June 2012

Narrative Brought to Life: The Wizarding World of Harry Potter

Stefani Klaric, *Western University*

Supervisor: Bridget Elliott, *The University of Western Ontario*
A thesis submitted in partial fulfillment of the requirements for the Master of Arts degree in Art History
© Stefani Klaric 2012

NARRATIVE BROUGHT TO LIFE: *THE WIZARDING WORLD OF HARRY POTTER*

(Spine title: Narrative Brought to Life)

(Thesis format: Monograph)

by

Stefani <u>Klaric</u>

Graduate Program in Visual Arts, Art History

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts

The School of Graduate and Postdoctoral Studies
The University of Western Ontario
London, Ontario, Canada

© Stefani Klaric 2012

THE UNIVERSITY OF WESTERN ONTARIO
School of Graduate and Postdoctoral Studies

CERTIFICATE OF EXAMINATION

Supervisor   Examiners

_____   _____
Dr. Bridget J Elliott   Dr. Cody Barteet

                                              _____
                                              Dr. John Hatch

                                              _____
                                              Dr. Vladimir Tumanov

The thesis by

Stefani <u>Klaric</u>

entitled:

Narrative Brought to Life: *The Wizarding World of Harry Potter*

is accepted in partial fulfillment of the
requirements for the degree of
Master of Arts

_____   _____
Date   Chair of the Thesis Examination Board

Abstract

This thesis explores *The Wizarding World of Harry Potter* and the motivations for creating fictive, immersive environments. These can be defined as spaces that generate new physical environments or worlds that engage our senses. The theme park is the experiential space where entertainment, fantasy, and commodity consumption come together. By including recognizable objects, narratives, characters, and the like, taken directly from the *Harry Potter* books and films, audiences and participants are brought into *The Wizarding World of Harry Potter* in a way that immerses them in the space and allows them to experience the narrative by participating in a journey similar to that of the popular fictive hero, Harry Potter.

Keywords**:** *Harry Potter, The Wizarding World of Harry Potter, Theme Parks, Theming, Immersion, Immersive Spaces, Props, Souvenirs, Authentic Replicas*

Copyright Release

Copyright Act, Section 29: Fair Dealings

The present thesis is a non-profit publication, thus I have included reproductions of artworks without obtaining prior copyright clearance for each image. In Canada, this is not considered an infringement of copyright for a commercial publication, due to the "fair dealings" provision in the Section 29 of the Copyright Act. This reads as follows:

Fair Dealing

Research or private study

29.1 Fair dealing for the purpose of research or private study does not infringe copyright.

R.S., 1985, c. C-42, s.29; R.S., 1985, c.10 (4th Supp.), s. 7; 1994, c. 47, s. 61; 1997, c. 24, s. 18.

Criticism or Review

29. 1 Fair dealing for the purpose of criticism or review does not infringe copyright if the following are mentioned:

  (a) the source; and

  (b) if given in the source, the name of the
      i.   author, in the case of a work,
     ii.   performer, in the case of a performer's performance,
    iii.   maker, in the case of a sound recording, or
    iv.   broadcaster, in the case of a communication signal.

1997, c. 24, s. 18.

The full act can be found online at:
http://laws-lois.justice.gc.ca/eng/acts/C-42/page-14.html#h-24

Acknowledgments

I would like to thank Professor Bridget J Elliot for mentoring me during my first year of graduate studies and guiding me as supervisor during my second year of studies. Her passion and support for my project is greatly appreciated. I am indebted to her for all of her feedback, comments, discussions, edits, and suggestions throughout the writing process. Most importantly, she has been extremely encouraging to me especially in taking up a research project for which I did primary research in Orlando, Florida, by visiting the theme park and interviewing the Creative Director for *The Wizarding World*'s project.

I would also like to thank those with whom I have had discussions about my project. My conversations with Dr. Michael O'Brien, Maggie O'Brien, and Kristina-Ana Klaric have helped me to work through ideas for my second chapter. Their comments and feedback have been very helpful.

I would also like to extend my thanks to Alan Gilmore for responding to my many questions about the theme park and to Thierry Coup for taking the time to meet with me and answer my questions and discuss the theme park.

Lastly, I would also like to thank the Department of Visual Arts at Western University, Canada which was very supportive during my graduate studies. To the Faculty of Arts and Humanities at Western, thank-you for providing me with research travel funding; this aided me in conducting my research.

Table of Contents

List of Figures

Preface

The *Harry Potter* phenomenon started shortly after the release of the first novel of the series, *Harry Potter and the Philosopher's Stone*, and the popularity of the series continues today.[1] The narrative has been made not only into films but also into a theme park: *The Wizarding World of Harry Potter*. My research focuses on the theme park as an immersive space that brings this narrative to life for visitors in an interactive and experiential way.

I conducted primary and secondary research about the theme park to gain a greater understating for the way it functions not only visiting the park but also interviewing Thierry Coup, the Creative Director for the park and Senior Vice President of the Creative Studio at Universal Creative. I was also in e-mail correspondence with Alan Gilmore, Art Director of the theme park and films. This primary research has given me insight into the ways a theme park is able to immerse guests and allow them to accept the fictive world created as real.

The first chapter explains the immersive space, but more specifically it highlights the major immersive spaces throughout history that have used some form of illusion or immersive techniques to make viewers feel as though they are part of a different time and or place, and part of the narrative being told. Immersive spaces have changed throughout history in the technologies used, but they have remained much the same in their interest of transporting viewers to a different place or world and making the space interactive to a certain degree. Furthermore, as I argue, there is an overwhelming desire to have a material and physical experience in today's virtual world.

---

[1] The title for the Canadian and UK versions of the first book in the *Harry Potter* series is *Harry Potter and the Philosopher's Stone*, while the US version is titled *Harry Potter and the Sorcerer's Stone*

The second chapter continues a discussion of immersion into a novel through the sole case study of *The Wizarding World of Harry Potter.* This chapter focuses on the production of the space and the vision of the creative team and designers. I explore the intricate techniques used to alter perception in order to forego a sense of reality and accept the fiction portrayed as the real world that Harry himself inhabits. I also discuss the setting of the park and its close ties to the recognizable visuals in the *Harry Potter* films. In addition, I comment on the important elements of design and planning at the park, which includes input from the author of the *Harry Potter* series herself: J.K. Rowling.

In contrast, the third chapter explores the consumer's experience at the theme park. Various elements are included within the space of *The Wizarding World of Harry Potter* that invite patrons into the narrative as an inclusive and interactive space. Many of the elements of immersion that consumers experience focus on the senses, which promote further engagement into the theme park's narrative. Lastly, I examine the use of props scattered throughout the theme park since those from the film set contain indexical traces from the actors and film set, while the other props, which are exact replicas, are iconic objects related to the fictive characters and world of *Harry Potter*. Chapter three also focuses on how the replicas for sale in the gift shop function to provide patrons with a more authentic and memorable experience through the purchase of the souvenir.

Chapter 1

THE *HARRY POTTER* PHENOMENON AND NARRATIVES BROUGHT TO LIFE THROUGH IMMERSIVE MEDIATION

> The pages of the diary began to blow as though caught in a high wind, stopping halfway through the month of June. Mouth hanging open, Harry saw that the little square for June the thirteenth seemed to have turned into a minuscule television screen. His hands trembling slightly, he raised the book to press his eye against the little window, and before he knew what was happening, he was tilting forwards; the window was widening, he felt his body leave his bed and he was pitched headfirst though the opening in the page, into a whirl of colour and shadow.[2]

> J.K. Rowling

In an ever-increasing virtual and cyber world, the desire to experience narrative in a more physical and material way remains. Literature is now adapted in more ways than in the historical past. A narrative may have been the subject of a painting or a stage play, but now narrative is brought to life in other media. The *Harry Potter* novels are an example of narratives that have moved beyond their initial literary form. Warner Bros., owning the rights to the *Harry Potter* film franchise, has made the seven novels into eight films, while Universal runs the theme park *The Wizarding World of Harry Potter.* In today's experience based economy, the theme park holds great power as it allows for the physical experience of the patron. The patron in the theme park is not a passive spectator but an active consumer of the space. Throughout this chapter I will address several modes in which narrative has been experienced in a physical way by referencing past forms of immersive spaces that bring narrative and history to life in media appropriate to the time

---

[2] J.K. Rowling, *Harry Potter and the Chamber of Secrets* (Vancouver: Raincoast Books, 2000), 180.

period. I will also address the difference between physically passive experiences of novels and films in contrast to the physically active experience of the theme park. The desire to step into the world of a book is not a new one, but the experience economy of today provides a platform for companies like Universal Studios to successfully create physically immersive spaces that bring the fictive world of a narrative to the viewer.

The same story may be told in various forms of media, but the reception of the narrative and the ability to relate to it may change depending on the medium used. As Claude Bremond stated in 1964, "[story] is independent of the techniques that bear it along. It may be transposed from one to another medium without losing its essential properties."[3] Clearly this is not a novel revelation. In fact, J.K. Rowling, author of the *Harry Potter* stories, was quite aware of this fact when writing the second novel in the series. The opening quote references a scene from *Harry Potter and the Chamber of Secrets*. The scene references a point in the story when Harry finds a magic diary. When he begins to write in it, he is astonished to find the words of Tom Riddle appearing on the diary's pages in response to his own words. Harry then questions Riddle as the disembodied owner of the diary about certain strange things happening at his school, Hogwarts School of Witchcraft and Wizardry. Riddle responds to Harry saying he would prefer to *show* Harry what he means, rather than explaining it to him through text. Harry is then pulled into both the book and Riddle's memories. Once in the world of the diary, Harry is able to follow Riddle around, see what he sees, hear what he hears, and learn more about a particular day through Riddle's vivid memory of it. Clearly, Rowling is

---

[3] Marie-Laure Ryan, "Introduction," in *Narrative across Media: The Language of Storytelling*, ed. Marie-Laure Ryan (Lincoln; London: University of Nebraska Press, 2004), 1.

aware of the power of using a different medium that creates the illusion of a more physical experience.

The longing to experience narrative through various media is present in *The Chamber of Secrets.* Without the experience of being pulled into the world of the diary, Harry would not have gained such a deep understanding of what happened at his school 50 years prior when the Chamber of Secrets had been opened. A new form of interacting with the narrative allows a person to gain a greater understanding of a narrative since "media differ widely in their efficiency and expressive power."[4] A textual description of the Chamber of Secrets by Riddle would not have been as effective as showing Harry first hand by pulling him into the diary and Riddle's memories. Although Harry Potter had the opportunity to move from reading about the history of Chamber of Secrets to then experiencing it, the readers of the novel do not enjoy that same shift. Instead they are left desiring the experience of stepping into the narrative to become completely immersed in the story.

Entering the world of a narrative in the physical sense is unattainable through reading. As narratologist Marie-Laure Ryan describes it, "narrative is a mental image—a cognitive construct—built by the interpreter as a response to the text."[5] The readers form an image, but it remains part of the cognitive level; Harry reads the words in the diary, but when he is pulled into Tom Riddle's memory, he is finally able to see and experience what happened long ago at Hogwarts. Since "story encoded in the text and the story decoded by the reader can never be extracted from the brain and laid side by side for

---

[4] Ryan, "Introduction," 2.
[5] Ryan, "Introduction," 9.

comparison," all readers will imagine the narrative and settings in slightly different ways even though they are reading the exact same words. As such, it is often difficult to please all readers when making adaptations from novels to film. The disjunction between what one reads on the page and what the author is conveying, leads many readers to desire further forms of media that will enable them to understand the text in the way that others have interpreted it.[6] Thus, creating a sense of cultural consensus and community seems to be one of the chief attractions of such mediated experiences. *The Wizarding World* is a place for fans to gather to experience the cult-like attraction.

Mediated forms are those in which a third party intervenes to process certain information in order to present it to every member of the audience, usually in as universally accessible a format as possible.[7] Mediated experiences include film, television, internet, and radio. Film and television are two excellent demonstrations of the way that visual mediation works for a viewer. These forms are both visual and narrative in nature. In contrast to text which can be visualized in various forms by each reader, film and television have already interpreted a script and made it visual for the viewer. In this way, the viewers know they are seeing the same images everyone else sees. By interpreting narrative in various forms of media, like a film for example, filmmakers hold the power to image the narrative in any way they see fit. When a book is adapted to screen, the various images readers had in their minds of the narrative is then replaced by one common image on film.

---

[6] I do recognize that not all readers will want to see a book turned into a film or any other type of media for that matter because, in doing so, one's imagination can seem limited as the images are made real.

[7] A mediated form can never fully achieve a universally accepted format since audiences are too varied with different interests. So, an appeal to particular groups or demographics is often the aim.

In addition to the mediated experience of film, many viewers also crave an embodied environment that can further enhance the experience of understanding a text or filmic narrative. Although I've already noted that many readers of *The Chamber of Secrets* would like to step into the more embodied environment of the narrative, this desire is not limited to those reading *Harry Potter* books, as similar desires have been seen throughout history. Various forms of immersive spaces have facilitated the desire to be transported to a different place, to witness history, or to see a story come to life. Film and television have attempted to fulfill the desire for a new mode of mediated experience in the past century, yet these modes focus on the visual sense and do not fully immerse viewers in the world of the story. In this respect, they are physically passive experiences, despite the fact that they can "feel" physically immersive. For example, IMAX theatre technology allows viewers to sit motionless, but feel as though they are part of a different environment. IMAX means "Image Maximization," and the IMAX theatre "immerse[s] spectators in the represented space and give[s] them a heightened sensation of moving out of the immediate and into the hyper-real."[8] The IMAX and cyber-technology in video games are forms that virtually transport viewers into a new space that is perceivably real.

Panoramas are often interpreted as the precursors to IMAX theatre technology because panoramic vision "heightens the sensation of immersion."[9] Alison Griffiths, author of *Shivers Down Your Spine: Cinema, Museums, and the Immersive View*, explains that the "immersive architectural structures" of a space are used to deeply affect

---

[8] Alison Griffiths, *Shivers Down Your Spine: Cinema, Museums, and the Immersive View* (New York: Columbia University Press, 2008), 6.
[9] Griffiths, *Shivers Down Your Spine*, 34.

and immerse the visitors.[10] Her research includes panorama paintings. A panorama painting is a painting that sets up a space for viewers in order to trump their visual senses by allowing them to perceive the two-dimensional canvas as a three-dimensional space in which they may imagine themselves situated. It is a 360 degree painting that is viewed from a platform entered from below so that the canvas completely surrounds the viewers (fig. 1.1). Often the panorama included a false terrain populated with three-dimensional objects that worked to conceal the transition from real space to the two-dimensional illusory world of the canvas. Depending on the subject matter, the viewers on the platform would have the impression that they were in a different place, time, or part of a narrative.

The main reason the panorama was suited to creating an immersive spectacle was due to the "mode of spectatorship invited by its scale ... [and] the sense of 'being in a different time and space'."[11] As an all encompassing view, the panorama was able to immerse the viewer. The subject matter of panoramas ranged from landscapes, to historical events, to Biblical narrative. In fact, the French painter Jacques-Louis David was said to have taken his students to see a panorama by Pierre Prèvost. After seeing the work, David exclaimed: "Vraiment, Messieurs, c'est ici qu'il faut venir pour étudier la nature."[12] David's remark attests to the powers of illusion used to create the panorama paintings and feelings of authenticity they generated. The panorama's goal was to make the viewers question their sight and the space around them. Although the viewers,

---

[10] Griffiths, *Shivers Down Your Spine,* 3.

[11] Griffiths, *Shivers down Your Spine,* 40.

[12] Germain Bapst, *Essai sur L'Histoire des Panoramas et des Dioramas* (Paris: Imprimerie Nationale, 1891), 17.

situated on an observation platform, could wander and view the 360 degree canvas, their ability to perceive the reality of the space was limited due to careful lighting techniques. In such cases, viewers did not have a passive experience because they were able to move around the space of the platform. Today's theme parks are similar to panoramas in that viewers are completely surrounded by a view, and they are even freer to wander around. Also, like many panoramas, the various modes of architectural theming in parks make viewers feel as though they have been transported to a different time and place.

