied. In food research the body plays a significant role as it ‘communes’ in everyday activities through taste, smell, touch, sound and gesture. During interviews and interactions at festivals I paid special attention to smell, taste, sights, gestures, touch and sounds. I also considered the texture of food and how it felt when eating.

### ***My body as a Research Instrument***

As mentioned in the previous chapter, the work of Longhurst et al (2008) is one of the methods that I use within this research. As social scientists we have always used our own bodies as tools of research yet this has not been an explicit method. Longhurst et al (2008 208) state, a researcher’s body is ‘a primary tool through which all interactions and emotions filter in accessing research subjects and their geographies’.

Longhurst’s et al (2008 209) work review recent geographical research in relation ‘the importance of emotions’. Emotions and embodiment play a major role within my research. By traveling to these small town locations in order to attend a food festival and conduct interviews, I too used my body as a tool for research. In order to address own research objectives and understand why tourists travel to these small towns, I had to experience the type of food offered. I came to understand the embodied emotions behind trying something new. This method was used hand-in-hand with my participant sensing method. Participant sensing, in regards to this research, was very ‘embodied’. For example, while

conducting interviews in Hokitika, I was given a huhu grub to try from one of my research participants. This participant delivered an ultimatum when he said he would answer my questions only after I ate a huhu grub! (See figure 4).



**Figure 4:** Huhu Grub (eaten by researcher)  
Source: Melanie Modlik

As previously noting in the introduction, I grew up with a deep love of food and being in kitchens. Even though I realized that I did not find enjoyment working within a commercial kitchen, I found that these experiences have helped in my understanding of the world around me. I follow the lead of Longhurst et al's (2008 336) who state that they wanted to 'design a project that involved eating – that involved thinking about food, ingesting food, digesting food and talking about food. To put it crudely, this research was, at least in part, led by our stomachs'.

### *Critical Discourse Analysis*

In order to ‘make sense’ of both the primary and secondary data that I have collected I have chosen to use Waitt’s (2010) explanation of Foucauldian discourse analysis. Waitt states that doing data analysis ‘offers insights into how particular knowledge becomes common sense and dominant, while simultaneously silencing different interpretations of the world’ (Waitt, 2010 217). Keppel (2012 45) also expands on Waitt’s work by stating that ‘the aim of content analysis is to deconstruct discursive binaries and develop an understanding as to the producer of the text, the messages in the text, or the audience of the text’. Guided by these human geographers I analyse my empirical data in order to deconstruct different social binaries and to highlight embodied feelings and emotions that will be found within my research.

While completing my primary research, I was able to get a number of materials including posters, personal photographs, promotional pictures and videos, promotional booklets, promotional websites including Facebook pages, newspaper clippings, and flyers as secondary data. To be able to analyse my secondary data I began by going through my secondary data and critically reviewing pictures and photographs that were in promotional brochures and flyers. I also reviewed promotional videos that were on promotional websites and their respective Facebook pages. While reviewing the material I paid attention to age, gender, who’s being interviewed, what is being promoted, how it is being promoted and why would the images be shown like that. After critically reviewing all secondary data, I noted down what I noticed along with academic sources that co-aligned with what was being portrayed. By critically

reviewing secondary data, I was able to bring a more substantial piece of work together.

While conducting participant sensing at the Kāwhia Kai Festival, I kept a research diary. Meth (2009 150) defines diaries as ‘a product of recording (either in written, video, audio, photographic, or illustrative format) the views or experiences of an individual usually in chronological order’. I used the research diary to write about my own thoughts, feelings, and experiences while attending the Kāwhia Kai Festival. Meth (2009 152) also discusses the advantages of unsolicited diaries within qualitative methodology by stating that by keeping diaries while conducting participant sensing ‘can provide exceptional insight into the daily lives, experiences, and thoughts of a range of participants allowing the researcher exclusive insight into life at that point in time’. After collecting empirical data, I immersed myself in the transcripts. While transcribing, I searched for keywords and stories that reflected on my overall research aims. After transcribing, I also reflected on absences from participants’ narratives, etc. in which I used to explore the absences of what could be researched in the future.

### ***Research Participants***

In order to keep the anonymity of all research participants, I use pseudonyms. Below is a table that gives names of all my research participants and what the role they played within their respective food festivals. All in-depth definitions of food products sold at both Kāwhia Kai Festival and Wildfoods Festival will be provided in the following findings chapters.

While conducting interviews, I found that it easier to interact with the Kāwhia Kai participants. This could be due to the face that I am also a Māori. I could find similarities with my personal upbringing with that of the Kāwhia Kai festival participants. In order to extend my research, I travelled south to Hokitika for three days. A good relationship was formed with one of the Hokitika Wildfoods festival organisers. This person was instrumental in arranging all other interviews for me. Ironically, semi-structured interviews were easier to conduct in Hokitika, away from my home and familiar spaces of Waikato.

*Table 1: Kāwhia Kai Research Participants*

Wiremu	Kāwhia Kai Festival Organiser	Māori male, 40-50years, Kāwhia resident
Moana	Stall Holder: sold fry bread, mussel fritters, cream paua, toroi, koki, raw fish and rewena bread	Māori female, 60+ years, Kāwhia resident, beneficiary

*Table 2: Wildfoods Research Participants*

Ezra	Head Wildfoods organiser (20+ years)	Pākehā male, 60+ years
Reuben	Previous Wildfoods committee member. Is now a fire warden and runs one of the camping sites within the township	Pākehā male, 60+ years
Amanda	Previous Wildfoods committee member + 2014 food judge	Pākehā female, 50-60 years
Daniel	Sold huhu grubs	Pākehā male, 40-50
Jimmy	Sold gourmet sausages	Pākehā male (originally from the UK), 40-50
Kim/Joanne	Sweet Divine offering/Wholey Water	Pākehā females (both 60+ years)
John	Sold Moonshine	Pākehā male, 60+
Megan	Sold whitebait patties	Pākehā female, 60+

## *Conclusion*

This chapter I have explored the methodological approach used in this research. I chose methods that enabled participants – festival attendees and organisers - to express their embodied feelings.

Two objectives shaped this chapter. I began by first investigating qualitative methodology and by extension, discussed my methodological approaches to research. I detailed how I obtained my empirical data. I used the following research tools: semi-structured interviews; participant sensing – which includes the use of unsolicited research dairies; and my ‘researcher’s body’ as an instrument of research. The last objective of this chapter was to explain how I analysed my primary and secondary data into research themes and then ordered these themes for my findings chapters.

In what follows – chapters four and five – I present findings from this research. Chapter four focuses on place identity, and chapter five highlights embodied experiences from the festivals.



## *Chapter Four: 'It's Put us on the Map!'*

The overall aim of this research is to explore the mutually constructed relationship between food festivals, people and place. I focus on the importance of food festivals to their local residents and communities, how food festivals are able to contribute to place identity, and the ways in which are food festivals are experienced by both festival attendees and festival producers. In the next two chapters I present empirical data in order further understandings of place identity, bodies, food, and festivals.

This chapter focuses primarily on location, and place identity, for both Kāwhia Kai and Wildfoods' festivals. I explore the formation of both festivals and the growth in popularity since their inception. These festivals, I argue, construct 'new traditions', feelings of 'community', and notions of 'belonging'. Both festivals have increased in size and popularity. I draw on the work of human geographers understandings of place (Cresswell, 2009; Foote & Azaryahu, 2009; Tuan, 1977), and festivals (Duffy, 2009; Duffy & Waitt 2011) to provide insight into how these two food festivals create an exclusive relationship with the location that they are held in and the festival attendees, both local residents and tourists.

Two central themes are investigated in-depth throughout this chapter. The first theme of 'place attachment', and its associated feeling of a 'sense of belonging', is evident in the way in which festival organisers create ways to promote the location of the food festival. By this promotion and marketing, festival attendees feel an attachment to each respective location - Kāwhia or Hokitika. This

location attachment also allows tourists to form a sense of belonging with the local community.

The second theme of ‘creating new traditions’ is found in the ways in which festival organisers help to enable and create ‘new’ forms of traditions to occur both within and outside of the festival. I examine how these ‘new’ traditions are created within Kāwhia based on traditional Māori knowledge. ‘New’ traditions are also explored within the Wildfoods Festival based on a ‘Pākehā’ or a European settler society (Pickles, 2002).

### *Creating Kāwhia and Kāwhia Kai Festival*

Festivals are a time in which regional town residents and visitors are able to celebrate their communities. Kāwhia Kai and Wildfoods have become traditional annual festivals within a short span of time, with Wildfoods being created in 1990, and Kāwhia Kai in 2003. Wiremu is one of the organisers for the 2014 Kāwhia Kai Festival and is Kāwhia resident. Wiremu explains how the Kāwhia Kai formed:

So this is the 10th year that the festival has been running. In 2003 I suppose a group of business people got together first and they were trying to theme something for Kāwhia just to attract people into because it's a one road in and out set up ... one of the guys stuck with it [creating the festival] and he called some of the locals in, and he said ‘yeah it sound like a good idea’ so what he thought was using the local saying for

Kāwhia – which is ‘Kāwhia Kai<sup>12</sup>, Kāwhia Moana<sup>13</sup>, Kāwhia Tangata<sup>14</sup> - so we took the Kāwhia Kai aspect of it and he said that ‘why don’t we do this?’ and then theme it around traditional Māori Kai and it’s what Kāwhia is known for. So we thought that would be our overarching theme and our kaupapa<sup>15</sup> would be around traditional kai (Individual interview, 14/4/14).

In order to create a new and inventive festival, local business people drew on the strength of the Kāwhia area. By using the local saying - Kāwhia Kai, Kāwhia Moana, Kāwhia Tangata - the organising committee were able to draw on this traditional aspect of indigenous Māori culture to construct their festival. This local saying roughly translates to ‘the sea of Kāwhia, Kāwhia of abundant food, Kāwhia so populous’.

As mentioned previously, Kāwhia is a small seaside town located on the West Coast of the North Island of New Zealand. Because of its location, Kāwhia has an abundance of food at its fingertips, where it be from the surrounding land or the ocean. This abundance of food is just one reason why Kāwhia is a popular place to visit.

