

**FOOD, FANTASY, AND THE SPECTACLE:
THE ROLE OF FOOD AND ILLUSION
AT THE WIZARDING WORLD OF HARRY POTTER**

by

Erin T. Broemel

A Thesis Submitted to the Faculty of
The Dorothy F. Schmidt College of Arts and Letters
in Partial Fulfillment of the Requirements for the Degree of
Master of Arts

Florida Atlantic University

Boca Raton, Florida

August 2015

Copyright 2015 by Erin T. Broemel

**FOOD, FANTASY, AND THE SPECTACLE:
THE ROLE OF FOOD AND ILLUSION
AT THE WIZARDING WORLD OF HARRY POTTER**

by

Erin T. Broemel

This thesis was prepared under the direction of the candidate's thesis advisor, Dr. Susan Love Brown, Department of Anthropology, and has been approved by the members of her supervisory committee. It was submitted to the faculty of the Dorothy F. Schmidt College of Arts and Letters and was accepted in partial fulfillment of the requirements for the degree of Master of Arts.

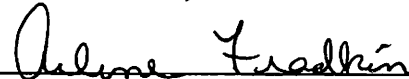
SUPERVISORY COMMITTEE:



Susan Love Brown, Ph.D.
Thesis Advisor



Michael Harris, Ph.D.



Arlene Fradkin, Ph.D.



Michael Harris, Ph.D.
Chair, Department of Anthropology



Heather Coltman, D.M.A.
Dean, The Dorothy F. Schmidt College of Arts and Letters



Deborah L. Floyd, Ed.D.
Dean, Graduate College

6/4/2015

Date

ACKNOWLEDGEMENTS

I would like to thank first and foremost my advisor, Dr. Susan Love Brown, for allowing me to pursue my interests. Without her guidance and support, this thesis would not be possible. I would further like to thank my committee members, Dr. Arlene Fradkin and Dr. Michael Harris, for their continued mentorship and direction. Further, I thank the Dorothy F. Schmidt College of Arts and Letters Advisory Board for funding my field research. I also thank the Department of Anthropology at Florida Atlantic University for awarding me the Ann Adams Anthropology Fellowship to support me as I wrote this thesis. I likewise thank the Universal Orlando Resort for allowing me to conduct participant observations on-site, and my tolerant survey respondents and interviewees for their understanding and patience at my many, many questions.

I would like to acknowledge my wonderful family. Particularly, I want to express gratitude to my loving husband, Christopher, and understanding daughter, Caitlin, who willingly accompanied me on this journey. I further would like to acknowledge my sister, April Watson, and mother, Jacqueline Brown, for their support and encouragement throughout this undertaking. Specifically, I thank my sunshine, April, whose sage advice and wisdom carried me through the dark moments. Also, I would like to add my wonderful colleagues, who convinced me that this was a study worth undertaking. All these people, friends and family alike, provided me the love and guidance that made this thesis a reality.

ABSTRACT

Author: Erin T. Broemel
Title: Food, Fantasy, and the Spectacle: The Role of Food and Illusion at The Wizarding World of Harry Potter
Institution: Florida Atlantic University
Thesis Advisor: Dr. Susan Love Brown
Degree: Master of Arts
Year: 2015

Each year over 300 million people visit theme parks, making them the major vacation destination worldwide. Theme parks are known for their elaborate spectacle, the creation of artificial realities through intricate immersive experiences including costumed characters, stage shows, and extravagant decor. Though many aspects of the theme park experience have been reviewed, little focus has been given to the role of food in the overall immersion, particularly how food extends the spectacle into a fantastical created reality. This study examined the function of food within a highly immersive theme park setting, and how it contributed to the overall illusion and immersion of the fantasy environment. Research was conducted from December 2014 to March 2015 at The Wizarding World of Harry Potter, Universal Orlando Resort. Themed food served three overarching functions: (1) it operated as an experience, (2) it functioned as a conduit to authenticity, and, (3) it extended sensory perceptions. Food immersed tourists in the

themed experience, though visual cues remained the primary sensory stimulus. However, guests considered the location to be more authentic when coupled with a themed food item, as opposed to the generic food choices found in other parks. Themed food functions as an extension of the spectacle by maintaining the illusion and contributes to the overall exhibition of the themed space.

For Chris and Caitlin – Always

**FOOD, FANTASY, AND THE SPECTACLE: THE ROLE OF FOOD AND
ILLUSION AT THE WIZARDING WORLD OF HARRY POTTER**

LIST OF FIGURES	x
CHAPTER ONE: INTRODUCTION	1
Research Problem	1
Themed Spaces and Theme Parks.....	4
Performance, Spectacle and Hyperreality	7
Thesis Organization	7
CHAPTER TWO: FOOD, FORM AND FUNCTION	9
Play and Spectacle	9
Authenticity	12
Tourism.....	14
Theming.....	17
Previous Anthropological Research.....	20
Theme Parks	21
Food in Tourism.....	24
Food and <i>Harry Potter</i>	28
CHAPTER THREE: METHODOLOGY	32
Research Setting	32
Research Methods.....	36
Participant Observation.....	37
Semi-Structured Interviews	38
Survey	40
Fandom Research.....	42
CHAPTER FOUR: THE FUNCTION OF FOOD AT THE WIZARDING WORLD OF HARRY POTTER	43
Food and Function	43
Functions of Food within an Immersive Theme Park Setting.....	47
Experience/Attraction	48

Food as Souvenir.....	58
Food and Social-Bonding	60
Food as Conduit, Medium, or Contagious Magic	64
Play	74
Sensory Perception and Phenomenological Experiences.....	76
Sense of Place	77
Conclusion	80
CHAPTER FIVE: AUTHENTICITY OF THE HYPERIMMERSION EXPERIENCE.....	83
Authenticity	83
Real	84
Authentic Reality	86
Authenticity in Hyperimmersion and Hyperreality	90
Food, Hyperimmersion, and Authenticity.....	96
Conclusion	98
CHAPTER SIX: DISCUSSION, CONCLUSION AND FUTURE RESEARCH.....	101
The Role of Food in the Illusion	101
Food as an Extension of the Spectacle.....	104
Spectacle and Performance	105
Hyperimmersion and Hyperreality.....	106
Sense of Identity	107
Further Research	107
Closing Remarks	109
APPENDICES	110
APPENDIX A. CHART OF FOODS LISTED IN THE BOOKS	111
APPENDIX B: DINING OPTIONS AT THE WIZARDING WORLD OF HARRY POTTER	116
APPENDIX C. 2012-2013 TOP 10 NORTH AMERICAN THEME PARKS.....	122
APPENDIX D. SAMPLE SEMI-STRUCTURED INTERVIEW QUESTIONS.....	123
APPENDIX E. SURVEY QUESTIONS	124
APPENDIX F: IRB APPROVAL LETTER.....	129
REFERENCES CITED.....	131

LIST OF FIGURES

Figure 1. <i>Harry Potter</i> Book and Film Release Dates (UK Release Dates).....	30
Figure 2. Online <i>Harry Potter</i> Fan Sites Utilized with Year Established and Followers.....	42
Figure 3. Number of Visits to The Wizarding World of Harry Potter (n=289).....	44
Figure 4. Number of Hours Spent within The Wizarding World of Harry Potter: Hogsmeade (n=281).....	45
Figure 5. Number of Hours Spent within The Wizarding World of Harry Potter: Diagon Alley (n=281).....	45
Figure 6. Tourist Dining Location Visits at The Wizarding World of Harry Potter: Hogsmeade (n=234).....	46
Figure 7. Tourist Dining Location Visits at The Wizarding World of Harry Potter: Diagon Alley (n=128).....	47
Figure 8. Functions of Food by Interviewee.....	48
Figure 9. Importance of Food to the Overall Experience Inside of The Wizarding World of Harry Potter (n=237).	54
Figure 10. Importance of Food to the Overall Experience Outside of The Wizarding World of Harry Potter (n=193).	54
Figure 11. Beverages Consumed by Tourists at The Wizarding World of Harry Potter (n=262).....	66