As explained in Judith A. Adam's *The American Amusement Park Industry: A History of Technology and Thrills*, the theme park, in this case Disneyland, provides an experience for the viewers that is active instead of passive.

> One of the park's primary attractions is that [it] allows visitors to walk right into and experience the historical environment and fantasy worlds they passively watch on the television screens in their living rooms. They can immerse themselves and participate in the worlds that tantalize them nightly but from which the television screen separates and limits them to the status of observers.[13]

A film viewer is transformed from a passive observer to an active participant when she/he enters a theme park based on a film. Although there are many differences between the experience of a theme park, film, and novel, each allow for the unfolding of a narrative. Social Anthropologist Scott A. Lukas suggests that a themed space has a "plot, story line, sets, and actors."[14] The theme park is a place for the narrative to become true, actualized, and lived. As Ryan explains, "through narrative we also explore alternate realities and

---

[13] Judith A. Adams, *The American Amusement Park Industry: A History of Technology and Thrills* (Boston: Twayne Publishers, 1991), 96.

[14] Scott A. Lukas, "How the Theme Park Gets its Power: Lived Theming, Social Control, and the Themed Worker Self," in *The Themed Space: Locating Culture, Nature and Self*, ed. Scott A. Lukas (Lanham: Lexington Books, 2007), 193.

expand our mental horizon beyond the physical, actual world—toward the worlds of dreams, phantasms, fantasy, possibilities, and counterfactuality."[15] In the theme park, the narrative is embodied in a physical world that is experienced as factual and real; all the senses can be stimulated in the themed environment. The fantasy world is conceptualized, mediated, and turned into a mobile space for the patrons to enjoy.

There are many examples of themed spaces that have been created throughout history which attempt to bring a narrative to life for the viewer in the space: the *Villa of the Mysteries*, Pompeii; the *Fall of the Giants*, at Pallazo del Te; and the dioramas of Sacro Monte at Varallo. The *Villa of the Mysteries* is a fresco painting depicting a narrative surrounding the god Dionysus and an initiation ceremony (fig. 1.2). It is notable because the figures on the walls of the space make eye contact and gesture towards the figures on other walls. This early form of painting from 60-50 BCE is the first known to do so. It creates a space in which the viewer feels like a participant in the action, since the painted figures interact with each other around the viewer in the room. The *Fall of the Giants*, 1530-32, is a room painted on all four walls including the ceiling (fig. 1.3). The painting depicts the chaos and destruction of a mythical narrative in which the classical gods defeat the giants. The painting uses the trompe l'oeil technique to make it seem as though the entire room is crumbling around the viewer. The spiral pattern on the floor adds to the effect of being swallowed-up in the chaos of the depicted story.

Lastly, Sacro Monto at Varallo, from the early seventeenth century, not only includes painting but also includes three-dimensional figures and architecture. It is home

---

[15] Ryan, "Introduction," 2-3.

to hundreds of painted terracotta and wooden statues which depict figures from various Biblical scenes; they depict the life of Christ, the passion, death, and resurrection. Each scene has an elaborately painted illusionistic fresco in the background (fig. 1.4). Oliver Grau, author of *Virtual Art: from Illusion to Immersion*, explains that "the Franciscan friars encouraged pilgrims to enter the space between the simulacrum of Christ and the fresco: to participate physically as well as emotionally in the image."[16] Although contemporary visitors to the site are prevented from getting too close to the scene, the seventeenth-century observer could wander through the space more freely to gain a better sense of the Christian narratives. As Grau explains it, The *Villa of the Mysteries*, The *Fall of the Giants*, and Sacro Monte are examples that do not create the type of illusionistic spaces we experience today in a world of greater technology and interactivity, but I argue that these three spaces have one common theme: they each depict a narrative in a way that mediates the scene for the viewer. The artists used the most effective medium of the time to create a space and depict events that tell a story and inspire the viewer in a way that text could not.

Contemporary theme parks are another medium that can bring narrative to life. Narrative is revealed in many theme parks including AstroWorld, Texas; The Holy Land Experience, Orland; Disneyland, Anaheim; and Seuss Landing, Islands of Adventure theme park at Universal Orlando. AstroWorld, no longer in existence, contained various themed lands which were "a combination of Arthurian and Robin Hood stories, and included the roller coaster Excalibur and the sit-down restaurant the Sword and

---

[16] Oliver Grau, *Virtual Art: from Illusion to Immersion*, translated by Gloria Custance (Cambridge, Mass.; London: MIT Press, 2003), 45.

Crown."[17] AstroWorld clearly borrowed from medieval literature to create a space where the visitor felt as though they were experiencing the narrative. The Holy Land Experience does something quite similar in terms of bringing to life a narrative, in this case, a Biblical narrative. It uses the various aspects of theming to create continuity within the park: "architecture, decor, performance, material culture, [and] food"[18] are used in order to transport the visitor into the Holy Land. Lukas explains that "due to the timing and schedule of shows, visitors end up moving through the park in an order—a narrative that connects the various events, shows, and exhibits as a unified whole."[19] It works much like Sacro Monte did, as pilgrims could walk from various scenes in Christ's life to the next ones in chronological order. The events of the Bible at The Holy Land Experience are brought to life, tell a story, and even include a crucifixion performance. In contrast, Disneyland creates a world of pleasant experiences and fantasy. Many of the spaces in Disneyland, and Disneyworld, bring to life narratives from different books and films. In Adventureland the visitor may encounter Tom Sawyer whilst on a rafting ride, while in Fantasyland, one may encounter any number of Disney cartoon and animated film characters or spaces, including Sleeping Beauty's Castle, sometimes referred to as Cinderella's Castle.[20] Lastly, Seuss Landing, not a stand-alone theme park but part of a greater complex, brings to life the stories of Dr. Seuss. Geared towards children, Seuss Landing showcases rides and restaurants that employ the tropes found in Seuss' books.

---

[17] Lukas, "How the Theme Park Gets its Power," 186.

[18] Scott A. Lukas, "Theming as a Sensory Phenomenon: Discovering the Senses on the Las Vegas Strip," in *The Themed Space: Locating Culture, Nature and Self*, ed. Scott A. Lukas (Lanham: Lexington Books, 2007), 75.

[19] Lukas, "Theming as a Sensory Phenomenon," 75.

[20] Mark Gottdiener, *The Theming of America: Dreams, Visions, and Commercial Spaces* (Boulder, Colo.: Westview Press, 1997), 111.

The space is very colourful and cartoon-like; in fact there are no straight lines within the park, since the settings and illustrations in Dr. Seuss' stories had no straight lines either. Thus we can see that idea of bringing a narrative, place, or time period to viewers/visitors is a trend seen throughout the creation of various media forms including the IMAX, panorama paintings, frescos, dioramas, and theme parks.

However, perhaps more than most, it is Universal Studios theme parks that have exploited the narrative potential of themed space. In the United States there are Universal Orlando Resorts, and Universal Studios Hollywood. They each bring to life narratives from popular films that invite patrons to star in the world of the film in a unique way. In "Behind-the-Scenes Spaces: Promoting Production in a Landscape of Consumption," Anne Brigham notes that "the visitor-as-participant is essential to, perhaps even responsible for, Universal Studio's trademark spontaneity."[21] By being included in "behind-the-scenes" action, the park guests feel as though they are a part of the film's production. Guests are also made part of the films' experience on the many tours and rides at the parks. As Brigham further explains,

> At many attractions, speakers broadcast story extensions of the movie on which the ride is based. These narratives often assign the visitors a mission. In line at Back to the Future: The Ride, visitors are told their job is to chase down Biff, the character who has stolen one of the automobile time machines. In short, you are appointed something to do, when technically you are doing nothing. As you move further into the hidden, back regions, you are given a responsibility that, no matter how staged, singles you out as an individual.[22]

---

[21] Anne Brigham, "Behind-the-Scenes Spaces: Promoting Production in a Landscape of Consumption," in *The Themed Space: Locating Culture, Nature and Self*, ed. Scott A. Lukas (Lanham: Lexington Books, 2007), 214.
[22] Brigham, "Behind-the-Scenes Spaces," 215.

I experienced a similar situation at the Islands of Adventure theme park at Universal Orlando Resorts. Marvel Super Hero Island is the section of the theme park that is themed exclusively based on Marvel comic books which includes the X-Men, Spiderman, and the Hulk, to name a few. Just before commencing the ride *The Amazing Adventures of Spiderman*, the patrons enter a series of spaces that set-up a narrative for it. The guests enter the offices of the *Daily Bugle* where Peter Parker, Spiderman, works. After passing the empty office space, the guests are addressed by a video feed of J. Jonah Jameson, the Editor-in-Chief at the newspaper company. The video is interrupted by the villainous Doctor Octopus, who is causing havoc in the city. Jameson then tells the visitors, or tourists, that it is now their task to cover the story in the *Daily Bugle's* new vehicle, the Scoop, since all the reporters have fled. This narrative primes the guests to enter the world of the comic book, cartoon, and simulation ride. This participation in the narrative is Universal's way of bringing it to life.

This ability to feel like part of an experience is what motivates visitors at theme parks. In *Entertainment Marketing and Communication: Selling Branded Performance, People, and Places*, Shay Sayre comments on the fact that "w*e live in an entertainment society,"* and that "our experiences are as important as our possessions, and activities occupy our attention."[23] The acquisition of products does not supplant the need for entertainment and activities. This desire for entertainment stems from the increase in leisure time since "the more time people have to spend away from work, the more

---

[23] Shay Sayre, *Entertainment Marketing and Communication: Selling Branded Performance, People, and Places* (Upper Saddle River, NJ: Pearson Prentice Hall, 2008), xix.

sophisticated entertainment becomes."[24] Sayre explains that leisure in contemporary society "is used for going places and doing things" and that "consumption activities containing significant elements of amusement and diversion are now considered to be entertainment."[25] There are various forms of such experiential entertainment, from live performances and mediated entertainment to museums and parks, all of which offer some form of experience. Sayre further stresses that it is escapist entertainment that is the most immersive as it provides a reprieve from everyday life in the form of "theme parks, casinos, and virtual reality games."[26] The desire to engage with a narrative in a more embodied environment, such as the theme park, is part of an escapist tendency in contemporary society. Since entertainment is not need-based, marketers create a desire for entertainment so that it can generate a profit.[27]

As previously mentioned, the simulated projection into another place, time, world or culture is part of the goal of the themed space. Lukas points out that, to the viewers in the themed space, the theming is perceived as organic.[28] This is because a well-planned themed space will have recognizable symbols so that the consumers accept "the stories told in theming as real, meaningful, and intimate."[29] Furthermore, themed spaces use "architecture, technology, and human performance" to achieve a holistic sensory experience for the patrons.[30] These various mediums work together to create a cohesive space that will make sense for the park guests and really allow them to accept the

---

[24] Sayre, *Entertainment Marketing and Communication*, xx.

[25] Ibid., 2.

[26] Ibid., 6.

[27] Ibid., 48.

[28] Scott A. Lukas, "The Themed Space: Locating Culture, Nature, and Self," in *The Themed Space: Locating Culture, Nature and Self*, ed. Scott A. Lukas (Lanham: Lexington Books, 2007), 5.

[29] Lukas, "The Themed Space," 5.

[30] Ibid., 8.

theming as natural. Lukas also notes that "while in a themed space—like the movie, or a play or literary work, the patron is expected to suspend his or her disbelief and engage in the immersive world created by the theming."[31]

Modern society has been described as an alienating experience that causes detachment from objects, the self, and others. In *The Tourist*, Dean MacCannell suggests that the modern person is so alienated that he/she needs to search for authenticity.[32] Or as Brigham puts it, "the modernistic disruption of 'real life' prompted a touristic fascination with the 'real life' of others."[33] In the case of theming, the real life of others includes super heroes, celebrities, and characters from novels and films—who are in fact not real. This is why theme parks often focus on a character that the patrons will willingly perceive as real in the realm of the theme park. Although the desire to find "the real" in other places is one driving force of the theme park, the desire to participate in a narrative quest is another. The rides at Universal Studios are known for using adventure quests to make the patrons a part of the story. Indeed, the publisher of *Urban Land* once predicted that "for the 1990s and the next millennium, the combination of live and participatory entertainment, innovative film applications, simulation rides […], and high-tech wizardry will make up urban entertainment destinations."[34] This has certainly become true for *The Wizarding World of Harry Potter*, Universal Orlando.

---

[31] Lukas, "How the Theme Park Gets its Power," 191.
[32] Brigham, "Behind-the-Scenes Spaces," 208.
[33] Ibid., 208.
[34] Brian Lonsway, "The Experience of a Lifestyle," in *The Themed Space: Locating Culture, Nature and Self*, ed. Scott A. Lukas (Lanham: Lexington Books, 2007), 229.

It is the phenomenonally successful *Harry Potter* series that proves to be the perfect narrative to bring to life in a themed setting. In *The Irresistible Rise of Harry Potter,* Blake Andrews explains some of the reasons for the popularity of the *Harry Potter* novels. Understanding this popularity helps explain the motivation for turning the novels first into films and then into a theme park. Blake questions "how a book for children that was first published in a print run of 500…comes to the world's attention in the first place…[and] why a series of fantasy stories about a young wizard's education becomes globally appealing during the turn of the millennium."[35] The desire to step into the world of this book can be found by examining its ability to captive its readers.

Blake suggests that part of the appeal stems from its setting in a nostalgic England—almost medieval in terms of the architecture found in Harry's world. He says that we "perforce *exist* in modern life, but most of us want to *live* somewhere else; and many of us choose to inhabit 'tradition'."[36] This nostalgic desire is exploited in many themed spaces which represent classical architecture, ancient Egyptian motifs, or Wild West themes. The sense of nostalgia and heritage are not the only traits that make *Harry Potter* a narrative well suited to further forms of mediated representation. He is a character that others easily relate to as he lives in our present, but also belongs to a parallel world of wizardry and magic. The retelling of the narrative in a theme park setting allows the reader to enter this normally unattainable fantasy world of wizardry and magic. The desire to escape current conditions and find adventure in a safe

---

[35] Andrew Blake, *The Irresistible Rise of Harry Potter* (London: Verso, 2002), 3.
[36] Blake, *The Irresistible Rise of Harry Potter*, 8.

environment is one of the driving forces for the creation of theme parks like *The Wizarding World of Harry Potter*.

Eventually securing an audience in the hundreds of millions, the *Harry Potter* story has been mediated in various forms. Rowling's books have sold about 450 million copies around the world, and the eight films have received over $7.7 billion at the box-office.[37] In its first year alone, more than 7 million guests visited the theme park, increasing Universal's revenue "33 percent to $1.5 billion for the first nine months of 2011."[38] These figures reveal that the *Harry Potter* phenomenon has exceeded all expectations not only in the form of the *Harry Potter* books, but also in the film franchise and theme park. When speaking about the theme park, Berry Meyer, chairman of Warner Bros., explained that everyone involved with the project "is committed to continuing the enchantment of J.K. Rowling's masterful books as they were brought to life on screen in our eight films and dedicated to extending the magic of the experience for generations of fans to come."[39]

Blake explains that children are greatly targeted by marketers since they have become great consumers in North America over the last 20 years or so. He says that "a recent survey estimated that the 23 million American under-fourteens spent $30 billion in 2000, while their 'pester power' accounted for another $300 billion."[40] This survey can begin to explain the reasons why marketing to a youth audience over the past twenty

---

[37] Reuters, "Hollywood conjures up Harry Potter theme park," *The Express Tribune*, 7 December 2011, Online. http://tribune.com.pk/story/303054/hollywood-conjures-up-harry-potter-theme-park/
[38] Ibid.
[39] Reuters, "Hollywood conjures up Harry Potter theme park,"
http://tribune.com.pk/story/303054/hollywood-conjures-up-harry-potter-theme-park/
[40] Blake, *The Irresistible Rise of Harry Potter*, 77.

years has become profitable. Young consumers hold great sway, and so, a *Harry Potter* theme park, geared towards fans of the popular young-adult fiction stands to be very profitable, especially when paired with a family destination like the Universal Orlando Resort. Furthermore, although children are the prime target of the *Harry Potter* phenomenon, Blake insists that "the boundaries between adulthood and childhood have become increasingly thin, in the West at least."[41] So, the *Harry Potter* franchise is not only geared to children, it also interests the adult-child in western society today. With such a vast audience, Universal Creative needed to keep the interests of audiences in mind. The creators' vision and set-up of the park is the subject of the next chapter.

