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"HELLO SHOPPERS?" – THEMED SPACES, IMMERSIVE POPULAR CULTURE EXHIBITION, AND MUSEUM

PEDAGOGY

by

IAN PETERS

Under the Direction of Ted Friedman, PhD

ABSTRACT

This dissertation explores popular culture-related themed space exhibitions and immersive museum pedagogy through the emerging post-museum, media convergence culture, and Deborah L. Perry's museum-oriented "What Makes Learning Fun" framework. These exhibitions utilize popular media like *Star Wars*, *Doctor Who*, and the films of Hayao Miyazaki as a means of engaging audiences with brand and subject-specific pedagogy. By bringing fictional worlds to life through environmental stimuli (sets, sounds, objects, media segments), these exhibitions use popular texts as a means of facilitating the educational goals of the institution by having visitors engage in "work as play." Learning becomes encompassed in the "fun" and "play" that is experienced with theme parks and games. Oftentimes educational programs are developed for these exhibitions that are frequently tied to specific national and regional educational requirements. In the post-museum, visitors are assigned interpretive powers where meaning is produced through their own personal experience. As Eilean Hooper-Greenhill argues, the use

of visual media helps transcend usual classifications of high and low culture. This study argues that fandom within a themed space exhibition enhances this aspect, and the act of play enhances visitor interpretation. These key issues are examined through three main examples: The *Doctor Who* Experience (addressing public service vs. corporate profits), *Star Wars Identities: The Exhibition* (roleplaying as pedagogy and Alberta, Canada's CALM program), and the Ghibli Museum (Japanese history, national identity, and self-discovery). These exhibits act as sites where the tension between branding and pedagogy operate, and illustrate how popular texts and education are localized for different audiences. The close examination of these themed spaces leads to a better understanding of contemporary media culture and its social/cultural applications on an international scale.

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IAN PETERS

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of

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Georgia State University

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DEDICATION

This dissertation is dedicated to my beautiful wife Kelly and our amazing and brilliant daughter

Sarah. Her timely arrival in the final year of this project helped me to once again look at the world

through the eyes of a child.

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1   INTRODUCTION

Traveling and permanent exhibits featuring popular media franchises are frequent sights in a va-

riety of museums around the world, where fictional texts are used as the framework to teach visitors

about a wide variety of subjects. These exhibits frequently include original objects such as props, pro-

duction sketches, and costumes that not only showcase the franchise in question, but also use the fic-

tional worlds as gateways for teaching about subjects that each type of museum specializes in. They are

special events that were inspired by the exhibit blockbusters (or Tut Shows) that first emerged in the

1970s,[1] which boost ticket sales and a museum's visibility in the media. The merging of franchise-specific

materials and subject-specific pedagogy in museums is frequently accomplished through the creation of

immersive themed spaces where, as is the case with popular theme parks like those produced by Disney

and Universal Studios, the visitor becomes immersed in the fictional worlds within the exhibit, tempo-

rarily removing that person from the "real world." In these spaces, visitors engage in what Alison Grif-

fiths identifies as "alternative modes of spectatorship" that involve bodily immersion.[2]

One such example is the *Indiana Jones and the Adventure of Archaeology* exhibit, which has

traveled to science museums in Canada, Spain, and the United States since 2011, and provides visitors

with the opportunity to physically immerse themselves in the *Indiana Jones* franchise. This exhibition

uses *Indiana Jones* as a means of teaching visitors about archaeology and filmmaking by combining real

archaeological relics and historical information with props from the films and behind-the-scenes glimps-

es into their production. Co-produced by X3 Productions, a Montreal-based company that specializes in

designing media-oriented interactive museum exhibits,[3] along with National Geographic, Lucas Film, the

Penn Museum, and Université Laval, this example illustrates how many exhibits of this nature are col-

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[1] See: George F. MacDonald, "The future of museums in the Global Village," *Museum International* 39.3 (January/December, 1987).

[2] Alison Griffiths, *Shivers Down Your Spine: Cinema, Museums, and the Immersive View*, (New York: Columbia University Press, 2008), 1-2.

[3] *X-3 Productions*, http://www.x3productions.ca/home.aspx.

laborative endeavors, bringing together museum professionals, educators, and the media industries to develop an exhibit that not only explores the featured topics, but also represents the franchise that inspired it. Educational programs for visiting school groups are also frequently designed to satisfy the educational goals that are specific to the exhibition and the museum that hosts it. These programs are oftentimes developed to fit the educational requirements of specific geographic areas and frequently change when the exhibit moves, not only when it goes to another country, but when it moves to another region within a country. Therefore, themed space exhibitions not only act as sites where the tension between branding and pedagogy operate, but in many instances also illustrate how popular texts and education are localized for different audiences.

This dissertation explores four key themes in relation to themed space exhibitions: 1) how these exhibits reflect the localization of popular texts and their utilization in the localization of educational programs; 2) how "fun" and "play" are utilized in immersive museum learning environments; 3) the conflict that exists between corporate branding and public service pedagogy; and 4) how themed space exhibitions relate to an emerging type of museum known as the "post-museum," where visitor interpretation and personal experience are key components in an exhibition's pedagogical impact. The emerging post-museum serves as the theoretical curatorial framework where the other three themes intersect with one another in a single space. Within that space, traditional approaches towards learning, the exhibition of artifacts, and the museum as a public service institution are re-evaluated.

In *Museums and the Interpretation of Visual Culture*, Eilean Hooper-Greenhill explores how "culture shapes consciousness, and how the museum specifically relates to this process."[4] Specifically, she looks at how objects and collections are used to construct knowledge in museums, and how audiences relate to this constructed knowledge.[5] Hooper-Greenhill argues that the "biggest challenge facing museums at the present time is the reconceptualisation of the museum/audience relationship," which muse-

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[4] Eilean Hooper-Greenhill, *Museums and the Interpretation of Visual Culture*, (London: Routledge, 2000), xi-x.
[5] Hooper-Greenhill, x.

ums hope to strengthen through a re-evaluation of the educational relationship between them.[6] Muse-

ums are subsequently looking at how "museum and gallery education" has changed over the course of

the last century, as has the perceived "educational role of the museum…in relation to broader questions

about the uses of culture within a society."[7] This requires a re-examination of the museum's perceived

public service role, its economic model, and the relationships between curators, displayed artifacts, and

museum visitors. Hooper-Greenhill proposes that a "polydimensional theoretical model" is needed

when studying museums as they are both social and cultural institutions where the acquisition and cura-

tion of collections – the two main institutional foci of museums – is "grounded in daily professional cul-

tural practices" that change over time.[8] It is through these changes that Hooper-Greenhill proposes that

a contemporary museum began to take shape in the late 20th century known as the "post-museum."

Built upon "constructivist learning theory" where the "visitor/learner [is] both active and politicised in

the construction of their own relevant viewpoints" in regards to the objects contained in the museum's

walls,[9] the post-museum essentially uses the visitor's own previous experiences and knowledge to help

construct meaning within the exhibits.

According to Hooper-Greenhill, "the pedagogic functions of museums can be analysed by re-

viewing both *what* is said…and *how* it is said," and by analyzing "the narratives constructed by museum

display[s]" and "the methods used to communicate these narratives."[10] In these instances, "museum

pedagogy produces a visual environment for learning where visitors deploy their own interpretive strat-

egies and repertoires."[11] In the post-museum, the visitor is an active participant in their own interpreta-

tions of the exhibits. In contrast to the modernist museum, which "unifies and rationalises, pictures and

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[6] Hooper-Greenhill, 1.
[7] Hooper-Greenhill, 1.
[8] Hooper-Greenhill, x.
[9] Hooper-Greenhill, xi.
[10] Hooper-Greenhill, 3.
[11] Hooper-Greenhill, 3.

presents relationships,"[12] the post-museum endeavors to challenge "modernist master narratives" by bringing "histories that have been hidden away" to the forefront of the exhibition space.[13] One of the keys to achieving this is through the combination of traditional material culture in museums and visual culture. Hooper-Greenhill identifies visual culture as "the application of theories from social and cultural studies to those artifacts and practices that would conventionally be included within art history, such as painting, sculpture and architecture."[14] Visual culture also encompasses mass and popular media like advertisements, TV, film, and other materials "which are conventionally encompassed by media studies" that methodologically refuse "to accept the distinction between high and mass culture."[15] Themed space exhibitions reflect this blending of traditional and mass culture by embracing visual media as the facilitator of the space's educational content, where visitor familiarity with the fiction influences their interpretations.

The post-museum, according to Hooper-Greenhill, is still an emerging concept that is in its developmental stage and has yet to be fully realized.[16] Hooper-Greenhill argues that the post-museum faces challenges where they struggle against "the modernist values, relations, and practices on which most museums are based."[17] This dissertation proposes that the post-museum's ultimate emergence is tied to themed space popular culture exhibitions. Many of the examples that Hooper-Greenhill discusses in her book, such as the 1998 *Torres Strait Islanders* exhibition that was on display at the Museum of Archaeology and Anthropology at the University of Cambridge, are curated to incorporate intersecting histories in an attempt to better represent the diverse voices and views of an exhibition's socio-cultural topic.[18] The aim of this approach is to present visitors with multiple, oftentimes competing views on the subjects

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[12] Hooper-Greenhill, 17.
[13] Hooper-Greenhill, 145.
[14] Hooper-Greenhill, 14.
[15] Hooper-Greenhill, 14.
[16] Hooper-Greenhill, 8.
[17] Hooper-Greenhill, 162.
[18] Hooper-Greenhill, 144-145.

discussed in the museum exhibition. Incorporating multiple "paths" rather than reinforcing a master narrative leads to a more complete "picture" of that topic for the visitors to conduct their own interpretive read1ings. Furthermore, Hooper-Greenhill proposes that artifacts within the museum will continually be reevaluated, reinterpreted, and re-contextualized as time progresses. While not all themed space exhibitions pursue their chosen subjects in a manner similar to the *Torres Strait Islanders* exhibit (i.e. presenting multiple views for audiences to consider within the exhibition text), I argue that there is another form of interpretive power that is applied to all themed space exhibitions that results in complex re-interpretive readings in their own right: the act of play. Unlike the master narratives found within the modernist museum, which follow a single path, play allows visitors to experiment with the curated content, manipulate it, and offer counter, competing, or complimentary interpretations. Similarly, the interpretation of fan-related materials changes over time, resulting in new meanings being assigned not only to the artifacts themselves, but also to the museums or exhibitions that displayed them.

In themed space exhibitions, the blending of traditional material and visual culture comes to life. The combination of the two impacts how the visitor relates to, interacts with, and learns from the exhibits through acts of "play." While these exhibitions are frequently educational in nature, and the visitor subsequently experiences a heavily curated exhibition, the major presence of visual media adds an element of negotiation between the curator and visitor. Fandom enhances this, and the visitor is able to assign his or her own meaning to the exhibition on a personal level that is enhanced through the act of play. Exploring the diverse pedagogical applications of themed space exhibitions using a post-museum framework leads to a better understanding of how to approach learning in the new media age. While there have been many studies concerning how media saturation impacts contemporary society,[19] how

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[19] See: Henry Jenkins, *Convergence Culture: Where Old and New Media Collide*, (New York: New York University Press, 2006); Amanda D. Lotz, *The Television Will Be Revolutionized*, (New York: New York University Press, 2007).

museums adapt and change,[20] how work and play interact,[21] and how media conglomerates brand themselves,[22] there has been surprisingly little research performed into how all of these concepts combine through immersive popular culture exhibitions. Themed space exhibitions, alternative modes of spectatorship involving bodily immersion, and hands-on interactive exhibit components add tangible interactive aspects to these fictional worlds. This provides additional context for understanding how visitors interact with the larger concepts mentioned above and their place in contemporary media culture.

While the emerging post-museum provides what Hooper-Greenhill considers to be a positive space that democratizes notions of mass/popular and high culture, as well as visitor/curator relations, it is important to acknowledge the economic implications of incorporating branded content into the museum – a space oftentimes devoted to public service. This shift is best contextualized within a discussion of the concept of "neoliberalism," which emerged in response to changes in the global marketplace beginning at the end of the 20th century. In his book *A Brief History of Neoliberalism*, David Harvey defines neoliberalism as "a theory of political economic practices that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets, and free trade."[23] Neoliberalism, as Harvey states, emphasizes the belief that "social good will be maximized by maximizing the reach and frequency of market transactions, and [this approach] seeks to bring all human action into the domain

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[20] See: Eilean Hooper-Greenhill, *Museums and the Interpretation of Visual Culture* (London: Routledge, 2000); Kylie Message, *New Museums and the Making of Culture*, (New York: Berg, 2006); Andrea Witcomb, *Re-Imagining the Museum: Beyond the Mausoleum*, (New York: Routledge, 2003); George F. MacDonald, "The Future of Museums in the Global Village," *Museum International* 39.3, (January/December, 1987).

[21] See: Stephen Kline, Nick Dyer-Witheford, Greig de Peuter, *Digital Play: The Interaction of Technology, Culture, and Marketing*, (Montreal: McGill-Queen's University Press, 2003); Raph Koster, *A Theory of Fun For Game Design*, (Scottsdale: Paraglyph Press, Inc., 2005).

[22] See: Paul Grainge, *Brand Hollywood: $elling Entertainment in a Global Media Age*, (New York: Routledge, 2008); David Croteau and William Hoynes, *The Business of Media: Corporate Media and the Public Interest*, (Thousand Oaks: Pine Forge Press, 2001); Naomi Klein, *No Logo: 10th Anniversary Edition*, (New York: Picador, 2009); Sarah Banet-Weiser, *Authentic™: The Politics of Ambivalence in a Brand Culture* (New York: New York University Press, 2012).

[23] David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005), 2.

of the market."[24] This maximization is frequently accomplished by embracing "information technolo-gies"[25] that are developed and applied within a reconfigured economic, political, and social environment that emphasizes the "significance of contractual relations in the marketplace."[26]

Over the past several decades, the economics and politics of the museum industry have increas-ingly reflected a transition towards neoliberalism. This is particularly apparent in an increased need to forge business partnerships between public institutions and companies within the private sector – of-tentimes on international levels.[27] Such relationships produce projects that increase the museum's visi-bility, which help their public service message (and the corporate company's brand) reach an expanded audience. Oftentimes the economics of these relationships are partially dependent on national contexts. Within the United States, nonprofit museums are required to fund their organizations through a variety of sources. As Ford W. Bell states, "American museums keep their operations going by cobbling together a mosaic of funding sources, from government sources, from the private sector, and, increasingly, from earned income."[28] In contrast to the United States, non-profit museums in in the UK rely heavily on re-gionally-supported (England, Wales, Scotland, Northern Ireland) independent charities that are estab-lished under royal charters and utilize government funds.[29] Some for-profit British museums like the *Doctor Who* Experience, which was developed by the BBC's commercial arm BBC Worldwide, receive

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[24] Harvey, 3.

[25] Harvey, 3-4.

[26] Harvey, 3.

[27] *Star Wars Identities: The Exhibition*, which is discussed at length in Chapter 3, is an example of an international collaboration between organizations in public and private sectors.

[28] Ford W. Bell. "How Are Museums Supported Financially in the U.S.?," *U.S. Department of State* - http://photos.state.gov/libraries/amgov/133183/english/P_You_Asked_How_Are_Museums_Supported_Financially.pdf.

[29] For example, Arts Council England contributes substantial funds to a variety of artistic, museum, and library ar-chiving endeavors. Other regional institutions include Arts Council Wales, Creative Scotland, and the Arts Council of Northern Ireland.

their financing from a variety of sources that extend beyond government funds – including corporate funding.[30]

Incorporating branded content in any museum, regardless of the national or funding context, increases the visibility of a museum. If the exhibit reaches "blockbuster" status, it will increase that institution's ticket sales, which in turn help fund the museum's future endeavors. However, the neoliberalist merging of public and private sectors within the museum, and the increased presence of branding as a result of that union, frequently leads to apprehension. It is therefore important to investigate the pedagogical potential of these exhibits and how visitor interpretation diversifies potential readings. As Sarah Banet-Weiser states in her book *Authentic™: The Politics of Ambivalence in a Brand Culture*, it is important to acknowledge that "cultural meanings are organized by economic exchange" when exploring contemporary brand culture.[31] However, Banet-Weiser argues that economics and brand culture are inextricably linked. In her discussion of the relationship between brand culture and authenticity in the 21st century, Banet-Weiser proposes that "in the contemporary era, brands are about *culture* as much as they are about economics."[32] Incorporating artifacts of visual media into the post-museum runs the risk of branding the space, both economically and culturally. This is conceptually and industrially problematic when dealing with non-profit museums dedicated to fulfilling public service charters – particularly when viewing themed spaces in relation to the rest of the museum as a whole. In traveling themed space exhibitions, like the aforementioned *Indiana Jones and the Adventure of Archaeology*, visitors are immersed in a bodily experience that perceptually separates that branded space from the museum that houses it (i.e. they are stepping into the world of *Indiana Jones* rather than the rest of the science museum it is contained in). While the subject-specific content that the exhibition explores still fits with the

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[30] BBC Worldwide and its connection to the public service broadcaster BBC is discussed in greater detail in Chapter 2.

[31] Sarah Banet-Weiser, *Authentic™: The Politics of Ambivalence in a Brand Culture* (New York: New York University Press, 2012), 7.

[32] Banet-Weiser, 4.

institution that contains it, the themed space becomes a brand experience that is both a part of, and apart from, the rest of the museum. Other examples, like the *Doctor Who* Experience (2011-present), are designed to function as their own individual sites (i.e. not an exhibit housed within a larger museum). In these instances, brand culture, economics, and museum pedagogy are unified in a space that is ideologically and conceptually united.

Both types of themed space exhibitions embrace the post-museum's democratizing approach towards erasing existing cultural hierarchies and encouraging visitor self-interpretation that is enhanced by fan knowledge. However, there is simultaneously a need to address the impact that branding has on both the visitor and the museum as an institution. From a pedagogical standpoint, visitor interpretation of these exhibits will always contain elements of brand knowledge that shapes the experience. Since the inclusion of branded content is frequently employed as a means of attracting visitors, does its economic repercussions negatively impact the democratizing impact that Hooper-Greenhill argues visual media can have on the post-museum's audience? Banet-Weiser would argue that the themed space exhibition's fictional characteristics make the space inherently wrapped up in brand consumption. While she argues that branding and culture are inseparably linked in the contemporary era, Banet-Weiser also points out that brands are inherently linked to telling stories. Given the economic, pedagogical, and cultural links between the other-worldly fictional realm created by themed space exhibitions and their inspired-brands, this notion requires further unpacking.

Brands, according to Banet-Weiser, are "meant to invoke the experience associated with a company or product," and when the "story" of the brand is told successfully, it not only "surpasses simple identification with just a tangible product" but "becomes a story that is familiar, intimate, personal, [and] a story with a unique history."[33] Consequently, a brand moves beyond "just the object itself" into what Banet-Weiser identifies as "the perception," where it consists of a "series of images, themes, mor-

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[33] Banet-Weiser, 4.

als, values, feelings, and a sense of authenticity conjured by the product itself."[34] However, as a result of this perceptual view of branding and its relationship with notions of the "authentic," Banet-Weiser argues that "cultural spaces that we like to think of as 'authentic'," including "self-identity, creativity, politics, and religion," are becoming "increasingly formed as branded spaces, structured by brand logic and strategies, and understood and expressed through the language of branding."[35] Consequently, the continual incorporation of brand culture into daily life signifies a shift "from 'authentic' culture to the branding of authenticity," where "contemporary brand cultures are so thoroughly imbricated with culture at large that they become indistinguishable from it."[36] However, Banet-Weiser emphasizes that each brand culture is different, and consequently we need to avoid generalizations – particularly in generalizing "all branding strategies as egregious effects of today's market."[37] She argues that an approach of "ambivalence" is the key. Rather than "[thinking] wistfully of a bygone world that was truly authentic," Banet-Weiser argues that "it is more productive to situate brand cultures in terms of their ambivalence, where both economic imperatives and 'authenticity' are expressed and experienced simultaneously."[38]

Banet-Weiser's notion of "ambivalence" in relation to contemporary brand culture is crucial when examining the presence of popular media within the museum space. Embracing ambivalence allows scholars to overcome the aforementioned apprehension that branded content within a public service space potentially creates, and moves beyond viewing the comparatively un-branded museum of the "past" in relation to the potentially branded museum of the "present" (i.e. notions of an "authentic" museum experience over another). Authenticity further serves a triple meaning within the emerging concept of the themed space post-museum: the aforementioned notion of an authentic museum experience; authenticity in relation to the brand; and authenticity of the fictional world. While Banet-Weiser

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[34] Banet-Weiser, 4.

[35] Banet-Weiser, 5.

[36] Banet-Weiser, 5.

[37] Banet-Weiser, 5.

[38] Banet-Weiser, 5.

does not discuss branding in relation to museums, her argument that a brand is both a story and a perception has intriguing implications in these spaces. The notion of "authenticity" is a major component in themed space exhibitions that rely on bodily immersion, since losing oneself in the otherworldly fictional space lets the visitor embrace play as the conveyer of an exhibition's pedagogy. However, authenticity in this instance is also linked to brand recognition, and is subsequently wrapped up in both brand culture and economics. While this can be problematic when considering the pedagogical value of themed space exhibitions and their connection to public service institutions, embracing Banet-Weiser's emphasis on ambivalence helps scholars see how economics, brand culture, and pedagogy work together rather than against one another in themed space exhibitions.

I argue that the pedagogical opportunities found in the themed space oriented post-museum is something that should be celebrated and encouraged rather than seen as a cynical cash-grab. By considering the interpretive power given to visitors within the post-museum, these exhibitions have the potential to take full advantage of pedagogical opportunities through embracing fun and play. While they are still linked to a parent brand, both economically and culturally, themed space exhibitions should be seen as more than just an attempt to further that brand's identification within the museum space. Instead, they serve as a means of educating visitors about both the brand and subject-specific content the ties into that institution's pedagogical goals. Emphasizing the visitor's interpretive powers also empowers them with the ability to resist or produce counter-readings to the any of the content they are faced with.

This dissertation further proposes that themed space exhibits – particularly their use of popular culture and themed spaces as pedagogical tools – are representative of the changing faces of education, museums, and media consumption during the late 20th and early 21st centuries. This is an era where, as Henry Jenkins proposes in *Convergence Culture: Where Old and New Media Collide*, we are experiencing a shift in the ways that we relate to media and popular culture, where "the skills we acquire through

play may have implications for how we learn, work, participate in the political process, and connect with other people around the world."[39] For Jenkins, one of the key aspects of play is that in an information society, kids play with information just as they play with bows and arrows in hunting culture.[40] Jenkins adds that popular culture is itself a way of bridging gaps between people as "a growing number of consumers may be choosing their popular culture because of opportunities it offers them to explore complex worlds and compare notes with others."[41] This is impacted by audience familiarity with transmedia storytelling. In the future, Jenkins proposes that narratives may potentially develop more intuitive transmedia storytelling that, for example, requires them to search for clues from multiple texts that expand their understanding of the narrative's depth.[42] While the example he brings up involves the combination of "different media or historical fictions,"[43] this can also be done by combining fact and fiction. Themed space exhibitions do just that, while also acting as transmedia extensions of a corporate brand/fictional text that provide a gathering point for people of like-minded interests to come together and explore these spaces in the real world.

Popular culture themed space exhibits are the embodiment of Jenkins' concept of convergence, bringing life to the post-museum and providing an outlet where museums, educators, and media corporations work together to develop installations that increase the effectiveness of learning within those spaces, boost sales, and increase brand recognition. In the latter half of the 20th century, museums frequently needed to revitalize their curatorial approaches in response to competing experiential entertainment, and embracing popular culture and themed space exhibitions is a prime example of how this works in contemporary convergence culture. Both Jenkins' and Hooper-Greenhill's concepts argue that

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[39] Henry Jenkins, *Convergence Culture: Where Old and New Media Collide*, (New York: New York University Press, 2006), 23.

[40] Jenkins, 130.

[41] Jenkins, 130.

[42] Jenkins, 129-130.

[43] Jenkins, 129.

the meaning we assign to objects (and media) is different for each of us, and that aspect is crucial to

how we engage with media in a convergence culture as well as the materials in the post-museum. Our

relationship with these materials is dependent upon a variety of influences, including our cultural, social,

and personal experience with them. School groups are frequent visitors to these exhibitions, and conse-

quently educational programs are often developed to incorporate these spaces into more in-depth ped-

agogical lessons that utilize the materials on display. Oftentimes these programs incorporate local edu-

cational requirements into their design or are reconfigured so that the content is more easily identifia-

ble to specific audiences.[44] Therefore, by studying these themed space exhibitions – both the exhibition

halls themselves and the educational programs connected to them – it is possible to not only see how

popular texts are localized by different cultures, but also how those texts are utilized in ways that reflect

the educational standards/approaches of different countries. These localization efforts also occur on a

regional level within a single country, as areas like Alberta, Canada have specific educational require-

ments that differs from its neighboring provinces.[45] In all of these instances, learning is enveloped within

acts of play and fun as popular culture and education merge.

However, solely examining a themed space exhibition's educational program without focusing

on the independent visitor's experience would do a great disservice to a significant portion of the at-

tending audience. Furthermore, such an approach follows a more traditional view of learning in museum

spaces – one that the post-museum strives to avoid. Hooper-Greenhill argues that the "formal didactic

process" of education in museums is oftentimes historically limited to "pre-booked groups such as

schoolchildren."[46] While this approach to education still has its merits, as Hooper-Greenhill states, she

argues that the post-museum needs to look beyond this approach and also consider the "potential mu-

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[44] For example, *Star Trek: The Exhibition*, which is currently on a global tour, developed a specialized educational program during its stay in Malaysia that featured a section on Asian astronauts. Particular focus was paid to Malaysia's contribution to space travel. – *Star Trek: The Exhibition – Starfleet Cadet Manual* (CBS Studios, 2013): 10.

[45] This particular area will be discussed in relation to the *Star Wars: Identities* exhibition.

[46] Hooper-Greenhill, 2.

seums for life-long learning."[47] This dissertation proposes that the themed space exhibition provides us with a model where school groups and independent visitors work in tandem in ways that more traditional examples cannot due to the ways that these exhibitions combine play, visual media, and pedagogy within an experiential setting. Some of the examples discussed in this study accomplish this in more effective ways than others. Consequently, this project provides a survey of the diverse applications of themed space exhibitions and their pedagogical potential in the hopes that future studies can endeavor to find a balance between the two. The key to finding this balance is in examining the interactions between curated pedagogical materials and the exhibition's immersive experiential aspects – both of which are wrapped up in an emphasis on the visitor's interpretive powers through play.

The transfer of virtual objects and spaces into the physical realm, thereby providing the opportunity for the re-appropriation of popular culture for other uses, is crucial to understanding the larger functions that these texts serve in our lives. By embracing an interdisciplinary approach that includes media/new media studies, museum studies, material culture studies, theme park/leisure studies, game studies, and education studies, this project illustrates how popular culture acts as a bridge that links each of these disciplines together, allowing pop-cultural texts to permeate and function at various locations in our daily lives in ways that have been under-researched within academia. This theoretical approach helps expand upon existing discourses on the positive and negative ways media affects the way we learn, the convergence of work and leisure through the gaming concept of "work as play,"[48] and its place in contemporary material cultural and museum studies practices.

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[47] Hooper-Greenhill, 2.

[48] For examples, see: Stephen Kline, Nick Dyer-Witheford, Greig de Peuter, *Digital Play: The Interaction of Technology, Culture, and Marketing* (Montreal: McGill-Queen's University Press, 2003); Mark Deuze, "Convergence Culture and Media Work," *Media Industries: History, Theory, and Method*, eds. Jennifer Holt and Alisa Perren, (Wiley-Blackwell, 2009); Mark Deuze, *Media Work*, (Malden: Polity Press, 2007); and McKenzie Wark, *Gamer Theory*, (Cambridge: Harvard University Press, 2007).

To illustrate these themes, three major contemporary themed space exhibitions are discussed and contextualized in relation to their national or regional educational requirements: the history of *Doctor Who* exhibitions with an emphasis on the *Doctor Who* Experience (UK), *Star Wars Identities: The Exhibition* (Alberta, Canada), and the Ghibli Museum (Japan). The growing presence of popular culture in museum exhibitions indicates that these materials are not only crossing the boundaries of high and low culture, but more importantly illustrates how educators are using popular culture as a learning tool in site-specific pedagogical discourse.

The study of site-specific discourse, a term used by Alison Trope[49] in her book *Stardust Monuments: The Saving and Selling of Hollywood*, looks at how a particular concept is utilized and contextualized differently when presented in different spaces.[50] Trope applies this to her examination of how people consume, experience, and understand "Hollywood" in an era with increasing box-office decline.[51] Instead of thinking of "Hollywood" as something that is only encountered in traditional viewing situations, Trope explores how specific sites such as museums, theme parks, retail stores, and themed restaurants become "monuments" to a concept that is ever-changing, frequently "fetishized," and not easily defined.[52] By looking at Hollywood from a site-specific angle it is possible to see the diverse ways that it is presented to audiences, where they "write Hollywood's history, shedding light on its myriad and often contested identities as art, artifact, entertainment, social document, educational tool, memorabilia, merchandise, and object of cultural memory and history, while accentuating its cultural and historical value."[53]

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[49] Trope's approach was one of the major influences on the evolution of this dissertation, and is consequently cited frequently throughout.

[50] Alison Trope, *Stardust Monuments: The Saving and Selling of Hollywood*, (Hanover: Dartmouth College Press, 2011), 3; 40.

[51] Trope, 6.

[52] Trope, 3.

[53] Trope, 5-6.

Building on the work that Trope began and applying it to the themed space post museum, this study also explores how specific pop-cultural texts are incorporated into real world sites, and how their presence in the physical world impacts their identity, cultural and economic value, and function away from the viewing screen. Examining how media texts are incorporated into museum exhibits in different nationally and regionally-specific ways allows us to see how these fictional worlds inspire people of all ages to learn through play in a variety of cultural contexts. Is their incorporation into the exhibition space indicative of how contemporary culture is becoming a branded commodity, where, as Trope discusses, these texts and the materials related to them become fetishized artifacts?[54] Or is this indicative of how society, museums, and educators continue to adapt in a continually saturated media landscape, finding ways of re-appropriating these materials into our lives in ways that can be used to our advantage? Through exploring historical and contemporary themed space exhibits, situating them within the rise of "blockbuster" exhibitions (special exhibitions that are designed to attract large crowds and create a sense that the visitor is attending an "event"),[55] the changing ways that people consume media, and site-specific pedagogy, this dissertation delves into how the changing face of the museum merges with contemporary media and branding culture. The key to exploring this is by merging Henry Jenkin's concept of media convergence with Eilean Hooper-Greenhill's aforementioned discussion of the emerging post-museum in an exploration of how fun and play help facilitate learning within the themed space exhibition.

Examining how learning in museums intersects with the concepts of play and fun helps this study illustrate how site-specific pedagogy and museum educators' approaches towards teaching continue to change, both historically and contemporaneously. It is therefore necessary to gain a better understanding of how themed space exhibitions fit into these continually evolving pedagogical techniques.

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[54] Trope, 3.

[55] George F. MacDonald, "The future of museums in the Global Village," *Museum International* 39.3, (January/December 1987): 212

The educational components of every themed space exhibition are developed using contemporary techniques at the time of their production that effectively delivers each type of museum's intended goals. However, these techniques are by no means fixed or unchanging, particularly as museums adapt to new technologies and media. The concepts of "play" and "fun" are at the center of many of these approaches, where education and interactivity merge in a themed space. Many of the concepts of play and fun in this dissertation are drawn from videogame studies scholarship, where they are frequently discussed in relation to learning. Since themed space exhibitions engage visitors in educational activities by merging fantasy and reality, parallels between playing games and learning through play are drawn throughout.

According to Raph Koster, "fun" and "play" are inherently connected when considering learning from a gaming perspective. In *A Theory of Fun For Game Design*, Koster argues that "fun is just another word for learning."[56] Learning, according to Koster, is the reason we play games; it is the "drug" of games, and we only become bored with games when they stop teaching us.[57] Similarly, people only become bored with learning if "the method of transmission is wrong."[58] This is partly because as we get older, we tend not to think of "play" as an important part of adulthood (as opposed to childhood), and Koster argues that the differences between work and play are not as significant as most people think.[59]

"Fun" and "play," as they are contextualized in game studies, have also been applied to museum exhibitions by scholar/practitioners like Deborah L. Perry. In her book *What makes learning fun?: principles for the design of intrinsically motivating museum exhibits*, Perry argues that "play" is one of the six key motivations that makes learning in museums fun.[60] The other five motivations – curiosity, confi-

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[56] Raph Koster, *A Theory of Fun For Game Design*, (Scottsdale: Paraglyph Press, Inc., 2005), 40.

[57] Koster, 40; 42.

[58] Koster, 46.

[59] Koster, 10.

[60] Deborah L. Perry, *What makes learning fun?: principles for the design of intrinsically motivating museum exhibits*, (Plymouth: AltaMira Press, 2012), 67-68.

dence, challenge, and control – work in tandem with play to ensure that learning in museums remains

"fun."[61] According to *What makes learning fun*, Perry was tasked with developing a "research-based

framework for the design of museum exhibits…with a theoretical foundation in what makes learning fun

– that is, one that emphasizes both learning and enjoyment."[62] Identified by Perry as the "What Makes

Learning Fun" (WMLF) framework,[63] she argues that play "is something that is important not just for

children but for every visitor," where feeling playful, "even if only in their minds," results in "more suc-

cessful and satisfying experiences."[64] Additionally, Perry argues that "play and exploration" are crucial

aspects of the initial stages of learning about new things – something that continues throughout all parts

of life, whether someone is a novice or an expert.[65] WMLF is a framework that is referred back to

throughout this study, as fun and play, particularly when incorporated into a museum's educational cur-

riculum, can lead to more successful experiences that have lasting impressions on the visitors. Themed

space exhibits accomplish this by combining hands-on interactive materials with bodily immersive envi-

ronments that place the visitor within a world where fiction and reality merge.

Using media as a means to facilitate education also coincides with Arvind Singhal's and Everett

M. Rogers' notion of "entertainment-education." In their book *Entertainment-Education: A Communica-*

tion Strategy for Social Change, Singhal and Rogers define "entertainment-education" as "the process of

purposely designing and implementing a media message to both entertain and educate, in order to in-

crease audience knowledge about an educational issue, create favorable attitudes, and change overt

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[61] Perry, 67-68.

[62] Perry, 6.

[63] This is used in a model that Perry developed called the Selinda Model, which focuses on three "complimentary perspectives on visitor learning": an outcomes perspective, an engagements perspective, and a motivations perspective. – Perry, 39.

[64] Perry, 68.

[65] Perry, 68.

behavior."[66] While combining entertainment with education is not a recent concept, as Singhal and Rogers point out, "the conscious use of the entertainment-education strategy in mass communication (especially in television, radio, and film)."[67] Additionally, social change is a key component that Singhal and Rogers attribute to entertainment-education.[68] Although themed space exhibitions do not have the same communicative reach as the media that inspired them (television, film, etc.), privileging popular culture artifacts within these spaces can be considered a form of social and cultural change as it blurs the historical distinctions between high and low culture while simultaneously makes the museum more accessible to audiences. Within this context, themed space exhibitions have the potential to touch visitors in ways that traditional museum exhibitions cannot and can leave a lasting impression on them.

When these concepts merge with the consumption of branded commodities, tensions between branding and education come into focus. These sites create transmedia texts where, as Paul Grainge[69] argues, the text migrates into different markets, embodying paratexts,[70] and extend the life of a narrative (and product) beyond a single film release through corporate synergy and collaboration. Branding education, as is discussed by Naomi Klein, can have negative implications when brand names gain "talismanic power" and we lose what she refers to as the "unbranded space."[71] While Klein's concerns are valid, and branding education does have some worrisome implications (as is discussed later), it also illustrates a desire to make learning "fun" by blurring the boundaries between work and play, as well as education and consumer culture in an era of increasing media convergence.

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[66] Arvind Singhal and Everett M. Rogers, *Entertainment-Education: A Communication Strategy for Social Change* (Mahwah: Lawrence Erlbaum Associates, Publishers, 1999), xii.

[67] Singhal and Rogers, xii.

[68] Singhal and Rogers, xii.

[69] Paul Grainge, *Brand Hollywood: $elling Entertainment in a Global Media Age*, (New York: Routledge, 2008).

[70] Also see: Jonathan Gray, *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*, (New York: New York University Press, 2010).

[71] Naomi Klein, *No Logo: 10th Anniversary Edition* (New York: Picador, 2009), 141; 105.

The themed space exhibition and its integration into local educational requirements is indicative of the evolution of museum education in the face of rapid changes in technological saturation, media consumption, and consumerism. Although the increased presence of popular culture in museums can in some ways be contextualized negatively using Klein's aforementioned concerns over branding education and the loss of the unbranded space, this study argues that its inclusion follows the historical trajectory of how museum education evolves. The ways that museums approach teaching and understand how people learn within their walls has always been a continually evolving process. It continues to change to such an extent that scholars like George E. Hein argue that this continual flux is what defines the study of education and needs to be taken into consideration whenever it is applied to any academic or practical study. In *Learning in Museums*, Hein argues that it is impossible to build a hierarchical literature for the field of education as is done with subjects like chemistry as "there is continual conflict about all the significant issues surrounding learning" where the "variables not only increase but actually change with time."[72] Consequently, Hein proposes that previous educational practices need to be "interpreted and translated before [they] can be applied in today's settings," as is the case with any cultural artifact housed in a museum.[73] This is of particular importance when considering how new media plays an important role in the development of these exhibitions throughout their history, and the roles that they play in their educational elements.

Interactive components in museum exhibits, both in themed space exhibitions and in traditional museum spaces, also have the potential to impart lasting influence on visitors. Hein states that museums have the power to change the lives of their visitors through experiences that are "not only 'hands-on' but also 'minds-on,'" and that the experiences themselves must be "educative" in their organization.[74] His use of the term "educative" comes from John Dewey's concept of "educative experiences."[75]

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[72] George E. Hein, *Learning in the Museum*, (New York: Routledge, 1998), ix; x.
[73] Hein, x.
[74] Hein, 2.

In his book *Experience and Education*, Dewey argues that educative experiences allow for visitors to grow and learn from their educative museum experiences.[76] However, not all experiences are educative in nature. Some can be "mis-educative" and have "'the effect of arresting or distorting the growth of further experience.'"[77] As themed space exhibitions are connected to for-profit media corporations due to the use of branded content, they run the risk of becoming mis-educative. At the same time, they have the power to add to the visitor's association with those franchises by expanding their relationship with them through a proper balance of hands-on and minds-on – a positive result that fits with, as this dissertation later discusses, the concepts of brand synergy and cross-promotion.[78]

In addition to creating a sense of fun and play through bodily immersion within themed spaces, the exhibitions discussed in this paper frequently incorporate both analog and digital games into their interactive components. This serves as a means of providing tangible activities that cater to fan-interests and provide hands-on/minds-on interactivity for casual visitors (people who do not identify as fans). While fandom enhances visitor identification and interpretation within the post-museum framework, not all visitors that attend are necessarily fans. This will impact their interpretation of the exhibition just as much as a fan's familiarity with content not discussed in the exhibit will. Contextualizing interactivity and education through games creates a bridge where fan and non-fan can learn through play. By incorporating play and fun into an analysis of their educational elements, the roles that these exhibits play in museum pedagogy are easier to examine fully and historically situate them. Combining existing discourses on learning in museums with "play" gains a better understanding of the roles that themed space

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[75] John Dewey, *Experience and Education* (New York: Macmillan, 1938) – quoted in George E. Hein, *Learning in the Museum* (New York: Routledge, 1998), 2.

[76] Hein, 2.

[77] Dewey, 13-14. Quoted in – Hein, 2.

[78] This dissertation also explores other shifts in museum practices, as discussed by scholars like Kylie Message and Andrea Witcomb. These authors discuss how, like Eilean Hooper-Greenhill, new theoretical models and approaches toward the museum have impacted their development and scholarly understanding of them. See: Kylie Message, *New Museums and the Making of Culture*, (New York: Berg, 2006); Andrea Witcomb, *Re-Imagining the Museum: Beyond the Mausoleum*, (New York: Routledge, 2003).

exhibitions play in museums, both in the past and the present, and lets scholars postulate on their po-

tential place in the future.

1.1   Immersion, Spectatorship, Interactivity, and Theming – How Museums and Theme Parks Trans-

cend the Everyday

For the last several decades, museum studies, media studies, and leisure studies scholars have

discussed how the boundaries between theme parks and museums have become harder to distinguish.

Scholars such as the aforementioned Alison Trope[79] and Alison Griffiths,[80] along with George F. Mac-

Donald,[81] David Lowenthal,[82] Edward A. Chappell,[83] Richard Handler and Eric Gable,[84] and Lynn Spiegel[85]

have explored how the presence of new, interactive, and immersive/experiential media have forced us

to re-conceptualize our traditional perceptions of the museum. Bodily immersion, hands-on interaction,

and role-play simulation are all established tools used by museums in their educational programs as al-

ternatives to more traditional classroom-based curricula. Although these approaches have been parts of

museums for decades, the rising presence of pop-culture-related interactive components and themed

spaces within museum settings has forced scholars, curators, and educators to rethink historical percep-

tions of highbrow and lowbrow, and heritage and popular. Most of the existing discourse explores how

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[79] Alison Trope, *Stardust Monuments: The Saving and Selling of Hollywood*, (Hanover: Dartmouth College Press, 2011).

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

[81] George F. MacDonald, "The Future of Museums in the Global Village," *Museum International* 39.3, (January/December, 1987); George F. MacDonald and Stephen Alsford, "Museums and Theme Parks: Worlds in Collision?", *Museum Management and Curatorship* 14.2, (1995).

[82] David Lowenthal, "The Past as a Theme Park," *Theme Park Landscapes: Antecedents and Variations*, eds. Terence Young and Robert Riley, (Washington DC: Dumbarton Oaks, 2002).

[83] Edward A. Chappell, "The Museum and the Joy Ride: Williamsburg Landscapes and the Spectre of Theme Parks," *Theme Park Landscapes: Antecedents and Variations*, eds. Terence Young and Robert Riley, (Washington DC: Dumbarton Oaks, 2002).

[84] Richard Handler and Eric Gable, *The New History in an Old Museum: Creating the Past at Colonial Williamsburg*, (Durham: Duke University Press, 1997).

[85] Lynn Spigel, "Our TV Heritage: Television, the Archive, and the Reasons for Preservation," *A Companion to Television*, ed. Janet Wasko, (Blackwell, 2010).

these changes impact more traditional museums that deal with heritage-based history. Recently, schol-

arship has begun to look into popular culture-based museums and exhibitions.[86] However, it is still a rel-

atively untouched area within museum and media studies that needs further development – particularly

in relation to how popular culture themed spaces, enhanced with new media, are utilized in educational

programs and museum pedagogy within a post-museum framework.

This study is primarily situated within media/new media studies, museum studies, material cul-

ture studies, and education studies, but also ties in elements of leisure studies and game studies to help

clarify the ways that all of these concepts come together in an exhibition space. Bodily immersion, alter-

native modes of spectatorship, the intersection between the virtual and the real, and play, are all key

concepts when exploring these exhibitions. Many of these terms are contested, viewed, and defined

differently by each discipline, and have continued to evolve over the years. More recently, there have

been some points of crossover between disciplines in relation to the concept of bodily immersion.

"Immersion," "spectatorship," and "interactive" are terms that, as Alison Griffiths points out,

come "prepackaged in the discursive wrappings of academic tropes and biases, 1990s promotional cul-

ture, and aesthetic experimentation that traverse commercial and intellectual fields of inquiry, as well as

historical and cultural contexts."[87] In her book *Shivers Down Your Spine: Cinema, Museums, and the Im-*

mersive View, Griffiths approaches each of these terms from a bodily standpoint to differentiate muse-

um-going from other modes of spectatorship more commonly utilized in film studies, where the specta-

tor is immersed within the world of a film inside of a darkened theater.[88] Incorporating material culture

studies and museum studies into her analysis, Griffiths explores what she identifies as "alternative

modes of spectatorship" that involve bodily immersion, which she defines as "the sensation of entering

a space that immediately identifies itself as somehow separate from the world and that eschews con-

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[86] See: Alison Trope, *Stardust Monuments: The Saving and Selling of Hollywood*, (Hanover: Dartmouth College Press, 2011).

[87] Griffiths, *Shivers*, 1.

[88] Griffiths, *Shivers*, 1.

ventional modes of spectatorship in favor of a more bodily participation in the experience, including al-

lowing the spectator to move freely around the viewing space (although this is not a requirement)."[89]

Examining this concept historically, Griffiths explores examples including museum panoramas of the 18th

and 19th centuries, elaborate churches and cathedrals, and IMAX and planetarium shows at contempo-

rary museums. Immersive spaces envelope the visitor and create a sense of "otherness of the virtual

world one has entered, neither fully lost in the experience nor completely in the here and now."[90]

Griffiths argues that it is this sense of otherness is key to understanding "alternative modes of

spectatorship, in particular immersive and interactive ways of experiencing visual spectacle that are not

usually considered part of the canon of film spectatorship."[91] This allows a flexibility frequently not

found in most spectatorship that moves beyond the cinema, emphasizing how a space "resonates" with-

in the viewer (or visitor). In museums this allows greater understanding of: "what modes of spectating,

moving, seeing, listening, thinking, and feeling do, and should, museums engender"; how "museum pro-

fessionals mediate the persistent oppositions between public versus private space, science versus spec-

tacle, civic versus corporate interest, hands-on versus hands-off, screen versus glass, and voice versus

text"; and how "visitors make sense of screen culture in museums."[92] Exploring these questions within

the context of popular culture themed space exhibits allows us to consider alternative modes of specta-

torship within the realm of transmedia consumption, particularly in regards to how traditional notions of

cinema spectatorship expand once those texts are removed from the screen and placed into the envi-

ronment that surrounds the viewer. This also provides an additional theoretical framework within which

to examine visitor interpretation within the post-museum by considering how media spectatorship fac-

tors into the interpretive process.

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[89] Griffiths, *Shivers*, 2.

[90] Griffiths, *Shivers*, 3.

[91] Griffiths, *Shivers*, 1.

[92] Griffiths, *Shivers*, 7.

Immersion in a theme park involves what leisure studies scholar Scott A. Lukas identifies in his book *Theme Park* as placing an individual "inside an unfolding and evolving drama" within "an enclosed space that contains thrill rides, shows, restaurants and food, and other attractions that are all tied to thematic landscapes that reflect our most popular fantasies," becoming a "fully fledged social and architectural form that continues to impact more and more people throughout the world, even if they do not realize it."[93] Like Griffiths, Lukas seeks to differentiate immersion and spectatorship in a theme park from those in cinemas and theaters. He identifies those latter audiences as "passive audiences" who merely watch what is happening on stage or on screen.[94] Unlike these other forms of entertainment (and similar to museum exhibitions), theme parks provide a physical location where the visitor "can escape the problems of [his or her] everyday life and instead play in a virtual reality in which those problems are washed away and replaced with a world of immersion, joy, ecstasy and excitement."[95] These spaces allow visitors to engage in an "immersive experience and moves seamlessly from utilitarian moments to symbolic ones," continuously and without interruption.[96] The similarities between Lukas' and Griffiths' approaches towards theming illustrate the merging of museums and theme parks on a conceptual level, which is further complicated by embracing popular media in both environments.

While Lukas identifies that themed restaurants and food are part of what makes theme parks all-encompassing, enclosed themed spaces, a discussion of Japanese Love Hotels helps to expand our understanding of bodily immersion and the literal consumption of popular culture in alternative ways. Derek Foster's chapter "Love Hotels: Sex and the Rhetoric of Themed Spaces" in Lukas' edited collection titled *The Themed Space: Locating Culture, Nation, and Self* further illuminates immersion through bodi-

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93 Scott A. Lukas, *Theme Park*, (London: Reaktion Books, 2008), 8.
94 Lukas, 8.
95 Lukas, 7.
96 Lukas, 10-11.

ly terms.[97] Contextualizing this concept through a multidisciplinary material culture and theme park/leisure studies lens, Foster argues that, on a material level, Love Hotels – themed hotels where sex is the entertainment that defines them as social spaces – "offer rooms as simulations or artificially re-created milieus designed to connote disparate fantasy spaces" for entertainment and commercial purposes.[98] The key point of interaction with these rooms is the way that guests engage in bodily immersive experiences in these spaces,[99] which are sometimes themed after specific popular culture texts, such as Batman[100] and Hello Kitty.[101] Foster states that these spaces function on a material level and, "as visitors move through the space and play with things in it," they "assent to the narratives of the place" through the activities they engage in within that themed space.[102] Citing Greg Dickinson, Brial L. Ott, and Eric Aoki's "Spaces of Remembering and Forgetting: The Reverent Eye/I at the Plains Indian Museum," Foster argues that the "themed landscape 'engages the body, shifts its attention, and does its work visually, aurally, and haptically,'[103] just as any experiential landscape" does.[104] Additionally, Foster argues that "the symbolic and material aspects of themed spaces combine to interpolate visitors as concrete subjects and reinforce" themed hotels in ways that are different from more "ordinary environments"[105] as the privacy of a love hotel provides the opportunity for visitors to bodily engage with the space's fiction.

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[97] Derek Foster, "Love Hotels: Sex and the Rhetoric of Themed Spaces," *The Themed Space: Locating Culture, Nation, and Self*, ed. Scott A. Lukas (New York: Lexington Books, 2007), 174-175.

[98] Foster, 167.

[99] Foster, 167.

[100] See: Lucia Peters, "Batman is Moonlighting as a Hotelier," *Crushable.com* (March 11, 2011) - http://www.crushable.com/2011/03/11/other-stuff/batman-is-moonlighting-as-a-hotelier/.

[101] For a news video that explores how people use Love Hotels (and to get a glimpse at the Hello Kitty themed room as well as other rooms), see: Journeyman Pictures, "Love Hotels – Japan," *YouTube.com* (April 8, 2008) – http://www.youtube.com/watch?v=HyY5_T35Oik.