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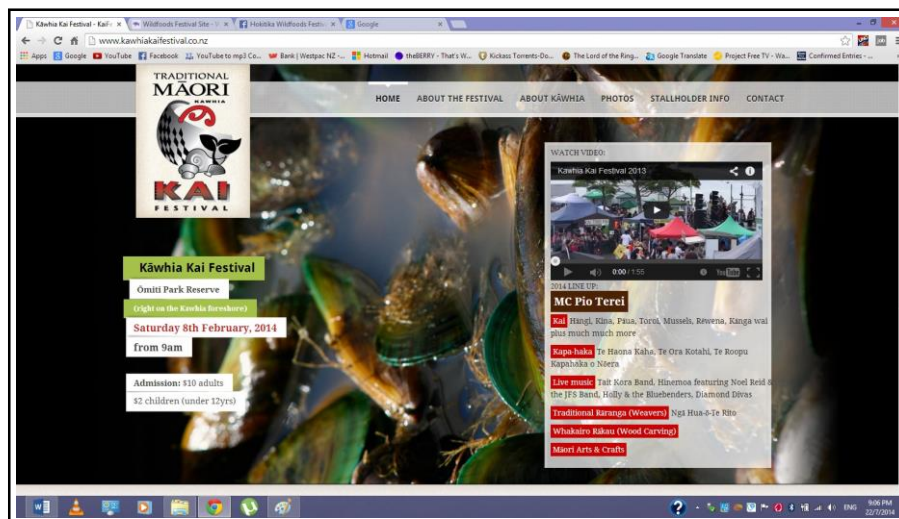
<sup>12</sup> A Māori term for food or meal.

<sup>13</sup> A Māori term for sea or ocean

<sup>14</sup> A Māori term for person (either male or female)

<sup>15</sup> A Māori term for a policy or a matter for discussion. Can also mean a proposal, programme or initiative.

In the article ‘Eating Hawai’i: local foods and place-making in Hawai’i Regional Cuisine’ Costa and Besio (2011) discuss the mutual relationship between local Hawaiian food and place. They state that they wish to ‘examine how Hawai’i Regional Cuisine (HRC) imagines, produces, and consumes place through particular constructions of local foods’ (Costa & Besio, 2011 839). The article discusses, in detail, the importance of local food to local people. They state that ‘many Hawai’i residents believe that Hawaiian Regional Cuisine (HRC) is about much more than the taste of food and ways of preparing distinctive dishes from locally grown products’ (Costa & Besio, 2011 841).



**Figure 5:** Screenshot of Kāwhia Kai Food Festival Promotional Website

Within 10 years, Kāwhia Kai has gone from a small town festival of approximately 2000 people, to a major feature within the summer food festivals. The travel guide Lonely Planet has named it one of the top 10 indigenous things to do while in New Zealand. Lonely Planet states:

During the annual Kai Festival in early February, over 10,000 people descend to enjoy traditional Māori kai and catch up

with whānau. Once you've filled up on seafood, rewana bread and rotten corn, settle in to watch the bands and rousing kapa haka (traditional Māori group singing and dancing) performances (Lonely Planet, 2014 np).

When I attended the 2014 festival with my grandmother, I made some notes about the festival attendees: I wrote:

We arrived at the festival 10.30am-11am and it was quite busy (see figure 6). There must have been a few hundred people walking around (and the weather was crap!) getting food and listening to the entertainment. Even though it was drizzling, families still brought their picnic blankets and things and got ready for a good day ... on the drive back to Hamilton we must have past about 100+ cars driving out to the festival for lunch, and of course the sun came out and it ended up being a beautiful afternoon (Research diary, 8/2/14).



**Figure 6:** Kāwhia Kai Festival  
Source: Photograph by Melanie Modlik

I recall that even though it was not a fine morning, attendance was still high. By the time I returned to Hamilton on the one road that leads in and out of Kāwhia, I saw a steady stream of cars heading to Kāwhia to enjoy the afternoon. Wiremu explains how the festival has grown and become a major event:

Our first year was in 2004, which we had about 5 stalls and about 2000 people turned up. We thought ‘oh my goodness it’s quite big’ with a very limited budget in terms of advertising and getting the name out there, it was just by phone call and the ol’ word of mouth, all these people turned up, so we thought ‘oh ok’ so then we sort of started getting organised ... and yeah we sort of haven’t looked back since then. It’s sort of grown since then, our top year was in 2011, I think we had just over 10,000 people turn up, and Kāwhia has a sitting population of about 480 people on a busy day. To get that amount of people in for one day was a feat, and then Lonely Planet heard about the festival and they liked it so they included it in their list of things to do while in New Zealand (Individual interview, 14/4/14).

Wiremu goes on to explain what some of the reasons are that make the festival so popular:

The indigenous aspect I think is a main draw card [for people to attend the festival]. It’s based in rural Kāwhia, [which is]

the home of Tainui [the local Māori tribe], and everything that comes attached with the area. It's in the heartland of Tainui with the Tainui waka being buried here. The small town aspect as well, the local people were trying to do something for their town and apart from the kai. You have kai festivals that happen around the country – the Coromandel scallop festival, Wildfoods Festival – but I think our point of difference is that we make it smoke and alcohol free. That is a draw card for families, people have turned up with their families and said that this is awesome, people have said 'we can sit down and there is no body smoking around you or no one is drinking around you'. So yeah we have never had to police that side of it as much. It is a lot of things that make the festival a popular thing. February is a settled month, normally its nice and hot, the atmosphere is kicked back and you can listen to the music, you can even include the admission price. We've always tried to keep the admission price low and affordable because we realise that people have got to travel in and if you bring a lot of people you've still got to buy all your food as well so we think that the admission price we had settled on \$10 which is still pretty affordable. We have noted over the last three, four, five years an increase in overseas tourists, the backpacker type that just catch the green bus and come in. Groups of four or five are coming from Finland, Spain, Italy so that was another aspect that was quite good, they like seeing that. They like

coming to not your Rotorua type of attraction. Coming to Kāwhia, where it is laid-back and you just become of the people (Individual interview, 14/4/14).

These different aspects have helped Kāwhia Kai become a unique food festival, compared to other food festivals that occur within the summer season. Wiremu explains some of the concepts that Kāwhia Kai have known for, which has helped in the growth of popularity over the past 10 years. Some of the draw cards include: the ‘rural-ness’ of the location; the small town aspect; the historical aspect; family friendly; smoke and alcohol free; the atmosphere, and the authenticity of the food (see figure 7).



**Figure 7:** Kai-Moana Stall, Kāwhia Kai Festival.  
Source: picture taken by Melanie Modlik

At the beginning of the quote, Wiremu explains how the ‘small town’ aspect is a point of popularity with food festival attendees. The increase in numbers attending over the past 10 years attests to this. Waitt (2008) explores the ‘small



town' aspect within his article 'Urban Festivals: Geographies of Hype, Helplessness and Hope'. He discusses how geographical contributions have been made 'regarding the role of contemporary urban festivals in keeping places on the map through enhancing social cohesion, stimulating the local economy and place promotion' (Waite, 2008 514). Stall holder and Kāwhia local - Moana - credits Kāwhia Kai in helping to stimulate the Kāwhia economy. She states: '[The food festival] brings finance into the area. Most of us out here [residing in Kāwhia] are all beneficiaries and it's a form of income' (Individual interview, 14/4/14). A beneficiary is someone who receives a very modest income from the government. Employment rates are extremely low in Kāwhia, hence the festival is a way to inject some outside capital into the town. Duffy et al (2011 19) also explore the necessity of festivals in small town locations, by stating 'festivals are useful events through which to explore the social and economic transformations of non-metropolitan places'.

The overall atmosphere of the festival also plays another major draw-card into bringing tourists into Kāwhia. Throughout the quote, Wiremu discusses how relaxed and 'laid-back' the festival is and how festival attendees become part of the local community. Duffy (2009 92) discusses how festivals are able to create notions of 'community' by stating that 'festivals function as community-building activities'. She goes on to investigate how these community building activities are able to help communities to find a sense of belonging. She states that 'festivals are ... complex sites for localness and belonging, celebrating diversity and connections beyond that of the locally defined community (Duffy, 2009 93). Wiremu discusses how Kāwhia Kai is a more 'authentic' type of

tourist attraction compared to the other types of mass produced Māori attractions that are located throughout New Zealand.

The laid-back nature of the festival also entices families to come and spend the day at Kāwhia enjoying the food and listening to the music. Duffy has researched a number of festivals, and paid attention to music. She highlights the importance of music and musical performances for festivals. She states that ‘music is a resource for constructing individual and group identities, and the emotions it elicits creates and maintains various performative environments in which people interact’ (Duffy, 2005 678). Duffy and Waitt (2011) also explore how music festivals ‘lure us in and arouse emotions that have the potential to encourage us to be more open with others’ (Duffy & Waitt, 2011 44). Like music festivals discussed by Duffy and Waitt, Kāwhia Kai organisers wish to create feelings of community. They do this by being selective with the musical performances that they have throughout the day. Organisers also pick an emcee and comedic performers that will help enhance the laid-back nature of the overall festival.

Organisers of the Kāwhia Kai Festival have provided a number of material to try and promote the food festival to incoming festival attendees. The festival website ([www.Kāwhiakafestival.co.nz](http://www.Kāwhiakafestival.co.nz)), provides necessary information for attendees wanting to obtain material about the food festival. By using visual clips and an interview from the 2013 festival, the organisers have also created a video to promote the festival. The first quote on the video expresses the organisers overarching desire for the festival. The interviewee states that ‘the Kāwhia Kai festival is about bringing kai of Māori back to this generation’. She welcomes

Māori and non-Māori people alike to come and join them in celebrating traditional kai. She explains some of food that is sold at the festival with small video clips so the viewer is able to have a visual images of what is being explained. In the promotional interview, the interviewee says that the majority of the food that gets sold during the day is kai from the ocean and kai from the land. The background music and associated video images provide a relaxed vibe to the festival. Viewers are able to watch a family orientated festival, full of food, music, and land and water based activities.