---

[41] Ibid., 79.

Figures for Chapter 1
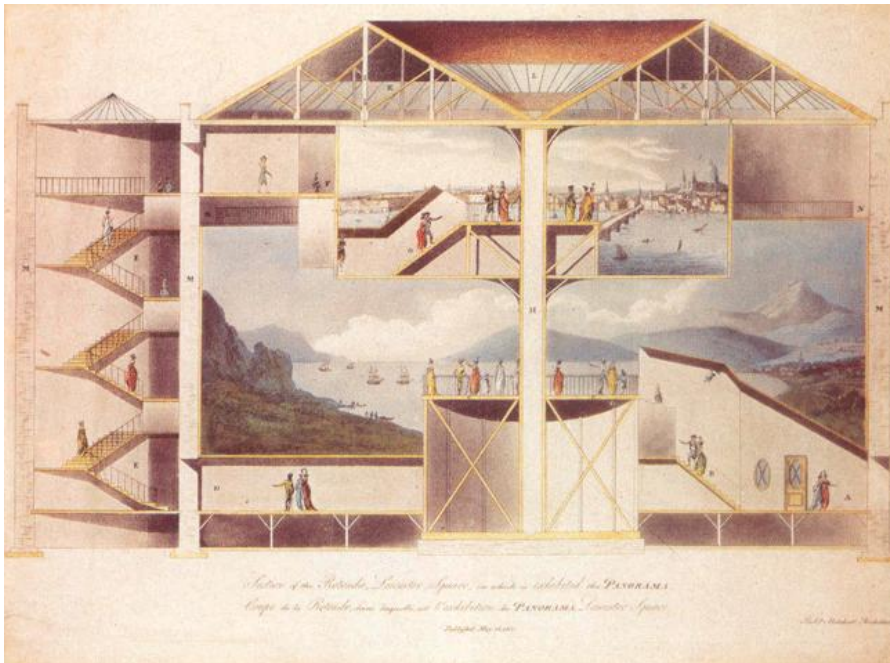
Figure 1.1. Robert Mitchell, *Cross section of Robert Barker's two-level panorama rotunda in Leicester Square,* ca. 1798. Coloured aquatint by the architect. *British Museum, London.* Reproduced from http://www.panoramaonview.org/panorama_history.html (accessed January 30, 2012).

Figure 1.2. Dionysiac Mystery Frieze, Second style wall painting in room 5 of the Villa of Mysteries, ca. 60-50 BCE. Fresco, frieze 5'4" high. Pompeii, Italy. Reproduced from ArtStor, http://www.artstor.org (accessed May 8, 2012).

Figure 1.3. Rinaldo Mantovano, from designs by Giulio Romano, *Sala dei Giganti: The Gods on Mount Olympus and the Fall of the Giants,* 1530-32. Painting. Palazzo del Tè. Mantua, Italy. Reproduced from ArtStor, http://www.artstor.org (accessed January 30, 2012).

Figure 1.4. Pierfrancesco Mazzucchelli,Giovanni d'Enrico. *Ecce Homo,* Chapel 33, ca. 1600. Statues and frescos. Sacro Monte at Varallo. Reproduced from http://www.sacromontevarallo.eu/internaeng.php?liv1=restauri&liv2=&liv3=6 (accessed May 9, 2012).

Chapter 2

THE PRODUCERS' VISION TO CREATE A BELIEVABLE AND REALISTIC NARRATIVE

In order to provide successful theming for an amusement park, the creative team for the project in question must agree upon the subject matter and find effective ways of using it to immerse visitors. Immersion, as explained by Oliver Grau in *Virtual Art: from Illusion to Immersion*, is "characterized by diminishing critical distance to what is shown and increasing emotional involvement in what is happening."[42] A theme park succeeds in creating an immersive space when guests interact in it and embrace the space as a new reality.

With such immersion in mind, the creative department at Universal Studios Orlando approved a plan for the creation of a *Harry Potter* theme park, to be called *The Wizarding World of Harry Potter*. This amusement park is a part of Universal Orlando Resort's Islands of Adventure. Emerging after several years of careful planning, organizing, and product licensing, *The Wizarding World* opened its gates for the first time in June of 2010. The park furthers the type of theming and immersion previously seen at theme parks. The creative team knew that the experience at the theme park was very important to visitors who may or may not already be fans of the *Harry Potter* books and or films. The choice of *Harry Potter* will be looked at closely throughout this chapter, as this archetypal hero figure has attracted a cult-like following, and the *Harry Potter* franchise has become a phenomenon around the globe. As a theme park, *The Wizarding World* is able to successfully immerse patrons in the narrative by engaging their various

---

[42] Grau, *Virtual Art,* 13.

senses. Moreover, the desire to experience a hero's life and join his journey, as the theme park attempts to do with Harry's life, continues traditions found in Christianity in the form of the pilgrim's journey. Lastly, since the theme park has been designed in collaboration with both the book's author and the film makers, the space becomes more recognizable as patrons associate the park's sights and sounds with what they already know. These familiar associations with the films and books combine to create a sense of déjà vu that intensifies the experience.

Universal Creative, headed by President Mark Woodbury and Senior Vice President Thierry Coup, had agreed that the subject matter of the next Island of Adventure would be based on the *Harry Potter* franchise. For them, the choice was made easier not only because of the opportunity to re-theme an existing area of the park and extend it further but also because of the widespread popularity of the books and films with their various lovable characters. During my interview with Thierry Coup, the Creative Director of the project, he confirmed that *Harry Potter* was the perfect property for a new theme park because of its popularity and the fact that The Lost Continent, the part of the park that they wanted to "re-theme," lent itself to the *Harry Potter* story.

The Wizarding World was built on land that originally contained another Island of Adventure, the Lost Continent. Since both islands included similar subject matter in terms of their fantasy and medieval theming, parts of the Lost Continent were re-themed for *The Wizarding World*, including the twin coasters, known as the *Dueling Dragons,* which became the *Dragon Challenge* ride and the *Flying Unicorn*, which became *Flight*

of the Hippogriff.[43] *Dragon Challenge* is based on the Triwizard Tournament, which

takes place in the fourth book of the series, *Harry Potter and the Goblet of Fire*. A

reference to the Triwizard Tournament was included not only because it was easy and

cost effective to re-theme an already existing twin coaster but also because it marks the

point when Harry had to prove himself to be a great wizard by battling Lord Voldermort,

who had regained power at the end of the fourth book.[44] The original *Dueling Dragon*

ride consisted of a ruined castle which was transformed into part of the queue area and

filled with many props recognizable from the films, including the golden dragon eggs in a

display case (fig. 2.1) and the Goblet of Fire emanating its blue flames (fig. 2.2).[45]

Choosing episodes that are integral to the narrative as well as interesting to the

patron remained a concern for the creators of the park. The creators, naturally focusing on

the commercial aspect of the park, agreed that Harry's life, being full of action and

adventure, would provide opportunities to create rides and attractions. They also agreed

that since the narrative is so appealing it would ground the experience, making the

narrative seem more accessible to patrons of the park. In an article in *World Literature

Today,* Professors Sara Anne Beach and Elizabeth Harden Willner suggest that the

immense success of *Harry Potter* is "rooted in the magical world and story created by

Rowling, the richness of her characters, and the respect she exhibits for her readers."[46]

Universal Creative understood this connection and exploited this fascination with the

---

[43] "Potty for Potter," *Travel Weekly* (*UK)* 5. 2026 (2010): 41-6. Web.
[44] Thierry Coup, (Creative Director of The Wizarding World of Harry Potter, SVP Universal Creative), in discussion with author, May 10, 2011.
[45] Ibid.
[46] Sara Ann Beach and Elizabeth Harden Willner, "The Power of Harry: The Impact of J.K. Rowling's Harry Potter Books on Young Readers," *World Literature Today* 76, no. 1 (Winter, 2002): 103.

Harry Potter series. Beach and Willner further explain that "the magical world created by Rowling draws young readers into the books by connecting aspects of the world in which they live with a world that transcends reality."[47] Part of the fascination then, is that although the events in the narrative are fictive, *Harry Potter* draws upon real places in the world, allowing the real world and the magical narrative to coincide, which they are able to do within the theme park setting.[48]

Furthermore, the focus of *Harry Potter* is the kind of archetypal hero fans can readily recognize from their experience with other familiar narrative structures. Carl Jung's theory of the collective unconscious would suggest that although not everyone is familiar with Harry's particular life and journey, humanity, as a non-individuated universal unconscious, shares the same underlying understanding of what a hero is.[49] Jung uses the notion of the archetype to explain such "universal images that have existed since the remotest times."[50] For instance, if we look at Joseph Campbell's analysis of the hero's journey in his book *Hero with a Thousand Faces*, we see that Harry fits the mould of a typical heroic figure that humanity has encountered countless times throughout history, most often in the form of myth and fairytale.

For those unaware of this particular "hero" narrative, Harry Potter was orphaned as a baby when his parents were killed by a dark wizard, Lord Voldermolt. The Dark Lord also tried to kill Harry, though the spell backfired, nearly destroying Lord

---

[47] Ibid., 103.
[48] Beach and Willner are professors from the University of Oklahoma's College of Education
[49] CG Jung, "The Archetypes of the Collective Unconscious" in *Collected Works of C.G, Jung* (New York: Pantheon Books, 1953), 3.
[50] Ibid., 4-5.

Voldermolt, but leaving Harry unscathed, save for a lightning-bolt-shaped scar on his forehead. He was then sent to his Muggle (non-magical) Aunt and Uncle to be raised. He grew-up completely unaware of his past and the fact he was a wizard. Then, on his eleventh birthday, Harry learns that he is indeed a wizard, and that he had been invited to learn magic at Hogwarts School of Witchcraft and Wizardry. The seven books in the *Harry Potter* series chronicle Harry's life and adventures at Hogwarts with his two best friends, Ron Weasley and Hermione Granger. At Hogwarts, his life is fraught with trials and tribulations as he avenges his parents' death by fighting off Lord Voldermort, who slowly regains power and eventually returns with his followers, the Death Eaters, in the fourth book, *Harry Potter and the Goblet of Fire*.

Warner Brothers saw the marketing potential of *Harry Potter* and purchased the rights to the franchise from J.K. Rowling in 1999.[51] Since then, the films created from the books have become "the largest-grossing film franchise in movie history."[52] As well, the *Harry Potter* books and films have become a cultural phenomenon spanning the 2000's decade.[53] As such they were an obvious choice for Universal Studios. Coup, speaking in May of 2011, said that the idea to create the park had started five or six years earlier. However, he noted that even in 1998, when he and other members of Universal Creative read the books, they knew that there was something special about them, and that they had tremendous potential.[54] Coup said that choosing *Harry Potter* as the new theme for a park

---

[51] Tony Lisanti, "Warner Bros. And the Magic World of Harry Potter," *License! Global* 12, no. 5 (June 2009), 67.
[52] Ibid.
[53] Ibid.
[54] Coup, in discussion with author, May 10, 2011.

was the easy part, but narrowing down the areas from the books and films that would be included was very tough since the story is so detailed and rich.[55]

Before Universal could begin to create the *Harry Potter* theme park, Warner Brothers had to grant them the license to the *Harry Potter* franchise. Both knew that a *Harry Potter* themed Island of Adventure would be profitable and marketable. This is because, as Karen McTier, "executive vice president of domestic licensing and worldwide marketing," points out, *Harry Potter* differs "from other properties because it's very rich in terms of stories and characters. The amount of content has created an endless opportunity to merchandise this rich and robust world."[56] Coup confirmed this statement saying that for Universal Creative, *Harry Potter* was seen as the perfect property because it is a vibrant story filled with lovable characters and a lot of heart.

Since the story is so multifaceted, it provides numerous opportunities to profitably market the *Harry Potter* world to the park's patrons. By providing a wide range of consumer goods, the producers of the park enhance the experience of visitors who acquire various objects from Harry's world. By accessing objects that Harry himself might possess, patrons forge a better connection to the narrative by imitating the protagonist.

Both Warner Bros. and Universal felt that "licensed merchandise is one valuable way to propel the presence of a character" and that "the theme park attraction, can create the next best thing to a real life experience for a fan, or even loop in a new generation of

---

[55] Ibid.
[56] Lisanti, "Warner Bros. and the Magic World of Harry Potter," 70.

followers."[57] With strong evidence that it would be successful, Universal approved the making of *The Wizarding World of Harry Potter*, built on 20-acres of expansion land and the park's already existing Lost Continent Island of Adventure.[58] Through the collaboration of Warner Bros. Consumer Products and Universal, along with the author and the films' production designer and art director, the $300 million attraction was brought to life.[59]

The theme park recreates two main settings from the book: the Hogwarts castle along with the enchanted Forbidden Forest and Hagrid's Hut, and Hogsmeade village with its many shops and The Hogwarts Express train station. Harry's first visit to Hogwarts castle takes place in the first book, *Harry Potter and the Philosopher's Stone*, while the first time Harry actually ventures into Hogsmeade is in the third book, *Harry Potter and the Prisoner of Azkaban*. Both Hogwarts castle and Hogsmeade village hold great importance for the characters in the *Harry Potter* series not only as recurring settings but also as integral components of the plot's development. Hogwarts is important because it is where Harry attends his classes and learns to become a powerful wizard. But more than that, Hogwarts becomes the place where Harry finds his true home and family. Harry glimpses his first view of Hogwarts after descending the steps of the Hogwarts Express train at the start of his first year. He looks up to see that "perched atop a high mountain on the other side, its windows sparkling in the starry sky, was a castle with

---

[57] Danielle Drolet, "Undeniable Attractions," *License! Global* 13, no. 5 (July 2010), 24.
[58] Ibid.
[59] Ibid.

many turrets and towers."[60] This is the readers' and Harry's first introduction to Hogwarts castle. Throughout the books and the films, readers and viewers become better acquainted with the castle's many views and angles, towers, rooms, and grounds.

Through e-mail correspondence, Alan Gilmore, the Art Director for both *The Wizarding World of Harry Potter* and the films, informed me that the creative team had "spent a long time editing the many locations within the fiction to determine the best locations to include in *The Wizarding World.*"[61] Since the outset of the project, the creators agreed that Hogwarts should be the most important feature, and that they would model it after the castle seen in the later movies; the style and look of the castle changed slightly throughout the films.[62] During the filmmaking process, the author of the *Harry Potter* series, J.K. Rowling, met with the Production Designer of the films, Stuart Craig, and sketched-out a map to show the location and proximity of Hogwarts to Hogsmeade village and the surrounding features like the lake and forest.[63] Hogwarts was there to anchor the park, so they decided to also construct Hogsmeade village, since, according to the map made by Rowling, the village is in close proximity to the castle.

Once the creative team settled on their decision to create Hogwarts castle and Hogsmeade village, Gilmore further explained that they then needed to choose and

---

[60] J.K. Rowling, *Harry Potter and the Philosopher's Stone* (Vancouver: Raincoast Books, 2000, c1997), 83.

[61] Alan Gilmore (Art Director of The Wizarding World of Harry Potter), e-mail message to author, April 1, 2011.

[62] Coup, in discussion with author, May 10, 2011.