Figure 12. Treat Options Consumed by Visitors to The Wizarding World of Harry Potter (n=262).	69
Figure 13. Lunch/Dinner Items Eaten in The Wizarding World of Harry Potter (n=260).	71
Figure 14. Breakfast Items Eaten at The Wizarding World of Harry Potter (n=262).	72
Figure 15. Visitor Levels of Authenticity within The Wizarding World of Harry Potter Compared to the Rest of the Universal Orlando Resort (n=228).	84
Figure 16. Actual Overall Experience Compared to Expected Experience Based on the Book/Movie Series at The Wizarding World of Harry Potter (n=230).	88
Figure 17. Actual Food Experiences versus Expected Food Experience Based on the Book/Movie Series at The Wizarding World of Harry Potter (n=228).	89
Figure 18. Perceived Level of Immersion at The Wizarding World of Harry Potter (n=227).	91
Figure 19. Comparative Perceived Level of Immersion between the Wizarding World of Harry Potter and the Remainder of the Universal Orlando Resort (n=227).	92
Figure 20. Levels of Food Based Upon Perceived Authenticity and Immersion at the Universal Orlando Resort	97

CHAPTER ONE: INTRODUCTION

“Of course it is happening inside your head, Harry, but why on earth should that mean that it is not real” (Rowling 2007:723)?

Research Problem

The aim of this research is to understand how food impacts the immersion experience within the created reality of a large scale spectacle, The Wizarding World of Harry Potter at the Universal Orlando Resort. This goal was based upon two essential questions. First, what is the function of food within the illusion at The Wizarding World of Harry Potter, and how does it contribute to the authenticity of the location? I hypothesized that food contributes significantly to the overall experience by maintaining and enhancing the authenticity and extending the spectacle. Further, there is a distinct relationship between the food experiences and the perception of authenticity of the location. Second, what is the function of these elaborately themed environments in society? While this question cannot be answered within the confines of this research, it can be postulated that these spectacles and events offer a greater sense of safe, free play that also allows for the greater social hierarchy to be preserved and carried out within a controlled setting.

Each year over 300 million people visit theme parks, generating revenues of over \$12 billion annually, making theme parks one of the major vacation destinations (IAAPA 2014). Despite their apparent popularity, they have been minimally studied within

the anthropological literature. Over 47,000 people enter the doors of Walt Disney World's Magic Kingdom every single day, and yet many of the reasons for this are still unknown. Why do people go and spend large amounts of money or time in order to experience these generally fantastical locales? Food in this instance serves as a proxy for understanding some of the phenomena of created realities. Understanding what these themed areas and mass spectacles mean within a culture is important for determining what functions they serve in society. Whether they follow a type of mass play, an area in which individuals are able to experience some type of reversal from work to leisure activity, the study of these areas gives anthropologists a firm basis for understanding why so many people visit these sites, taking large amounts of time and resources in order to travel and experience them.

Food within the touristic setting has rarely been studied (Mak et al. 2012) with very little work focusing on themed foods, particularly in a fantasy environment (Firat and Ulusoy 2011). Though much research has taken place looking at the Walt Disney Company (*for example*: Budd and Kirsch 2005; Eco 1986; Firat and Ulusoy 2011; Fjellman 1992; Houston and Meamber 2011; Milman 2013; Moore 1980; Wasko 2001; and, so on), both domestically in the United States as well as their worldwide expansions, no research to date has examined any Universal Studios resort, in California, Florida, Japan, or Singapore. This study is the first to examine the Universal Orlando Resort in Orlando, Florida. Moreover, little scholarly work has been done on fantasy themed environments or food within a fantasy context, and this will be the first work to truly do so by focusing particularly on one portion of the Universal Orlando Resort, known as The Wizarding World of Harry Potter. This is a highly themed, highly immersive

environment, whose level of spectacle and illusion has not been seen before in the tourism industry (TEA 2014). The Wizarding World of Harry Potter is based upon a completely fantastical world of magic from the *Harry Potter* book series by J.K. Rowling (1998, 1999a, 1999b, 2000, 2003, 2005, 2007) and features fantasy food items that are directly based on the series. Expanding on this, no academic research has been conducted to date on guest perceptions of authenticity within a fantasy environment or how fantastical themed foods contribute to this experience. This study represents the first to truly examine this type of fantasy environment and guest perceptions/immersion experiences while within this type of spectacle and to merge these concepts with the overall experiences of a theme park setting. This work further enhances the academic studies that are conducted within theme parks by encouraging a more phenomenological approach to understanding the function of these elaborate spectacles.

As previously mentioned, the Universal Orlando Resort has never been studied within tourism research, likely because it lags behind the Walt Disney Company in its worldwide appeal and number of visitors (AECOM 2014). Recently, there has been a substantial shift within the tourism industry following the opening of The Wizarding World of Harry Potter, a highly immersive, highly detailed themed environment. The Wizarding World of Harry Potter has pushed tremendous growth for Universal Studios, with their figures climbing at a substantial rate. It has been called “in the themed entertainment industry, the yardstick by which all will now be measured” (TEA 2014: n.p.). The area received several prestigious awards in 2014, including the Thea Awards for Outstanding Achievement and the Paragon Award at the 21st Annual Thea Awards, an awards ceremony honoring the best in themed entertainment by the Themed

Entertainment Association, or TEA. The Paragon Award was created specifically to honor the new themed area for its technological and immersive achievements. In particular, these awards were presented for the The Wizarding World of Harry Potter: Diagon Alley, the Hogwarts Express, and the Diagon Alley retail/dining experiences (TEA 2014).

Themed Spaces and Theme Parks

Themed spaces are recently becoming of greater interest to scholars (Clave 2007; Gottdiener 2001; Kim and Jamal 2007; Milman 2013; Lukas 2007; Quan and Wang 2004), particularly in regards to the role of authenticity of the experience (Carl et al. 2007; Kim and Jamal 2007; Milman 2013; Wang 1999) and the creation of a hyperreality (Eco 1986). Theme parks are known for their elaborate spectacle, the creation of artificial realities through intricate immersive experiences including costumed characters, stage shows and extravagant decor. Though themed areas have been around for thousands of years, the highly elaborate created spaces have been increasingly growing in complexity in recent times (Gottdeiner 2001; Lukas 2007). The increased complexity seen in theme parks have culminated in new levels of ride advancements, participatory performances and engaging experiences, such as elaborately themed food items that coincide with the theming itself.

Themed spaces and theme parks are found throughout the world, making them one of the most intricate large-scale spectacles ever produced (Gottdeiner 2001). Representing important facets for the cultures in which they are found, scholars have

designated them as modern pilgrimage sites or rites of passage amongst American children, particularly Walt Disney World cited as the Mecca for all theme park enthusiasts and visitors (Lukas 2007; Moore 1980). These themed spaces make up a significant portion of vacation destinations, and produce both positive and negative experiences for the visitors who frequent them. Themed spaces, areas that are designed using an overall theme, are the overarching umbrella under which the concept of the theme park falls (Lukas 2007).

A theme park is an amusement park, which features rides and other types of performance entertainment, but also follows a particular theme (Davis 1996; Lukas 2007). This theme characterizes the entirety of the park and has a series of sub-themes that fall under the greater premise, whereas in an amusement park there is no cohesive theming (Davis 1996). An example of a theme park is the Universal Orlando Resort, where there exists an overall theme of movies or television entertainment with a series of sub-themes, such as The Wizarding World of Harry Potter based upon a book and movie series.

Though many aspects of the overall theme park experience have been studied, little focus has been given to the role of food in the overall immersion experience. Food is integral to the tourism experience, though few have studied why this occurs or is so important. Food in these themed spaces represents a fuller and deeper level of engagement than previously examined within the literature. Though themed food items are not new, they represent a burgeoning facet of the theme park experience than previously noted. Limited studies have examined food within the theme park settings (Firat and Ulusoy 2011), and never within a highly fantasy environment. It is the aim of

this study to understand what role food plays within the spectacle and how it authenticates the theme park experience while at a highly immersive theme park environment, The Wizarding World of Harry Potter in the Universal Orlando Resort.

