

EXCERPT:

**Applied Potter and the Performative Experience:
A Study of Applied Theatre in a Harry Potter Context**

Devon Lynette Johnson

MA Applied Theatre

Royal Central School of Speech and Drama

September 2018

'I solemnly swear that I am up to no good'
(Rowling 1999: 143)

Chapter V: EXPERIENCES AND PARTICIPATION

'And now, Harry, let us step out into the night and pursue that flighty temptress, adventure' (Rowling 2005: 58)

This chapter is divided into two main parts: Trademarked experiences and fan made participatory events. The chapter, in whole, will explore the different Applied Potter experiences and participatory events by unpacking each experience or event in detail, based on my own participation, survey respondent's experiences, and if recorded, staff members'. I will also note any problems that the experience has, preventing participants from taking part, and potential opportunities, if any, to resolve the issues. Throughout the chapter I will attempt to connect each experience to AT and related concepts, in response to my main research question: *How are Harry Potter experiences a type of Applied Theatre?* I will also attempt to label each experience as Applied Potter while answering the question: *What do experiences of performativity give to fans of the Wizarding World?* and ending by answering the question: *Who does Harry Potter belong to if not the fan (reader, watcher, experiencer)?*

Part I: TRADEMARKED

****Platform 9 $\frac{3}{4}$ ****



I alight the train from Scotland at Kings Cross Station as if I were arriving from Hogwarts. Where is Platform 9 $\frac{3}{4}$? There! I see it in the distance: the famous brick wall with platform sign and trolley. Now, next in line, the staff member turns to me: Which house are you? Offering up striped scarves of red, yellow, blue and green. Gryffindor! I shout triumphantly and have the red striped scarf wrapped loosely around my neck. It's my turn now. I walk towards the wall quickly and put my hands on the trolley to push. I'm taking a moment, looking at the wall, the empty owl cage and trunk. I imagine what it would be like to push it all through and to see the Hogwarts Express, ready to depart. So much magic is happening in my mind.

Based on my research, Platform 9 ¾ at Kings Cross seems to be the oldest public HP experience, first seen in the station in 1999, only two years after the first books' release. Since then, Platform 9 ¾ has become one of the most popular and most accessible HP experiences, providing a literal platform for the fandom to express their creativity. In their book on environmental histories, Buckley and Youngs state, 'Today thousands of tourists photograph themselves with the [Platform 9 ¾] cart, some even dressed as Potter himself, all bringing an engagement with fiction and fantasy into the environment of fact' (2018: 329); the Wizarding World integrates itself into the real world by participants cos-playing, a type of performance, at the platform. However, continued imagination, belief, and remaining in character is important to the participants' experience. The platform has never truly been between platforms 9 and 10, as it was written in the books; for years, during the major Kings Cross renovation, the original 1999 platform had no permanent home, constantly being moved from place to place during construction (*Huffington Post*, 2012). This caused many fans distress as they were left on their own to find the platform. However, due to the demand of fans, the third and final time the platform was moved, Network Rail posted signs guiding participants to the location of the platform by saying, 'All Hogwarts pupils can now catch their train from the East Arch on the corner of Euston Road and York Way' (Brown, 2011). The experience was taking over. Applied Theatre scholar Sally Mackey refers to this kind of experience as a 'performance of place', in which the place provides the participants opportunities to take an active role in their performance rather than having 'work prepared *for* them' (Mackey and Whybrow, 2007). Platform 9 ¾ provided the space for the fandom to gather and create, but the participants have made it feel *real*.