[63] "Q&A with The Wizarding World of Harry Potter Designers and Harry Potter Film Makers," YouTube video, 18:40, posted by "Orlando Attractions Magazine," June 21, 2010. http://www.youtube.com/watch?v=OxxFV-u7Jr0&NR=1

develop "the locations which would provide the best narrative experience."[64] Rowling was involved with this process. For her, one of the most important narrative experiences was Ollivanders wand shop. Ollivanders is where Harry receives his first wand and so begins his journey of becoming a wizard. To create a sense of authenticity, Rowling believed that the wand choosing experience should be included in the theme park and adhere to the experience that many fans would already know from the fiction.[65] Coup emphasized the important role Rowling played in the decision making process, since the experience at the park needed to stay true to what fans already know in order to avoid the dilution of the experience. While Rowling's involvement in the park helped to create an "authentic" space, in some senses it also limits the patron's imagination. This is inevitable since those working on the project had to agree on a look and style, even if doing so tends to restrict the ways in which readers/visitors conceptualize the space in their own minds. Although the narrative tells us that Ollivanders wand shop is in Diagon Alley, which is in London and not Hogsmeade village, Rowling gave the park special permission to have an Ollivanders wand shop in Hogsmeade, since the books never actually stipulate that the only Ollivanders is the one in Diagon Alley. Furthermore, they agreed that it would be reasonable for a wizarding village to have its own wand shop.[66]

Gilmore explained that "Hogwarts was a given and Hogsmeade was soon a favourite to help anchor the park."[67] Hogsmeade village serves two main purposes within the theme park itself: it brings to life a setting from the book that readers and movie goers

---

[64] Gilmore, e-mail message to author, April 1, 2011.
[65] Ibid.
[66] Ibid.
[67] Ibid.

know, and it provides a commercial outlet for Universal Studios since Hogsmeade is littered with shops which entertain patrons of the theme park who are encouraged to purchase items from Harry's world. According to Gilmore, a restaurant was needed in the park to provide food for guests and so recreating The 3 Broomsticks and The Hogshead Bar were the next main choices. He also explained that "showcasing the means of transport and communication with Harry's world was important, so the inclusion of the Hogwarts Express and the Hogsmeade train station came next."[68] Since "Hogsmeade had already been designed for the films... [the park creators] took the blueprints for the various buildings and developed them as real architecture."[69] Zonko's joke shop and Honeydukes sweet shop were included to fulfill the narrative, as well as provide the retail and commercial outlets sought by Universal. In these spaces, "authentic" goods could be sold to complete and enhance the experience of being in Harry's world.

In order to enter Harry's world, guests must pass under the tall archway of Hogsmeade village (fig. 2.3). Once through this main entrance, the train station lies on the right, with "a full-size replica of the Hogwarts Express" train (fig. 2.4).[70] Walking up the main street, guests encounter ground floor shops on either side, as well as mysteriously warped houses that seem centuries old, covered in melting snow, as if to signify that spring is just around the corner (fig. 2.5). These shops obviously provide a locale for theme park guests to pick up their drinks and treats as they shop in Harry's world. Further up the main street to the right is Ollivanders wand shop. Here the guests form a queue outside and are then let into the shop in small groups. The shop keeper then

---

[68] Gilmore, e-mail message to author, April 1, 2011.
[69] Ibid.
[70] "Potty for Potter," *Travel Weekly (UK)* 5. 2026 (July 9, 2010): 41-46. Web.

chooses one lucky guest who will choose a wand. The performance of this wand selection experience will be further explored in the next chapter. Past the wand shop is Hogwarts castle, the grandest view within the village (fig. 2.6). The castle is "made to look even vaster by clever painting techniques that make the top look even further from the eye than it really is."[71] This draws attention to the castle, creating the illusion that the structure is much larger than it is in reality.

One of the ways *The Wizarding World of Harry Potter* captures the attention of fans is through the use of intricate details incorporated from the novels and especially from the films to provide a wonderfully multisensory experience. The intense feeling of immersion was achieved through the collaboration amongst various peoples who had worked on the films. With such help and guidance, the theme park maintains a cohesive feel. In fact, when referring to the dioramas of Sacro Monte, Grau explains that "spaces of immersion are the product of collective efforts, which combine art and technology in new ways and constellations."[72] We can see a similar effort at work in the theme park. Hence, Alan Gilmore as Art Director, Stuart Craig the Production Designer, Steve Kloves the screenplay writer, John Williams the composer, and Jany Temime the costume designer of the films, were all recruited to help with sensory details so that what film-watchers have seen and heard on screen, is as similar as possible to what is encountered in "real life" at *The Wizarding World*.

The theme park designers needed to create a place that the guests could walk through, experience, and touch. Hence, Gilmore notes that over ninety-five percent of the

---

[71] "Potty for Potter," Web.
[72] Grau, *Virtual Art*, 45.

theming in the park physically recreates what fans see both in their minds and on screen.[73] Gilmore further notes that the creative team "spent a long time working out the textures, materials and paint finishes to realistically recreate the film visuals which in turn are based on actual locations throughout the UK."[74]

Part of the magic of the park is that various other factors such as "visual projections, audio effects and animatronics" are spread throughout the various shop windows as well as the 3 Broomsticks restaurant to heighten the experience and immerse guests.[75] For example, in the window of the magical plant shop Dogweed and Deathcap, there is a screeching mandrake plant. These mandrake plants were introduced in *Harry Potter and the Chamber of Secrets*. The plant in the window display imitates the young mandrake plant not only in its appearance and movement known from the film but also in the sound it makes as it screeches loudly for passersby to hear.

Furthermore, an important aspect of making the guest feel as though they are actually strolling through the village of Hogsmeade up to Hogwarts castle is that the views of the other Islands of Adventure have been minimized, so as not to compromise the experience.[76] Hiding the "real" or outside world is a crucial component of making a themed space work effectively. When speaking about ancient illusionistic frescos, Grau emphasizes that when vision is limited, the observer is less likely to compare "extraneous objects with the scene, which might relativize the impression made by the picture."[77]

---

[73] Gilmore, e-mail message to author, April 1, 2011.
[74] Ibid.
[75] Ibid.
[76] Ibid.
[77] Grau, *Virtual Art*, 31.

Each external vista or reminder of the contemporary world only makes it clear that the patron is in a theme park and not the magical space of Harry's world. As Griffiths, explains, one of the factors characterizing such immersion is "the sense of being present in a scene . . . feeling like you're elsewhere while knowing that you haven't moved and forgetting for a moment about the mediating effects of the technology."[78] Once the distractions of the "real" world are concealed, one is better able to focus on the immersive experience at hand.

Concealing evidence of the "real" world was a major challenge for the designers. Present-day construction codes and standards need to be upheld in the creation of an architectural space that is made to look centuries old. Architecture, rather than technology, save for the Forbidden Journey simulation ride, was seen as the most important device since the use of new technologies within the park was to be invisible. However, Gilmore explains that wherever technology is seen throughout the park, it was created to be "eclectic and based on older means of engineering."[79] Some examples of this include the Old Post and Owlery section, which contains fans that are "driven by an oversized clock mechanism where a visible drive shaft runs to each fan mechanism" (fig. 2.7).[80] Moreover, the lighting needed to be themed, and so electric lighting is hidden in what appears to be gas-burning lamps (fig. 2.8). Inside the shops, the theming continues. Dervish and Bangs, for instance, incorporates a Victorian vacuum tube system that can transport small items. Clearly, the ability to hide technology or to use technology

[78]Alison Griffiths, *Shivers Down Your Spine: Cinema, Museums, and the Immersive View* (New York; Columbia University Press, 2008), 4.
[79]Gilmore, e-mail message to author, April 1, 2011.
[80]Ibid.

appropriate to the surroundings is critical for creating the sense of being in a low-tech wizard's world that does not include modern, *Muggle* devices.

Through intricate architectural detailing and forced perspectives, the designers of the space "managed to enclose the visitor within *The Wizarding World* and help them navigate the very English design language presented."[81] The extent of the detailing helps visitors believe that they are in a centuries-old English village. For example, the stone blocks making up the village walls are not streamlined or uniform (fig. 2.9). The walls of the castle's exterior, visible from the Hogwarts greenhouses, are made to look aged by exposing the brickwork underneath what seems to be plaster stucco (fig. 2.10). Furthermore, the greenhouse floor is set with what appears to be old brickwork (fig. 2.11). Materials, that appear worn, make the surroundings look old: the stone walls are not straight, the exposed wood is cracked and bending out of shape, and it seems as though moss is growing on certain areas of the walls. In a similar vein, coniferous trees were planted around the castle to simulate the vegetation that grows in the United Kingdom. By catering to what the fans know from the films and books, the illusions of *The Wizarding World* are made more credible.

These small elements create a highly detailed and believable world that elicits the visitor's response. Gilmore proudly asserts that the rich detail exhibited in *The Wizarding World* has achieved its goal of becoming a much more convincing simulation. He says that the film designers

---

[81]Ibid.

 pushed Universal very hard to theme the world in far greater detail than has ever been done before in a theme park. This attention to details has paid immense dividends as guests are completely unprepared for what they see. In a word it is magical; they are immediately transported to another place unlike anything they will have seen before.[82]

Moreover, even the scale of the park was taken into consideration. Gilmore explains that Universal wanted the spaces and shops to be larger, and objected that the design for the spaces were too small.[83] However, the film designers working on the theme park explained that in order "to create an emotional response [they] had to retain the intimate scale and not give out to the bigger crowd. This would have diluted the experience."[84]

The word "immersion" in the theme park industry is another way of describing the way the guest is transported into a themed environment.[85] To create a themed environment, that would be "an exact and true experience," Gilmore said that it was important "to go far beyond the standard theme park... [and] raise the bar."[86] To do this, he says that film design techniques were applied. One technique is the previously mentioned forced perspective, which makes Hogwarts castle appear grander than it actually is.[87] The castle, which can be seen from certain areas of the highway in Orlando near the Universal Studios Orlando Resort, as well as from certain points within the park has a lasting effect on viewers.

Gigantism plays a large role within immersive spaces. Griffiths, likens a 7-foot Cookie Monster at a child's museum to the type of fascination with gigantism which

---

[82] Gilmore, e-mail message to author, April 1, 2011.
[83] Ibid.
[84] Ibid.
[85] Ibid.
[86] Ibid.
[87] Ibid.

IMAX also fuels. The theme park exploits the colossal in a similar way. Hogwarts castle is massive and made to look even larger than it actually is. Griffiths goes on to explain that "while not strictly isomorphic with immersion, 'bigness' conjures up metaphysical constructs such as the sublime and is frequently seized upon in the promotional marketing."[88] She explains that the IMAX, museums, planetariums, panoramas, and even cathedrals have been known to exploit the "gigantic." They do so in order to "create their desired effects, drawing us in, generating awe, and possibly leaving us with sensory overload."[89] In these respects, the grandeur of Hogwarts castle can be described as sublime.

In order to actualize a vision seen in the reader's mind, or on screen, the author, J.K. Rowling worked closely with the film's production designer Stuart Craig to "exactly realize her vision."[90] Hence, the architecture created for *The Wizarding World* is based on Craig's designs which are derived from the books and films. Gilmore explains that, on the one hand, for the guest who knows the films and books, the "sense of having been there before makes the physical realization and interaction all the more special."[91] On the other hand, drawing all guests into the narrative was the objective, especially since not everyone would have read the books or gone to the films, in which case the locations and architecture would not be immediately recognizable.[92] Thus the theming and detailing is such that any viewer entering the space can recognize that it is meant to be of another time or place.

---

[88] Griffiths, *Shivers Down Your Spine,* 9.
[89] Ibid.
[90] Gilmore, e-mail message to author, April 1, 2011.
[91] Ibid.
[92] Ibid.

It is worth stressing that it is not only fans who visit the theme park. This is because Universal Orlando Resort is a vacation spot that consists of two separate attractions. One is Universal Studios, and the other is the Islands of Adventure theme park. With the purchase of admission to the Islands of Adventure, guests gain access to all seven islands, and since each island contains its own theme, each might appeal to different audiences. The islands include the Port of Entry, Seuss Landing, The Lost Continent, *The Wizarding World of Harry Potter,* Jurassic Park, Toon Lagoon, and Marvel Super Hero Island. So, guests visiting may merely be interested in adventure rides, or be coming to see one of the other islands, but they still must pass through Harry's world to make a complete loop of the park.

To make visitors believe in the reality of the world surrounding them, other techniques were employed. The operation personnel, who work within *The Wizarding World of Harry Potter* are to stay in character at all times. A percentage of the operation personnel are hired from the United Kingdom so that they have authentic accents.[93] In order to recreate the atmosphere of Harry's world, there are several key characters present such as the Hogwarts Express train conductor who is visible once guests have entered the archway leading into Hogsmeade village. Such a character helps to set the stage for guests' first experience upon entering *The Wizarding World*. The costume designer for the Harry Potter films, Jany Temime, was employed to design the costumes worn by the operations personnel.[94] Thus, the wardrobe worn within the park also reflects the styles of those seen in the film, conforming to the fans' expectations. Furthermore, as

---

[93] Coup, in discussion with author, May 10, 2011.
[94] Ibid.

Coup explains, training is essential and the operations personnel are to know and understand the *Harry Potter* narrative and are not allowed to employ fake accents.[95]

Another way for *The Wizarding World* to stay true to what fans know from the film was to use ambient music within the park that would be familiar to guests who know the films. John Williams, musical composer for the films, created and provided the ambient music that fills the streets of Hogmeade and the rest of the adventure island. Even if guests cannot recall the specific music from the films, the upbeat tempo heard throughout Hogsmeade village provides a sense of what the experience within Hogsmeade should feel like. In the narrative, Hogsmeade is often, though not always, a place for Harry and his friends to escape school-life in the castle and to enjoy the treats and drinks served in this wizarding village. Even the restrooms in the village include the chatters and complaints of Moaning Myrtle, the ghost who haunts the second floor girls' lavatory at Hogwarts. While music and other audio sounds provide a way for visitors to be fully immersed upon stepping into *The Wizarding World of Harry Potter*, they also serve a more practical purpose. As Gilmore explains, this ambiance is necessary to "drown out sounds from other Islands of Adventure," thus further eliminating the "real" world, and allowing visitors to be more fully immersed in what is seen and heard around them.[96]

The last major connection between the theme park and the film is the scriptwriting. Scripts were made not only for the operation personnel who perform in character but also for the audio voices of characters from the film, which are heard in

---

[95] Coup, in discussion with author, May 10, 2011.
[96] Gilmore, e-mail message to author, April 1, 2011.

various places, such as the *Flight of the Hippogriff* ride, as well as the voices of characters like Dumbledore, Harry, Ron, and Hermione who speak to and interact with guests before and during the *Forbidden Journey* simulation ride. The park employed Steve Kloves, the screenwriter of the films, to help with the script-writing for the characters and the voices heard throughout the park. As Coup explains, multiple scripts were created, and were approved by Rowling and Warner Bros.[97] In addition to using the films' scriptwriter, the original film actors were hired to newly scripted performances for the park. Fans of the films can easily recognize the voices of each of the main characters, even if they are not visible. In an interview in *Writer* magazine, Kloves explains that the actors "were going to need to film some tiny pieces for the ride [so] they would have dialogue to say. Jo Rowling did not want to do [the writing] and asked me to do it. And I said yes."[98]

One of the great challenges for the creative team was to please both the fans and the author herself. Fortunately, upon visiting the park for the first time, J.K. Rowling announced that it was breathtaking, indicating that her approval had been won.[99] Overall, the guests have also reacted positively to the world of *Harry Potter,* and Coup says that the number of visitors to the park have stayed steady since its opening.[100] Guests feel immersed in another world that they perceive as faithful to the fictive narrative and subsequent films of it. The architecture within the park looks aged and authentic,

---

[97] Coup, in discussion with author, May 10, 2011.
[98] Peter N Chumo II, "Follow Your Passion, Not the Market: The latter is an 'Absolute Path to Disaster,' Says the Acclaimed Screenwriter of Seven Harry Potter Movies," *Writer* 124, no. 3 (March 2011): 32-33. Web.
[99] Coup, in discussion with author, May 10, 2011.
[100] Ibid.

although it meets modern, local construction and building codes. The shops and homes in Hogsmeade village are suitably crooked and employ what looks like gas powered lighting even though it is electric. Indeed, the shops in the Hogsmeade village are much smaller and more intimate on a scale appropriate to a once medieval village. Since the average stay in *The Wizarding World* is about four hours, the size and space of the shops was a point of consideration for Universal.[101] There is a certain perfect number of people in Hogsmeade; if it is too empty, it does not feel like a village, and if it is too cramped, it is not comfortable for guests. So, the park controls the number of people entering *The Wizarding World*, in order to make the space feel comfortable as well as authentic.