[102] Foster, 175.

[103] Greg Dickinson, Brial L. Ott and Eric Aoki, "Spaces of Remembering and Forgetting: The Reverent Eye/I at the Plains Indian Museum," *Communication and Critical/Cultural Studies* 3.1 (March 2006): 35 – Quoted in: Foster, 175.

[104] Foster, 175.

[105] Foster, 175.

While the activities that visitors engage in at Love Hotels are different than in museums or theme parks, examining them in relation to these other environments expands our understanding of how immersion and consumption function "bodily" in an era of media convergence. As Jenkins proposes in *Convergence Culture*, participatory culture is a key aspect of this era, which involves an active role in media spectatorship.[106] While many of the discussed forms of participatory culture involve the creation of fan films, fan fiction, costumes, and other materials, the participatory aspect of Love Hotels is the creation of experiences (usually of the intimate variety) that, in instances like the Batman and Hello Kitty rooms, utilize popular media in their construction. When viewed in relation to theme parks or themed space exhibitions in museums, Love Hotels symbolize another way that popular culture, bodily immersion, and theming permeate not only various spaces we inhabit during our lives, but also how themed immersion is incorporated into various activities (learning, playing, eating, sex, etc.). Understanding the extent to which these texts permeate our lives through the spaces we inhabit leads to a deeper understanding of how immersive themed spaces operate when applied to specific sites. These texts are not only consumed by watching them but by living them and experiencing them bodily, and that transcendence from the virtual into the physical is an aspect of convergence culture that needs further examination.

Theming is also a concept that is not easily defined, and there are some points of contention regarding its definition. In *Theme Park*, Lukas builds upon his previous study titled *The Themed Space: Locating Culture, Nation, and Self*, arguing that "theming 'involves the use of an overarching theme, such as western, to create a holistic and integrated spatial organization of a consumer venue' and theming represents the movement of the amusement park form to the theme park form."[107] As the title indicates, this study primarily explores theming in relation to theme parks. However, at the same time, Lu-

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[106] Jenkins, "*Convergence*," 3.

[107] Scott A. Lukas, *The Themed Space: Locating Culture, Nation, and Self* (New York: Lexington Books, 2007) – cited in *Scott A. Lukas*, *Theme Park* (London: Reaktion Books, 2008): 68.

kas contextualizes theme parks in relation to museums, malls, and other everyday places – all of which, he argues, have become influenced by the theme park and make theming "indistinguishable from everyday life."[108] As is the case with Trope's discussion of the pervasiveness of "Hollywood," the proliferation of these concepts leads the way for site-specific discourse. Their presence in these locations not only indicates a merging of the museum and the theme park, but also a merging of the museum with other aspects of our daily lives.

The points of overlap in immersion, spectatorship, and interaction across these disciplines is where the discussion begins, allowing an in-depth analysis of how they are used as learning aids in museum exhibits, how education in these instances becomes branded, and how the value and meaning of popular culture has continued to change. Understanding how alternative modes of spectatorship and bodily immersion function in museum pedagogy in different cultural contexts gains further understanding of how media is consumed in a convergence culture, illustrating that learning and play, when viewed in a site specific way, are oftentimes becoming merged. While this does potentially lead to concerns that life has been overtly saturated with popular culture and corporate branding, this dissertation argues that embracing fun and play is going to be an important part of pedagogy outside of the classroom as we continue into the 21st century.

1.2 "Hello Shoppers!" – Education, Branding, and Popular Media "Tut" Shows

As was indicated earlier in this introduction using Sarah Banet-Weiser's argument concerning the relationship between economics, brand culture, and authenticity in the 21st century, concern over "branding" education through the use of these popular texts is a key issue when popular culture and education merge. These concerns, while valid, need to be understood in relation to how branding works synergistically, and what impact that has on museums, corporate franchises, and their audiences in relation to their business goals. Paul Grainge's *Brand Hollywood: $elling Entertainment in a Global Media*

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[108] Lukas, 9.

Age explores how film texts migrate globally across various platforms and in different contexts, illustrating how branding influences the audience's understanding of those texts before, during, and after the viewing experience.[109] He identifies three major critical approaches to branding film: by analyzing a film's marketing, corporate synergy, and rights/legal property status. Contemporary cinema, Grainge argues, is "defined by the migration of texts across media,"[110] and these three approaches are important to establishing that migration. Films are not only developed with a marketing plan already under consideration, but, as Grainge discusses using Charles Acland, developed to gain revenue "from both international audiences and ancillary markets" in the creation of a "mutating global product."[111] This results in the development of what Acland identifies as a "widening life cycle of film texts, drumming up by audiences as works pass from one territory to another, from one medium to another."[112] Branded texts therefore do not end with the film, but are instead extended to other paratexts that are frequently consumed within fan communities.[113] Themed space exhibitions are an example of how these texts continually revitalize themselves through new transmedia endeavors. They attract new and old audiences to that brand and extend it into museums, who receive a boost in audience attendance through the business relationship. As was discussed earlier, this dissertation argues that the pedagogical value of these exhibitions increases their value beyond that of a cynical cash-grab. However, Grainge's argument regarding media convergence and the three approaches he identifies also need to be considered while examining branding within themed space exhibitions, particularly in regards to the conflicting pull between public service and corporate profit that exists within these exhibits.

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[109] Paul Grainge, *Brand Hollywood: $elling Entertainment in a Global Media Age* (New York: Routledge, 2008).

[110] Grainge, 11.

[111] Charles Acland, *Screen Traffic: Movies, Multiplexes, and Global Culture* (Durham: Duke University Press, 2003) – Referenced in: Grainge, 9.

[112] Charles Acland, *Screen Traffic: Movies, Multiplexes, and Global Culture* (Durham: Duke University Press, 2003): 77. – Quoted in: Grainge, 14.

[113] Jonathan Gray's concept of entryway and in-medias-res paratexts are discussed in relation to themed space exhibitions later in this dissertation. See: Jonathan Gray, *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*. (New York: New York University Press, 2010).

While Grainge does not discuss museum exhibits specifically, his analysis is equally applicable to popular culture exhibitions and museum pedagogy – particularly in regards to relying on branding, developing synergy through collaboration between various media institutions, exhibition design companies, and museums, as well as limiting the risk of financial loss and ensuring financial gain by reducing uncertainty in their production. This latter aspect is accomplished by producing exhibits that are site-specific and tailored for different audiences depending on the type of museum (i.e. you are more likely to see an exhibit where *Star Trek* is used as a tool to teach visitors about physics and space travel in a Science Museum than in a Natural History Museum). Creating a blockbuster film and creating a blockbuster exhibit, particularly now that popular culture tends to be the focus of those exhibits, share more similarities than differences. Museums in the past several decades have focused a great deal of resources on creating or hosting what George F. MacDonald identifies as "blockbuster" exhibits (or "Tut shows" – named after the phenomenon that "launched the genre"),[114] which attract visitors and compete with other forms of experiential entertainment.

In his article "The future of museums in the Global Village," MacDonald notes how museums, prior to the blockbuster exhibit, were considered "non-events." The growing interest in theme parks like Disney's Epcot, which also host exhibits featuring "National Treasures" and artifacts from around the world,[115]forced curators to look for ways of boosting ticket sales and interest in their museums.[116] *The Treasures of Tutankhamun* (1972-1981) was the model that inspired the blockbuster exhibits that followed, which strove to generate media coverage and create the feeling that visitors are attending an "event"[117] – the same feeling that they get when attending a theme park like Disney World or the release of a blockbuster movie like *Star Wars*. The same approach that was taken with King Tut continues

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[114] MacDonald, "The future of museums," 212.
[115] MacDonald, "The future of museums," 213.
[116] MacDonald, "The future of museums," 211-212.
[117] MacDonald, "The future of museums," 212.

with popular culture exhibitions, where their creators and the museums that host them seek to create this sense of an event while also generating media coverage, improving tourism, and boosting sales.

Published in 1987, MacDonald's essay essentially predicts themed space exhibits like the ones discussed in this dissertation. He states that museum exhibits in the future need to incorporate more interactive technology into the spaces, embrace multimedia, find ways of integrating museums into the tourist industry, and maintain their educational mission while adding "entertainment elements for reve-nue generation…in order to compete for customers with other attractions."[118] MacDonald mentions that at the time he wrote the article, there were considerable tensions between museums, theme parks, and the media industry as they sought to improve ways of attracting more customers in an increasingly competitive market.[119] Referencing the Smithsonian's acquisitions of props, costumes, and sets from a variety of television programs like *Dallas*, *Sesame Street*, *Happy Days*, and a special exhibition featuring a stage set from *M.A.S.H,* [120] MacDonald argues that the museum's decision to feature such items is a move to turn "the tables on the media by capturing media icons as its treasures."[121]

Although MacDonald does not talk about immersive exhibits specifically, this type of themed space exhibition is essentially the culmination of when the three competing institutions merge, blending museums, theme parks, and media industries together into a major blockbuster "event." This means that these exhibitions, which use specific franchise brands as pedagogical tools and also generate profits for all parties involved, brand education. As was discussed earlier using Singhal and Rogers using their concept of entertainment-education, using media as a means of educating through entertainment has the potential to facilitate social change.[122] While social change is not necessarily the goal of all media-enhanced educational content, media-oriented education has the potential to touch people in ways that

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[118] MacDonald, "The future of museums," 216.

[119] MacDonald, "The future of museums," 213.

[120] MacDonald, "The future of museums," 212.

[121] MacDonald, "The future of museums," 212

[122] Singhal and Rogers, xii.

other forms of education cannot. Some argue that this is not always for the better. Using popular media

for educational purposes is also not solely the purview of museums. Franchises like Disney have pro-

duced books teaching children how to learn the alphabet, count, and other essential activities for years

– something that is not always viewed as a positive thing. While Naomi Klein's aforementioned concerns

regarding the branding of education, the loss of unbranded space, and the notion that "the brand name

acquires a talismanic power" for those that seek them out at any price[123] should not be dismissed entire-

ly, we need to look beyond the trappings of media effects fears and instead look for ways that media

can enhance existing practices. When viewed in the context of the post-museum and the interpretive

powers that fandom has on visitors, scholars can look at the relationship between consumers, institu-

tions (like museums), and pedagogy in a more positive light.

The quote "Hello Shoppers," which is included in this dissertation's title, is taken from the be-

ginning of the *Doctor Who* Experience (2011-Present) as it appeared between 2011 and 2014. While

Chapter 2 explores the history of *Doctor Who* exhibitions and culminates in an in-depth analysis of the

Experience, the concept of "Hello Shoppers" connects to all of the exhibitions discussed in this study.

The line embodies this tension between the exhibitor's role as an educator and the franchise branding

they present the visitor with. Originally housed at the Olympia 2 Centre in London in 2011 before mov-

ing to a semi-permanent facility in Cardiff Bay in 2012, the *Doctor Who* Experience combines a

walkthrough immersive *Doctor Who* "ride" adventure that is followed by an exhibit featuring costumes,

sets, and props from the television program's 50 year history. When visitors first entered the

walkthrough experience in its 2011-2014 incarnation[124] they were addressed as museum attendees at

the futuristic Starship UK Museum (a reference to an early episode featuring the 11th Doctor Matt Smith,

who also starred in this adventure at the Experience). However, only a few moments later the Doctor

arrived and hailed them with the greeting "Hello Shoppers!" From this point on, the visitors were treat-

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[123] Klein, 141.

[124] Chapter 2 explores the changes in the *Doctor Who* Experience and its relation to the evolving narrative.

ed as consumers rather than museum visitors. At the conclusion of the "ride" portion of Experience, the Doctor told them to go forth and "do shopping" as they exited into the exhibit itself (after which they finally left the Experience by way of the gift shop – a trend that is seen throughout many of the examples discussed in this paper).

The concept of "shoppers" in themed space exhibitions is capable of holding multiple meanings. Teresa Forde's chapter "'You Anorak!: The *Doctor Who* Experience and Experiencing *Doctor Who*" in Paul Booth's edited collection *Fan Phenomena – Doctor Who* contextualizes the Experience as "a themed 'spin-off' of the Whoniverse [that] may hold additional connotations of commercialism similar to visiting a theme park based on fictional characters [that] may be viewed different[ly] to accessing the traditional archive of academic interest."[125] Utilizing Henry Jenkin's concept of the "aca-fan," which is a derived from the British slang for nerd ("anorak") and is used to "describe the fan/academic identity,"[126] Forde explores how the *Doctor Who* Experience is a "commercial venture from BBC Worldwide" which isn't a "traditional museum" but "demonstrates the ways in which contemporary museums make themselves seemingly more interactive and accessible to the public."[127] When combining this with the notion of participatory culture, Forde proposes that the designation of "shoppers" also means that the visitors are possibly "'shopping' for an experience."[128] This, consequently, is wrapped up in Walter Benjamin's notion of "shoppers as cultural 'grazers,'" or *flaneur*, "who saunters through the city, surveying all there is to see."[129] Therefore, consumption in this context is wrapped up in the notion that buying is now a modern day leisure activity,[130] where museum visitors are shopping for experiences. By exiting through

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[125] Teresa Forde, "'You Anorak': The *Doctor Who* Experience and Experiencing *Doctor Who*," *Fan Phenomena – Doctor Who*, ed. Paul Booth, (Chicago: Intellect Books, 2013), 63.
[126] Forde, 63.
[127] Forde, 64.
[128] Forde, 65.
[129] Forde, 65.
[130] Forde, 65.

the gift shop, these "shoppers" can also purchase mementos that "conjure up a sense of the Whoniverse" and become a physical memory that reminds them of their visit.[131]

  Doctor Who, which is one of the longest-running and most cherished programs on British television, is produced by the BBC. As a public broadcasting channel that adheres to a public service mandate, the BBC requires its programming to "[sustain] citizenship and civil society," to "[promote] education and learning," to "[stimulate] creativity and cultural excellence," to "[represent] the UK, its nations, regions and communities," to "[bring] the UK to the world and the world to the UK," and "[deliver] to the public the benefit of emerging communications technologies and services."[132] As is discussed in Chapter 2 of this study, the contrast between these public service purposes and "Hello Shoppers" is quite jarring conceptually and ideologically. The exhibit itself primarily focuses on the show's history and how the BBC produces special effects and sounds for the show, but Educator's Guides are available for teachers who bring their students to the *Exhibition* that incorporates *Doctor Who*, the walkthrough adventure, and the displays into other subjects, such as history, art, communications studies, and science. Nevertheless, the tension between franchise consumption and museum-based learning remains, and this dichotomy is at the heart of all of the exhibits this dissertation discusses. That does not take away from their potential value as ways of making learning "fun" through bodily immersive themed spaces, their ability to boost museum ticket sales through garnering interest in both the franchises they feature and the subjects they explore, or how the proliferation of these exhibitions continues to blur distinctions between high and low culture. Rather, it is part of what makes these exhibits indicative of contemporary media culture, and how it reaches into other aspects of our daily lives and cultural practices.

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[131] Forde, 66.

[132] "Inside the BBC: Public Purposes," *BBC.co.uk*, http://www.bbc.co.uk/aboutthebbc/insidethebbc/whoweare/publicpurposes/.

1.3   Methodology

There were three determining factors that I followed in designing this dissertation and selecting the exhibits/museums that it discusses. The first factor was ensuring that each of the examples utilized themed spaces in their design. There are many pop-culture exhibits that do not rely on themed spaces, such as the Cartoon Museum's *Doctor Who In Comics: 1964-2011* exhibit (London, 2011),[133] the Vancouver Art Gallery's *Krazy! The Delirious World of Anime + Comics + Video Games + Art* (Vancouver, 7/17/08-9/7/08),[134] and the *Star Trek: 40 Years of Fandom* exhibit at the American Museum of the Moving Image (New York, 2006-2007).[135] While exhibits like these are incorporated into educational programs and enhance a museum's pedagogical goals, they do so in ways that rely on more traditional exhibitory practices. As this dissertation explores how themed space exhibitions and popular culture merge to fit educational goals, exhibits of this nature are not discussed.

The second determining factor was one of availability – of documents, potential site visits, and video records whenever I could not experience the spaces myself. This dissertation was developed through a combination of first-hand visits to exhibits and museums in the United States, Canada, and the United Kingdom between 2011 and 2015, and researching documents that are available both publicly and privately (from contacting the museums themselves and searching eBay for materials pertaining

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[133] The Cartoon Museum specializes in educating visitors about the history of cartoon illustrations dating back to political cartoons in the 1700s. They feature many exhibits that explore popular comics and animation cells from the 20th and 21st centuries, and frequently host temporary exhibits such as the *Doctor Who In Comics* exhibit. The Cartoon Museum has an active educational program that features art classes, lessons in art history, and similar topics.

[134] This exhibit explored multiple pop-cultural texts rather than specializing in a specific franchise. However, this was one of the most comprehensive exhibits that focused on popular media on a global scale, and it resulted in a detailed publication titled *Krazy! The Delirious World of Anime + Comics + Video Games + Art*, (Vancouver Art Gallery/Douglas & McIntyre/U California, 2008).

[135] In the summer of 2006 I interned in the American Museum of the Moving Image's collections department where I was hired to research their collection of *Star Trek* memorabilia. During that internship I put together a proposal for an exhibit that celebrated *Trek*'s 40th anniversary by exploring fan activities like collecting official and unofficial merchandise, and creating custom collectibles, costumes, and fan films. This exhibit did not utilize any immersive or themed space components, and instead relied upon more traditional display methods. The only interactive component was a computer station where guests could select a fan film to view.

to exhibits that no longer exist). I was fortunate enough to visit several of the historic examples, such as *Star Trek: Federation Science*, *Star Trek:* The Experience, and the remnants of MOMI's Doctor Who exhibit titled *Behind the Sofa*[136] before their demise. However, since I visited these exhibits between 1992 and 2004 I do not rely on my memories of the themed environments alone. In any instance where I was either unable to attend an exhibit or had not experienced it after beginning my research, I sought out documents and video tours (both official and unofficial) that help provide context. While this is not the same as physically experiencing these exhibitions, it does allow for a wider selection of examples that diversifies the overall study historically and globally.

The third and frequently deciding factor in selecting many of the exhibits and museums is the availability of additional educational materials or guides that delve into the educational programs surrounding these themed space exhibitions. Sometimes publications emerge from these exhibits that provide detailed information on their educational goals and aims, as is the case with *Star Wars: Magic of Myth* (Smithsonian Institute, 1993-2003), *Star Wars: Where Science Meets Imagination* exhibit (Boston Museum of Science, 2005-Present),[137] the Ghibli Museum (Tokyo, 2001-Present), and *Designing 007: Fifty Years of Bond Style* (Barbican Center, Swarovski, EON Pictures: London, 2012; World Tour 2012-Present). Some have extensive educator's guides that were specifically designed for teachers to use during their visits to the exhibits. This latter type of document was the most sought after as these documents illustrate how these exhibitions are actively incorporated into lesson plans. Examining these sources in conjunction with the local educational requirements leads to further understanding of how themed space exhibitions, and media texts more generally, function culturally as educational tools on an international level.

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[136] This latter example is discussed in Chapter 2.

[137] I was able to obtain additional documents pertaining to this exhibit's educational program from the Boston Museum of Science and Lucas Film.

Since pedagogical application is the major focus of this study, obtaining official educational materials has been prioritized in my scholarly research and has influenced the final choices that are discussed. This study is interested in seeing how these pop-cultural texts are incorporated into educational programs, and therefore I am focusing on these documents rather than engaging in ethnographic or interview-based research. Similarly, I have not visited any specific archives pertaining to these materials and have instead contacted the museums, corporate entities, and design companies directly to obtain whatever materials I can. As educator's guides are the main documents of interest, visiting archives has not been a requirement. Following these determining factors helps to narrow down the spectrum of potential exhibits, and allows for a more concise analysis that expands our understanding of themed space exhibitions, their pedagogical applications, and bodily immersive alternative modes of spectatorship.

1.4   Chapter Breakdown and Science Fiction World Building

The dissertation is divided into three main body chapters in addition to an introduction and conclusion. Each chapter explores a main themed space exhibit case study while also referencing additional supplementary examples that help to contextualize them within the larger history of themed space exhibitions. The core examples reflect how popular texts are adapted to service local educational and cultural functions within different national contexts, including examples in the UK (the history of *Doctor Who* exhibitions, culminating in the *Doctor Who* Experience), Canada (*Star Wars: Identities*), and Japan (Ghibli Museum). Each of these exhibitions and museums were selected because they illustrate unique differences not only in the localization of education and popular media texts, but also in how each works in conjunction with fun and play. Each is also illustrative of the conflict between branding and pedagogy, and how the post-museum's reliance on visitor interpretation through the use of visual media helps them navigate this duality. Examples from the United States are also addressed throughout this study to

expand upon these concepts. Additionally, each exhibition utilizes bodily immersive experiences to establish and maintain the themed environment that is a key feature of these spaces, and does so in ways that differentiates themselves from the outside "real world" using sets, sounds, objects, and media segments.

Many of the examples discussed are science fiction-inspired, as this genre is most frequently utilized in themed space exhibitions. This can be boiled down to three key reasons: 1) that these franchises already have an invested fan base who is eager to engage with these materials in new settings; 2) that these franchises attract audiences (for the same reason as number 1); and 3) that science fiction is suited for immersion as the basic premise of the genre involves world building. This latter aspect makes creating themed spaces that fits these texts not only easier, but visitors are already used to engaging with these fictional worlds in their usual consumption habits (thereby making the transition into the museum space easier).

Chapter 2 explores the history of *Doctor Who* exhibitions and the impact that fandom has on the interpretive power of the post-museum. As the latest in a long history of *Who*-related exhibitions (dating as far back as 1964), the use of theming within the Experience is contextualized as the modern culmination of many prior examples. This chapter has three main purposes: 1) to explore localized pedagogy within a British context; 2) to examine how the conflict between branding and public service operates with a text produced by a public broadcasting institution; and 3) to historicize the use of theming within the exhibition space using a single text, thereby illustrating how specific approaches evolve over time. This latter purpose also helps to historicize the evolution of the post-museum model within the context of the evolving themed space exhibition. As was previously mentioned, the *Doctor Who* Experience was originally hosted at Olympia 2 in London, England before moving to a semi-permanent location in Cardiff Bay, Wales. Consisting of a walkthrough themed adventure and a more traditional exhibition of materials pertaining to the program, this semi-permanent attraction and museum is one of the larg-

est tourist draws in Cardiff – a city that has been revitalized by *Doctor Who* (and its subsequent spin-offs) as the popular program was resurrected at the nearby BBC Wales studio. Consequently, the *Doctor Who* Experience serves as a popular site for "pilgrimages," to use a term Stephen M. Fjelman applies to visits to Disney theme parks,[138] where visitors first immerse themselves in the theme park-style walkthrough adventure, and then engage with the museum's exhibits. With the program's story evolving with each passing year, both the ride and exhibition portions of the Experience are updated frequently, illustrating a need to keep the brand components "fresh" for consumers and transplanting them into an as up-to-date version of that narrative as possible.

As a product of BBC Worldwide, the BBC's commercial arm, the *Doctor Who* Experience's main purpose is to educate visitors about a specific media brand. However, as was previously discussed, the BBC is a public broadcasting institution that has to adhere to specific requirements, including, among other things, to promote "education and learning," stimulate "creativity and cultural excellence," and deliver "to the public the benefit of emerging communications technologies and services.[139] BBC World-wide must adhere to these goals while also generating a profit to help fund BBC programming and sup-plement the existing licensing fee. To fulfill this dual function, the majority of the Experience's educa-tional components are found in the educational program designed for school groups. Educator's packets use *Doctor Who* as a launching point to teach students about art, communication studies, science, histo-ry, game design, and a variety of other subjects that are incorporated into the teacher's lessons prior to coming to the Experience, during the class trip there, and afterwards.[140] The contrast between branding and public service pedagogy in this instance illustrates a conflict that is at the very heart of BBC-related productions, and becomes particularly difficult with programs like *Doctor Who* that have a large fan-

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[138] Stephen M. Fjellman, *Vinyl Leaves: Walt Disney World and America*, (Boulder: Westview Press, 1992), 10.
[139] "Inside the BBC: Public Purposes," *BBC.co.uk*, http://www.bbc.co.uk/aboutthebbc/insidethebbc/whoweare/publicpurposes/.
[140] Other educational aspects of *Doctor Who*, including paratexts (including games), its history in museums, and the educational goals initially inherent in the program itself, are also explored.

base (both international and domestic) that craves the typical media paratexts that other non-public service-related franchises offer.

Chapter 3 explores *Star Wars Identities: The Exhibition* (2012-Present) and how play within the themed space post-museum is not only established externally through bodily immersion but is also established internally. While all themed space exhibits rely on an amount of internal play (i.e. using your imagination), one approach that *Identities* presents us with is using the notion of play through identity experimentation. This also helps facilitate engagement with a constructivist learning approach within the post-museum model, where interpretation and visitor choices are key. *Star Wars Identities* was first displayed at the Montréal Science Centre (MSC) before moving to several other provinces in Canada and heading off on its international tour. An interactive exhibit that draws parallels between the lives/personal development of *Star Wars* characters and the visitors, *Identities* uses *Star Wars* as a way of teaching visitors about all of the various influences that shape a person's identity. Divided into 10 "quest" sections (Species, Genes, Parenting, Culture, Mentors, Friends, Marking Events, Occupations, Personality, and Values), the exhibit delves deeper into a variety of hard and social scientific concepts where, upon completing their journey, visitors have designed their own original *Star Wars* character. This character is constructed from the various choices they make in each of the quest sections, which records their actions on an electronic wrist-band. The introductory video at the start of the exhibit encourages visitors to get "creative" with their choices to see how these decisions shape the "story" of a character. The identity-construction process within the space has its strengths, but at the same time presents visitors with several limitations concerning identity construction. While there is a higher level of detailed curation within this exhibition when compared to the others discussed in this study, the act of roleplaying, coupled with a person's individual response to the strengths and limitations of the exhibition's approach towards identity, results in a highly interpretive experience.

Although it isn't specifically identified as such, the interactive components can be viewed as the merging of an electronic personality quiz game, where visitors get to play with the life and story of a fictional character while also learning more about their own story, and engaging in live action roleplaying (LARPing). As was previously stated, the genre of science fiction is known for its diverse world-building characteristics. Taking on the role of a new character that exists within one of the most popular sci-fi "worlds" presents the visitor with a vast narrative sandbox to play in. The character the visitor creates is contextualized as one that they then place into the *Star Wars* universe, thereby embodying that character as they wander the exhibit hall. The LARPing aspect is further emphasized by the bodily immersive experience of the exhibition, as the visitor navigates a small corner of the *Star Wars* universe. Other transmedia examples within the *Star Wars* franchise also provide fans with the opportunity to construct fictional characters (such as traditional tabletop role-playing games (RPGs, or video game RPGs like *Star Wars: The Old Republic*), which establishes an experiential precedent for fans.[141] Therefore, play in this instance is not only established through spatial theming and immersion but also through identity experimentation. To situate roleplaying within the larger context of learning in museums, this chapter integrates a discussion of Perry's aforementioned analysis of play in her "What Makes Learning Fun?" approach to museum pedagogy.

Star Wars Identities's first stop outside of Montréal was at the Telus World of Science museum (TWoS) in Edmonton, Alberta. In a discussion I had with Mike Steger, the Director of Marketing & Communications at TWoS,[142] he indicated that they were able to secure the exhibit because, during a pitch meeting with Lucas Film and MSC, they illustrated the exhibition's fit with Alberta's public school curric-

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[141] Unlike *The Old Republic*, this exhibit lets visitors have control of more specific details of their character's background and past, and links it to distinct scientific principles. Tabletop RPGs potentially have the opportunity for players to develop these specific details, but these games lack the bodily immersive and pedagogical components of these exhibits. The similarities and differences between these aspects of "play" will be explored in greater detail in the dissertation.

[142] Mike Steger, Personal Discussion, November 27, 2012 (Telus World of Science, Edmonton, Alberta).

ulum. Alberta has two educational programs that connect well with this exhibit: the K-12 Wellness, and Career and Life Management (CALM) curricula. TWoS developed an extensive 108-page Educator Guide that not only fleshes out the subjects discussed within the exhibit for school groups, but also fits it within existing educational requirements that are unique to the region. Unlike the examples discussed in this study, *Identities* was designed to function as a traveling exhibit. Exploring *Identities,* its connection to CALM, and where it fits in the potential evolution and emergence of the post-museum helps illustrate how themed space exhibits are frequently catered to suit the pedagogical needs to specific areas of the world. *Identities*' link to these concepts also indicates the pervasive power that popular culture has beyond entertainment.

The fourth chapter explores the Ghibli Muse*um* in Mitaka, Tokyo (2001-Present) in relation to Japanese cultural identity. The Ghibli Museum showcases the anime films of Hayao Miyazaki and Studio Ghibli, and, unlike the previous examples, it has remained in its current location ever since it opened in 2001. This museum consists of permanent exhibits, rotating special exhibitions that focus on a variety of topics related to Miyazaki's work,[143] a screening room, and a play area where children "are encouraged to touch and play with an enormous 'cat bus' from the Ghibli film *My Neighbor Totoro*."[144]

Constructed to reflect the fantastical worlds created by Miyazaki, while also referencing classic European and Japanese architecture,[145] the museum's building is one of the key immersive elements that establishes the themed space. Similar in style to what is found in franchise-specific theme parks like Disneyland, the Ghibli Museum allows visitors to step into a world of Ghibli's films. However, while it is related to a specific studio and the films of renowned anime filmmaker Hayao Miyazaki, the Ghibli Museum is not a theme park nor is it an art museum. Instead, it uses Studio Ghibli's creations to explore Japanese cultural identity, along with its history and religion in addition to educating visitors on anima-

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[143] Or specific films like *Spirited Away*.

[144] *Exhibiting Animation: "Spirited Away" Special Exhibition at the Ghibli Museum, Mitaka*, (Japan: Studio Ghibli, 2002), 5.

[145] *Hayao Miyazaki and Ghibli Museum*, (Kuala Lumpur: Animedia Entertainment, 2005), DVD.

tion, the anime industry, and filmmaking.[146] Courses are frequently held in conjunction with the University of Mitaka, which incorporates many of these themes into their lesson plans.[147] The museum also embraces a free-flow curatorial style that prioritizes a sense of personal discovery that reflects the narrative traditions of Miyazaki's films. Therefore, the Ghibli Museum presents us with a unique approach towards theming where the post-museum's reliance on visitor interpretation and Perry's six motivations for WMLF work in tandem.

Unlike many of the other examples discussed in this dissertation (including the other main case studies and supplementary examples), the Ghibli Museum operates as a public institution that was developed through the collaboration of local government and private institutions.[148] Developed by Tokumo Shoten Publishing Company, Studio Ghibli, and Nippon Television Network, the museum was donated to the City of Mitaka upon its completion in the Fall, 2001.[149] While the surrounding gardens are free, admission to the museum itself is not and the scarcity of tickets oftentimes requires planning visits months in advance. At the heart of its execution is an issue of access that contrasts its presence on public land.

As this chapter explores, the Ghibli Museum serves as the physical embodiment of the conflict between public service and profit. It also simultaneously reflects the concepts of "mukokuseki" and "furusato" in relation to post-WWII Japanese cultural identity in ways that parallel the anime industry itself. According to Susan Napier, mukokuseki translates to "'stateless' or essentially without a national identity"[150] and is reflected in Japanese cultural products like anime, which oftentimes disguise distinctly Japanese features and culture. Furusato, which is the name assigned to the idealized lyrical vision "of a quintessentially Japanese originary village and landscape" that has been an important part of Japanese

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[146] *Hayao Miyazaki and the Ghibli Museum*.

[147] One example is a course scheduled between January 17-February 14, 2014 on Animation Culture - http://www.ghibli-museum.jp/news/009458.html.

[148] "*Exhibiting Animation,*" 5; *Hayao Miyazaki and Ghibli Museum*. DVD. (Kuala Lumpur: Animedia Entertainment, 2005).

[149] "*Exhibiting Animation,*" 5.

[150] Susan J. Napier, *Anime: From Akira to Howl's Moving Castle*, Updated Edition, (New York: Palgrave, 2005), 24.

cultural identity since the country re-opened its borders to the outside world in the late 19th century.[151] Napier discusses how the creation of animated worlds that privilege mukokuseki is partially responsible for a loss of furusato in anime, both as cultural products and as an industry.[152] This chapter also explores how the Ghibli Museum relates to both of these concepts in industrial, aesthetic, cultural, and social levels.

This study concludes with a discussion of the use of analog and digital content within themed space exhibitions and how a balance needs to be maintained as interactive media becomes increasingly important in curatorial design. All of the examples discussed in this dissertation utilize digital content at some point in their exhibition space. Since they are all inspired by media texts, the use of state of the art technology as a means of both creating the themed space and conveying its pedagogical content is not surprising. But what happens when the digital starts to overwhelm the analog? As society continues to become more accustomed to technology as it saturates the world around us, its presence in the muse-um space becomes almost a comfort; a source of familiarity. Finding a balance between technological innovation and curatorial tradition within the exhibition space is more crucial than ever as the museum of the 21st century continues to emerge.

Popular culture continues to permeate our lives more and more every year. With mobile tech-nology putting all of our favorite television shows, films, music, and games at our fingertips, we can rare-ly truly escape contemporary media culture. The use of popular culture in museum pedagogy, particular-ly when incorporated into themed space exhibitions and localized for regional educational programs, provides an opportunity to embrace "fun" and "play" in these environments. By embracing fun and play while encountering visual media, this dissertation argues that visitors are able to embrace the interpre-tive power given to them through the post-museum model. This consequently leads to new pedagogical opportunities within the exhibition space. The themed spaces separate these exhibits from "real life,"

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[151] Napier, 25.
[152] Napier, 25.

allowing visitors to embrace a fictional world and learn at the same time. This dissertation argues that

themed space exhibitions present a potential glimpse into future industrial practices in museums, theme

parks, and site-specific pedagogy in general as the post-museum becomes a reality. Media convergence

has allowed the post-museum to take shape in ways that it has never been able to before, and the

themed space exhibition is the key to this emergence. With organizations joining forces in the public and

private sectors, these exhibits act as extensions of brand names for the franchises that they feature,

while also boosting audience turnout at museums who can use these exhibits in their mission and cater

to local educational programs. Using themed space exhibitions as a means of exploring this change al-

lows us to tie in different scholarly and industrial approaches into the discussion, thereby clarifying its

place historically and contemporaneously, as well as providing a potential glimpse into how these con-

cepts may exist in the future, both inside and outside of the classroom.

2   PUBLIC SERVICE VS. PROFIT: FANDOM MEETS PEDAGOGY, *DOCTOR WHO* EXHIBITIONS AS EVOLV-

ING POST-MUSEUMS, AND IMMERSIVE NOSTALGIA

2.1   *Doctor Who – A Brief History*

Premiering on November 23, 1963 (the day after President John F. Kennedy was assassinated),

Doctor Who has remained one of the most popular and enduring science fiction programs produced by

British television. It was developed by Sydney Newman, the BBC's Head of Drama, and BBC executive

Donald Wilson as a new serial to fill a gap in the Saturday teatime line-up between the afternoon sports

and the popular music show *Juke Box Jury*.[153] Newman was brought to the BBC to rejuvenate their Dra-

ma department and create programs that would appeal to a contemporary audience. The Canadian-

born producer had previously worked for ATV (later known as ITV), where he developed programs such

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[153] David J. Howe, Mark Stammers, and Stephen James Walker. *Doctor Who: The Sixties*, (London: Virgin Publishing Ltd., 1992), 3.

as *The Avengers* (1961-1969) and the science fiction television series *Pathfinders*.[154] Instead of producing

another adaptation of a classic novel aimed at a younger audience, which was previously the standard

practice at the BBC, Newman wanted to create a science fiction series that would entertain and educate

its audience.[155] Apart from a one-year hiatus in 1985, *Doctor Who* remained a fixture on British televi-

sion until 1989 when the series was finally cancelled. While a TV-movie backdoor pilot was co-produced

by the American Fox network and the BBC in 1996, the program essentially remained off the air for 16

years. Although there were no new television adventures, *Doctor Who* continued during that time in the

forms of tie-in novels, comic strips, full-cast audio dramas, and several flash-animated web series. It was

not until 2005 that the series returned to television where it has grown to new heights of popularity

around the world.

Starring a mysterious alien known as "the Doctor" who travels through time and space in a ship

called the TARDIS,[156] this long-running television series takes its viewers to any planet in the universe

throughout the history of creation. Unlike the James Bond film series, which replaces the actor in the

title role without any reference within the narrative's diegesis, *Doctor Who* utilizes a concept called "re-

generation." When the Doctor's body is mortally wounded, ravaged by disease, or simply succumbs to

old age, it goes through a complete cellular regeneration. In the process, his appearance and personality

change – thereby allowing new actors to take over the role and ensuring the continuation of the series.

During the show's initial run between 1963 and 1989, seven actors played the Doctor on television.[157]

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[154] This series consists of *Target Luna* (April, 1960), *Pathfinders in Space* (September, 1960), *Pathfinders to Mars* (December 1960-January 1961), and *Pathfinders to Venus* (March 1961). It was Newman's first real foray into science fiction children's television and had a lasting impact on the development of *Doctor Who*.

[155] "Doctor Who: Origins," *Doctor Who: The Beginning*, Executive Producer Steve Roberts (Burbank: Warner Home Video, Inc., 2006), DVD.

[156] In the series pilot episode titled "An Unearthly Child" it is revealed that TARDIS stands for "time and relative dimensions in space."

[157] There were two feature films in the 1960s starring Peter Cushing as a human character named "Dr. Who." These are not considered to be part of the same continuity or canon of the television series and he is therefore not counted among the numbered Doctors. There was also a one-off web-based animated adventure starring Richard

Including the Fox/BBC pilot, which featured the Eighth Doctor, and the eight series since the program

returned in 2005, there have been twelve incarnations of the Time Lord on television.

The Doctor never travels alone. He has companions who join him on his adventures and are re-

placed every few years. Since 1963, the Doctor has traveled through time and space with dozens of dif-

ferent companions that are regularly replaced (usually only lasting between 1 and 3 seasons). These

predominantly female characters are frequently from contemporary Earth and act as people the audi-

ence can relate to even when the characters are visiting a time or place that is far removed from the

present day. *Doctor Who* was conceived with the intent that it would be a show where children would

learn about historically accurate people and places as the program's main characters traveled through-

out human history.[158] As John Kenneth Muir states in his book *A Critical History of Doctor Who on Televi-*

sion, the importance of "historical accuracy was stressed" by Newman and Wilson in the program's early

years, which also featured the inclusion of the high school teacher characters Ian Chesterton and Barba-

ra Wright among the series initial main cast.[159] As they traveled throughout time and space, Ian, Barba-

ra, the Doctor, and his genius teenage granddaughter Susan drew comparisons between alien worlds

and our own. For example, in "The Sea of Death," episode one of the six-part story titled "The Keys of

Marinus," Barbara, a history teacher, compares the building techniques of alien pyramids and those

constructed by ancient Egyptians and "Indians" of Central and South America.[160] Many of the early epi-

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E. Grant as the Doctor to celebrate the program's 40th anniversary in 2003. This was intended to be a new canoni-
cal Doctor but the decision to bring *Doctor Who* back to television halted the production of any additional stories
featuring Grant's Doctor and removed him from the series canon. The show has featured a few "interim" incarna-
tions of the Doctor, including a one-time appearance by John Hurt in the 50th anniversary special "The Day of the
Doctor" as a previously unseen regeneration who did not call himself "the Doctor." However, the numbering sys-
tem is only applied to those within the canon continuity that refer to themselves by that title and, consequently,
starred in their own series.

[158] John Kenneth Muir, *A Critical History of Doctor Who on Television*, (Jefferson: McFarland & Company, Inc.,
1999), 9.

[159] Muir, "A Critical History of *Doctor Who*," 9-10.

[160] "The Sea of Death," April 11 1964, *Doctor Who: The Keys of Marinus*, Directed by John Gorrie, (Burbank: Warner
Home Video Inc., 2010), DVD.

sodes also focused on traveling to periods in Earth's past, including the French Revolution, visits to the Aztecs and Romans at the height of their civilizations, and a variety of other eras. These episodes provided viewers with historical information about those eras, and also occasionally explored other educational concepts. For example, "Marco Polo" features a sequence where Ian, a science teacher, explains the concept of condensation to Polo as they seek to stave off dehydration in the desert.[161]

While this merging of entertainment with educational content continued throughout the show's early years, it quickly became apparent that another aspect of the program was its most popular draw: the Daleks. These alien "pepper pots," as they are affectionately referred to in later years, were the program's first alien menace and an unforeseen success.[162] Newman famously argued that he did not want to see any "bug eyed monsters" in the program, but later stated in interviews that the show never would have become a success (or even survived) without the Daleks.[163] While "Dalekmania" became the phenomenon that saved the series from an early death, the program continued to regularly produce historically-aimed narratives (known within the community as "historicals") throughout its first few seasons.

During these adventures the Doctor met historical figures like Marco Polo, Nero, Doc Holiday, and Richard I. As they "rubbed elbows" with important people from Earth's history, the Doctor and his companions learned about the eras that these people came from and key events in their lives. In the years that followed, the program continued to return to different periods in Earth's past and meet historic figures, but the tone of these episodes shifted to incorporate more monster-oriented narratives

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[161] "Marco Polo" was one of the many victims of the BBC archive purge in the early 1970s. No footage from the episode still exists. However, telesnaps – photographs taken of the episodes on a television screen for continuity purposes – and the program's audio track survived, providing the opportunity for fans to experience the story in a different form. The DVD set *Doctor Who: The Beginning* includes a 30-minute condensed version of "Marco Polo" using surviving materials. – "Marco Polo," *Doctor Who: The Beginning*, (Burbank: Warner Home Video Inc., 2006), DVD.

[162] The Daleks appeared in the program's second story. The first adventure took the crew of the TARDIS back to prehistoric Earth.

[163] Muir, "A Critical History of *Doctor Who*," 12-13; "Doctor Who: Origins," DVD.

rather than relying on accurate historical depictions. Nevertheless, *Doctor Who* has continued to main-tain a link to its educational origins in other areas of the franchise, including the BAFTA award-winning *Doctor Who: The Adventure Games* produced by the BBC between 2010 and 2011, and, as this chapter explores, *Doctor Who* museum exhibits.

For nearly 50 years, *Doctor Who* has been the focus of a variety of touring, temporary, and per-manent exhibits. Featuring costumes, props, and sets, these exhibitions, which frequently utilized bodily immersive experiences, gave visitors the chance to examine one of their favorite fictional worlds up close. Several of these have featured interactive components, such as animatronic monsters that move with the push of a button, mini-Radiophonics experimental sound workshops (modeled after the de-partment at the BBC that produced the program's sound effects), and interactive TARDIS consoles. Theming within these exhibits dates back to the 1960s, and is a technique that repeats itself throughout the years. This allows visitors to engage with fandom and educational activities in ways that they cannot in traditional viewing experiences. Combining the formats of museums and theme parks, these exhibi-tions provide visitors with the opportunity to step into the world of Doctor Who and provide a tangible connection to the series.

The setting also encourages visitors to rely on their previous experiences with popular texts like *Doctor Who*, interpreting the artifacts around them. This relationship is an example of the shift towards Eilean Hooper-Greenhill's concept of the "post-museum." As was discussed in the introduction, Hooper-Greenhill explores in *Museums and the Interpretation of Visual Culture* how objects and collections are used to construct knowledge in museums, and how audiences relate to this constructed knowledge.[164] Hooper-Greenhill argues that learning and teaching are not only limited to formal, traditional environ-ments, but continue throughout our entire lives.[165] To briefly restate what was previously discussed, Hooper-Greenhill proposes that the post-museum utilizes "constructivist learning theory," where the

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[164] Eilean Hooper-Greenhill, *Museums and the Interpretation of Visual Culture*, (London: Routledge, 2000), x.
[165] Hooper-Greenhill, 2.

visitor's own previous experiences and knowledge help construct meaning within the exhibits, and "museum pedagogy produces a visual environment for learning where visitors deploy their own interpretive strategies and repertoires."[166] Embracing "visual culture" such as film and television within these spaces and blending it with traditional material culture helps facilitate this as visual culture "refuses to accept the distinction between high and mass culture."[167] This chapter argues that fandom is a key aspect of the post-museum's pedagogical power. Fan knowledge not only limited to franchise familiarity but can also be applied, as is the case with *Doctor Who*, to a familiarity with the brand's previous appearances in museums.

Building upon Alison Griffith's "bodily immersive experiences" and Hooper-Greenhill's discussion of the emerging post-museum, this chapter explores the concepts of experiential fandom and immersive pedagogy within the post-museum through an exploration of the history of *Doctor Who* exhibitions. These exhibitions emerged at various points during the program's history, with major and minor exhibitions appearing throughout Great Britain and other countries around the world.[168] Charting the historical trajectory and the curatorial practices that these exhibitions embraced allows us to see how one particular brand, and the culture surrounding it, contributed to the evolution of the post-museum format within a themed space. These *Doctor Who* exhibits pioneered some of the earliest examples of curatorial approaches and concepts seen in later themed space exhibitions. Examining them in relation to other themed space exhibits gives credit to the designers who, in hindsight, helped re-imagine the media museum. The chapter culminates in a discussion of the current *Doctor Who* Experience (2011-present) – the most recent *Doctor Who* exhibition, which is thematically and curatorially linked to previous *Who*-related exhibits. Unlike earlier examples, most of the educational content in the *Doctor Who* Experience is not found in the exhibit hall itself but is instead incorporated into supplementary materials

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[166] Hooper-Greenhill, 3.

[167] Hooper-Greenhill, 14.

[168] Among the international exhibits includes an American Tour in 1986 where a themed caravan traveled around the United States.

during school group visits. Consequently, the typical visitor relies heavily on their own interpretive pow-

ers that Hooper-Greenhill assigns to the post-museum format.

The *Doctor Who* Experience also presents us with an economic model unlike any other exhibit

discussed in this dissertation due to its industrial relationship with the BBC and BBC Worldwide. Since its

founding in October, 1922, the BBC's remit has been frequently updated to accommodate the changing

industrial and technological market. The 2011 Royal Charter and Agreement of the BBC presently has six

public purposes: sustain citizenship and civil society; promote education and learning; stimulate creativi-

ty and cultural excellence; represent the UK, its nations, regions, and communities; bring the UK to the

world and the world to the UK; and deliver the benefit of emerging communications technology and

services to the public.[169] The *Doctor Who* Experience, which is co-produced by the BBC and its commer-

cial arm BBC Worldwide, uses *Doctor Who* as an outlet for embracing several of these purposes.

This chapter begins with a historical overview of select exhibitions, looking at six key examples

that date as far back as the 1964-1965 and 1967-68 *Daily Mail Boys and Girls Exhibitions*. These exhibits

marked both the first major exhibitions of *Doctor Who*-related artifacts[170] as well as the first occurrences

where these artifacts were exhibited within a themed space. To illustrate the historical evolution of *Doc-

tor Who* exhibits, the examples that follow are structured in a chronological fashion. The next two ex-

amples – the 1973-2003 *Doctor Who Exhibition* at Longleat House and 1974-1985/2004-2009 Blackpool

exhibit (also called the *Doctor Who Exhibition*) – took the theme park-style attraction seen in the *Daily

Mail Boys and Girls Exhibition* a step further, incorporating lights, sound effects, and interactive compo-

nents into a walkthrough exhibit environment.

Following the discussion of these exhibitions, which emerged early in the program's history, I

discuss the largest exhibition that occurred during the program's hiatus: the BFI's Museum of the Mov-

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[169] "Inside the BBC," *BBC.co.uk*, http://www.bbc.co.uk/aboutthebbc/insidethebbc/whoweare/publicpurposes/.
Accessed May 14, 2014.
[170] Howe, Stammers, and Walker, "*The Sixties,*" 135-136.

ing Image (MOMI) 1991 exhibit titled *Behind the Sofa*. MOMI developed a variety of lectures and educa-

tional programs connected to the exhibit, which explored *Doctor Who* on cultural and industrial levels.

At the time of *Behind the Sofa*'s release, *Doctor Who* had been off the air for two years – the longest

since the series began in 1963 – and this exhibition provided fans with the opportunity to engage with

Doctor Who as a form of nostalgia within a museum setting. Additionally, the inclusion of educational

components arguably elevated *Doctor Who* beyond the "lowbrow" perception usually associated with

television serials into the realm of a cultural institution. I argue that, as a result, this is the first time

within the program's history that *Doctor Who* was equated with "Quality TV." Quality TV, as it is defined

by Michael Z. Newman and Elana Levine in *Legitimating Television: Media Convergence and Cultural*

Studies, refers to "those programs that target a narrow, upscale audience and that are widely viewed as

high quality by these viewers as well as by many critics and scholars."[171] MOMI's use of *Doctor Who*,

both in the exhibition halls and in its accompanying lectures, did just that. The chapter then culminates

in a discussion of the 2011-Present *Doctor Who* Experience, its curatorial link to these previously men-

tioned exhibits, and an in-depth discussion of its educational program. Examining the flow of the Experi-

ence – both in the walkthrough adventure and exhibition – along with the narrative created by the

themed space, provides additional insight into their use in the educational program as an aid to museum

pedagogy.

I selected the *Doctor Who* Experience for several reasons. First, it is a contemporary example of

how some of *Doctor Who*'s ancillary materials still embrace the program's aforementioned educational

origins. Second, this example illustrates how pop-culture themed space exhibitions cater to the educa-

tional and commercial goals of both corporations and institutional requirements. Lastly, *Doctor Who*'s

connection to the BBC and public service/heritage discourse presents scholars with a case study where

education and entertainment are fundamentally connected, both on the screen and in the museum, and

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[171] Michael Z. Newman and Elana Levine. *Legitimating Television: Media Convergence and Cultural Studies*, (New York: Routledge, 2012), 172.

in a distinctly British context. This discussion is then supplemented with an analysis of the educational

program developed for the *Doctor Who Adventure Games* and how student-developed themed space

exhibitions extend all of these concepts into the classroom. Discourses surrounding "work as play,"

"fun," and learning in video game studies help to contextualize how learning functions in themed space

exhibitions. This, in turn, leads to a discussion on how branding education may impact its conceptual

value and future in both museums and classrooms.