Many of my survey respondents recalled great memories of being at the platform: 'I have pictures of me jumping onto the platform, People love to do that because it makes them feel like one of the characters, or maybe it's because they feel like a new character jumping into a different world' (Respondent L, 2018). Another respondent noted, 'Loved it and taking the photo was essential. It also made me feel part of a wider community' (Respondent M, 2018). Schechner describes this feeling in *Performance Theory* by saying, 'there is an expressive rejuvenation and reaffirmation of the moral values of the community in those spaces where reality is being performed' (Goffman in

Schechner 2003: 14). The participants enjoyed the experience because it made them feel one with the world, sharing values of the fandom and therefore part of the community. The performance of 'jumping into a different world' seems to give these participants the space to express themselves creatively. However, some fans feel conflicted saying, '[I felt] excitement at first, but also disappointed to see how it became a money milking machine' (Respondent N, 2018) which is the main problem I see with many of the HP trademarked experiences; they are first and foremost, a business. In response to a Warner Brother's comment about 'commercial activity' one Potter fan said, 'you can't put a trademark on enthusiasm and creativity' (*Telegraph*, 2018) and you can't take away a fan's experience by labelling it as WB. The value in commerce and capitalism doesn't need to detract from a fan's experience and the fans aren't letting the trademark's intents devalue their magic. According to my data, it hasn't taken away the positives of the experience for most, and it hasn't taken away from mine. Fortunately, as of 2018 the platform is still free to the participants who choose to experience it.

****Wizarding World of Harry Potter****



The hot Florida summer had cooled significantly with the rain. Just like the UK, I say. This weather is just for me. I'm running through the Universal Theme Park, passing rides and games; I'm only here for one thing. Suddenly, I hear it from around the corner, the soft twinkling notes of Hedwig's Theme. I see it! An archway beckoning me into the world I've always wished to go to. I step through, crying softly. To my right a conductor is waving, standing next to the bright red Hogwarts Express, billowing smoke. To my left a small stall on wheels is selling hot, cold, and frozen Butterbeer, and straight ahead, above the snow-covered roofs, Hogwarts castle is welcoming me home.

Since my visit to the *Wizarding World of Harry Potter* Theme Park in the summer of 2011, it has expanded significantly. Now, not only has the original Florida location crossed into another park, being connected by an actual Hogwarts Express train, parks have opened in California and Japan, collectively bringing in millions of fans each year.

The Wizarding World of Harry Potter at Universal Orlando originally opened in June 2010 after years of Rowling saying ‘either we do it right or we don’t do it at all’ (Universal Orlando, 2010). The park was eventually opened in a ceremony the likes of which no other theme park has ever received. J.K. Rowling was in attendance along with several of the lead actors from the film franchise becoming, what Universal said at the time, ‘the only place in the world where the adventures of Harry Potter come to life’ (Universal Orlando, 2010). What Universal meant by this statement was, at the time, the *Wizarding World* Theme Park was the only trademarked experience; the other trademarked experiences all followed within the next two years.

One survey respondent says, ‘Universal Studios is so exciting and you can’t help but smile...I would go to one of these experiences all the time if I could’ (Respondent O, 2018). However, the main issue, which seems to prevent many from frequently attending all of the trademarked experiences, is the cost. Currently, for one adult to visit the full *Wizarding World* experience in Orlando (taking the Hogwarts Express between parks) the cost is \$170 (*Park Tickets*, 2018), almost \$100 more than I paid in 2011. At the park, similar to the Studio Tour and Platform 9 ¾ shop, merchandise is everywhere, and some participants would say you don’t get the full experience without purchasing: ‘[I loved the] props turned into merchandise in the Orlando theme park. These were the best and probably the most immersive parts for me’ (Respondent P, 2018). The cost of the park alone isn’t the only issue. Many fans won’t have the opportunity to visit any of these experiences, as most live far from the location of the parks and don’t have the means to travel. Because of this, I would argue that as the trademarked experiences continue to grow, the fan made should as well. This will be discussed later in the chapter.