### *Kāwhia Kai and 'New' Māori traditions*

One element that came about since the inception of the first food festival is that of a collective sharing of 'traditional' knowledge with the next generation. Wiremu explains that as well as trying to sell traditional kai, one stall holder also made sure that they were teaching this 'authenticity' to the next generation. He recounts:

One of our whānau that did the hangi,<sup>16</sup> came in the weekend before and they sat there and weaved 1000 kono.<sup>17</sup> They had the kaumatua,<sup>18</sup> the rangatahi<sup>19</sup> and all the tamariki<sup>20</sup> all around them, so it's about a succession of knowledge as well. The old ones talking about 'do you remember when we use to go

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<sup>16</sup> Māori term for a traditional Māori earth oven - earth oven to cook food with steam and heat from heated stones.

<sup>17</sup> Māori term for baskets made out of flax bush.

<sup>18</sup> Māori term for those who are elderly.

<sup>19</sup> Māori term for those who are teenagers or in their youth.

<sup>20</sup> Māori term for children - used as a plural.

collect this at this time of the year and dah dah...’ and they are all weaving. It’s about something to do, the kids are running around but they are still hearing all the stories, so that side of the kai festival encourages that sort of thing. So it’s a succession of knowledge of food gathering/harvesting/planting that have been spoken about in their small little wananga<sup>21</sup> that they are having, and they’ve brought on to the kai festival as well. A lot of this knowledge like preparing fermented food like koki<sup>22</sup> – not everybody knows how to do it anymore – is being lost, and part of the festival (which we didn’t set at the time we started) was to get that information back into the family, back into the marae. When they have their hui<sup>23</sup> they can say ‘oh we should do koki for our kai because we know how to do it now’. So all that sort of thing adds to the flavour of the whole festival, but a lot of people wouldn’t realise that so it’s about succession of knowledge. (Individual interview, 14/4/14)

The creation of teaching and learning experiences is a way in which traditional knowledge about kai can be passed down from generation to generation. Kāwhia Kai was created to bring income into the local community, however, it has become more than just the festival. It has also become an opportunity for the

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<sup>21</sup> Māori word for an educational seminar or forum, series of discussions

<sup>22</sup> Food dish of dried shark liver

<sup>23</sup> Māori word for a gathering or meeting (wananga has a purpose of being more educational)

next generation to learn and understand about cultural knowledge that is at risk of being forgotten.

Costa and Besio (2011) argue that traditional Hawaiian cuisine is more than just the ‘taste’ of the food. It is about creating awareness and educating the community about where the food comes from. Like the argument that Costa and Besio (2011) make, stall holders at Kāwhia Kai are also creating awareness and educating the community about traditional Māori kai. While attending the Kāwhia Kai Festival, I noted the array of food that was being sold, some of which I had never heard of, or experienced, before. I note:

As we walked down the street I saw the typical food I was expecting to see getting sold – rewena, hangi, fry bread, creamed paua, mussel fritters etc. We ended up walking past a couple of stalls that sold some different things that I had never heard of before. I even saw a couple of pottles [paper bowls] with some weird things in them.

Even though I was raised with a basic understanding of Māori cuisine, I realised that there was a lot more to learn. While conducting my interviews with my research participants in Kāwhia, I also made notes about the different food:

Learnt what the weird things were in the pottles [paper bowls] while interviewing Moana and Wiremu, It’s a weird dish

called ‘koki’ and ‘toroi’. Must find out what it is ... sounds disgusting! (Research Diary, 8/2/14).

By doing this research I have been able to learn more about two traditional dishes that was sold at the 2014 Kāwhia Kai Festival and my own feelings about traditional food. An embodied reaction to food that is ‘unknown’ may evoke feelings associated with abjection (and this is a topic I discuss in the next chapter).

### *Kāwhia Community: Feeling Connected*

The notion of ‘community’ plays an integral part under the Kāwhia Kai Festival umbrella. Duffy (2009 91) defines community as ‘a social network of interacting individuals, usually concentrated in a defined location, although this definition is challenged by the rise in use of telecommunications and cyberspace’. While attending Kāwhia Kai, festival attendees are able to interact with other attendees throughout the day. Duffy goes onto discuss how social cohesion occurs within a festival. She states that ‘the focus on a celebration of community is the view that social cohesion is the event’s necessary goal. The official discourses of those controlling the festival are used to produce an official ‘imagined’ community’ (Duffy, 2009 93). While attending the Kāwhia Kai I watched people interacting with each other. I note:

The overall atmosphere of the festival was awesome! As we were walking down the street they had music playing so I was watching little kids dancing around on the street while they

were looking at all the different stalls. As we were looking at the different stalls we made polite conversation with some of the stall holders. They were really friendly and welcoming to anyone that asked questions. I noticed that the stalls that were selling a lot of food were those that actually made an effort to bring people to them. Those people who just sat in their stall didn't really get anyone coming to them. One food truck in particular stood out, the people in the food truck looked bored and it showed as they had no one coming towards them, which was interesting (Research diary, 8/2/14).

As noted in my research diary I found a variety of 'festival' engagement. The people who were not excited by the festival atmosphere (and these were a small minority) tended to be isolated, or, isolate themselves from those who were there to have fun. Stall holders were encouraged to go out amongst the crowd and entice participant to come and try their food. This enticement of people to the stalls brought excitement and a notion of 'fun' to the day.

The overall day was one in which festival attendees are able to come together with the local community and enjoy good food, good music and share good experiences together. This sharing of good experiences is able to help festival attendees to form emotional attachments to festival and place. Duffy and Waitt (2011) investigates the processes of belonging within rural festivals, in which they discuss how emotions are able to help in creating these attachment with place. These attachments are also able to help people feel comfortable and safe.

They state that ‘festivals are significant to the emotional cultural politics of belonging: they bind people together through joy, but also may playfully question or more forcefully challenge who belongs’ (Duffy & Waitt, 2011 47).

I noted my own feelings as an attendee at the Kāwhia Kai Festival:

I saw a lot of parents/grandparents walking around with their children/grandchildren. While walking and looking around and enjoying the surrounding entertainment, there felt a sense of belonging to the overall festival. Everyone was so welcoming and helpful to the incoming attendees. While walking around the festival, you didn’t really know who was a local or who was a tourist. Everyone just seemed to be one, there was no fighting or anything. I think the ban on alcohol and smoking played a big part in the overall feeling as there were no drunk people floating around. It ended up being a nice place to bring you children and family for the day. (Research diary, 8/2/14)

Duffy and Waitt (2011) explore the importance of emotions within a festival space. They state that:

Emotions, how they are absorbed by individuals and transferred between bodies, there play a crucial part in the relationships created and built up between people, place and festivals ... emotions are not neutral, they are instead full of



multiple implications through how they are generated, shared, shed and passed between persons (Duffy & Waitt, 2011 48).

The emotions that are felt while attending the food festival are evident in the increase of festival attendees' year-to-year. While attending the festival I created some emotional attachments to the festival itself and the location of Kāwhia. In doing research presentations throughout the year, I was also able to retell some of my own personal experiences to other geographers and tourism scholars who now desire to form their own attachments and may attend the 2015 Kāwhia Kai Festival.

### *Creating Hokitika and Wildfoods Festival*

Like Kāwhia Kai, the Hokitika Wildfoods Festival has also become a staple feature of the summer season. Amanda was a previous Wildfoods Festival organiser and a Westland local, she explains how the Wildfoods festival formed:

The festival has been going for over 25 years. It actually started down in our CBD by a lady who just came up with the concept of wild food. I think even back then it was always about different foods that are at our back door. It was to retain something a little bit different about the way you could produce them to give that wild food feeling at the festivals. So the concept of that's actually remained for the last 25 years pretty much. I'm not 100% sure initially who came on board in the early stages running it but Ezra [pseudonym for head

organiser of the Wildfoods festival] has been a fair part of it for the majority of that time and he's kept the momentum of what it's meant to be about. Obviously over the last 25 years it's just gotten bigger and better. Then because of it getting bigger they had to look at a bigger venue. Certainly while I've been involved (I was involved on the committee for probably about ten years) and at that point it was always held up at Gibson Quay. There's been a number of changes over the years with entertainment, and getting the breweries on board, and then the beer tents and where they're all positioned. So it's been fine-tuned but it's a great festival. (Individual interview, 22/4/14).



**Figure 8:** Hokitika Promotional Sign.  
Permission given from Mike Keenan

The first Wildfoods Festival ‘coincided with the 125th anniversary of the birth of Hokitika in March 1990’ (Wildfoods, 2014 np) and has been growing in popularity. While conducting interviews in Hokitika, I kept a research diary in which I noted conversations with Ezra the head organiser for the Wildfoods festival. I wrote:

While talking with Ezra in between interviews, he told me that the first festival brought in a crowd of 1,800 people. One year in the early 2000s – he thinks 2003 – is when attendance was at its highest with over 22,000 people attending. From then the organising committee decided to put a cap on the attendance with only 15,000 people allowed to come. (Research diary, 22/4/14)

The popularity of the festival grew from 1,800 people in 1990 to over 22,000 at its peak in 2003. There are many aspects that has made the festival a popular summer event. Amanda gives a number of reasons why the festival has become so popular. She states:

It’s the atmosphere, it’s the people coming along, particularly over the last few years this whole concept where they do it like the rugby sevens in Wellington like the dressing up, that’s become a really big part of it. The entertainment there is great there’s so much of a variety of entertainment over the daytime. They’ve taken out the night time, but the daytime now is still

just as good. And I guess because it's developed such a great reputation as a really good festival because of all those things. The variety of foods that you can get at it as well, people enjoy coming over here and challenging themselves to the absolute wildest of wild, which can be your huhu grubs. But pretty much as far as what makes the festival, it's a combination of a lot of things. I think the town itself, it's a beautiful little sea side town (see figure 8), so it's an inviting place to be able to come. I think that because the community opened their arms up to people that are visiting as well and the town has a great atmosphere, the campsites, because we get a lot coming over here staying at the campsites, the campsites create a great atmosphere. So it's not just necessarily the food festival itself, it's everything that can happen downtown, it's everything that happens where they're staying and I think everything actually, makes it what it is. (Individual interview 22/4/14)

Amanda provides a number of relevant points as to why she thinks the festival gained popularity over the last 25 years. Duffy (2009 91) explores how festivals 'formalize space, time, and behaviour in ways that distinguish these events from everyday events'. Festivals, such as the Wildfoods Festival, is an event that creates an atmosphere in which festival attendees are able to act a certain way in which they can't act every day. Duffy also goes onto explain how festival are a way to help 'promote a cultural landscape' (Duffy, 2009 95). This promotion can be seen as a mutually constituted relationship as by promoting this cultural

landscape, the organising committee is also able to promote the entire festival to incoming tourists. The physical landscape of the South Island's West Coast, is another promotional tool that the festival committee uses to entice incoming attendees to the festival. As well as the physical and natural landscape, the organising committee also promote the small seaside town, the welcoming community and the party like atmosphere.