2.2   **The *Daily Mail Boys and Girls Exhibitions* (1964-65; 67-68) – Out of the Screen and Into the Ex-**

   hibit Hall

Despite the important role that studying *Doctor Who* has played in the history of media studies,

very little attention has been paid to its history in museum exhibits. While not all of these exhibitions

utilized themed spaces, they were present in many, including examples like the 1964-65 and 67-68 *Boys*

and Girls Exhibitions – two of the earliest *Doctor Who* exhibitions.[172] In their book *Doctor Who: The Six-*

ties, David J. Howe, Mark Stammers, and Stephen James Walker identify these special events as two of

the earliest major exhibitions of *Doctor Who* production-related artifacts.[173] Housed at the original

Olympia exhibition center in London and funded by the *Daily Mail* newspaper, these exhibitions pre-

sented young fans with the rare opportunity to see artifacts from the television show up close. The *Boys*

and Girls Exhibition was an annual affair where school children could interact with objects they usually

only dreamed about (going inside of a tank, an airplane, etc.) and try out experimental exercise equip-

ment, games, and inventions.[174] *Doctor Who*'s presence during the 1964-65 *Exhibition*, which was host-

ed during the program's second season, was relatively small and was incorporated into the "Brainy

Train" ride portion of the event. The Brainy Train was an electronically controlled mini-train that operat-

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[172] David J. Howe et al., "*The Sixties,*" 135-136.

[173] David J. Howe et al., "*The Sixties,*" 135-136.

[174] A short archival film of the 1964-65 *Exhibition* is available on the British Pathé website. However, the Daleks do not make an appearance in this footage. – "London Boys and Girls Exhibition Aka Schoolboys," *British Pathe.com*, http://www.britishpathe.com/video/london-boys-and-girls-exhibition-aka-schoolboys/query/EMETTS.

ed within part of the exhibition space. At one point during this ride, passengers came face to face with two screen-used Dalek props. These "manned" Daleks had actors inside of them, and glided around the floor near the trains, occasionally shouting the alien menace's pre-recorded war cry: "Exterminate!" This brief encounter with the Daleks sets the precedent for the *Doctor Who* themed space exhibition, where artifacts come alive in an environment that is separate from the everyday.

On December 27, 1967 *Doctor Who* made its second appearance at the *Boys and Girls Exhibition*. Leaping from the television screen to the exhibition hall during the program's 5th season, this exhibition featured a larger installation of costumes and props than in 1964. This time *Doctor Who* had its own exhibition area at the event. The 67-68 attraction consisted of a walkthrough experience made up of several enclosures where visitors came face to face with various aliens that the first and second Doctors encountered on their travels, while listening to the *Doctor Who* theme song on a continuous loop.[175] 1967 was an era of renewal for the program as William Hartnell, the original Doctor, had been replaced the prior year with Patrick Troughton. The rooms were structured chronologically, beginning with the program's first and most enduring alien menace, the Dalek.[176] This was then followed by a selection of aliens from Hartnell's era, and then led to a section featuring iconic (and soon-to-be iconic) enemies from the Troughten era.

The second portion of the exhibit, which featured monsters from the program's previous era, presented visitors with a more traditional museum experience through its emphasis on the display of static costumes and props. Howe, Stammers, and Walker state that this area included "an orange/red Mire Beast (described as an 'Octopus' in the Exhibition programme) and some Fungoids from 'The Chase,' a Varga plant ('Cactus', according to the programme) from 'The Daleks' Master Plan' and, in a glass tank, a group of Rills from 'Galaxy 4.'"[177] While none of these were "big name" aliens in *Doctor*

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[175] Howe et. al, "*The Sixties*,"135-136
[176] Howe et. al, "*The Sixties*,"135.
[177] Howe et. al, "*The Sixties*,"135-136.

Who history, having only appeared in one story each (apart from the Varga plant which appeared in two),[178] this exhibit was during an era of television when repeats were a rarity and home video was nonexistent. Therefore, few had seen these artifacts since the last of them appeared on screen in 1965. For some attendees, this was the first time they had seen any of these relatively obscure creatures. In hindsight, their inclusion in this *Exhibition* was a crucial, defining moment in *Doctor Who*'s place in a museum. This portion of the 67-68 exhibit was the first instance where a public display embraced the notion that *Doctor Who* has a past. While the show was only four years old at this point, its mythology had grown beyond focusing solely on iconic monsters like the Daleks. This effectively established a precedent for all future exhibitions related to the show during its time on the air: to embrace not only the program's present but also to acknowledge and, when possible, showcase its past. In future exhibits, after the show amasses decades of history, continuing to represent the past and the present within a single space becomes a crucial component in exhibiting an ever-evolving text like *Doctor Who*.

Following the 67-68 *Exhibition*'s display of the past, the attraction then returned its visitors to the present. The Troughton era not only introduced audiences to a new actor in the program's leading role, but also saw the birth of several long-term alien nemeses that were featured prominently in this section of the exhibit. While the Daleks were still a popular alien menace, the Cybermen, a race of cybernetic beings that were first introduced in Hartnell's final story "The Tenth Planet," had begun to take center stage in the Second Doctor's adventures. Two soon-to-be repeat menaces during the Troughton era – the Ice Warriors and cybernetic Yeti – appeared alongside the Cybermen. These more recent villains, like the Daleks in the 64-65 *Exhibition*, were costumes inhabited by actors, who brought the mon-

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[178] The Varga plant appeared in two stories: "The Daleks' Master Plan" and a one-part prequel story titled "Mission to the Unknown." This prequel story is noteworthy as it is the only episode of *Doctor Who* where neither the Doctor nor any of his companions make an appearance. Instead, the episode focused on a doomed expedition to a distant planet and their deadly encounter with the Daleks.

sters to life and interacted with the visitors as they passed.[179] While the other sections of this exhibit featured static props, the incorporation of movement in this section, as was done with the Dalek in the previous *Exhibition*, helped establish a sense of the other-worldly in these spaces. Combined with the theme music and rudimentary sets, it appeared that these aliens were in their natural habitat, creating the sense of theming and immersion. The moving monsters emphasized the contemporary, "active" components of the exhibit, separating them from the static "past." Consequently, presenting these monsters as "living" creatures extended the program's fiction into the real world, and reinforced that the text continues on. At this stage, *Doctor Who* exhibitions were immersive (due to the creatures, their simulated environments, and sound effects), but there was no actual narrative present. Instead, the displays offered glimpses into fragments of the world that were reminiscent of a zoo. *Doctor Who* monsters were famous for scaring young audiences at the time. Housing the monsters in small, segregated recreations of their environments not only brought the creatures to life, but, like a zoo, kept them at a "safe" distance from the visitors.

The 1967-68 *Boys and Girls Exhibition* had one final component of note. This exhibit was the first time when fandom was embraced within a *Doctor Who* exhibition space. As Howe, Stammers, and Walker note, a key feature of this *Exhibition* was its inclusion of three winners from *Blue Peter*'s "Design a Monster" competition among the other artifacts on display.[180] *Blue Peter* is one of the BBC's longest running children's shows, and it has operated as a showcase for *Doctor Who* fandom since its beginning – a practice that continues in the program's current era.[181] In addition to providing behind the scenes

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[179] A short archival film of the 1967-68 *Exhibition* is available on the British Pathé website. The opening seconds of the film reveal one of the enclosures, which is populated by a Cyberman and a Yeti. – "Schoolboys and Girls Exhibition, 1967-1968," *British Pathe.com*, http://www.britishpathe.com/video/schoolboys-and-girls-exhibition

[180] Howe et al., "*The Sixties*" 136.

[181] The link between *Doctor Who* and *Blue Peter* was further emphasized when Peter Purves, who co-starred as the first Doctor's companion Steven Taylor, was later hired as a co-host on *Blue Peter*. Purves appeared on *Blue Peter* from 1967 to 1978, and frequently provided insight into his time on *Who*. Many of these *Doctor Who*-related segments from *Blue Peter* have since been released as special features on *Doctor Who* DVDs.

glimpses into the show's production process, and introducing viewers to new monsters, gadgets, and vehicles before they appear on *Doctor Who* itself, *Blue Peter* also encourages viewers to create *Doctor Who* in their own home. During the 1960s and 1970s, this frequently came in the forms of cardboard sets to complement the paper cut-out toys given away in boxes of Weetabix cereal, instructions on how to create miniature Daleks out of paper cups, and recipes for *Doctor Who*-themed baked goods. Throughout *Doctor Who*'s history, *Blue Peter* also frequently held (and continues to hold) contests where viewers can submit designs for new monsters, gadgets, or even TARDIS consoles. The winners are selected by representatives in the *Doctor Who* production team. Winners of these contests received a variety of prizes, ranging from free merchandise, to set visits, to seeing their designs featured on *Doctor Who*. This particular contest resulted in the winning entries being produced by the BBC's Visual Effects Department for inclusion in the *Exhibition*.[182] Howe, Stammers, and Walker state that the monsters on display included "the Aqua-Man (an angular robot frog wearing polkadot swimming trunks), the Hypno-tron (a reptile with a mace-like tail and a head which was one giant eye) and the Steel Octopus."[183] The presence of these three *Blue Peter* winners in the *Exhibition* said something important about the relationship between officially-sanctioned *Doctor Who* and its fans: that their contributions matter and are displayed alongside those developed by the professionals. As discussed later in this chapter, featuring *Blue Peter* winners in exhibits continues as far as the *Doctor Who Experience* in 2012-2013.[184]

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[182] Howe et al., "*The Sixties*," 136.

[183] Howe et al., "*The Sixties*," 136.

[184] During my visits to the *Experience* in September 2012 and September 2013 the "Junk TARDIS," which appeared in the Series Six episode "The Doctor's Wife," was on display. This control console was designed by 12 year old Susannah Leah and was the winner of the *Blue Peter* "Design a TARDIS Console" competition. According to the exhibition text, "Susannah found inspiration for her design in everyday items found in her house – such as skipping rope, a shaving mirror a keyboard (sic), and even some vinegar spray…" – ("Junk TARDIS" exhibit text, The *Doctor Who Experience*, visited on September 4, 2012). A video clip announcing the competition can be seen at: thedoctorwhosite, "Blue Peter Doctor Who Design a Console Competition," *YouTube.com* (October 7, 2009), http://www.youtube.com/watch?v=sxx-VKoFM1M. Another clip announcing the winner, which also shows the inventive way Susannah found out she won the overall prize, at: Doctor Who: Radio Free Skaro, "Blue Peter Design

If we consider Hooper-Greenhill's argument that the post-museum relies heavily on visitor in-terpretation and individual history with specific forms of visual media, the *Boys and Girls Exhibitions* il-lustrated an early approach to this curatorial technique. This was accomplished through the juxtaposi-tion of the past with the present, the incorporation of *Blue Peter* competition winners, and the "live" monsters. Ultimate meaning within area relied heavily on a visitor's personal association with the *Doctor Who* brand and whatever level of importance that each person ultimately applies to the artifacts they contain. In her book *Authentic™: The Politics of Ambivalence in a Brand Culture*, Sarah Banet-Weiser ar-gues that all brands seek to create a perceptual "story,"[185] which was essentially accomplished here through the inclusion of *Doctor Who* in the *Exhibition*. It can be argued further that the 67-68 *Exhibition* was the physical personification of Banet-Weiser's brand "story" as it mapped out aspects of the show's aforementioned past and present, while simultaneously showcased its economic and industrial relation-ship with the BBC and its other program's (i.e. *Blue Peter*). While the pedagogical potential of the 64-65 and 67-68 *Exhibitions* did not extend much beyond that of brand culture, when examining later *Doctor Who* exhibits it becomes clear that the formula utilized in the *Boys and Girls Exhibitions* set the founda-tion upon which future endeavors were built. By combining artifact displays with immersive environ-ments, *Doctor Who* exhibitions provide visitors with a traditional museum experience that also embrac-es fandom, leisure activities, and play within a themed space. The exhibits in Blackpool and Longleat il-lustrate how these concepts are applied in long-term installations that became sites of pilgrimage for *Doctor Who* fans in the years that followed.

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a Doctor Who TARDIS Console 2010 (HQ)," *YouTube.com* (February 27, 2010), http://www.youtube.com/watch?v=QichEmqgWss.

[185] Sarah Banet-Weiser, *Authentic™: The Politics of Ambivalence in a Brand Culture* (New York: New York University Press, 2012), 4.

2.3   Longleat House (1973-2003) and Blackpool (1974-85; 2004-09) – Sites of Pilgrimage, Community,

    and Interactivity

According to Howe, Stammers, and Walker in *Doctor Who: The Seventies* – their second of three

volumes dedicated to *Doctor Who*'s original run on television – the 1970s was a time when the incorpo-

ration of *Who*-related artifacts into exhibitions around the UK became increasingly frequent occurrenc-

es.[186] While there were many examples where *Doctor Who* was incorporated into exhibits that dealt

with more expansive themes than a single television series, such as the BBC Visual Effects Exhibition at

the London Science Museum in December, 1972, this era also saw the creation of the first permanent

Doctor Who-related exhibitions. The first was the *Doctor Who Exhibition* hosted at Longleat House in

Wiltshire, England, which remained in operation from 1973 to 2003 and was one of the most enduring

Who-related attractions in the program's history. The second was the *Doctor Who* Exhibition in Black-

pool that originally ran from 1974-1985. It was later completely redesigned before it re-opened for a

second run between 2004 and 2009.

Previous exhibitions at the Ceylon Tea Centre and the London Science Museum that also utilized

components of *Doctor Who* had been developed in conjunction with BBC Licensing.[187] Following these

exhibits, a new department called BBC Exhibitions was created within BBC Licensing to handle with all

BBC-related exhibitions. This included the Longleat and Blackpool *Exhibitions*. According to Howe,

Stammers, and Walker, the Longleat House *Doctor Who Exhibition* was developed at the request of Lord

Bath who had seen the1972 BBC Special Effects exhibit at the London Science Museum. Lord Bath, who

owned the Longleat House estate, contacted the BBC Exhibitions team to see if a similar exhibition could

be mounted on his property.[188] The Longleat House *Exhibition* began in 1973 as another installation that

explored the art of BBC special effects, but by April 1974 it was re-designed as a *Doctor Who*-themed

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[186] David J. Howe, Mark Stammers, and Stephen James Walker. *Doctor Who: The Seventies*, (London: Virgin Pub-
lishing Ltd., 1994), 153.

[187] Howe et al., "*The Seventies*," 154.

[188] Howe et al., "*The Seventies*," 154.

exhibit.[189] During the same period when Longleat was being developed, planning began on the Blackpool

Exhibition. It was the first permanent exhibition dedicated solely to *Doctor Who* and was situated in a

popular entertainment/tourist area of Blackpool known as the "Golden Mile."[190] Overseen by Lorne

Martin, who had previously worked on the exhibits developed by BBC Licensing, the Blackpool Exhibition

was designed to fit in with the other attractions in the area.[191] The walkthrough style experience utilized

in the *Boys and Girls Exhibitions* was expanded upon in this permanent installation, where visitors

moved through a series of corridors lined with exhibits that led into several larger rooms of display cas-

es. According to Howe et al, this exhibition was built by specialists form various BBC departments. It

showcased a "representation" of the TARDIS Console Room (i.e. not screen accurate), and there were

two "mechanically operated" Daleks that paraded on tracks (rather than via live actors), while a third

warned visitors that smoking would lead to their extermination.[192]

Longleat House operated on a slightly smaller scale to Blackpool (but was virtually identical),[193]

and still exhibited props, costumes, and sets within a walkthrough environment that also relied heavily

on the use of sound as well as the visuals in the creation of the themed space. As was the case with

Blackpool, visitors entered the exhibition hall through a doorway stylized after the entryway to the Doc-

tor's TARDIS, thereby inviting visitors to literally enter the world of *Doctor Who* in a bodily way. Both

Longleat and Blackpool were updated somewhat infrequently during the program's original run, alt-

hough each space was closed each year so that props and costumes could be rotated out. Stuart Evans'

article "The Longleat Report" in the August 1987 edition of *Doctor Who Magazine* provides a detailed

summary of Longleat's layout at the time. Just prior to the start of Sylvester McCoy's tenure as the Sev-

enth and, as it turned out, final incarnation of the Doctor on the BBC during the initial 1963-89 run,

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[189] Howe et al., "*The Seventies,*" 154.

[190] Howe et al., "*The Seventies,*" 154.

[191] Howe et al., "*The Seventies,*" 154.

[192] Howe et al., "*The Seventies,*" 154.

[193] Stuart Evans, "The Longleat Report," *Doctor Who Magazine* 127, (August, 1987): 20.

Longleat saw some major renovations to prepare for the upcoming 25th anniversary season.[194] While the

Exhibition had always been designed to provide a sense of fantasy, Evans notes that "the corridors and

cameos are painted and lit to create a truly alien environment" that Longleat had never before

achieved.[195]

      According to Evans, Longleat's layout in 1987 was as follows. After stepping through the TARDIS

doors, visitors entered a dark, menacing corridor that was "sparingly lit" with red and green lights in the

walls.[196] This was followed by a room with a star field ceiling and black mirror, upon which Visitors could

make the TARDIS materialize and dematerialize as it does in the show.[197] After this room, visitors en-

tered an exhibit featuring props from the then-recent season-long story "Trial of a Time Lord," including

the Time Lord space station, costumes for various alien villains the Doctor battled, and then a few addi-

tional monsters from previous seasons.[198] This lead down a corridor lined with bulkheads that simulated

those found in a spaceship.[199] The corridor also contained a mix of various props and costumes from Pe-

ter Davidson's era as the Fifth Doctor.[200] The next section contained recreations of specific scenes from

the series using props, sets, and costumes (some of which was re-appropriated from Blackpool following

its demise the previous year).[201] The last room prior to reaching the TARDIS Console Room incorporated

several props and costumes from previous seasons of *Doctor Who*, as well as its first attempted spin-off

series pilot *K9 and Co*.[202]

      The recreation of the Doctor's TARDIS Console Room was always the centerpiece of the Longleat

and Blackpool *Exhibitions*. Evans states that the Longleat Console was a "half-scale stylised interpreta-

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[194] Evans, "The Longleat Report," 20.
[195] Evans, "The Longleat Report," 20.
[196] Evans, "The Longleat Report," 20.
[197] Evans, "The Longleat Report," 20.
[198] Evans, "The Longleat Report," 20-21.
[199] Evans, "The Longleat Report," 22.
[200] Evans, "The Longleat Report," 21.
[201] Evans, "The Longleat Report," 22.
[202] Evans, "The Longleat Report," 22.

tion of the 'real' thing, yet [had] an appeal all of its own, being a very well finished prop with dozens of flashing lights and a functioning Time Rotor column."[203] This section also featured reproductions of two Daleks and the Fourth Doctor's robotic dog K9 (complete with light up buttons and robotic moving parts).[204] The exhibits surrounding the Console continued with scene dioramas from the Fifth Doctor's penultimate story "Caves of Androzani" and the Dalek's home world Skaro (complete with Daleks that moved on tracks), and a selection of other robots from various points in the series' history.[205] The article ends by pointing out that Longleat House contained more than just the *Doctor Who Exhibition* (which cost fifty pence for admission), and encourages visitors to also experience the Safari Park, Boat and Train rides, garden mazes, and vehicle collections.[206]

While the Longleat *Doctor Who Exhibition* did not contain much by way of explicitly educational materials, it, along with Blackpool, provided a model for a *Doctor Who* themed space exhibit that were designed to operate over a long period of time and continued to rely on a proto-post-museum's importance of visitor interpretation and personally assigned meaning. During that time, each of these exhibits was also incorporated into a variety of special gatherings. Longleat holds the distinction of being host to a major event in *Doctor Who* fandom: the 20th Anniversary Celebration held over Easter weekend in 1983. This was a defining moment within the history of *Doctor Who* fandom, as approximately 60,000 fans came together to experience this fictional world within a physical space at an event that Andrew O'Day states "was the first time British fans had seen so many *Doctor Who* stars together in one place."[207] Hosted on the grounds of the Longleat House estate, the Celebration featured the largest array of *Doctor Who* actors that had ever before assembled for such an event, including all of the surviving

[203] Evans, "The Longleat Report," 22.

[204] Evans, "The Longleat Report," 22.

[205] Evans, "The Longleat Report," 22.

[206] Evans, "The Longleat Report," 22.

[207] Andrew O'Day, "Event TV: Fan Consumption of Televised Doctor Who in Britain (1963-Present)," *Doctor Who in Time and Space*, ed. Gillian I. Leitch, (Jefferson: McFarland & Company, 2013), 11

Doctors.[208] In the book chapter "Event TV: Fan Consumption of Televised *Doctor Who* in Britain (1963-Present)" from the edited collection *Doctor Who in Time and Space*, Andrew O'Day states that this event included tents that housed demonstrations from the Radiophonic Workshop and the Visual Effects department, as well as areas that housed merchandise and autograph rooms.[209] The *Exhibition* was also renovated to include sets from the upcoming 20th anniversary special "The Five Doctors," and the event hosted something that most fans at the time only dreamed of: reruns of episodes from all five Doctors.[210] In 1983 only a few *Doctor Who* episodes had been released on home video, and episodes were rarely rerun on television. Consequently, many fans had never had the opportunity to see episodes from the program's early years before (or at least not since they aired if the fans were old enough). The screening room therefore provided a unique glimpse into the program's past that allowed them to celebrate *Doctor Who*'s history by experiencing its past. The screening room's popularity led to the inclusion of similar rooms in other *Doctor Who* conventions of the era.[211]

Unfortunately, the number of guests that the event had planned for was far less than the space could handle. O'Day states that the event could hold about 20,000 people, but due to the festivities being heavily advertised nationwide nearly three times that many visitors came (with some traveling internationally).[212] In the retrospective documentary *Celebration* included in the *Five Doctors – Special Edition* DVD, Peter Davidson, who was the then current incarnation of the Doctor, remembered that the event was so crowded it became apparent that many of the people waiting in line would not get in.[213] Consequently, he spent an hour and a half walking down the line greeting people as compensation.[214] Paul Cornell, who later became one of the most celebrated *Doctor Who* novelists, attended the event as

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[208] O'Day, "Fan Consumption," 11.
[209] O'Day, "Fan Consumption," 11.
[210] O'Day, "Fan Consumption," 11.
[211] O'Day, "Fan Consumption," 11.
[212] O'Day, "Fan Consumption," 11.
[213] *Celebration*
[214] *Celebration*

a teenage fan and referred to it as "our Woodstock."[215] Despite the fact that many visitors spent the entire experience standing in line (*Doctor Who* actress Janet Fielding said that "cueing was the experience"), Cornell notes that many noteworthy groups of people ended up meeting one another in those lines. This resulted in the formation of new fanzines, fan clubs, and also served as the the first time that several young fans who later played key roles in the franchise met face to face.[216] Even after the event had long since ended, Longleat became forever associated with this event and frequently hosted smaller gatherings in the years to come, including special effects shows featuring longtime *Who* actor Nicholas Courtney.[217]

Blackpool also had its share of gatherings, where cast members, press, and fans from all over the UK came together. It also was the site of smaller gatherings which have been noted by other scholars. One such gathering was the "Blackpool Jaunt 1979." In the book chapter "Social Spaces: British Fandom to the Present" (also from *Doctor Who in Time and Space*), O'Day discusses how diverse populations within the fan community engage with their fandom within different spaces. According to O'Day, the Doctor Who Appreciation Society, which is the oldest *Doctor Who* fan club, "went on a mini-bus trip" to the Blackpool *Doctor Who* Exhibition where they went through the exhibits and gathered with club members nearby.[218] The fan club, which still exists today, was only three years old at the time and it was one of the first opportunities that members from different parts of the UK had the chance to come together in a non-convention event.[219] Assembling at one of the two *Exhibitions* was an effective way of providing activities for the attendees that also embraced their shared passion for *Doctor Who*.

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[215] *Celebration*

[216] *Celebration*

[217] My research led me to a home movie tour of the Longleat *Exhibition* that was available for purchase on eBay. The exact date of the recording is unknown, but the DVD includes several recordings of Nicholas Courtney's special effects stunt show.

[218] Andrew O'Day, "Social Spaces: British Fandom to the Present," *Doctor Who in Time and Space*, ed. Gillian I. Leitch, (Jefferson: McFarland & Company, 2013), 27.

[219] O'Day, "Social Spaces," 27.

As permanent exhibition spaces, the *Exhibitions* in Longleat and Blackpool (and later at the *Doctor Who* Experience) became sites of "pilgrimage" where fans could come together on a regular basis. "Pilgrimage," in this sense, is a play on how the term is used in Steven M. Fjellman's book *Vinyl Leaves: Walt Disney World and America*. Fjellman argues that Disney World is the quintessential postmodern pilgrimage site for the American middle class, and that "entertainment is the current form of public discourse" in a society driven by a consumer existence of commodification.[220] Disney World, according to Fjellman, epitomizes this existence as its stories are viewed as cultural heritage (due to cross-referential marketing and the weight assigned to them in a commodified culture), and the utopian ideals those narratives convey appeal strongly to real peoples' real needs in late capitalist society."[221] While *Doctor Who*, as a brand, does not have quite the international pull as *Disney*, it has been one of the most enduring titles in British media history and reflects nationalistic pride and traditions.

Although *Doctor Who* is still the product of a public service institution, it has also existed as a brand selling tie-in merchandise since its earliest days. As is the case with Disney World, *Doctor Who* fans feel the desire to flock to a specific location where they can immerse themselves in the program's fiction. *Doctor Who* is a decidedly British series, in which its alien protagonist embraces the eccentricities and traditions of British culture. Many of the Doctor's incarnations have been avid tea drinkers, his Fifth incarnation was obsessed with cricket (even going so far as dressing in an Edwardian cricketer's uniform) and many of the Doctor's other incarnations have a decidedly Edwardian feel to their outfits as well. Also, the fourth Doctor's favorite confection was an assortment of jelly babies, which were originally produced by the British company Bassett's as "Peace Babies" following the end of WWI, and of course, the Doctor's shape-shifting TARDIS is perpetually stuck in the form of a 1950s British Police Box. During the globalcast TV special *Doctor Who Live: The Next Doctor*, several guests stated that the program's continued appeal is due to its "Britishness" – a statement that was met with rounding applause

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[220] Steven M. Fjellman. *Vinyl Leaves: Walt Disney World and America*, (Boulder: Westview Press, 1992), 10; 6-7.
[221] Fjellman, 10.

from audience and presenter alike.[222] *Doctor Who* is a British "home grown" program that has endured

for longer than any other science fiction series on television, and because of that it has become an insti-

tution of its own in the UK and a major representation of Britishness around the world. The next major

exhibition, MOMI's *Behind the Sofa*, emphasized *Doctor Who*'s place as part of Britain's cultural history

and provided the next major step in the evolving format of *Doctor Who* exhibitions.

2.4   ***Behind the Sofa* (1991-1992) – Doctor Who as British Cultural History, and Quality TV**

While Blackpool and Longleat featured some interactive displays and incorporated minor educa-

tional content that explored the production process behind *Doctor Who*, the BFI's Museum of the Mov-

ing Image 1991 exhibit titled *Behind the Sofa* embraced this to an extent that had not previously been

seen. Educational content had appeared in some exhibitions that utilized *Doctor Who* in the 1970s and

1980s, but *Doctor Who* had always been a portion of a larger exhibition rather than the sole focus of it.

For example, *Doctor Who* props, costumes, and a re-creation of the TARDIS console room were incorpo-

rated into a *BBC Visual Effects Exhibitio*n at the London Science Museum in December of 1972. As the

title of the exhibit indicates, this exhibition taught visitors about the art and science behind the work of

the BBC Visual Effects Department, and *Doctor Who* was used as one of the key examples.[223] Jon

Pertwee, who was currently starring as the Third Doctor, and his co-stars Katie Manning and Nicholas

Courtney, attended an opening event for the exhibit in full costume, thereby combining the show's fic-

tion and production into the space (albeit only for the limited time that the actors were present).

On December 21, 1971, a year prior to the *Visual Effects Exhibition*, *Doctor Who* was incorpo-

rated into one of the London Planetarium's *Young Observer* "teach-ins."[224] However, in this instance

Doctor Who was not responsible for much of the event's educational content. According to Howe,

Stammers, and Walker, this event consisted of two components: a lecture on "the workings of the Plan-

[222] *Doctor Who Live: The Next Doctor*, BBC 1/BBC America (August 4, 2013), Broadcast TV.

[223] Howe et al., *"The Seventies,"* 153-154.

[224] Howe et al., *"The Seventies,"* 153.

etarium" and a Q&A with Jon Pertwee, *Doctor Who* producer Barry Letts, and Peter Purves, an actor who played a companion to the First Doctor and host on *Blue Peter*.[225] During the Q&A, Letts showcased props and costumes to the audience, including revealing a new monster scheduled to appear in an up-coming episode, and an appearance by the Daleks.[226] What separates *Behind the Sofa* from these earlier endeavors is that *Doctor Who* was the exhibit's central focus, and served as a means of enhancing the museum's pedagogical goals to such an extent that *Doctor Who* maintained a lasting presence at MOMI for the remainder of the museum's life.[227] It was also the first exhibition released during the program's hiatus where it fulfilled a role in keeping interest in the series alive during a time where its future was uncertain. Its July 5th opening was met with fanfare and a multi-day conference-style event.

Over the weekend of July 6-7, 1991, MOMI also hosted a series of sold-out lectures and presen-tations. According to Paula Bentham in *Doctor Who Magazine* 177, ticket holders attended "hour-long teach-ins that sought to cover all aspects of *Doctor Who* production," including script writing, acting, costume and visual effects design, a "slide show by *Who* historian Jeremy Bentham," and several presentations by former *Who* stars and production personnel.[228] Among the various lectures was also a presentation by Sophie Aldred, who portrayed the Seventh Doctor's companion Ace during the final years of the show's original run. Bentham states that Aldred "demonstrated the development of the female companion from the high-heeled screamer of yesterday through to the tough, tom-boy image of today's Ace."[229] Unlike earlier exhibit/lecture events like those hosted at the London Science Museum, these lectures were solely about the production of *Doctor Who* and the program's cultural impact. This exhibition, combined with the series of teach-ins, marked the first major instance where *Doctor Who*

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[225] Howe et al., *"The Seventies*," 153.

[226] Howe et al., *"The Seventies*," 153.

[227] MOMI was abruptly closed in 1999 after the BFI decided to focus its interests elsewhere.

[228] Paula Bentham, "MOMI Spearheads *Doctor Who* Revival," *Doctor Who Magazine* 177, (September 4, 1991): 10.

[229] Bentham, 10.

was viewed as something more than a children's cult serial. It also presented the show as a quality cultural phenomenon within British television history.

As Newman and Levine argue in their discussion of *Twin Peaks*, cult shows with fan bases encourage returning to the TV text and discussing it within the community.[230] In their discussion of cult TV, Newman and Levine cite Matt Hills' article "Defining Cult TV: Texts, Inter-Texts and Fan Audiences." In his article, Hills argues that cult TV is "'about finding quality in unexpected places and revaluing otherwise devalued/popular texts.'"[231] Consequently, this distinction is one of the ways that allows television to achieve "legitimate" status when compared to other art forms.[232] While classic *Doctor Who*[233] is rarely discussed in auteurist terms in the same way that *Twin Peaks* is, there are distinct similarities in how audiences experienced both shows during and after an episode was broadcast. Referencing Henry Jenkins' article "'Do You Enjoy Making the Rest of Us Feel Stupid?' alt.tv.twinpeaks, the Trickster Author, and Viewer Mastery," Newman and Levine discuss how *Twin Peaks* emerged at a time when VCRs became a crucial component in providing fans with the chance to dissect the show over and over again.[234] While some may argue that classic *Doctor Who* contained the same level of intrigue and mystery that made solving the mystery of *Twin Peaks* so appealing, fans nevertheless shared the desire to re-experience *Doctor Who* throughout its first 29 years on television – even prior to the invention of the VCR. In these instances, fans sat near their television sets and recorded the show's broadcast soundtrack on portable tape recorders, thereby allowing them to re-listen to the Doctor's adventures at their lei-

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[230] Newman and Levine, 27-28.

[231] Matt Hills, "Defining Cult TV: Texts, Inter-Texts and Fan Audiences," *The Television Studies Book*, Robert C. Allen ED. (New York: Routledge, 2004) – Quoted in: Michael Z. Newman and Elana Levine, *Legitimating Television: Media Convergence and Cultural Studies*, (New York: Routledge, 2012), 28.

[232] Newman and Levine, 28.

[233] Classic *Doctor Who* is the term used in fandom and academia when referencing the program prior to its revival in 2005. This era encompasses its time at the BBC between 1963 and 1989, and consists of episodes featuring the First through the Seventh Doctors. Occasionally the 1996 Paul McGann backdoor pilot movie titled *Doctor Who* is included in this category as well.

[234] Newman and Levine, 28.

sure. They had no way of knowing it at the time, but these amateur archivists were in fact preserving *Doctor Who*'s early years for future generations to enjoy since the BBC purged its archive of black and white tapes in the early 1970s. While several of the episodes were later recovered from collections around the world, as of September, 2014 there are still 97 half-hour episodes missing (including 26 full stories). Fan-recorded audios exist for every missing episode, thereby providing future generations of *Doctor Who* fans with the chance to experience these lost treasures at least in part.

The need to archive *Doctor Who* has existed within the fan community since the show's birth, making its transition into the museum in an exhibition that delves deeper into its industrial and cultural impact (with supplementary lectures that expand upon that content), in hindsight, seem like a perfectly natural progression. However, a museum, like a "Quality TV" show that "legitimizes" itself through advertisements that differentiate it from its competition (i.e. "It's Not TV, It's HBO!"),[235] is inherently mediated and constructed. The curatorial decision to highlight a show like *Doctor Who* over other long-running shows like *Coronation Street* (1960-present) is a matter of "inclusion" vs. "exclusion." Newman and Levine argue that with Quality TV, the "gesture of inclusion and a welcome expansion of what counts as art for television to gain entrance to [Quality TV] status" is inherently problematic.[236] Since *Doctor Who* returned to the screen in 2005, it has continually been included in discourses on Quality TV and auteurist interpretations of the series through showrunners Russell T. Davies and Steven Moffat. It is possible that *Behind the Sofa* and its treatment of *Doctor Who* – both in the exhibition and in the tie-in educational lectures – was partially responsible for this need to continually elevate the program in the quest for cultural legitimation. Consequently, a deeper analysis of the exhibition, and its use of theming, leads to a better understanding of *Doctor Who* and its place in British cultural traditions.

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[235] Newman and Levine, 30.
[236] Newman and Levine, 36.

Behind the Sofa used physical artifacts, including props, costumes and set pieces from the show, along with *Doctor Who*-themed exhibit sets, lights, and sound effects[237] to separate the visitor from the everyday world. Contemporary magazine articles, such as Philip Newman's "Behind the Sofa: The Doctor Who Exhibition at MOMI" from *Doctor Who Magazine* issue 178, provide detailed descriptions of this exhibit, including its layout, contents, and educational components. This exhibition was also overseen by Lorne Martin,[238] whose continual presence in the development of *Who*-related exhibitions and events helped provide a sense of continuity, and allowed each new major exhibit to expand upon those that came before.

Building upon previously utilized *Doctor Who* exhibition techniques, *Behind the Sofa* began with visitors entering the world of *Doctor Who* through what Newman describes as "the obligatory Police Box portal"[239] – a technique similar to what was utilized in Longleat and Blackpool, which is also seen in the current *Doctor Who* Experience. The first display area introduced the visitor to the "behind the sofa" concept after which the exhibition was titled. This was illustrated through a scene from a living room from November 23, 1963 with a mannequin of a young boy hiding behind a sofa while watching *Doctor Who*'s premiere episode "An Unearthly Child."[240] For experienced "Whovians," there is a frequently shared memory of watching the television program peeking out from behind the sofa as a child, where the monsters that made the series iconic both fascinated and terrified younger viewers. While this was not necessarily a mode of spectatorship that every viewer engaged in, the concept is one that is still well known among the fan community since the "behind the sofa" viewing experience entered public dis-course surrounding the series from early in its history. Consequently, the exhibition's name and this first

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[237] Philip Newman, "Behind the Sofa: The Doctor Who Exhibition at MOMI," *Doctor Who Magazine* 178, (October 2, 1991): 22.

[238] Philip Newman, "Behind the Sofa," 22.

[239] Philip Newman, "Behind the Sofa," 22.

[240] Philip Newman, "Behind the Sofa," 22.

display illustrates how a reliance on fandom through association can have a major impact on the inter-

pretive potential of a post-museum approach towards exhibition.

Following this depiction of the viewing experience, the program's early years were then ex-

plored through a series of photographs, designs, and a "wonderfully atmospheric 'junkyard'" that in-

cluded the sole surviving Dalek from this period in the show's history. [241] The next two displays focused

on the show's titular character, containing costumes and artifacts pertaining to the seven TV incarna-

tions that had appeared up to that point (including all of the regeneration scenes looped on a video

monitor).[242] This section was followed by one dedicated to the Doctor's traveling companions, with pho-

tographs of every one of his co-stars, and a display case that focused on his arch nemesis known as the

Master.[243]

According to the *Museum of the Moving Image Souvenir Guide* from 1992, MOMI celebrated

both the spectatorship and production of film and television, which is identified as "the most popular

and influential media of the 20th century."[244] After embracing the spectatorship of and nostalgia for *Doc-

tor Who*, *Behind the Sofa* then shifted to fulfilling MOMI's other mission of exploring the production as-

pects of the series. Featuring displays that explored make-up, costuming, design, production, graphics,

and visual effects, *Behind the Sofa* ensured that visitors learned about the various departments at the

BBC that are responsible for the design of the *Doctor Who* universe. This section utilized a mixture of

video segments, exhibit text describing the duties of each department, and artifacts from the series to

helped illustrate the various concepts.[245] After exploring the production side of the program, visitors had

the opportunity to interact with *Doctor Who* in a way that had never before been offered: they had the

chance to become a Dalek. *Behind the Sofa* is fondly remembered as the moment when the "cutaway

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[241] Philip Newman, "Behind the Sofa," 22.

[242] Philip Newman, "Behind the Sofa," 22.

[243] Philip Newman, "Behind the Sofa," 22.

[244] *Museum of the Moving Image Souvenir Guide* (London: British Film Institute, 1992), 1.

[245] Philip Newman, "Behind the Sofa," 22.

Dalek" first appeared. This allowed visitors to step inside of half a Dalek, operate its limbs, and speak through a voice changing microphone that made them sound like the iconic monster. The cutaway Dalek proved to be so popular that it, along with many aspects of *Behind the Sofa*, continued to remain on display until MOMI closed in 1999.

The themed elements of *Behind the Sofa* let visitors step into the world of *Doctor Who* and learn about the program's history, its cultural impact, and production (including creating graphics, special effects, sound effects, costumes, music, and make-up) in more detail than ever before. I was fortunate enough to visit MOMI during its initial run and saw the remnants of *Behind the Sofa* on display. Although I was only in my early teens, I vividly remember turning a corner in the exhibition hall and coming face to face with the TARDIS, which had its doors open and a mirror inside made it so visitors could see themselves inside the Doctor's iconic ship. From there you proceeded up a staircase where the cutaway Dalek remained, along with various other artifacts and video segments pertaining to *Doctor Who*. In 2004 I attended the National Film and Television School's end of the year screenings at the movie theater the site had been converted into. The reception was held in the back and, to my surprise, adjacent to the portion of MOMI that used to house the remaining *Doctor Who* artifacts. I snuck away from the crowd briefly to survey the area and found that the exhibit text, display cases (now emptied), and even the TARDIS were left behind. Unfortunately, this was before camera phones were readily available and I was unable to document the scene. However, experiencing this space as the echo for what it once was illustrated the impact that theming (and a lack of theming) has on these spaces. Seeing your reflection in the forgotten TARDIS with text identifying what used to be housed in the empty cases around you has a decidedly different effect on a visitor. While the echoes of *Doctor Who*'s time at MOMI were all that remained, its legacy in using themed spaces, bodily immersion, and contextualization of *Doctor Who* as a major part of British television culture lives on in the current *Doctor Who* Experience.

2.5   The *Doctor Who* Experience in London (2011) and Cardiff Bay (2012-Present) – Educational Pro-

   gram Supplements, and Popular Media Inspiring the Imagination

Formerly housed at Olympia 2 in London, 2011, and now in Cardiff Bay, the latest *Doctor Who*

Experience combines a walkthrough immersive adventure with an exhibit featuring costumes, sets, and

original and reproduced props. As was discussed in the introduction, Teresa Forde's chapter "'You Ano-

rak!: The *Doctor Who* Experienc*e* and Experiencing *Doctor Who*" in Paul Booth's edited collection *Fan*

Phenomena – Doctor Who contextualizes the Experience as "a themed 'spin-off' of the Whoniverse

[that] may hold additional connotations of commercialism similar to visiting a theme park based on fic-

tional characters."[246] Furthermore, Forde adds that the Experience "is not a "traditional museum" and

instead "demonstrates the ways in which contemporary museums make themselves seemingly more

interactive and accessible to the public."[247] While Forde does not identify the Experience as a post-

museum specifically, the described approach fits with the interpretive focus of the post-museum by

emphasizing accessibility. The Experience's interactive components include stations where visitors learn

about sound-effects and various facets of the production process, an area situated in front of a large

reflective surface provides a space where visitors can learn to walk like a monster and a moment within

the walkthrough adventure where visitors can "fly" the TARDIS.

As was the case with *Behind the Sofa*, the *Doctor Who* Experience maintains a sense of bodily

immersion through a combination of artifacts, lights, and sound effects. It also contains successful

themed elements similar to those seen in previous exhibits, such as a cutaway Dalek casing like the one

found in MOMI, albeit without the voice-changing microphone. This is once again a moment where fan-

familiarity with not only the *Doctor Who* brand but also with its museum history adds to the interpreta-

tive potential of the space a la a post-museum interpretive approach. Similarly, the walkthrough adven-

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[246] Teresa Forde, "'You Anorak': The *Doctor Who* Experience and Experiencing *Doctor Who*," *Fan Phenomena –
Doctor Who*, ed. Paul Booth, (Chicago: Intellect Books, 2013), 63.
[247] Forde, 64.

ture is effectively a contemporary extension of Longleat House, Blackpool, and the *Boys and Girls Exhibitions*. However, unlike these previous endeavors, the *Experience* presents the visitor with a developed narrative that is essentially a new *Doctor Who* episode that they get to experience in a bodily way. This takes the immersive nature of the exhibition to a level beyond solely placing visitors inside the world of the show's fiction, and instead invites them to participate in an adventure within that world. The *Boys and Girls Exhibitions* and the Experience also both featured winners from the Blue Peter "Design a Monster" competition,[248] thereby maintaining a connection to the program's fan-base. What distinguishes the Experience from these earlier exhibitions is that it separates the theme park-style attraction from the exhibit hall, yet relies on each to create the overall sense of bodily immersion. Furthermore, the majority of the educational components within this exhibition are not found within the exhibit text itself but are instead provided in several Educator's Guides that are used during school group visits. These guides rely on visitor knowledge of *Doctor Who* (although they also include introductory materials to the franchise), and incorporate both the exhibit hall and walkthrough attraction into lesson plans catered to the British public school system.

The walkthrough adventure is the first part of the Experience, where visitors step through the familiar Police Box doors[249] into an original *Doctor Who* story. I was fortunate enough to visit the *Experience* once a year for its first 3 years of operation (2011-2013), and was able to document various changes that occurred between each visit. I first saw the Experience a few months after it opened at Olympia 2 in 2011. Its release occurred in-between Matt Smith's Eleventh Doctor's first and second seasons and both the exhibition and the walkthrough adventure were heavily influenced by Smith's first season. The walkthrough adventure, and the exhibition that followed it, were frequently updated over the course of Smith's tenure as the Doctor to accommodate the continually evolving narrative. Changing the artifacts

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[248] David J. Howe, et. al, "*The Sixties,*" 135-136.

[249] They actually step through the doors three times. The entryway into the *Experience* is painted to look like the TARDIS, and later in the adventure they step into an accurate recreation of the Doctor's famous time/space ship. Finally, they step through again to help speed up the shift from location to location.

on display in the exhibition was a relatively easy task, but altering the walkthrough adventure was not as simple without significantly changing the featured narrative. Most of the changes were minor, with a few auditory references to companions leaving, so as to avoid a massive restructuring of the costly endeavor. The one section that changed the most was the opening montage, where visitors sat in a darkened room and view a fast moving film compiling some of the most action-packed moments of the 11th Doctor and his companions Amy, Rory, and Clara, complete with "action music" that increased the excitement. New footage from the most recent episodes was incorporated into the sequence with each passing season, but the montage always concluded with clips from the "crack in the wall" arc from Smith's first year as the Doctor. The wall that the film was projected on then formed that crack, split open, and the walkthrough adventure began.

Since my last visit in September, 2013, the Experience was completely overhauled to accommodate Matt Smith's departure from the series. In December, 2013, the Eleventh Doctor regenerated into the Twelfth (played by Peter Capaldi) and subsequently the walkthrough adventure as it had previously appeared was no longer "up to date." The Experience closed temporarily in November, 2014 for a major restructuring. Consequently, what follows is a description of how the *Doctor Who* Experience appeared over the weekend of September 6, 2013. This was two months before the global-cast 50th anniversary special "Day of the Doctor" and only three months before Smith's time as the Doctor ended. Exploring this point in the Experience's "life" illustrates how alterations are continually made to this themed adventure's layout as the series' narrative progresses – a process that will undoubtedly continue during Capaldi's era as the Doctor.

The narrative of the 2011-2014 walkthrough mirrored many of the tropes found in a companion origin episode of *Doctor Who*. Specifically, visitors were given a backstory within the *Doctor Who* universe, invited into the TARDIS by the Doctor, and encountered various monsters one species at a time in a series of episodic encounters (which culminated in a series finale-like team-up battle between them all

as has been seen several times since the program returned to TV). There is one key difference, however: no running was allowed. Since the series returned in 2005, running towards (and sometimes away from) danger has been a recurring theme. In "Rose," the premiere episode of Series One, viewers are introduced to the new Doctor when he takes Rose's hand, who at this point is a complete stranger to the Time Lord, and whisks her away to safety with a single word: "run." By the end of this episode, Rose leaves her home to travel with the Doctor. While the Doctor invited the visitors in the Experience to travel with him, albeit for a quick adventure rather than a continued journey, he stated at several points that you should walk rather than run from danger for safety reasons. Due to outcroppings in the various sets that the visitor navigates, and the varying degrees of illumination throughout the walkthrough adventure, mimicking the Doctor's fondness for sprinting would invite injury. While some visitors were undoubtedly disappointed that they could not take the Doctor's hand and run through the universe with him, moving at a slower pace allowed everyone to absorb the themed spaces at a less brisk pace (although they still moved quite quickly).

Expanding on the two-part finale of Series 5[250] titled "The Pandorica Opens" and "The Big Bang," the adventure began in a museum dedicated to the Starship UK – a spaceship that appeared in Smith's second episode titled "The Beast Below" – and was set sometime in the distant future. After a few moments of observing an animatronic "Librarian" guide from the Series 4 episode "Silence of the Library" and a variety of screen-used props, the Doctor appeared on a view screen and informed everyone that he is trapped in the Pandorica 2 – a prison similar to the first Pandorica seen in the series – and needs their help getting free. Since he could not get in touch with his companions Amy and Rory, the visitors were his only hope. He activated his trusty sonic screwdriver and, through the use of lighting and scrim effects, the TARDIS appeared in the corner of the room. The doors parted and everyone stepped

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[250] When *Doctor Who* was resurrected in 2005 it was re-formatted to accommodate a 40 to 50 minute episodic structure rather than as a 25 minute serial. The original series is typically organized and identified by season number, but its return is identified as the start of "Series 1."

through the threshold into a detailed, albeit smaller, reproduction of the Eleventh Doctor's Console Room. From here, visitors got to help the Doctor fly the TARDIS since he was trapped elsewhere and could not do it himself. The Doctor informed everyone that the TARDIS responds better to younger travelers, thereby encouraging children to get first dibs at operating one of the controls around the center console (as there were not enough for everyone to try it out).

After successfully landing the TARDIS, the Doctor's new companions exited through the back door and continued the narrative in a series of rooms that featured the "greatest hits" of the Doctor's enemies. They first found themselves on the bridge of a Dalek spaceship complete with a 180 degree view screen and several animatronic Daleks. In "The Pandorica Opens," the Daleks, Cybermen, Sontarans, and a variety of other alien menaces teamed up to trap the Doctor in the prison, and the Daleks are up to their old tricks in the walkthrough. After the villains threatened to "exterminate" both the visitors and the Doctor, a space battle with a warring Dalek faction ensued and everyone escaped into a time corridor and through the TARDIS doorway. Immediately following this they entered a darkened forest surrounded by one of the most popular additions to the *Doctor Who* universe since its return in 2005: the Weeping Angels. These aliens resemble classical angel stone sculptures and can kill you in an instant if you look away from them (or even blink). The Doctor's voice, which was piped through unseen speakers, told everyone to calmly work their way through the forest without blinking. As the group proceeded through the space, lighting and sound effects made it appear like there were Weeping Angels moving around in the dark. Everyone exited through a second time corridor and entered the location of the Padorica 2. After the Doctor's new companions donned "safety glasses" (3D glasses), the Doctor managed to free himself and appeared on a monitor on the side of the room. A 3D film began after the Doctor lured the Daleks, Weeping Angels, and the Cybermen (to complete the menagerie of villains) into the Time Vortex. With their ultimate fantasy of helping the Doctor save the universe fulfilled, everyone triumphantly exited into the exhibition portion of the Experience.