For many that have had the opportunity to visit the *Wizarding World* Theme Parks, including myself, the price seems worth it for the chance to physically inhabit our imaginary world. Many of my survey respondents seemed to feel most immersed in the

world through this trademarked experience, with one respondent noting, 'When at the Harry Potter World in Florida...it was like I could just pretend I was there for real, in a different way to being at the studio tour, where you know it's a film set' (Respondent Q, 2018). Another respondent spoke of the other participants at the park saying, 'everyone is in robes and carrying wands and it was like getting to go on the little trips to the three broomsticks' (Respondent R, 2018). The Theme Park provides the opportunity for the community to come together and physically explore the world as if they are characters in the story. This 'performance of place', though unfortunately not accessible to all, gives the opportunity to those who can visit it, the experience of Applied Potter. Whether by dressing in robes or wandering the Hogwarts castle, the fans are able to take part in the community and share their individual passion for the source material in a tangible way. However, I am not arguing that immersion is more important than belonging to the community. These experiences are expensive and the price of merchandise has been called 'obscene', while the community is free for everyone to participate in. The community values belonging and world-wide connection; to the fans, who choose to take part in the WW through experiences, this is a physical outlet.

The HP Theme Parks, like Platform 9 $\frac{3}{4}$, seem to be accepted by most fans as an opportunity to step into our world, creating a platform for performance. The participants who have the opportunity to visit the theme parks take an active role as performers by interacting with the tangible objects all around them. By stepping into Olivander's Wand Shop, participants are able to try out different wands until 'the wand chooses the wizard' and light shines above them. In chapter three, I defined AT, above everything else, as a space that encourages artistry. The opportunities the *Wizarding World* Theme Park presents for participants to express their creativity from the way they cos-play, which wand they choose and how they wand-play, etc. in a non-traditional performance space makes this an example of Applied Potter. I use Applied Potter here, as a distinct type of performance, separate from immersive theatre. Immersion tends to 'maintain a subject-object divide' (White 2012: 228) while Applied Potter provides its participants the chance to become one with their imagined world and a space to interact with their community. As scholar Gareth White states, 'If the performance does not just surround us but occurs within us then we are part of it, and it ultimately becomes part of

us at the moment of performance' (White 2012: 228). Therefore, these experiences are more than immersive theatre, the performances done by fans at the Theme Park helps the fans truly become part of the world, while it becomes part of our perception of the fandom.

WB Studio Tour



We watch a video about the Studio Tour in a small theatre at the beginning of our experience. As the projection screen rises, I see behind it two large doors which I know lead to the Great Hall of Hogwarts. Is there a Devon here? I am suddenly being offered the opportunity to open the doors with one other participant. On the count of three. One. I grab the handle. Two. I start to push on the wooden door. Three. The doors open and I am standing in the Great Hall of Hogwarts School of Witchcraft and Wizardry on the stone floor that the Harry of my imagination, and the actor that played him, walked upon for so many years.

The WB Studio Tour was born from the *Harry Potter* films, and each aspect is built around the sets, specifically the Great Hall. According to the Studio Tour website, 'Filming began on *Harry Potter and the Philosopher's Stone* on Friday 29th September 2000 [at Leavesden Studios] and the Great Hall was one of the first sets to be built...it subsequently became a key set...and now permanently resides at the Studio Tour for visitors to explore' (WB Studio Tour, 'Our History'). When filming began, the creative team could have never predicted that almost 20 years on, over 6,000 visitors a day would be exploring the sets, handling selected props, and essentially taking part in a world, that only a small group (the film's company) had the privilege to physically participate in for so long. When speaking with a staff member (SM) at the Studio Tour, he described the experience as, 'first and foremost a museum, but then again, we have fantastic things which kind of draws you into that immersive element...there's the performative aspect that evokes you...' (Interview A, 2018). At the Studio Tour, more

than any other trademarked experience, participants have the opportunity to physically take part in their favourite aspects of the world: from flying on a broomstick that moves in front of a green-screen, to duelling with an instructor, to mixing potions.