### *Creating 'New' Colonial Traditions*

Like the new traditions being created and celebrated in Kāwhia, it can be argued that new colonial traditions are being created in Hokitika at the Wildfoods Festival. Hokitika is a predominately Pākehā town with a rich colonial history. Wildfoods Festival is a celebration of New Zealand's colonial or settler past, which sells more 'colonial' dishes compared with the Kāwhia Kai Festival. New Zealand history recounts that the South Island West Coast had more of an influx of Pākehā people during the era of the gold rush (from approximately 1860s to 1920, see Walrond, 2012). The legacy of this influx is still very evident in the Wildfoods Festival, and the festival attendees are mainly Pākehā.

Pickles (2002) argues that New Zealand is a 'colonial space'. In a colonial space the 'dominant sense of people and place is constructed out of a relationship in which a 'colony' of Anglo-Celtic descendants emulate and mimic a 'superior' British imperial centre's economic, political and cultural knowledge's' (Pickles, 2002 5). This argument is relevant when exploring the Wildfoods Festival. Pickles explores the historical colonial history of New Zealand in relation to different 'kiwi icons' that has emerged in the past 100 years.

While conducting interviews in Hokitika I noted the differences that I saw when comparing Wildfoods to Kāwhia Kai. I wrote:

I didn't realize how 'white' it is here in Hokitika. I could count on one hand how many Māori people I've seen. You can see the differences straight away when comparing both festivals – the food, the stall holders, the music that was being performed, the entertainment, and the entire atmosphere, even the prices are able to be analysed. There was no 'indigenous' food being sold, the majority of food being sold was 'white' colonial food – like bull semen and goats' testicles. All of the stall holders that I interviewed during the day were white and even the organising committee were white. The music that performed at the festival was a celebration of colonial New Zealand – like the New Zealand Army Band. The entire atmosphere of the festival was the biggest difference that I noticed while I was interviewing in comparison to that of the Kāwhia Kai Festival. It was more of a young, party atmosphere as alcohol was allowed to be present at the festival. One interviewer told me that the families sort of left the festival during the afternoon as all the young adults started getting more and more drunk. I don't know if a Māori person would feel comfortable attending the festival – they might feel 'out of place'. (Research diary 22/4/14)

These are the fundamental differences that I noticed while I was in Hokitika. These differences gives the atmosphere of the festival a more colonial presence when compared with Kāwhia Kai. The consumption of alcohol makes the entire festival a ‘party’ like festival by the late afternoon. Megan is a local Hokitika resident who I interviewed. She was able to share her own experiences about this ‘party’ like scene. She states:

It’s all to do with the adrenaline ... the young ones will pay for adrenaline. We notice that they were always queuing (it’s sort of like that fear factor show) for those types of food [the ‘abject’ type of food], and the drunker they get the easier it becomes. But I think the drunker they get, they want to buy anything if they are hungry, because we noticed that from about 4.00 [pm] onwards the different clientele they were drunk and they just wanted food. (Individual interview, 22/4/14).

Megan then explains her wish to make the festival more family friendly ‘our [stall] is just a safe type of food to eat and we target families ... I push for family tickets to be sold and things like that’ (Individual interview, 22/4/14). This ‘party’ like atmosphere of the Wildfoods Festival, it can be argued, has a more colonial influence when compared with the family/whānau like atmosphere of Kāwhia Kai. The gold rush colonial past of hard work followed by hard partying is re-enacted at the Hokitika Festival. This festival is about ‘letting go and

partying'. Megan discusses how much food that is purchased and consumed is all to do with the adrenaline of the experience. This adrenaline experience is a main motivational factor for the 'young ones' to travel to Hokitika for the food festival annually. Costa and Besio (2011) found that food and the experiences associated with food can create emotional and affective relations with place. They state that 'food contribute to people's affective relations to place. Because of foods' sensuousness, they are particularly evocative signifiers in place-making processes' (Costa & Besio, 2011 843).

### *Senses of Belonging in Hokitika and the Wildfoods Festival*

Duffy (2009) argues that festivals can function as activities which build local communities. The Wildfoods Festival assists some locals to feel a sense of belonging. As Amanda's comment highlights, Hokitika people have opened up their arms to the incoming attendees and because of that, she believes, people keep coming back every year. Cresswell (2009), building on the work of Tuan (1977), argues there is a mutual relationship between 'people', 'place' and 'experience'. Festival attendees are able to feel an attachment to the space and place of the festival in Hokitika, which makes them return annually. The organising committee understand the importance of constructing a sense of belonging and attachment to place. They use these phenomenon to market the festival.

The popularity of the festival has put Hokitika 'on the map' in regards to the location. Many of the stall holders commented on the importance of the location of the festival. Megan states 'It's put Hokitika on the map! It's amazingly



important, who would know where Hokitika was if it wasn't for the Wildfoods'. (Individual interview, 22/4/14). Jimmy is a British man who has lived in Hokitika 20 years. He is a qualified chef who sold gourmet sausages at the 2014 Wildfoods. He states:

From a town perspective, I think it's fantastic. It brings such a huge amount of revenue into the area. From our point of view, we're five – six kilometres out of town, we don't see a lot of it from that side which is why we looked at bringing our product into town for the day. But it puts Hokitika on the map, both from a tourist point of view and for a New Zealand point of view. The number of people that come through, the quality of the people coming is much, much higher. The festival this year I personally thought was one of the most buoyant days I've seen there. It was a really good atmosphere, everybody was happy, there wasn't too many drunk idiots floating around and we were having fun, the music was great. I mean the whole experience was fantastic, so it was good. When people come to Hokitika do people expect huhu grubs? There's certainly a mentality of that. When I first came here (20 odd years ago now 1993 I think it was when I came here) I came over specifically to open a restaurant wild food based and that idea had come from the festival itself. And from there we've had another restaurant down the road. So there is an element of people coming to Hokitika looking for that side of things, I

mean whitebait and things like that are always a popular seller out on the food side. And I think the festival itself has marked Hokitika. It's put it on the map once a year you see all sorts coming from America and Asia especially at the moment coming over with cameras and news articles. Even in the New Zealand magazines and things that you see out on the airlines, there's always mention of it so it's fantastic for Hokitika to have such a big festival. (Individual interview, 22/4/14)

Daniel also commented on the popularity of the festival by stating:

Overall people come here [to Hokitika] to have a good time at the festival so it's a good entrance into Hokitika and to the West Coast. They've got a happy reason to come over and it gives them a good impression when they leave. I think the festival lives up its reputation pretty well, it has won national tourism awards and that sort of thing over the years. It's had its detractors and its problems especially when it was getting up to 25,000 odd people. Looking back it was too much to cope with and the organisers and council recognize that and they have peeled it back and limited numbers and its come to a happy median. It gives a tag to the town, which the town can hold onto. (Individual interview, 22/4/14)

Duffy et al (2011 18) explore how festivals are able to create relationships between 'social practice, identity and space'. Hokitika provides ways in which this mutual relationship can be built. Jimmy states that the space of the 2014 festival was one of fun and happiness with a few drunk young people during the day. He also discusses how the organising committee has promoted and marketed the festival to a national and international audience. Due to this efficient marketing scheme, the festival is increasing in popularity every year, and is now needing a cap of 15,000 people that can attend.

Daniel then went onto explain the benefits of having the Wildfoods Festival in Hokitika. Other than the monetary benefit, it also creates a form of unity oneness within the community. Not all people, however, think that the festival is a positive part of the township. Megan discusses the negativity that some of the local businesses have towards the food festival:

Since I have been working at [her workplace], I can't believe the negativity of some of some of the business operators [here in town] and the police about the food festival. It was a wee bit better this year but when we had debriefing last year, the negativism from two business people and the police was shocking, I was shocked and it was first time have been to a debrief. I was just shocked, I think they [some of the business operators] don't see it as what it injects into the town, they see it in just in their business and they don't do much in their business when all these people come to town. It's sort of

building up the community and it puts Hokitika on the map, and if it puts Hokitika on the map it's going to filter down (individual interview, 22/4/14).

Megan's quote highlights the negative reaction that business owners have towards the Wildfoods Festival held in Hokitika. Food festivals are able to bring a sense of community, and Megan was shocked when she found out that a minority of the local business owners just don't see the 'bigger picture'.

Both Daniel and Megan see that the Wildfoods Festival is able to bring economic, social and cultural stability into the local community. By having the food festival in Hokitika, it attracts a wider range of tourists to the area.

### *Conclusion*

The focus of this chapter is to explore the mutually constituted relationship between food festivals, people and place. Discussions have been made on the importance of food festivals to their local residents and communities and how food festivals are able to contribute to place identity. The formation of both festivals was explored along with their respective growth in popularity since their inception. Within the chapter I argued that these festivals have constructed 'new traditions', feelings of 'community', and notions of 'belonging'.