While the major narrative of this walkthrough adventure and its key rooms did not change during Smith's years at the Experience, there were small alterations made to keep the adventure linked to the current narrative seen on TV. Since changing the animatronic components and bringing Matt Smith back to film new video segments are costly endeavors, the Experience found ways of altering the walkthrough in smaller ways that help keep it continually within the program's current narrative. As was discussed earlier in this chapter, the Doctor's companions rotate out of the series after a few years. The Experience first opened early during Smith's tenure as the Doctor, and Amy and Rory stayed with him for most of his Doctor's run. However, the two characters left in September, 2012 and were replaced in Spring, 2013 by Clara Oswald. The Doctor's mentioning of Amy and Rory in a video segment cannot be easily edited out, so consequently, as the visitors entered the TARDIS, a new line of voice-over dialogue piped over the speakers where the Doctor sadly remembers that Amy and Rory no longer travel with him. He decided that the Pandorica was affecting his memory.

While this addition only lasted a few seconds and was easily missed since visitors were introduced to the TARDIS console room at the same time, this alteration is important for one key reason: it illustrates a need to maintain a firm link to the continuity of the on-screen narrative, thereby ensuring that the immersion is not interrupted by presenting the visitor with out-of-date story elements. The exhibition portion is designed to explore the show's past, both distant and recent, and the majority of the displays are static and unmoving. The adventure, by contrast, can only maintain its level of immersion through its perceived experiential immediacy. As was previously mentioned, the Experience closed between September and November, 2014, for a major renovation to accommodate the new Doctor. By ensuring that the walkthrough is narratively current, visitors have the opportunity to be swept up in adventure's fiction. This not only ensures that there is no brand confusion regarding who the current "face" of *Doctor Who* is, but also that visitors to the Experience continue to feel like they are stepping into their TV screens and have the chance to travel with their favorite Time Lord in-between his on-

screen adventures. In regards to its link with the educational program, this continuity also provides a source of material for both fans of *Doctor Who* and those who are new to the series that can spark their imagination when approaching the assignments.

References to recent *Doctor Who* adventures throughout the walkthrough experience help set the immersive tone for the exhibition that follows and extends the themed space by first establishing a connection to the fun and entertainment qualities of the program. These aspects continue into the ex-hibition hall itself, where visitors engage in post-museum constructivist learning practices. Many *Doctor Who* exhibits, such as Longleat, Blackpool, and the Experience, rely on constructivist learning theory and contribute to the formation of the post-museum. Attributed to the work of Swiss theorist Jean Piaget, constructivist learning theory emerged from the philosophy of constructivism, where every learner con-structs knowledge in his or her mind differently.[251] Instead of establishing cultural meaning and interpre-tation through curated exhibit text (which is usually limited to the fictional history of its accompanying artifact), meaning is established by the visitor and their previous experiences with *Doctor Who*. Whatev-er that experience is – as a hardcore fan, a casual viewer, or only having experienced the walkthrough adventure – that history with the program helps guide them through the exhibition hall. Fans who are more familiar with *Doctor Who* are able to construct meaning from the artifacts in ways that those who are unfamiliar with the program cannot, and newcomers will undoubtedly relate to these materials dif-ferently than fans. However, everyone experiences the immersive bodily experience, which begins at the walkthrough adventure and continues into the exhibition, capitalizing on the elements of fun and play that merge that with educational components. With visual culture impacting how the visitor re-

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[251] Osmo Kivinen and Pekka Ristela. "From Constructivism to a Pragmatist Conception of Learning," *Oxford Review of Education* 29.3, (September, 2003): 363.

lates, interacts, and learns in contemporary museum models like the post-museum, these concepts become inherently built into their relationship with the act of "play."[252]

Connecting play with learning and the merging of work and leisure are concepts frequently discussed in contemporary videogame studies. In their book *Digital Play: The Interaction of Technology, Culture, and Marketing*, Stephen Kline, Nick Dyer-Witheford, and Greg de Pueter explore how media industries like videogame design, are attracting relatively low-paid employees by embracing a "work as play" model.[253] These employees are more likely to take on exploitative jobs in the gaming industry as it exudes a "hip self-image," and companies can count on their enthusiasm as both professional and "free labor."[254] In the process, work and play become conceptually blurred. This argument can similarly be applied to learning in themed space exhibitions, where education merges with play activities and an overall sense of "fun." Fun, and its relationship to learning, is discussed by game designer Raph Koster in his book *A Theory of Fun For Game Design*, where he argues that learning is the reason we play games; it is the "drug" of games.[255] We only become bored with games when they stop teaching us, which results in us no longer having fun. While incorporating texts like *Doctor Who* into lessons on a regular basis may result in that text no longer being "fun," blurring work and play can, in moderation, result in a rejuvenation of education both for teachers and students.

The continued use of immersive bodily experiences in *Doctor Who* exhibitions is partially due to its historical precedence, as well as a means of providing additional ways for audiences to engage with their fan practices, gain revenue by capitalizing on the show's success, and utilize their enthusiasm to

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[252] As was discussed in the introduction, play is also one of Deborah L. Perry's six key motivations for "What Makes Learning Fun" (WMLF) in a museum exhibition. Chapters 3 and 4 delve into Perry's argument concerning play in more detail in explorations of roleplaying and a free-flow exhibition design respectively. – Deborah L. Perry, *What makes learning fun?: principles for the design of intrinsically motivating museum exhibits*, (Plymouth: AltaMira Press, 2012), 64.

[253] Stephen Kline, Nick Dyer-Witheford, Greig de Peuter, *Digital Play: The Interaction of Technology, Culture, and Marketing*, (Montreal: McGill-Queen's University Press, 2003), 199.

[254] Kline et al., 200.

[255] Raph Koster, *A Theory of Fun For Game Design*, (Scottsdale: Paraglyph Press, Inc., 2005), 40; 42.

further the BBC's public service mandate. The *Doctor Who* Experience is a prime example of this, as it

was developed by both the BBC's public service team and the BBC's commercial arm, BBC Worldwide.

BBC Worldwide fulfills both public service and commercial goals by merging the maximization of profits

with the duties set forth in the BBC mandate.[256] Two aspects of the BBC's public service duties are of

particular interest to this study: that BBC programming should promote "education and learning," and

should stimulate "creativity and cultural excellence."[257] The *Doctor Who* Experience fulfills all of these

qualifications as it charges admission, thereby maximizing profits for BBC Worldwide, and at the same

time ensures that educational opportunities are available that utilize *Doctor Who* and the Experience in

ways that promote British media culture and learning through embracing creativity.

Although the exhibition itself does have several interactive educational areas, the majority of its

pedagogical materials are incorporated into its education program. This is a hindrance to the *Doctor*

Who Experience's ability to reach its potential "for life-long learning"[258]as Hooper-Greenhill proposes

the post museum should. In this way, the Experience caters to more traditional notions of learning in the

museum than the post-museum strives for. Despite this, fans of *Doctor Who*, both in its television and

museum-exhibited forms, can still provide their own interpretive readings of the space based on previ-

ous knowledge/association (as has previously been discussed). However limiting the educational value

of the exhibition hall itself is, the basic format has the potential to move into the realm of the post-

museum's ultimate potential impact if balance is found between fictional narrative (the walkthrough)

and a more detailed discussion of *Doctor Who*'s history within the exhibition hall. The educational tie-in

program illustrates the diverse ways that the Experience could be applied to analyze various subjects

while simultaneously emphasizing visitor interpretation through popular media.

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[256] "About Us," *BBC Worldwide*, http://www.bbcworldwide.com/about-us.aspx
[257] "Inside the BBC: Public Purposes," *BBC.co.uk*,
http://www.bbc.co.uk/aboutthebbc/insidethebbc/whoweare/publicpurposes/.
[258] Hooper-Greenhill, 2.

The Experience utilizes the exhibit, the walkthrough adventure, and *Doctor Who* as a franchise

in a way that emphasizes the notions of "work as play" and learning through "fun." "Education Toolkits"

are available for instructors teaching at the Key Stage 2 and 3 levels (ages 7-11 and 11-14 respective-

ly),[259] who can incorporate the Experience and *Doctor Who* into many curricular subjects, before, during,

and after the class visit. The 2011 KS2 Toolkit focuses on Design & Technology, Art, History, Thinking

Skills, and Key Skills including Literacy, Numeracy, and Information and Communication Technology.[260]

The Toolkit uses *Doctor Who* as a means of inspiring the students to engage with various lesson plans,

including: slam writing;[261] design activities where students can create their own monsters,[262] sets,[263]

gadgets,[264] and costumes;[265] history and performance lessons;[266] and social activities.[267] Similarly, the

2011 KS3 Toolkit features activities that explore Design and Technology, Personal Learning and Thinking

Skills, and Cross-Curriculum Opportunities including Science, Creative Media, Performing Arts, Business

& Enterprise, and Engineering.[268] Like with KS2, this guide features a variety of design activities, but they

incorporate more advanced goals and subjects, including game design, merchandise design, and envi-

ronmentally friendly gadget designs.

Each lesson is broken down into four specific sections: "Scene Setter," which is a concept that

launches the activity; "Inspire," which incorporates video segments, PowerPoint presentations, or imag-

es from *Doctor Who* that are included on an accompanying CD-ROM; "Discover," which identifies how

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[259] "Description of key stages in public schools graph," *Department of Education*, http://www.education.gov.uk/get-into-teaching/subjects-age-groups/age-groups/graph-description.aspx?sc_lang=en-GB

[260] *Doctor Who Experience Education Toolkit – Key Stage 2*, (BBC Worldwide, 2011), 1.

[261] "Key Stage 2," 3.

[262] "Key Stage 2," 5.

[263] "Key Stage 2," 6; 8.

[264] "Key Stage 2," 10.

[265] "Key Stage 2," 9.

[266] "Key Stage 2," 7.

[267] "Key Stage 2," 10.

[268] *Doctor Who Experience Education Toolkit – Key Stage 3* (BBC Worldwide, 2011), 1.

this lesson can be incorporated into the physical space of the Experience, either in the walkthrough adventure or the exhibition; and the specific "Tasks" that the students must accomplish. There are also learning objectives assigned to each activity that tie them into larger academic concepts at that grade level. For example, the activity titled "Set Design," the third listing in the KS3 Toolkit, sets the scene by describing how designers run the gambit between fantastical and historical sets within the world of *Doctor Who*. Slides depict sets from the series, as well as a video of the Experience's sets being designed and developed inspire them, and the students can discover the actual TARDIS sets in person at the Experience, and see replicas come to life in the walkthrough adventure.[269] Upon completion, the students will learn about set and visual effects design, gain an understanding of "how materials are used to build sets and…create visual effects on TV," and build experience in teamwork, independent research, planning, and presentation skills.

The KS2 Toolkit features several activities that mirror its more advanced studies counterpart, including a "Set Design" activity. However, this has been split into two separate mini-activities: "Study Settings" and "Set Design Task." Every activity in the KS2 Toolkit lists the specific subjects that they each apply to. "Study Settings," which is identified as tying into Literacy lessons, has the students view slides of different settings in *Doctor Who* and asks them to think how sets visually depict past or future settings.[270] The "Set Design Task," which ties into Design and Technology, Art, and Literacy, places students into the shows of BBC set designers working on the series. After viewing several clips showing how sets are designed and developed for the Experience, students are asked to create a set in a painting, collage, or shoebox model, while paying close attention to how the "location, environment, weather, features and objects" impact the design of that set.[271] The class then presents their finished projects to one another for feedback. The "Discover" section of this activity asks them to consider how the walkthrough

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[269] "Key Stage 3," 6,

[270] "Key Stage 2," 6.

[271] "Key Stage 2," 6.

adventure "has been designed to reflect exciting sets from the series," and how their design impacted

them (how it made them feel, how special effects increased the sets, etc.).[272]

The KS2 Toolkit[273] states that "the heritage and innovation of the TV show and the *Doctor Who*

Experience provide a wealth of inspiring stimulus to bring a variety of subjects to life."[274] This statement

is significant for several reasons. First, it encourages visitors and students to consider *Doctor Who* on an

interpretive level (i.e., what does the show mean to them? Is this statement only meant to encourage

people to continue consuming the brand, or is it indicative of a larger cultural context for the series?).

This encourages a visitor to consider his or her own personal history/association with *Doctor Who*, and

the answer will be different for everyone. Second, this is a statement that is not only wrapped up in BBC

Worldwide's dual mission of corporate profit and fulfilling the BBC's larger public service mandate, but

also is at the heart of every popular culture themed space exhibition where corporate profits and educa-

tion merge. This, in turn, raises concerns that such relationships between popular culture and education

effectively "brand" learning. To further complicate matters, when visitors first entered the 2011-2014

walkthrough experience, they were contextualized as guests attending the fictional Starship UK Muse-

um. However, only a few moments later the Doctor arrived and hailed them with the greeting "Hello

Shoppers!" From this point on, the visitors became simultaneously consumers, attendees at both real

and fictional museums, and the Doctor's companions. At the conclusion of the walkthrough, the Doctor

told them to go forth and "do shopping" as they exited into the exhibit itself, thereby self-mockingly re-

iterating the consumer revenue aspect of BBC Worldwide. Forde proposes that visitors to the Experi-

ence are "shopping" for experiences in a Benjaminian flaneur context.[275] As part of Walter Benjamin's

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[272] "Key Stage 2," 6.

[273] The KS3 Toolkit, which is geared more towards design and technology, contains a similar statement: "From the production of the TARDIS to the evolutionary design of the deadly Daleks, the TV show and the *Doctor Who* Experience provide a wealth of inspiring stimulus to bring Design and Technology to life" – "Key Stage 3," 1.

[274] "Key Stage 2," 1.

[275] Forde, 65.

The Arcades Project, the flaneur is drawn from Charles Baudelaire's poetry and centers on the idea of shoppers as "cultural grazers" who, as Forde states, "[saunter] through the city, surveying all there is to see."[276] However, Forde proposes that "'shoppers' who visit the Experience are not deemed to be idly strolling so much as carrying bags and consuming: these are modern day shoppers for whom it is a leisure activity to buy."[277] Therefore, the concept of shopping, in this instance, epitomizes the themed space exhibit visitor, who seeks out the opportunity to experience these texts in a bodily sense while at the same time contributing to the expansive influence of that exhibit's franchise.

Whenever "shopping" or consumerism is discussed in tandem with education, questions always arise over potentially branding education. David Croteau and William Hoynes argue in *The Business of Media: Corporate Media and Public Interest* that media companies expand brand names and public consumption through cross-promotion product synergy[278] and integrated media strategies.[279] If a particular brand (or franchise) is "associated with a quality or image that the consumer likes," the consumer tends to "choose the branded version of a traditional product or to try a new product from the same brand name."[280] Popular culture exhibitions effectively do this, indicating that themed space exhibits do brand education. This is not really distinct for museums alone, as franchises like Disney have produced books teaching children how to learn the alphabet, count, and other essential activities for years. As was discussed in this study's introduction, Naomi Klein argues in *No Logo*, the presence of brands and popular franchises such as Disney in schools leads to the possibility of society losing what she refers to as the "unbranded space."[281] In these instances, the talismanic appeal of branded products fetishizes them as

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[276] Forde, 65.

[277] Forde, 65.

[278] David Croteau and William Hoynes, *The Business of Media: Corporate Media and the Public Interest*, (Thousand Oaks: Pine Forge Press, 2001), 116

[279] 109-110.

[280] Croteau and Hoynes, 119.

[281] Naomi Klein, *No Logo: 10th Anniversary Edition,* (New York: Picador, 2009), 105.

distinctively separate from non-branded products which, when integrated into technological augmenta-tion of the classroom, erases the barriers between advertisements and education.[282]

While branding education does have some worrisome implications, it also illustrates a desire to make learning "fun" by blurring the boundaries between work and play, as well as in education and con-sumer culture. The pedagogical potential in these instances is found by embracing fandom in a post-museum-style approach towards visitor-assignment meaning and interpretation. The *Doctor Who* Expe-rience, and other examples within the franchise, take this approach. The *Doctor Who Adventure Games*, which were released online for free in the UK between 2010 and 2011, featured educational compo-nents such as historical and scientific facts, puzzle solving, and pattern recognition, in addition to *Doctor Who* history to further the brand. An interesting aspect of the final adventure, titled *The Gunpowder Plot*, is that extensive Educator's Guides were produced to incorporate it into classrooms of students that range from 5 to 14 years of age.

The Gunpowder Plot, which is the longest game in the series, sends the player back in time to November, 1605 where the Eleventh Doctor and his companions Amy and Rory become witness to Guy Fawkes' infamous attempt to assassinate King James I by blowing up the House of Lords. This game combines introduces the Doctor and his companions to Fawkes and other historic figures, and teaches them about the politics leading up to the event. Additionally, interacting with the game environment provides information about what life was like during this era. However, the game is not a completely faithful recreation of the events of November 5, 1605 as there is also a war taking place around London (in secret) between the alien races the Sontarans and the Rutans. This injection of *Doctor Who* "flavor" into the historical mix helps reassert the *Doctor Who* brand as a key element of the game, and provides a contrast to the historically-oriented educational components.

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[282] Klein, 144; 88.

The Teachers' Resource Pack is divided into 4 main subsections which focus on the era's history: the facts behind the Gunpowder Plot itself, childhood during Jacobian times, life in London during 1605, and a section on crime and punishment.[283] Each subsection has three "teaching approaches" available that are aimed at different age groups. The first approach is called "the Doctor's Detectives," which is aimed at 5-7 year olds where students "create art and written work to present their learning in an attractive and interesting way."[284] Like the *Experience*'s Educator's Guide, "the Doctor's Detectives" emphasizes the visualization of learning goals. The next two approaches – titled "Deep Cover Time Agents" (ages 7-11) and "TARDIS Media Team" (ages 10-14) – combine artistic creation with roleplaying scenarios that extend the game space into the physical world. In the "Deep Cover Time Agents" the students are "sent on undercover fact-finding missions by the Doctor" as they travel back in time to 1605.[285] Similarly, the "TARDIS Media Team" sends students back in time to 1605 where they "use modern journalistic style" to report on the Gunpowder Plot as it happens.[286] Roleplaying in these educational scenarios provides students with the ultimate return to child-like play where they get to pretend while learning. As the next chapter on *Star Wars Identities: The Exhibition* explores into in more detail, role-play extensions of the game space into the physical realm encourages total immersion – both bodily and mentally – in a fictional text. In such instances, the student's imagination is given free rein when engaging with the lessons, and work and play become inseparably intertwined.

Roleplaying also is a key component of the fifth and final subsection titled "Curious Curators of the Delirium Archive," which focuses on Jacobian life and is of particular note to this study. One of the activities that the Guide outlines is for students to design their own themed-space exhibition titled the

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[283] "Doctor Who – The Adventure Games," *BBC.co.uk*, (October 20, 2014), http://www.bbc.co.uk/schools/teachers/doctorwho_adventuregame/

[284] "Introduction," *Doctor Who Adventure Games: The Gunpowder Plot – Teachers' Resource Pack," BBC.co.uk* (2011): 3. - http://downloads.bbc.co.uk/schools/teachers/doctorwho_adventuregame/gpp_overview_layout.pdf

[285] "Introduction, *Doctor Who Adventure Games*," 3.

[286] "Introduction, *Doctor Who Adventure Games*," 3.

"TARDIS History Room." While the Guide does not specifically identify it as a "themed-space exhibition" by name, the activity is for students to design a room inside of the TARDIS that stores and exhibits objects from the Doctor's visit to London in 1605.[287] The students are instructed to think about how the artifacts should be grouped and presented, what information they can find out about them, and contemplate "what features…a History Room in the TARDIS [would] require."[288] *The Gunpowder Plot*, which won the 2012 BAFTA Cymru Award in the Digital Creativity & Games category,[289] and the *Doctor Who Experience* illustrate how themed space exhibitions can be integrated into the classroom as a means of inspiring students to learn.

2.6   Conclusion

Doctor Who and museum exhibitions are historically and contemporaneously linked. While not all of these exhibits featured educational components, utilizing *Doctor Who* as a means of teaching children was a major component of the program's conception. Although the program itself evolved into primarily one that entertains its audience, incorporating educational components into its ancillary materials is a way to further increase interest in the brand while also returning to Sydney Newman's original intent for the series. Bodily immersive themed space exhibits, and learning in a fun, playful way, is an important part of this connection. By embracing fandom in the themed exhibition space, the post-museum's pedagogical potential grows exponentially as visitors are able to bring their own past experience with the text into the museum. While the *Doctor Who* Experience, the current *Doctor Who* exhibition, fails to reach its full educative potential within the post-museum model, its extension of previous *Doctor Who* exhibits and accompanying educational program indicates that future exhibitions can pick

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[287] "Curious Curators of the Delerium," *Doctor Who – The Adventure Games: The Gunpowder Plot*, *BBC.co.uk* (2011), 8.

[288] "The Gunpowder Plot," 8.

[289] The Doctor Who Team, "BAFTA Success for Doctor Who: The Gunpowder Plot," *BBC.co.uk*, (October 1, 2012), http://www.bbc.co.uk/blogs/doctorwho/articles/BAFTA-Success-for-Doctor-Who-The-Gunpowder-Plot. Accessed October 20, 2013.

up where this incarnation leaves off. The secret to blending these elements together is maintaining a sense of play within the space. This chapter proposes that this relationship should continue to be explored further, with future exhibitions expanding on the educational content of previous attempts and incorporate approaches that were implemented into other areas within the franchise like the *Adventure Games*.

As the next chapter on *Star Wars Identities* explores, the act of playing a game and interacting with these exhibitions are becoming experiences with significant overlap, and the connection between "work" and "play" becomes harder to distinguish. Pop-cultural texts like *Doctor Who* are parts of our lives, and while embracing them in the classroom and museums does push towards the notion that education is becoming a branded commodity, it should be recognized that this can also be a useful tool to encourage students and make learning exciting. As *Doctor Who* has the entirety of space and time for its stories, the possibilities are limitless, with new educational adventures eagerly waiting to be brought to life in the world around us.

3 ROLEPLAYING AND HUMAN DEVELOPMENT: *STAR WARS IDENTITIES*, ALBERTA'S EDUCATION SYSTEM, AND THE INTERPRETIVE POTENTIAL OF PLAY

3.1 Introduction: Roleplaying and Assigned Identity as Pedagogy

Roleplaying in the museum is an established technique utilized throughout the world.[290] Visitors "step into the shoes" of specific individuals to help them identify with that person and, frequently, a

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[290] A curatorial technique known as "living history" is utilized at historic sites in many countries. In these instances, special educators dress in period costumes and take on roles of actual people (such as Louisa May Alcott at the Orchard House in Concord, MA.) or hypothetical people who are an amalgamation of various historic accounts of the era. In some instances, like Colonial Williamsburg, visitors can participate in activities that were a part of everyday life in Colonial America and, in the process, imagine what it was like to live in that period of American history. Similarly, the Canadian Museum of History in Quebec hosts a "live interpretation" program called "Come Dine With Us," where attendees learn about early 20th century social class structure and etiquette through fine dining (http://www.historymuseum.ca/event/live-interpretation-come-dine-with-us/). Cardiff Castle in Cardiff, Wales offers visitors the opportunity to try on replica armor and wield replica weaponry to experience what it was like to

larger group of people. This often serves an important pedagogical function within the museum that

aids the educational goals of the institution. The most powerful example is seen at the United States

Memorial Holocaust Museum in Washington D.C., which distributes identification cards to every person

who visits their permanent collection.[291] These cards assign each visitor a different identity – one taken

from the museum's records of real-life individuals who were wrongfully imprisoned and/or persecuted

by the Nazis during the 1930s and 40s. The Museum's website states that each card is divided into four

sections: one containing biographical information on the individual; a section on their experiences be-

tween 1933 and 1939 (the years leading up to WWII); a description of their experiences during the war;

and finally what happened to these individuals at the war's end, drawing specifically on whether or not

they survived the horrors of the era.[292] Not all of the identification cards feature victims that endured

the horrors of the concentration camps,[293] but all of their lives were changed forever by the Nazi atroci-

ties. Each visitor proceeds through these sections of their assigned identity as they progress through the

permanent exhibit, where connections are made between that historical individual's life during each

part of the era. The cards are available in three categories – Children, Women, and Men – to help visi-

tors relate to their assigned identity. As they move through the exhibition, they encounter artifacts from

this horrific period in human history, including experiential environments like one of the box cars that

were used to transport the Nazi's victims to concentration camps. Although I visited the *Holocaust Me-*

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be a soldier going into battle during Medieval times. What makes the United States Memorial Holocaust Museum unique is that visitors are given a specific identity going into the permanent collection that connects them to an actual victim of the holocaust.

[291] "Identification Cards." *United States Holocaust Memorial Museum*, http://www.ushmm.org/remember/id-cards
[292] "Identification Cards."
[293] For example, Jermie Adler (Born March 21, 1902) was a Hungarian-born Jew who lived in Liege, Belgium with his wife and children when the Nazis came to power. When the Nazis invaded Belgium, Adler and his family were able to escape imprisonment in 1942 with the help of some Catholic friends who secured them false ID papers. Adler and his family rented a house in a nearby village, and in 1944 he was hospitalized after falling ill and his wife and children were captured. At the end of the war he discovered that all of his family, save his eldest daughter, had died. – "Jermie Adler," *United States Holocaust Memorial Museum*, http://www.ushmm.org/wlc/en/idcard.php?ModuleId=10006513.

morial Museum when I was very young, I still remember the indescribable sorrow, unease, and nausea that overcame me as I stood in that box car and thought about all of the innocent souls who were forced to pass through its doors. Knowing the identity of an individual who experienced this (via the identity I was assigned) only intensified these feelings, and reinforced the notion that this type of tragedy could happen to anyone. Experiencing the Holocaust through the lives of specific individuals affected by it is an incomparable experience that personalizes the horrors of the era in a way that no other curatorial method can.

The utilization of roleplaying as a pedagogical tool also has its uses in exhibitions on popular culture, albeit often wrapped up with corporate branding. The impact of roleplaying in these instances is not intended to affect visitors in the same way that a real life tragedy like the Holocaust does, which was an incomparable horror that will haunt mankind for all time. But understanding how we relate to specific situations through self-identification in pedagogical scenarios within the museum space is a task that, when used in other contexts like the popular culture themed space exhibition, becomes a valuable approach for museum educators. Whereas historical events like the Holocaust helps us understand and learn from the past, science fiction lets us consider the future – particularly in relation to technology. In our current era where genetic modification, cloning, and similar controversial scientific advances are continually debated and discussed, science fiction texts like *Star Wars* provide readily accessible fictional worlds where these concepts can be explored.

This chapter explores the use of roleplaying in *Star Wars Identities: The Exhibition* (2012-Present). As of early 2015, *Identities* is the most recent touring *Star Wars* exhibition, and utilizes roleplaying as a major immersive component in its pedagogical goals. Focusing on various facets that influence a person's identity (species, genetics, parenting style, culture, mentors, friends, major life events, occupation, personality, and values), the curated structure of *Identities* requires visitors to engage in roleplaying within a physical space. This experience draws parallels between the lives of charac-

ters within the *Star Wars* universe and their own, bringing with it a new understanding of how we all became who we are and a new perspective on the construction of iconic fictional characters. *Identities* uses *Star Wars* as a means of exploring the social sciences and human development, drawing upon the practices of museum visiting, playing role-playing video games, and live action role-playing (LARPing). Embodying other people or characters is a key element in childhood play, providing an outlet for children to imagine themselves living out realistic and unrealistic scenarios.

Within the exhibit, most of the *Star Wars*-related role-play content (species, planets, etc.) are not fully explained and, consequently, visitors who are unfamiliar with the minute intricacies of the *Star Wars* mythology make many of their choices based on their own personal preferences (the way a species looks, a preferred climate of a planet, etc.). Those that are familiar with *Star Wars* have the option (if they so choose) to make their choices based on their previous experiences with this galaxy located far, far away. The roleplaying component in *Star Wars Identities* embraces the notions of visitor interpretation and personally-assigned meanings that are at the very heart of Eilean Hooper-Greenhill's post-museum.[294] In *Museums and the Interpretation of Visual Culture*, Hooper-Greenhill states that "learners need to interact in meaningful ways with new information before it can become part of their repertoire of knowledge."[295] Furthermore, Hooper-Greenhill argues that educators need to recognize that "the negotiation of what counts as meaningful to learners is critical in the provision of helpful learning environments."[296] As was the case with the *Doctor Who* exhibitions discussed in Chapter 2, fandom plays an important role in how a visitor interacts with, and assigns meaning to, the materials in the post-museum. In this exhibition, play is found not only through bodily immersion but also through identity experimentation. Incorporating this component of play into the museum setting provides an environment where visitors are able to identify with the pedagogical aims of the exhibition on a personal level.

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[294] See this dissertation's introduction and chapter 2 for a more detailed discussion of the post-museum.

[295] Eilean Hooper-Greenhill, *Museums and the Interpretation of Visual Culture*, (London: Routledge, 2000), 7.

[296] Hooper-Greenhill, 7.

This chapter examines *Star Wars Identities: The Exhibition* through each of these parallel lenses and how they are utilized in the expansive educational materials produced to connect the exhibition to Alberta's [K-12 Wellness] and Career and Life Management (CALM) curricula. These educational materials are subsequently made accessible by encouraging students to play in the exhibition space and in the classroom. As was discussed in this study's introduction, Deborah L. Perry's "What Makes Learning Fun" (WMLF) model highlights "play" as one of the key motivations for making learning "fun" in museums. The WMLF model explores the intrinsic and extrinsic motivations that make learning in a museum environment fun.[297] This involves studying six key motivations: communication, curiosity, confidence, challenge, control, and play.[298] Due to the direct link between childhood play, world/character building/identity experimentation, and *Star Wars Identities*, this chapter focuses primarily on "play." Perry laments the fact that play "is often neglected – or, alternatively, given only cursory attention – in much of the non-children's museum exhibit-development process."[299] Instead, Perry argues that "play in this context can – and should – be thought of quite broadly to include any of a variety of types of experiences, for adults and children and everyone in between, that include a sense of playfulness, even if it's only in one's mind."[300] By embracing play and a feeling of playfulness, exhibitions like *Star Wars Identities* make learning fun by encouraging visitors of all ages to embrace their creativity. That creative playfulness is linked directly to the space's pedagogical goals. As this chapter's title suggests, the roleplaying game is a key link between this example's exhibition space, educational content, and entertainment. On a more basic level, you literally can't have "roleplaying" without the word "play." In this instance, embracing the fiction of *Star Wars* by playing as a new character within that universe is key to the exhibition's educational components, both within the museum space and within the classroom. However, the

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[297] Deborah L. Perry, *What makes learning fun?: principles for the design of intrinsically motivating museum exhibits*, (Plymouth: AltaMira Press, 2012), 64.

[298] Perry, 66-68.

[299] Perry, 68.

[300] Perry, 170-171.

act of creating a character within the exhibition space results in inevitable tension between public ser-

vice and for-profit goals. As was seen in Chapter 2's discussion of the *Doctor Who* Experience and public

and for-profit institutions, the continual pull between these two frequently competing institutions re-

sults in a re-contextualization of these visitor-made characters within the realm of childhood play.

To illustrate these points, this chapter discusses select interactive stations in *Star Wars Identi-*

ties: The Exhibition as they appeared in November, 2012 during my visit to the Telus World of Science in

Edmonton, Alberta. There are ten interactive stations in the exhibit (Species, Genes, Parenting, Culture,

Mentors, Friends, Marking Events, Occupations, Personality, and Values). I have selected six to focus on:

Species, Genes, Culture, Marking Events, Occupations, and Personality.[301] This selection provides a

glimpse at key moments within the exhibition and that pedagogical material is tied into both identity

play and the supplementary educational materials. Also, this selection highlights several moments

where for alternative readings concerning identity within the exhibition space, or draw parallels to other

fan-activities that highlight play. Drawing attention to these moments brings moments where visitors

might insert their own views or experiences into the process, thereby altering or augmenting the exhibi-

tion on a personal level. Exploring how identity experimentation ties into localized educational programs

through the lens of the post-museum provides a glimpse at not only some of the core beliefs and ideals

that the population of that region hold dear, but also at how the post-museum operates culturally in

traveling form. While the *Doctor Who* Experience and the Ghibli Museum discussed in chapters 2 and 3

are permanent installations, this is rarely the case. More frequently themed space exhibitions are de-

signed to travel and are updated and changed as they move from one region to another. Therefore, a

detailed glimpse into the exhibit space, and how that space is utilized by local educators, presents schol-

ars with a unique opportunity to examine how the post-museum model operates on national and re-

gional levels. The educational supplements created by Telus World of Science were designed for contin-

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[301] The other four stations – Parenting, Mentors, Friends, and Values – are discussed in this study's Appendix.

ued use after *Identities*' time in Edmonton. Consequently, materials from both the Alberta-oriented and general educational content in each of the six selected sections is discussed in this chapter to present a more rounded view of how the traveling themed space exhibition operates in conjunction with the post-museum's approach towards visitor learning.

In contrast to the *Doctor Who* Experience which, as was discussed in Chapter 2, contained little by the way of curated educational content within the exhibition space itself and instead relied more on visitor interpretation of the materials displayed, *Star Wars Identities* continually presents visitors with information that ties the themed content into a larger discussion of the exhibition's overall concept of identity construction. Specifically, whereas the Key Stage 2 and 3 Toolkits in the *Doctor Who* Experience insert educational content into a minimally curated exhibition space, *Star Wars Identities* further en-hances its in-exhibit pedagogical concepts with additional information and activities. While the exhibi-tion designers endeavor to convey multiple views on the various facets of identity throughout the exhi-bition, and thereby embrace the post-museum's emphasis on avoiding singular points of view for visi-tors to consider whenever possible,[302] there are a number of areas where identity construction – and representation – are underdeveloped. Highlighting these limitations is important for two reasons: 1) it illustrates just how difficult it is to reduce identity to a series of pre-determined characteristics within an exhibition space; and 2) it identifies potential counter or competing-readings to the curated text, and therefore audience interpretation makes each experience unique. Both of these encourage additional conversation within and outside of the exhibit space – a conversation that is started by roleplaying.[303]

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[302] Hooper-Greenhill discusses how many museums that feature "'ethnographic' collections' are starting to "be-come sensitive to multiple histories, to competing or complimentary narratives and to the subjectivities of their audience" (Hooper-Greenhill, 8). Acknowledging these alternative readings helps expand the accessibility of the exhibition, and create a more pedagogically diverse exhibit. While every ethnographic exhibition is indeed open to a variety of interpretations, no sociological topic is quite as diverse as human identity.

[303] Hooper-Greenhill states that the previously standard approach towards allocating fixed meanings to artifacts in a museum is being reevaluated. This is occurring in terms of how the museum displays these artifacts, how they are contextualized within museum pedagogy, and how they incorporate audience interpretation (Hooper-

While the curated educational content does direct visitors towards learning specific key concepts that fit into both the exhibition space and its tie-in educational program, I argue that the roleplaying aspects of the exhibition help re-emphasize visitor interpretation in ways that other exhibitions do not. Although playing with identity construction is a major component in the curated experience, the ability to make choices throughout the space and correlated educational content gives visitors the freedom to apply their own knowledge (particularly fan knowledge) and personal experience to the exhibition. Essentially, roleplaying as pedagogy privileges visitor interpretive power over overtly-curated content. How each of us responds to the aforementioned limitations of the curated material has a significant impact on how we interpret the material. The end result draws parallels between Anakin, Luke, and the visitor on a uniquely personal level, which effectively makes everyone's experience – and reading of the exhibition's journey into identity – different. We all construct meaning in our own way, which is at the very heart of constructivism. While counter readings might not be planned, recognizing them leads to a more complete representation in the future.

3.2   *Star Wars Identities* (2011-Present): Tie-ins, the Materiality of Fandom, and Roleplaying as Pedagogy in the Post-Museum

When *Star Wars* was released in 1977 it transformed the landscape of mainstream cinema and the public perception of media franchise tie-ins. While media titles like *Doctor Who*, *Star Trek*, *The Lone Ranger*, *Superman*, and others had a long history of merchandising, *Star Wars* took it to new heights with a tie-in line that continues to spawn new materials over 30 years later. However, it is a mistake to view these toys and tie-in merchandise solely in money-making terms. Jonathan Gray argues in his book *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts* that playing with *Star Wars* toys became such an important part of the franchise that it even became the "primary platform" for the text

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Greenhill, 125). Subjectivity, Hooper-Greenhill argues, "needs to be understood as something in process, and not as fixed and autonomous, outside history" (142).

during the long wait between sequels.[304] According to Gray, playing with these figures allowed audienc-

es to move "past the barrier of spectatorship into the Star Wars universe, thereby complicating estab-

lished dichotomies of the authentic text and the hollow, cash-grab paratext."[305] Physically interacting

with these toys inspired children to not only re-create their favorite moments within *Star Wars* but also

develop their own original stories, thereby inspiring their imagination through the act of play.[306] This

also sets the stage for further acts of creative fandom, such as writing fan fiction, creating fan films, and

other activities. Play, in Gray's discussion, operates in a similar fashion to play in Perry's WMLF frame-

work. In both instances play is not something that is solely found in childhood but instead continues

throughout a person's life. In the case of Gray's discussion of fandom, play serves as a bridge that links

the imaginative creativity of childhood to adulthood through the creation of new original fan texts.

The public fascination with the materiality of *Star Wars* and the desire to play with the text con-

tinues into the exhibition space, making it the perfect visual media platform for the post-museum and

the frequently shaky balance between public service and brand culture. *Star Wars Identities: The Exhibi-

tion* is the latest in a series of exhibitions centered on the iconic galaxy far, far away.[307] *Identities* engag-

es visitors in the aforementioned act of LARPing and draws on childhood play in the creation of an envi-

ronment where visitors are able to identify with characters and a world that have never existed in reali-

ty. Unlike immersive museums that use roleplaying as a pedagogical tool for exploring real-world events,

those that focus on popular culture need to find a way to bring a sense of reality to the fantastical that

provides a balance between play (i.e. the visitor's usual state when interacting with the fictional text)

and learning. *Star Wars Identities* and the educational materials relating to Alberta's K-12 Wellness and

CALM curricula achieve this balance, blending real-world scientific concepts with the museum's roleplay-

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[304] Jonathan Gray, *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*, (New York: NYU Press, 2010), 176.

[305] Gray, 176.

[306] Gray, 181-183.

[307] Previous *Star Wars* exhibitions are discussed in Appendix B.

ing components so that visitors are able to learn/identify with pedagogical materials while still consuming the brand.

X3 Productions, Lucasarts, and Montréal Science Centre (MSM), who had previously collaborated in the creation of the *Indiana Jones and the Adventure of Archaeology* exhibition in 2011, joined forces once again to create *Star Wars Identities: The Exhibition*. The mission statement of X3 Productions is to "give more and more people reasons to enter the museums," and the company accomplishes this by developing "innovative exhibitions with high-quality educational content that enhances the museum experience and includes a special focus on new technologies and interactivity."[308] The official Exhibition Catalogue describes the exhibit as "a character-driven adventure into identity," that not only acknowledges that "personal identity is a slippery thing" that is "constantly in flux," but states that its abstractness and complexity is "what makes you *you*."[309] Everyone, the Catalogue says, has a unique identity.[310]

This notion of a unique individual identity is not a universal concept, however. In "Nietzsche, Genealogy, History," French philosopher Michele Foucault argues that the concept of a "coherent identity" is historically contingent and socially produced.[311] Subjectivity means different things in different societies, and so might very different things among the different planets of the *Star Wars* universe. If the exhibit reifies our modern model of individualist subjectivity, that approach makes it easy for visitors to draw parallels between the evolution of a fictional character and their own personal "story." By examining the identities of *Star Wars* protagonists Anakin and Luke Skywalker and the various factors that influenced the former to become the ultimate evil and the latter to save the galaxy, a visitor is able to see some of the elements that contribute to the formation of his or her own identity. This emphasis on the

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[308] "Our Expertise," *X3 Productions*, http://x3productions.ca/expertise-en.aspx.
[309] *Star Wars Identities Exhibition Catalogue*, (Lucasfilm, 2013), v.
[310] *Star Wars Identities Exhibition Catalogue*, v.
[311] Michele Foucalt, "Nietzsche, Genealogy, History," *The Foucault Reader*, ed. Paul Rabinow, (New York: Vintage Books, 2010): 81.

broad concept of identity allows the exhibit to engage a range disciplines as the visitor "discovers" his or her character.

In November, 2012, I traveled to Edmonton to see *Star Wars Identities* during its run at the Telus World of Science. I spent a day and a half in the exhibit and due to a snowstorm and extremely low temperatures I had the exhibit hall practically to myself. This gave me the unforeseen opportunity to explore the exhibition in incredible detail, and experience the roleplaying aspect multiple times (something that is usually impossible due to crowds). During this time I was able to chat informally with Mike Stegar, the museum's Director of Marketing & Communication. Mr. Stegar was kind enough to walk me through the exhibit and explain some of the reasoning behind it, as well as forward me the Educator's Guide which made this chapter possible.

The exhibition is divided into three sections: Origins, Influences, and Choices. Each section explores a different period in human development and how those periods influenced the lives of Anakin, Luke, and the visitor. Origins examines childhood and where we come from, including genetics, culture, and parenting style.[312] Influences explores our period of adolescence, such as the influence our mentors and friends have on us, and how life events beyond our control can have critical effects on our development. The Catalogue states that "these are factors we don't always get to choose, but we are able, to some degree, to determine how they affect us."[313] Lastly, Choices delves into the decisions we make as adults, culminating in our ability to choose to succumb to temptation or remain on the path of the hero.[314] By traversing the three areas of the exhibition, visitors are able to draw comparisons between the Skywalkers, the *Star Wars* universe, and their own lives.

When *Identities* began its world tour in Edmonton, Alberta, extensive teaching materials were developed to tie the exhibition into Alberta's regional educational requirements. The main exercises can

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[312] *Star Wars Identities Exhibition Catalogue*, v.
[313] *Star Wars Identities Exhibition Catalogue*, v.
[314] *Star Wars Identities Exhibition Catalogue*, v.

be incorporated into virtually any educational program, but many of these activities, as well as addition-

al supplementary materials, were constructed with Alberta's school system in mind. Scheduled to re-

main in Edmonton from October 27, 2012 to April 1, 2013, Telus World of Science – the museum that

hosted *Identities* – produced a 108-page *Educator's Resource Guide* to help teachers incorporate the

exhibition into their classrooms. The introduction to the *Guide* informs educators that their students will

"get to know the characters of *Star Wars* on a whole new level, [and] at the same time they will learn

more about themselves in the process."[315] In addition to helping teachers incorporate *Identities* into les-

sons in "science, social studies, geography, health…language arts, math, technology and the arts," the

Guide specifically caters to the Alberta school system and also accommodates the K-9 Wellness and Ca-

reer and Life Management (CALM) programs.[316]

 According to the *Career and Life Management Rationale and Philosophy* document, the CALM

program's aim "is to enable students to make well-informed, considered decisions and choices in all as-

pects of their lives and to develop behaviours and attitudes that contribute to the well-being and re-

spect of self and others, now and in the future."[317] CALM was developed to further the Alberta Learning

Mission of helping students "work toward becoming 'responsible, caring, creative, self-reliant and con-

tributing members of a knowledge-based and prosperous society.'"[318] As part of the Comprehensive

School Heath Education Program in Alberta's Senior High Schools, which requires students to learn the

basis for making healthy choices (including in social and lifelong career development situations), CALM

helps students learn their lessons "in a coherent and holistic way" that "is designed to improve students'

theoretical understanding of health issues and their ability to apply knowledge and skills to personal sit-

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[315] *Star Wars Identities: The Exhibition – Educator's Resource Guide,* (Edmonton: Telus World of Science, 2012), 3.
[316] *"Educator's Resource Guide,"* 3.
[317] *Career and Life Management Rationale and Philosophy*, (Alberta: Alberta Learning, 2002), 1.
[318] *Alberta Learning Mission Statement, Business Plan 2002-2005* – Quoted in *Career and Life Management Rationale and Philosophy*, (Alberta: Alberta Learning, 2002), 1.

uations."[319] CALM builds upon other K-9 Health and Life Skills programs which help focus on similar con-

cepts, updating them to assist the students as they prepare to begin careers and enter the workplace.[320]

Upon completion of the program, students will have achieved three General Outcomes.[321] General Out-

come 1: Personal Choices encourages students to "apply an understanding of the emotion-

al/psychological, intellectual, social, spiritual and physical dimensions of health – and the dynamic inter-

play of these factors – in managing personal well-being."[322] General Outcome 2: Resource Choices

teaches students to "make responsible decisions in the use of finances and other resources that reflect

personal values and goals and demonstrate commitment to self and others."[323] General Outcome 3: Ca-

reer and Life Choices has students practice "[developing and applying] processes for managing personal,

lifelong career development." [324]

Within each of these General Outcomes are a variety of Specific Outcomes that are applicable to

Star Wars: Identities, and will be addressed as we examine examples from each of the exhibition's three

sections and their corresponding lessons in the *Educator's Guide*. The remainder of the chapter is divid-

ed by exhibition section, where both the exhibit itself and selections from the *Educator's Guide* are dis-

cussed simultaneously. Since many of the lessons relate to specific areas within each section, the trajec-

tory of both the exhibit and the *Guide* parallel each other. Throughout this examination it is important

to consider how theming helps assist both the exhibition and the educational program. In *Identities*,

bodily-immersive theming is established through a combination of in-headset audio containing sound

effects and music that are triggered at specific locations, music and sound effects that project over loud

speakers, display cases that are reminiscent of high-tech locations in the films (the shiny black surfaces

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[319] *Career and Life Management Rationale and Philosophy*, 1.

[320] *Career and Life Management Rationale and Philosophy*, 2.

[321] *Career and Life Management Rationale and Philosophy*, 4.

[322] *Career and Life Management Rationale and Philosophy*, 4.

[323] *Career and Life Management Rationale and Philosophy*, 4.

[324] *Career and Life Management Rationale and Philosophy*, 4.

and fluorescent lights in the Death Star, silver/grey surfaces seen in the various starships in the prequel trilogy), and several dioramas that replicate key scenes in the lives of the characters. I also argue that the role-play components inherent in the exhibition are crucial to the establishment of the themed space. It provides the context in which all of these components are experienced, and functions in conjunction with the artifacts on display to transport the visitor into the world of *Star Wars*. In the process, the visitor becomes a part of the *Star Wars* universe herself. Consequently, this exhibition features a unique combination of external (sets, sounds, etc.) and internal (roleplaying) theming. While all themed space exhibits have to feature a combination of both internal and external theming, with imaginative play serving as the internal aspect, the character creation aspect of *Identities* makes that division even more apparent in examining how theming, play, and pedagogy operate in tandem.

3.3   *Star Wars Identities* Part 1 – Origins

When you first enter *Identities* you are given a headset (available in both English and French) along with a small electronic wristband that records your developing character as you progress through the exhibition's three sections.[325] Unlike the *Holocaust Memorial Museum*, your identity is both fictional and constructed by the choices you make as you proceed through the exhibit. This process creates a sense of ownership over the constructed identity and also draws parallels to the act of creating a character in role-playing games like *Dungeons & Dragons* (*D&D*). Originally designed by Gary Gygax and Arneson in 1974, *D&D* is the premiere table-top RPG where players create and role-play as fictional characters within a sword-and-sorcery world. Since it was first released, multiple editions of the core *D&D Players Handbook* have been published, but the overall concept of character creation has remained the same. The 2014 edition states that character creation is divided into three major areas – Races, Clas-

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[325] X3's previous endeavor with MSM and Lucasarts into the realm of Indiana Jones used the fictional archaeologist as a means of educating visitors on both filmmaking and the science of archaeology. Each visitor wore a small leather pouch containing a tablet around their neck that operated as both their headset during the exhibit but also allowed them to interact with the various multimedia stations throughout the space.

ses, and Personality and Background – with additional areas such as Gear selection, determining Feats, and Multiclassing if the Dungeon Master (the person in charge of writing and overseeing the story that players follow) permits it.[326] One possible combination is a High Elf Sorcerer named Varis who was raised in the Greyhawk Valley. His insatiable curiosity was always getting him into trouble with his people, so he left the only home he knew to seek out forgotten sources of magic throughout the realm. Along the way he encountered the other player characters (PCs) and their adventure began. This is a purposefully brief example, but it provides the basic information that is developed when a character is created. The final component involves a player rolling dice to randomly determine what their base strengths/weaknesses are, which will have a lasting impact on gameplay.

Star Wars has similarly inspired a variety of table-top roleplaying games over the years, including the 2014 *Star Wars: Age of Rebellion* RPG. Set during the original *Star Wars* trilogy (*A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi*), *Age of Rebellion* gives players the opportunity to create a character that fights in the Rebel Alliance against the tyranny of the Galactic Empire. Like *D&D*, character creation is broken down into several key areas. As is the case with *Identities,* in this game there are 10-steps to creating a character: Determine Background; Determine Duty; Select a Species; Select a Career; Select a Specialization; Invest Experience Points; Determine Derived Attributes; Determine Motivation; Choose Gear and Appearance; and Acquire Rebellion Resources.[327] While the majority of these steps are not found in *Identities*, Background, Species, Career, Derived Attributes, and Motivation are the areas that are similarly used in the exhibition. In *Age of Rebellion*, a character's background includes information like the culture/planet they came from, their relationship with the Empire, and the events that led to them to joining the Rebellion. Similarly, *Identities* asks visitors to determine their character's planet of origin, cultural practices, and gives them the ultimate choice to join the Dark Side or resist the Emperor's advances. Also, both the exhibition and the game ask players to select a species, determine

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[326] See: *Dungeons and Dragons: Player's Handbook*, (Renton: Wizards of the Coast LLC, 2014).

[327] *Star Wars: Age of Rebellion*, (Roseville: Fantasy Flight Games, 2014), 5.

their career path, and incorporate a life event into their character's history that acts as their motivation. Likewise, *Identities* gives visitors the chance to determine their character's Force attributes which, as is the case with attribute selection in *D&D* and *Age of Rebellion*, impacts their character's abilities within the fictional universe. Not all visitors have experience playing these types of RPGs, or even any experience constructing a character's biography by following a series of steps. Therefore, the exhibition begins with a video that introduces everyone to the process involved in constructing a character in *Star Wars Identities*, and welcomes the visitor to "an adventure into identity."