Despite the price (£41 as of 2018), and location (almost an hour outside central London), many participants seem willing to visit the Studio Tour, not only once, but multiple times. The active participation of the Studio Tour, like many of the other trademarked experiences, seems to pull them back in. Scholar Matthew Reason says, 'performances that engage audiences actively through participation also emancipate and empower and are consequently radically liberating'; (Reason 2005:272) through these performative experiences of Applied Potter members of the fandom are able to use their individuality to physically participate in the WW despite being in the Muggle one. Fans get the chance, through the Studio Tour, to take back the iconic sets as our own that for so long belonged only to the trademark. When asked why participants continue to come to the Studio Tour, the SM said, 'We all need a bit of magic here and there and I think Harry Potter kind of provided that...everybody wanted to live in Hogwarts... the detachment from the real and monochrome...' (Interview A, 2018); the Studio Tour provides that opportunity. At the end of our conversation, I asked the SM if he believed this experience was a type of AT, to which he responded, '[HP] inspired an entire generation of young artists...I think if it inspires, you feel like you're a part of it...I think that's the fundamental purpose of any theatre really, so you know, you could say it's a museum, you could say it's a theatre, you could say it's a wonderland, any one of these things' (Interview A, 2018). By using HP as stimulus for world building, participants are able to express their individual identity through the way they interact with the Studio Tour space, thus being a form of Applied Potter.

****Harry Potter and the Cursed Child****



This looks exactly like Hogwarts! Marble arches, ornate staircases and old chandeliers make the theatre seem as if I am climbing up the Astronomy Tower for class. Many other fans, waiting to take their seats, are dressed in their Hogwarts best: robes and wands in hand; everyone seems to be in character. When I finally take my seat, I patiently wait for the play to begin as I try to guess the spell keeping the hat floating mid-air onstage.

Harry Potter and the Cursed Child, the record-breaking play from ticket sales to awards, is the most recent trademarked experience I have taken part in myself, only being able to secure tickets while writing this dissertation. The play, split into two-parts, is notoriously difficult to attend, already having sold out performances as far as April 2019. If you can get a ticket, they don't come cheap; for one adult to see both parts of the play, it will cost you around £200 for a reasonable seat. Luckily, I was able to secure a restricted-view balcony seat for £30, but that was due to a tip from a Creative Team Member (CTM). However, expensive tickets aren't what the creative team originally intended. While interviewing one CTM he said, 'theatre being for everybody...We didn't want there to be, you know, the \$800 Hamilton tickets. We didn't want this to become that...' (Interview B, 2018). Nevertheless, many, including theatre producer Richard Jordan, have compared the two shows saying, 'the making of the mega-hit isn't simply about the work itself [anymore] but how that work remains popular and achieves longevity' (Jordan, 2018). The CTM I spoke with seemed to conflict with that point of view saying, 'We just wanted to make the best piece of theatre that we could' and 'I think one of the reasons that our show's so successful is that everybody who made

it...we're not Harry Potter super fans...we approached it like it was a new play' (Interview B, 2018). And that's what makes *Harry Potter and the Cursed Child* different from every other trademarked experience discussed in this dissertation; *it is a play*, an actual theatrical experience and I would argue, due to this, that the participants are the least actively involved, however much the creative team strives to make its audience immersed.

Though I will not be able to discuss much of the audience involvement in *Cursed Child* (CC) due to #keepthesecrets, described by the CTM as a marketing tool, originally created for 'pure reasons' of keeping the story secret (Interview B, 2018), I will say there are moments that the audience does become part of the play with devices such as breaking the fourth wall and projections. However, I would also say CC is more of a traditional theatre experience than any of the other trademarked events previously mentioned, due to the audience's separation from the physical space. Despite this, many Potterheads refuse to be passive and long to join the world of CC in a more active way. The CTM I spoke with expressed his frustrations with this saying:

CTM: *[Fans] will dress up as characters and they'll come to stage door, like, they're quite intense a lot of them. They have opinions about the performances...these fans will know more about the play, feel like they own the play more than the actors...*