Since the village recreates what is seen in the films, even the Hogsmeade shops are considered attractions rather than merely shops to purchase souvenirs, unlike those on other islands of the theme park. In fact, the props seen in the film at Honeydukes sweet shop and Zonko's joke shop are now present in the theme park's version of these stores. Such attention to detail complements the careful rendering of the architectural space. Much like successive readings of the *Harry Potter* books, the abundance of detail within the theme park requires multiple visits to fully absorb.

Alison Griffiths has done much research on immersion and interactivity in relation to visual spectacles that "are not usually considered part of the canon of film spectatorship."[102] In this respect, *The Wizarding World* is a bit different in that much of the park is designed from sets used in the films and also contains recognizable props from them. Hence it offers a new kind of hybrid experience. As Oliver Grau explains, films are

---

[101] Coup, in discussion with author, May 10, 2011.
[102] Griffiths, *Shivers Down Your Spine,* 1.

framed since they are normally viewed on a screen, leaving "the observer outside and are thus unsuitable for communicating virtual realities in a way that overwhelms the senses."[103] Images on the screen do not fill the observer's field of vision, denying complete immersion. Griffiths agrees, noting that "while film and television are capable of immersing viewers in the experience, they do not send shivers down the spine unless one is watching a horror film."[104] Thus she looks into new ways to think about more interactive and immersive viewing spaces, which include the amusement park where the spectator can wander freely.[105]

One suspects that in addition to, or rather than watching the films and or reading the books, viewers are attracted to theme parks for different reasons. Griffiths explains that although modern museums may have new forms of technology to create immersive, interactive, and engaging experiences, the desire to create such spaces has been present for centuries.[106] In this vein, she speculates about the attraction of seeing nineteenth-century painted views of London, versus climbing St. Paul's Cathedral to witness the real view. She wonderers if it

> was the pleasure of mediation, of seeing someone else's rendition of what the London skyline looked like? Or possibly the idea of the panorama 'experience' as a social event, a destination, where being seen and being able to say one has visited the latest painterly 'rage' was as important or worth even more than the sight itself?[107]

---

[103] Grau, *Virtual Art*, 14.
[104] Griffiths, *Shivers Down Your Spine,* 2.
[105] For more information on the mobile viewer as opposed to the passive spectator, see page 7 of Chapter 1, which describes making the audience mobile on the panorama observation platform.
[106] Griffiths, *Shivers Down Your Spine,* 161.
[107] Griffiths, *Shivers Down Your Spine,* 8.

In this sense, the *Harry Potter* books seem like the real view of Harry's London, and the films are a mediated experience for viewers, since the visual world created is produced outside one's own imagination. Similarly, the theme park also exists outside the reader's own imagination, but seems more "real" in offering both a mobile experience and a "real" destination. Although part of the fiction takes place in London, Harry's world is fictive, and so the theme park offers the only possible avenue for experiencing Harry's world, all of which makes it more special.

When the cast of the *Harry Potter* films first entered *The Wizarding World of Harry Potter*, they experienced a sense of awe, according to Thierry Coup and Alan Gilmore. Coup found it especially interesting to see the cast pass through the spaces and remark that, while the film set for the Defence Against the Dark Arts class only had three walls, now it really felt like they were at Hogwarts.[108] Evidently, once the actors were at the theme park and surrounded by the objects and props, they finally felt fully immersed in Harry's world.

In this sense, the theme park's slogan, "His Journey is Now Yours," reveals to guests that they are about to become like Harry and join him in his journey. Griffiths likens such cases to the spectacle of the cathedral for pilgrims and Christians who would go on a spiritual journey imitating that of Christ. She recalls "the Franciscan practice of *via crucis*, observing the fourteen Stations of the Cross while on a pilgrimage, [which] 'amounted to the perfecting of a saint's imitation of Christ.'"[109] I argue that part of the allure of *The Wizarding World* is to make guests feel like Harry, by experiencing the

---

[108] Coup, in discussion with author, May 10, 2011.
[109] Griffiths, *Shivers Down Your Spine,* 21.

same things he has. Like the pilgrims who start a journey to be like Christ, those visiting the park can be like Harry, and have the experience of a Hogwarts student who shops for a wand, drinks Butterbeer, rides a Hippogriff, and battles dragons. By imitating various key aspects of Harry Potter's life and journey, each guest can follow in his footsteps, but have their own unique *Harry Potter* experience along the way.

Bringing a narrative to life is tied to the age old notion of "revisitation" and repeat witnessing.[110] Although Christian followers would be familiar with Christ's life and story, they still felt the need to imitate his life as they were always looking for new ways to experience what had happened to him. The *Harry Potter* phenomenon is similar in certain ways. The park has become a Mecca for *Harry Potter* fans seeking immersion in Harry's world. Fans not only read the books but also watch the films, and can now enter the theme park to further experience the magic of the narrative. In a way, the park visitor is able to revisit, or witness again "in modified form, that which has occurred in different time and place."[111] As Griffiths points out, "revisitation is central to our understanding of immersive modes of spectatorship, a driving force in the experience."[112] *The Wizarding World of Harry Potter* then is the place where guests, who already know the books and films, are not only are immersed but also turned into fans and cult followers as they revisit a different reiteration of Harry's story and world.

---

[110] Griffiths, *Shivers Down Your Spine*, 42.
[111] Ibid.
[112] Ibid.

Figures for Chapter 2

Figure 2.1. Golden Dragon Eggs in display case, *Dragon Challenge* ride at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 2.2. Goblet of Fire at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 2.3. Archway Entrance into Hogsmeade Village at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 2.4. Hogwarts Express Train at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 2.5. View of Hogsmeade Village at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 2.6. View of Hogwarts Castle at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 2.7. View of Owl Post Owlry with Working Fans at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 2.8. Electric Lighting Made to Resemble Gas Lighting Fixture at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 2.9. Stone Facings within Hogsmeade Village at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 2.10. Exposed Brickwork Beneath the Stucco Plaster at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 2.11. Flooring in the Greenhouse at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Chapter 3

THE CONSUMER'S IMMERSIVE EXPERIENCE AT *THE WIZARDING WORLD OF HARRY POTTER*

The Wizarding World of Harry Potter provides three rides and one experience for the patron. They are all uniquely themed and reflect what is seen in the films. Each section also has its own narrative perspective that situates viewers within the space of that ride or experience. The three rides include *Dragon Challenge*, *Flight of the Hippogriff*, and *Harry Potter and the Forbidden Journey* simulation ride. At Ollivanders, on the other hand, patrons have a unique wand-choosing experience. Although each ride reflects some aspect of the story line from the films and or books, they are each modified somehow so that it makes sense for patrons to be a part of the experience, either as a Muggle in a wizard's world, or as a wizard or witch following in Harry's footsteps. The four journeys that patrons undertake are elaborately themed, and the props are an integral part of visitors' immersion. I will describe narrative associated with each of the three rides and the one experience. I will also explain the importance of the props throughout the ride areas as well as those props for sale and what they may mean for the overall experience of being at *The Wizarding World of Harry Potter*.

Harry's first trip to Ollivanders was to purchase his wand. The wand is the tool for wizards to use their powers, and so it was a major first step in Harry's process of becoming a great wizard. In the narrative, Harry purchases his wand in the first book, *Harry Potter and the Philosopher's Stone*. The book describes the setting very minimally, and tells that as he entered the wand shop he noticed "thousands of narrow

boxes piled neatly right up to the ceiling."[113] The scene in the film also reveals the abundant display of wands (fig. 3.1). So, the theme park sets-up a space that is very similar to the scene in the film. Figure 3.2 and 3.3 show the interior of the wand shop where a performance takes place for visitors. To understand this performance, I will first compare the situation from the novel to the film, and describe how the experience of the theme park's patrons mimics Harry's experience from the film, since it is more lively and animated.

In the book, Harry arrives at Ollivanders to purchase his very first wand. Mr. Ollivander hands Harry a series of wands to wave, but nothing happens. With the final wand, Harry feels a warmth surge through him and then red and gold sparks fly from the wand.[114] On the other hand, in the film version, when Harry waves the various wands that Mr. Ollivander has him try-out, different things happen. Harry waves the first wand and drawers in the shop open, causing papers to flutter out. With the second wand, Harry's wave causes a vase filled with dried roses to break. With the wave of the third and final wand shown on camera, light shines on Harry and music begins to play in the background as a gentle breeze blows through the wand shop. Thus, Mr. Ollivander concludes that the wand has chosen its wizard.

At the theme park, guests queue up outside and are welcomed into the space in small groups since the space itself is small and intimate. Inside the dimly lit wand shop, the shop attendant, in full costume, welcomes the guests and tells them a little bit about

---

[113] J.K. Rowling, *Harry Potter and the Philosopher's Stone* (Vancouver: Raincoast Books, 2000, c1997) 63.
[114] Ibid., 65.

wands. He talks about the different trees they are made from, what that may signify, and about what a dragon heart string, or phoenix tail feather might do to enhance a wand's quality. Then he selects a lucky guest from the group and proceeds to find them their own unique wand. He often asks some simple questions such as their name and month of birth. Then, like Ollivander in the film, he looks around his shop for the perfect wand for the witch or wizard to test out. That guest is then presented with a wand and asked to perform a task. The tasks vary from group to group. For example, the guest may be asked to make the bell overhead to toll once. The guest waves the wand, but the bell tolls many times, and so it is not the correct wand for that individual. The second wand is still not the correct wand, for when it is waved nothing happens. Or sometimes, just like in the film, drawers in the shop will open and close or the ladder in the shop may slide down the wall of its own accord. But when the third wand is handed over, the visitor is bathed in light, music plays, and a light breeze passes through the room, making the audience tingle. The wand has chosen the visitor, and they have a very special and individual experience at the park. The individual chosen to participate in the experience, instead of merely witnessing it, easily feels a part of the story and as if they are starting a wizard's journey like Harry. They are then ushered into the next room, to exit through the gift shop and are invited to purchase the wand that just chose them. An analysis of the importance of having wand replicas from the film for sale will be presented after the rides are fully described.

Flight of the Hippogriff is situated next to the Forbidden Forest where the replica of Hagrid's Hut is also placed. Hagrid taught Harry how to approach and fly the Hippogriff, and so *Flight of the Hippogriff* is appropriately placed in proximity to

Hagrid's Hut. The Hippogriff was introduced in the third book of the series, *Harry Potter and the Prisoner of Azkaban,* and the ride is themed as a journey past Hagrid's Hut, on the edge of the Forbidden Forest, much like the ride Harry takes on the Hippogriff in the third book.

This coaster is geared more towards younger children. As guests follow the railed queue area to the rollercoaster's platform they pass an exact replica of the exterior of Hagrid's home from the films, complete with his garden of oversized pumpkins. This area is themed not only through the use of the visual and material construction of a life size version of Hagrid's home but also through the narrative at work with the use of sound clips. In the books and film, Buckbeak the Hippogriff is first introduced in Harry's school course, Care of Magical Creatures, which was taught by Hagrid. In this class, Hagrid teaches the students how to properly approach the Hippogriff, befriend it and allow it to trust the newcomer, so that it may be ridden. Harry is the first one of his classmates to successfully approach and be accepted by the Hippogriff, and ends up flying the creature around the school grounds.

As the theme park guests approach the ride where they are to "fly" in a coaster cart modeled from a Hippogriff, audio sound clips play that help to construct a narrative for the viewer, who may or may not have previous knowledge of what a Hippogriff is and or how to approach it. As described in Chapter 1, Universal often creates a narrative for patrons before the ride, as in the *Amazing Adventures of Spiderman*, or *Back to the Future: the Ride*. So, one hears Hagrid's voice, issuing warning, instruction, and

encouragement in order to approach and successfully mount and ride the Hippogriff, which the visitor can "view on its nest as the ride begins."[115] The authenticity of the voice of the actor who plays Hagrid in the films is very important, since it allows those who know the films, to understand that it is Hagrid, the professor of Care of Magical Creatures, who is the one explaining what will happen. Steve Kloves, the screenwriter for seven of the eight films, also worked on scriptwriting for the ride, and so it further allows the words from the characters to sound true to what they may have said in the film.

The next coaster ride, *Dragon Challenge,* also has a narrative for patrons to enjoy. In the novel and film, *Harry Potter and the Goblet of Fire*, Harry has to battle a dragon in order to get past it and collect the golden egg, which contained a clue about his next challenge to be completed for the Triwizard Cup. As guests follow the path up towards the tower, which one needs to enter and pass through in order to get to the interior coaster platform, there are various signs, and signifiers of a competition. As seen in figure 19, signs cheer on the four various Triwizard competitors from the narrative. After passing a prop of the Weasley's old Ford Anglia, guests enter the competitor's waiting area.

The book provides minimal and brief descriptions of the tent in which the competitors wait. It is described as a tent with a stool inside, but the theme park design of the tent is clearly based on the movie set design. As visible in figure 3.4, the film's version of the scene shows that the tent included beds and seating areas for the competitors to rest and gather themselves before entering the arena. At the theme park however, the setup is slightly different although it follows the set design from the film

---

[115] "Potty for Potter," Web.

quite closely as it utilizes many of the props from the fourth film as seen in figure 3.5. The set-up of the space in the theme park, however, includes many extra props that were not present in the book or movie. This includes the Goblet of Fire in the centre of the room, the Tri-Wizard cup, and the golden eggs. According to the narrative, the Goblet would be in the Great Hall, the Tri-Wizard cup would be placed at the centre of the maze during the last challenge, and the golden eggs would be in the competitor's arena. Although there is a spatial and temporal disjunction by having all these objects present in the same space at the same time, they heighten the effect for theme park guests since the guests feel more closely tied to the objects and space that Harry would have occupied. The atmosphere in the tent however is different for the park guests than it would have been for Harry. The guests pass through the space as part of a queue, awaiting a possibly frightening coaster ride, while Harry was waiting there anticipating a possible life threatening situation; getting past a dragon to capture the egg it guards.

For guests who know Harry's story, the props are also a reminder of the books or films, furthering the immersive effect since the space looks and feels familiar. Props can be powerful tools. As Grau explains, the use of three-dimensional terrain and props in nineteenth-century crucifixion panoramas were part of the immersive illusionism that was powerful enough to "transport the observer to the historical place and occupied the observer's mental images, fixing them unforgettably in the memorial exposition of the faithful."[116] The props used within *The Wizarding World* are a direct reflection of the films, but they work to transport the viewer not to "the historical place occupied," but

---

[116] Grau, *Virtual Art*, 44.

rather into the narrative of *Harry Potter*. This is further emphasized through the use of scattered props along the queue heading towards the *Dragon Challenge* coaster ride. Props contribute to the theming: some are actual props from the films, others are exact replicas. Guests, following the queue as they meander up the path towards the ruined castle to the competitor's tent, pass the turquoise Ford Anglia used in the film *Harry Potter and the Chamber of Secrets* (fig. 3.6).

With *Flight of the Hippogriff* and *Dragon Challenge*, Universal is able to accommodate the various age groups attending the park. The creative team knew that some parts of the story are too dark for children, and so *Flight of the Hippogriff*, Hogsmeade village and Ollivanders work to offset such darkness. *The Forbidden Journey* simulation ride and the *Dragon Challenge* coasters provide interest for the older or more adventurous demographic. *Dragon Challenge* ride is a rollercoaster which appeals to those seeking thrills, while *Flight of the Hippogriff* is a more leisurely ride, great for younger children, and more sedate visitors. Such choices work well since the target audience is quite varied.