In 2010, the Universal Orlando Resort opened The Wizarding World of Harry Potter: Hogsmeade at Universal's Islands of Adventure, ushering in a new trend within the tourism industry than ever before seen. This area featured elaborately themed buildings, rides, performances and gastronomic experiences designed to replicate the fictional world of the teenage boy wizard, Harry Potter, from the renowned book/movie series named for the title character. Later in 2014, The Wizarding World of Harry Potter: Diagon Alley opened to acclaim, as it pushed the limits of ride technology, architecture and immersive experiences (Moore 2014; TEA 2014; Universal Orlando Resort 2014). Also in 2014, The Wizarding World of Harry Potter became a worldwide phenomenon, as Universal Studios opened The Wizarding World of Harry Potter at the Universal Studios Japan location (Cripps 2014). These areas represent a level of theme park hyperrealism beyond what has previously been seen within the theme park industry, making it the ideal location of study.

The theme park setting was chosen because of its intentional use of highly themed spaces. Additionally, this setting also secured the knowledge that all people are considered tourists, as opposed to other locations where tourists and locals would be mixed within the setting. Further, the field of anthropology has largely examined theme parks through the lens of critical ethnography, with little focus on the relationship between the participants and the spectacle. The Wizarding World of Harry Potter was

chosen in particular for its high use of immersive theming, as well as the vast array of themed food items available for comparison.

Performance, Spectacle and Hyperreality

Performance and the spectacle are primary to the study of theme park tourist perceptions. The concept of the spectacle is the created world made up of images for consumers. It is in fact everything, and everything within the spectacle is an illusion (Debord 1983). Coupled with this is the concept of hyperreality (Eco 1986), where created reality situations or environments are considered real by the consumers. In this case, the spectacle and hyperreality are extensions upon one another. These overarching concepts are then paired with the performance (Turner 1986b). The performance is the agency of actors, including people and objects, within this perceived stage performance that makes up the everyday existence. Each person or object plays a part in the overall spectacle (Turner 1982, 1986b), which is created by a series of constructed images. On a smaller, contained scale than first proposed, these terms, spectacle, hyperreality and performance, make up what is seen in the theme parks, as these fabricated realities are perceived of as authentic or real by the visitor.

Thesis Organization

This thesis is divided into six chapters, each with multiple sub-sections for the various topics. Chapter Two presents the topical and theoretical underpinnings that are the core of theme park research. Several main topics are discussed including play,

spectacle, performance, authenticity, tourism, theming, theme parks, food tourism, and, food and *Harry Potter*.

Chapter Three explains the methods that I used to conduct my research.

Chapter Four provides an overview of the results from the study and introduces the major functions of food within the theme park setting.

Chapter Five describes further the authenticity of the location and how food affects the level of perceived authenticity, a prominent theme found within the study.

Chapter Six sums up this thesis and introduces concepts for future research.

CHAPTER TWO: FOOD, FORM AND FUNCTION

Themed experiences have been of great interest to cultural tourism researchers, and an extensive library of literature on the subject has been amassed. Though few have focused extensively on fantasy environments, almost none have examined the impact of food on the experience or the overall immersive quality of these new highly themed lands, as seen at The Wizarding World of Harry Potter. Theme parks, in particular, are an elaborate type of play or spectacle. Found throughout the world, these themed spaces are frequently within the theoretical and tourism literature. Due to the largely theoretical foundations of this research, it is important to examine both the theoretical and topical background of theme parks and food. Each of these concepts builds upon the complexity of this research and helps to solidify it as an important avenue of study. By examining the theoretical background of the concept of play and authenticity, a greater understanding of the theme park and the role of food in illusion can be garnered.

Play and Spectacle

The concept of the spectacle is found throughout the world and is considered to be a cultural universal (Turner 1982). Theory on the spectacle and performance generally stems from Victor Turner's work on social ritual (1982, 1986b). Turner states that all performance, and therefore all spectacle, stems from some type of social drama (Turner

1982:11). Turner spent most of his career looking at the cultural universality of play, a concept that he could not classify in a social ritual category due to its unstructured nature. Indeed, Gregory Bateson (1972) first posited the importance of play to human culture, citing its necessity for the human evolution of communication. Play, thus, serves very important social functions with a society. It offers a liminal phase that allows the participant to temporarily be freed from their everyday social obligations. Play is not inherently necessary for survival, and yet anthropologists consider it a cultural universal (Turner 1986b).

The concept of play, spectacle or performance falls under Turner's category of social ritual, which is thought of as separate from religious or aesthetic rituals (1986b). The spectacle is a metacommentary on the social context. It is the direct result of the implicit social processes that manifest the performance, as social drama is reflected in state drama. This concept is coupled with Turner's writings on leisure and work. For Turner, work is the everyday trappings of human existence, whereas leisure allows the individual to break free of social conventions and enjoy time away from the mundane. Leisure provides a certain amount of freedom. This freedom leads to play, which produces fantasies, ideas, creativity and social relationships. Activities such as sports and theatre are found within the context of play and leisure. This leisure time, in turn, produces a liminal state by removing the individual from the everyday existence. This type of leisure often transcends to a type of spectacle (Turner 1982, 1986b).

The spectacle is the illusion. It can be as elaborate or as simple as the culture perceives it to be (Addo 2009). Guy Debord (1983) writes extensively about the spectacle as a social construct. For Debord, within the spectacle, all things are illusion. That is to

say, nothing is real and yet it is perceived of as real by the participant. As Debord states, “it is the heart of the unrealism of the real society” (Debord 1983:6). The spectacle is a part of society but it is also all of society, as all things can be seen as spectacle. The spectacle is in itself the objection of the real, and the creation of an inauthentic created reality. It produces an inversion of reality, whereby it is performance of an inauthenticity made authentic through the consumption of the audience (Debord 1983, 1988). Debord in his writing was referring to mass culture as a whole, following a Marxist perspective of the commodity of the spectacle controlling the consumer. However, scholars that follow have utilized his key attributes of the concept of spectacle as immersive illusions to describe types of performance and play (Addo 2009; Beeman 1993).

William Beeman (1993) aligned the spectacle as an important social process for fulfilling a societal aim. He considered it to be a cultural institution and important to the overall function of society. However, as Ping-Ann Addo (2009) points out, the spectacle within literature has largely been ignored in favor of more religious or other aspects of ritual. According to Addo, and similar to Debord, spectacle is a performance unto itself, as well as an aspect of performance. It provides a transformative experience for the participants, allowing the visitor to be placed into the liminal state in which inhibitions are typically lowered and power operations are reversed. These are spaces where fantastical creatures and objects are given authority within a created reality (Addo 2009; Debord 1983, 1988). These sort of elaborate spectacles are found particularly in cultures in which a wide power differential exists. These highly immersive locations are constructed for the social process of recognizing and merging the social differences (Addo 2009; Turner 1982, 1986b).

Performance and spectacles are a type of play utilized by a society. Vacations are thought to be these playful breaks from reality and to serve important social functions, though the purpose of this is still unknown (Kim and Jamal 2007; Turner 1982, 1986b; Wang 2000). Within play, spectacle, performance or illusion, a liminal state is created. This can be seen within the tourism industry in particular, as visitors are removed from their everyday lives and are placed within the liminal festivalscape of the vacation (Graburn 1983; Kim and Jamal 2007; Lett 1983; Turner 1982; Wang 2000). In order for visitors to truly engage in the spectacle, they need to be immersed in it, not just witness it. The liminal state allows the tourist to interact with the performance on multiple sensory levels, not just through sight (Beeman 1992; Addo 2009). This sort of engagement allows the tourist to establish a type of authenticity associated with the spectacle.