DJ: *Interesting, because do you feel like the play is owned by anyone?*

CTM: *No.*

It took a minute to recover the conversation at this point. The CTM seemed frustrated, like he knew the answer ought to be *no*, or that *no* was the answer I wanted to hear. He actually changed his response later on saying, 'The fans own it, but they have their own perception of the world, you know, and their ownership of their own view of the Harry Potter universe is...there's crossover between that and what our play is, but they don't own our play' (Interview B, 2018). I agree with this statement, and would say it is tricky to balance. The fans, including myself, feel a protective ownership over this world and we want to be part of it, which the CC creative team has tried to encourage in different ways: The Palace Theatre was picked to house the play in London because, according to the CTM, it looked and felt like Hogwarts, all the ushers wear coloured lanyards

representing their Hogwarts House, and HP merchandise, alongside CC, is sold at the theatre; I bought a Gryffindor pin myself. The CTM said the creative team felt a significant responsibility to people's childhoods, as well as a desire to be progressive and visionary. When speaking about the casting of a black actress to play the character of Hermione he said, '[it] was a huge choice. We cast the best actress but it was a choice to cast this way...if there's one show that should be moving forward conversations of who has a right to access theatre and who has a right to be in theatre this is the show that should be doing it [because] it's about openness and respect and being who you are and true to who you are...especially in these times' (Interview B, 2018). This reminded me of a line from the play in which Harry says something like, 'magic has advanced since we were kids' and so too should the WW. The original source material and CC both strive to fight for social justice and to be progressive. Though CC does well in a 'fan activism' role, as previously stated most of the creative team aren't fans. Hence, why I believe, though it makes an effort, it falls short when discussing Applied Potter.

Though *Harry Potter and the Cursed Child* doesn't provide the same opportunities that many of the other trademarked experiences do, to *physically* step into the world, the play does try to create a sense of world building through the theatre space and some encouragement of interaction. The play attempts to promote creativity and individual voice, by setting the play in a WW more closely connected to our own. However, I would argue this might have been better done if written by a fan, or by Rowling herself. The theatre creates a safe space for every HP fan, who can afford a ticket, to escape into the world by watching the play; but immersion, as mentioned previously, is not Applied Potter. Ultimately, CC will always have a divide between participant and performer.

Part II: FAN MADE

As discussed in chapter four, Potterheads have been professing their love for the series in various types of performance since the novel was first released in 1997. With the rise of the internet, recorded performativity: text-based, art, and video were being shared across the world in large quantities and in high-speed.

According to my research, the first type of performative HP experience to be shared on a large scale was Gypsy Silverleaf's fan fiction *Harry Potter and the Man of Unknown*, posted on FanFiction.net in September 1999 (Silverleaf, 1999). According to *The Fan Fiction Studies Reader*, fan fiction is any 'fan created text...written based on another text' (Hellekson and Busse 2014: 5) such as HP, and goes on to say, 'Anyone who has ever fantasized about an alternate ending to a favorite book or imagined the back story of a minor character...has engaged in creating a form of fan fiction' (Hellekson and Busse 2014: 1). Therefore, it is important to say, fan fiction is a normal offshoot of our imagination that only some fans choose to write down or engage in. Fanfic writer, Kinglourious, told me, 'The best fan fiction captures the spirit of HP, the complexity and accuracy of the characters while unveiling new aspects or deepening understanding of the world' (Interview C, 2018). By expanding the world to be one of their imagination, fanfic writers are putting a piece of themselves into the story; It's a way for many to express themselves through performance, and to share their voice through Potter. However, many fans continue to discredit fan fiction, saying anything *non-canon* or anything that breaks away from the source material, is automatically *bad* or not allowed to be part of the fandom. This idea is displayed in the survey response, 'Cursed Child was essentially just fan fiction with good special effects. I don't recognize it as canon' (Respondent S, 2018). This makes it difficult for many members of the community who enjoy fanfic to do so offline; 'members of the same fan base, with the same beliefs and aspirations, often feel like they are missing out and being discriminated against' (Borojevic 2016: 141) but, I would argue that they have created their own community within the HP world through this type of performance. Because fanfic writers can escape into the world whenever they choose, fanfic seems to have more accessibility than the trademarked experiences. According to Borojevic, the fan fiction community participates 'to spread imagination and provide emotional support for those who have finally found a place where they feel like they belong' (144), which could also be said of all Applied Potter experiences. Though fan fiction is most commonly written alone it 'allows the fans a much more active participation' where they are able to create and experience their own reality through writing, 'and more