The last ride, *Harry Potter and the Forbidden Journey*, creates a very extensive and elaborate narrative for the guest. Guests not only enter Hogwarts castle and tour through many of the prominent rooms but also encounter a variety of other features prior to even boarding the simulation ride in the interior of the castle structure. The queue for the ride is part of the experience and sets-up a plot that explains what is to come and to be seen during the simulation ride. While taking a tour through the castle, guests encounter various things within the castle, including,

> Madame Sprout's greenhouse, living portraits of The Fat Lady and
> Hogwart's four founders, Dumbledore's office with interactive holographs
> of Harry, Ron, and Hermione, the Room of Requirement complete with
> floating candles, [and] the Sorting Hat.[117]

Guests pass by many iconic props from the films, which help set the mood and the narrative that will soon be told. Guests pass the Mirror of Erised, the potions classroom and storeroom doors, Mandrakes in the Herbology greenhouse, the entrance to Dumbledore's office, and a room filled with various portraits, including those of the four founders of Hogwarts. These portraits are in conversation with each other as they move about in their frame and speak. They welcome the Muggle guests passing through the castle. However, true to his character, Salizar Slytherin complains that there are Muggles in his castle.

Finally, after seeing many iconic objects from the films, the guests find themselves in Headmaster Dumbledore's office. Here the journey about to take place truly starts. A hyper-real holograph of Dumbledore, seen in figure 3.7, comes forth to speak to the visitors and invite them to Hogwarts, making them feel welcomed. But then he warns them to be on the lookout for a dragon that has escaped from Hagrid. After Dumbledore leaves, the guests head into the Defense Against the Dark Arts classroom. That is where guests are greeted by holographs of Harry, Ron, and Hermione. These characters further establish the narrative for the simulation ride as they inform guests that the Defense Against the Dark Arts lesson is much too boring and that guests to Hogwarts should experience a real Quidditch match out on the field instead. And so, guests know to move onwards in the queue and head to the next room which is the Gryffindor common

---

[117] Danielle Drolet, "Undeniable Attractions," *License! Global* 13, no. 5 (July 2010): 25.

room. Afterwards, the guests head into the Room of Requirements where they mount the

ride "which combines immersive screenings and an advanced robotic system."[118] As

Travel Weekly, UK edition explains,

> Riders board in groups of four, but once you're locked down into your seat you can't see anyone else and it's easy to become completely absorbed in the ride. A seamless mix of real action and clever simulation, The Forbidden Journey is a stunning experience, and definitely the closest any of us will ever come to feeling what it's actually like to live in the world of Harry Potter.[119]

The ride is a journey as if on a broomstick following Harry, Ron, and Hermione. The

journey begins on the way to the Quidditch pitch but is interrupted. As foreshadowed by

Dumbledore, the guests must soar swiftly away from the fiery-hot breath of Hagrid's

escaped dragon. The guests also encounter various obstacles; the same obstacles that

Harry has encountered throughout the various films, including the giant spiders in the

Forbidden Forest, Dementors, and the Whomping Willow. Like the wand choosing

experience, guests exit through the gift shop when the ride is over. This encourages the

purchase of items that help capture the experiences and memories for the visitors.

Film props become iconic through the popularity and vast circulation of the films

they are associated with. The movies are made popular but so too are the props and their

replicas. Props, strategically placed throughout the theme park, are either directly from

the film set, or exact replicas. The ones from the film set are imbued with an aura and

deemed authentic, although the way in which they are authentic and auratic is quite

complex. It is important to look at what role authenticity plays at the theme park, even

---

[118] Drolet, "Undeniable Attractions," 25.
[119] "Potty for Potter," Web.

though there is no provenance for the objects on display. The question of the props' authenticity is further complicated by the "authentic replicas" for sale at the gift shops as souvenirs. As mechanically reproduced replicas, they are, by definition, not authentic; yet they are authentic in relation to *The Wizarding World of Harry Potter* itself. An analysis of the souvenir and the way in which authenticity is ascribed to objects, will provide a way of addressing the issue of the authentic replica.

The *Harry Potter* films are a blockbuster franchise and the theme park likewise attracts a diverse and large audience. The actors and characters are not present at the park, save for perhaps the opening in the summer of 2010, and yet the theme park draws large crowds. This suggests that not only the rides but also the world created in the space, which is filled with props and images from the film, are imbued with a specific type of aura relating to their authenticity as coming from the film set, and of perhaps having had contact with the actors playing the roles of the famous characters from the *Harry Potter* films.

The Wizarding World of Harry Potter strives to do what many exhibitions of the nineteenth century did, reveal a space that, according to Mark B. Sandberg in *Living Pictures, Missing Persons: Mannequins, Museums, and Modernity*, "seemed to have been moved intact and placed at the viewer's feet, due to the careful coordination of the collected objects within it."[120] The set up at the theme park is taken from one time and space and reassembled in the time and space of viewers, making it a real, authentic and

---

[120] Mark B. Sandberg, "The Idea of Effigy," in *Living Pictures, Missing Persons: Mannequins, Museums, and Modernity* (Princeton & Oxford: Princeton University Press, 2003), 8.

believable location. The props, architecture, and even performers refer to the *Harry Potter* films, and informed viewers or fans can easily trace the biography of an object, structure, or character to the specific film or films.

The biography of an object is like a story, with a beginning and an end. For an object, like a film prop, "the biography offers... a tightly defined, finite time frame . . . focus[ing] on the subject against a context, and . . . highlighting exceptional or unusual features."[121] The props and objects made for the film that are recreated for the theme park are not for public sale, though replicas are for sale in the gift shop. The actual props – i.e. those made for the film set – are designed to become icons that are showcased on the silver screen. The prop may have been made from humble materials, but it becomes an exceptional product since it is linked to the *Harry Potter* films. Karen Dannehl explains that the film prop certainly fits into the category of the exceptional object "invested with interest, and consequently with commentary . . . [and that] a simple rule of thumb is that the more valuable an object, the more likely it is to accumulate a documentary record along the way."[122] The more famous objects have a life that is well documented, and can be traced to a particular scene in one or more of the *Harry Potter* films.

As part of the theme park's appeal, sections of it are set up as if one were entering the various rooms of the Hogwarts castle and shops in Hogsmeade village. The theme park works to tie the interests of fans to a real world experience. One young reader said that she "especially likes the school setting and its juxtaposition of the familiar and the

---

[121] Karen Dannehl, "Object Biographies: From Production to Consumption," In *History and Material Culture: A Student's Guide to Approaching Alternative Sources*, ed. Karen Harvey (New York: Routledge, 2009), 124.
[122] Dannehl, "Object Biographies," 126.

magical, and the author's weaving of the dark side into the everyday events of school life."[123] This suggests that part of *Harry Potter*'s appeal is the setting of the magical world in the familiar world, which is why the space of the park holds such fascination for the viewer. It also serves as an immersive space for a fictional world that viewers otherwise cannot enter; though know only too well through the novels and films.

Many props or prop replicas within the park are in the shop windows for visitors to peer into, which creates a sense of desire for the objects. The objects on display in the shop windows are behind glass and so have no tactile existence but enjoy enhanced visual appeal. Since the glass is reflective, guests are able to see themselves in the shop along with the objects, but they are still deprived of a tactile presence. The storefront of Honeydukes for example, which literally pushes itself into the space of the patrons, is making the interior of the shop, exterior (fig. 3.8). As Benjamin would agree, glass brought the onset of "a new re-aura-tization, re-enchantment, or monumentalization of the artwork."[124] The placement of the prop object behind glass increases the desire for the object since tactility is denied making the object seem all the more precious. Furthermore, as Baudrillard explains in *The System of Objects*,

> [glass] is at once proximity and distance, intimacy and the refusal of intimacy, communication and non-communication...glass is the basis of a transparency without transition: we see, but cannot touch...A shop window is at once magical and frustrating –the strategy of advertising in epitome.[125]

---

[123] Blake, *The Irresistible Rise of Harry Potter,* 91.

[124] Janet Ward Lungsturm. "The Display Window: Designs and Desires of Weimar Consumerism." *New German Critique*, no. 76 (1999), 126.

[125] Jean Baudrillard. "A Model Material: Glass," in *The System of Objects*. (London: Verso, 2005), 42.

Clearly, glass denies viewers access to the objects on display. The shop windows at *The Wizarding World* however, work in a very unique way. Park guests cannot actually access all of the shops in Hogsmeade village. Many are mere store fronts with doors that do not open. For example, Spintwitches, which features Quidditch gear, and Potages, which feature cauldrons, only offer guests a visual display through the shop windows, rather than entrance into the shop for the mobile patrons. Spintwiches and Potages each feature authentic film props as well. However, to view the objects inside, guests must peer into the space of interest rather than step-into it.

There is a mix of display techniques at *The Wizarding World of Harry Potter* since there are the museum-like vitrines, shop windows to peer into, or props behind railing banisters which keep visitors within the queue line and away from the objects displayed. Glass does not always function the same way as the shop window. As guests travel through the queue of the *Dragon Challenge* ride, they see golden dragon eggs behind a glass vitrine, one of which is the egg Harry had captured from the Hungarian Horntail dragon during the Triwizard Tournament. They are viewed as trophy objects in a display case not only to be desired but also to be revered. As Martin Roberts explains in his article "Mutations of the Spectacle: Vitrines, Arcades, Mannequins," a museum vitrine, or in this case the trophy display, "sacralizes the culture it displays in the strict sense of setting it apart, behind glass, conferring on it the mythical aura of timeless essences; in so doing, however, it commodifies it, turning it into a fossilized object of consumption for obedient tourists."[126] Park guests understand the importance of the

---

[126] Martin Roberts. "Mutations of the Spectacle: Vitrines, Arcades, Mannequins." *French Cultural Studies* 2:221 (1991), 219.

golden eggs because they are positioned behind glass. Guests however, do not peer into the case in the same way the shop window invites them to.

Visitors recognize the props because they are imbedded in the context of their original setting such as the interior of Hogwarts castle, or the wizarding shops of Honeydueks and Ollivanders. Mark B. Sandberg's *Living Pictures, Missing Persons: Mannequins, Museums, and Modernity*, describes a similar scenario of staged and reconstructed scenes for the viewer. Sandberg explains that "the remarkable effect of . . . elaborately staged and reconstructed scenes was their tantalizingly shared space, their combination of tangibility and remoteness that provided spectators with unique effects of both presence and mobility."[127] In this type of setting, immersion is possible as a reality is portrayed that cannot otherwise manifest itself. At the theme park, the objects are present *in* the present; in real time and space for viewers to experience, see, touch, and perceive in a direct phenomenological way.

The idea of an "authentic experience" is offered at the theme park, but explaining the authentic nature of the spaces and the way in which the props function, is complex. The lines of what may define an object as authentic and imbued with aura are often blurred. Walter Benjamin, in his essay "The Work of Art in the Age of Mechanical Reproduction," introduced the idea of aura and authenticity in an object or work of art. We see reproductions as objects that are not authentic. In the case of *The Wizarding World*, some of the props are authentic in relation to the film set. What the viewer is interested in is the twofold authenticity of the object displayed. First, the authentic prop

---

[127] Sandberg, "The Idea of Effigy," 10.

contains a real indexical trace from contact with the film set and the actors. Second, the exact replica props are also deemed "authentic" because they are fictional indexical traces of an iconic representation of the *Harry Potter* narrative and Harry's world.

Icon and *index* are two terms which can be used to describe the objects at the theme park. The *icon* resembles what it references, like a portrait photo that resembles the sitter. The *index*, on the other hand, has a physical connection, which may be spatial or temporal to its referent. For example, a scar can be an indexical trace of an event, as it proves that there was some form of contact between the owner of the scar and the event which caused it. For the purposes of understanding *The Wizarding World of Harry Potter*, we must look at how the props are viewed as authentic and imbued with aura. That is to say, how they are seen as indexes of the actors and film set, and icons of the fictional world they represent.

Sian Jones explains that "authenticity is... a product of the relationships between people and things."[128] This is why we question and are hesitant about objects deemed authentic, as they can lose their authenticity if they are separated from the "unique networks of relationships they embody."[129] At the theme park, the relation of the props to the *Harry Potter* film sets is questioned by viewers. However, due to the extensive similarities between the props at the theme park and their likeness to those on screen, the precise nature of the object's authenticity can be confusing. Usually when one speaks of authenticity, it associated with an artifact from a past culture for which one is trying to

---

[128] Sian Jones, "Negotiating Authentic Objects and Authentic Selves," *Journal of Material Culture* 15.2 (2010), 200.
[129] Jones, "Negotiating Authentic Objects," 200.

determine an origin. Once provenance is established, the object has "true" re-sale value and a market of buyers. In the case of the theme park, the object's authenticity does not come from its age, but from the fact that the props are indexes and icons from the famous films and the popular book series of *Harry Potter*.

It is often the aura and authenticity of an object that will draw crowds or tourists, who want to see the real thing and experience the aura of the original.[130] According to Cornelius Holtorf, in his chapter "Authenticity," in *From Stonehenge to Las Vegas: Archaeology as Popular Culture,* aura "is a property that resides in genuine artifacts and distinguishes originals from mechanical reproductions," and the aura is derived from the object's history.[131] In the case of the theme park, it is the object's association with the real film set, the actors and the fictive world of *Harry Potter* that gives the props their aura. In a sense, the theme park can be said to be completely artificial, while simultaneously being completely authentic. This is because of the indexical and iconic trace that the props embody. When referencing the real movie set and the actors the objects have come into contact with, they are authentic. Yet, when guests see the objects as icons of things they know from the fictive and imagined world of *Harry Potter*, the objects are no longer seen as authentic, despite the fact that they are as authentic as materially possible. This means that although a certain magical object may not exist in real life, the replica prop is the closest it comes to being real.

---

[130] Cornelius Holtorf, "Authenticity," in *From Stonehenge to Las Vegas: Archaeology as Popular Culture* (Walnut Creek, CA: AltaMira Press, 2005), 115.
[131] Holtorf, "Authenticity," 115.

As Holtorf points out, however, people experience aura in front of copies as long as they do not know it is a copy.[132] In his chapter concerning authenticity, he uses the example of a Vasa ship, which was reconstructed in part to resemble the original. Holtorf explains that the aura is still present even though the material is new. This is because it is as close as the original will get to looking authentic even though it is partly recreated. This is evident at *The Wizarding World of Harry Potter* as well. Even though a real wizard's wand, for example, does not exist in the real world, the exact replica of the wand used by the wizard Harry Potter, while filming *Harry Potter*, acquires a kind of aura.

One of the goals the creators had for the amusement park was to please the author as well as her fans and to give them "a once-in-a-lifetime Harry Potter experience" that would feel genuine.[133] In order to bring the experience to life and allow it to come together flawlessly, licensed products, like WBCP's wands from The Noble Collection, are "featured in the village and presented in custom-created packaging."[134] Indeed, when asked which items are most often purchased by those visiting *The Wizarding World*, Thierry Coup named the custom wands as the second most popular item.[135] The wands come second to the Chocolate Frogs (fig. 3.9), which come in the same packaging as those Harry eats in the films (fig. 3.10).[136] This replication of the packaging generates a sense of "authenticity" for the theme park's product. Like most theme parks, *The Wizarding World* attempts to create the best possible immersive experience for the guests

---

[132] Holtorf, "Authenticity," 118.
[133] Drolet, "Undeniable Attractions." 25.
[134] Ibid.
[135] Coup, in discussion with author, May 10, 2011.
[136] Ibid.

by replicating experiences and objects from the books and films. In *The Themed Space: Locating Culture, Nation and Self*, Scott A. Lukas uses Jean Baudrillard's theories to explain "that through the coalescing of symbols, language, and experience offered in myth, visitors to themed spaces will often accept the constructed realities of such spaces as authentic, even original."[137] For Baudrillard, it is the imaginary world that makes a theme park successful, and *The Wizarding World of Harry Potter* recreates this imaginary world for its guests.[138]

The rooms within Hogwarts, such as Dubmledore's office and the Defense Against the Dark Arts classroom, are set up to replicate the film set; although at the theme park, all four walls of the space are present. The objects associated with those rooms are also present and set up as if the characters would be present too. However, there are no actors in the space, only the characters as hyper-real holographs. The person is both present and absent. In an explanation by Sandberg, such a space has the effect of a "spatial effigy—a missing person."[139] He explains that the effect of the missing person, in this case the missing actor, works in two ways. Since the body is absent, it

> makes way for the spectator's potential presence within the scene, but viewers must also absent themselves from their own bodies in order to participate in the representational game. The display creates missing persons on both sides of an imaginary divide; it encourages participants to be border dwellers, both inside and outside the display (and their own bodies) at the same time.[140]

---

[137] Scott A. Lukas, The *Themed Space: Locating Culture, Nation and Self* (Lanham: Lexington Books, 2007), 8.