While it is likely that most of the people who choose to experience *Identities* have seen at least one of the movies and have a passing understanding of the major characters, the exhibition's intro video also serves as an introduction to the main figures and concepts of the *Star Wars* saga, informing visitors that they will meet them over the course of the exhibit and learn what makes them unique. The roleplaying components are highlighted almost immediately, when visitors are informed that they will also be meeting "a new *Star Wars* character: you." From this moment on, the visitors begin comparing their own lives to the fictional characters in the *Star Wars* universe. While no one attending the exhibition has ever lived on an alien world or gained power over the "force," the video states that "just like these characters, you have a story, and like them, you follow a path that has made you who you are today." Visitors are reminded that "in the real world, just like in *Star Wars*, there are no two characters with the same identity." This statement ensures that a division between reality and fantasy is made, but at the same time indicates that what makes fictional characters and real life individuals "tick" have many similarities.

The video then describes the similar origins of Anakin and Luke, and discusses how the events of their lives, as well as the choices that they made, led them down opposing paths. Following "in the footsteps of these two heroes," visitors embark on a journey where, "along the way, [they] will discover the hero inside" themselves. As is the case with *D&D* and *Age of Rebellion*, a *Star Wars Identities* character is

constructed by following a series of steps that fleshes out their backstory and what makes them "tick." As was previously stated, there are ten interactive stations throughout the exhibition, and the visitor must complete them all "for the hero inside [them] to fully emerge." They can be completed in any order, which alleviates some of the crowding issues that can occur. However, every section needs to be completed before the hero can "emerge." As is the case with open world sandbox videogames, where players can roam the world and complete tasks as they see fit, there is no "right way" to approach the roleplaying component of the exhibition. Some visitors will endeavor to choose answers that fit their real lives as best as they can. Others will create characters that are vastly different from their own real life personas, try to replicate a specific character or character type from *Star Wars*, or a variety of other options. The video encourages visitors to, like Jedi, "reach out with [their] feelings." They should also "get creative" and ask questions like "what kind of creature are you? Where are you going? Who helps you along the way? And, most importantly, when the Dark Side beckons, which side of the Force will you choose?" (cue John Williams' "Imperial March" theme). Lastly, visitors are asked "who is the hero [they] know [they] can be?" These questions inspire visitors to play with the concept of identity as they proceed through the exhibition.

The Origins section is located immediately after the video. The exhibit text, which is replicated verbatim in the Catalogue along with all of the other major headings, introduces the concept of the first 1/3 of the exhibition:

> *The construction of our identity starts the moment we are conceived. Our unique genetic makeup interacts with the family and cultural environment into which we are born, giving us a kind of start-up package for our journey towards identity. Though we have little control over these ingredients, their influence on the person we are becoming is significant.*[328]

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[328] *Star Wars Identities Exhibition Catalogue*, 1.

This section includes four interactive stations that serve as the foundation for the visitor's constructed *Star Wars* identity. Each station builds their character while at the same time provides them with many of the key components that make up the exhibit. They are designed so that people who may skip much of the other exhibition text will still come away with the major elements that make up this exhibition, and learn about the construction of identity. Unlike the roleplaying experience in tabletop RPGs like *D&D* and *Age of Rebellion*, where the game board and the space around it constitute the area of physical play, the role-play components in *Star Wars Identities: The Exhibition* are found throughout the exhibit space. While not as vast as the *Star Wars* universe itself, the act of physically traversing this larger area merges a more traditional RPG experience with LARPING. In her book *Play Between Worlds: Exploring Online Game Culture*, T.L. Taylor describes a 1999 *EverQuest* convention where players of the fantasy-themed massively multiplayer online roleplaying game (MMORPG) were given the opportunity to experience the game in a similarly physical and immersive space. In this event, players assumed the identity of their in-game avatar and engaged in non-violent activities similar to those experienced online.[329] Taylor argues that by assuming their in-game avatars in the real, physical world, and engaging in similar community activities, the "boundaries between game and nongame space, off- and online lives, avatars and 'real' identities and bodies" are "blurring."[330]

While *EverQuest* and other online RPGs can be experienced year round and serve as a platform for forming virtual communities, the exhibition portion of *Identities* is usually a one-time event unless the visitor attends multiple times. In some ways, *Identities* is a reversal of the *EverQuest* convention described by Taylor. Instead of providing a space where members of a community that usually interacts through fictional RPG characters, *Identities* incorporates the RPG game components into an already established school-based community through the exhibition's educational supplements. This lets existing

[329] T.L. Taylor. *Play Between Worlds: Exploring Online Game Culture*, (Cambridge: MIT Press, 2009), 1-5.
[330] Taylor, 1.

social and cultural dynamics guide the lessons in a communal environment, adding play into the mix and letting the students' imaginations enhance the learning experience.

Examining how themed space exhibitions embrace game-inspired play and education simultaneously by merging elements of the theme park with the museum gains further industrial and cultural context using Jay David Bolter and Richard Grussen's discussion of the "double logic of remediation."[331] In their book *Remediation: Understanding New Media*, Bolter and Grussen analyze the increasing presence of media in daily life, where "digital technologies are proliferating faster than our cultural, legal, or educational institutions can keep up with them."[332] Consequently, we engage with the double logic of remediation, where "our culture wants both to multiply its media and to erase all traces of mediation."[333] Bolter and Grussen add that as society incorporates this cultural interaction with remediation into its daily practices, "ideally, it wants to erase its media in the very act of multiplying them."[334] This is subsequently made apparent when studying traditional media's response to the creation and implementation of new digital media.[335] As Bolter and Grussen highlight, this is frequently accomplished through a continual push towards creating an experience that privileges liveness and reality, where "the logic of immediacy dictates that the medium itself should disappear and leave us in the presence of the real thing [being] represented."[336]

Themed space exhibitions like *Star Wars Identities* reflect traditional media's response to an increase in digital media in three key ways. They illustrate an aforementioned desire on the part of museums to: 1) compete with the popularity of other leisure activities like movies and games and capitalize on the "liveness" of visiting museums (i.e. the act of moving through a physical space rather than watch-

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[331] Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media*, (Cambridge: MIT Press, 2000), 5.

[332] Bolter and Grusin, 4-5.

[333] Bolter and Grusin, 5.

[334] Bolter and Grusin, 5.

[335] Bolter and Grusin, 5.

[336] Bolter and Grussin, 5-6.

ing other people traverse one on a screen); 2) incorporate more digital/electronic environmental components in the creation of the themed environment in ways akin to a theme park, thereby removing the usual barriers of media and allowing visitors to "enter" these fictional worlds; and 3) utilize more digital/electronic interactive stations that cater to the increasing presence of computers, smart phones, and tablets in daily life.[337] In creating an "event" exhibition akin to a blockbuster movie, museums are essentially saying that these exhibits are "better" than other museum visiting experiences, while simultaneously proposing that bodily immersing one's self in these fictional worlds is "better" than simply watching these texts. The aforementioned *EverQuest* convention also accomplishes this, but does so in a reverse way by removing the technological components and instead transferring the in-game experience into the real world.

This desire to make a space and experience "better" is similar to Bolter and Grussen's discussion of the hypermediacy of CNN's website, which "[borrows] the sense of immediacy from the televised…newscasts" while simultaneously enhancing that content through the use of hyperlinks, graphics, and videos in "multiple panes,"[338] Bolter and Grussen argue that the online version of CNN is contextualized as "television only better." Themed space exhibitions enhance and expand upon the fictional worlds that inspired them and embrace this notion of being "better" than ordinary museum visiting or viewing experiences. At the same time, this process transforms the museum into a familiar play space due to the audience's familiarity with the text. Visual media familiarity is one of the key components that Eilean Hooper-Greenhill argues aids in the creation of the post-museum.[339] As was discussed in previous chapters, the post-museum format uses a "constructivist learning theory" approach that relies upon the visitor's previous experiences and knowledge in the construction of meaning within the exhibition space.[340] Audience familiarity with texts like *Star Wars*, combined with play, helps facilitate visitor interpretation,

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[337] This is explored in greater depth in this study's conclusion.

[338] Bolter and Grusin, 9.

[339] Hooper-Greenhill, xi-x.

[340] Hooper-Greenhill, xi.

and arguably such familiarity with visual media within themed space exhibitions leads to the emergence of the post-museum in contemporary museum culture. These exhibitions simultaneously create a sense of the otherworldly, as is discussed by Alison Griffiths concerning bodily immersive experiences,[341] yet still remains somewhat familiar due to the branded content. Consequently, a themed space exhibition establishes a space that is both familiar and otherworldly in its physicality, and provides visitors with an experience where play, fun, and learning work hand in hand.

3.3.1   Interactive Station 1 – Species: What Kind of Creature Are You?

The first interactive station that is encountered is titled "Species: What Kind of Creature Are You?" The exhibit text adds a sense of realism to otherwise fantastic alien species:

> *On planet Earth, we humans think of ourselves as the only living creatures that have the physical, psychological, and intellectual features necessary to form a complex personal identity. The humans in* Star Wars*, however, share a galaxy with a huge variety of psychologically complex aliens, all with their own sense of self and society.*[342]

Visitors then select one of fifteen *Star Wars* races: a green tentacled, bug-eyed Nautolan; a giant hairy Wookiee; an aquatic Mon Calamarian; a horned Zabrak; a lizard-like Trandoshan; a tiny Ewok; an insectoid-like Kel Dor; a Human; a lithe, tentacled Twi'lek; a long-snouted Rodian; a big-eared Gungan; a round-headed, big-eyed Neimoidian; a long-necked Kaminoan; a worm/insect-like Bith; or a head-crested Togruta. As there is no cultural information provided for each species in the exhibition text, visitors make their selection largely on the species' appearance or, in line with constructivist learning theory, their prior knowledge of the races as they appeared in *Star Wars*. On my first walkthrough with Mr. Stegar I initially chose Human. After he expressed his disappointment at my lack of creativity, I selected

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[341] Alison Griffiths, *Shivers Down Your Spine: Cinema, Museums, and the Immersive View*, (New York: Columbia University Press, 2008), 1-2.

[342] "*Star Wars Identities Exhibition Catalogue*," 2.

Zabrak as it was directly in front of me and I liked the horns. In subsequent walkthroughs I selected Nau-

tolan, Ewok, Wookiee, and Human. The first three were selected because they are personal favorites of

mine within the *Star Wars* universe, and the last one was selected so I could model a character after my-

self to see how it turned out (more on that later). Once the visitor has decided, they place their wrist

band against a small panel underneath their species of choice to record it.

After selecting a species, there are several exhibits that feature production sketches, miniatures,

and costumes that can be perused at leisure. Origins is broken up into three separate areas. In this first

area, there is a video on cloning that discusses real-life cloning techniques and the infamous Clone

Troopers of the *Star Wars* prequel trilogy; a Stormtrooper, Boba Fett, C3PO, R2D2, and miscellaneous

droid costumes; ship, podrace aliens from *Episode I*, and Jar Jar Binks head models; and a selection of

production sketches and props from the "cantina scene" in the original *Star Wars* film that illustrates

how humanity was the minority in many locations in this far away galaxy. Each of the artifacts chosen

for this area illustrates how every species (including those created by man like AI and clones) has a dis-

tinct set of customs, characteristics, and means of expressing itself that makes each species unique.

The Species station is also the location of the first Quest in the Educator's Guide. Each Quest

section contains several activities that apply to different subjects, so the exhibition can be adapted easi-

ly for different classes. For example, Quest 1: Create a Species connects to the Science and Language

Arts curricula. While it primarily connects to Science, the Quest's Language Arts component can be at-

tributed to enhancing the students' vocabulary, and in writing a report that expands upon this activity

and provides them with writing experience. In the activity associated with this Quest, students "create

their own species which lives on an imaginary planet" using both "logic and creativity to decide specific

characteristics belonging to their species."[343] Each Quest also provides the teachers with background to

help frame the activity for their students. The background for this quest is as follows:

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[343] "*Star Wars Identities Exhibition Catalogue*," 9.

On the planet Earth, there are an estimated 8.8 million different species but only about 1.7 mil-

lion have been discovered so far. Of these 1.7 million species, we generally consider that humans

are the only ones that have the physical, psychological and intellectual features necessary to

form a complex personal identity. However, there are over 20 million species in the Star Wars

Universe with the ability to think intelligently and each of these alien species has their own sense

of self and society.[344]

Providing real-world facts and discussing *Star Wars* within that context provides an easily recog-

nizable link between the fictional world and our own. After the context is provided, the students begin

their activity associated with the Quest. In this particular activity, the teacher has the option to assign a

home planet to each student (as a group or as individuals) from either our solar system, *Star Wars*, or a

world of their own creation, and have them create a different species from that planet. Each of these

planets has distinct characteristics, such as a desert world, water world, longer days, multiple moons or

suns, etc. Each Quest also has its own activity sheet for the students to fill out. The Guide outlines 8

types of species for the students to choose from, providing a *Star Wars* context for most of them, and

reminds the teacher to make sure the students consider the characteristics of the planet they are work-

ing with when making their selection. The choices are as follows:[345]

Mammalian – having mammary glands (e.g. Humans, Wookies, Ewoks)

Reptilian – cold-blooded, scaly skin (e.g. Rodians, Trandoshans)

Plant – synthesize energy from water, nutrients and sunlight

Insect – defined body segments (e.g. Verpines)

Invertibrate – no internal skeleton (e.g. Hutts)

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[344] “*Star Wars Identities Exhibition Catalogue*,” 9.
[345] “*Star Wars Identities Exhibition Catalogue*,” 10.

Avian – warm blooded, feathered and winged

Aquatic – breathe water, air or both (e.g. Mon Calamaris, Gungans)

Craniopod – something so alien that it does not fit into any category (e.g. Biths)

Many of the *Star Wars* species listed are available for selection at the interactive station, and the others are mentioned later in the exhibition for those who may not be familiar with them. Lastly, this section includes an extension activity titled "How Species Walk," which encourages students to consider how different species walk, including lessons in the different types of foot positions for both bipedal and quadrupedal species (digitigrade, plantigrade, unguligrade, lateral sequence, diagonal sequence). Students are asked to consider how many eyes, legs, and arms their species has, any physical traits, and also consider how they breathe and eat.

Listing choices like "Plant" in relation to other species in many of the concepts considered here runs the risk of anthropomorphizing certain life forms that we encounter in our daily lives. While plants are certainly alive, they are not commonly thought of as being intelligent creatures. However, this is not the case in *Star Wars*. Races like the Neti, who appeared in various comic books, novels, and games, are a race of intelligent plants – some of whom even became renowned Jedi Masters. Considering this, intelligent plants fit into *Star Trek* creator Gene Roddenberry's ideal of IDIC, which stands for "Infinite Diversity in Infinite Combinations." In *Textual Poachers: Television Fans & Participatory Culture*, Henry Jenkins discusses how this Vulcan belief system "becomes an ideal guide for conduct" for fans of the science fiction series.[346] Additionally, this effectively means that there is no limit to the wonders that exist in the universe and the life forms it contains. Although IDIC is not a *Star Wars* concept, the possibility that intelligent plants may exist on a planet in a galaxy far, far away is itself at the very heart of the doctrine. Diversity is a key component to many science fiction stories, and considering the possibility that life "out

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[346] Henry Jenkins, *Textual Poachers: Television Fans & Participatory Culture*, (Routledge: New York, 1992), 116.

there" can be both vastly different from what we know here on Earth, yet still be identifiable through

shared characteristics, helps to spark our imaginations.

In addition to the standard activities in the Guide, there are also supplementary activities for

each Quest designed to specifically connect them to Alberta's school curriculum. In the "Create a Spe-

cies" Quest I just described, there are sub-lessons designed for various K-9 courses. For example, Grade

1 Science students are encouraged to discuss the community and value aspects of living beings (living in

a community, sources of food, shelter, etc.), and how we provide for animals in our care and keep them

alive.[347] Grade 2 Science students expand on this later component, and are asked to describe the habi-

tats of humans in nature and the biological requirements for their survival. Language Arts K-9 classes in

Grades 2, 3, and 4, are encouraged to present on the exhibition. Grade 2 presents "ideas and infor-

mation by combining illustrations and written texts."[348] Grade 3 uses "print and non-print aids to illus-

trate ideas and information in oral, print and other media texts," and Grade 4 enhances their presenta-

tion "through the use of props, such as pictures, overheads and artifacts."[349] Lastly, Grade 7 classes on

Interactions & Ecosystems "illustrate how life-supporting environments meet the needs of living things

for nutrients, energy, sources, moisture, suitable habitat, and exchange of gases"; "describe examples of

interaction and interdependency within an ecosystem"; and "analyze an ecosystem to identify biotic and

abiotic components, and describe interactions among these components."[350] These additional activities,

while supplementary to the larger ones, fulfill requirements that connect the exhibit to specific topics

within the standardized educational curriculum of the area. However, they remain general enough that

when the exhibition travels to new locations it can be adapted to service schools in those areas as well.

All of these activities concerning Species, both general and specific, also help flesh out the realism in-

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[347] "*Star Wars Identities Educator's Resource Guide*," 93.

[348] "*Star Wars Identities Educator's Resource Guide*," 93.

[349] "*Star Wars Identities Educator's Resource Guide*," 93.

[350] "*Star Wars Identities Educator's Resource Guide*," 93-94.

herent in the exhibition's roleplaying components by incorporating scientific context into the fantasy of the themed space.

3.3.2   Interactive Station 2 – Genes: What Were You Born With?

The second section within Origins contains a video on the traits we inherit through our biology titled "Our Biological Inheritance," a variety of production sketches from throughout the franchise (including several from aborted drafts of the original 1977 film), and various props like Anakin Skywalker's podracer from *Episode I: The Phantom Menace* (which is also the largest piece on display). The objects on display highlight how a person's natural abilities in a certain area only come to the forefront after they are exposed to activities that rely on those strengths (like podracing). Interactive station 2, titled "Genes: What Were You Born With?" is also located here. This station is more involving than the first since it asks the visitor to make several choices pertaining to their character's genetic makeup. Whereas the first station consisted of a wall containing large pictures of alien races with a corresponding sensor located under each one, station 2 is a touch screen computer that allows for further detailed customization. The description for the station is as follows:

> *At conception we inherit a set of genes from each of our biological parents. These genes combine to become our genome, a kind of blueprint for our gender and the colour of our hair, eyes, and skin, among many other things. Genes also form the foundation for our natural aptitudes, determining, for example, our capacity for problem solving and how fast our reflexes are.[351]*

After tapping the bracelet against the scanner, the visitor gains access to the station. The first section is titled "Designing Your Genetic Makeup" where you select your Gender (male or female) and Skin Color. Notably, there is no gender selection for hermaphroditic beings (like many plants) and the words "skin color" are purposefully identified rather than "race." Since every species in *Star Wars* – in-

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[351] *"Star Wars Identities Exhibition Catalogue,"* 24.

cluding humans – are not Earth-specific, using our planet's historical-classification system, which is tied up in a history of colonization/subjugation, is not applicable to these fictional characters. Instead, skin color is treated for what it is: merely a cosmetic reflection of genes. Racism based on a person's skin color has never appeared in any of *Star Wars*' filmic or televised incarnations, and this exhibition mirrors that fictional continuity.

The issue concerning gender can similarly be unraveled by looking at the fictional *Star Wars* universe in relation to our own. While the Educator's Guide highlights plant life as a possible choice for designing a species in the first section, no such option exists in the physical space of the exhibition. Some plants are hermaphroditic in nature, allowing them to reproduce despite limited (or non-existent) mobility. In the *Star Wars* Expanded Universe, consisting of tie-in like novels, comics, and games, there have been several hermaphroditic species such as the insectoid Verpine species. However, the main franchise texts consisting of the seven *Star Wars* films (including the 2008 *Clone Wars* animated theatrical film), and various television series, have always emphasized a dual-gender model. While this certainly poses some limitations when considering the diversity of life forms established in the Educator's Guide and the Expanded Universe, keeping the binary options available for the character creation simplifies the process somewhat. Perhaps future installations that follow a similar area of focus can expand upon this simplification and allow for even more diverse character creation.

Lacking the opportunity to experiment with gender on a biological level certainly impacts the visitor's creative experience in *Identities*, and this also draws attention to the aforementioned limitations in canonical *Star Wars* texts. These limitations in many ways also mimic those found in many massively multiplayer online roleplaying games (MMORPGS or MMOs for short). For example, in Perfect World's *Star Trek: Online*, players can create PCs that belong to a variety of *Star Trek* races, including the blue-skinned, antennaed Andorians. Although their canonical appearances in the television show have always depicted Andorians as a dual-gendered species, officially licensed *Trek* novels like Andy Mangels

and Michael A. Martin's *Star Trek: Enterprise: The Good That Men Do* discuss how these popular aliens

actually have four sexes – all of which are required to procreate.[352] While *Star Trek: Online* incorporates

other elements of *Trek* mythology that only appeared in tie-in novels, like the Vesta-class starships seen

in the *Star Trek: Destiny* novel trilogy,[353] the quadruple-genders of the Andorian race was not. While *Star*

Trek pioneers IDIC, the franchise has had its own share of controversy concerning its lack of gay, lesbian,

and transgendered characters in the series' televised canon.[354] The limitations imposed on character

creation in *Identities*, as is the case with *Star Trek: Online*, forces "players" to develop their characters

within the confines of both the fictional universe and the elements that the exhibition's or game's crea-

tor choose to incorporate into the list of available options. In this regard, exhibitions and games mirror

the limitations found in filmic and televised canon. Hopefully future exhibitions and games, or even the

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[352] Andy Mangels, and Michael A. Martin. *Star Trek: Enterprise – The Good That Men Do*, (New York: Pocket Books, 2007), 48.

[353] *Star Trek: Destiny* was a trilogy of novels featuring characters from the *Enterprise*, *The Next Generation*, *Deep Space Nine*, and *Voyager* television series, as well as characters and situations from the novel series *Star Trek: Titan*. For the omnibus edition containing all three novels, see: David Mack, *Star Trek: Destiny*, (New York: Pocket Books, 2012).

[354] The concept of an androgynous (and consequently gender-identity-neutral) alien race appeared in the *Star Trek: The Next Generation* episode "The Outcast" in 1992. In this episode, the J'naii species considers gender identity a form of perversion. The concepts of sexuality and gender identity are explored through a brief love affair between series regular Commander William T. Riker and an alien guest star. An episode of *Star Trek: Deep Space Nine* titled "Rejoined" is the only moment when gay, lesbian, or transgendered characters are officially discussed with any of the franchise's main cast. The episode focuses on Jadzia Dax, a joined Trill who hosts a small slug-like creature known as a "symbiont" (with whom she shares a symbiotic relationship with, complete with shared memories). Dax's previous host was male, and that host's love for another joined Trill resulted in *Star Trek*'s first homosexual kiss. However, on the whole the franchise is infamous for avoiding addressing gay, lesbian, or transgendered characters in the future. Both of these examples deal with aliens and gay/lesbian/transgendered identity rather than featuring Human characters. Original Series *Star Trek* author and gay rights activist David Gerrold, who penned the iconic "Trouble with Tribbles," states in an interview with Trekmovie.com that conflicts arose when he submitted a script titled "Blood and Fire" for the first season of *Next Generation* that dealt with gay characters on the Starship Enterprise and served as an allegory for "the fear of AIDs." Conflicts between Gerrold, Roddenberry, and the studio resulted in abandoning the script and Gerrold's eventual departure from the series. (See: Brian Drew, "Exclusive: David Gerrold Talks Frankly About TNG Conflicts with Roddenberry & Berman + JJ-Trek & more," *Trekmovie.com*, (September 12, 2014), http://trekmovie.com/2014/09/12/exclusive-david-gerrold-talks-frankly-about-tng-conflicts-with-roddenberry-berman-jj-trek-more/.) While televised *Star Trek* fails to address gay, lesbian, and transgendered characters, the officially licensed novels do not. For example, the *Star Trek: New Frontier* series by Peter David features a species called the Hermat, a hermaphroditic race, and the *Star Trek: Titan* series features several gay characters. However, most of these moments still focus on alien characters rather than human ones.

films and TV shows themselves, will take the next step and incorporate gender diversity into their content, thereby providing more freedom for people to "get creative" within these fictional universes.

In the next section of the interactive station, the visitor selects their character's Natural Abilities. There are several areas that you can choose for your character to excel at, and each contains its own strengths: Intellectual (logic, memory, and language); Motor Control (agility, coordination, and balance); Muscular (strength, speed, and endurance); Perceptual (sight, hearing, taste, smell, touch); Social (persuasion, tact, leadership); and Creative (problem solving, imagination, and originality). This parallels what gamers consider while developing a character for RPGs like *D&D* or *Age of Rebellion*. In real life we have no ability to choose our Gender, Skin Color, or Natural Abilities, so the decisions that the visitor makes here are role-play based. It is possible to base your character on yourself to a certain extent in this section by creating a Human of the same gender with a similar skin-tone and primary strengths, but the act of constructing (or reconstructing) that genetic profile in the exhibition is an act of roleplaying.

The roleplaying aspect is further established when the visitor gets to determine the Force Sensitivity of their character. The Force is one of the defining aspects of the *Star Wars* universe, where characters, who are oftentimes either a Jedi or the Sith warrior, gain supernatural abilities. This original character's affinity with the Force can be: Nonexistent; Low (an image of a pear floats over their head); Medium (a small boulder); Strong (several metal crates); Very Strong (an X-Wing star fighter). In the *Star Wars* mythos, a person's affinity in the Force is determined by genetics and how many microscopic particles called "midi-chlorians" are present in their body. While Anakin and Luke Skywalker are both strong in the Force (Luke having inherited his strength from his father Anakin),[355] other protagonists of the series like Han Solo, Padme Amidala, Lando Calrissian, and the droids R2D2 and C3PO have no Force sensitivity at all. It is entirely up to the visitor to determine how Force sensitive they want their character to be. While the choices that visitors make concerning their characters are never "put to the test" as they

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[355] "Force Sensitivity: It's in the Genes!," Exhibit Text, *Star Wars Identities: The Exhibition*.

are in RPGs (i.e. they never are thrust into battle so that their characters live or die based on the choices made during the character creation stage), they do contribute to their character's history and his or her relationship to others within the *Star Wars* universe.

While most of the educational activity previously described in Quest 1 can be completed in the exhibition itself, those that tie into Interactive Station 2 are designed to be completed after the class visit. Quest 2 in the Educator's Guide titled "Genetics and Hereditary Traits" builds on this interactive station, connecting it to Health & Science curricula, and explores physical genetics on a closer level. The Quest's background states:

> *A living, breathing human being is the result of the combination of two living cells – spermatozoa and ovum. Each of these cells contains 23 chromosomes, and when combined, these 46 chromosomes create a unique combination of genes, which contain the instruction codes for many of our physical and psychological characteristics. We can call these instruction codes traits. In* Star Wars*, Force sensitivity and/or midi-chlorian levels could be interpreted as traits which got passed from Anakin Skywalker and Padmé Amidala's children, Luke Skywalker and Leia Organa.*[356]

While the exhibition itself touches on the basics provided in this description, it, as was seen in the previous example, goes into further detail into the science behind the station. Students then work together to create a class gene tree of three physical characteristics: dimples (dominant)/no dimples; attached/detached (dominant) earlobes; strait/widow's peak (dominant) hairline. Once the tree is completed, students can see any patterns in their class population. Due to time and space constraints, this Quest is clearly not designed to be completed during the class visit. Quest 2: Clone Armies, which ties into Science & Technology classes, is similarly designed for completion outside of the exhibition and is essay based. Combining a discussion of cloning in the real-world with cloning in *Star Wars* (which is a

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[356] "*Star Wars Identities Exhibition Catalogue*," 27.

major component of the prequel trilogy), this activity centers on students writing an opinion piece on the ethical implications of human cloning and presenting that report using visual aids.[357]

The Alberta-oriented supplementary activities for these Quests connect with different Biology and Science units. The Genes Quest has two supplementary activities. The first connects to Grade 9 – Science – Unit A; Biological Diversity, and further explores "the nature of reproductive processes and their role in transmitting species characteristics."[358] Students are asked to describe examples of characteristics within a species and identify examples of discrete variation ("hand clasping preference") or continuous variation ("the length of human hands varies on a continuum").[359] They are then tasked with identifying what characteristics are passed from each parent onto their child, and determine what characteristics are the same in both parents, come from one parent, are an intermediate combination of characteristics from each, and different than their parents. This delves into a study of dominant and recessive genetics. The second activity connects to Biology 30 – Unit C: Cell Division, Genetics and Molecular Biology, goes into even more detail in analyzing genotypes, phenotypes, genetic variables, and reproduction.[360]

The Clone Armies Quest also has two supplementary activities – one that deals with scientific research and the other that focuses on social sciences. The Science 10 activity ties to the Developing a Science and Technology Emphasis – Skills section, and is the most open ended. In this unit, students "research and synthesize information relevant to a given problem" by "using various print and electronic sources."[361] Essentially, this activity encourages teachers to have students research cloning in more detail, using *Star Wars* and the exhibition as a means of inspiring the students to learn. The Biology 20-

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[357] "*Star Wars Identities Exhibition Catalogue*," 33-34.

[358] "*Star Wars Identities Educator's Resource Guide*," 95.

[359] "*Star Wars Identities Educator's Resource Guide*," 95.

[360] "*Star Wars Identities Educator's Resource Guide*," 96.

[361] "*Star Wars Identities Educator's Resource Guide*," 96.

30/Science 20-30 is geared towards teaching the students about "mutual respect."[362] In this unit, students are encouraged to:

- *Appreciate that scientific understanding evolves from the interaction of ideas involving people with different views and backgrounds; e.g., use a multiperspective approach, considering scientific, technological, economic, cultural, political and environmental factors when formulating conclusions, solving problems.*

- *Research carefully and discuss openly ethical dilemmas associated with the application of science and technology.*

- *Explore personal perspectives, attitudes and beliefs towards scientific and technological advancements.*[363]

Cloning and issues over identity go hand-in-hand in both the real world and in *Star Wars*, where an entire race of beings cloned from a single bounty hunter become the army of a Galactic Republic. The Clones' struggle to define their identities and differentiate themselves from one another is a key theme in the long-running television series *Star Wars: The Clone Wars* and, although it isn't suggested in the Guide, supplementing this discussion with episodes from the series can link these concepts to concrete textual examples.[364] Examining the impact that genetics has on identity in contrast with the fictional race of Clones from *The Clone Wars* (who are essentially a slave race with no rights of their own) helps frame the students' understanding of their own identity, and their relationships with other people.

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[362] "*Star Wars Identities Educator's Resource Guide*," 96.

[363] "*Star Wars Identities Educator's Resource Guide*," 96.

[364] For examples on *Star Wars* Clone culture and their search for identity, see the *Star Wars: The Clone Wars* episodes "Rookies" (Season 1, Episode 5), "Death Trap" (Season 2, Episode 20), "Clone Cadets" (Season 3, Episode 1), "Arc Troopers" (Season 3, Episode 2), and the Season 4 arc consisting of the episodes "Darkness on Umbara," "The General," "Plan of Dissent," and "Carnage of Krell."

3.3.3   Interactive Station 4 – Culture: What Planet Are You From?

The fourth, and final, station in Origins explores the impact that culture has on a person's identity. As the exhibit text states, "much of our identity is shaped by the culture in which we are raised," and "our cultural group and the norms it provides guide our behaviour (sic) day in and day out."[365] Furthermore, the culture we grew up in is where "we learn customs, traditions, and values from the people around us, and share with them a diverse set of cultural products, from architecture and clothing to the language we speak."[366] The *Star Wars* universe is host to a variety of planets that feature not only a diverse array of life forms (as illustrated earlier), but also feature unique climates and customs that shape the lives of everyone who lives there. In the process of exploring them at this station, the visitor can see parallels between the ways that culture is depicted in this fictional universe and in the environment that they live in.

As was experienced with the Genes station, Culture provides the visitor with a series of selections that have a major impact on the identity of the fictional character that the visitor constructs. After touching your wrist bracelet to the panel, the screen instructs the visitor to "Select the Elements of the Culture in Which You Grew Up." The first decision is picking your character's name. *Star Wars* features a mix of names that range from the familiar (Luke, Leia, Ben) to the alien (Anakin, Jabba, Yoda), and the visitor can choose to name their character after themselves, someone they know, or pick something truly exotic/alien. Waiting to decide your character's name until the 4th station is a key curatorial decision as names are frequently based on the culture in which you were born. The Alberta Curriculum Connections for Quest 4 – Culture in the *Educator's Resource Guide* highlights this with the Social Studies unit titled "Names – What's in a Name?" In this unit, students learn the "origin and/or significance of [their] given name," and, with a specific regional subsection titled "Alberta: Celebrations and challenges," students examine how names given to specific geographic locations "reflect the origins of the people who

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[365] "*Star Wars Identities Exhibition Catalogue*," 38.
[366] "*Star Wars Identities Exhibition Catalogue*," 38.

inhabited, discovered or developed communities in these places."[367] When viewed in conjunction with

the interaction station in the exhibition, students see how both a character's given name and the name

of the planet they grew up on mirror the world around them.

After creating a character name, the visitor selects what planet their character came from.

While there are most likely hundreds of named worlds within the *Star Wars* expanded universe, the visi-

tor is only able to choose from 10 iconic worlds seen within the *Star Wars* films: the city planet of Corus-

cant (and capital of the Republic/Empire); Naboo, a planet known for its picturesque lakes; the cloud city

of Bespin (which is not a planet but still is a unique *Star Wars* environment with its own community of

inhabitants); the desert world of Tatooine; the forest planet of Kashyyyk (home of the Wookies); the

ocean planet Kamino (where the Clones are grown); the forest moon of Endor (planet of the Ewoks); the

volcanic world Mustafar; the ice planet Hoth; and the swamp planet Dagobah (exiled home of the Jedi

Master Yoda).

Each planet's inhabitants have their own distinct cultural traditions. From there the visitor de-

termines the specific cultural practices inherent to various subcultures within each world's population.

These include how members of the community made their living, and vacation/leisure activities. The

options available for each choice depend on what planet the visitor selects. For example, if a visitor de-

cides their character grew up on Coruscant, which is the capital planet within the *Star Wars* universe,

the jobs that are available are linked to an urban, metropolitan economy (politics, skyscraper construc-

tion, or crime). If the visitor chose the forest moon of Endor, the available jobs were primarily woodland

based (lumber, raising/domesticating livestock). The third option on Endor – "building space stations for

visiting despots" – is a reference to *Episode VI – Return of the Jedi* (the final film in the original trilogy).

Similar differences exist with popular vacation activities. While these selections only highlight a few key

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[367] *"Star Wars Identities Educator's Resource Guide,"* 97.

cultural elements, they are determining factors in a character's originating economic and social class, which in turn can impact their values, beliefs, and goals.

Quest 4: Planet Cultural Comparison connects to both the Social Studies and Sciences & Language Arts curricula, and asks students to "compare their own culture here on Earth to the cultures found on the planets in the *Star Wars* Universe."[368] This exercise seeks to unite cultural traditions with a study of local climates and geology, highlighting how the unique environment that each culture lives in impacts its development.[369] The *Educator's Resource Guide* defines culture as:[370]

> *1) … the quality in a person or society that arises from a concern for what is regarded as excellent in arts, letters, manners and scholarly pursuits*
>
> *2) a particular form or stage of civilization, as that of a certain nation or period: [i.e.] Greek Culture*
>
> *3) development or improvement of the mind by education or training*
>
> *4) the behaviors and beliefs characteristic of a particular social, ethnic, or age group: [i.e.] the youth culture; the drug culture*

With these definitions in mind, students are provided with the geology, climate, clothing, occupations, and holiday traditions of four *Star Wars* planets – Tatooine, Hoth, Coruscant, and Naboo[371] – and asked to draw comparisons to various cultures found on Earth. Unlike our own planet, many of the alien worlds depicted in *Star Wars* are not depicted as having region-specific cultures. Instead, a unified global culture is shown as each world tends to not be geologically/climatically diverse (i.e. Tatooine is solely a desert world, and Hoth is a planet made entirely of ice). While this is a very simplistic approach towards life on other planets, it makes it easy to determine a location in the series and a character who

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[368] *"Star Wars Identities Educator's Resource Guide,"* 38.
[369] *"Star Wars Identities Educator's Resource Guide,"* 38.
[370] *"Star Wars Identities Educator's Resource Guide,"* 38.
[371] *"Star Wars Identities Educator's Resource Guide,"* 39.

originates from that place, and aids in comparing specific Earth-based cultures with those found on *Star Wars* planets.

Since the exhibition is designed to travel, not only around different regions within Canada but also globally, this section also highlights how the backgrounds of each location's audience will also change from place to place. The very existence of the *Educator's Resource Guide* indicates how the cultural/governmental practices from one region of Canada to another can differ greatly. While the exhibition itself does not specifically draw attention to its traveling existence, the *Educator's Resource Guide* does. Like the exhibition itself, the Alberta Social Studies subsection titled "Canada's Dynamic Communities" highlights occupational differences between regions and communities, but the *Resource Guide* delves further into other practices. Specifically, it explores the geographic, historical, and cultural diversity of Canada and its various communities.[372] By exploring these differences, students learn more about diversity in their own culture and gain an understanding of the similarities and differences of other communities.

Cultural differences are also present in the exhibition halls themselves and, depending on a person's background, these differences may stand out. When an exhibition travels abroad, the exhibit text is often translated to accommodate the native language of the host city/country. Since *Identities* is only being hosted in a select number of locations, some visitors, such as myself, also travel (sometimes great distances) for the opportunity of seeing the exhibition. As a result, the exhibition takes on a new level of cultural exploration. As a foreigner who traveled to Canada to see the *Identities* exhibit, I personally experienced a small but crucial cultural difference within the exhibition space: the language of the exhibition text. Since *Identities* was developed in Montreal, all of the text in the exhibition was printed in both English and French. While some areas within the United States may feature printed materials in Spanish as well as English, the latter is the primary language used in the culture and is almost always presented

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[372] "*Star Wars Identities Educator's Resource Guide*," 98.

first. This was not the case with *Identities* since French is the dominant language in Montreal. Conse-

quently, all of the exhibition text had French on top and English on the bottom. While English is the pri-

mary language of Alberta, where the exhibition was at the time, French was still the dominant printed

language within the exhibition space. For Canadians, who are used to living in a truly bilingual culture,

this may not have even been a characteristic worthy of note. But its presence makes this section on cul-

ture resonate with more force for those of a different cultural background, and adds another level to

how we gauge an individual's personal experience when considering themed space exhibitions as post-

museums.

3.4 *Star Wars Identities* Part 2 – Influences

After creating their character's origin story (species, genetic abilities/talents, name, how their

parents raised them,[373] and their cultural background), this new *Star Wars* character meets the people,

and events, that influence who they will become. Whereas Origins dealt with a mixture of biological and

cultural components that contribute to a person's identity, Influences explores the social relationships

that people form and the events that frequently emerge from our exposure to those individuals. The

exhibition text for the Influences section states that "as it evolves over time, our identity is subject to

the influence of a number of external factors," including "the education we receive, our social interac-

tions, and a lifetime's worth of significant events."[374] All of these factors "leave, to varying degrees, their

marks on us."[375] In both the original and prequel *Star Wars* trilogies, the main protagonists follow a simi-

lar narrative structure to the way this exhibition is organized. Like the fictional characters the visitors

create in *Identities*, Anakin and Luke are introduced towards the beginning of their journey when the

majority of life's influences beyond our origins have yet to enter the story. While there are certainly

events and people each character had already encountered who were crucial to their early develop-

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[373] See Appendix A.1.

[374] "*Star Wars Identities Exhibition Guide*," 55.

[375] "*Star Wars Identities Exhibition Guide*," 55.

ment, they meet new people and experience new events as they get older. The same thing happens in real life. As the visitor continues through the exhibition, their original character's life also begins to take shape. At the same time, the visitor is able to see how they too are influenced by similar parallel factors.

3.4.1   Interactive Station 7 – Events: Which Experiences Have Marked You?

While we can decide who we interact with in our lives outside of our families (such as friends and mentors),[376] there are always events that happen beyond our control that have a lasting impact on our identity. The *Exhibition Guide* states that these events, "whether they affect us physically or psychologically, positively or negatively…create new situations to which we must adapt."[377] Furthermore, "we may embrace these changes or we may struggle to overcome them; either way, it is how we move forward that will dictate who we will become."[378] This type of event is something that everyone experiences at some point in their life, and it can happen at any time. When designing a character, there is frequently a key event that defines them and is used for dramatic and narrative purposes. For Anakin Skywalker, it was witnessing his mother's death at the hands of the Sand People and being powerless to stop it. From that moment on, he strove to become as powerful as he possibly could in the hopes of finding a way to stop the people he loved from dying. As was seen in *Episode III – The Revenge of the Sith*, this turns out to be his undoing. For Luke Skywalker, that moment was having his hand cut off during a duel with Darth Vader and then discovering that this personification of evil was in fact his father. This realization led to his new quest to help his father find redemption, which served as the driving force for Luke in the remainder of the original trilogy. In both instances, neither character is aware of the significance of these moments as they occur, but how they end up dealing with them determines their fate.

To emphasize a person's inability to choose their marking event, Interactive Station 7 uses a randomizer. A small screen shows what appears to be a rotating image reminiscent of potential selec-

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[376] See Appendices A.2 and A.3.
[377] "*Star Wars Identities Exhibition Catalogue*," 98.
[378] "*Star Wars Identities Exhibition Catalogue*," 98.

tions in *Wheel of Fortune*, albeit moving so fast that a person cannot determine what these images de-

pict. With their wristband at the ready, the visitor simply places their device against a pad and their

character's key event is chosen. Of the five characters I designed, I was assigned four unique marking

events. Not all marking events are negative. For example, my first character "won an entire city in a

game of chance" – an event similar to one experienced by Lando Calrissian in the original trilogy. Con-

versely, my second character was, like Luke Skywalker in the beginning of *Episode V: The Empire Strikes*

Back, "attacked by a wampa and badly injured." Two of my characters won podraces and gained their

freedom from slavery as a result, following a similar path to a young Anakin Skywalker as seen in *Episode*

I: A Phantom Menace. My final character experienced a defining moment similar to what Luke Skywalker

encountered in *Episode IV: A New Hope*, and "took down an enemy command station in a single

shot."[379] While some of these events were positive and others, such as being maimed by a giant snow

beast, were negative events, what matters is how the character deals with what fate has handed them.

This decision is tied specifically to the role-play component of the exhibition.

After the random event has been assigned, the screen at the station informs the visitor of the

results in a way that encourages them to role-play as their fictional character. This is accomplished by

referring to the visitor by their character's chosen name. For example, a Nautolan character I named Zod

(after the villain in Superman) receives this message: "Congratulations, Zod! You've just won a danger-

ous Podrace, and your reward is your freedom from slavery." The screen then asks the visitor "What do

you do?" Clicking on the arrow next to this question reveals three potential options for how this event

impacts the character. In this particular instance, Zod's choices are: "A) You strike out in your X-wing to

explore the edges of the universe"; "B) You take a job as a courier pilot with an express cross-town

package delivery company"; "C) You return to your former owner and continue your duties on a volun-

teer basis." The visitor is then able to decide which path their character should follow.

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[379] These quotes were taken from the completed character biographies that were emailed to me at the end of each
walk through.

The selection process that a visitor encounters at this station is similar to the choices that play-

ers make in contemporary roleplaying computer games like Bioware Studios' *Mass Effect* and *Dragon*

Age series – a gameplay component that the company also utilized in the MMO *Star Wars: The Old Re-*

public (*SW:TOR*). At various points in these games players encounter branching pathways where choices,

either through actions or dialogue, have a lasting impact on the game's narrative. For example, a Sith

Warrior character in *SW:TOR* is given the option to free Vette, a Twi'lek female and their first companion

character, from slavery. Vette is implanted with a shock collar and, after completing the Sith Warrior

class' first in-game world, he/she can choose to remove the collar, activate the collar (and shock) Vette

for asking, or leave it on and continue the dialogue with the option to shock her later in the conversation

if the player chooses. Removing the collar gains "Light Side" points – the positive moral choice the

game's morality system (i.e. tracking "good" and "bad" behavior, which influences how everyone re-

sponds to you). In contrast, negative moral choices obtain "Dark Side" points, thereby mirroring the

"morality system" established in the films. Removing the collar also gains "Affection" points between

the player and Vette, which directly influences how she reacts to the player later in the game. Shocking

her immediately or refusing to remove the collar does not result in "Dark Side" points, but it does result

in a considerable loss in Affection. If the player chooses to leave the collar on, there are other points in

the game where he/she can physically abuse Vette, and later dialogue options where they are again able

to remove the collar if they want. The choices that they make impact not only their character's morality,

but also that character's relationship with the people and world around them.[380]

Unlike *SW:TOR*, which is an extended narrative where these relationships are given time to de-

velop over the course of the game, *Identities* has to simplify the character building process. You are giv-

en three options that, although somewhat boring, can reveal a lot about your character's general out-

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[380] For a compilation video of one potential outcome of the Sith Warrior and Vette's relationship, see: xLetalis,
"Vette's Shock Collar Compilation: Kept All Conversations" *YouTube.com*, (April 20, 2013),
https://www.youtube.com/watch?v=rLbRUnCpUrk.

look. If you choose option A, your character embraces a life of freedom and exploration – the stark opposite to their previous life as a slave. Option B indicates that your character is using this opportunity to not only gain their freedom but use their newfound fame to secure a steady (and this time *paying*) job. The third option is the most disturbing, and almost seems to indicate that your character is suffering from Stockholm Syndrome. Of course, in real life there are countless ways that a person could respond to a similar event, and providing only three potential options severely limits the roleplaying possibilities with these characters. At the same time, limiting the choices allows visitors to see various extremes. Their character can choose to remain virtually the same, they can choose something that is different yet still responsible from economic and livelihood standpoints, or they can choose the complete opposite of what their life up to that point had been. Three choices provide a focused framework where the ways that the character can respond illustrate a controlled cross-section of real-life responses. In the *Educator's Resource Guide*, this serves as only the beginning to a deeper exploration of these concepts.

Quest 7: Events That Change our Lives explores the impact that these sorts of events impact our health on a physical and emotional level. This activity asks students to describe a marking event that they personally have experienced such as an illness (personal or family related), accident, achievements, or other events, and how that moment "has impacted their identity and [the] course of their life thus far.[381] As many of these events are incredibly personal in nature, this is intended to be a writing assignment that is supplemented by a general discussion of what a marking event is and a description of generic examples (both *Star Wars* and real-world related).[382] Marking events can be the most personal moments in our lives, and this therefore might be a more difficult exercise for some students who have suffered traumatic events. Using fictional texts like *Star Wars* can provide an emotional buffer for these events, allowing the students to face them while simultaneously examining the experiences of characters living in a galaxy far, far away.

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[381] "*Star Wars Identities Educator's Resource Guide*," 57.
[382] "*Star Wars Identities Educator's Resource Guide*," 57.

Expanding on how marking events fit into a Health curriculum, the Alberta-specific Quest 7 supplement features three General Outcomes that explore how marking events can have positive and negative repercussions depending on a variety of factors. In the General Outcome "Understanding and Expressing Feelings," students are asked to consider how they personally would react to certain events, identify positive and negative feelings that are associated with moments of extreme stress that result in significant change, and determine potential "sources of stress in relationships" while also determining ways of coping with these potentially harmful additions to their lives.[383] General Outcome "Interactions" delves into marking events tied specifically to familial changes, such as dealing with the death of a loved one.[384] General Outcome "Life Roles and Career Development" is in many ways similar to Zod's Option B, and focuses on "effective age appropriate strategies to manage change" that relate to significant career or educational advancement (moving to a new school, finding a job, etc.).[385] By using a role-play character as a launching point for these discussions, students can experiment with a fictional being's future and see how these choices impact that character's overall story. As a result, when students face a real life marking event, they can hopefully see how their response to said moment will impact their "story" in the years to come.

3.5   *Star Wars Identities* Part 3 – Choices

The final section in *Identities* explores how we, as individuals, make choices that inherently affect who we "become." In real life, we have no control over our origins, and the mentors and friends that come into our lives are oftentimes dependent upon our surroundings. While we have some control over the latter, i.e. deciding what relationships are positive and negative, where we are in the early stages of our lives is primarily dependent upon the people who raise us. When we get older we have the chance to make our own decisions regarding where we will live, what occupation we want to pursue,

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[383] "*Star Wars Identities Educator's Resource Guide*," 101.
[384] "*Star Wars Identities Educator's Resource Guide*," 101.
[385] "*Star Wars Identities Educator's Resource Guide*," 101.

and what behavioral lessons we were taught growing up that we wish to follow. As the exhibit text states:

> *Certain aspects of our identity are the result of a complex interplay of circumstance and individual will. Our personality, the occupations we choose, and the values we cherish grow out of our origins and influences and play a major role in informing the choices we make all our lives.*[386]

This section can be viewed as a major crossroad in the life of the visitor's original character that parallels those of Anakin and Luke, as well as the visitor's own real world persona. Featuring stations where a visitor selects their character's occupation, personality, and what they value the most, Choices illustrates how a person can influence their own identity through the decisions that they make.

3.5.1   Interactive Station 8 – Occupation: What Do You Do?[387]

When we are children, our parents often tell us that we can be anything we want to be as long as we work hard and apply ourselves. While there is some truth in that, we all have certain skills and interests that make us succeed at some things while we struggle with something else. This ties back somewhat to Interactive Station 2 – Genes, but your genes don't always guarantee success at a specific skill. For example, my father has written books on chaos theory and the method's application in the financial market.[388] Despite our genetic connection, my own math skills are just one step above using my fingers when I add or subtract. While this interactive station does not address the dependence on apti-

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[386] "*Star Wars Identities Exhibition Catalogue*," 101.

[387] Although this station is numerically next in the character creation process, geographically it was located after Interactive Station 9 while *Identities* was at Telus World of Science. This change was made in order to accommodate the space, and such alterations to an exhibition's flow are common when on tour. To avoid confusion, I have decided to discuss the stations in numerical order in this breakdown of the exhibition. However, I wanted to make sure that the order as I experienced it was documented in this study's notes.