I explored two central themes within this chapter. The first theme I explored was 'place attachment' and 'sense of belonging'. These notions are evident in the way which organisers promote the location of the food festival to an international

audience. By these marketing schemes, festival attendees are able to feel a sense of attachment to each respective location - Kāwhia and Hokitika. This attachment allows festival attendees to form a sense of belonging with the local community. By comparing the two food festivals, the binary between Kāwhia Kai and Wildfoods is unclear and unstable. Kāwhia Kai is promoted as a relaxed, family fun environment, whereas Wildfoods is promoted to a more adrenaline and alcohol environment. Still, families are still encouraged to attend Wildfoods, however tends to leave earlier throughout the afternoon. The second theme I explored was 'creating new traditions' based on traditional Māori and colonial knowledge. Festival organisers enable these creations by creating ways in which knowledge can be passed down generation-to-generation. By exploring both of these themes, I come to understand the mutual relationship between food festivals, place and people.

## *Chapter Five: Gut Feelings at Festivals*

This chapter explores the embodied experiences and spaces of both the Kāwhia Kai and Wildfoods festivals. Thinking through the body also means thinking through senses and visceral reactions. Sensorium, embodiment and visceral theories are the three themes that are discussed within this chapter. First, I argue that while attending food festivals, festival attendees are having a complete embodied experience, however not all of the five bodily senses consciously register as important. Second, by using embodiment as my overarching theoretical framework, I narrow in as I explore the bodily senses, mainly visual, aural and gustation.. Third, I explore the importance of viscerality and abjection in relation to these embodied experiences while attending food festivals.

Rodaway (1994) and McCormack (2009) provide relevant discussions of sensorium, or sensuous spaces. They are concerned with the relationship between bodily senses, place and space. While attendees have an embodied experience while attending food festivals, I specifically explore the bodily senses of visual (sight) and aural (hearing) in relation to gustation (taste) within this chapter. By exploring these three senses specifically, I discuss the important mutual relationship that they have in gaining an embodied experience while attending food festivals. I also argue that a ‘sixth’ sense – a gut feeling – plays a crucial part in the entire sensual and embodied experience that festival attendees have.

Along with sensorium, embodiment is another important theme that I explore within this chapter. In particular, I focus on the mutual relationship between

sensorium and embodiment. By using embodiment, leisure, tourism and geography theorists (Crouch, 2000; Crouch & Deforges, 2003; Duffy et al, 2011; Everett, 2008; Johnston, 1998, 2012; Longhurst, 2009; Rakic & Chambers 2012) I explore embodiment in regards to how food festivals are experienced by both stall holders and food festival attendees.

Viscerality and abjection are the final concepts that are explored within this chapter. Hayes-Conroy (2008, 2010a, 2010b, 2010c; Hayes-Conroy & Martin 2010) are geographers who has adopted the notion of viscerality. I use Hayes-Conroys' work while exploring the emotional and affective relationship that festival attendees have towards festival spaces. In particular, I highlight the relationship that viscerality has with both sensorium and embodiment. I also use the work of Kristeva's (1982) abjection alongside Hayes-Conroys' work on viscerality. I bring abjection and viscerality into conversation when exploring the embodied and sensuous experiences of food festivals

### *More Than Meets the Eye*

Food festivals are a full sensuous experiences for festival attendees. Even though I am focusing on three senses within this chapter (visual, aural and gustation), all five bodily senses are aroused. The sense of sight is aroused by the look of the stalls and the product that is getting sold. The sense of hearing is aroused by the sounds of the music, the calls from the stall holders trying to lure participants to come to their stall. The sense of touch is aroused by the touch (and movement) of the live insects, seafood and offal that is sold. The sense of smell is aroused by the aromas of the different products being sold, from the sweet and 'usual'

smells to the ‘unusual’. Taste is the major sense that is being aroused while at the festivals, as attendees are there to try these delicacies. Rodaway’s (1994) work on ‘sensuous geographies’ provides relevant information about bodily senses within a geographical framework. While attending food festivals, all five bodily senses are part in gaining a full sensuous experience. Before the ‘tasting’ occurs, participants are drawn in by the smells, sight, and noise, of the festival.

Daniel was a stall holder at the 2014 Wildfoods festival. His stall sold huhu grubs. Huhu grubs are native New Zealand beetles which are still in the larvae stage of their lifecycle (see figure 9). Huhu grubs ‘hatch from eggs deposited under bark or in crevices in rotten wood. For two to three years they live in cavities they have eaten into the wood, then begin a pupal stage that lasts 25 days. They emerge as flying adult huhu beetles’ (Te Ara, 2014a np).



**Figure 9:** Huhu Grub

Source: Te Ara Encyclopedia Retrieved from

<http://www.teara.govt.nz/en/photograph/14355/huhu-grub>

Daniel explains the full embodied sensuous experience of eating huhu grubs:



You have got to attract them [attendees] in by the sight of the thing [the presentation of the stall]. Often you find people stand back and look around and see what stall they are going to come to. If you've got a stall that is really out there and got good signage – and in our case got the huhu grubs in the logs getting chopped open – it brings them in and we will stand back a few meters so they don't actually come in too close. You then have to get them in with the sound [you have to call them in]. You don't bring them to taste it straight away, and you just bring them in to have a look. That is what gets them right up to the counter, and then you will just stimulate their sense of taste eventually, because ultimately as a stall holder your aim is make sure they taste it rather than just stand around and watching (individual interview, 22/4/14).



**Figure 10:** Wildfoods Festival Attendee eating a huhu grub  
Permission given from Mike Keenan

Daniel illustrates how he stimulates the visual and aural senses of the incoming festival attendees in order to sell the product. He first

stimulates the visual sense and then aural to incoming participants then finally once they are enticed, that's when he stimulates their sense of taste (see figure 10). Rodaway (1994) discusses how the sense of sight is just as important as the other bodily senses in regards to having an embodied experience while attending food festivals. He states that 'the visual might be a dominant sense ... but it is not independent of the others and is not necessarily the most important in many situations' (Rodaway, 1994 116). Amanda was a judge at the 2014 Wildfoods Festival. She explains that as a part of her judging she evaluates more than just the taste of the food.

I think a lot of it is left up to the individual stalls to be able to try to theme their stalls, to try to theme as best they can. I was one of the judges this year on some of the new stalls and we had a variety of things that we needed to look at including the effort they went to dress to the theme and what effort they made with stall presentation. You can't just rock up there [to the food festival] with a trestle [table] and a couple of chairs. That's not what the festivals about either, and that's going to make it pretty damn boring. So I like the idea that there's a lot of innovation and particularly even in these new stalls that have come along some of them have invested a fair amount of money. The one we picked this year it invested a fair amount of money, good signage, clear signage and really tidy displays ... One of the first things (even though a fair bit of my

percentages were on the tastings) was on presentation. Mine was on service and what effort they had gone to put the stall together. I mean there were a couple there that didn't seem to make a great deal of effort and I mean that showed in their lack of customer on the day, and certainly the ones who had gone and put a lot of thought and time into it were absolutely raking the benefits of it. (individual interview, 22/4/14)



**Figure 11:** Kāwhia Kai Festival  
Source: Photograph by Melanie Modlik

Amanda illustrates how she judged the stalls at the 2014 Wildfoods Festival. Even though it is a food festival, it is more than the product getting sold. The visual aspect of the stalls is just as important to entice incoming attendees. In her quote she discussed how that lack of effort with their stalls showed in the lack of customers on the day. I found that while attending the Kāwhia Kai Festival, I saw some stalls were less likely to entice attendees, due to a lack of visual or the sound stimulus. These stalls did not get a lot of attention throughout the day (see figure 11). As mentioned in the previous chapter, I noted in my research diary

that the stalls which sold lots of food were those that made great efforts to try and participants to them.

Veijola and Valtonen's (2007) work on 'The Body in Tourism Industry' provides insight into the embodied relationship between bodies and providing service to others. They draw on the scholarship of different tourism, geographers and sociologists (Bitner, 1992; Butler, 1990; Hochschild, 1983; Toynbee, 2003; Veijola & Jokinen, 2001; Westwood et al, 2000; Young, 1990) as they discuss the type of service that air-hostesses perform while 'at work' on the airplane. They discuss that when serving, the air-hostess must always have a smile, they state that a smile is 'an embodied display and an act of amiable hospitality; it lingers in voice, gestures and bodily positions, not only on the lips' (Veijola & Valtonen, 2007, 20-21). This article provides insights into the embodied service given to aircraft travellers. Similarly, this service can be observed at work (or not at work) at festivals. In order for stall holders to entice participants to come to their stalls, the service they portray needed to be friendly, hospitable, social, and helpful.

Rodaway (1994) explores visual geographies within his sensuous work. He states 'vision is an important part of everyday experience of the environment and in a very real sense one can argue that geography is a kind of making visible of the world, its features and processes, both literally and metaphorically, as a contribution to understanding our place in the world' (Rodaway, 1994 115). Visual geographies is an important part in creating a sensuous experience while attending food festivals.

Stalls that were not 'wild' enough use visual tactics to entice attendees to their stall. Kim and Joanne remark that even though they did not sell 'wildfood' they used other ways to bring people to them (see figure 12). Kim and Joanne are both Catholic parishioners living in Hokitika. At the 2014 Wildfoods festival the Catholic Church constructed a stall in order to help raise money for the restoration of their church. They also wanted to raise the profile of the Catholic Church within the Westland area. They state:

It was our dress and I think the whole atmosphere of the stall brought people because we were just laughing all the time.

(Kim)

We decorated the food we did have. It was rustic, sort of looking back to times gone past as well. The media were really, really kind to us and they'd done a mini interview and a photo shoot prior days leading up to that and it was in the local paper.

(Joanne) (Joint Interview, 22/4/14).



**Figure 12:** Holy Smoke Cafe, Wildfoods Festival.  
Permission given from Mike Keenan

Even though this stall wasn't selling 'wildfood' they were able to use their bodies to entice festival attendees to their stall and the dessert-type food that they were selling. Their popular feature that this stall had was a confessional booth in which people could come and 'confess' their sins to the nuns and get forgiven for their wrong doings. While talking about the booth, both Kim and Joanne laughed when asked how the booth went. They both commented about how the confessions got more and more ridiculous the drunker the attendees got, where sometimes did not want to hear the confession.