[138] Jean Baudrillard, "The Precession of Simulacra" in *Art after Modernism: Rethinking Representation* (New York: The New Museum of Contemporary Art, 1989), 261.

[139] Sandberg, "The Idea of Effigy," 1.

[140] Ibid., 1.

Viewers are then able to have a different type of experience as they tour Hogwarts, one where they are part of the constructed immersive environment. The effect is different from that of the film, since the film would "de-corporealize," "de-realize" and "de-temporalize" the scene.[141] In a way, by having the props of the characters present, while their corporal bodies are absent, viewers experience the scene as more real. The themed rooms within the park give the displaced objects from the set a new home since they are viewed on display within a collection of related objects.[142] However, these objects often conflate different narrative times since objects from different films coexist in the same space.

The Wizarding World of Harry Potter, I argue, works within the tradition of nineteenth century conventions of display of objects in context. This is because, similar to modes of display in the popular nineteenth century wax museums, ethnographic museums, zoos, and living habitat displays, the theme park presents the objects in the context of an iconic representation of the movie set. The aforementioned spaces "presented objects in use and bodies in context, allowing spectators an impression of direct physical access to previously distant times and spaces."[143] So, since the real film set is unavailable for display at the park, and the fictional *Harry Potter* world does not exist in reality, the display of the objects in context allows viewers to feel as though they have accessed a world and a space which was previously distant and far removed from them. It may seem as though the fictional narrative is replacing history, but the nostalgic

---

141 Ibid., 7.
142 Ibid., 8.
143 Ibid., 8.

wish to experience the medieval world that Harry occupies is part and parcel of the reader/visitor's desire to enter the popular narrative of his adventures.

Props function in the theme park in accordance to the settings in which they are placed. Andrew Sofer, author of *The Stage Life of Props*, explains the importance of the prop to a performance:

> props are more than just three-dimensional symbols; they are part of the material fabric of the play in performance. Enlivened by the actor's touch, charged by the playwright's dialogue, and quickened in the spectator's imagination, they take on a life of their own as they weave in and out of the stage action. Often invisible on the page, props are vital on the stage.[144]

Although this refers to the object on a stage set rather than a film set, similar principles in relation to the object are at work, as the objects from the *Harry Potter* novels are given concrete life as an acted prop on set. Many props from the *Harry Potter* films have a great deal of importance attached to them since they are vital to the story and charged with aura from the actor's touch in the film. In many cases, the objects are so important that the film would not be able to function without certain objects such as the wizards' wands.

According to Sofer, it is the mobilization of the prop on stage or on screen that gives it its life and significance.[145] He explains that on the page the prop is a static entity, but when viewed in performance, the object creates a "dynamic relationship with the audience as a given performance unfolds."[146] Although the objects on display within the theme park are static, the fact that they have been materialized and acted with on screen

---

[144] Andrew Sofer, *The Stage Life of Props* (Anne Arbor: University of Michigan Press, 2003), vi.
[145] Sofer, *The Stage Life of Props*, vi.
[146] Ibid.

by real actors, allows the props to hold onto their status and acquire power of their own apart from the actor and their movement on screen. The props have become iconic and have taken-on a life of their own.

Manufacturing props means nothing until they are actually acted and filmed. As Sofer puts it, props are "invisible on the page except as textual signifiers, props seduce our attention in the playhouse as they become drawn into the stage action and absorb complex and sometimes conflicting meanings."[147] Likewise, the objects mentioned in the *Harry Potter* novels do not gain significance until they are created and used on the film set for the audience to see them living and working as part of the film. Then the prop becomes its own character and famous in its own right, like Harry's glasses for example. The films bring the object of the prop to life by materializing it. This is because the "prop exists textually only in a state of suspended animation. It demands actual embodiment and motion on the stage in order to spring to imaginative life."[148] What Sofer has described is the way in which the materialized object is used and acted on the set. What was invisible to the senses through reading the novel is made visible in the tangible prop object in the film, which is what fans of the *Harry Potter* novels and films notice when at *The Wizarding World of Harry Potter*. Once an object is made and put on screen, it then becomes a recognizable iconic piece in the collective imagination of readers and film watchers.

---

[147] Ibid., 2.
[148] Ibid., 3.

A prop is also described by Sofer as "a discrete, material, inanimate object that is visibly manipulated by an actor in the course of performance."[149] From this perspective, many of the props at the theme park are mere objects or decoration, though I argue that they are still important to visitors. This is because they seem to have an authentic aura since they came from the film set and were seen on screen, or as in most cases, were directly and carefully replicated from the originals. Whether or not an object's appearance on screen was notable is of little relevance here, since some of the smaller unrecognized objects work to fill the scene and set the mood. The objects used on set for the *Harry Potter* films are clearly commodified and fetishized, which makes replicas of those objects such popular souvenir items for purchase. They are all part of the visual consumption that takes place during film watching. When producing replicas of props for sale, many of the objects for sale are tied to a specific character. This is because "props do not just identify; they also *characterize*."[150] Props, when tied to the character, can help create the identity of that character, which the purchaser can then also identify with.

One cannot overlook the commodity aspect of the theme park, since many replicas of the objects from the film are sold in the gift shops. These objects are then taken out of the context of the film and theme park but are still tied to that original source. Even though these consumer souvenirs are not the authentic film props, they maintain an authentic relationship to the experience *at* the theme park. Furthermore, there are certain gift shop objects that are exclusive to the theme park. Even Butterbeer, Harry's drink of choice, is only available within *The Wizarding World* and in no other

---

[149] Sofer, *Stage Life of Props*, 11.
[150] Ibid., 21.

part of the Islands of Adventure theme park. One of the difficult issues to negotiate is the reproducibility of the authentic objects. When replicas are made and then sold as part of the theme park experience through the gift shops, do we view the objects as mere replicas or as authentic replicas that still have some auratic appeal for the consumer?

Visitors to the park may have varying reasons as to why they want to purchase a replica or souvenir. Susan Stewart, in *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, explains that "this capacity of objects to serve as traces of authentic experience is, in fact, exemplified by the souvenir."[151] She explains that people want souvenirs not of ordinary events that can be repeated easily, but of events that are reportable and "events whose materiality has escaped us, events that thereby exist only through the invention of narrative."[152] So, souvenirs are not acquired to remember the maker, but the story and the context of the event from which it was acquired. Souvenirs are objects that provide a trace of an experience that is not repeatable, but reportable. They stand for something that we wish to remember and can only relay through the narrative event of the experience, even though the experience has escaped us. A lost event can be from a place once visited, an exhibition that is now gone or elsewhere, or a destination miles away. Moreover, the souvenir does not serve to remember the maker of the product, but the experience that the present owner of the product had when it was acquired. Stewart explains that it is "only by means of its material relation to that location that it acquires its value."[153] So, the souvenir from the

---

[151] Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993),135.
[152] Stewart, *On Longing,* 135.
[153] Ibid.

theme park gains its value only because it comes from *The Wizarding World of Harry Potter*.

Although the souvenir is used to recoup a memory or experience, it cannot fully succeed and remains partial.[154] The souvenir is only a small sample of that "now-distanced experience, an experience which the object can only evoke and resonate to, and can never entirely recoup."[155] However, as Stewart explains, the souvenir is content to remain a partial sample since it becomes "supplemented by a narrative discourse."[156] Myth is created around the origin of the souvenir itself. The souvenir is fundamentally tied to the narrative surrounding it—a narrative that describes the event that the possessor of the souvenir cherishes. The narrative of the object then, is tied not to the object but to the possessor's remembrance and to the authenticity of the event that the souvenir references. So, the value of the souvenir comes from the possessor telling the story of the object's acquisition. A souvenir might thus be bought in order to boast and prove that one was actually at *The Wizarding World of Harry Potter,* of which it is an indexical trace.

The authenticity of the object is tied to its possessor who alone can claim the narrative. The souvenir is attached to the narrative, just as the experience is connected to the authenticity of the event. As Stewart suggests, "a narrative cannot be generalized to encompass the experience of anyone; it pertains only to the possessor of the object."[157] Stewart goes on to argue that only the possessor can have a relationship with the souvenir object. However, if that object is added to a collection, a transformation can take place

---

[154] Ibid., 136.
[155] Ibid.
[156] Ibid.
[157] Ibid.

for it to have significance apart from the owner. This means that visitors to *The Wizarding World of Harry Potter* who purchase a souvenir prop are the only ones who can lay claim to a narrative that they were actually at the park. As Stewart explains, "we cannot be proud of someone else's souvenir unless the narrative is extended to include our relationship with the object's owner or unless . . . we transform the souvenir into the collection."[158]

The souvenir exact replica, although not an original, still contains its own meanings for the purchasers. The souvenir has value only for the owner because it is linked to biography. The original is deemed more important since it possesses aura, rather than the mechanically reproduced version, though the reproduced version is the closest that one can get to the real version. Hence, to be able to purchase an exact replica of Harry's wand at the same store from which Harry purchased his own wand increases the importance of that replica for those purchasing it as a souvenir object from Ollivanders. Souvenirs of the theme park give credit to the one who has experienced the park, wants to remember it, and have indexical proof for being at the park.

The purchase of an authentic replica from *The Wizarding World* is specifically tied to the fact that the world of *Harry Potter* is exotic, distant, and fictive. Thus, to possess an object from Harry's world is like owning a trophy. According to Stewart,

> to have a souvenir of the exotic is to possess both a specimen and a trophy; on the one hand, the object must be marked as exterior and foreign, on the other it must be marked as arising directly out of an immediate experience of its possessor.[159]

---

[158] Stewart, *On Longing,* 137.
[159] Ibid., 147.

This idea of the exotic, as a temporal or spatial disconnect from something, is similar to the souvenir of the theme park. It is a souvenir of another world, but is still linked to being purchased from the *official* space of Harry's world.

Insertion into a detail rich story like that of *Harry Potter* allowed the theme park creators to take theme park immersion even further. Visitors to the theme park are able not only to see a world that looks like Harry's and to hear a world that sounds like Harry's but also to taste and smell Harry's world. The exploitation of these two senses allows visitors to be drawn further into the narrative, especially since taste and smell are linked to memories of a time and place. By including Harry's favourite drink, Butterbeer, the theme park seems to authentically reproduce the story, even though there is no real description in the book of what Butterbeer tastes like. The first time Harry tries Butterbeer is in *Harry Potter and the Prisoner of Azkaban* on his first trip to Hogsmeade village. The book describes it as a hot, foaming drink, that was "the most delicious thing [Harry had] ever tasted."[160] The theme park however serves Butterbeer either cold or frozen, which comes as a welcome treat in the warm Orlando climate. Without a direct description of the flavour from the books, Andrew Kaplan, reporting for *Beverage World,* informs us that "Universal was able to work closely with J.K. Rowling herself to come up with a drink that would satisfy fans. The result: Butterbeer, according to Universal, is 'a non-alcoholic, frothy drink reminiscent of shortbread and butterscotch and served cold or

---

[160] J.K. Rowling, *Harry Potter and the Prisoner of Azkaban* (Vancouver: Raincoast Books, 1999), 149-150.

frozen.'"[161] This process of creating the drink took about three years before the perfect Butterbeer was invented.[162]

The drink is familiar to any fans of the books or films, since Butterbeer is the drink of choice for Harry and his friends during a celebration or an outing to Hogsmeade village. Universal was surprised to find that the drink became more popular than expected, since it is really part of the experience of being in Hogsmeade itself.[163] To foster a sense of uniqueness and also to retain their monopoly, Butterbeer is only available inside *The Wizarding World*. In only six months since the park's opening, one million Butterbeer had been sold,[164] and Coup states that it is the third most popular item for purchase within *The Wizarding World*.[165] Thus, the theme park did not overlook the importance of the sense of taste to immerse guests in the narrative of *Harry Potter*, all the while creating a marketable product that enhances the experience within the theme park.

Butterbeer is not the only edible treat available in *The Wizarding World*. Within the sweetshop of Honeydukes, many of Harry's favourite treats like Chocolate Frogs, Bertie Bott's Every Flavour Beans, and Cauldron Cakes are for sale as well. The packaging of these products reflects the images of the same treats in the films. Through the senses of taste, smell, sight, hearing, and touch, the experience of Harry's world is connected in order to immerse guests, making them feel as though they really are in a different place.

---

[161] Andrew Kaplan, "Universal's Wizards Tap into Harry's Favourite Froth," *Beverage World* 130, no. 2 (February 15, 2011): 8.
[162] Kaplan, "Universal's Wizards Tap into Harry's Favorite Froth," 8.
[163] Ibid.
[164] Ibid.
[165] Coup, in discussion with author, May 10, 2011.

Through the case study of *The Wizarding World of Harry Potter* theme park, it is apparent that the authenticity of objects and their aura cannot be clearly defined. The props on display are deemed authentic, not because of age, but through their relationship with the film set and the actors from the *Harry Potter* films, as well as the way in which they are displayed in realistic settings. Aura is present in these objects because they are reproduced from or are the originals used on the set. They are at once iconic to the films and the fictive world they help manifest on screen and indexical traces from the film sets and the actors. The souvenir replicas on the other hand, are another case of pseudo authenticity. They are not the original props from the film, and they are mechanically reproduced; however, they are authentic in the sense that they are indexical traces for the theme park visitor, to prove they were at *The Wizarding World of Harry Potter*.

Figures for Chapter 3

Figure 3.1. Interior of Ollivanders. (film still, 24:49) *Harry Potter and the Philosopher's Stone*, directed by Chris Columbus (Burbank, CA: Warner Home Video, 2009), DVD.
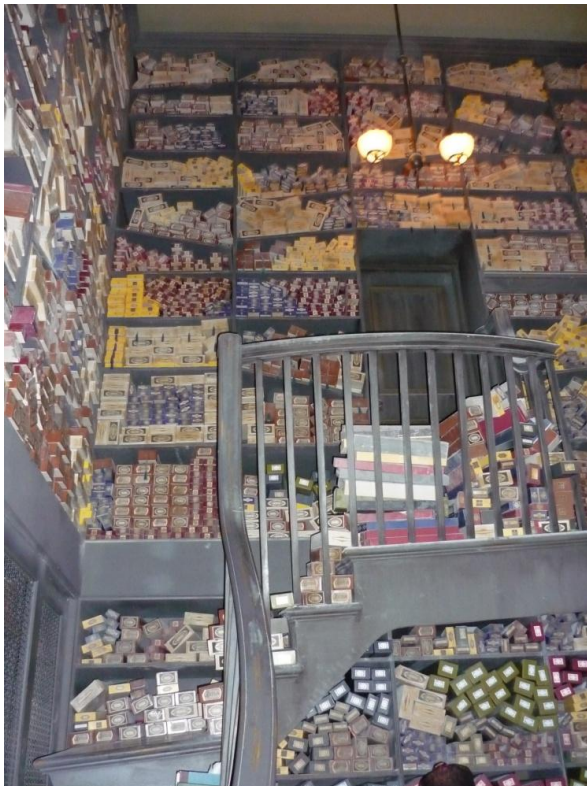

Figure 3.2. Interior of Ollivanders at *The Wizarding World of Harry Potter*. Universal Orlando Resort. Photo by author.

Figure 3.3. Performance in Ollivanders at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 3.4. Queue at the *Dragon Challenge* Coaster at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 3.5. Interior of the Competitor's Tent (film still, 54:19). *Harry Potter and the Goblet of Fire*, directed by Mike Newell (Burbank, CA: Warner Home Video, 2006), DVD.