[388] See: Edgar E. Peters, *Fractal Market Analysis: Applying Chaos Theory to Investment Economics* (New York: John Wiley & Sons, Inc., 1994); ---. *Chaos and Order in the Capital Markets: A New View of Cycles, Prices, and Market Volatility* (New York: John Wiley & Sons, Inc., 1996); ---. *Complexity, Risk, and Financial Markets* (New York: John Wiley & Sons, Inc., 2001).

tude or draw any connections to the earlier station, it does address how our occupation impacts our identity. As the text states, "how we choose to spend our time says a lot about us."[389] Furthermore, "whether it's a calling, a career, a pastime, or a job, any activity in which we engage on a daily basis contributes significantly to the way we see ourselves and the way others identify us."[390] While the saying "you are what you do" may not be an accurate assessment of the ultimate importance that a job has on an individual's identity, it does have some degree of impact.

Interactive Station 8 follows a similar layout to several previous stations in the exhibit, and features a wall of touch pad sensors linked to specific careers that are depicted with corresponding pictures. To emphasize the roleplaying component of the exhibit, these pictures are of specific, iconic *Star Wars* outfits (without a head) rather than of specific characters from the saga. However, while there are countless potential careers (many of which with specializations of their own) in both *Star Wars* and real life, Interactive Station 8 only provides seven options for visitors. Furthermore, these options parallel many of the major characters seen in the franchise. The available careers include: Senator, Farmer, Fighter Pilot, Musician, Jedi Knight, Merchant, and Bounty Hunter. While many "upper class" jobs like Doctor and Lawyer are missing, there are also no options for creating a working class character beyond a Farmer. Absolutely no options are available for a character with an aptitude for mechanics or engineering, and there is surprisingly no way for a visitor to create a member of the military beyond a Fighter Pilot. These selections place an emphasis on certain roles within the *Star Wars* universe that parallel many of the major characters, while ignoring others (Soldiers, Smugglers, etc.). Musician was most likely included since the Bith is a species option, and members of that race belonged to the band in *Episode IV: A New Hope*'s iconic cantina scene.

Consequently, the exhibition is effectively pigeonholing visitors into selecting specific career paths deemed appropriate for adventures in a galaxy far, far away. In terms of role-play potential, this

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[389] "*Star Wars Identities Exhibition Catalogue*," 102.
[390] "*Star Wars Identities Exhibition Catalogue*," 102.

severely limits the sort of lives that these characters can have, while also limiting the level of diversity available. At the same time, this mirrors the basic core rulebooks for RPGs, which only provide a few specific "classes" that players can choose from. The aforementioned 2014 *Dungeons & Dragons Player's Handbook* has 12 potential classes,[391] and the *Star Wars: Age of Rebellion Core Rulebook*, like *Identities*, has 7.[392] Players can purchase "expansions" for these games that provide additional classes and "specialization classes" that provide additional levels of customization.[393] So in some ways, the limited selection in the exhibit can be seen as part of *Identity*'s "core rulebook" while the activities in the *Educator's Resource Book* are part of an "expansion pack" (from an educational standpoint), where developing skills and assessing abilities are factored into the process.

The activities section for Quest 8 divided into three overarching categories that have, as was the case with previous units, additional Alberta-oriented subcategories that assess different topics. Two of these categories, "Occupation" and "Units," work towards enhancing the skill sets of the students (the former with job searching skills and the latter with mathematics skill sets like statistics and probability).[394] The other category, titled "*Star Wars* Shipwright – Design a Starship," uses *Star Wars* specifically to tie in with Art and Science classes.[395] The Science activities are divided into grade-specific categories, with a 6th grade Science unit on "Flight" (exploring the differences between aircraft and spacecraft) and

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[391] In this edition of the *Dungeons & Dragons Player's Handbook*, the available classes include: Barbarian, Bard, Cleric, Druid, Fighter, Monk, Paladin, Ranger, Rogue, Sorcerer, Warlock, and Wizard. – *Dungeons & Dragons Player's Handbook* (Renton: Wizards of the Coast LLC, 2014).

[392] The available classes in *Star Wars: Age of Rebellion* include: The Ace, The Commander, The Diplomat, The Engineer, The Soldier, The Spy, and Recruit. – *Star Wars Age of Rebellion Core Rulebook,* (Roseville: Fantasy Flight Games, 2014).

[393] For example, an earlier *Star Wars* RPG titled *Star Wars: Edge of the Empire* had sourcebooks that expanded on character classes found in the core guide, and provided new materials that could be incorporated into the game. For more information, see the Explorer class sourcebook: *Star Wars: Edge of the Empire – Enter the Unknown*, (Roseville: Fantasy Flight Games, 2013).

[394] "*Star Wars Identities Educator's Resource Guide,*" 101-102.

[395] "*Star Wars Identities Educator's Resource Guide,*" 102.

9th grade Science focusing primarily on the technological requirements for "Space Exploration."[396] Simi-

larly, the Art units are divided into Elementary (grades 1-6) and Junior High (7-9) subcategories, where

students practice making quick sketches via "direct observation" and sculptures in the former, and more

advanced techniques of drawing and composing images in the latter.[397] However, the first category,

which shares the Quest's title "Occupation," is the best example of the three at how the educational

supplements resemble the RPG expansions mentioned above, and ties in specifically with the CALM cur-

riculum.

Quest 8: Occupation is geared towards teaching students about choosing a job after completing

high school that will "best suit their identity."[398] The *Guide* references a classification system known as

the Holland Codes, which were developed by John Holland. The Holland Codes "connects occupation to

personality according to six occupational fields": Realistic, Investigative, Artistic, Social, Enterprising, and

Conventional.[399] In the Codes' original publication – a pamphlet titled *Understanding Yourself and Your*

Career, published by Consulting Psychologists Press in 1977 – Holland proposes that the code system

was developed to supplement Holland's *Self-Directed Search* (SDS),[400] *Vocational Preference Inventory*

(VPI – also created by Holland),[401] and the *Strong-Campbell Interest Inventory*.[402] Holland's original pam-

phlet tasks each participant with completing three questionnaires that "estimate how you resemble

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[396] "*Star Wars Identities Educator's Resource Guide,*" 102

[397] "*Star Wars Identities Educator's Resource Guide,*" 102.

[398] "*Star Wars Identities Educator's Resource Guide*," 58.

[399] "*Star Wars Identities Educator's Resource Guide*," 58.

[400] John Holland's SDS is now available online at http://www.self-directed-search.com/.

[401] According to the John Holland's biography page on Holland's *Self-Directed Search* website, the *Vocational Preference Inventory* (VPI) was created in 1953 and is the predecessor to *SDS*. It was known for "its inclusion of occupational lists and its organization of items into scales" that differentiated VPI from similar tests at the time that were considered less specific due to "long scoring times, inadequate client information, and the absence of an organized occupations list that coordinated with test results." – see "John Holland, PhD," *John Holland's SDS – Self-Directed Search*, http://www.self-directed-search.com/what-is-it-/john-holland.

[402] John L. Holland, *Understanding Yourself and Your Career*, (Palo Alto: Consulting Psychologists Press, 1977): 2.

each of the types."[403] Each of the six types is represented on a hexagonal chart, which is used to "show

the similarities and differences among the types, among jobs, and between people and jobs."[404] The

hexagon is also used to measure the consistency of job requirements in relation to each type, and serves

to "estimate the degree of fit between a person and a job or between a person and each of several

jobs."[405] The pamphlet notes that "people develop and different rates and make decisions about their

careers at different times."[406] If we apply this same statement to the fictional characters Luke and Ana-

kin Skywalker, each decided to be a Jedi at a different point in their life. In the case of Anakin, he decid-

ed later to turn to the Dark Side and become a Sith since that "career path" led him to his ultimate goals.

The Holland Codes are still used in career assessment tests today. A link to the Holland Codes

checklist at the University of Manitoba website is provided in the *Guide*, which explores the six catego-

ries in detail.[407] For example, the "Realistic" occupations category relates to "practical, hands-on tasks"

involving things like plants, materials/tools/machinery, animals, etc.[408] These Realistic jobs often require

"working with things," a high degree of "motor coordination," and people who fit into this category "see

themselves as practical minded and concrete and they are curious about the physical world."[409] Alterna-

tively, people who fit into the "Investigative" occupation category enjoy "working with ideas and require

lots of thinking (e.g., analytical activity), learning and knowledge."[410] This is an area where academia is a

possible career choice.[411]

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[403] Holland, 2.

[404] Holland, 4.

[405] Holland, 5.

[406] Holland, 7.

[407] "Holland Codes: Career Interests," *University of Manitoba*, (December 31, 2014): 1 –
http://umanitoba.ca/student/careerservices/media/Holland_Codes_Descriptions.pdf

[408] "Holland Codes," 1

[409] "Holland Codes," 1

[410] "Holland Codes," 1

[411] "Holland Codes," 1

With this approach towards career assessment in mind, students are asked to examine four *Star Wars* characters (R2D2, Yoda, Boba Fett, and Padmé Amidala) and list the skills that make each character succeed at their chosen occupation (Mechanic, Jedi/Teacher, Bounty Hunter, and Queen/Senator respectively).[412] After examining each of these fictional beings in detail, the students are then tasked with determining their own job skills using the aforementioned University of Manitoba link, as well as additional resources at the Alberta Learning Information Services,[413] quizzes and tests from a Government of Canada website.[414] These resources are designed to help students find a career path that best suits them during the next stage of their lives. If a teacher decides to further delve into the topic of choosing an occupation, the Alberta sub-activities for "Occupation" tie into the K-9 Health general outcome "Life Roles and Career Development," where students are asked to: "relate personal interests (skills) to various occupations"; identify what knowledge/skills are needed to succeed in those jobs; and "update a personal portfolio to show evidence of a range of interests, assets and skills" that also "[relates] evidence to knowledge and skills required by various career paths."[415] Unlike the Career station in *Identities*, the educational supplement takes into consideration how a person's own abilities and experience factor into their chosen field.

While not directly related to *Star Wars*, these sub-activities expand upon the importance that a career has on a person's identity found in the exhibition, and provide worthwhile experience needed to achieve a student's goals and help them successfully pursue a career that they will find fulfilling and excel at. Using easily recognizable careers seen in the films as a launching point, *Identities* establishes the impact that a person's career can have on their identity, both for themselves and in how others perceive them. Despite only presenting visitors with 7 career choices in the exhibition, this lesson illustrates how

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[412] "*Star Wars Identities Educator's Resource Guide*," 58-59.

[413] "CAREERinsite…start building your future here!," *Alberta.ca*, http://careerinsite.alberta.ca/careerinsite.aspx

[414] "Welcome to the National Occupational Classification 2011," *Government of Canada.ca*, http://www5.hrsdc.gc.ca/NOC/English/NOC/2011/Welcome.aspx

[415] "*Star Wars Identities Educator's Resource Guide*," 101.

important it is to begin planning for their future career while they continue to develop skills and discover new interests.

3.5.2   Interactive Station 9 – Personality: How Do You Behave?

Station 9 requires more input from the visitors than the other interactive components in the exhibition. This is because it deals with arguably the most complex concept seen to this point: personality. Based on the Five Factor Model created by Costa & McCrae[416] in 1992,[417] which focuses on five personality traits (openness, extraversion, agreeableness, conscientiousness, and neuroticism), this station explores how "our personality is a combination of our emotional, attitudinal, and behavioural patterns."[418] As the *Educator's Guide* states, the Five Factor Model was developed "as a model for understanding the relationship between personality and some academic behaviors."[419] We all exhibit aspects of these five traits that, when combined, "form our unique personality."[420] The results are determined after the visitor is asked a series of questions, where he or she can determine how "like" or "unlike" each statement is to their character (or themselves, depending on how they approach the activity). The end result provides insight into what makes each of us unique, and how we behave in certain situations.

The "Big Five" approach at the Personality Interactive Station determines a character's personality in relation to various extremes relating to easily identifiable traits (curious/uncurious, prepared and organized/disorganized, etc.). After touching their wrist band to the panel, the screen lights up with a single introductory sentence: "Define Your Personality." The screen greets the visitor by their character name, and then states that "the following statements describe how you see yourself" before transition-

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[416] See: P.T. Costa, Jr. and R.R. McCrae, *Revised NEO Personality Inventory (NEO-PI-R) and NEO Five-Factor Inventory (NEO-FFI)* (Odessa: Psychological Assessment Resources, 1992).

[417] "*Star Wars Identities Exhibition Catalgoue*," 106 ; "*Star Wars Identities Educator's Resource Guide,*" 67.

[418] "*Star Wars Identities Exhibition Catalogue*," 106.

[419] "*Star Wars Identities Educator's Resource Guide,*" 67.

[420] "*Star Wars Identities Exhibition Catalogue*," 106.

ing into a series of ten statements where visitors can select to what extreme they belong on opposing ends of a spectrum. These statements include:

> 10) "You're conservative. Learning new things doesn't interest you."/ "You're inquisitive. You love to learn new things"; 9) "You keep to yourself and avoid social situations."/ "You love being around other people and engaging in conversation"; 8) "You're diplomatic. You seek harmony with others."/ "You pick fights and get into arguments easily"; 7) "You don't worry about details so long as things get done"/ "You pay close attention to detail. You like things to be done properly"; 6) "You get upset easily. Any little thing can worry you."/ "You're relaxed and easy going. You don't sweat the small stuff"; 5) "You enjoy thinking and playing with ideas."/ "You love working with your hands"; 4) "You're full of energy and ready to take on the world."/ "You're not very active. You prefer to stay low-key"; 3) "You put your needs before those of others."/ "You think of others before thinking of yourself"; 2) "You plan ahead. You think before you act."/ "You're spontaneous. You don't waste time thinking; you just act"; and 1) "You're even tempered. You're not easily bothered or upset."/ "You get overwhelmed easily. You're moody and temperamental."

After choosing where the visitor, or their character, fits in relation to each of these statements, they are presented with a chart depicting the five personality traits and where their results scored. The line representing each trait has five sections, and the number of illuminated sections indicates what their answers indicated. For example, five illuminated sections under "Openness" indicates that the person is "a very clever and curious person, and [that they] actively seek out new experiences." Four illuminated sections under "Extraversion" means that despite not being completely open all of the time, that person is still "social and energetic, preferring company to solitude." Five illuminated sections for "Agreeableness" implies that the person "[avoids] conflict and [loves] taking care of other people," and

an identical score under "Conscientious" points towards an individual who "plans weeks in advance and [is] extremely well organized." Lastly, five illuminated sections for "Neuroticism" indicates that this person is "used to feeling anxious or depressed in almost every situation." This combination loosely describes my self-perceived personality during graduate school in 2012, and results in the following short description in my completed character bio: "People often tell me I'm a generally organised (sic) and prepared person, [and] I also tend to be adventurous and curious." While not a perfect summary of the results compiled (having completely circumvented the school-induced anxieties that plague many graduate students), it nevertheless provides an easily comprehendible description of a specific personality.

Since a fictional text serves as the inspiration for the lessons in the *Educator's Resource Guide*, it is unsurprising that some of the activities tied to this interactive station relate back to providing a deeper understanding of fictional characters. One of the primary examples for Quest 9 is a Language Arts tie-in on Character Development, where students learn how to develop characters in their own creative writing (drawing parallels between *Star Wars* characters and their own).[421] Students are given five main ideas to consider when developing their own original characters: what general goal does the character have, and how does this fit with his or her surroundings; is the character a protagonist, antagonist, comic relief, or a combination?; what is the character's specific characteristics? (gender, age, strengths, weaknesses, etc.); the character's occupation and how that ties into their goal; the character's home and where they came from.[422] By considering these particular aspects of character development in relation to *Star Wars* characters, students have readily identifiable templates that help them develop their own literary works.

Since this exhibition delves into both fictional and real-world identity construction, another unit in Quest 9 ties into a Health and Psychology approach to Personality Traits, which delves further into the

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[421] "*Star Wars Identities Educator's Resource Guide,*" 63.
[422] "*Star Wars Identities Educator's Resource Guide,*" 63.

Five Factor Model.[423] The activity, like the exhibition, uses the personalities of *Star Wars* characters as examples to help guide students as they apply these concepts to several provided sample personalities.[424] These sample personalities are each students of an indeterminate age, allowing them to be easily geared towards their target audience. For each of the three examples, students are asked to rate the student's scale on two of the five personality traits. For example, personality two's prompt asks students to rate "Ben's" score on the Neuroticism and Agreeableness personality traits in the following situation:[425]

> *Ben is in the cafeteria at lunch time. As he [is] carrying his tray of food to his seat, Dan bumps into Ben, spilling Ben's food all over the floor. Ben gets very upset and begins yelling at Dan. Dan apologizes and offers to share his lunch with Ben. Ben, however, is still angry and stomps out of the cafeteria alone.*

The Alberta-oriented supplements for Quest 9 – Personality continues to connect the material in this interactive station to the lessons in the main Quest, building upon both the literary and psychology-related materials and relating them back to specific educational units in the region. The supplementary section on "Character Development" has students construct meaning from existing texts/content or write their own original material (linking to Language Arts and English).[426] Throughout the exhibition, separate panels provide detailed identity breakdowns of many major *Star Wars* characters that were developed using the same type of system that visitors engage with. For example, Anakin Skywalker's results when using the "Big Five" test describes him as someone who is: "Occasionally curious" and "enjoys the familiar and unfamiliar"; "always full of energy at home and in a crowd"; "picks fights easily and always puts his needs first"; "does things without thinking and is disorganized"; and "is used to feeling

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[423] *"Star Wars Identities Educator's Resource Guide,"* 67.
[424] *"Star Wars Identities Educator's Resource Guide,"* 68.
[425] *"Star Wars Identities Educator's Resource Guide,"* 69.
[426] *"Star Wars Identities Educator's Resource Guide*," 103-104.

anxious or depressed."[427] Describing characters in similar terms, while also expanding on those analyses

to include further academic discourse helps provide a deeper understanding of how fictional characters

develop in relation to real life individuals.

In contrast to this focus on fictional personalities, the lesson that relates to CALM concerning

"Personality Traits" follows a similar pattern to the CALM unit in the previous Quest, and works towards

assembling a personal profile for each student. Like the CALM "Career and Life Choices" unit in Quest 8

– Occupation, the CALM unit on "Personality Traits" seeks to "assess personal assets, such as interests,

competencies – including skills, abilities, aptitudes, and talents – personality traits, [and] limitations and

strengths…to expand a personal profile."[428] Having students develop an honest assessment of them-

selves on personal and professional levels fulfills the aforementioned goals of CALM to "enable students

to make well-informed, considered decisions and choices in all aspects of their lives and to develop be-

haviours (sic) and attitudes that contribute to the well-being and respect of self and others, now and in

the future."[429] Using roleplaying as an exercise that inspires this discussion allows students to experi-

ment with a character's personality if they choose to "get creative" during the exhibition. They can also

answer the questions at Station 9 truthfully as themselves. This experience then can transfer to an aca-

demic exploration of each student's own personality, thereby providing not only a visual comparison

during the lesson, but also a mental framework that re-interprets this exploration of self-discovery as a

game. While there is no winning or losing in this game, the end results may not always be as the player

would like. Therefore, a unique opportunity presents itself where the only outcome in any event is to

encourage each participant to continue pursuing a path of self-improvement.

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[427] These results are displayed on Anakin Skywalker's interactive console in the exhibit.

[428] "*Star Wars Identities Educator's Resource Guide*," 104.

[429] "*Career and Life Management Rationale and Philosophy*"

3.6   A Hero (or Villain) is Revealed – Copyright, Ownership, and Play

The final stop in the exhibition sees the visitor come face to face with Emperor Palpatine, the

former Senator turned Sith Lord, who presents everyone with one last decision: whether to fall sway to

the seductive nature of the Dark Side of the Force, or resist the Emperor's offer and become a champion

of Light. The exhibition text states:

> *You've learned where you come from, who's influenced you, and what you believe in. Now the*
>
> *Emperor has taken an interest in you, and he beckons you towards the dark side. In return for*
>
> *your allegiance, he offers you power beyond your wildest dreams.*

At this stage, there are no more lessons left to learn before making this choice. Even the *Educa-*

tor's Resource Guide remains silent, providing no further insight into what choice you should make. The

Exhibition Catalogue acknowledges that, at this point in the exhibit, "the stage is set for an epic battle

when hero and villain finally meet."[430] In the climax of *Episode VI: Return of the Jedi*, "this is much more

than a confrontation between good guy and bad guy – this is a battle of ideals between father and son,

between Jedi and Sith, between the light side of the Force and its seductive dark side."[431] While the out-

come of the final confrontation between Luke and Darth Vader has already played out, the fate of the

visitor's new character has yet to be revealed. The choice is ultimately up to each individual since, as in

life, we all eventually are tempted with the easier, more seductive path, and must decide which path to

take. After the visitor selects either "Reject the Offer" or "Join the Emperor," their character is com-

plete.

Before exiting the exhibition (again through the gift shop), the visitor can have their character's

biography emailed to their personal address, and see their completed character portrait projected onto

a big screen. This portrait, which is also included in the emailed biography, visually represents most of

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[430] "*Star Wars Identities Exhibition Catalogue*," 122.
[431] "*Star Wars Identities Exhibition Catalogue*," 122.

the choices that the visitor made during the character creation process. The avatar is wearing the cloth-

ing associated with their chosen career, their physical features depict the genetic appearance (skin tone,

species, and gender) that the visitor previously selected, their life event is pictured in the lower left cor-

ner, their mentor's face is hovering overhead, and their planet of origin is seen in the background. If the

character has a friend, a smaller image of that individual is also present (if not then that area is left

blank). Lastly, if the character succumbed to temptation and joined the Emperor, their portrait is basking

in the red, shimmering aura of the Dark Side (which is blue if they chose the Light).

Once the visitor has clicked the link in their email, they have the opportunity to read their char-

acter's finished biography. Surprisingly, this biography is not available during the exhibition itself. Most

likely, this curatorial decision was made to alleviate lines and give everyone the opportunity to read

their creation's backstory at their leisure while simultaneously serving as a continued reminder of the

museum experience. The following is the character portrait and biography for one of my characters:[432]

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[432] This biography and image was accessed at: "Scar," *Star Wars Identities: The Exhibition*, (2012), http://www.starwarsidentities.com/hero/en-ca/50b53ddd979e7.

Character Name: Scar

MALE EWOK

I was raised on the forest moon of Endor, where members of my community made their living

building space stations for visiting despots. On holidays my best friend and I would traditionally

celebrate nature at an Ewok feast and bonfire.

My parents gave me independence and not much by way of support, but I suppose I did inherit

my strong set of muscular abilities from them. Later on I spent some time with the one and only

Darth Vader, whose guidance left me with knowledge I still use every day in my job as a Jedi

Knight.

I remember this one time when I won a Podrace, and my reward was my freedom from slavery. I didn't let this affect me too much, though; instead I struck out in my X-wing to explore the edges of the universe.

People often tell me I'm a generally energetic and social person, I also tend to be conservative and disinterested. But the most important thing to me is hedonism: after all, if it's not fun, why do it?

The Force is very strong with me, so I wasn't surprised when the Emperor tracked me down. When he offered me limitless power in exchange for my allegiance, I leapt at the chance and turned eagerly to the dark side.

This biography is somewhat limited, and lacks a certain literary flair due to the program that automatically assembles it based on the options that the visitor selected. However, it does provide a concise summary of the various steps that each visitor goes through as they traverse *Identities*. It also provides a template of a character that visitors take with them; a small part of the *Star Wars* universe that they can call their own. "Own" might not be the correct word, though. Before the visitor can access their character's profile, they need to accept the "*Star Wars* Hero – Terms and Conditions" which states that "Lucasfilm Ltd. and/or X3 Productions, Inc. own all rights in the *Star Wars*™ *Identities* exhibition, its content and everything arising therefrom, the whole being protected by copyright."[433] Visitors "are allowed to download and copy onto your personal computer and mobile platforms the character(s) to which you will have access following the link included in [the] e-mail" and share them online with family and friends.[434] However, if they "remove or modify the affixed copyright symbol or any other trademark or legal notice," duplicate the biography in another form, or use the character in such a way that it infring-

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[433] "*Star Wars* Hero – Terms and Conditions," *Star Wars Identities: The Exhibition* (2012) http://www.starwarsidentities.com/heroes-terms-conditions?name=Scar&id=50b53ddd979e7&lang=en-ca&thumb=/feuil/documents/images/heroes/StarWarsIdentities_scar_50b53ddd979e7-thumb.jpg

[434] "*Star Wars* Hero – Terms and Conditions."

es on third party rights and/or "in correlation with anything which is or could be defamatory, hateful, illegal, or inappropriate or that violate or could violate a person's right to privacy" they will be guilty of violating the terms and conditions.[435]

Effectively, visitors can play with their characters, but only in officially sanctioned (and copyrighted) conditions, and in many ways mirrors Lucasfilm's stance towards most fan-production in general. In *Convergence Culture: Where Old and New Media Collide*, Henry Jenkins discusses the history of Lucasfilm's relationship with *Star Wars* fans and the materials they create. As Jenkins states, "in the beginning, Lucasfilm actively encouraged fan fiction, [and established] a no-fee licensing bureau in 1977 that would review material and offer advice about potential copyright infringement."[436] However, after Lucas "allegedly…stumbled onto some examples of fan erotica that shocked his sensibilities," Lucasfilm's stance shifted to one of cracking down on any fanzines that published content that was deemed risqué.[437] At the same time, when the Internet emerged as the forefront of fan activities in the late 1990s and early 2000s, Lucasfilm actively encouraged fans to create fan sites by offering free Web space and content – as long as fans understood that these websites would become Lucasfilm intellectual property.[438] Eventually, as Jenkins points out, the relationship between Lucasfilm and fan-producers improved to an extent, with Lucasfilm creating the website Atomfilms.com in November, 2000, which served as "the official host for *Star Wars* fan films."[439] However, those films have to qualify as parodies of "the existing *Star Wars* universe" or documentaries of *Star Wars* fandom.[440]

As is the case with *Identities*, fans who produce fan films or fan fiction can only use *Star Wars* intellectual property in ways that do not create new content that can in any way be confused with what is

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[435] "*Star Wars* Hero – Terms and Conditions."

[436] Henry Jenkins, *Convergence Culture: Where Old and New Media Collide,* (New York: New York University Press, 2006), 150.

[437] Jenkins, "Convergence," 150.

[438] Jenkins, "Convergence," 152.

[439] Jenkins, "Convergence Culture," 154.

[440] Jenkins, "Convergence Culture," 154.

canonical. This does not stop fans from continuing to produce their own materials in ways that Lucasfilm deems is in violation of their copyright, but it does limit the methods of distribution of that fan-made content. What Lucas does not have copyright claim over is how people play with their official content in unofficial ways. This brings us back to Jonathan Gray's argument that *Star Wars* toys not only provided an entryway into the *Star Wars* universe that broke down the walls between spectator and writer, but also oftentimes represented the "primary" textual platform during the wait between sequels.[441] Each *Identities* character, therefore, effectively becomes an intangible academic "action figure." The visitor who created that character using the exhibition's template may not have any legal copyright ownership over this character, but they can still play with it while engaging in the official lessons related to the exhibition. Afterwards, any non-published use of the character in similar instances is effectively the same as playing in a sandbox with a Han Solo action figure in between the release of *The Empire Strikes Back* and *Return of the Jedi*. Although the character was effectively in a "no play" zone due to him being frozen in carbonite at the end of *Empire*, he continued to live and have adventures in the minds of many young fans between 1980 and 1983. As far as I'm concerned, my Sith Jedi Ewok named Scar also continues to exist after the exhibition is over. The experience I had creating him, and the information concerning identity construction that I learned in the process, will always be there to revisit and "play" with whenever I choose.

3.7   Conclusion

Star Wars Identities: The Exhibition illustrates how roleplaying can be used in an immersive pop-cultural exhibition as a pedagogical tool, and be incorporated into both general and regionally-specific educational programs. By embracing "play" on a level where character creation is the key activity, visitors have a personal connection to the fictional hero (or villain) they create. However, due to the limitations placed upon the creation process, that character may not truly embody the individual's own ideals

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[441] Gray, 176.

concerning identity. This lack of representation can lead to new interpretive outcomes that are at the heart of constructivist learning theory within the post-museum. Identifying limitations can itself lead to new creative experimentation with identity using the science fiction genre as a sandbox for world (or identity) building. Embracing our imagination in classroom-based tie-in activities helps bring variety to the classroom, and provides a context where the materials being explored are viewed in a more personal and identifiable light. The focus on individual interpretation and value assessment is at the heart of the post-museum, and provides us with an interesting approach that should be applied more frequently in this emerging approach towards museum structure.

This example also illustrates some legal issues surrounding the creation of fictional characters in an official setting within a licensed universe. Unlike museums like the United States Holocaust Memorial Museum that deal with real-life, historic individuals, pop-culture museums and exhibitions are wrapped up in the legal tape that surrounds all creative works still under copyright. While it is understandable that companies like Lucasfilm need to protect their intellectual property, limiting the distribution of the characters created in an associated museum exhibition legally curtails their further pedagogical use. Allowing individuals to share the characters with family and friends ensures that the marketing tie-in aspect of the exhibition is allowed to thrive, but its limited use after that is another example of the contrary struggle between public service and for profit goals inherent in pop-culture exhibitions. While Lucasfilm does not hold the copyright on the specific educational concepts like the "Big Five" any more than the educational videogame *Math Blasters* owns the copyright on pre-algebra, the *Star Wars* flavor is its intellectual property, and the tension between education and profit lingers. As was the case with the *Doctor Who* Experience in Chapter 2, this fundamental conflict between public and corporate institutions and concerns over branding education continue. But the copyrighted material is what adds the sense of play to *Star Wars Identities* just as it does with *Doctor Who*.

Through roleplaying, visitors are able to learn about human identity while embracing a form of play that, for younger visitors, fits with their usual recreational mindset that is experienced on the playground. For older visitors it gives them the opportunity to return to a moment in their lives that they have not experienced in years. No matter what your age is, engaging in roleplaying during *Star Wars Identities* results in consuming the pedagogical content of the exhibition, merging play and learning into a single act. I encourage more bodily-immersive pop-culture exhibitions to follow this mix of pedagogy and play, and incorporate roleplaying into their educational content (both at general and regional levels). For traveling exhibitions like *Identities*, continuing to alter the educational program to fit into the host area's educational requirements will aid in both its financial success (i.e. more schools in the area will be encouraged to take advantage of this special "event"), and pedagogical life. In these instances, the layout of the exhibition is continually shuffled to accommodate both new audiences and new physical spaces. For permanent installations, like the Ghibli Museum discussed in Chapter 4, the relationships between the host museum, local educational institutions, and communities requires a long-term symbiotic balance of permanence and renewal. While change is the inevitable state for exhibitions like *Star Wars Identities*, these exhibitions, and the pedagogical roleplaying experience, leave lasting impressions on audiences around the world. This ensures that a part of that "galaxy far, far away," and the lessons that were learned while playing there, remain with everyone long after these exhibitions have faded into memory.

4   THE GHIBLI MUSEUM, CULTURAL PEDAGOGY, AND THE FREE-FLOW STRUCTURE

The two previous chapters looked at how themed space exhibitions are used as a launching platform for studying various educational topics in an environment that encourages visitor play. The *Doctor Who* Experience, which does not contain much educational content in the exhibit itself, features a supplementary educational program that links the exhibition and walkthrough themed attraction to a variety of subjects within the British Key Stages 2 and 3 units. These include sections on history, science,

communication, drama, art, and several other topics that are taught in British schools. Similarly, *Star Wars Identities*' exploration of human development parallels Alberta's Career and Life Management Program (CALM), which is designed to teach students how "to make well-informed, considered decisions and choices in all aspects of their lives and to develop behaviours and attitudes that contribute to the well-being and respect of self and others, now and in the future."[442] By examining how human identity is constructed through various biological, cultural, and historical influences, as well as how the choices that people make contribute to everyone's personal development, *Identities* draws parallels between iconic fictional characters and the lives of the visitors.

In contrast to these two examples, this fourth chapter examines the concept of national identity as it is conveyed through the themed space of the Ghibli Museum and its exploration of Japanese tradi-tional and popular culture. As is the case with the *Doctor Who Experience* and *Star Wars Identities*, the Ghibli Museum's exploration of national identity is accomplished through a combination of interactive exhibitions and bodily immersion within a themed space. Examining how national identity is taught through traditional and popular culture within a themed space allows us to make comparisons with these earlier examples and their approach to teaching different subjects. Questions of national identity in relation to traditional and popular culture are comparatively taken for granted in these earlier exam-ples, and the conclusion of this chapter addresses this oversight.

In contemporary Japanese popular culture, there are few home-grown formats as enduring and expansive as anime. Barring shows like *The Simpsons* (1989-present), *South Park* (1997-present), *Family Guy* (1999-present), *Venture Bros* (2003-present), and *Archer* (2009-present), animation in the United States has remained primarily, although not exclusively, aimed at children. As Jason Mittell discusses in *Genre and Television: From Cop Shows to Cartoons in American Culture*, animated shorts that originally were developed with an older audience in mind were later industrially re-contextualized and altered to

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[442] *Career and Life Management Rationale and Philosophy*, (Alberta: Alberta Learning, 2002): 1.

appeal to a new younger demographic on Saturday mornings.[443] This is not the case in Japan. While Disney served as an industrial and aesthetic inspiration for some of Japan's earliest animation efforts,[444] anime is a culturally and industrially diverse format that caters to a variety of demographics and encompasses virtually every genre imaginable. One of the most renowned anime filmmakers, both in Japan and around the world, is Hayao Miyazaki. Since founding Studio Ghibli in 1985, Miyazaki has created a host of celebrated films, including (but not limited to) *Castle in the Sky* (1986), *My Neighbor Totoro* (1988), *Princess Mononoke* (1997), and *Spirited Away* (2001). Miyazaki's and Ghibli's popularity led to the creation of the Ghibli Museum in 2001 – a permanent installation located in Mitaka, Tokyo.

According to the exhibition tie-in book *Exhibiting Animation:* Spirited Away *Special Exhibition at the Ghibli Museum, Mitaka*, the Ghibli Museum strives to be a place where new things are created rather than solely focusing on "works from the past."[445] Specifically, the catalogue states that the Ghibli Museum "seeks to be a place where visitors can experience something for themselves, discover things, and find in themselves the key to the creative process."[446] While the museum does not focus solely on previous works, history – both related to film and Japanese culture – is an important component of the museum. This blending of history, innovation, and creative discovery is accomplished through both the exhibitions on display and through the physical space itself. While there are curated areas within the museum, the main experience, as is discussed later in this chapter, follows a free-flow structure. This curatorial approach lets visitors choose their path through the space and experience it in a more relaxed, almost holistic manner. The lack of a defining path also presents us with a different potential use of the post-museum framework within a themed environment than previously discussed. With refer-

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[443] Jason Mittell, *Genre and Television: From Cop Shows to Cartoons in American Culture*, (New York: Routledge, 2004), 64.

[444] Daisuke Miyao, "Before *anime*: animation and the Pure Film Movement in pre-war Japan," *Japan Forum* 14.2, (2002): 203-204.

[445] *Exhibiting Animation:* Spirited Away *Special Exhibition at the Ghibli Museum, Mitaka*, (Japan: Studio Ghibli, 2002), 5.

[446] "*Exhibiting Animation*," 5.

ences to Miyazaki's work hidden throughout the space, coupled with a complex architectural style that reflects post-WWII Japanese identity, a visitor's previous knowledge of Studio Ghibli's filmography and Japanese history plays an important role in their interpretive experience.

The museum features permanent exhibits, rotating special exhibitions that focus on a variety of topics related to Miyazaki's work,[447] a screening room, and a play area where children "are encouraged to touch and play with an enormous 'cat bus' from the Ghibli film *My Neighbor Totoro*."[448] While there are other directors attached to Studio Ghibli, Hayao Miyazaki is the name most readily associated with the studio as he is its co-founder and leading director at the studio. He also serves as the executive director of the museum[449] and was in charge of its architectural layout.[450] Consequently the building was constructed to reflect the fantastical worlds created by Miyazaki while also referencing classic European and Japanese architecture,[451] and is one of the key immersive elements that establish the themed space. Similar in style to what is found in franchise-specific theme parks like Disneyland, the Ghibli Museum allows visitors to step into a world of Ghibli's films. However, while it is related to a specific studio and the films of renowned anime filmmaker Hayao Miyazaki, the Ghibli Museum is not a theme park nor is it an art museum. Instead, it uses Studio Ghibli's creations to explore Japanese culture, history, and religion in addition to animation, the anime industry, and filmmaking.[452] Courses are frequently held in conjunction with the University of Mitaka, which incorporates many of these themes into their lesson plans.[453] The popular community and tourist gathering spot prominently features a building designed by

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[447] Or specific films like *Spirited Away*.

[448] *"Exhibiting Animation,"* 5.

[449] *"Exhibiting Animation,"* 6.

[450] *Hayao Miyazaki and* Ghibli Museum, (Kuala Lumpur: Animedia Entertainment, 2005), DVD.

[451] *"Hayao Miyazaki and* Ghibli Museum"

[452] *"Hayao Miyazaki and the* Ghibli Museum."

[453] For example, a course was scheduled for January 17-February 14, 2014 on Animation Culture - http://www.ghibli-museum.jp/news/009458.html.

Miyazaki himself built seamlessly (through the extensive use of trees, bushes, and other foliage growing on the museum's exterior walls) into the surrounding area.

Unlike many of the other examples discussed in this dissertation (including the other main case studies and supplementary examples), the Ghibli Museum is designated a public facility that was developed in collaboration by local (rather than national) government and private institutions.[454] In contrast to this collaboration, the *Doctor Who* Experience, discussed in Chapter 2, is the product of BBC Worldwide, the BBC's commercial branch. This subsidiary of the BBC is tasked with maximizing profits through establishing commercial tie-ins and international distribution of content while still operating within the duties set forth in the parent broadcaster's public service mandate.[455] While it is housed in Cardiff next to BBC Wales studios and has an accompanying educational program, the *Doctor Who* Experience and BBC Worldwide operate separately from the government-sponsored broadcaster which is forbidden from operating as a commercial institution by its charter. *Star Wars Identities: The Exhibition*, which was discussed in Chapter 3, is a traveling exhibition that was designed by LucasFilm Ltd. and X3 Productions, with educational scientific content produced by a team at The Montreal Science Centre.[456] Although The Montreal Science Centre is a crown corporation of the Canadian Government, the exhibition was developed to travel internationally and therefore does not operate as a permanent facility that shares the same connection to a local government as is seen with the Ghibli Museum. *Ghibli* is not only operated by a company that the City of Mitaka helped to co-establish, but is also permanently housed on public land.

The Ghibli Museum was developed by the Tokumo Shoten Publishing Company, Studio Ghibli, and Nippon Television Network (NTV), the museum's building was donated to the City of Mitaka upon

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[454] *"Exhibiting Animation,"* 5.

[455] "About Us," *BBC Worldwide*, http://www.bbcworldwide.com/about-us.aspx

[456] "Partners," *Star Wars Identities: The Exhibition*, (2012), http://www.starwarsidentities.com/#!/partners.

its completion in Fall, 2001.[457] At first glance, the Ghibli Museum seemed like an ideal extension of what

was discussed in earlier chapters, in which media corporations and local institutions come together to

create a facility that becomes integrated into local social and cultural traditions. However, while it re-

mains a "public facility," as is stated in the *Exhibiting Animation* guide, the museum is operated by the

Tokuma Memorial Cultural Foundation for Animation – which "was established through the joint in-

vestment" of Tokumo Shoten, Ghibli, the City of Mitaka, and NTV[458] – and not only charges admission

but requires that all tickets be purchased in advance.[459] Visitors oftentimes need to plan their trip

months in advance,[460] thereby severely limiting access for everyone – including local residents.[461] The

gardens surrounding the building are free of charge as the museum itself is housed in a public park.[462]

While the Ghibli Museum works in collaboration with the local Mitaka government and strives

to be a center that emphasizes artistic and cultural education, the contrast between the institution's

presence in a public space and the aforementioned difficulty obtaining admission to the museum inserts

the Ghibli oeuvre at the center of the struggle between for-profit and public service institutions. Thomas

LaMarre argues in *The Anime Machine: A Media Theory of Animation* that the Ghibli Museum's presence

in a park is a reflection of the tensions among the drive for commercial profit, the pro-environmentalist

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[457] *"Exhibiting Animation,"* 5.

[458] *"Exhibiting Animation*," 5.

[459] http://www.ghibli-museum.jp/en/ticket-information/

[460] The Ghibli Museum website states that tickets can be purchased up to three months in advance due to the lim-
ited number of tickets available (http://www.ghibli-museum.jp/en/ticket-information/). FW North states on his
travel blog *Lunaguava.com* that he purchased tickets for a January visit in October to ensure that he had passes
during his visit to Japan – FW North, "Visiting the Ghibli Museum," *Lunaguava.com*, (March 29, 2013),
http://www.lunaguava.com/visiting-the-ghibli-museum/. Similarly, Tom Fassbender wrote of his difficulty obtain-
ing tickets in a blog post on *Geekdad.com*. Fassbender states that tickets can only be obtained at special Loppi ma-
chines (a type of electronic ticket teller) at Lawson convenience stores in Japan. For English visitors it was difficult
to find the English language setting, and had to be purchased in advance. He does not indicate the exact number of
days in advance, but Fassbender was so concerned about getting tickets that he initially, and unsuccessfully, tried
to purchase tickets in Hong Kong prior to arriving in Japan. – Tom Fassbender, "GeekDad Passport: Ghibli Muse-
um," *GeekDad.com*, (January 3, 2015), http://geekdad.com/2015/01/geekdad-passport-ghibli-museum/.

[461] Please visit http://www.jtbgmt.com/eng/ghibli/TicketSystem.html#Regions to see the full extent of how com-
plicated it is to purchase tickets.

[462] *"Exhibiting Animation,"* 5; *"Hayao Miyazaki and* Ghibli Museum."

leaning inherent in much of Miyazaki's work, and artistic innovation.[463] LaMarre states that the Ghibli Museum "presents quasi-domestic spaces in proximity to nature (within a park), deemphasizing commercialization and stressing fantasy, art, and education," making it "antithetical to the theme park"[464] mentality seen in other production company-sponsored tie-ins. As a result of the Ghibli Museum's presence in a public park, where commercialization, education, and the community space intersect, this museum presents a unique example where traditional Japanese social and cultural history operates both at odds and in conjunction with the embodiment of Japanese modernization. This tension is found between the museum's aforementioned pedagogical goals and its lack of easy access, as well as its physical, castle-like presence in a public space that is both designed to blend into its surroundings while simultaneously stand apart from it.

The previous chapters focused on how specific educational programs were developed to cater to localized educational requirements. The *Doctor Who* Experience uses a media text that emerged from a public service broadcasting model, where a mixture of education and entertainment were key components in the program's industrial and creative origins. Chapter 3's discussion of *Star Wars Identities* illustrates how interactivity and role-playing can enhance visitor identification with both the educational concepts being discussed and the media text used to frame that discussion. This chapter serves as a slight departure from these previous approaches, while at the same time builds on the concepts previously discussed. While there is still a supplementary educational program associated with the Ghibli Museum (i.e. the aforementioned courses at the University of Mitaka), of greater interest to this study is how this institution and its use of immersion fits into notions of community, experiential learning, and media in Japanese culture as a whole. These are all wrapped up in distinctly Japanese cultural concepts that, as is the case with the Ghibli Museum, links the past to the present through popular media texts.

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[463] Thomas LaMarre, *The Anime Machine: A Media Theory of Animation*, (Minneapolis: University of Minnesota Press, 2009), 96-97.
[464] LaMarre, 97.

As Susan Napier discusses in *Anime: From Akira to Howl's Moving Castle*, in Japan there is an important concept seen throughout traditional Japanese culture known as "furusato," which translates to "hometown."[465] Napier states that "for years the furusato has been a vital building block in Japan's cultural construction of self" as it evokes a lyrical vision "of a quintessentially Japanese originary village and landscape" that became increasingly important after the rapid cultural, political, economic, and technological changes it experienced from the late 19th century onwards.[466] In the process, furusato reflects both aesthetic and socio-cultural Japanese tradition. Significant portions of Japanese popular culture – particularly in anime – oftentimes loses or purposefully erases furusato in favor of promoting another concept known as "mukokuseki," which translates to "'stateless' or essentially without a national identity."[467] This is done through purposefully altering the physical characteristics of characters, blending them with "Western" looks or unrealistic features like purple hair, and mutating/distorting their bodies to remove any semblance of realism or concrete association with Japan as it truly exists.[468] In the process, a new world is created where furusato is no longer present and anime worlds become a hybrid of East and West.[469] Referencing an interview with animator Oshii Mamoru, known for his seminal anime adaptation of Shirow Masamune's manga *Ghost in the Shell*, Napier postulates that the creation of this "other world" suggests animators themselves "do not possess a real 'furusato.'"[470] This is further compounded by the hybrid aesthetic origin of anime, which is discussed later in this chapter. In the process of erasing the quintessential furusato from both the filmmaker's "origins" and anime's aesthetic and socio-cultural function, anime serves as a ready extension of contemporary Japan's national identity.

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[465] Susan J. Napier, *Anime: From Akira to Howl's Moving Castle*, Updated Edition, (New York: Palgrave, 2005), 25.
[466] Napier, 25.
[467] Napier, 24.
[468] Napier, 25-26.
[469] Napier, 26.
[470] Napier, 25-26.

While Miyazaki's work frequently incorporates his own artistic interpretations of traditional Japanese folklore, mythology, and religion, he still maintains a link to established cultural traditions while simultaneously inspiring viewers to embrace new approaches to these concepts. Essentially, his work endeavors to challenge mukokuseki by re-inserting traditional Japanese culture back into animation. Although many Miyazaki movies take place in Western settings, the filmmaker's distinctive narrative and aesthetic style emerged from combining distinctly Japanese elements with distinctly Western ones, thereby maintaining Japanese identity while simultaneously illustrating how contemporary Japanese culture incorporates the "foreign" into its own traditions. At the same time, the relative inaccessibility of the Ghibli Museum itself within a public park physically embodies the lack of furusato found in most anime. While it endeavors to re-integrate notions of "quintessentially" Japanese culture into the equation, the institution itself does not become part of its local "hometown" despite being housed on public land. Effectively, the Ghibli Museum is part of a community (i.e. co-sponsored and run by local government) but also stands apart from it. Consequently, this chapter argues that the Ghibli Museum is the epitome of the struggle between challenging mukokuseki while simultaneously reinforcing the absence of furusato found in anime, thereby presenting a contradictory pedagogical vision.

Although the *Doctor Who* Experience and *Star Wars Identities* strive to incorporate pop-culture texts into an educational environment that deals with core concepts in their respective local educational programs, the Ghibli Museum does so organically in Japanese culture. Learning, in this instance, is not always associated with specific core concepts but is instead a broader process where play and creativity continue to operate within a space that educates visitors on traditional Japanese culture while simultaneously reinforcing the conflict between Japan and the West that emerged after WWII. The Ghibli Museum's focus on film production, film history, Japanese traditional culture/folklore, and the blending of East and West all embody contemporary Japanese cultural identity.

The goals of this chapter are two-fold: to examine the educational and theming components of the Ghibli Museum in relation to Japanese culture, while also simultaneously exploring the impact that popular culture has had on Japan's sense of self in the 20th and 21st centuries. Beginning with an examination of post-WWII Japanese identity, the role that media played in Japan's cultural reinvention (both domestically and internationally), and the aforementioned disappearance of and re-imagination of Japanese traditions, this chapter first examines how Japan's historical trajectory led to the industrial and aesthetic creation of anime. The merging of Western and Japanese traditions is key to understanding this development, and this cultural hybridity continues through to both the educational content and themed architecture of the Ghibli Museum. After emerging from a long period of isolationism at the end of the 19th century and culturally re-inventing itself following WWII, Japan's image, both domestically and internationally, has been radically shaped (and re-shaped) by popular culture. The increased presence of media in daily Japanese life reflects a stark contrast to Shintoism's celebration of nature. This contrast, according to Lars-Martin Sorensen, is a key component of Miyazaki's work and the re-assertion of Japanese nationalism post-WWII.[471] This chapter argues that Ghibli Museum in Mitaka is the physical embodiment of all of these changes, and serves as a place where tradition, contemporary media culture, and Japanese cultural identity merge in an immersive themed space educational environment. Ending with an in-depth application of Deborah L. Perry's "What Makes Learning Fun" framework, this chapter argues that while this example is inherently linked to Japan's unique historical development, it illustrates how themed space pedagogy can operate beyond teaching visitors about various subjects and can, instead, symbolically educate through its immersive and industrial components.

Unlike the major examples discussed in previous chapters, I was unable to visit the Ghibli Museum in person while completing the research for this dissertation. For the purposes of this study I have extensively surveyed existing materials that have discussed the Ghibli Museum in detail, including offi-

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[471] Lars-Martin Sorensen, "Animated animism – the global ways of Japan's national spirits," *Northern Lights: Film and Media Studies Yearbook* 6.1, (June 2008): 193.

cial museum tie-ins (books, DVDs, and websites), internet sources such as blogs that contain visitor

commentary, and the few academic sources that mention the museum by name. The scarcity of aca-

demic materials written on the Ghibli Museum is partially responsible for choosing this example to study

closely. The Ghibli Museum also provides additional international context to this study, where we can

see how themed space exhibitions are utilized outside of the West. Examining the Ghibli Museum in re-

lation to Japan's historical and cultural approaches towards localization and indigenization, and how

those practices are reflected in anime's evolution as a Japanese media format, allows for a better under-

standing of how themed space exhibitions, when examined using a post-museum framework, can pro-

vide visitors with the opportunity to engage questions of the local and the global through bodily immer-

sion.