Authenticity

First proposed by Dean MacCannell (1973), much work has been done within sociology and tourism focusing on the concept of authenticity (Boorstin 1961; Cohen 1988; Kim and Jamal 2007; MacCannell 1973; Wang 1999, 2000). Authenticity in the tourism industry refers to the belief by tourists as to the believability of the experience (Wang 1999). This authenticity is thought to be the result of the cultural constructs of everyday society and is generally based upon some preconceived notion of a reality. Scholars have hypothesized two different types of authenticity that are reflected within the tourism industry: emergent and existential authenticity.

Emergent authenticity, also known as object-oriented authenticity, is the concept that authenticity is not static, but historically emergent. Something that over time may be seen as authentic, even though it may have at one point in time been deemed inauthentic (Cohen 1988). The object to which authenticity is being granted is constructed through a social or cultural process, and develops over time (Cohen 1988; Kim and Jamal 2007). This viewpoint, however, focuses only on the object as the foundation for authenticity, and does not relate to many other factors in tourism research (Wang 2000).

Existential authenticity, first proposed by Ning Wang (2000), is a state of being that is created by the tourist during their experience. This theory focuses on the feelings that are created by the liminoid state of the touristic experience. By being placed into the liminal state of the spectacle, guests are able to freely express themselves when compared to the everyday existence outside the illusion (Wang 2000). Existential authenticity allows for the potential state of being, for the fantasy to be conceived of as real within the touristic context (Wang 1999). The liminal state allows the visitor to achieve the activated existential state without relying on the authenticity of the objects themselves, but rather in the experience (Kim and Jamal 2007; Turner 1982; Wang 1999, 2000). This theory of authenticity is the generally accepted paradigm today in regards to themed environments (Kim and Jamal 2007).

Existential authenticity falls under the theoretical concept of postmodernism. Within postmodernism, the inauthentic is accepted as much as the authentic. This approach allows for a deconstruction of the authenticity (Wang 1999). Umberto Eco (1986) writes about the postmodernist concept of hyperreality. Hyperreality is the theory that immersive experiences, such as what is seen in a themed space, creates a false reality

that is in many ways indistinguishable from actual reality. For Eco, this was typified at the time by Disneyland. Disneyland, like the Wizarding World of Harry Potter, is a fantasy realm, and therefore has no original with which to compare for authenticity, save the movies and fairy tales upon which the themed spaces are designed. Hyperreality, therefore, becomes reality and all experiences that are garnered there are considered authentic (Eco 1986; Wang 1999). In this sense, postmodernism allows for the validation of the fake or the fantasy. Under postmodernism, tourists actually go to seek out the inauthentic, rather than the authentic, through the theory of existential authenticity (Wang 1999).

Tourism

Tourism is “one of those necessary structured breaks from ordinary life which characterizes all human societies” (Graburn 1983:11). It represents a break from ordinary life experiences as the tourist is displaced from work to leisure, whereby the tourist can leave their everyday work to a transcendent play environment (MacCannell 1976; Turner 1982, 1986b). Tourism has recently become of even greater interest to anthropologists, sociologists and geographers as people have become more mobile and travel more often.

The earliest examples of scholarly work in tourism note that tourism occurs as an experience that is distinct from everyday life (Cohen 1972, 1979; MacCannell 1973). This difference from everyday existence is expressed in the opposition to Turner’s concepts on work and play. Daniel Boorstin (1961) related the touristic quest as looking for the ‘pseudo-event,’ the seeking out of fake events that are contrived to appear as

reality (Boorstin 1961; Cohen 1979). For MacCannell, however, tourism represented a search for the authentic, where the traveler was seeking out the really real, rather than a facsimile (Cohen 1979; MacCannell 1973).

Tourism thus stands as a central ritual to life (MacCannell 1976). The ritual involves essential rules for life and allows for a pilgrimage process to occur (Graburn 1983). This experience removes the commonplace rules of day to day existence, or as Turner phrases it “work,” and allows for a freer expression of ritual and games (Graburn 1983). Dennison Nash (1981) furthered this concept by expressing that some type or early form of tourism exists within all cultures throughout the world. Chris Ryan and Michael Hall (2001) suggested that all of the tourism experience is a liminoid phenomenon, no matter the culture, as the individuals are taken from their everyday lives and placed into a suspended position of tourist. Further, Ryan (2002) posited that the touristic experience has begun to take over everyday life functions through the use of theming, as a melding of leisure and work has begun to occur. For Ryan, this can be seen in gyms, restaurants and spas.

Tourism scholars typically generalize tourists into categories, rather than taking into account individual experiences and perceptions. The individual experiences are blended together to produce an overarching view of the tourist experience (Uriely 2005). Erik Cohen (1988) proposed instead five modes of tourist experiences that range from pleasure to meaning of experience (Cohen 1988; Uriely 2005). According to Ryan, “tourism achieves meaning for both the individual as a tourist, and tourists *en masse*, through relationships between roles, stages, and places” (2002:2). Mass experiences of tourists are what promote the meaning and experience for the visitor, rather than an

individualized state. The mob mentality that is produced within the experience is what allows for the tourist to engage in the themed space (Ryan 2002).

In the categorization of touristic experiences, three common factors contribute to and predict tourist patterns (Graburn 1983). The first is that there is discretionary income. This discretionary income precludes certain individuals from participating in the ritual tourism experience and perpetuates the hierarchal status symbolism that is apparent within tourism situations (Graburn 1983; Smith 1979). Though suggested by Robert Campbell (1978) that even though some can afford touristic experiences, they choose not to engage in this practice; however, affluence level is a factor in predicting tourist patterns.

The second factor is that there is a cultural self-confidence. Cultural self-confidence is the confidence in the ability to travel. This means the tourists' belief in their knowledge of travel, including etiquette and rules. According to Nelson Graburn (1983), this has more to do with class than with a wealth level, as individuals who have traveled extensively with their families are more self-confident to experience other cultures.

The third factor is ritual inversions, whereby the individual leaves behind everyday rules and behavior in exchange for the rules dictated by the tourist experience. These can include locational reversals, like leaving a hot environment, such as Florida, for a cold one, such as the skiing in Colorado, or an urban environment to a natural one. Further, it can be a matter of a class or lifestyle reversal, where a person who is less affluent is able to experience life as an aristocrat. An example of this type of reversal would include spa destination vacations or all-inclusive luxury cruise liners, or even as

small as allowing for indulgence while on vacation compared to frugality of the home setting. Another example of a ritual inversion is formality, whereby the tourist leaves a formal rigid environment in exchange for one of leisure without confining oneself to schedules or exchanging a life of abstinence or marital restrictions at home for sexual indulgence experiences (*see* Lett 1983). Lastly is a reversal of health and person. This exists in situations where individuals leave for exercise retreats, such as hiking, or rejuvenation experiences, like spas or spiritual retreats (Graburn 1983).

Theming

Theming or thematization is defined as the “patterning of space, activity, or event to symbolize experiences and/or senses from a special or a specific past, present, or future place, activity, or event as currently imagined” (Firat and Ulusoy 2011:195). Theme parks differ from amusement parks by the use of cohesive theming. Amusement parks are typically focused upon the rides themselves, whereas a theme park elaborates on a single concept from which all elements are based (Jones and Wills 2005). Themed spaces, including theme parks, are a growing trend within the tourism industry, with theming found everywhere from restaurants, such as the Rainforest Café, to entire towns, like Celebration, Florida. Theming can operate on many levels of authenticity, from the individual perception to community efforts (Lukas 2007).

According to Dale Samuelson and Wendy Yegoiants (2001), physical and symbolically structured theming provides a theme park its character. The goal of theming is to organize a space around a single unifying concept, typically including a series of

smaller concepts that add to or accent the greater theme. Anton Clave (2007) listed the three major components for the use of the theming. First, theming provides an argument that delivers structure around which all elements of a park are arranged; second, theming provides an organizational foundation that is used to obtain the desired narrative and symbolic objective; third, theming is used as a marketing strategy. Under the first concept, where theming provides an argument, it provides the basic story that is expressed through technology and spectacle (Swartzman 1995). Though created and controlled, the theming must be thought of as authentic to match the perceived imaginary atmosphere expected by the guests. Under the second premise, theming allows for the controlled, systematic organization of the park that maximizes efficiency as well as maximizing the enjoyment of the visitor. Finally, theming allows the corporation to sell the concept to the public using the theming as a draw for the public (Clave 2007).