importantly, a way for their voice to be heard' (Borojevic 2016: 144). This can help many fans who have trouble finding their voice or physically participating in the community.

Fandom continued to grow through the early 2000s, and what I argue is Applied Potter with it. Founding Wizard Rock band *Harry and the Potters* released their first album in 2003 (Miliard, 2003) with many more Wrock bands following suit. Perhaps the most popular song in the HP fandom, one still sung at many events today, was created for none other than the online puppet show, Potter Puppet Pals (PPP), created by Neil Cicierega in 2003. The *Mysterious Ticking Noise* video, which features the famous song beginning, '*Snape, Snape, Severus Snape*', has over 180,000,000 views on YouTube. The PPP were extremely influential within HP fandom with one Tumblr user saying, '#these dumb videos were as much of my childhood as the real harry potter was' (Bradshawanderson, 2012). Another popular singing Harry of the early 2000s was the fan made *A Very Potter Musical* (AVPM) and its following sequels. AVPM was made by StarKid Productions while the founders, including Glee actor Darren Criss, attended the University of Michigan. The three-hour musical (posted on YouTube) is of relatively low quality, has choppy editing and cheesy dance numbers but despite all has won the hearts of many fans. The original video, posted in July 2009, has now received over 14,600,000 views with comments such as 'MY CHILDHOOD' (@Jessiepaege) and 'Even in 2016...Still a classic' (@LaurenPatterson), which show how much the community rallied behind the production. Many viewers even go on to say AVPM is 'more canon than the cursed child' (@LindseyBeacher), which is a common argument for many of the fan made experiences versus the trademarked. I would argue this is because it's easier for the fans to see themselves in the experience. Though, AVPM, PPP, and even Wrock are similar to *Cursed Child* as they maintain a physical separation between the stage and the audience, the fans seem to enjoy them more because of the fan creativity and performativity they promote. We are one community, and though there are issues, we still trust our fellow community members, more so than a conglomerate, or non-fans. *A Very Potter Musical* went on to receive accolades from the press, including the Entertainment Weekly award for the 'Top 10 Best Viral Videos of 2009' (Lyons, 2009). This was an important moment for the fandom; fan made experiences can be good, fan made experiences hold just as much weight as

trademarked experiences do and can provide just as much of a platform, perhaps even more so, for participants to truly feel a part of the world, and the community.

The last fan made experience I will discuss in detail is one I have mentioned several times over the course of this dissertation, and is one of my personal favourites: Muggle quidditch (MQ). Quidditch is the fictional sport created by Rowling when she needed something to ‘hold society together’ in the HP books, (Furness, 2013) and is either played or mentioned in every instalment of the series. The goal of the game is for a team to fly (on broomsticks) around a pitch and score more points than the opposing team before the end of the game. MQ is, essentially the same game, played by Muggles on brooms running across the pitch, since we cannot fly. This version of the sport was created by American university students, Alex Benepe and Xander Manschell, at Middlebury College, Vermont in 2005 (Plummer, 2011). Similar to Rowling’s need for the magical sport, the founders started playing MQ as an opportunity to build society, community and tradition within their university dorm (Plummer, 2011). Since 2005, MQ has grown exponentially, with a Quidditch World Cup being held every year since 2007 (Plummer, 2011). The most recent World Cup, held in Italy, had more than 800 players representing 30 countries (*Washington Post*, 2018) and it continues to grow. MQ exemplifies what I am defining with *Applied Potter*. Every player that is a part of this world-wide community is using HP as a stimulus to express themselves through the performativity ‘the nature of dramatic or artistic performance’ (OED, 2018), of getting on a broom, often in wizard-dress, and saying *I am playing a magical sport*. The MQ community is also grounded on inclusivity, ‘including people who might otherwise be excluded’ (OED, 2018), with UK MQ coach saying, ‘the sport attracts...the kind of people who are by their nature very welcoming and inclusive’ (Flood, 2016). MQ is a prime example of an Applied Potter experience because it seeks to use the stimulus of HP in a creative and performative way.