4.1 Cultural Hybridity, Miyazaki, and Merging Tradition with Innovation

Contemporary scholarship on anime consistently highlights three major influences on anime's

development: [472] 1) the impact that the country's first military defeat at the end of WWII and subse-

quent occupation of Japan by Allied forces; 2) the rapid modernization of Japan, both prior to and after

WWII, and how the increased technological saturation the country experienced contrasted with tradi-

tional religious and societal connections to nature; and 3) the influence of traditional Japanese art forms

on anime's narrative and aesthetic development, and how those practices merged with components of

their Western counterparts. All of these major influences are found in many of the films produced by

Miyazaki and Studio Ghibli, as well as in the educational components and architectural/thematic designs

of the Ghibli Museum. The combination of these three influences results in a historically and culturally

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[472] See: Susan J. Napier, *Anime: From Akira to Howl's Moving Castle*, Updated Edition, (New York: Palgrave, 2005); Daisuke Miyao, "Before *anime*: animation and the Pure Film Movement in pre-war Japan," *Japan Forum* 14.2, (2002); Hiromi Mizuno, "When Pacifist Japan Fights: Historicizing Desires in Anime," *Mechademia 2: Networks of Desire*, (Minneapolis: University of Minnesota Press, 2007).

re-imagined space where fantasy and play act as the gateway for visitors to immerse themselves in an

idealized cultural space.

In his book *Recentering Globalization: Japanese Transnationalism and Popular Culture*, Koichi

Iwabuchi argues that Japan's cultural identity is constructed through the "asymmetrical totalizing triad

between 'Asia,' 'the West,' and 'Japan.'"[473] This triad, according to Iwabuchi, is the result of Japan's rela-

tionship with other Asian countries and the West both pre and post-WWII.[474] According to Iwabuchi, a

key component of Japanese cultural development is known as "doka," which is "the Japanese capacity

for assimilation…of the foreign without changing the Japanese essence."[475] During the Imperial era,

Iwabuchi argues that doka was "promoted and characterized as a great quality of Japaneseness which

justified Japanese colonial rule of other Asian nations," and resulted in the need to absorb other Asian

cultures/races into the Empire.[476]

In the postwar era, cultural assimilation came to Japan due to the American occupation, where,

according to Iwabuchi, Japan's "postcolonial moment…was articulated predominantly by its subordinate

position to the United States" as "a victim" rather than "an oppressor."[477] This resulted in a shift of Jap-

anese hybridity discourse from racial/ethnic assimilation to symbolic/cultural mixing, and a dramatic

shift from "an outwardly directed state ideology of Japanese imperialism and colonialism to an inwardly

oriented nationalistic discourse on Japanese cultural hybridity."[478] This led to a practice of "indigenizing"

foreign culture and adapting it in a way that makes these originally foreign practices seem inherently

"Japanese."[479] Iwabuchi identifies this as "strategic hybridism," where "foreign origin is supposed to be

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[473] Koichi Iwabuchi, *Recentering Globalization: Japanese Transnationalism and Popular Culture*, (Durham: Duke University Press, 2002), 7.
[474] Iwabuchi, 7.
[475] Iwabuchi, 55.
[476] Iwabuchi, 55.
[477] Iwabuchi, 56.
[478] Iwabuchi, 57.
[479] Iwabuchi, 19.

purged by Japanese tradition of cultural indigenization."[480] Hybridism, according to Iwabuchi, "is based

on the concentric assimilation of culture" and assumes that "anything foreign can be domesticated into

the familiar."[481] Such desires are linked to Japanese traditional notions of racial and ethnic purity, where

anything foreign is inherently linked to issues of contamination.[482] Consequently, Iwabuchi argues that

hybridism "essentializes hybridity and hybridization as an organic and ahistorical aspect of Japanese na-

tional/cultural identity."[483] This, in turn, is inherent in anime as a media format, both industrially and

aesthetically, and is also apparent in the merging of East and West in Miyazaki's films.

Miyazaki's work at Studio Ghibli aesthetically and narratively embodies the merging of Western

and Eastern in Japanese strategic hybridism. Dani Cavallaro's book *The Animé Art of Hayao Miyazaki*

argues that films of Hayoa Miyazaki combine a desire to deal with "grave issues without ever sanitizing

or sentimentalizing their import"[484] while simultaneously blending aesthetic traditions between the East

and West.[485] Cavallaro adds that Miyazaki draws on "a range of sources of distinctively Japanese and

Western derivation" where he "situates his narratives in natural and architectural contexts character-

ized by stunning graphic richness, textual intricacy and scrupulous attention to the minutest and most

unusual details."[486] This is merged with Japan's post-WWII political, economic, and cultural relationship

with the West, and its own search for cultural identity.[487] As was discussed previously in this chapter

drawing on scholars like Napier and Iwabuchi, the blending of Japanese traditions with Western cultural

influences is representative of anime as a whole as well as Japan's tendency toward assimilating and

indigenizing the "foreign" in post-WWII culture. What makes Miyazaki's work with Studio Ghibli so

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[480] Iwabuchi, 54.

[481] Iwabuchi, 54.

[482] Iwabuchi, 54.

[483] Iwabuchi, 54.

[484] Dani Cavallaro, *The Animé Art of Hayao Miyazaki*, (Jefferson: McFarland & Company, Inc., 2006), 1.

[485] Cavallaro, 9.

[486] Cavallaro, 1.

[487] Cavallaro, 7.

noteworthy is not only his status as one of Japan's top filmmakers,[488] but how his films' continually expanding global appeal has effectively cemented Japanese strategic hybridism on both domestic and international levels. As Cavallaro notes, Ghibli's international distribution relationship with Disney (known as the Disney-Tokuma Deal from 1996) historically, industrially, aesthetically, and technologically situates East and West together in the global cultural sphere.[489]

Anime itself is a culturally hybrid creation, with industrial and aesthetic influences from a variety of Eastern and Western countries. Daisuke Miyao argues in his article "Before anime: animation and the Pure Film Movement in pre-war Japan" that anime's aesthetics emerged from established Japanese artistic traditions like 12th century scrolls and sketchbooks.[490] Napier adds that in addition to 20th century cinema and photography, anime was also influenced by traditional Japanese theatrical forms like kabuki.[491] Anime is historically linked to another illustrated pop-culture medium known as manga, a form of Japanese illustrated literature with aesthetic origins dating back to the Edo period (1600-1868).[492] Napier traces manga's aesthetics to the kibyoshi illustrated books and ukiyoe woodblock prints of the era, the former of which featured "humorous and/or erotic content" and the latter depicted "actors and courtesans of the demimonde," as well as "increasingly grotesque and imaginative subjects such as demons, ghosts, and extremely creative pornography."[493] Both anime and manga emerged in their recognizable forms after these aesthetic traditions were combined with Western influences during the late 19th and early 20th centuries. As Kinko Ito discusses in "A History of Manga in the Context of Japanese Culture and Society," manga evolved due to not only the work of ukiyoe artists like Katsushika Hokusai (1760-1848) – who also coined the term "manga" – but also because of contributions, both in aesthetics

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[488] Cavallaro compares Miyazaki's popularity to that of Steven Spielberg and J.K. Rowling in Western popular culture – Cavallaro, 5.

[489] Cavallaro, 13.

[490] Miyao, 194.

[491] Napier, 4.

[492] Napier, 21.

[493] Napier, 21.

and narrative structure, from Western artists like Charles Wirgman (1832-1891) and George Bigot (1860-1927) who came to Japan following the conclusion of its isolationist period.[494] Many anime films and television shows are adapted from manga publications, or are subsequently adapted into manga following the title's on-screen success. Similarly, many anime filmmakers, including Miyazaki, work on manga publications themselves.

Anime's aesthetic style, like manga, also emerged from Japanese traditions and Western influences. According to Miyao, anime was influenced by early 20th century French filmmaker Emile Cohl's minimalist animated films, which were some of the earliest examples of filmed animation shown in Japan.[495] Miyao states that when Disney's *Steamboat Willie* first came to Japan in 1929, Japanese animators first strove to emulate Disney's aesthetic style but discovered that they did not have the economic resources to do so.[496] Consequently, anime's minimalist animation style emerged due to economic restrictions, and animators in Japan, unlike their American counterparts, were forced to re-use cels in the creation of their films.[497] According to Fred Patten, as Japan sought to distribute their animated films internationally in the decades that followed, many anime productions from the 1950s and 60s featured typical Disney tropes like talking animals, musical numbers, and folk tales.[498] The resulting products were aesthetically and narratively hybrid creations that merged East and West. While this has changed in the subsequent years and anime has expanded its narrative content to virtually every genre imaginable, anime's origins are steeped in a cultural hybridity that is still seen in contemporary examples – including many of the films produced by Studio Ghibli. When viewed through Iwabuchi's discussion of

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[494] Kinko Ito, "A History of Manga in the Context of Japanese Culture and Society," *The Journal of Popular Culture* 38.3, (February 2005), 461.

[495] Miyao, 195.

[496] Miyao, 204

[497] Miyao, 203.

[498] Fred Patten, *Watching Anime, Reading Manga: 25 Years of Essays and Reviews*, (Berkeley: Stone Bridge Press, 2004), 55

strategic hybridism, Ghibli's blending of Disney tropes and anime's general aesthetic and industrial con-

nection to manga illustrate a type of cultural flow that is inherently part of Japanese cultural tradition.

The architecture at the Ghibli Museum also reflects this hybrid style, merging Japanese tradition

with an Italian architectural style that Miyazaki encountered while visiting Calcata, Italy in the early

1990s.[499] According to an interview on the *Hayao Miyazaki and* Ghibli Museum *DVD* with Studio Ghibli

co-founder and long-time Miyazaki collaborator Isao Takahata, this town's geographic and aesthetic de-

sign, along with many other old European cities, had a lasting impact on Miyazaki's work and was con-

sciously incorporated into the museum's design.[500] Takahata states that European architecture is orga-

nized in a way that is essentially foreign to Japan, apart from some of the aesthetic characteristics that

have been incorporated into government buildings and other modern structures.[501] Furthermore, the

Central Hall of the Ghibli Museum – the grand, central location within the museum's structure – con-

tains specific features that Miyazaki encountered in his time in Europe, including an old-fashioned water

pump (as seen in the center of several old European cities he explored), antique elevators frequently

seen in older European hotels, and vertical spiral staircases.[502] These elements, combined with the

"maze-like spaces" built upwards (rather than outwards) in what Takahata identifies as a "Western

structural environment," are "unfamiliar images" to Japanese visitors.[503]

Wandering the Central Hall of the Ghibli Museum allows visitors to experience bodily immersion

in an environment that, unlike the previously discussed examples, blends elements of the real world and

a fantastical one in a single space. This blending is itself representative of Miyazaki's distinctive style.

Cavallaro describes the Museum as "a synthesis of a brightly painted fairy castle, a Gothic Revival ex-

travaganza and an Antonio Gaudí flight of architectural fancy" that was designed by Miyazaki "with the

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[499] *"Hayao Miyazaki and* Ghibli Museum."

[500] *"Hayao Miyazaki and* Ghibli Museum."

[501] *"Hayao Miyazaki and* Ghibli Museum."

[502] *"Hayao Miyazaki and* Ghibli Museum."

[503] *"Hayao Miyazaki and* Ghibli Museum"

same care with which he would plan a movie, storyboarding – as it were – each aspect of its intended

layout."[504] Consequently, when Japanese visitors encounter the unfamiliar European-influenced layout

of the Ghibli Museum and its seamless integration with elements of Miyazaki's fictional filmic worlds,

they are engaging with the "otherworldly" on global and pop-cultural levels. After observing visitors in-

teracting with the museum space and its exhibits, Shuji Takashina states that "it is certain that the whole

building has been created skillfully as a space for play" whilst simultaneously serves as a place that edu-

cates through interactivity.[505] Wandering the Ghibli Museum thereby allows visitors to immerse them-

selves within a key aspect of Japanese culture – namely its strategic hybridism – while they explore the

museum and its surroundings.

4.2   Strategic Hybridism, Cultural History, and the *Spirited Away Special Exhibition*

The interior ticketed section of the Ghibli Museum consists of three floors of exhibitions, as well

as a rooftop garden where an iconic life-size giant robot soldier from *Castle in the Sky* stands watch over

the museum.[506] The interior consists of eight distinct sections: 1) the Permanent Exhibition Room where,

according to the *Exhibiting Animation* guide, visitors are introduced to the "development and various

forms of expression [that] animation has taken over the years"; 2) the Saturn Theater where visitors can

see exclusive Ghibli shorts; 3) the Birthplace of Film exhibition, which illustrates the collaborative crea-

tive process behind creating animated films; 4) the aforementioned Cat Bus Room; 5) and 6) two shops

and a restaurant; and 7) the Central Hall where the museum's architectural design is accentuated with

stylized elevators and staircases, stained glass, and other architectural aspects that merge the afore-

mentioned Italian style with traditional Japanese.[507] Each room provides a different glimpse into the

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[504] Cavallaro, 43.

[505] Shuji Takashina, "A Space That Aims at Communication Through Interaction with 'Objects': A Special Exhibition at the Ghibli Museum, Mitaka," *Exhibiting Animation:* Spirited Away *Special Exhibition at the* Ghibli Museum, *Mitaka* (Japan: Studio Ghibli, 2002), 94.

[506] *"Exhibiting Animation,"* 5.

[507] *"Exhibiting Animation,"* 5.

Ghibli world while simultaneously reflecting Japanese strategic hybridism in practice, thereby exposing

visitors to brand, media, and cultural pedagogy through both the exhibits themselves and the wandering

process.

While the Permanent Exhibition Room and the Birthplace of Film both explore the history of film

and animation in Japan and in the West, the *Exhibiting Animation* guide states that "The Special Exhibi-

tion Room is where the museum hopes to fulfill its mission of continuing to produce completely new

and original exhibits" where, as was previously stated, "visitors can experience something for them-

selves, discover things, and find in themselves the key to the creative process."[508] While this area of the

museum does fulfill this purpose, it is also surprisingly more traditional when compared to the other

areas where visitors engage in discovery-based learning. The exhibits on display in the Special Exhibition

Room of the museum are all temporary in nature, which encourages repeat attendance so that visitors

can see the new material. However, unlike the self-directed wandering approach experienced in the mu-

seum as a whole, exhibitions in this area appear to be more focused using more traditional curatorial

techniques. One such exhibit was the *Spirited Away* exhibition which first opened in October, 2001 –

three months following the film's Japanese premiere and the first special exhibition hosted at the Ghibli

Museum.[509] This exhibition provided a detailed glimpse into the creation of one of Miyazaki's most cele-

brated films, emphasizing the artistic and industrial aspects of the film's production while simultaneous-

ly highlighting historical references of Japan's use of strategic hybridism in its architectural style.

Spirited Away was a monumental success in Japan and around the world. It not only won the

2003 Academy Award for Best Animated Feature, but as of 2014 it also remains the highest grossing film

in Japanese box-office history.[510] This exhibition was developed prior to many of the film's accolades and

in conjunction with the final year of *Spirited Away*'s post-production, and presented visitors with a

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[508] "*Exhibiting Animation*," 5.

[509] "*Exhibiting Animation*," 6-7; 79.

[510] Yoko Sudo, "'Frozen' Ranks as Third-Biggest Hit in Japan," *JapanRealTime – The Wall Street Journal*, (June 4, 2014), http://blogs.wsj.com/japanrealtime/2014/06/04/frozen-ranks-as-third-biggest-hit-in-japan/.

unique glimpse into Miyazaki's most commercially and critically successful film while its place in film history had yet to fully be secured. Featuring a variety of production materials including animation cels, backgrounds, staff notes, and other production documents and sketches, visitors were able to learn about the production process in an exhibition curated by Miyazaki, the film's director, himself. Many of the exhibit's materials also helped contextualize the imagery and aesthetic content within Japanese history and cultural traditions on a larger scale. *Exhibiting Animation* states that *Spirited Away*, Studio Ghibli's 11th feature film, "attempted to create a world where both elements of traditional Japanese design and elements of the Western design imported to Japan after the modernization of the Meiji Period are mixed together in a kind of design chaos."[511] The exhibition drew attention to this by not only exploring film production but also looking into the impact that the West had on Japanese design. For example, a display that the *Exhibiting Animation* guide identifies as "The Town in the Afternoon" featured a variety of background paintings from the "run-down town" where Chihiro, the film's young protagonist, transitions from her own world into a fantastical world where spirits come to life.[512] According to the guide, these "buildings are in the so-called '*kanban kenchiku*' style of Japanese architecture which was often seen in free-standing shop houses in the late 1920s" – a period in Japanese history only 70 years after Japan had re-opened its borders and one that most of the film's audience would not have experienced for themselves.[513] Miyazaki selected this design to give "the audience its first impression of the strange world into which Chihiro stumbles,"[514] while simultaneously emphasizing an unfamiliar yet familiar feel with this architectural style seen during a period of cultural and economic flux in Japan.

Other parts of the exhibit, such as a display featuring background art and animation cels depicting corridors and stairs from the iconic bathhouse in *Spirited Away*, focused on quintessentially Japanese

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[511] "*Exhibiting Animation*," 7.
[512] "*Exhibiting Animation*," 10.
[513] "*Exhibiting Animation*," 10.
[514] "*Exhibiting Animation*," 10.

traditional styles and how they are blended into this fantasy world.[515] These culturally-oriented displays were interspersed with various cases that explore the artistic process of creating an animated film. When combined into a single exhibition space, visitors learned about how anime is produced on industrial and artistic levels, as well as about the cultural influences, both foreign and domestic, that impacted Miyazaki's vision. Simultaneously, visitors saw how similar examples of strategic hybridism and cultural flow translated into the architectural design of the museum space around them. Since the museum was designed to reflect Miyazaki's hybrid blending of East and West, visitors absorbed the pedagogical materials of the *Spirited Away* exhibition while experiencing it in a bodily immersive space. That experience continues while visitors wandered the remainder of the Ghibli Museum in a free-flow fashion.

4.3   Non-Linear Flow, Creative Self-Discovery, and the Dilemma of Scale

Each section of the Ghibli Museum lets the visitor consume the filmic worlds of Hayao Miyazaki and European-influenced architecture while engaging with the museum's components through play. As was seen in both the *Doctor Who* Experience and *Star Wars Identities*, the visitor physically traverses a fictional world as they move from room to room. Dani Cavallaro describes the museum as enabling "visitors to literally step into Studio Ghibli's simultaneously enchanting and tantalizing worlds" while simultaneously experiencing a museum that "documents the history of animation and its filming procedures."[516] At the same time, they are experiencing the physical embodiment of Japan's strategic hybridism in action. Unlike the exhibits previously discussed in this study, the Ghibli Museum encourages visitors to explore without providing what Cavallaro describes as "formal routes," and instead "actively encourages its visitors to relish its space from the heart" and embrace the museum's slogan "Let's Lose Our Way, Together."[517] The Ghibli Museum presents visitors with a popular media-oriented themed space where a concrete textual narrative is not required when traversing the exhibits. This non-linear

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[515] "*Exhibiting Animation*," 48.
[516] Cavallaro, 44.
[517] Cavallaro, 44.

and unstructured curatorial approach encourages visitor-exploration and self-discovery within the museum's walls and mirrors the approach that Miyazaki takes in many of his films.

While a select few of Miyazaki's films, such as *Princess Mononoke*, feature epic battles, all of his films are primarily journeys of self-discovery where the protagonist finds strength in learning more about his or herself and identity. In *Princess Mononoke*, Ashitaka and San, the film's two protagonists, find strength in (and come to terms with) who they are in the face of war and ecological destruction. Both Ashitaka and San, who have completely different origins, discover who they are in relation to both their traumatic pasts, a higher power (found in the vanishing forest spirits, in line with Shintoism), and the people around them. Similarly, Chihiro, aforementioned protagonist of *Spirited Away*, finds her inner strength and embraces her own identity after being thrust into a world where everything she had previously held dear was torn away from her – including any real memory of who she was. While setting out on a quest to save her parents, Chihiro has the unique opportunity to embrace self-discovery from a point of view that is untainted by memories and previous perceptions of self. Effectively, Chihiro has the chance to discover her sense of self in a "free flow" manner.

In some ways, the internal, intimate focus of Miyazaki's films operates in contrast to the expansive international fame that they have achieved. This parallel is maintained in the Ghibli Museum's physical space, where the decision to make the museum smaller in scale, thereby limiting its number of daily visitors, was a conscious one since Miyazaki could have designed a much larger space capable of accommodating much larger crowds. Instead, the choice was made to construct a smaller space that produces a more intimate atmosphere that in many ways reflects Miyazaki's own artistic and business approaches towards filmmaking. Despite technical advances that allow filmmakers to produce animated content with ease using computer programs, Miyazaki and Studio Ghibli have continued to resist making the transition over to a fully digital operation. Instead, Miyazaki starts with hand-drawn cels and then

only digitizes it, as he states in an interview with Roger Ebert, to "enrich the visual look."[518] Miyazaki

adds that all of the color choices are made using analog means rather than digital to avoid being "caught

up in the whirlpool of computerization."[519] This approach is unusual in the contemporary market where

computers are quickly becoming the main tools in animation, with big name studios like Disney aban-

doning hand-drawn animation altogether in favor of the computer-generated 3D-aesthetics made popu-

lar by Pixar.

Ghibli's decision to continue using a more time-consuming approach to animating their films in-

dicates a desire to maintain a human element that can be a detriment to increased demands for more

content. As LaMarre argues in *The Anime Machine*, Ghibli purposefully minimizes the serialization of its

texts across media platforms in ways that other media producers do not.[520] LaMarre states that "alt-

hough they produce some tie-in merchandise and occasionally make animated commercials, the Ghibli

world is nothing like, say, the Pokémon world," and has avoided producing tie-in roleplaying games, card

games, and similar cross-platform texts.[521] While they have produced some of these materials separate-

ly, such as the Nintendo DS and PS3 game *Ni No Kuni*, which featured original animation produced by

Studio Ghibli, the game itself is not an extension of, nor related to, any of their films. Essentially, the

Ghibli approach is an intimate one that sacrifices transmedia visibility and tie-in profits for one that con-

tinually holds the films as the primary platforms for storytelling. This results in the Ghibli world inten-

tionally appearing "smaller" than, say, the *Star Wars* world. The Ghibli Museum maintains this same lev-

el of size in its architectural design that mirrors its corporate focus.

The scope of the Ghibli Museum raises a key issue that the previous examples did not: how do

you combine public access with intimacy in a less generic, mass marketed field? This is an important de-

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[518] Roger Ebert, "Hayao Miyazaki Interview," *rogerebert.com,* (September 12, 2002), http://www.rogerebert.com/interviews/hayao-miyazaki-interview.

[519] Ebert, "Hayao Miyazaki Interview."

[520] LaMarre, 97.

[521] LaMarre, 97.

bate that curators have been struggling with for decades. The "Tut Shows" that first appeared in the

1970s, as was discussed in this study's Introduction, reflected a need for museums to re-brand block-

buster exhibits as must-see events in order to compete with other forms of entertainment and boost

ticket sales.[522] In such instances, museums embraced mass marketing on the scale of the blockbuster

film, thereby sacrificing intimacy in favor of large crowds. Most pop-culture traveling exhibitions, includ-

ing *Star Wars Identities: The Exhibition*, fit into the Tut Show category, resulting in long lines and the

need to purchase time-entry tickets to reduce crowding as much as possible. The Ghibli Museum also

requires timed entry tickets when guests purchase their passes in advance,[523] but reducing the number

of guests allowed in with each entry results in an overall smaller crowd when compared to blockbuster

exhibits. This does not mean that the museum does not get crowed, however. As the reviewer Roadtrip5

describes on *tripadvisor.com*, his/her group encountered a surprisingly packed space during a visit to the

museum shortly after it had opened for the day. Roadtrip5 states that 30 minutes after the museum's

opening it was "very difficult to even move through some of the exhibit areas."[524] Makiko Itoh, webmas-

ter and blogger on her site *justhungry.com*, states that while "you don't feel that the museum is over-

crowded…at least compared to many Tokyo venues" due to the timed entry, she recommends going on

a weekday to minimize the crowd as much as possible.[525] These statements imply that the Ghibli Muse-

um chooses intimacy over mass crowds on both business (number of tickets) and architectural scales

(size of the building).

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[522] George F. MacDonald, "The Future of Museums in the Global Village," *Museum International* 39.3, (January/December, 1987): 212.

[523]"Ticket Information," *Lawson.co.jp* – http://www.lawson.co.jp/ghibli/museum/ticket/english.html.

[524] Roadtrip5, "Super crowded – worth it for big fans only: Review of the Ghibli Museum," *tripadvisor.com*, (October 17, 2010), http://www.tripadvisor.com/ShowUserReviews-g1060901-d581684-r83833898-Ghibli_Museum-Mitaka_Tokyo_Prefecture_Kanto.html.

[525] Makiko Itoh, "A visit to the Studio Ghibli Museum in Mitaka, Tokyo," *justhungry.com*, (March 2, 2010) – http://justhungry.com/visit-studio-ghibli-museum-mitaka-tokyo.

The size of the building and the crowd, and their conceptual relationship with Studio Ghibli's smaller "world," results in an experience that would be drastically different had Miyazaki designed a larger space for the Ghibli Museum. If the museum ever chooses to expand, the present experience would be changed forever. As is seen in examples like the Barnes Foundation in Philadelphia, changing venues can result in a drastically different experience – even when the new space is carefully designed to accommodate a previous space's style. The Barnes Foundation houses the art collection compiled by noted physician Alfred C. Barnes, who, in 1925, built a "Palladian chateau" in Merion, Philadelphia to house the assorted works.[526] Peter Schjeldahl states in his *The New Yorker* article "Moving Pictures: The Barnes Foundation's New Home" that the original exhibition "juxtaposed pictures of wildly varying age, style, and quality" within the over-crowded space.[527] While this original museum was defined "as an educational institution administered by Lincoln University," Schjeldahl notes that "it bristled with strictures" under the university's management.[528] Chief among these limitations was a "severely limited" level of public access.[529] Additionally, works were never loaned to other institutions for exhibition, no color reproductions could be produced in any form, and in-gallery sketching was not permitted.[530]

After a lengthy period of legal fencing between the Foundation and Lincoln University, the collection was moved to a new facility in Philadelphia that contains a reproduction of the original museum's interior and curatorial layout.[531] This, however, has varying results. The introduction of "automatically balanced natural and artificial light" results in the displayed artworks appearing crisper than before, but that operates in contrast to the aesthetic recreation of the antiquated space.[532] While this

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[526] Peter Schjeldahl, "Moving Pictures: The Barnes Foundation's New Home," *The New Yorker*, (May 28, 2012), http://www.newyorker.com/magazine/2012/05/28/moving-pictures-12.

[527] Schjeldahl, "Moving Pictures."

[528] Schjeldahl, "Moving Pictures."

[529] Schjeldahl, "Moving Pictures."

[530] Schjeldahl, "Moving Pictures."

[531] Schjeldahl, "Moving Pictures."

[532] Schjeldahl, "Moving Pictures."

move to a new facility resulted in a somewhat larger capacity for visitors (Schjeldahl states that "admission is still somewhat limited"), recreating the previous curatorial experience does not result in an identical one.[533] While Schjeldahl argues that the new space "magnificently" maintains the "integrity of the collection,"[534] other reviewers like the *Los Angeles Times*' Christopher Knight were not so positive in their assessment. In the heated and colorfully-worded article titled "Review: Barnes Foundation museum a bland shadow of once great self," Knight argues that despite installing the works of art in an identical layout within "rooms and a floor plan [that] are knockoffs of the foundation's original home," the end result is not the same.[535] Instead, Knight states that "the Barnes Foundation as we've known it is defunct."[536] Whether or not the end result is seen as a positive or a negative change is not as important as recognizing that a change has occurred. In this instance, the Barnes Foundation collection will never be seen exactly the same way again.

As is the case with the Barnes Foundation, the Ghibli Museum's architectural layout and limited access are key parts of its experiential qualities. While limited access does make it difficult for the museum to become an integral part of a local community, the Ghibli Museum's exclusivity and elusiveness grounds the structure experientially within the Ghibli oeuvre. In this way the museum embodies the perceived absence of anime furusato within the Mitaka community by symbolizing something that, while not completely unreachable, still stands apart. This is a separation that occurs in terms of access, and also in the building's relation to the surrounding area. Despite being designed to aesthetically blend in with the surrounding park through the strategic implementation of foliage on the museum's surface,

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[533] Schjeldahl, "Moving Pictures."

[534] Schjeldahl, "Moving Pictures."

[535] Christopher Knight, "Review: Barnes Foundation museum a bland shadow of once great self," *The Los Angeles Times*, (May 18, 2012), http://articles.latimes.com/2012/may/18/entertainment/la-et-barnes-art-review-20120518.

[536] Knight, "Review: Barnes Foundation."

it stands out as something essentially "foreign," untraditional, and ultimately out of reach for most of the park's daily visitors.

The Ghibli Museum is simultaneously reflective of Japanese tradition and against it through its incorporation of both Western and "stateless" otherworldly elements. However, this contradiction effectively embodies Ghibli aesthetically and industrially, and paints a larger picture of the anime industry in general as it continues to grow on the global media stage. While it would be thematically unusual to see a *Star Wars* exhibition where access was severely limited, the Ghibli Museum allows visitors to effectively physically traverse Ghibli Studio's business model while simultaneously experiencing Japanese strategic hybridism in practice, and learn about anime filmmaking as they go. The intimacy, in this case, is a form of brand pedagogy that is not overtly expressed through written text, but is instead conveyed experientially through the themed space.

4.4   Perry's "What Makes Learning Fun" Framework and the Benefits of a Free-Flowing Structure

Most of the examples discussed in this dissertation were examined by focusing on their pedagogical content and how that fit into a larger cultural context through their integration into national and regional educational programs. As such, "reading" the exhibitions in a traditional film studies way was not primarily relied upon. The Ghibli Museum, however, calls out for such a reading. Ironically, it is the only major example discussed in this dissertation that does not have a scripted narrative journey that the visitors follow. But since Miyazaki's films tend to embrace a more "free flow" reading, the Ghibli Museum's lack of a formal route is itself a loose reflection of a Miyazaki narrative's emphasis on self-discovery. Consequently, it can be argued that the Ghibli Museum is inherently a more accurate reproduction of its parent brand than either the *Doctor Who Experience* or *Star Wars Identities*. Rather than trying to mirror or call back to a specific narrative journey found in its core texts, the Ghibli Museum provides its visitors with an experience where the visitor encounters the Studio Ghibli world on a more

personal level. The visitor is the star in his or her own unique journey through a fictional realm that blends reality and fantasy into a single space.

While the Ghibli Museum is an example that is inherently Japanese, the free-flowing structural approach is something that other themed space exhibitions should endeavor to try. They, more than anything else, replicate the childhood mentality of play where imagination and innovation lead us on a journey of self-discovery. From a business stand-point, the free-flow approach also encourages repeat visits as each time will be different. It also embraces all six of Deborah L. Perry's six motivations for what makes learning in museums fun. To reiterate what was discussed in earlier chapters, Perry's "What Makes Learning Fun" framework argues that communication, curiosity, confidence, challenge, control, and play are needed to make learning in museums fun.[537] According to Perry, "a primary reason for visiting museums is often a desire to be part of a communication process – communication between an exhibit and the visitor, communication among the members of the group with whom one is visiting, communication as part of a guided tour."[538] The Ghibli Museum allows visitors to enter into communication process linked to the Studio Ghibli brand, film history, and Japanese cultural hybridism. Due to the free-flow nature of the museum, this latter area of cultural hybridism is not specifically highlighted and instead comes from previous experience as part of that communication process. But the basic components of hybridism are present throughout the museum, and encountering them can lead curious visitors to learn more about this aspect of Japanese cultural flow later. This also falls in line with the second motivation: curiosity. Curiosity, Perry states, is what motivates "people to engage with an exhibit or exhibition, [and] in order for them to enjoy themselves and learn something new, they must be curious

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[537] Deborah L. Perry, *What makes learning fun?: principles for the design of intrinsically motivating museum exhibits*, (Plymouth: AltaMira Press, 2012), 66-68.
[538] Perry, 66.

about it."[539] While visitors are drawn to the Ghibli Museum due to their curiosity surrounding the films of Studio Ghibli, this can eventually lead to other discoveries and pedagogical exploration.

More generally speaking, a free-flow exhibition incorporates communication and curiosity in ways that inspire visitors to seek out new conversations to become a part of that are based on specific themes they encountered within the space. As it is based on self-discovery, encountering these conversations in a free-flow exhibition lets visitors "discovery" new avenues of thought on their own. This is also linked to Eileen Hooper-Greenhill's discussion of the post-museum, where educational content is encountered within a constructivist learning environment, and what the visitor takes away is based on interpretation and previous experience.[540] Curiosity leads to new discovery, and new discoveries lead to new conversations.

Confidence and challenge, the third and fourth motivations for making learning fun, are also integral parts of the free-flow experience. Being told where to go and what to do is easier for visitors as it provides them with a ready-made journey that takes them through the exhibit in an orderly fashion. Perry argues that visitors have to "feel confident about their ability to succeed and have a good time," and that "unfamiliar terrain" is one potential factor that can undermine a visitor's confidence.[541] A free-flowing curatorial approach asks visitors to embrace an "unfamiliar terrain" as a major structural characteristic; it is the "challenge." In the Ghibli Museum that unfamiliarity is linked to Miyazaki's recurring theme of self-discovery and is essentially part of the thematic experience. More generally speaking, this component of the free-flow themed space exhibition can be contextualized in a less potentially threatening way by finding similar links to the source text. Media franchises like *Star Trek* are built around the premise of exploration, and a free-flow approach could easily fit into that thematic universe. This is a theme that appears frequently in science fiction-based texts which, as was discussed in Chapter 3 with

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[539] Perry, 67.

[540] Eilean Hooper-Greenhill, *Museums and the Interpretation of Visual Culture*, (London: Routledge, 2000), 3.

[541] Perry, 67.

Star Wars Identities, encourages a "world building" mentality. Finding a way to link navigating an un-structured path with the source text through similar concepts of discovery and exploration may be the keys to overcoming potential curatorial pitfalls in this instance and ensure that learning in a free-flow exhibition will still be "fun."

The final two motivations, control and play, are inherently linked in a free-flow style themed space exhibit. As Perry argues, "unlike many educational settings where learners have relatively little control, informal settings [like museum exhibitions] are predicated on visitors' ability to take charge of their own experiences."[542] This statement effectively defines the core aspect of a free-flow design: allowing visitors to control their own journey through the space rather than relying on a set path encourages them to return to the aforementioned childhood mentality of play where imagination and innovation serve as their guides. Play, according to Perry, is critical to "learning new things, regardless of the age of the learner."[543] She adds that "one of the initial stages of engagement is play and exploration," and that stage' importance "doesn't stop when a person moves from being a novice, to being experienced, to being an expert" but instead continues throughout a person's life.[544] By embracing a free-flow structure within a themed space, visitors embrace play on its most basic level and let it be their guide as they encounter new concepts within the exhibition. Encountering these educational materials in "fun" ways like this encourages the visitor to learn through play, which leads to them to process the information in ways not associated with traditional learning but are instead linked to entertainment. Rather than memorizing raw facts, they are learning through experiencing. Recounting that experience, and the fun they had during that time, increases the potential that the lessons that the visitor encountered will continue to resonate for a long time.

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[542] Perry, 67.

[543] Perry, 68.

[544] Perry, 68.

4.5   Conclusion

Themed space exhibitions allow visitors to immerse themselves in other-worldly experiences while simultaneously engaging with educational activities that they interact with through acts of play. While all exhibits connected to media franchises contain elements of brand pedagogy in addition to other subject-specific content, the Ghibli Museum's reflection of the Ghibli brand on business, aesthetic, and cultural levels, lets visitors step into a physical embodiment of globalization and localization practices that make-up contemporary Japan. This example illustrates how themed space exhibitions educate through both the exhibits they contain and how they reflect the culture that produced them. Embracing strategic hybridism is a key aspect of contemporary Japanese culture, and the Ghibli Museum incorporates that hybridism into its curatorial and architectural design. Simultaneously, the contradictory message inherent in its limited accessibility and location on public land reflects the larger thematic cultural issues inherent in anime as a format, where reflections of traditional culture and community are oftentimes sacrificed in favor of creating a culturally neutral product. But if those aspects of the Ghibli Museum were altered, the entire experience, and the cultural and brand lessons it teaches, would change with it. The Ghibli Museum, as it currently stands, serves as a reflection of Japanese cultural traditions, its incorporation and indigenization of global influences, and embodiment of Studio Ghibli's exclusivist and small "world" through this contradiction. Theming, in this instance, operates on two levels: one that relates to the brand (Studio Ghibli) and one that relates to the culture that produced it (Japan). The two levels are intrinsically linked, and their combined presence creates the overall pedagogical experience of the museum.

In contrast to the Ghibli Museum, the concept of national identity is not approached in any significant form in either the *Doctor Who* Experience or *Star Wars Identities*. However, the national connection between both *Doctor Who* and *Star Wars* and their countries of origin is still strong. Previous *Doctor Who* exhibits, such as the Museum of the Moving Image's 1991-92 "Behind the Sofa," main-

tained a strong link between this seminal science fiction television serial and its place within British media culture.[545] *Doctor Who*'s link to "Britishness" goes beyond its impact on its parent nation's television landscape, and its extended broadcast run reflects British identity and nostalgia during a period of political and economic flux. As Maura Grady and Cassie Hemstrom discuss in their chapter "Nostalgia for Empire, 1963-1974" in Gilliam I. Leitch's edited volume *Doctor Who in Time and Space: Essays on Themes, Characters, History, and Fandom 1963-2012*, many stories during the first three Doctors' tenures "are thinly-veiled allegories reflecting British politics, the anxieties of the British viewing audience and the BBC's mission to act as a cultural repository and guardian."[546] Grady and Henstrom argue that the first 11 years of *Doctor Who*'s history occurred during a period where Britain was experiencing "a shift in national identity, coupled [with] rising tensions about declining British power and the overt retreat from empire."[547] Citing Svetlana Boym's *The Future of Nostalgia*, where "a 'cinematic image of nostalgia is a double exposure, or a superimposition of two images – of home and abroad, past and present, dream and everyday life,'"[548] Grady and Hemstrom argue that "The Doctor, and his TARDIS, make it possible for these contrasting images to co-exist, for British viewers to recreate a sense of the golden age of British Empire by 'Britishizing' the past, and to journey to an alternative present and future in which Britain, though stripped of its imperial standing, nonetheless maintains centrality."[549] While national identity is not a theme that the *Doctor Who* Experience explores, it is nonetheless a rich cultural theme inherent in the source text and its relationship to the society that produced it.

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[545] See Chapter 2.

[546] Maura Grady and Cassie Hemstrom, "Nostalgia for Empire, 1963-1974," *Doctor Who in Time and Space: Essays on Themes, Characters, History, and Fandom, 1963-2012*, ed. Gillian I. Leitch, (Jefferson: McFarland & Company, Inc., 2013), 125.

[547] Grady and Hemstrom, 125.

[548] Svetlana Boym, *The Future of Nostalgia* (New York: Basic Books, 2001) – Cited in Maura Grady and Cassie Hemstrom, "Nostalgia for Empire, 1963-1974," *Doctor Who in Time and Space: Essays on Themes, Characters, History, and Fandom, 1963-2012*, ed. Gillian I. Leitch, (Jefferson: McFarland & Company, Inc., 2013): 125.

[549] Grady and Hemstrom, 125.

Similarly, *Star Wars* is a media franchise steeped in American cultural identity. The original 1977 *Star Wars* film has long been recognized as the catalyst that launched the contemporary Hollywood blockbuster, complete with extensive merchandise, "event" status, and the intent on box-office domination. Franchise mastermind George Lucas, previously known for the 1950s California nostalgia film *American Graffiti*, is also reflective of his cultural heritage as he grew up within that quintessentially American "hot rod" culture and that origin has continually influenced his films throughout his career. Referencing Steve Bebout's article "George Lucas: His Roles and His Myths," Jonathan Gray contextualizes Lucas' cultural persona as being visually synonymous with "wearing the plaid-shirt-and-jeans 'costume' of the American everyman."[550] While *Star Wars* and Hollywood are practically synonymous, ironically very little of the franchise was filmed in California – or even in America. With the original trilogy filmed primarily in the UK and North Africa, and the prequel series mostly in Australia, *Star Wars* is the quintessential Hollywood blockbuster that is also "spiced" with international flavor. While the main pedagogical goal of *Star Wars Identities* is teaching visitors about the construction of identity, and cultural origin is one of those major influences, the exhibition itself does not draw attention to how this applies to the franchise's origin nor the significance of the fact that this exhibition's Canadian origins is itself indicative of *Star Wars*' international influence on popular culture.

The media franchise-based themed space is at the vanguard of a new era in museum exhibitions, where the Tut-show mentality leads to the ever-increasing need of developing events that will encourage a boost in ticket sales. Incorporating a free-flow structural approach into their design creates an opportunity for visitors to engage with the educational materials (both filmic and subject-specific based) in a way that encourages interpretation and learning in a play environment more akin to childhood recreation than classroom rigor. The Ghibli Museum illustrates how this curatorial style can reflect the media world(s) that inspired the exhibition while simultaneously tying into a larger historical and

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[550] Jonathan Gray, *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*, (New York: New York University Press, 2010), 93-94.

cultural discussion. While not all themed space exhibitions that utilize a free-flow structure will neces-

sarily merge as seamlessly together as is seen in the Ghibli Museum, this approach can nevertheless

produce a new level of depth within the exhibition space that leads to further, and potentially un-

planned, pedagogical opportunities.

5   Conclusion – Technology, the Future of Museums, and Blending Interactivity, Materiality, and

Immersion within the Themed Space

The museum of the 21st century is currently in its infancy. In an increasingly technological socie-

ty, where interaction with mobile computing devices begins at an early age, people are used to engaging

with interactive interfaces on a daily basis. We have come to expect that information is easily accessible,

and a few taps on a keyboard or a touch screen reveals the secrets of the world in an instant. During my

doctoral studies I had a 3 year gap between teaching assignments due to a period as a research fellow,

and upon returning to the classroom in 2014 I was surprised at how rare it was for a student to seek out

printed materials without being prompted to as they develop their research projects. Computers are

effectively a source of familiarity for people – possibly even a source of comfort. Museums need to con-

tinue considering ways that they can use this familiarity to their advantage within themed space exhibi-

tions as technology is frequently a major factor when dealing with any popular culture brands. However,

a balance needs to be maintained. Finding this balance is not an easy task.

As was discussed in the introduction, this dissertation argues that themed space exhibitions rep-

resent the emergence of the post-museum as discussed by Eilean Hooper-Greenhill,[551] and serve as the

embodiment of Henry Jenkins' notion of media convergence culture[552] with the localization and imple-

mentation of popular texts and education acting as the key facilitators. Both Jenkins' and Hooper-

Greenhill's concepts argue that the meaning we assign to objects (and media) is different for each of us,

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[551] See: Eilean Hooper-Greenhill, Museums and the Interpretation of Visual Culture, (London: Routledge, 2000).
[552] See: Henry Jenkins, *Convergence Culture: Where Old and New Media Collide*, (New York: New York University Press, 2006).

and that aspect is crucial to how we engage with media in a convergence culture, and materials within the post-museum. Our relationship with these materials is dependent upon our own unique individual background. This dissertation proposes that the post-museum's ultimate emergence can be tied to themed space popular culture exhibitions as the blending of traditional material culture and visual culture comes to life in these instances, where the combination of the two impacts how the visitor relates, interacts, interprets, and learns from the exhibits through acts of "play." How we balance analog and digital play within a themed space is a crucial issue that needs to be considered as the museum of the 21st century continues to emerge.

Each chapter in this study presents us with different ways that technology, interactivity, materiality, and immersion are blended together in the creation of a media franchise-inspired themed space that can be analyzed through the post-museum interpretive framework. Out of the three major case studies that this dissertation explored, the Ghibli Museum is by far the most "low tech," emphasizing an importance for nature that matches its surroundings in Inokashira Park, Mitaka. While areas of the museum, such as the Birthplace of Film permanent exhibition, feature a variety of motion picture-oriented technologies for visitors to engage in, other major areas such as the Cat Bus Room and Central Hall encourage visitor interaction with static, non-technologically based materials. In the latter example, the major focus of the room is simply to experience the space itself. The rooftop garden features a giant metal statue of one of Studio Ghibli's mechanical characters, but this is a non-moving object that is contrasted by a surrounding area of lush, green vegetation. This serenity, merged with an architectural blending of traditional Japanese and Western design in a stylized space, helps enhance educational content that explores Japanese culture through a media lens. At the Ghibli Museum, a balance between recognizably branded content, technology, and nature is maintained to enhance the space's emphasis on self-discovery within a themed environment.

In contrast to the Ghibli Museum, the *Doctor Who* Experience blends a high-tech themed attraction with museum displays in the creation of a hybrid exhibition. The walkthrough adventure is similar to what one might find in a theme park, and sets the thematic stage for the exhibition portion which is encountered after the visitor helps the Doctor save the universe. Consequently, there is a distinct separation between the technological components of the ride and the predominantly analog exhibition of artifacts. As was discussed in Chapter 2, this also results in a need to incorporate educational content that exists outside of what is found within the exhibition space itself since there are no real interactive stations for visitors to encounter.

While museums have featured hands-on materials for decades, and many incorporated computers into their exhibits years ago, it is easy to foresee a time in the near future where digital content will be equal to, or even overshadow, the material elements within the museum space. In some cases this has already happened. While *Star Wars Identities* endeavors to merge interactive computer stations with curated artifacts, completing the digital content is a key feature of experiencing the exhibition's educational content. Long lines for the interactive stations form on busy days, and waiting to complete this material can take up the bulk of a visitor's time. In some ways, waiting to access a station mirrors the movie spectator's experience as they wait in line before the opening of a big blockbuster like *Star Wars* (hence adding another element of comparison between the aforementioned Tut Show and a major movie release). Another comparison is seen between waiting in line within the exhibit space and waiting in line to ride a theme park attraction. A series of rooms featuring animatronics and *Star Wars* themed sets were added to the entrance lines at *Star Tours* in Disneyland and Disney World to entertain massive crowds as they wait to go on the ride itself (while also simultaneously beginning the themed experience when visitors first arrive). In themed space exhibitions a balance needs to be maintained to avoid reducing the material artifacts to merely thematic "background" materials within the exhibition space. Since pop-culture-based themed space exhibitions share some experiential similarities to theme

parks, this is a major risk. The key to finding a balance is through the incorporation of a variety of oppor-

tunities for "play" within the space that incorporate the exhibition's educational vision while simultane-

ously embracing both analog and digital content in relatively equal ways.

While museum artifacts are rarely available for visitors to "handle" or touch due to their fragile

nature, there are still frequently opportunities for visitors to physically interact with objects within an

exhibition space. Heritage-based exhibits frequently feature reproductions designed for visitors to

touch. For example, the Pacific Asia Museum in Pasadena, California features several panels where visi-

tors can feel reproductions of artifacts, or touch a brass plate to see how human contact creates an oxi-

dizing effect over time. Similarly, the traveling exhibition *The Greeks – Agamemnon to Alexander the*

Great, which is currently on a global tour, has several areas where visitors can touch a variety of repro-

ductions, including a metal helmet, marble blocks, and a sword. The exhibition information page on

Montréal Museum of Archaeology and History's website, which was host for the exhibition from De-

cember, 2014 to April, 2015, calls *The Greeks* a "hands-on experience."[553] Touch is a major component in

ensuring that visitors have a sense of control over their museum-going experience. Control is one of

Deborah L. Perry's six motivations for "What Makes Learning Fun" in museums.[554] While most of the

objects in a museum are out of reach, Perry argues that manipulating an object, either through physical-

ly touching it or causing it to move through the touch of a button, can enhance the learning experience

through play.[555]

The *Doctor Who* Experience, *Star Wars Identities*, and the Ghibli Museum each have moments

where visitors are able to manipulate some part of the exhibition space. During the *Doctor Who Experi-*

ence's walkthrough adventure, visitors are encouraged to operate a mock-extension of the TARDIS' con-

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[553] "The Greeks – From Agamemnon to Alexander the Great," *Montréal Museum of Archaeology and History*, (2015), http://www.pacmusee.qc.ca/en/exhibitions/the-greeks-agamemnon-to-alexander-the-great.

[554] Deborah L. Perry, *What makes learning fun?: principles for the design of intrinsically motivating museum exhibits*, (Plymouth: AltaMira Press, 2012), 67.

[555] Perry, 165.

trol console to help the Doctor land his time and space machine. This does not actually do anything more than activate a few lights, but it allows visitors to feel like they are actively part of the adventure. *Star Wars Identities* is the most hands-on of the exhibits, where visitors interact with numerous touch screens in the construction of their original *Star Wars* character. However, this exhibition lacks any real non-digital or electronic interactive components as is seen in exhibits like *The Greeks*. The Ghibli Museum lets visitors play with various pieces of film technology, as was previously mentioned, but also encourages its younger visitors to climb inside of, and play around, the giant recreation of the Cat Bus from *My Neighbor Totoro*. The *Doctor Who* Experience similarly features a cut-away Dalek that visitors can crouch inside of and experience what it would be like inside of the iconic villain's casing. These latter two examples allow visitors to engage with analog interactive components, but arguably do not add any real educational content to the exhibition itself. By incorporating similar analog content into educational content within themed space exhibitions, these other-worldly experiences can find ways of grounding these intangible worlds within the physical realm by relying on curatorial techniques found in heritage-based museums.

To avoid the potential trappings inherent in solely featuring digital interactivity within these exhibition spaces it is crucial that exhibit designers find ways of making analog content both educational and appealing to the visitor. This is not an easy task – especially when other objects nearby may feature blinking lights, electronic sounds, and similar special effects that situate an object within the fictional universe it came from. Referencing the work of Malcolm L. Fleming and W. Howard Levie,[556] Deborah L. Perry states that this sort of perceptual curiosity – the "powerful force influencing where visitors' attention is drawn" – is heavily influenced within the museum space by "moving objects, blinking lights, enticing smells, interesting sounds, bright colors."[557] One of the ways that themed space exhibitions can

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[556] See: Malcolm Fleming and W. Howard Levie, *Instructional Message Design: Principles of Behavioral Science*, (Eaglewood Cliffs: Educational Technology Publications, 1978).