Theming can be used in three distinct ways, depending on the park. In these cases, the theme must conceptualize the concepts and form cohesion among all the elements being presented, such as food, lighting, facades, attractions or performances (Clave 2007). These can happen through: a single theme that is apparent in the entire park; a series of sub-themes around a park, generally originating from a central hub; or, transitional themes, typically created for special events (Wong and Cheung 1999).

The use of good theming follows several key characteristics that are outlined by Pierre Chazaud (1998). According to Chazaud, theming must be rich enough to allow a complete picture. This means that the theming must be elaborate and meaningful enough to allow a complete immersion or spectacle. The theme must be modular, in that it may be broken down into the smaller units that make up the whole. This allows for smaller

elements like attractions, repast, or performances to occur as pieces of a whole. The theming must also provide identity. This is the complete image that is presented and used as a differentiation between theme parks. Finally, the theme must provide a complete cohesion with the marketing strategy, concept, media and space of the theme park. This allows it to compliment what is already being presented and, at times, expand on the concepts of the corporation creating the themed space (Chazaud 1998; Clave 2007).

Theming is culturally, politically and cognitively significant to a society (Gottdeiner 2001). Theming has over time transformed itself from a culturally bounded object to more specific items or places that are focused for small groups or individuals. It changes frequently, as individuals tire of the previous themes and new ones must emerge so as to keep the social group engaged and looking for more. Former themed environments were established for long term use. Gardened parks were used for hundreds of years with minor updates occurring from time to time. Now, the innovation of themed spaces has sped up to match the speed of technology (Lukas 2007).

William Beeman (1993) suggests that there are many types of these theatrical experiences that are found within cultural societies. Themes most closely resemble Beeman's theatrical genre of Music-Text-Dance Theater with a mix of human and object actors and a mixed form of content. The Music-Text-Dance Theatre genre combines the three elements together to create one immersive environment with which the audience participates. The mixed forms of content allow for both scripted and unscripted entertainment venues, as seen at a theme park setting. A mix of human and object actors, such as animatronics and animals, are frequently found within the theme park setting, particularly in staged shows, employees, and rides (Beeman 1993). This combination

allows the visitor to be removed from their everyday experiences and engage more fully with the immersive quality of the theme park through the liminoid state.

Though these themed areas are typically fantastical in nature when compared to the real locations, consumers believe them to be authentic, and many have difficulties discerning the real from the illusion (Firat and Ulusoy 2011). In 2011, Fuat Firat and Ebru Ulusoy interviewed visitors to Disney's Epcot. The guests interviewed stated that they could not tell the difference between the themed countries in Epcot's World Showcase and the real destinations. In fact, those interviewed within the study who had visited the actual locations being represented at Epcot stated that they preferred the way the country was presented within the theme park. To these visitors, the theme park was more authentic (Firat and Ulusoy 2011). Scholars take these elaborate spectacles to be a symbol of the effects of capitalism, producing a type of false consciousness that masks the inequalities of the era (Hannigan 1995).

Previous Anthropological Research

According to Scott Lukas (2007), theming is only possible through the presence of familiar forms of stratifications and social power that are concealed through the clever use of symbolism. These types of studies have been further exemplified within the field of anthropology. Research on theme parks by anthropologists has largely been limited. Those anthropologists who do study theme parks have chosen to focus less on the phenomenon of the transcendental locations, and more so on social or political issues that surround the theme park environment. Using a critical ethnographic approach,

anthropologists have looked at the theme park for its consumeristic tendencies, gender-typing, and levels of control (Budd and Kirsch 2005). Critical ethnography uses the ethnographic approach as a call to arms to point out flaws within the systems that are being studied. Scholars propose that the parks are a controlled, managed, corporate environment, where every action is carefully monitored by the corporation (Beardsworth and Bryman 1999; Crawford 1992; Ritzer 2004; Soja 1992; Sorkin 1992). Visitors are thought to be mindless to this and even welcome it (Soja 1992), allowing the visitor to feel safe and secure in this newly manufactured environment (Crawford 1992). Though critical ethnography has become the standard in anthropological theme park studies, my research will utilize an approach based on experiential analysis to study food within the tourism industry.

Theme Parks

Though the concept of these elaborately immersive themed environments is quite new, theme parks or themed spaces are thought to have quite a long history. While some have claimed the cave of Lascaux as the first themed environment, owed to its immensely cinematic feel and theatrical ambience (Gottdiener 2001), amusement parks began during the 17th century in France. These areas featured outdoor entertainment, large fountains, bowling, music, stage shows and some amusement rides. By the 19th century, the lavish gardens and fountains were replaced by more of the spectacle atmosphere as it is known today. As an expansion off of the local county agricultural fairs, World Fair and expos, amusement parks and themed spectacles evolved substantially than what was held in the early part of the 20th century (Milman 2010).

The oldest themed amusement park is Bakken Park in Klampenborg, Denmark, built in 1583. Bakken Park was situated around a reputed therapeutic spring that drew visitors from around Europe for its healing properties. Over time, artisans and entertainers came to the spring. By the 1870s, refreshments were added in wooden booths and the first amusement ride, a steam carousel, was brought in. Similar amusement areas were popping up throughout Denmark and further into Europe. Tivoli Gardens in Copenhagen was built, citing their creation to help stem political issues amongst the population. By the 1900s, the park expanded to include restaurants, exquisite architecture, and a rollercoaster known as the Bjergrutschebanen (Jones and Wills 2005).

The first World's Fair took place in 1851 at the Crystal Palace in London. It featured over 13,000 science and technology exhibits from around the globe, including the electric telegraph. This and the World's Fairs that followed established many of the technological advancements and conceptions that would someday become the modern amusement and theme parks. Particularly, Chicago's World's Columbian Exposition, held in 1893, created a utopian fantasy with fantastical architectural and themed spaces on exhibit. Noticeable themed areas were created featuring Midway-type spaces with jugglers and a Ferris wheel. As noted by Karen Jones and John Wills (2005), the World's Fairs were only temporary, which separated them from the amusement parks that were permanent. However in 1905, Chicago opened the White City Amusement Park in order to continue the entertainment of the Columbian Exposition (Jones and Wills 2005).

The concept of the modern theme park was created by the Walt Disney Company through the conception of Disneyland, which opened in 1955 in Anaheim, California (Milman 2010). All major theme parks that have been built since the creation of this park

have followed the Disney model, particularly in regards to the cleanliness, atmosphere, customer service and quality. These themed environments are relatively new compared to other themed spaces (Gottdiener 2001; Milman 2010). Stephen Mills (1990) identified key components that make up a modern theme park including: historical presentations, educational programs, technological advancements, shows, a party-like atmosphere, and food and beverages. Most theme parks today still follow these key elements in the design of their parks. Modern theme parks generally consist of a single theme with a series of sub-themes or lands spread out around a central hub. This concept originated in Disneyland and expanded to all the theme parks that followed. In the early days of the amusement park industry, tourists would only pay for the rides they were going to experience, sometimes with a small cover fee to enter the main park (Milman 2010). Six Flags was the first amusement park to charge a single price that covered admission to all rides, and Disneyland quickly followed suit (Gottdiener 2001).

Recently there has been a substantial shift within the theme park industry to offer more elaborate or immersive experiences. Tourism professionals (Benedkt 2001; Milman 2010; Pine and Gilmore 1999) have suggested that tourists are looking for a more enhanced experience than what was previously presented at themed areas. Visitors are demanding an experience and not just commodities or products (Milman 2010). A recent push towards this type of overly immersive hyperreality is seen in the elaborately themed parks today, such as The Wizarding World of Harry Potter at the Universal Orlando Resort or the Fantasyland expansion at Walt Disney World's Magic Kingdom.