### *Sounds Delicious*

Hearing or aural geographies plays a part in creating a full sensuous experience when attending food festivals. Rodaway (1994 84) discusses how aural experiences are an important part of everyday lives as 'it relates to specifically to the sensuous experience of sounds in the environment and the acoustic properties of that environment. Just like sight, hearing is another important

bodily sense that stall holders use to entice festival participants to try their product.

Megan is a part of the Soroptimist<sup>24</sup> club within Hokitika and sold whitebait fritters at the 2014 Wildfoods Festival. Whitebait are tiny fish of many different species. Whitebait ‘is a general term used in many countries to describe small freshwater fish that are tender and edible. In New Zealand it describes the juvenile forms (around 4–5 centimetres long) of five species of the fish family Galaxiidae’ (Te Ara, 2014b np). Whitebait, therefore, are small, transparent, white-grey fish and are considered a delicacy because of the short whitebait fishing season. Whitebait season occurs at the early stages of spring. Within New Zealand, Whitebait can be collected with nets at the mouth of rivers. They are then frozen until the time of the festival where they are thawed and made into fritters (see figure 13).



**Figure 13:** Whitebait Fritters

Source: Te Ara Encyclopedia. Retrieved from:

<http://www.teara.govt.nz/en/photograph/11711/whitebait-fritters>

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<sup>24</sup> Soroptimist club is an international women’s organisation. Their website state ‘Soroptimist is a global women’s organization whose members volunteer to improve the lives of women and girls through programs leading to social and economic empowerment ... The organization is particularly concerned with providing women and girls access to education, as this is the most effective path to self-determination (Soroptimist, 2014 np)

Megan explains how important the music is in creating an appropriate atmosphere by stating:

I think probably the music is a good part of it now as well as the food, because you watch them, they are just listening to the music, so it plays a major part (individual interview, 22/4/14).

The 2014 Wildfoods Festival had a variety of different local bands and singers that performed throughout the day. Items included the local Kokatahi Band; Westland District Brass; Hokitika Districts Country Music Club; The Cutty Wren's; local Ric Heatherington; and the New Zealand Army band. (wildfoods, 2014 np).

Wiremu is one of the organisers for the 2014 Kāwhia Kai festival and is a Kāwhia resident. Wiremu expands on the atmosphere at the Kāwhia Kai by stating:

I'd say it's a combination, because you will find that they will come in with their umbrellas and hats and chairs and bring their little eskies,<sup>25</sup> set up, go buy their kai and then sit back and listen to the music. It's about catching up, it's about a good catch up time. So for a lot of people who have connections to Kāwhia that don't get back to Kāwhia it's a good draw card for them to get back in here, reconnect with your marae, with

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<sup>25</sup> Another word used for a food cooler



their whānau, friends that they haven't seen for a while.

(individual interview, 14/4/14)

The morning of Kāwhia Kai, bad weather came over the harbour which I thought would have deterred many festival attendees. I arrived at the festival at about 11.00am, and it was overcast with light drizzle. In my research journal I wrote:

Was somewhat fine in Hamilton but by the time we drove out to Kāwhia it was raining. Made it even worse that I was wearing shorts, t-shirt and jandals [sandals]. The festival had a cool vibe to it, we walked from one end to the other looking at all the different stalls. While we were there, there would have been a few hundred people, which was all right. I think the weather played a deterrent in bringing people out. Pio (Terei – a New Zealand actor and comedian) was the MC which was cool, he was able to bring a chilled, relaxed vibe to the festival.

(research diary, 8/2/14)

Kāwhia Kai had a number of different entertainment items that performed throughout the day and this produced a 'cool vibe'. Performances included a number of kapa haka groups, and live music including 'Tait Kora Band, Hinemoa featuring Noel Reid and the JFS Band, Holly and the Bluebenders, Diamond Divas' (Kāwhia Kai, 2014). The entertainment reflects the relaxed and chilled out atmosphere of the Kāwhia Kai Festival. MC Pio Terei is a New Zealand actor, TV personality and comedian, who was able to use humour to make the event enjoyable for the entire family. Throughout the day, kappa haka

groups performed. Kāwhia Kai promotes itself as ‘traditional’, so ‘traditional’ entertainment is also needed.

McCormack (2009) also discusses the mutual relationship between bodily senses and space. Through all the bodily senses, places and spaces are experienced.

Jimmy states that:

I think looking from my perspective and looking at everybody there [wildfoods]. There was a good range of food, the music was incredible, I mean we had the NZ Army Band which blew me away. Some of the music coming out of those stages was just fantastic and you’d pay \$50.00 just to go and see something like that. The atmosphere was just a buoyant atmosphere (individual interview, 22/4/14).

There was a different nature of the entertainment that performed at the Wildfoods Festival. The colonial nature of the festival is also represented with the NZ Army Band. The New Zealand Army Band is also steeped with traditional colonial representations. Representations include the sound of the music, the structure of the band, and the symbolism of their uniform. These representations can all be linked to colonial traditions.

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Amanda was previously an organiser at Wildfoods festival. She was a food judge at the 2014 Wildfoods festival. Amanda also states that:

It's a bit of everything. If it was just the food, if it was just the entertainment, if singled out any of those things yes I think you'd still get people here, but would you get as many? I don't think so. People come because it's a great weekend to come away.

Amanda states that in order to create a successful festival, it's more than just one component. You need to be able to create opportunities for all bodily senses to be aroused. The entertainment is a crucial element within both Kāwhia Kai and Wildfoods. Even though their style of entertainment is different, they enhance the overall nature of the festival.

### *A Sixth Sense: Anticipation and Excitement*

Bodily senses are important when attaining a sensuous experience at food festivals. Daniel expands on how the five senses play an important part, however, a 'sixth sense' also can play a part as well. He states:

Yeah it's kind of all the senses really. I think it's probably the sixth sense of anticipation and excitement sort of thing, as well. I think it's more that rather than the five normal senses, just their expectation of a fun and exciting time I guess.

(individual interview, 22/4/14).

Within their own respective work, Rodaway (1994) and McCormack (2009) explore and discuss the mutual relationship between bodily senses and every day experiences. Duffy (2009), Duffy et al (2011), Gibson (2011), and Waitt (2008)

have also provided relevant discussions around the relationships between festivals and embodied experiences. Duffy et al (2011 17) argues that ‘the sensual and rhythmic attunement to place contributes to understanding how festival spaces forge a sense of belonging to others’. Like this research, they also build on the work of Longhurst et al (2008) in using their bodies as an instrument of research while attending rural music festivals in Australia. Within the article, they argue how ‘the rhythmic qualities of sounds trigger embodied responses’ (Duffy et al, 2011 17). Crouch (2000 68) states that embodiment is ‘the process of experiencing, making sense, knowing through practice as a sensual human subject in the world’. This definition provides an explanation of geographers are able to see human beings as sensual beings. Daniel talks about how huhu grubs are a popular feature of the festival and bring in a lot of attendees. He states:

I think huhu grubs are a New Zealand and West Coast icon I suppose and that is one feature. And I just think that it is just a classic example of a Wildfood, and that’s what people come here for the festival’. (individual interview, 22/4/14)

Daniel then goes on to talk about different ways in which they are able to entice attendees to come to their stall. He states:

We spice it up with the chopping the huhu grubs out of the logs on the day – and that sort of thing helps a lot and puts a real atmosphere to it and lots of people crowding around and daring

one another to taste it. A lot of it is the dare factor and that sort of thing. (individual interview, 22/4/14)

Daniel explains ways in which they entice participants to come and taste the huhu grubs. The sixth sense is more than just the ‘gut feeling’ that participants have, but can also be the dare factor of visualising the huhu grub and getting the courage to physically taste it.

Festival organisers play on this difference in creating new experiences for the attendees. A previous Wildfood committee member states:

You’ve still got to have a certain amount of uniqueness and innovation that goes into what people are wanting to try and taste. If it was going to be a festival where you could just eat something, I mean if it was just a whitebait festival well I wouldn’t want to keep coming back every year because you know what you’re getting (research diary, 22/4/14)

To create unique and innovative festivals, organisers pay particular attention to the products that are going to be sold during the festival. Daniel talks about different stalls that have been present at previous Wildfoods: ‘Huhu grubs are the most popular ... colostrum milkshakes ... Bull semen shots etc.’ (individual interview, 22/4/14). These types of food are able to provoke abject and embodied feelings of disgust to those participants that consume them. The next section explores these feelings of disgust in relation to these abject food.

***Huhu Grubs, Colostrum Milkshakes and Bull Semen Shots: Visceral and  
Abject Festival Experiences***

The work of Jessica and Allison Hayes-Conroys' 'the visceral' (2008, 2010a, 2010b, 2010c; Hayes-Conroy & Martin 2010) provides an interesting point of view when examining how food festivals are experienced by both festival attendees and festival organisers. Hayes-Conroy define the visceral by stating that it encapsulates the 'physical capacities, relational processes, and fuzzy boundaries of the human body' (Hayes-Conroy 2010a, 1274). Longhurst et al (2009) expand on this complex concept in their work 'a visceral approach: cooking 'at home' with migrant women in Hamilton, New Zealand'. They use this concept to show the emotional, social, and affective relationships that these migrant women have with place. Longhurst et al (2009) use the visceral as being referred to the 'sensations, moods and ways of being that emerge from our sensory engagement with the material and discursive environments in which we live. Paying attention to the visceral means paying attentions to the senses ... which are a mechanism for visceral arousal' (Longhurst et al, 2009 334).

For this research, I use the concept of the visceral beside Kristeva's work (1982) on the concept of abjection in *Powers of Horror*. Abjection is a theory which explores a human bodily reaction to something that is seen to be disgusting or 'abject'. In her work, Kristeva discusses different ways in which bodies experience abjection. Kristeva's work has been fundamental in thinking about the human bodies. Kristeva argues that abjection starts from when an infant tries to separate itself from their mother. As an infant we 'struggle to establish a separate corporeal schema, in tension and continuity with the mother's body which it seeks to incorporate' (Johnston, 1998 28). I use both the notions of the

visceral and abjection in relation to the ‘gut’ feelings and the bodily reactions that festival attendees have towards the food that get sold at both Wildfoods and Kāwhia Kai. Daniel recounts his own experience during a previous festival, in which he got picked for a game show like competition. He recounts:

They had a feral factor competition on the main street a few years back and they ask people to enter it and I got drawn out as one of the 10 people who were allowed to jump up on the stage and taste all these products, they had 10 products spread out in front and they knocked one person out each product who didn’t eat it or ate it to slow or something. I got knocked out on the goat’s balls. They had a goats testicles, they slopped it on the plate and I got a goat’s testicle and there was no way I was going to win (individual interview, 22/4/14).