[557] Perry, 98.

combat this is by utilizing iconic pop-culture figures, such as the Daleks in *Doctor Who*, which will attract visitors despite a lack in perceptual stimuli other than touch. Then, incorporate that tactile display into a larger educational message. For example, the cutaway Dalek casing already in use at the *Doctor Who Experience* could not only easily tie in with a discussion of prop or costume production (as is done to a certain extent in the classroom-based "Monster Design" units in the Key Stage 2 and 3 PowerPoint slides),[558] but could also be featured in an analysis on medical prostheses or mobile assistance technologies. The *Star Wars: Where Science Meets Imagination* exhibition made a similar connection using Darth Vader's cybernetics, but lacked a tactile element that let visitors tangibly experience this iconic aspect of the *Star Wars* universe.[559]

This dissertation serves as a starting point for further exploration of how themed space exhibitions enhance educational programs on local and national levels, and how the post-museum framework's emphasis on visitor interpretation leads to new pedagogical opportunities. Otherworldly popular culture-oriented pedagogical experiences are encountered with greater frequency in museums around the world, and studying them in greater detail will provide a larger context for this pedagogical approach's application in a broader scale. For example, there have been a number of *Star Trek* exhibitions created over the past several decades that are worthy of further analysis. The most recent example is *Star Trek: The Exhibition*, which is presently on tour internationally. Originally released in 1994 under the

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[558] "Monster Design," *Doctor Who Experience Education Toolkit – Key Stage 2*. PowerPoint Slide. CD-ROM (BBC Worldwide: 2011) ; "Monster Design," *Doctor Who Experience Education Toolkit – Key Stage 3*. PowerPoint Slide. CD Rom (BBC Worldwide: 2011).

[559] *Star Wars: Where Science Meets Imagination* featured a variety of other hands-on materials throughout the exhibition space, including: a hover craft that guests could attempt to steer; a Quick Response Code (QR Code)-style game where visitors use special cards containing QR matrix barcodes that are scanned by a computer and displayed as buildings on a monitor in a mock-community development; and an area where visitors could assemble a mini-robot. However, all of these featured some sort of electronic power that ties in with Perry's discussion of perceptual curiosity. The only activity that didn't was a mini-hover craft construction station where guests attached magnets to the bottom of Legos to learn how opposite forces attract and repel.

title *Star Trek: The Tour* (before experiencing a major overhaul in 2008),[560] this exhibition illustrates how an American text like *Star Trek* can inspire the creation of internationally (or regionally-specific) localized educational content within a themed space.[561] For example, during the exhibition's run at the National Science Center Kuala Lampur in Malaysia from December, 2012-March, 2013, the *Starfleet Cadet Manual* educational supplement features a localized unit on "Asians in Space."[562] *Star Trek* is known for depicting Asian and African American characters as equals during a time where many people in the Western world did not see them as such. The utopian ideals of the franchise have appealed to audiences around the world, where the text is embraced by different cultures and societies. This unit briefly discusses the history of American and Soviet space travel, highlighting that the first Asian in space was not until the Soyuz 37 mission on July 23, 1980 where Vietnamese pilot Pham Tuan spent nearly 8 days on a Soviet space craft.[563] The unit further quizzes students on Malaysians who have traveled into space, and draws attention to China's plans of launching a space station by 2020.[564] This example provides an interesting look at how a fictional text like *Star Trek* inspires people around the world to embrace the exploration of space on local and global levels.

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[560] Jeanette Steele, "Museum Sets Course For Final Frontier," *U~T Sandiego*, (June 20, 2008), http://www.utsandiego.com/uniontrib/20080620/news_1m20trek.html.

[561] Toby Miller and Marie Claire Leger's chapter "Runaway Citizenship: The new international division of cultural labor" explores the relationship between the perceived dominance that American cultural influences on a global scale and the "decreasing power of organized labor and the state" (21). Using the media industry as a case study, Miller and Leger propose that media consumption needs to be contextualized in these instances using the New International Division of Cultural Labor theory (NIDCL). NIDCL "centralizes the importance of 'flexible' cultural labor to the new global cultural economy" (22). Arguing against traditional notions of cultural imperialism, Miller and Leger propose that we need to return to contextualizing people as laborers in the new global cultural economy, taking into consideration the international nature of all cultural products. Essentially, while Hollywood is often seen as an example of American cultural imperialism being thrust upon consumers around the world, it is instead an amalgam of international collaboration of labor and consumption (36). This model also applies to themed space exhibitions inspired by "American" texts like *Star Trek* when viewing their international consumption and application. – See: Miller, Toby, and Marie Claire Leger. "Runaway Production, Runaway Consumption, Runaway Citizenship: The new international division of cultural labor." In *Critical Concepts in Media and Cultural Studies*, edited by Toby Miller, 20-47. New York: Routledge, 2003.

[562] *Star Trek: The Exhibition – Starfleet Cadet Manual* (CBS Studios, 2013): 10.

[563] "Starfleet Cadet Manual," 10.

[564] "Starfleet Cadet Manual," 10.

Star Trek: The Exhibition is only the most recent in a long-line of *Star Trek* exhibitions dating back decades, which also provide a wealth of research opportunities. The Oregon Museum of Science and Industry (OMSI)'s *Star Trek: Federation Science*, which toured globally from 1992-2003, was one of the first pop-culture exhibitions to feature extensive computer/visitor interaction. Released initially to coincide with the franchise's 25th anniversary, *Federation Science* used *Star Trek* as a means of exploring physics, mathematics, space travel, and filmmaking in an immersive environment where visitors were able to interact with computer consoles "flavored" to look like those found in the sci-fi series. An official guide was published for this exhibition that provides in-depth information on all of the subjects explored in the physical exhibit space with the intended goal of highlighting "the science in science fiction."[565] While researching this project I located a copy of OMSI's staff and volunteer manual, which states that "the manual is meant to be a collection of information about the exhibit that should be continually up-dated," and asks future hosts to "add [their] own articles, ideas, demonstrations, interpretations, etc. as the exhibit tours."[566] Given the extended run that this exhibition enjoyed, tracing its path through ar-chival research from location to location would provide a unique glimpse into an early pop-culture themed space exhibit that encouraged its hosts to localize and adapt the materials throughout its tour.

Film and television texts are also not the only areas of popular culture utilized in pedagogical theme space exhibitions. Other examples, like the EMP Museum in Seattle, Washington, use a mixture of filmic, literary, and musical texts in the creation of themed spaces. One of their more popular exhibits is titled *Fantasy: Worlds of Myth and Magic*, which is currently on permanent display. Building on the rich literary and filmic traditions in the fantasy genre, this exhibition lets visitors immerse themselves in an amalgam themed space containing original set pieces, iconic film props, literary artifacts, and interac-tive stations all pertaining to the genre. This site contains elements seen in other exhibitions discussed

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[565] *Star Trek Federation Science: Exhibition Guide*, (Boston: Science Communication Network, Inc., 1992), 1.
[566] *Star Trek: Federation Science – Staff and Volunteer Manual*, (Portland: Oregon Museum of Science and Industry, 1992).

in this study, including a role-playing component where visitors take a personality test to see what char-

acter "type" they would embody in a fantasy tale. The other exhibitions discussed in this dissertation

relate to specific franchises, and exploring an example where a broader approach is pursued illustrates

how brand and subject-specific pedagogy function in a broader textual sphere.

While this study focused on science fiction and, in the case of Miyazaki, fantasy-oriented texts,

they are by no means the only examples of popular culture themed space exhibitions in the field. One

such example is *CSI: The Experience*. This immersive exhibition premiered at the Chicago Museum of

Science and Industry in May, 2007, and, according to the official website, it was "developed by the Fort

Worth Museum of Science and History and Bob Weis Design Island Associates with support from CBS

Consumer Products, the cast and crew of the television show, and the National Science Foundation."[567]

Currently touring the world (with extended visits in Las Vegas and Orlando), *CSI: The Experience* "im-

merses guests in hands-on science while leading them through the challenge of solving a crime mys-

tery."[568] While solving one of several randomly assigned crime scenes that are physically created on-site,

visitors learn about forensic science through hands-on application. By visiting a series of interactive sta-

tions designed to reflect the aesthetics of a real-life forensics lab, guests slowly uncover the truth behind

their assigned crime. In the process, visitors engage with a delicate balance of both digital and analog

materials not seen in any of the other exhibitions discussed in this study. Furthermore, the official web-

sites for the *Experience* in Las Vegas and Orlando provide educational materials for visiting families, and

additional educational content for visiting school groups free of charge.[569] While specific localized con-

tent is not made available on the website, *CSI: The Experience*'s status as a semi-permanent and travel-

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[567] "Mission Statement: All About Science," *CSI: The Experience*,
http://www.csitheexperience.org/about_mission.html.

[568] "Mission Statement," http://www.csitheexperience.org/about_mission.html.

[569] See: "Family Guide," *CSI: The Experience – Official Website (Las Vegas)*, http://lasvegas.csiexhibit.com/family-guide/; "For Educators: Educator's Guide," *CSI: The Experience Web Adventures*, http://forensics.rice.edu/en/For-Educators/Educators-Guide.html.

ing exhibition that exists in multiple locations at the same time presents researchers with a unique op-

portunity to see how an exhibition is utilized simultaneously by educators around the world and incor-

porated into local educational programs.

In addition to studying pop-culture exhibitions, future research should expand to see how popu-

lar culture is incorporated into heritage-based themed space exhibitions to supplement real-world

events. Such a blending of real-life and fantasy can be problematic in museums that explore actual his-

torical moments. One such example is Titanic: The Experience in Orlando, Florida.[570] More recently re-

named *Titanic: The Artifact Exhibition*[571] and produced by Premiere Exhibitions (who is also known for its

controversial yet successful *Bodies: The Exhibition*), this attraction contains a large selection of artifacts

and ship fragments from the tragic disaster. Teacher's Guides are also available once a field trip date is

scheduled.[572]

I visited Titanic: The Experience in the Spring of 2013, which is located next to the *CSI: The Expe-*

rience in Orlando. This was before the museum was renamed and consequently the following observa-

tions are based on how it appeared during that period in the attraction's life. As is the case with the

United States Holocaust Memorial Museum, visitors are given the identity of an actual individual who

experienced the tragic event in question. At the conclusion of the exhibition, wall plaques identify who

survived and who did not, along with additional information pertaining to the person's death if

known/applicable. To emphasize what a victim of this event went through, the tour guide invites each

visitor to hold his or her hand against a wall of ice for a few seconds and then imagine what it would be

like to be trapped in such unbearable cold for hours. This provides an interesting example of Perry's

concept of "control" within a museum: visitors can control their level of discomfort by holding their

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[570] For more information, please visit - http://www.premierexhibitions.com/exhibitions/3/41/titanic-artifact-exhibition/titanic-artifact-exhibition-orlando.

[571] Like *Bodies: The Exhibition*, *Titanic: The Artifact Exhibition* is displayed in multiple cities simultaneously. These include semi-permanent installations, like the one in Orlando, as well as touring versions.

[572] http://www.premierexhibitions.com/exhibitions/3/41/titanic-artifact-exhibition/teachers-guides.

hand against the ice. Conversely, they can choose to forgo this part of the museum experience entirely. I

cannot think of another example of analog interactivity within a museum space that is quite as personal

as voluntarily embracing physical discomfort.

While the majority of the exhibit is thematically established through elaborate sets, including a

reproduction of the iconic ballroom stairway from the original ocean liner, theming is also maintained,

as was discussed with different examples in this study, through a variety of sound effects piped through

loudspeakers. However, what is problematic is that the Titanic Experience also features numerous areas

where the soundtrack for James Cameron's 1997 film – including Celine Dion's "My Heart Will Go On" –

is also heard. Visitors assume the roles of passengers on the ill-fated vessel, and a member of the Titan-

ic's crew serves as a tour guide for the group and helps to contextualize each section of the Experience.

At various points, such as when visitors are on the docks preparing to board the ship, the background

music mirrors the score from the corresponding scene in Cameron's film. Consequently visitors are both

contextualized as passengers on the real-life RMS Titanic and characters in the film version.

The surreal discord between a real-life tragedy and the blockbuster film interpretation of that

event is significant for two reasons: 1) it signifies the cultural impact that a popular film has on public

interpretation of historic events; and 2) despite the educational potential inherent in dedicating an en-

tire museum to this iconic disaster, the end result is an exhibition where history and fiction are conflat-

ed. This latter reason suggests that the ultimate goal of this museum, despite offering educational pro-

grams and providing detailed information on the event, is profit-based. A visitor (or group of visitors)

can get their photo taken on the reproduction of the ballroom steps while Celine Dion's iconic love an-

them plays in a perpetual loop that "goes on and on." While this may pose questions of good taste, Ti-

tanic: The Experience is located only a few blocks away from Universal Studios, Orlando. Despite the

wealth of irreplaceable artifacts on display, Titanic: The Experience is meant to cater to the tourist

crowd and therefore the inseparable merging of popular culture and history fits with its surroundings.

While the Ghibli Museum is designed to blend into the surrounding forest, Titanic: The Experience is meant to blend into the surrounding "forest" of theme park attractions. Guests can even choose to attend a morbid weekly-hosted dinner where they experience a 1912-era feast and then a special-effects and actor-enhanced sinking of the ship.[573] This latter special event is similar to living history presentations that visitors experience at historic home museums, such as The Orchard House in Concord, Massachusetts, and gives guests the opportunity to experience history in an interactive manner. But the presence of James Cameron's film raises pedagogical and curatorial concerns. Cases can be made to support such a merging as well, as relying on the visitor's familiarity with a portrayal of the disaster in popular media can bring the historical disaster "to life" in ways that an un-themed space cannot. However, blending popular media with history is more problematic in this instance than in any of the others discussed in this study since the exhibition is centered on a real-life tragedy. The exhibition does not use its space to explore the disaster's portrayal in popular media, and therefore the distinction between media text and subject-specific pedagogical content is never made. Consequently, the use of popular culture within a heritage-based themed space requires additional unpacking – particularly when taking into consideration how the visitor interprets the line between fact and fiction in the museum's content become blurred.

In addition to these potential cases, future research could endeavor to include classroom and school group observations, as well as student and teacher interviews and surveys to gauge personal reactions to these materials. This initial study serves as an overview of the variety of approaches currently used by themed space exhibitions around the world, and provides historical context for each. Subsequent studies need to move beyond the theoretical and historical and into the realm of practical application. Ideally, a partnership could be formed between a museum and researcher during the initial planning stages of an exhibition's educational tie-in program, allowing the scholar to interview the exhi-

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[573] Tickets for the "Titanic Gala Dinner" are available online at - http://www.premierexhibitions.com/exhibitions/3/41/titanic-artifact-exhibition/titanic-dinner-events.

bition's and program's designers in addition to the classes that use these spaces. Interviews could be conducted over a period of time to gauge how visitor reactions change over time (both to the exhibit and to the brand it focuses on), and how age, gender, ethnicity, economic background, and similar criteria impact a person's (or group of people's) interpretation of the space. To ensure a diverse representation of the exhibition's audience, additional research would also be conducted with non-school groups.

Although historical connections were made throughout this study, pop-cultural themed space exhibitions are still in their infancy. As this dissertation illustrates, there is no "one way" to develop theming within an exhibition space, and this curatorial approach is usable in a variety of subject-specific cases. Other-worldly experiences framed within the post-museum approach to curation allow visitors to disassociate themselves from their everyday lives by stepping into a previous immaterial fictional world, and interacting with these texts on a personal level offers a unique opportunity where play serves as a vehicle for disseminating educational content. Whether this content explores hard sciences, social science, film production, or history, themed spaces help add "flavor" to the learning experience. Although technology is an important part in creating these spaces, I encourage designers to resist utilizing it in exhibition spaces to such an extent where the displayed materials themselves become secondary to the electronic interaction. Finding a balance between analog and digital, and incorporating each into educational play experiences is the key. While an increased presence of pop-cultural franchises in pedagogical environments runs the risk of leading towards branding education, it also creates an opportunity where learning and playing merge into a single experience that compliments the two in ways that are not possible when they are kept separate. This study argues that this is a risk worth taking, and oftentimes leads to educational museum experiences that last a lifetime.

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APPENDICES

Appendix A – *Star Wars Identities* Interactive Stations

Below are discussions of the four *Star Wars Identities: The Exhibition* stations that, for brevity, were not discussed in Chapter 3.

Appendix A.1 – Star Wars Identities Interactive Station 3 – Parents: How Were You Raised?

The third interactive station titled "Parents: How Were You Raised?" is also found in the "Origins" section, and presents visitors with an x-y axis graph on parenting styles. As the *Exhibition Catalogue* states, "the people who nurture is through childhood are essential in shaping our identity early on," serving as our educators and role models.[574] Consequently, the parenting style that is used during our youth "will have a lasting influence on our personality and on how we interact with others."[575] Parental influence impacts who we become and, oftentimes, continues to influence our decisions when we become adults and parents of our own. Similarly, these influences also impact fictional characters like those in *Star Wars*. Despite its galaxy sweeping setting and iconic battle between good and evil, *Star Wars* is at its core a story about family; about a father's journey down a path of darkness and his son's quest to bring him back to the light. This section, although brief, provides a moment within the exhibition where visitors can think about how their own parents raised them, the impact their choices had on them, and see parallels between themselves and *Star Wars* characters. Since living under continuous parental supervision is the only existence that young school group visitors know, this can serve as an especially interesting moment in the roleplaying process: they can either inject a kernel of their own life into their fictional character, or see what happens when their character is raised in a very different family dynamic from their own.

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[574] *Star Wars Identities Exhibition Catalogue*, 34.
[575] *Star Wars Identities Exhibition Catalogue*, 34.

The station features an x-y axis graph containing two lines that cross on the x and y axis creating four distinct quadrants. Each tip of the two lines is identified by a different degree of a specific concept or topic. The four quadrants therefore have unique properties dependent upon their location to the various axes. This graph is designed to provide potential answers to the question "you're leaving home at a young age to follow your dreams. What do your parents say?" It is divided into how demanding their parenting style is on the y-axis, with "Most Demanding" at the top and "Least Demanding" at the bottom. The x-axis stands for how responsive they are, with "Least Responsive" on the left and "Most Responsive" on the right. The upper-left quadrant in the Most Demanding/Least Responsive section of the graph signifies that their response is "Oh no you're not. Now finish your chores." This is identified in the *Educator's Resource Guide* as the "Authoritarian" parental style.[576] The Most Demanding/Most Responsive (Authoritative style)[577] quadrant in the upper-right states their response would be along the lines of "Oh that's a nice idea. Maybe when you're older." The lower-left quadrant in Least Demanding/Least Responsive (Uninvolved)[578] is a brushoff response like "Sure, whatever. Whatever you want." Least Demanding/Most Responsive (Permissive)[579] is clearly where the most supportive parents live as their response is "Good for you! We've packed you a lunch." How responsive and demanding an individual's parents are has a critical impact on that person's identity – particularly early in life when they are trying to find their place in the world. In *Episode I: The Phantom Menace*, Anakin's mother, who fits into the Least Demanding/Most Responsive category of this graph, was supportive of her son's dream of becoming a Jedi even though that meant she might never see him again. Had she fallen into either of the two upper quadrants, Anakin may never have become a Jedi. If she fit into the "uninvolved" category, her death might not have had the same impact on Anakin and the entire *Star Wars* saga would have been completely different.

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[576] "*Star Wars Educator's Resource Guide*," 35.
[577] "*Star Wars Educator's Resource Guide*," 35.
[578] "*Star Wars Educator's Resource Guide*," 35.
[579] "*Star Wars Educator's Resource Guide*," 35.

Although no specific theorist is cited in the exhibition or in the Educator's Resource Guide, this

activity appears to emerge from two seminal works in child psychology: Diana Baumrind's "three models

of parental control" as outlined in her article "Effects of Authoritative Parental Control on Childhood

Behavior,"[580] and the "fourfold scheme" as discussed in Eleanor E. Maccoby and John A. Martin's 1983

article "Socialization in the Context of the Family: Parent-Child Interaction."[581] Baumrind's article, which

was first published in the journal *Child Development* in 1966, postulates that the three models of paren-

tal control are authoritarian, authoritative, and permissive.[582] Baumrind's analysis of authoritarian and

authoritative is in-line with the activity outlined above. According to Baumrind, "the authoritarian par-

ent attempts to shape, control, and evaluate the behavior and attitudes of the child in accordance with

a set standard of conduct, usually an absolute standard, theologically motivated and formulated by a

higher authority."[583] In contrast, "the authoritative parent attempts to direct the child's activities in a

rational, issue-oriented manner," and "encourages verbal give and take, shares with the child the rea-

soning behind her policy, and solicits his objections when he refuses to conform."[584] These definitions of

the authoritarian and authoritative parents fit with the responses outlined on the graph in the exhibition

("Oh no you're not. Now finish your chores," and "Oh that's a nice idea. Maybe when you're older" re-

spectively). The permissive parent "attempts to behave in a nonpunitive (sic), acceptant, and affirmative

manner toward the child's impulses, desires, and actions."[585] The fourth quadrant, which explores an

uninvolved parenting style, falls into Maccoby and Martin's "indifferent-uninvolved pattern." According

to Maccoby and Martin, "the uninvolved parent is likely to be motivated to do whatever is necessary to

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[580] Diana Baumrind, "Effects of Authoritative Parental Control on Child Behavior," *Child Development* 37.4, (1966): 887 – Available online at http://persweb.wabash.edu/facstaff/hortonr/articles%20for%20class/baumrind.pdf.

[581] Eleanor E. Maccoby and John A. Martin, "Socialization in the Context of the Family: Parent-Child Interaction," *Handbook of Child Psychology 4th Edition: Volume IV – Socialization, Personality, and Social Development*, ed. E. Mavis Hetherington, (New York: John Wiley & Sons, 1983): 39.

[582] Baumrind, 887.

[583] Baumrind, 890.

[584] Baumrind, 891.

[585] Baumrind, 889.

minimize the costs in time and effort of interaction with the child."[586] As the exhibition text implies, this equates to a "Sure, whatever. Whatever you want" statement. These four approaches present visitors with easily definable potential histories between their character and his or her parent, allowing them to make comparisons between their own parental relationships and those seen in *Star Wars*.

Quest 3: Parent's Roles – Why They Do What They Do connects to a Heath curriculum, and asks students to "discuss in groups what the role/purpose of parents is."[587] In the process of this discussion, students "will discover the consequences of different parenting styles based on actual and desired parental responses to situations."[588] Students are then asked to create a "Consequences of Desired vs Actual Responses" chart that showcases the consequences for every parental decision.

The Alberta supplementary educational activities for Quest 3 are geared towards having students continue considering their own family's dynamics and key behavioral lessons. For example, the Health K-9 general outcome for Safety and Responsibility aims to "develop strategies to promote harm reduction/risk management" by differentiating "between choosing personal challenges or acting impulsively," and instead seeks to "encourage others to evaluate risks."[589] Other units, like K-9 Interactions focus on enhancing family relationships through promoting honest and empathy,[590] and the K-9 Learning Strategies unit tackles familial diversity (beliefs, values, etc.) and prepares students for how the personal freedoms that their future has in store also means they will have "increased responsibility" for any consequences that the choices they make have.[591] This parallels a need to explore choices that Anakin and his son Luke make in the *Star Wars* saga, and the consequences of those choices. Anakin decides to disobey the rules of the Jedi Order concerning romantic attachments, and the fear of losing the person he loved resulted in the fall of civilization and, hauntingly enough, his role in that person's untimely death.

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[586] Maccoby and Martin, 48.

[587] "*Star Wars Educator's Resource Guide*," 34.

[588] "*Star Wars Educator's Resource Guide*," 34.

[589] "*Star Wars Identities Educator's Resource Guide*," 97.

[590] "*Star Wars Identities Educator's Resource Guide*," 97.

[591] "*Star Wars Identities Educator's Resource Guide*," 97.

Luke, who almost kills his father to protect his twin sister, realizes in the end that fear and anger cannot save the people he loves. As a result, he finds the long-lost good within Anakin and frees the galaxy from the evil tyranny of the Galactic Empire.

While these are two huge extremes and odds are most of us will never find ourselves in similar circumstances, the lives of these two characters show how the consequences of our actions impact not only ourselves but those around us. Parenting style and family dynamics shape who we become, and can frequently impact the choices we make throughout our lives. Role-playing helps visitors understand their own family relationships through the eyes of fictional characters, and provides a safe "what if?" environment to experiment and play with those relationships and see their results.

Appendix A.2 – Star Wars Identities Interactive Station 5 – Mentors: Who Do You Look Up To?

In *Star Wars*, the main characters are introduced to key individuals early in the story who will be their mentors, teachers, and guides. For Anakin, it was Qui Gon Jin and Obi-Wan Kenobi. Luke met a much older Obi-Wan, who helped guide him onto his path towards becoming a Jedi Knight, and later a wise and ancient Jedi Master named Yoda helped complete that journey. In our own lives, teachers are some of the earliest mentors we encounter. They teach us about the world and introduce us to new subjects and ideas, which eventually help shape who we become as we grow up. Maybe their lessons spark a passion for a specific subject or trade, leading us towards a career. While we may not become Jedi Knights like Anakin and Luke, the professional lives of each and every one of us begins somewhere. This station allows visitors to choose who will light that spark in their fictional character and determine who their character will "look up to." The exhibition text for station 5 states:

Over the course of our lives we have valuable opportunities to follow in the footsteps of people

who have a level of experience and perspective we can't possibly have yet. With their advice, in-

struction, and wisdom, these individuals can have a strong influence on the person we be-

come.[592]

The visitor is presented with a wall similar to the one at Interactive Station 1, containing character pictures with an accompanying selector pad. The selections are structured using a branching system, which stem from the overall question "What Kind of Abilities Do You Want to Develop?" There are three major subsections (Physical, Spiritual, and Intellectual), and each subsection is then divided into two focused categories inherent to each. The available mentors are a mix between *Star Wars* protagonists and antagonists since visitors have the option to create a Light or Dark Side character. Under the Physical category you can choose whether your character is "Independent" (with Boba Fett and Han Solo as potential mentors) or a "Team Player" (Chewbacca or Darth Maul). If you are more inclined towards a Spiritual mentor, you can decide if your character is a "Risk Taker" (Qui-Gon Ginn or Darth Vader) or a "Cautious Type" (Yoda or Obi-Wan Kenobi). Lastly, if you feel like your character is an Intellectual, they have the option to be a "Pre-Planner" (Darth Sidious or Padme Amidala) or an "Impulsive Type" (Leia Organa or R2D2). Each potential mentor has a short quote under their picture in both French and English that reinforces that character's outlook on life. For example, the bounty hunter Boba Fett's motto as an independent physical mentor is to "shoot first. Ask questions later," and Yoda's cautious spiritual outlook follows the credo that "adventure, excitement…a Jedi craves not these things." Visitors can make their selection based on role-play potential (which one makes sense based on previous selections), pick random or opposing characters to see how that might impact their character's story, or simply select their favorite *Star Wars* hero/villain to mentor their original creation.

Quest 5: Who are Mentors and what do they do?, which also ties into a Health curriculum, asks students to "identify a mentor in their own life," and "define what a mentor is as well as what attributes

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[592] "*Star Wars Identities Exhibition Guide*," 56.

make someone a good mentor."[593] The *Guide* states that "a mentor conveys knowledge, helps develop skills, and transmits values through counsel and example" – all of which "contribute to the development, dreams and identity of the individual being mentored."[594] While a variety of individuals can be mentors, including teachers, family members, or colleagues at work, the *Guide* emphasizes that a mentor is someone "who goes above and beyond the requirements of their relationship to act [as] a source of inspiration for the learner."[595] Mentorship is an important role in the *Star Wars* saga,[596] and drawing parallels between the relationships of these fictional characters to relationships in each student's own life helps him or her understand the impact that these individuals have on their personal development. The Alberta supplementary activity titled "Who are Mentors and What Do They Do?" expands on this by providing students with further information on finding potential mentors.[597] The first, titled "Safety and Responsibility," asks students to "identify members of personal safety support networks and how to access assistance."[598] The "Life Roles and Career Development" general outcome focuses on understanding "the ways in which people perform responsibilities in the community, including paid and unpaid work."[599] The "Volunteerism" outcome is the only activity linked specifically to the exhibition, where students "investigate the characteristics of a mentor, and practise (sic) mentorship in a group setting."[600] These two activities viewed together have students consider their current mentors while continuing to push them towards finding new mentors that encourage personal and professional growth. Like the original characters that visitors create in the exhibition, Quest 5 approaches the concept of mentorship as an ongoing process, thereby encouraging them to continue their own "story" by meeting a variety of potential mentors.

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[593] *"Star Wars Identities Educator's Resource Guide,"* 41.
[594] *"Star Wars Identities Educator's Resource Guide,"* 41.
[595] *"Star Wars Identities Educator's Resource Guide,"* 41.
[596] *"Star Wars Identities Educator's Resource Guide,"* 42.
[597] *"Star Wars Identities Educator's Resource Guide,"* 98.
[598] *"Star Wars Identities Educator's Resource Guide,"* 98.
[599] *"Star Wars Identities Educator's Resource Guide,"* 98.
[600] *"Star Wars Identities Educator's Resource Guide,"* 98.

Appendix A.3 – Star Wars Identities Interactive Station 6 – Friends: Who Do You Hang Out With?

Friendship is a concept that is a central part of our lives from childhood through to adulthood. We form bonds with people who, as the exhibit text points out, "can't help but have an effect on us" while we, as members of a group, also influence others.[601] Furthermore, "our sense of belonging to the group as a whole can also influence how we see ourselves and how we behave."[602] Whether you are part of the "in-crowd" or belong to a more intimate group on the fringes of the perceived dominant so-cial scene, everyone is part of a sub-community made up of friends. While the original and prequel *Star Wars* trilogies center primarily on the fall and redemption of Anakin "aka Darth Vader" Skywalker, both he and Luke are members of an ensemble cast made up of each character's friends. In fact, Anakin's fall to the Dark Side can be summed up in his isolation not only from the people he loved but also, due to his encounter suit, the world around him.

This interactive station is the only point within *Identities* when visiting on your own truly puts you at a disadvantage. When I go to museums, it is sometimes an advantage to go alone since I tend to spend considerable amounts of time exploring every nook and cranny of the space in such detail that even the most adventurous of my friends ends up wanting to steal my car keys and leave me to fend for myself. However, this station cannot truly be completed without someone else. Station 6 is a hexagon with six pairs of touch pads around it. Visitors are instructed to "find a friend, and place [their] hands on the table at the same time to seal [their] friendship." Unfortunately, I traveled to Canada alone and, as I indicated earlier, the exhibition was practically deserted due to the weather. Thankfully, Mr. Stegar in-formed me during my informal tour that you actually do not need to have a partner to complete this interactive station.[603] Merely placing your wrist band on the panel is enough to log the activity in your

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[601] "*Star Wars Identities Exhibition Guide*," 70.
[602] "*Star Wars Identities Exhibition Guide*," 70.
[603] Mike Stegar, Conversation (November 27, 2012).

character's file, thereby completing the station and ensuring that your character will eventually be "re-vealed." On my first day at the exhibition I managed to convince a total stranger to complete this station with me after explaining to her that I needed to see the results for research purposes. Thankfully, she took pity on me due to my desperation and lack of accompanying friends. While this station does not have too much of an impact on a visitor's character since this activity only appears in the finished character's portrait as a smaller version of your friend's avatar appears in the background, it was still nice to get a complete run through of the exhibition.

Quest 6: Friends: The Influence of our Peers, one of five activities related to this section of *Identities*, closely follows the exhibition's pedagogical approach by putting the students in a variety of roleplaying scenarios. Connecting to the Health curriculum, this activity uses roleplaying as a way of highlighting the impact that friends have on our identity, and how we share a symbiotically influential relationship.[604] The activity has students role-play as friends in order to "define which influences were positive and which were negative," which can then be compared to the character relationships in the films.

There are a series of 8 ready-made scenarios for the students to engage in, and each uses *Star Wars* as the textual framework.[605] Students can also write their own scenarios if they choose to do so. Each of the 8 provided narrative cues highlights a specific character from *Star Wars* and an aspect of their personality that will potentially impact their friends. An example scenario is:[606]

> *A group of friends are helping a community repair itself after a natural disaster. One of these friends is like Anakin Skywalker, a very talented man, who has his doubts about the good in people and has started seeking more power.*

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[604] "*Star Wars Identities Educator's Resource Guide*," 44.
[605] "*Star Wars Identities Educator's Resource Guide*," 45.
[606] "*Star Wars Identities Educator's Resource Guide*," 45.

Anakin Skywalker, who is fated to become Darth Vader at the conclusion of *Episode III: Revenge of the Sith*, has both positive and negative effects on the people around him (and vice versa). In the prequel film series, Anakin is shown as impatient and the fear of losing the people he loves after witnessing the death of his mother drives him to seek out powers that are forbidden by the Jedi and are steeped in the Dark Side of the Force. However, his brashness and fearlessness (prior to becoming the ultimate source of evil in the galaxy) also serves as an inspiration for those around him, including his Padawan (Jedi student) Ahsoka Tano in the *Clone Wars* TV series. The relationship between these characters is a driving force for the main characters in the prequel-era of *Star Wars*, and serves as a prominent textual example for students to use in exploring the negative and positive influences that friendships can have. The exercise concludes with a series of wrap-up questions on bullying, strategies with dealing with negative influences from friends, and positive relationships in their lives.[607]

The Alberta Curriculum Connections for Quest 6 is one of the most extensive areas in the *Educator's Resource Guide*, and expands upon the questions that conclude the main exercise. This Quest has five subsections, three of which connect to the Personal Choices unit in CALM (Friends: The influence of our Peers, Peer Groups, Good Friend, Bad Friend). Personal Choices, as was stated earlier, teaches students to understand "the emotional/psychological, intellectual, social, spiritual and physical dimensions of health – and the dynamic interplay of these factors – in managing personal well-being."[608] Using the relationships in *Star Wars* as a framework, the overall theme of the three CALM subsections focuses on the emotional and psychological benefits and dangers inherent in social situations. Exploring the negative effects of peer pressure,[609] the differences between good and bad relationships (violence/exploitation, cliques, the characteristics of good friendships and bad, etc.),[610] and examining "var-

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[607] *"Star Wars Identities Educator's Resource Guide,"* 45-46.

[608] *Career and Life Management Rationale and Philosophy*, 4.

[609] *"Star Wars Identities Educator's Resource Guide,"* 98.

[610] *"Star Wars Identities Educator's Resource Guide,"* 98-100.

ious attitudes, values and behaviours (sic) for developing meaningful interpersonal relationships"[611] are

just a few of the concepts that this portion of the quest pursues. The other two focus on bullying (or

what the guide refers to as "the ultimate bad guy") and an activity where students design their own Re-

bel Helmet and link that to art, social studies (importance of symbols in traditions, community symbols,

etc.), and health (belonging to a group and its potential effects).[612] As the *Star Wars* films and these les-

sons illustrate, our relationships can have both positive and negative effects on us and those around us.

Appendix A.4 – Star Wars Identities Interactive Station 10 – Values: What's Important to You?

Your character has an assigned species. You have determined his or her genetic strengths,

where they come from, and how they were raised. You have described what people in their community

did for work and play, found a mentor, experienced a random moment of celebration or trauma and

how that event impacted your character's outlook. You chose a job for this character, and determined

how they would respond to a variety of statements to assign a personality. Now only two questions re-

main. The first is answered at Interactive Station 10: what does this character value the most?

The exhibition text states that "the relative importance we assign to certain abstract concepts –

power, benevolence, or security to name a few – is informed by the culmination of all other elements of

our identity, and shapes how we make choices."[613] The visitor is given ten options to choose from. Is this

character most comfortable with Conformity? Do they value the safety found in maintaining Security?

Do they require Stimulation in order to feel alive? Is Benevolence its own reward? Is Achievement the

only goal worth pursuing, or is Tradition the only thing worth protecting in a rapidly changing universe?

Is the quest for Power the ultimate truth, or is the pursuit of Hedonism more rewarding? Does this char-

acter believe that Self-Direction and the freedom to choose is worth fighting for? Lastly, do they believe

in Universalism and equal rights for all? Each of these options links to a corresponding touch pad and an

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[611] "*Star Wars Identities Educator's Resource Guide*," 99.
[612] "*Star Wars Identities Educator's Resource Guide*," 99; 100
[613] "*Star Wars Identities Exhibition Catalogue*," 110.

image featuring Storm Troopers acting out each value. Apart from various comedic images such as

Storm Troopers wearing kilts and playing bagpipes for "Tradition," or a parade of hippy Troopers painted

in bright colors and holding banners depicting peace symbols and doves, there is no textual direction for

the decisions at this station (i.e. no corresponding major character for each option). As a result, the

choice that a visitor makes is not immediately associated with a specific individual from the *Star Wars*

universe. Rather, the choice is made either due to the humorous, yet textually abstract Storm Trooper

image, or due to the definition of the actual value itself.

The final Quest in the *Educator's Resource Guide* has two categories – "What are your values?"

and "Sidekicks" – that delve into the Resource Choices and Personal Choices CALM units in addition to

Health and Language Arts lessons. Quest 10: What are your values? has two activities. One is a discus-

sion activity involving prop materials (a check for $1,000), while the other involves completing a sen-

tence finisher worksheet, and a *Star Wars* character value worksheet as a guide – all of which are used

to delve into the importance of values, as well as "who we get our values from, and begin to realize their

own values."[614] The concept of the former activity is first contextualized using *Star Wars*, reminding the

reader that "the characters of *Star Wars* each have their own unique set of values" that makes each

"character who they are, and helps them make decisions that affect their lives and ultimately steers the

direction of the films."[615] This exercise reinforces one of the main goals of CALM: developing good be-

haviors that will help them succeed both professionally and personally.[616] As the background for this

unit states:[617]

> *Values are the things that we believe are important in the way we live and work. They determine*
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> *our priorities, and, deep down, they're the measures we use to tell if our life is turning out the*

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[614] "*Star Wars Identities Educator's Resource Guide*," 72.

[615] "*Star Wars Identities Educator's Resource Guide*," 72.

[616] "*Career and Life Management Rationale and Philosophy*," 1.

[617] "*Star Wars Identities Educator's Resource Guide*," 72.

way we would like it to. Our decisions also are reflected by our values. While students may not

be familiar with the term 'values,' they nevertheless operate on some value system.

The activity asks the instructor to start a list of the qualities, characteristics, and positive and negative implications of various values on the board.[618] Then, using the pretend $1,000 check, students can discuss (verbally or written) what they would do with the check if it was given to them.[619] The final part of the activity asks students to list various things they did in the past week, and the instructor "[points] out that what you choose to do with your time also has to do with what you value."[620] This activity has students look at their own behavior and consider in detail how their actions, and what they value, impact both their perceived identity to themselves and those around them.

Quest 10 "Sidekicks" sees the return of some of the concepts from Quest 6: Friends (i.e. the concept of friendship), and merges them with a creative writing exercise. This activity explores "the qualities of a good sidekick…by highlighting two famous sidekicks from the *Star Wars* films: Chewbacca & R2D2."[621] Students are then asked to complete a writing activity where they create their own sidekick who can be defined "as a close friend or follower who accompanies another on adventures."[622] When creating this character, the students focus on the sidekick's personality traits, as well as how their shared values with the student make them a good partner, and then write a creative story featuring this new character.[623] By including activities that contextualize values within both real-life and fictional situations, the *Educator's Resource Guide* allows students to see how their own actions, values, and behaviors, influence how they, like the characters in *Star Wars*, are viewed.

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[618] "*Star Wars Identities Educator's Resource Guide*," 73.

[619] "*Star Wars Identities Educator's Resource Guide*," 73.

[620] "*Star Wars Identities Educator's Resource Guide*," 73.

[621] "*Star Wars Identities Educator's Resource Guide*," 71.

[622] "*Star Wars Identities Educator's Resource Guide*," 71-72.

[623] "*Star Wars Identities Educator's Resource Guide*," 72.

The Alberta-oriented supplementary exercises also tie into both CALM units as well as a K-9 Health Learning Strategies unit on various "influences on decision making."[624] The CALM unit on Re-source Choices explores values twofold: it asks students to "make responsible decisions in the use of finances and other resources that reflect personal values and goals and demonstrate [a] commitment to self and others," and to "examine other influential factors, including aspirations, attitudes, values, goals and the expectations of others, or lack thereof," for inclusion in their personal profile.[625] These two ele-ments of the unit take all ten of the values mentioned in *Identities*, and apply them to real-world situa-tions – including a simulation concerning finances. The Personal Choices unit expands on this by having students "examine various attitudes, values and behaviours for developing meaningful interpersonal relationships," explore how those personal values "play a role in relationships," and "describe the ways in which personal values influence choices."[626]

While this second unit doesn't call for teachers to implement a simulation component like Re-source Choices does, it can easily be adapted to accommodate one. By extending the roleplaying ap-proach into the classroom in a realistic scenario concerning the impact that different values have on a person's financial and professional life, educators can continue utilizing the pedagogical approach that students experienced in the exhibition in the supplemental materials. Similarly, two of the three subcat-egories for Sidekicks (CALM "Personal Choices" and K-9 Health "Relationship Choices") also allow for the addition of roleplaying components as they further explore how values, attitudes, and behaviors impact relationships.[627] Roleplaying in simulated scenarios allows the play approach from the exhibition to be-come incorporated into real-world scenarios, letting students experiment in more realistic situations

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[624] "*Star Wars Identities Educator's Resource Guide*," 104.

[625] "*Star Wars Identities Educator's Resource Guide*," 105.

[626] "*Star Wars Identities Educator's Resource Guide*," 105.

[627] The final Sidekicks subcategory asks students to create and perform their own original text in an English Lan-guage Arts unit, where values are integrated into the narrative to help create a logical sequence where cause and effect are clearly seen – "*Star Wars Identities Educator's Resource Guide*," 105.

with the freedom they experienced in the exhibit's activities in identity construction. Having the students use their imagination to experiment in these simulations can help illustrate the importance of concepts like "Values," and seeing the impact that certain decisions have in roleplays can potentially stop students from making poor choices in the future.

Appendix B – *Star Wars* in Museums: A Brief History

Like the *Doctor Who* Experience, *Star Wars Identities* contains elements reminiscent of previous exhibitory projects. Similarly, briefly exploring this historical trajectory provides a glimpse at how the themed space exhibition as post-museum evolved over time through the use of a single branded text. The first major exhibition on *Star Wars* was the *George Lucas Exhibition*, which toured Japan from 1993-1994 and was curated by Hata Shinji of Hata International of Tokyo. Presented in cooperation with Lucasfilm, the *George Lucas Exhibition* examined the production process of the original *Star Wars* trilogy and *Indiana Jones*, the other successful franchise that Lucas penned.[628] According to Deborah Fine, the Lucasfilm Ltd. Director of Research and Archives c. 1994, the Lucasfilm Archive at the time consisted of artifacts that fit into the following 6 categories: Models, Creatures, Props, Costumes, Matte Paintings, and Art Work.[629] The *George Lucas Exhibition* featured materials from each of these categories and was the first major exhibition of artifacts from the Lucasfilm Archives.[630]

The Smithsonian Air and Space Museum's *Star Wars: The Magic of Myth* exhibition, which was on display in Washington, DC from 1997-1999 and toured internationally until 2003, featured artifacts from the same categories described by Fine. While this exhibition still contained components that explored the production-side of *Star Wars*, *The Magic of Myth* was the first *Star Wars* exhibition to utilize the franchise as a means of exploring other topics. In this instance, the Smithsonian used *Star Wars* as a

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[628] A book titled *From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives* (San Francisco: Chronicle Books, 1994) by Mark Cotta Vaz and Hata Shinji explores many of the artifacts that were on display.

[629] Mark Cotta Vaz and Hata Shinji, *From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives*, (San Francisco: Chronicle Books, 1994), vii.

[630] Cotta Vaz and Hata Shinji, vii.

way to draw comparisons between classical mythologies and contemporary popular culture. Mary Henderson writes in her book *Star Wars: The Magic of Myth National Museum Tour*, "Many of us had our first contact with mythological stories in school; we studied, with more or less enthusiasm, the Greek, Roman, Norse, African, or Asian myths about the creation of the world, the workings of nature, and the jealousies, wars, loves, and misadventures of a wide range of gods and goddesses, heroes, and heroines."[631] Henderson adds that "these stories arose as ancient peoples struggled to answer the most fundamental questions about their humanity," such as the purpose of existence, the existence of a higher power, and similar concepts.[632]

When the first *Star Wars* film was released in 1977, Henderson argues that "the ancient myths no longer seemed relevant" to contemporary audiences, who were absorbed with "pressing present-day problems" like the Cold War, the recent ending of the Vietnam War, and the declining economy.[633] *Star Wars*, with its epic themes and battles between good and evil, became a new mythology for a contemporary audience that "has all of the elements of myth."[634] Like earlier myths, *Star Wars* embodied the concerns of its contemporary audience, including its disillusionment, and suggested "a way to emerge victorious" from the battle between good and evil" that "combined the universal story of the hero's journey with specific concerns and images from our own times."[635] *The Magic of Myth* contextualized *Star Wars* within the realm of a modern mythology that contained many parallels to others throughout history. Using *Star Wars* as a new popular myth that visitors could easily relate to, *The Magic of Myth* explored topics ingrained in classical studies and made them accessible to modern audiences.[636]

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[631] Mary Henderson, *Star Wars: The Magic of Myth National Museum Tour*, (New York: Bantham Books, 1997), 4.

[632] Henderson, 4.

[633] Henderson, 6.

[634] Henderson, 7.

[635] Henderson, 7.

[636] An interactive virtual version of the exhibition is still available on the Smithsonian website – "Star Wars: The Magic of Myth," *National Air and Space Museum* (c. 1999), http://airandspace.si.edu/exhibitions/star-wars/online/sw-unit1.htm.

One concept that filled a major role in the exhibition was an exploration of "The Hero's Journey," which incorporated concepts proposed by Joseph Campbell and other scholars regarding how "there is a certain typical hero sequence of actions that can be found in most myths."[637] "The Hero's Journey" section of *The George Lucas Exhibition* emphasized the importance that mysticism has on the mythical hero while drawing connections to *Star Wars*. Examples included a section on "Hero Deeds and Dragon Slayers" where comparisons were made between ancient warriors who faced impossible odds and moments in *Star Wars* like the attack on the Death Star,[638] and an exploration of mystical insight in *Star Wars* and ancient myths.[639] This section also featured an analysis of "the Sacred Grove" which is frequently home to "a very early 'pre-hero' archetype," such as "the ancestor of the shaman and the yogi" who is a "hunter, warrior, and ascetic all in one."[640] The Sacred Grove drew connections between Jedi Master Yoda's exiled home on Dagobah with those of the Celtic druidic gods.[641] Identifying similarities between *Star Wars* and ancient myths helped alleviate the lack of "enthusiasm" that Henderson argues many students faced in school when they were confronted with classic mythology, and embraced fun and imagination to make these ancient tales relevant to modern audiences.

Following the conclusion of *The Magic of Myth* tour, Lucasfilm, National Geographic, and the Boston Museum of Science collaborated to produce *Star Wars: Where Science Meets Imagination* in 2005, which remained on tour until 2014. While *The Magic of Myth* used *Star Wars* as a means of drawing comparisons between the past and the present, *Where Science Meets Imagination* went in the other direction and used the franchise to explore possible technological advances that the future might have in store. The pamphlet from the exhibition's initial run in Boston states that "Exhibitions about the fu-

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[637] Henderson, 19.
[638] Henderson, 57.
[639] Henderson, 44.
[640] Henderson, 68.
[641] Henderson, 68.

ture are notoriously difficult to produce…because nobody knows what the future will look like."[642] To combat this issue and "in order for science and imagination to meet, the Museum needed a common ground, [and] a shared vision of a technologically advanced society."[643] *Star Wars* was that common ground. The pamphlet states that *Where Science Meets Imagination* featured "over 100 *Star Wars* and real-world artifacts and 21 interactive exhibits."[644] The goal of the exhibit was "to inspire visitors to step out of the role of spectator and into the role of engineer" by using *Star Wars* to "[fire] their imagina-tions" through "hands-on design activities that reveal the methods engineers use to create and test new ideas."[645] The two main areas that the exhibition explored were transportation and robotics – both key aspects of *Star Wars*. Artifacts from the films were displayed alongside scientific innovations like robotic limbs, prototype robots, hovercraft, and other related materials. As was the case with the *George Lucas Exhibition* and *The Magic of Myth*, a tie-in publication was produced. This book, which shares the same name as the Boston exhibition, was co-developed by National Geographic and the Boston Museum of Science and explores many of the concepts explored within the exhibition, going into considerable detail concerning the future science seen in *Where Science Meets Imagination*.[646]

  Star Wars: Where Science Meets Imagination, which completed the final stop on its tour in March 2014, was the first time that physical theming was utilized in a *Star Wars* exhibition. While *The Magic of Myth* contained loops of the *Star Wars* music, *Where Science Meets Imagination* featured themed walls that followed the architectural style seen in the *Star Wars* films. However, these walls were not utilized throughout the exhibition space and only appeared at select points. For example, the dividers by Luke Skywalker's landspeeder in the "Getting Around" section (which explores means of

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[642] *Star Wars: Where Science Meets Imagination, October 27, 2005-April 30, 2006* – Pamphlet, Museum of Science, Boston.

[643] "Star Wars: Where Science Meets Imagination," Pamphlet.

[644] Star Wars: Where Science Meets Imagination," Pamphlet.

[645] Star Wars: Where Science Meets Imagination," Pamphlet.

[646] *Star Wars: Where Science Meets Imagination*, ed. Ed Rodley, (Washington DC: National Geographic, 2005).

transport in *Star Wars* in comparison to the real world) simulated the sand-blasted stone buildings and

rocks on Luke's home planet Tatooine. Other areas of the exhibit that dealt with concepts relating to

this era in Luke's life, including hands-on activities like building a miniature hovercraft with magnets, or

learning about community planning/development in designing a colony on the desolate desert planet,

followed similar architectural patterns. In contrast, the section on medical prostheses that explored real-

world medical advances in relation to *Star Wars* characters (like the original trilogy's antagonist Darth

Vader, who also happened to be a multiple-amputee) reflected a dark metallic, futuristic aesthetic remi-

niscent of what is seen on the Death Star and other ships and space stations in the films. Since the exhi-

bition's goal was to put visitors into the role of engineers, the theming components were kept to a min-

imum so that the real-world science was not overtaken by the fictional comparisons. Instead, the exhibi-

tion maintained a balance between the two in both its content and its curatorial design.