Food in Tourism

Theme park cuisine has been largely ignored in tourism literature, which focuses instead on destination or local cuisine of food tourism. Few have examined theme park food and how it relates to the total experience (Mak et al. 2012), and none found have looked particularly into themed or fantasy food items. Food in the touristic sense is considered to be authentic if it matches what the preconceived idea of the food should be, and also, more importantly, if the surrounding ambiance offers the visitor a sense of authenticity (Sims 2009). Food is more often viewed as secondary or as an accessory to the experience, but rarely is it studied as much else (Cohen and Avieli 2004; Godfrey and Clarke 2000; Kim et al. 2009; Mak et al. 2012; Quan and Wang 2004). However, interest in food in tourism is gaining momentum, as a deeper understanding of the processes surrounding its expansion has been recently studied.

Food is an identity (Fischler 1988; Richards 2002) and memory maker (Lupton 1994). Researchers now understand that an identity is constructed around food, particularly when looking at the local cuisines of travel. Tourists often look to food in order to identify with the locals and the authenticity of the location (Richards 2002). Further, Deborah Lupton (1994) looked at food as a memory enhancer or memory maker. The inherent five-sense construction of food stimulates the memory and therefore allows those who partake in it to have longer lasting memories of a location. This is especially true of unique food items or experiences (Lupton 1994). The combination of identity and memory help establish food as a significant indicator of immersion within a spectacle atmosphere, particularly for its multisensory capabilities.

Food is one of the few things that fulfill all five senses: touch, taste, sight, smell, and hearing. While many scholars have particularly focused on the sense of sight (Urry 2002), few have looked at the other senses. John Urry (2002) outlined the use of sight and the gaze of the tourist as the primary means through which the visitor becomes engaged with a location. It is the means for authentication, and sight provides the overall visual stimulus for the creation of the immersion. The concept of the visual places the tourist as the observer, relying purely on the sense of sight and taking away the other senses that constitute awareness (Cohen and Avieli 2004; Urry 2002). The other four senses within tourism have remained largely unstudied. Further, food, which naturally evokes the five senses in its essence, has remained acutely forgotten in studies of sensory perception of themed spaces by anthropologists despite its demonstrated importance to the tourism industry (Cohen and Avieli 2004; Lupton 1994; Sims 2009). As tourists push towards a more postmodern sensory perception experience (Milman 2010), it is imperative for researchers to fully understand this switch as it occurs and to document the function behind this type of multisensory experience.

Given the sensory perception of food, it provides a pleasurable experience that has been described by tourism professionals to elicit a certain amount of “pull” or marketability for a destination (Kivela and Crofts 2006; Richards 2002). Gastronomic experiences are often rated highly on guest perceptions of the destination, and Jaksa Kivela and John C. Crofts (2006) determined its greater than previously understood importance in the overall guest experience. Further, it is now understood that tourists are least likely to cut their budgets for food than any other expenditure while on vacation

(Pyo et al. 1991), and food spending constitutes the highest spending category of a tourist's budget (Pyo et al. 1991; Rutherford and Kreck 1994).

Interest in food has gained momentum in marketing and tourism, as have the theoretical conventions of food. Anne-Mette Hjalager (2002) describes the hierarchical order of gastronomy tourism development within the tourism industry. This order is created through the expansion of gastronomic tourism as it progresses from its most rudimentary form to being the central locus of the touristic endeavor. The *first-order gastronomy tourism development stage* is the indigenous development. This consists of the building of a gastronomic experience around existing networks and infrastructure. These type of food tourism ventures center upon festivals such as an annual food fair, chiefly contrived in order to maintain the traditional food items of the area in which they are found. The *second-order gastronomy tourism development stage* is the horizontal development. This adds steps to the production process and integrates the supplier chain. This stage highlights local cuisine customs while incorporating outside entities, such as the addition of preservatives to native food items or chemicals to quicken aging processes. The *third-order gastronomy tourism development stage* is vertical development. In vertical development, food is an integrated component to other economic activities and is no longer seen as just an aside to the rest of the experience. Food is valued as a commodity in this stage and is part of the larger complex touristic experience. Often, large events and festivals that focus around special foods are held. Examples of this include Halloween pumpkin pies, or in the case of The Wizarding World of Harry Potter, Butterbeer and Chocolate Frogs. The *fourth-order tourism development stage* is the diagonal development, where the knowledge base is enhanced

by the food and gastronomy clusters are created within the economy. This stage incorporates not only tourists, but also the tourism and gastronomy professionals (Hjalager 2002).

Hjalager (2003) further provides a phenomenological model for gastronomy tourism, depicting tourist preferences within the categories of recreational, existential, diversionary and experimental. Recreational food tourists seek food items that are closer to what they consume at home and will often even bring items from home to eat while on vacation. Existential gastronomy tourists will seek dining options that provide learning of some type. These include excursions to local farms or participating in cooking classes. They are looking for the local food hangout, and avoid the tourist destinations. Diversionary food tourists are looking to escape daily life. These tourists will seek easily found food places and items. Food portions must be large and cannot be too exotic. Experimental food tourists are looking for the trendy locations. The food is part of the staging of the location, and provides to the overall experience (Hjalager 2003; Kivela and Crofts 2006). In this sense, themed food items fall within the context of experimental food touristic experiences, as themed dining options may be considered part of the overall spectacle itself.

Studies have found an association between dining choices and demographic variables, such as gender, ethnicity, level of education, marital status, age, income and geographical upbringing (Gordon 1992; Hong et al. 1995; O'Connor 1993). These variables have a significant impact on dining decisions, particularly where and how individuals will seek out food locations and choose meal items. Food forms cultural meanings for those consuming it (Barthes 1979). Therefore, guests will choose items

most associated with those cultural meanings. Dissatisfaction with the food being served can create a negative overall experience, as perceptions of food are often ranked high within the tourism setting (Nield et al. 2000).

Food tourism is a growing trend at destination spots and has been of great interest to the tourism industry as an avenue of research (Mak et al. 2012). With the newest trends focusing on local cuisine and unique gastronomic experiences, food theming is becoming more prominent in countries around the world as they seek to lure tourists with a unique dining experience (MacDonald and Denault 2001; Sims 2009). In a 2006 study, Kivela and Crotts conducted a survey of Hong Kong's food tourism, and concluded that food did contribute to the overall image of the location. However, the study was not able to fully link this to a particular image or reality. There was no clear reason for the association of the city to the gastronomy, and the researchers did not delve further into understanding this connection (Kivela and Crotts 2006). This research does not lend itself readily to the understanding of the immersion of a fantasy theme park experience and the reasons for both the importance of the food or the spectacle phenomenon.

Food and *Harry Potter*

Since the location for this research, The Wizarding World of Harry Potter at the Universal Orlando Resort, is based on the *Harry Potter* book series, it is important to discuss these books briefly, particularly as it pertains to the food depicted within the works. The *Harry Potter* series is a coming-of-age story that centers upon the title character, Harry Potter. At the age of 11, orphaned Harry, who has lived with his abusive

uncle and aunt, discovers that he is a wizard and is transported to a magical learning school known as Hogwarts. There, Harry and his friends, Hermione Granger and Ronald Weasley, have fantastical adventures in order to defeat the dark wizard, Lord Voldemort, who murdered his parents, and save the wizarding world (Rowling 1998, 1999a, 1999b, 2000, 2003, 2005, 2007).

The *Harry Potter* phenomenon began in 1997 with the first book release, *Harry Potter and the Sorcerer's Stone* (Rowling 1997). The author, J.K. Rowling, went on to write six more books in the series, which spanned 1997-2007 and depicted below in Figure 1. The books were first released in England in 1997 with the first book having the original name of *Harry Potter and the Philosopher's Stone*. The American publisher, Scholastic, felt that the title would be confusing for American readers, and renamed it *Harry Potter and the Sorcerer's Stone*. The books spurred a worldwide phenomenon that has never been seen before from a book series. The first book became a film in 2000 by Warner Bros. Studios, followed by seven others. The last book, *Harry Potter and the Deathly Hallows*, was separated into two parts.