When creating and participating in fan made experiences and dealing with a billion-dollar company like WB, it is important to tread lightly. When WB first bought the rights to HP in 2000 they didn’t know quite what to expect from the fandom; they had no case sample to compare to. Intellectual property attorney and fan, Heidi Tandy describes the early days of WB’s control as ‘Umbridge-esque’ or power-hungry, going

on to ask, 'how could you be a fan of a book that was premised on standing up to evil and saying no to overreaching by The Authorities [by giving up anything you had ever created regarding Harry Potter]?' (Burt, 2018). The answer: you can't; and many fans chose not to back down. Former Senior Vice President of WB, Diane Nelson, reflected on this time by saying, 'We didn't know what we had on our hands early on in dealing with Harry Potter. We did what we would normally do in the protection of our intellectual property...' (Burt, 2018). But what of the fans intellectual property? There was too much of it, even in those early days, to control. Online writer, Kayti Burt goes on to say, 'Warner Bros. wasn't prepared for the Harry Potter fandom to be so well-organized, or perhaps to be a community at all...fandom crossed boundaries of age, nation, language, and culture to push back against [WB's] campaign...and it worked' (2018). If those early fans hadn't stood up for what they believed was right, what they believed was theirs, no matter what price WB paid for it, then perhaps we wouldn't have all the amazing and unique opportunities we have to participate in the WW today.

I will now attempt to answer the question: *Who does Harry Potter belong to if not the fan (reader, watcher, experienter)?* It's a difficult question to answer and one that seems to create the most tension between the trademarked and fan made experiences, especially with the creators of both. Many would argue, Rowling is the ultimate owner of Potter, as she created the world, while WB would say, we own everything but the books, while the creative team of *Cursed Child* might say, *we own the play*. Copyright lawyer, Joshua Bressler, says copyright is pretty black and white; whatever the copyright terms are equates to the true owner (Foley, 2018). However, 'Culture is better, is more inclusive, is more dynamic (not to mention enjoyable) when the arts are thriving...[and] is built on borrowing and building and growing' (Foley, 2018). Therefore, Applied Potter experiences can be separate from the copyright, as long as they don't claim to be 'official' or 'affiliated'. These experiences belong to the fans, even if every aspect of the world doesn't. Because truly, without the fans, what would HP be but another book on the shelf? Holubovska states, 'The same way fans cannot live without their favorite book/hobby/movie/etc. the creators of these products cannot exist without them' (Holubovska, 2016). The fans, the readers, the watchers, the experiencers make the source material what it is by taking from it, creating more out of it, and ultimately

benefiting themselves, their wider community, and the original world. A quote that has always resonated with me, and one I feel is relevant in this argument, is one of author John Green who said, 'The real business of books is not done by awards committees or people who turn trees into paper or editors or agents or even writers. We're all just *facilitators*. The real business is done by readers' (Green, 2011). This is why I feel Applied Potter is such a prime example and addition to the art form of Applied Theatre. In AT, facilitators are there to encourage the work, to provide stimulus and a safe space, while participants are the theatre makers, or the ones who make the magic. The magic of HP is what has inspired all the various types of performance mentioned in this chapter and will continue to contribute to the WW as it expands and grows in the hands of the various creators inspired by it.