Daniel felt abjection when looking at the goat’s testicle that was slopped on the plate during the feral factor competition. His abjection towards the goat’s testicle provided a visceral or ‘gut’ reaction. Hayes-Conroy and Martin (2010 270) discuss how the visceral realm is ‘an internal relation of mind and body’. This example shows an internal relation between the body and mind, with Daniel’s complete embodied and deeply felt reaction.

Amanda also recounts how she was dared into trying horse semen at the 2014 Wildfoods festival. She states:

This year I did horse semen. You've got to get past that aye. Don't think about what it is you're actually trying, just give it a go. (individual interview, 22/4/14)

Unlike Daniel, Amanda was able to work her way through her feelings of abjection and try the horse semen. By working her way through her feelings of abjection, she tries to reinforce the mind/body dualism. Amanda goes on to talk about some of the more unusual stalls that they had in the previous years while she was on the committee. Even though stall holders create unique stalls, they sell foods which are abject to some food festival attendees. She recalls:

I remember one year we had, they were selling pig tongues and stuff and they all dressed up in these pig outfits and they had these piggy plates they presented the stuff on. One stall was crickets and God, you sort of walked up to it and here was this fish tank, but it had all these crickets and stuff flying around in it, and then here was your slice of bread with the dead cricket on it lying beside it (individual interview, 22/4/14).

Amanda was fascinated by how the different stalls presented these 'abject' foods. Even though she was able to work through her abject feelings, she noted that other food festival attendees had a more abject and visceral reaction.



Moana brings a traditional aspect to her food stall at the 2014 Kāwhia kai festival. In 2014 she sold fry bread, mussel fritters, cream paua, toroi, koki, raw fish and rewena bread. These dishes are based on traditional Māori recipes. Fry bread is a flat bread fried in hot oil or lard. Mussels are a type of New Zealand seafood that comes from the clam family. The mussels are cleaned, chopped into pieces and put into a batter then cooked on a hotplate or frying pan. Paua is another type of New Zealand seafood. Paua are large edible sea snails, also known as abalone. Paua is chopped into small pieces and cooked with onions and cream, until a hot soup like creamed mixture (see figure 14). Toroi is a dish of fermented mussels. Koki is shark liver which has been dried. Raw fish is a dish of uncooked fish and different seafood in an acidic dressing. Rewena bread is a traditional Māori bread, which uses potatoes as the rising agent. Moana discusses how Koki was the most popular dish being sold at her stall by stating that ‘you can never have enough of the koki’ (individual interview, 14/4/14).



**Figure 14:** Creamed Paua

Source: <http://www.kiwifaves.co.nz/recipe/nannys-classic-creamed-paua>

She went on to discuss the differences in tastes between native New Zealander's and the international tourists:

It really was a mixture [of ethnicities] ... the New Zealanders knew what they wanted and they just came in. Whereas the overseas people, they would come in and they would ask what koki is or toroi was and you had to explain that. There was quite a few and they were sampling it. The koki didn't go to well. [The international attendees] were prepared to try everything, with the koki we only had them in small containers and they would buy one and then we would give them a fry bread for them to try. Some did like it. I think we had a few of the English ones and they didn't like it but the Canadians they came over and they quite liked it. (individual interview, 14/4/14)

Whether it be at the Wildfoods Festival or the Kāwhia Kai, the festival attendees senses are at the forefront. They are given an embodied experience from the time they walk through the gates. This embodied experience can also be one of abjection. Festival attendees head to the festival to feel the fear, overcome their fears and try something completely different.

This visceral and abject reaction is also relevant with the younger generation of the indigenous Māori population. Wiremu discusses that even the younger Māori generation have abject reactions towards the more traditional Māori food.

During the interview, I asked ‘what were some of the least popular food that was sold at the Kāwhia Kai?’ He states:

Most of the fermented stuff, like your rotten<sup>26</sup> corn, koki, because a lot of people (especially the older generation that have shifted into the city) don’t have access to it anymore. Sometimes they’ll pay through their back teeth [colloquial saying for expensive] for a little cup or whatever, so to be able to come to the festival where it’s just like all over the place, it’s a real good draw card. We get pre-orders asking if they can order \$10 in koki, and it’s like ‘oh we can’t do that you got to come down and buy it’. But the rotten corn, and the koki are the popular ones.

During conversations with my mother, she noted that when she was a little girl she remembered her grandfather (Pop) eating koki. She recounts:

I remember Pop use to have it [the koki] hanging on the [washing] line outside at the back. He use to come out and sliver bits off and eat it. It stunk so bad! Eww I still remember the smell, it smelt so bad. (personal conversation)

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<sup>26</sup> Rotten is another word used for ‘fermented’ corn. In this instance, Wiremu was not using ‘rotten’ in a derogatory sense, rather, he uses ‘rotten’ to convey what others may think.

I found that because of the lack of access and ongoing processes of colonisation, the younger generation do not know what traditional Māori food is. As a young girl, my mother remembered the visceral or ‘gut’ reaction that she had towards koki. She had such an abject reaction towards koki, many years later she still has those memories about the awful smells.

### *Conclusion*

This chapter has explored the mutual relationship between food festivals and festival attendees. By using sensorium, embodiment and viscerality theories, I argued that food festival attendees have sensuous experiences while attending these festivals. I began by exploring both the visual and auditory senses and how they are able to entice participants into sampling the product that stall holders are selling. I argue that a ‘sixth sense’ plays a part in the entire sensual and embodied experience. Abjection and viscerality are also fundamental concepts when exploring these embodied experiences. By using these concepts I have been able to argue that these abject and visceral reactions that festival participants have provide interesting insights into having a full sensuous experience.

## *Chapter Six: Concluding Thoughts on Fun and Feral Festivals*

In this concluding chapter, I reflect upon my original research objectives and questions about the mutual relationship between food festivals, festival attendees and festival spaces. I conclude this chapter by indicating possible research avenues for future academic study.

This research thesis explored the mutually constituted relationship between food festivals, festival attendees and festival spaces. In the introductory chapter, I outlined my research objectives that framed this research. My overall objective for this research is to critically examine how food festivals construct their locations and vice versa. By focusing on two New Zealand food festivals – Kāwhia Kai Festival and Wildfoods Festival – I further my research objectives by asking how do food festivals contribute to place identity? And, how and in what ways are multi-sensual geographies are experienced by food festival consumers and producers? The locations of Kāwhia and Hokitika play an integral part in the complete atmosphere of the food festival. My positionality provides motives of why food has influenced my life and, by extension, this masters research.

In chapter two, I discussed the theoretical framework that underpins this research, and reviewed current literature around the mutual relationship between festivals, people and place. By using the academic work of both tourism and geography scholars. I highlight the history of festivals as well as the role that contemporary festivals have within today's society. Discussions focus on the exploration of music festival and the mutual relationship that they have to

festival attendees. Multi-sensory and embodied engagements that gastronomic tourists has while at these tourism locations are explored. Embodiment and by extension ‘sensorium’, are central elements within my geographical framework of this research. By discussing sensorium, the body, viscerality and abjection I explore one’s embodied sensory system while attending food festivals.

In chapter three, I explored the methodological approach that was used to conduct this research. I chose three qualitative methods – semi-structured interviews, participant sensing and using a researcher’s body as an instrument of research – and these enabled participants to express their embodied feelings. By using semi-structured interviews I was able to learn about the different experiences that my participants have towards food festivals. By using participant sensing and attending Kāwhia Kai I was able to gain an intimate and embodied knowledge of my research subject. I argued that participant observation needs to be extended to participant sensing and I used my own bodily senses to gain experiences. The final method I used to attain my empirical data was using my own body as an instrument of research. This method was used hand-in-hand with my participant sensing method. While conducting participant observation at Kāwhia Kai, I had to experience the type of food offered. I came to understand the embodied emotions behind trying something new.

Chapter four is the first of my results chapters. The focus of this chapter is on the location and identity of both Kāwhia and Hokitika and their respective food festivals. By focusing on the location of both food festivals, I explore the mutual relationship between food festivals, people and place. Two central themes are

investigated throughout this chapter: place attachment and the associated feeling of a ‘sense of belonging’; and the creation of ‘new’ traditions. The notions of place attachment and sense of belonging is evident in the ways in which festival organisers create ways to promote the festival. By this festival promotion, festival attendees can create a feeling of attachment to each respective location. This attachment to the location also allows attendees to form a sense of belonging with the local community. The creation of ‘new’ traditions was discussed and explored in this chapter. Examinations are made of how these ‘new’ traditions are created within Kāwhia which are based on traditional Māori knowledge and in Hokitika based on a ‘Pākehā’ or a European settler society.

Chapter five is an original investigation of the embodied experiences of festival attendees have while at the Kāwhia Kai and Wildfoods festivals. Thinking through the body also means thinking through senses and visceral reactions. By using embodiment as my overarching theoretical framework, I narrow in on bodily senses. Festival attendees are having a complete embodied experience, however, not all of the five bodily senses consciously register as important. By exploring bodily senses, I discuss the important mutual relationship that they have in gaining an embodied experience while attending food festivals. I also argue that a ‘sixth’ sense – a gut feeling – plays a crucial part in the entire sensual and embodied experience that festival attendees have. This gut feeling brings a new level of excitement and adrenaline to the festival atmosphere. The mutual relationship between viscerality and abjection was also another integral element within this investigation of embodiment.

### *Future Research*

This research makes valuable theoretical contributions towards cultural, embodied, and visceral tourism geographies. This research has investigated the mutual relationship between food festival organisations, festival attendees and festival spaces, and thereby opens up for a number of different avenues for future research.