Figure 1. *Harry Potter* Book and Film Release Dates (UK Release Dates).

Title	Year Book Published	Year Movie Released
<i>Harry Potter and the Sorcerer's Stone</i>	(1997) 1998	2001
<i>Harry Potter and the Chamber of Secrets</i>	(1998) 1999	2002
<i>Harry Potter and the Prisoner of Azkaban</i>	1999	2004
<i>Harry Potter and the Goblet of Fire</i>	2000	2005
<i>Harry Potter and the Order of the Phoenix</i>	2003	2007
<i>Harry Potter and the Half-Blood Prince</i>	2005	2009
<i>Harry Potter and the Deathly Hallows</i>	2007	Part One: 2010 Part Two: 2011

Food plays a central theme within the book series of *Harry Potter*, as all the books highlight elaborate feasts and desserts that the students acquire through their adventures. The fare generally is composed of standard British food. However, fantastical food items are also available to the characters that are not normally found within British cuisine. The most famous of these is arguably Butterbeer, Chocolate Frogs, Pumpkin Juice, and Bertie Bott's Every Flavor Beans. A complete listing of food items found within the series and the number of scenes in which the foods are found is located in Appendix A. Food within the books is often seen as a sign of comfort. Indeed in a pivotal scene where the main characters are attacked by a demon-like entity, known in the books as a Dementor, they are given chocolate by their professor to help calm their nerves (Rowling 1999b:84-86).

In creating The Wizarding World of Harry Potter, Rowling was consulted by Chef Steven Jayson, Vice President and Corporate Executive Chef for Universal Parks, and had complete approval over the creation of the food items. Butterbeer in particular took three months to create and was chosen amidst several samples to be the one that Rowling deemed closest to her interpretation of Butterbeer (Hill 2011). Fans have taken these food concepts and expanded upon them into books, blogs, and webpages that are devoted to the study and re-creation of these fantastical food items, as well as the books themselves. Since the creation of The Wizarding World of Harry Potter, fans and theme park guests can now experience these items tangibly within the parks. Though not prominent in the film series, the food is described extensively within the books and is recreated in the theme parks. A listing of the food items available at the theme park is seen in Appendix B.

CHAPTER THREE: METHODOLOGY

Research Setting

The theme park setting was chosen because of its purposeful use of the themed experience and the exclusivity of only tourists. Further, though anthropology has greatly utilized critical ethnography in its approach to themed areas, little work has been done on the transcendental illusion that is created or the function of these parks to the individuals who travel to them. The location for this research, The Wizarding World of Harry Potter at the Universal Orlando Resort in Orlando, Florida, was selected because of the complete immersion experience that is unique to Universal Studios in the building of this themed space, as well as the vast array of themed food items available for consumption. Additionally, this particular setting was preferred because of its literary origins and large fan base from which to draw comparisons and interviews.

Universal Studios began as a movie production company in 1912 and originally offered studio tours in the 1960s as a means of gathering tourism dollars. The original tour, known as the Universal Studios Tour of Universal Studios Hollywood, was a two-hour tour of a working production studio. When Universal was purchased in 1962 by MCA, Music Corporation of America, the company expanded its tour into an operational theme park, Universal Studios Hollywood. During the 1970s, Universal Studios Hollywood became one of the largest tourist attractions in America, featuring rides, hotels and restaurants in addition to the original studio tours. In 1981, MCA purchased a

large parcel of land in Orlando, Florida, approximately 170 hectares, and opened Universal Studios Florida later that decade. In 1991, MCA was sold to Matsushita, an electronics company based in Japan, and four years later was sold again to Seagram. In 1996, Seagram changed the company name to Universal. Seagram later merged with Vivendi, a public services company, in December 2000 and Universal became Universal Vivendi. With a loss in sales in the early 2000s, Vivendi Universal changed hands and was sold to NBC (National Broadcasting Company), which changed the name of the Universal Studios parent company once more to the present day NBC Universal (Clave 2007).

The Universal Orlando Resort in Orlando, Florida opened in 1989 and featured one theme park, Universal Studios Florida. This theme park was created on the premise that guests can experience what it is like to be in the movies, and featured several ride based attractions and themed lands that have expanded over time. Universal's CityWalk, a nightclub, restaurant and shopping area that joins the current two adjacent parks, opened in 1993. Later in 1999, Universal's Islands of Adventure theme park opened on the premise of living a fantasy that is separate from a movie, where the guest is transported into an adventure themed land (Clave 2007). The two theme parks are considered separate from one another, and a two-park ticket is required to enter both on the same day. Universal's CityWalk does not require admission and includes shops and restaurants available to the general public.

Within the past decade, Universal has risen as the main competitor to the Walt Disney Company (Clave 2007). In 2013, Universal's Islands of Adventure was 7th on the top 10 list for annual attendance for North America, and Universal Studios Florida was

8th (worldwide: numbers 11 and 16, respectively), coming in just behind Disney's major theme parks (see Appendix C). The Universal Orlando Resort showed an increase in attendance from 2012 to 2013 (AECOM 2014), believed to be from the continued success of The Wizarding World of Harry Potter attraction (Bevil 2014; Comcast Corp 2014).

In 2010, the Universal Orlando Resort opened a new themed land at Universal's Islands of Adventure theme park based on the popular book and movie series *Harry Potter*. This themed space, originally titled The Wizarding World of Harry Potter and now known as The Wizarding World of Harry Potter: Hogsmeade, focused exclusively on the fictional world of the teenage boy wizard, encompassing the fantasy realm in which he lived including his school, shops from the nearby wizarding town known as Hogsmeade, and the fantastical food items described in great detail in the book series. The flagship ride in this land is Harry Potter and the Forbidden Journey, an indoor, immersive ride that blends movie elements with set pieces to create a one-of-a-kind experience. This ride is located within Hogwarts School of Witchcraft and Wizardry, a scaled re-creation of the wizarding school attended by Harry and his friends within the book series. Along with this ride, the land also features The Three Broomsticks, a fictional restaurant faithfully recreated from the book and film series. This restaurant offers an assortment of food and beverage choices (see Appendix B for a complete list), many of which are based specifically on food items found in the book series. A complete listing of foods from the book series is found in Appendix A. Hogsmeade also hosts Honeydukes, a candy shop that sells sweets found only within the wizarding world, such as Chocolate Frogs, Bertie Bott's Every Flavor Beans, and Cockroach Clusters. Located throughout the themed land are several Butterbeer carts, the Hogshead Pub (a full service

bar which is situated in the back of The Three Broomsticks and features an animatronic boar's head), and a small fruit stand (Universal Orlando Resort 2014).

Four years later in 2014, the Universal Orlando Resort opened a second half of The Wizarding World of Harry Potter, known as The Wizarding World of Harry Potter: Diagon Alley, in their adjacent theme park, Universal Studios Florida. This expansion featured the London areas of the book series with a hidden wizard shopping district that is kept secret from 'muggles,' people who do not have magical abilities (Rowling 1998). Entrance to this themed land is gained through a brick wall designed to simulate the book and movie. The main attraction in this land is Harry Potter and the Escape from Gringott's ride, an immersive, interactive roller coaster experience that showcases the newest technological achievements in ride innovation. The ride is located within Gringott's Bank, a fictional wizard's bank located in Diagon Alley. The main restaurant is The Leaky Cauldron, which in the book and movie series serves as entrance way into the hidden wizard area. Other eating establishments located within Diagon Alley are the Hopping Pot (a counter style drink shop that also carries a few snack items such as pasties), The Fountain of Faire Fortune (an indoor drink shop featuring Butterbeer and craft beers designed specifically for The Wizarding World of Harry Potter), and Florean Fortescue's (a specialty ice cream store with flavors such as Butterbeer and Chocolate Raspberry). Food items are also available for purchase at various carts located throughout the area, as well as inside Weasley's Wizard Wheezes, a joke shop with various sweets for purchase. Diagon Alley features the greatest assortment of themed food and beverage items found only within the Wizarding World of Harry Potter (Universal Orlando Resort 2014).