Figure 3.6. Interior of the Competitor's Tent at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 3.7. Ford Anglia on Display at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 3.8. Hologram of Dumbledore within his Office at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 3.9. Exterior Shop Windows of Honeydukes at *The Wizarding World of Harry Potter*, Universal Orlando Resorts. Photo by author.

Figure 3.10. Chocolate Frog Box from Honeydukes Sweet Shop, Authentic to Film. Photo by author.

Figure 3.11. Chocolate Frog Box Harry Opens, (film still, 34:59). *Harry Potter and the Philosopher's Stone*, directed by Chris Columbus (Burbank, CA: Warner Home Video, 2009), DVD.

Afterward

The exploration of the many facets by which popular culture has been translated into various media is a daunting one. The *Harry Potter* books are massively popular and have been translated into over 67 languages including Latin and Ancient Greek. The worldwide popularity of the books has made them a perfect narrative to reproduce in film. However, justice cannot be served to the various forms of media that the Harry Potter phenomenon has come to embrace. The theme park is merely a small feature of the wide range of spaces, interactive and otherwise, that have emerged due to this admired narrative. *The Wizarding World of Harry Potter* at Universal Orlando Resort is not the end point for this narrative phenomenon; manifestations of the same narrative have been produced and continue to be produced.

The scope of my research has focused on *The Wizarding World of Harry Potter* at Universal Orlando Resort, which is now planning an expansion of the park. A new park is set to open at Universal Studios Hollywood in the coming years. Other forms of media, too vast to be covered in the scope of my research, exist to allow audience to be a part of Harry's world or gain greater insight into the narrative itself. Pottermore, for instance, is a website designed to give readers a more interactive experience with the book. *Harry Potter: the Exhibition*, which displays props and costumes from the films, is currently travelling around the world. Warner Bros. Studio Tour, London, had its grand opening March 31st, 2012. The Harry Potter Education Fanon, Inc. is hosting their 8th symposium, *Acendio 2012*. Lastly, London has embraced *Harry Potter* fans and has included Platform 9 ¾ at King's Cross Station. Clearly *The Wizarding World of Harry Potter* theme park,

the novels, and the films are not the only platform available for fans to enter the world of the fiction or to explore the narrative.

Universal Orlando Resort reports that it plans to expand the space of *The Wizarding World of Harry Potter*, and the same theme park will be opened at Universal Studio Hollywood.[166] The popularity of the park has warranted more space to further allow guests to enter the fantastic world of *Harry Potter*. Because of the ever-changing nature of the theme park, attempts to research the immersive effects and theming of the parks would be infinite. Likewise, it would be impossible to detail the various modes of immersing viewers into this particular narrative, but consideration will be given to a few media.

In June of 2011, J.K. Rowling announced that a new platform for reading and understating the *Harry Potter* novels would be revealed. Pottermore is a unique online reading experience which will allow readers to participate in the story in a new way. Readers gain more information from the author herself about the world of *Harry Potter* through the online platform. The website has been in Beta testing since October 31st of 2011 and opened to public users in April 2012.[167]

Harry Potter: the Exhibition opened April 30, 2009 at Chicago's Museum of Science and Industry, and since then it has traveled to various cities in the United States. It also made a stop at the Ontario Science Centre and will be in Australia until April 2012

---

[166] December 6, 2011. Universal Orlando. http://harrypotternews.universalorlando.com/news.php (accessed March 28, 2012).
[167] Pottermore Editor. 2012. Pottermore. http://insider.pottermore.com/2012/03/waiting-for-pottermore.html (accessed March 28, 2012).

before it moves onto Singapore.[168] It is part of a touring prop exhibition in which guests are given the opportunity to view the props and costumes from the films. The objects are displayed in settings based on the *Harry Potter* film sets. Since the props and costumes on display are advertised as being from the film set, they have an established provenance of being authentic. The touring exhibition allows for interactivity in certain areas of its displays, engaging the visitors in an experiential manner.

An annual *Harry Potter* conference is held every year. This year's conference will be held July 2012 in Orlando by the Harry Potter Education Fanon. They are hosting their 8th symposium, *Acendio 2012,* which will include fans, students, and scholars discussing and debating the subject of *Harry Potter*. These symposia provide a space for academic and intellectual examinations of the implications of the narrative.

Lastly, London itself has embraced *Harry Potter* and changed to accommodate his fictional realm. In fact, Kings Cross Station in London includes the landmark of Platform 9 ¾. This is the very same train platform which Harry goes to in order to board the Hogwarts Express train to take him to Hogwarts School of Witchcraft and Wizardry. Since Hogwarts students must cross through the wall between platforms nine and ten, Kings Cross has placed half a trolley cart extending out of the wall, giving the illusion that the luggage cart is on its way through the wall to its secret platform in another realm.

Although readers are immersed into the world of Harry Potter through the novels and other media, *The Wizarding World of Harry Potter* theme park is the prime example

---

[168] Harry Potter: the Exhibition. 2011. http://harrypotterexhibition.com/Press.aspx (accessed November 21, 2011).

of how narrative can be brought to life as fully as possible through immersion and interactivity. The theming and immersive elements at the park make it an excellent case study in the exploration of stories being brought to life for viewers in an immersive and interactive way. The links to the fictional world of *Harry Potter* do not merely stop at the architecture, but include theming for the senses so that visitors can taste and smell the world of *Harry Potter*. The use of actual film props scattered throughout the park adds to the authenticity of the space of the park and makes it as true to the films as possible through indexical traces that connect them back to the film sets and the actors who play the iconic characters from the *Harry Potter* narrative.

Bibliography

Adams, Judith A.. *The American Amusement Park Industry: A History of Technology and Thrills*, Boston: Twayne Publishers, 1991.

Bapst, Germain. *Essai sur L'Histoire des Panoramas et des Dioramas*. Paris : Imprimerie Nationale, 1891.

Baudrillard, Jean. *The System of Objects*. London: Verso, 2005.

Baudrillard, Jean. "The Precession of Simulacra," In *Art after Modernism: Rethinking Representation*, Edited by Brian Wallis, 253-281. New York: New Museum, 1984.

Beach,Sara Ann Beach and Elizabeth Harden Willner, "The Power of Harry: The Impact of J. K. Rowling's Harry Potter Books on Young Readers." *World Literature Today* 76, no.1, (Winter, 2002):102-106. http://www.jstor.org/stable/40157015

Benjamin, Walter. *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media.* Edited by Michael W. Jennings, Brigid Doherty, and Thomas Y. Levin; translated by Edmund Jephcott et al. Cambridge, MA: Belknap Press of Harvard University Press, 2008.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations,* Edited by Hannah Arendt. Translated by Harry Zohn, 217-241. New York: Schocken Books, 1969.

Blake, Andrew. *The Irresistible Rise of Harry Potter*. London: Verso, 2002.

Bowlby, Rachel. "'Traffic in her desires': Zola's *Au Bonheur des Dames*." In *Just Looking: Consumer Culture in Dreiser, Gissing and Zola*. 66-82. New York; London: Methuen, 1985.

Campbell, Joseph. *The Hero with a Thousand Faces,* New York: Pantheon Books, 1949.

Chumo, II, Peter N. "Follow Your Passion, Not the Market: The Latter is an 'Absolute Path to Disaster,' Says the Acclaimed Screenwriter of Seven Harry Potter Movies." *Writer* 124, no. 3 (March 2011): 32-33. http://search.ebscohost.com.proxy1.lib.uwo.ca:2048/login.aspx?direct=true&db=hlh&AN=58109961&site=ehost-live. (accessed July 19, 2011).

Dannehl, Karen. "Object Biographies: From Production to Consumption." In *History and Material Culture: A Student's Guide to Approaching Alternative Sources*, Edited by Karen Harvey, 123-138. New York: Routledge, 2009.

Drolet, Danielle. "Undeniable Attractions." *License! Global* 13, no. 5 (July 2010): 24-26.
https://www-lib-uwo-ca.proxy1.lib.uwo.ca:2443/cgi-
bin/ezpauthn.cgi/docview/744039923?accountid=15115.
(Accessed July 19, 2011).

Freeland, Cynthia. "Digitizing and Disseminating." In *Art Theory: A Very Short
Introduction*, 119-137. Oxford: Oxford University Press, 2003.

Friedberg, Anne. *Window Shopping: Cinema and the Postmodern.* Berkeley: University
of California Press, 1993.

Friedberg, Anne. *The Virtual Window: from Alberti to Microsoft*. Cambridge, Mass.: MIT
Press, 2009, c2006.

Goldenberg, Michael, *Harry Potter and the Order of the Phoenix*, Directed by David
Yates, Burbank, CA: Warner Home Video, 2007, DVD.

Gottdiener, Mark. *The Theming of America: Dreams, Visions, and Commercial Spaces*.
Publisher Boulder, Colo.: Westview Press, 1997.

Grau, Oliver. *Virtual Art: from Illusion to Immersion*. Translated by Gloria Custance,
Cambridge, Mass.; London: MIT Press, 2003.

Griffin, Al, *Step Right Up Folks*, Chicago: H.Regnery Co., 1974.

Griffiths, Alison, *Shivers Down Your Spine: Cinema, Museums, and the Immersive View*.
New York: Columbia University Press, 2008.

_____.2011. Harry Potter the Exhibition. http://harrypotterexhibition.com (Accessed
November 21, 2011).

Holtorf, Cornelius. "Authenticity." In *From Stonehenge to Las Vegas: Archaeology as
Popular Culture,* 112-129.Walnut Creek, CA: AltaMira Press, 2005.

Hood, William. "The *Sacro Monte* of Varallo Renaissance Art and Popular Religion." In
Monasticism and the Arts, Edited by Timothy Gregory Verdon, 291-311. New
York: Syracuse University Press, 1984.

_____.2012. J.K. Rowling's Website. http://www.jkrowling.com/en_GB/#/harry-
potter (Accessed May 8, 2012).

Jones, Sian. "Negotiating Authentic Objects and Authentic Selves." *Journal of Material
Culture* 15.2 (2010): 181-203.

Jung, Carl Gustav "Archetypes and the Collective Unconscious." In *Collected Works of
C.G. Jung*, Edited by Herbert Read, Michael Fordham and Gerhard Adler, 3-41.
New York: Pantheon Books, 1959.

Kaplan, Andrew. "Universal's Wizards Tap into Harry's Favorite Froth." *Beverage World* 130, no. 2 (February 15, 2011): 8. (Accessed July 19, 2011). https://www-lib-uwo-ca.proxy2.lib.uwo.ca:2443/cgi-bin/ezpauthn.cgi/docview/926577195?accountid=15115.

Kloves, Steve, *Harry Potter and the Philosopher's Stone*, Directed by Chris Columbus, Burbank, CA: Warner Home Video, 2009, DVD.

Kloves, Steve, *Harry Potter and the Chamber of Secrets*, Directed by Chris Columbus, Burbank, CA: Warner Home Video, 2009, DVD.

Kloves, Steve, *Harry Potter and the Prisoner of Azkaban*, Directed by Alfonso Cuaron, Burbank, CA: Warner Home Video, 2004, DVD.

Kloves, Steve, *Harry Potter and the Goblet of Fire*, Directed by Mike Newell, Burbank, CA: Warner Home Video, 2006, DVD.

Kloves, Steve, *Harry Potter and the Half-Blood Prince*, Directed by David Yates, Burbank, CA: Warner Home Video, 2009, DVD.

Kloves, Steve, *Harry Potter and the Deathly Hallows*, Directed by David Yates, Burbank, CA: Warner Home Video, 2011, DVD.

Lisanti, Tony. "Warner Bros. and the Magic World of Harry Potter" *License! Global* 12, no. 5 (June 2009): 66-74. (Accessed July 19, 2011). https://www-lib-uwo-ca.proxy1.lib.uwo.ca:2443/cgi-bin/ezpauthn.cgi/docview/233248854?accountid=15115.

Lukas, Scott A. Ed., T*he Themed Space: Located Culture, Nature and Space*. Lanham: Lexington Books, 2007.

Lungstrum, Janet Ward. "The Display Window: Designs and Desires of Weimar Consumerism." *New German Critique*, No. 76, *Special Issue on Weimar Visual Culture* (Winter 1999): 115-160.

Marie-Laure Ryan. "Introduction." In *Narrative across Media: The Language of Storytelling,* Edited by Marie-Laure Ryan. 1-41. Lincoln: University of Nebraska Press, 2004.

Oettermann, Stephan. *The Panorama: History of a Mass Medium*. New York: Zone Books, 1997.

_____. Potty for Potter. 2010. *Travel Weekly (UK)* 5 (2026) (07/09): 41-6. (Accessed July 19, 2011). http://search.ebscohost.com.proxy1.lib.uwo.ca:2048/login.aspx?direct=true&db=bth&AN=53275895&site=ehost-live.

_____2012. Pottermore. http://www.pottermore.com (Accessed March 28, 2012).

_____. "Q&A The Wizarding World of Harry Potter Designers and Harry Potter Film Makers," YouTube video, 18:40, posted by "Orlando Attractions Magazine," June 21, 2010, http://www.youtube.com/watch?v=OxxFV-u7Jr0&NR=1.

Reuters, "Hollywood conjures up Harry Potter theme park." *The Express Tribune*, 7 December 2011, Online. http://tribune.com.pk/story/303054/hollywood-conjures-up-harry-potter-theme-park/.

Roberts, Martin. "Mutations of the Spectacle: Vitrines, Arcades, Mannequins." *French Cultural Studies* 2: 221 (1991): 211-249.

Rowling, J.K., *Harry Potter and the Chamber of Secrets.* Vancouver: Raincoast Books, 2000.

Rowling, J.K., *Harry Potter and the Deathly Hallows.* Vancouver: Raincoast Books, 2007.

Rowling, J.K., *Harry Potter and the Goblet of Fire.* Vancouver: Raincoast Books, 2000.

Rowling, J.K., *Harry Potter and Half-Blood Prince.* Vancouver: Raincoast Books, 2005.

Rowling, J.K., *Harry Potter and Order of the Phoenix.* Vancouver: Raincoast Books, 2003.

Rowling, J.K., *Harry Potter and the Philosopher's Stone.* Vancouver: Raincoast Books, 2000, c1997.

Rowling, J.K., *Harry Potter and the Prisoner of Azkaban.* Vancouver: Raincoast Books, 1999.

Sandberg, Mark B.. "The Idea of Effigy." In *Living Pictures: Missing Persons*, 1-17. Princeton, NJ: Princeton University Press, 2003.

Sayre, Shay, *Entertainment Marketing and Communication: Selling Branded Performance, People, and Places*, Upper Saddle River, NJ: Pearson Prentice Hall, 2008.

Schwartz, Vanessa. *Spectacular Realities: Early Mass Culture in Fin-de-Siècle Paris*. Berkeley: University of California Press, 1998.

Sofer, Andrew. "Preface" and "Introduction: Rematerializing the Prop." In *The Stage Life of Props*. iii-xiii; 1-29. Ann Arbor: University of Michigan Press, 2003.

Stewart, Susan. "Objects of Desire." In *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. 132-169. Durham: Duke University Press, 1993.

Vaos, Richard. "Visualizing the Past: Baudrillard, Intensities of the Hyper-real and the Erosion of Historicity." In *Culture, Heritage and Representation: Perspectives on Visuality and the Past.* Edited by Emma Waterton and Steve Watson. 105-126.Surrey: Ashgate Publishing Limited, 2010.

_____2010. The Wizarding World of Harry Potter, Universal Orlando. http://www.universalorlando.com/harrypotter (Accessed July 2011).

Curriculum Vitae

Name:	Stefani Klaric
Post-secondary Education and Degrees:	Simon Fraser University Burnaby, British Columbia, Canada 2006-2008
	University of British Columbia Vancouver, British Columbia, Canada 2008-2010 B.A.
	The University of Western Ontario London, Ontario, Canada 2010-2012 M.A. (candidate)
Honours and Awards:	Dean's Entrance Scholarship to University of Western Ontario
	Western Graduate Research Scholarship
	FAH Scholarship, Travel Research
Related Work Experience	Teaching Assistant The University of Western Ontario 2010-2012