In this thesis I focus specifically on the sensuous and embodied experiences of festival attendees. While critically examining the empirical data, I realise that there are a number of other avenues for future research. While analysing data for the Wildfoods Festival, I mentioned that the festival attracts predominately Pākehā attendees. By changing the research framework to one of post-colonialism, researchers may be able to explore feelings of discrimination and marginalisation from those who feel ‘out of place’ either in Hokitika and/or Kāwhia.

Other major avenues for future research could include a focus on gender, sexuality and/or class. Kāwhia Kai and Wildfoods is promoted as a ‘heterosexual family’ space, however interesting discussions could be made around the reactions of non-heterosexual people and families attending these food festivals. Wildfoods organisers promotes the festival as a family space, however if festival organisers would create different festival celebrations that happen throughout the week, would those who would feel excluded be able to then feel included within the festival space?



In summary, Kāwhia Kai and Wildfoods are both events which celebrate the uniqueness and individuality of two regions in Aotearoa New Zealand. They have both become popular events within New Zealand's summertime. They are, however, experienced at the level of the body. How people 'sense' these festivals matter to the future of festivals and the enhancement of regional communities.

## *Glossary*

Aōtearoa	Māori name for New Zealand
Hāngi	Traditional Māori earth oven - earth oven to cook food with steam and heat from heated stones.
Hui	Gathering, meeting
Kai	Food, meal
Kai Moana	Seafood (food from the sea), shellfish
Kapa haka	Māori cultural group, Māori performing group.
Kaumātua	Elderly, old, aged
Kaupapa	Policy, matter for discussion, purpose, scheme, proposal, programme, theme, initiative.
Kōkī	Food dish, dried shark liver
Kono	Baskets made out of harakeke or flax bush
Māori	Refers ‘to the indigenous population of New Zealand. The term is problematic in that it only came to be, through colonisation, as a term to describe the collective indigenous population of New Zealand’ (Simmonds, 2014 1)
Moana	Sea, ocean
Pākehā	New Zealander of European descent - probably originally applied to English-speaking Europeans living in Aōtearoa/New Zealand.
Papakāinga	Original home, home base, village, communal Māori land
Rangatahi	Younger generation, youth
Tainui	A term for the territory of the tribes descended from the crew of the Tainui canoe who came from Hawaiki (ancient homeland of the Māori people)
Tamariki	Children (used as a plural)
Tangata	Person, man, human being, individual
Treaty of Waitangi	New Zealand’s founding document signed on February 6 <sup>th</sup> 1840
Waitangi weekend	Waitangi day is celebrated annually on the 6 <sup>th</sup> February

Waka	Canoe
Wananga	Educational seminar or forum, series of discussions
Whānau	Extended family, family group, a familiar term of address to a number of people - the primary economic unit of traditional Māori society

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## *Appendix One: Research Information Sheet*

### UNIVERSITY OF WAIKATO FACULTY OF ARTS AND SOCIAL SCIENCES

#### *'Let's Get Wild': Sensuous Geographies of Kāwhia Kai and Hokitika Wildfoods Festivals in Aōtearoa New Zealand*

My name is Melanie Modlik, and I am a graduate student in the Geography Programme at the University of Waikato. As a requirement for the completion of my masters thesis, I am conducting research under the direction of Dr Lynda Johnston. The aim of my research is to explore the relationship between food festivals, people and place. In particular, my research questions are:

- Why are food festivals important to their local communities?
- How do food festivals contribute to place identity?
- How and in what ways are food festivals experienced by consumers and producers?

For this research I hope to conduct individual interviews with local festival organizers, stall holders, and local district council members and/or elected representatives. The interviews will vary between 30-45 minutes depending on your schedule. Your thoughts and opinions are very important and you are welcome to bring up any issues that you may think will be important to my research.

#### Confidentiality

I will treat all discussions held within the interview as private and confidential and will not share them with anyone outside of that situation. Unless your permission is obtained, your name, photograph, or any other identifying characteristics will not be disclosed in the final report or any other report produced in the course of this research. The recordings and written transcripts will be stored securely in my office at the University of Waikato accessible only by key. Any electronic information will be accessible only by password and this will be changed regularly to ensure security of the documentation. Research materials (recordings, transcripts, diaries and photographs) will be kept until the finalisation of my thesis grade (approximately one year from date of interview), then offered back to you or destroyed.

If maintaining confidentiality is not possible (because of your public status, public identity, or the public office you hold) you will be given the interview transcript to assess and respond within a month of receiving it.

Participants have the right to:

- decline to participate;
- decline to answer any particular question;
- withdraw from the study up until one month after receiving the transcript;
- decline to being audio-recorded;
- ask for the audio recorder to be turned off at any time;

- ask for the removal of any materials they do not wish to be used in any reports;
- Ask any questions about the study at any time during participation.

This research project has been approved by the Human Research Ethics Committee of the Faculty of Arts and Social Sciences of the University of Waikato. Any questions about the ethical conduct of this research may be sent to the Secretary of the Committee, email [fass-ethics@waikato.ac.nz](mailto:fass-ethics@waikato.ac.nz) postal address, Faculty of Arts and Social Sciences, Te Kura Kete Aronui, University of Waikato, Te Whare Wānanga o Waikato, Private Bag 3105, Hamilton 3240.

The thesis will be accessible through the University of Waikato's Library database. Presentations and publications may also result from the research. If you would like to participate in the research or have any further questions feel free to email either myself on [mhm11@students.waikato.ac.nz](mailto:mhm11@students.waikato.ac.nz) or my supervisor on [lyndaj@waikato.ac.nz](mailto:lyndaj@waikato.ac.nz).

Many thanks and I look forward to hearing from you,

Melanie Modlik

*Appendix Two: Research Consent Form*

**UNIVERSITY OF WAIKATO  
FACULTY OF ARTS AND SOCIAL SCIENCES**

*‘Let’s Get Wild’: Sensuous Geographies of Kāwhia Kai and Hokitika  
Wildfoods Festivals in Aōtearoa New Zealand*

**Description of Research**

This research explores the relationship between food festivals, people and place. In particular, the research questions are:

- Why are food festivals important to their local communities?
- How do food festivals contribute to place identity?
- How and in what ways are food festivals experienced by consumers and producers?

**I have read the information sheet and understand that:**

- I can refuse to answer any question at any time throughout the interview;
- I can withdraw from the research up to a month after receiving the transcript;
- If maintaining confidentiality is not possible (because of my public status/public identity) I will assess the interview transcript and respond within a month of receiving it;
- I will be able to view my transcribed interview and request the removal of any information;
- All information regarding this research will be destroyed once the thesis grade is finalised.
- I consent to have the interview audio-recorded:    YES / NO

I (your name) ..... agree to participate in the research project ‘Let’s Get Wild’: Sensuous Geographies of Kāwhia Kai and Hokitika Wildfoods Festivals in Aōtearoa New Zealand which is being carried out by Melanie Modlik under the direction of Dr Lynda Johnston of the Geography Programme, at the University of Waikato.

.....  
(To be signed and dated by participant)

.....  
(To be signed and dated by Melanie Modlik)

**YOUR DETAILS** (for my confidential records)

**Name:**

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**Age:**

18-24	<input type="checkbox"/>	45-49	<input type="checkbox"/>
25-29	<input type="checkbox"/>	50-54	<input type="checkbox"/>
30-34	<input type="checkbox"/>	55-59	<input type="checkbox"/>
35-39	<input type="checkbox"/>	60-64	<input type="checkbox"/>
40-44	<input type="checkbox"/>	65 and over	<input type="checkbox"/>

**Address:**

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**Phone number: home** \_\_\_\_\_ **cell:** \_\_\_\_\_

**Email:**

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**Occupation:**

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If you have any questions at any point during this research please do not hesitate to contact me. Thank you for your time and for being an important part of this research.

**Melanie Modlik**

**mhm11@students.waikato.ac.nz**

**Cell: 02\* \*\*\* \*\*\*\*\***



## *Appendix Three: Festival Organisers Interview Questions*

### *'Let's Get Wild': Sensuous Geographies of Kāwhia Kai and Hokitika Wildfoods Festivals in Aōtearoa New Zealand*

- 1: Tell me about the history of the festival? How did it start?
- 2: Can you talk about what makes the festival popular?
- 3: Can you explain the importance of the location of the festival? How is the place part of the food?
- 4: Does the festival raise the profile of the area? If so, in what ways?
- 5: What strategies are used to 'stage' the cuisine?
- 6: Why do these places (Hokitika or Kāwhia) need a food festival?
- 7: What do you think people are most impressed by – the food, music, atmosphere, friends/family fun etc.? Or, a combination?
- 8: Does the festival need 'shock' value (ie unusual food)?
- 9: What type of local cuisine is most popular/least popular?
- 10: How and in what ways do you wish to stimulate festival attendees' senses (sight, sound, taste, touch, and smell)?
- 11: Can you describe the experience you hope to create for festival attendees?
- 12: What challenges does the festival face?

## *Appendix Four: Festival Stall Holders Interview Questions*

### *'Let's Get Wild': Sensuous Geographies of Kāwhia Kai and Hokitika Wildfoods Festivals in Aōtearoa New Zealand*

#### *Stall Holder Interview Questions*

- 1: Tell me about your stall.
- 2: Can you talk about what makes your stall popular?
- 3: Can you explain the importance of the location of the festival? How is the place part of the food?
- 4: Does the festival raise the profile of the area? If so, in what ways?
- 5: What strategies do you use to 'stage' your cuisine?
- 6: Why do these places (Hokitika or Kāwhia) need a food festival?
- 7: What do you think people are most impressed by – the food, music, atmosphere, friends/family fun etc.? Or, a combination?
- 8: Does the festival need 'shock' value (ie unusual food)?
- 9: What type of local cuisine is most popular/least popular?
- 10: How and in what ways do you wish to stimulate festival attendees' senses (sight, sound, taste, touch, and smell)?
- 11: Can you describe the experience you hope to create for festival attendees?
- 12: What challenges does the festival face