Hogsmeade and Diagon Alley are generating a new immersive experience to the theme park industry, recreating the movies and book series as faithfully as possible in their theming, including stage productions, costumes, merchandise, and themed cuisine (Universal Orlando Resort 2014). As previously mentioned these themed areas were awarded recognition from TEA for their innovations in ride technology, immersive theming, and restaurant/shopping locations (TEA 2014). Combined, these two areas offer a large array of themed dining options, many of which come directly from the *Harry Potter* book series (see Appendix B).

Research Methods

Research was conducted from December 2014 until March 2015 at Universal Orlando Resort's The Wizarding World of Harry Potter, located as previously mentioned in both Universal's Islands of Adventure and Universal Studios Florida theme parks. For this research, I examined the role of food to the overall experience in relation to the authenticity of the re-creation and function in the illusion through a variety of ethnographic techniques. The use of multiple methods of examination was necessary given the complexity of the subject material, as well as the limitations of interviews within the theme park itself. With the general festival-type atmosphere apparent in the theme park setting, direct interviews could not be conducted on property. All interviews and interactions with informants were conducted outside of the Universal Orlando Resort property in public settings. Permission was granted by the Universal Orlando Resort for participant observation while on-site.

This study focused primarily on the food within The Wizarding World of Harry Potter and the interactions between the patrons and the food items. Participant observations were recorded by attending the theme parks, both inside The Wizarding World of Harry Potter and in the remainder of the parks, experiencing the food options and how that related to the overall authenticity of the experience. Semi-structured interviews and surveys took place outside of the park within a public setting. During the course of this research, I monitored online social media, blogs specific to the theme park industry, such as ScreamScape (www.screamscape.com), and websites dedicated to the greater Harry Potter fandom, such as the online site Leaky Cauldron (www.the-leaky-cauldron.org), for viewpoints being expressed in regards to the importance of food within The Wizarding World of Harry Potter, as well as the book and movie series.

Participant Observation

Participant observation took place from December 2014 until March 2015 with a total of 82 hours of observation. Of these 82 hours, 62 hours were conducted within The Wizarding World of Harry Potter and a further 20 were conducted in the remainder of the Universal Orlando Resort. In park research took place at the theme parks during open theme park hours. Most of my observation hours took place on a weekend day, Saturday or Sunday. The weekends were chosen as these are considered the busier time periods for theme parks, and would therefore guarantee more observable patrons within the parks. Further, during the course of my research, A Celebration of Harry Potter Weekend took place from January 30 through February 1, 2015, where I participated in the large-scale fandom event. Notations were made for the overall experience of the area, the

authenticity to the re-creation from the films and books, the role of the food items being provided, and theme park patron behavior in regards to food experiences, as well as the interactions between guests.

During participant observation research, I made notations for the amount of time that people took to eat in both The Wizarding World of Harry Potter and in the greater Universal Orlando Resort. This was recorded under the premise that if the food experience was more pleasurable or somehow more important, individuals would take longer to eat. Additionally, empirical comparisons were made as to the number of people eating in The Wizarding World of Harry Potter compared to other restaurants in the theme park at generally the same time, typically at lunch time, which appeared from empirical observations as the busiest dining time during the day. Menus and pricing were recorded for all eating establishments at the Universal Orlando Resort to document differences between menu offerings. Further, guests were observed and notations were made as to how individuals interacted with the food they consumed and how they interacted with one another in regards to the food or while experiencing their meals.

Semi-Structured Interviews

Initial interviews with participants were conducted using semi-structured interviews. I conducted a total of 21 semi-structured interviews from December 2014 until March 2015. Potential subjects were identified through visual cues, such as wearing or carrying items that came from The Wizarding World of Harry Potter, or if it was mentioned during the course of casual conversations. Subjects were then asked if they

were willing to participate for purposes of research. If they agreed, I would read the verbal consent script that described the purpose, procedure, risks and benefits of participating, and then a short interview averaging five to twenty minutes took place. If the subject preferred to meet at a later time, arrangements were made to meet at a public setting that maximizes the comfort for the interviewee, such as a local coffee shop or bookstore. If the subject could not take the time for a short interview but still wanted to participate, I directed them to an online survey that was filled out at their convenience.

Topics and themes covered were about the guest's overall experiences at The Wizarding World of Harry Potter, their familiarity to the *Harry Potter* book/movie series, their food experiences at and outside of the Wizarding World of Harry Potter, and their observations on the role of the food to the overall experience. As this was a semi-structured interview, respondents were allowed to steer the conversation in the directions they deemed most important about their experiences. When necessary, I would redirect the respondents to move the interview along or to remain on pertinent topics that followed my research goals (Bernard 1994).

All interviews took place off Universal Orlando Resort property, and no solicitations were made of guests while on property. Interviews took place within a public setting, such as city transit or at a local eating establishment. This approach allowed the interviewees to relax and open up to the interview without interrupting their time in the parks. Given the general city-atmosphere of the Orlando area, interviews were not recorded. Instead, jottings and quotations were made during the course of the interviews with notations as to the interview themes. Refraining from the use of recording devices

was also important in maintaining interviewee anonymity, as well as allowing the individual to feel more comfortable with the conversation. Interviewees remained anonymous, as identification of individuals was not necessary for the research. No names or identifying information was collected, and individuals were coded using an alphabet character, such as A, B, C, D, and so on. Within this thesis, interview participants are designated as *Interviewee* followed by their coded alphabet character. Participation within this study was voluntary and no direct benefits were received by the informants. As these were semi-structured interviews, the questions varied by individual. Sample interview questions are given in Appendix D.

Survey

An online survey was conducted from December 2014 until February 2015 using a known internet survey company, Survey Monkey (2015). This survey featured 48 questions total, though length varied upon response to the questions asked. For example, if a “no” response to the question asking whether the respondent ate in The Wizarding World of Harry Potter is selected, the respondent would skip all questions regarding their dining experiences there. The time to take this survey was estimated at 20 minutes, again depending on the number of questions answered and the length of the responses. Within this thesis, survey participants are designated as *Respondent* followed by their coded number, which was designated by the order their survey was received.

Three different categories of survey questions were used: multiple choice, short response and Likert Scale. Multiple choice questions feature a question followed by a

series of choices. Most of these questions required the respondent to choose only one answer, though several allowed for more than one response. Questions that would allow for more than one response were questions such as what restaurants they ate at in The Wizarding World of Harry Potter. Short response questions were open ended questions that permitted the respondent to enter a few sentences as an answer. An example of a short response question is when asking for the respondent to describe their dining experience. Likert Scale questions are asked on a rating system with answers being given on a basic Likert Scale weighting of 1 to 5. An example Likert Scale question is asking a respondent to rate their level of immersion. All survey questions did not have to be answered, and the respondent was able to exit the survey at any time. Questions were designed around the themes of perceived authenticity of the food consumed and the relation of this authenticity to the entire experience. The entire survey is listed in Appendix E.

Respondents were solicited using a variety of techniques. A business card directing people to the survey site was distributed to persons interested in participating in the research but could not devote the time necessary for an interview during their vacation. Additionally, postings were made to social media sites, such as Facebook, by two fan sites: The Common Room and Weasley's Wizarding Wheezes. The Common Room started in 2011 and has 111,042 followers at the time of this publication (The Common Room 2015). Weasley's Wizarding Wheezes, also established in 2011, has 352,676 followers (Weasley's Wizarding Wheezes 2015).

Fandom Research

This research is unique in that it is looking not only at the role of food in the illusion of The Wizarding World of Harry Potter but also the greater fandom of the *Harry Potter* book/movie series. In addition to the theme park experience, I examined the role of food in the books compared to the theme park, as well as ancillary materials created by fans regarding the food presented in the book series. Further, I used internet resources to further understand the role that food plays in the spectacle by examining blogs, forums, chat rooms, and social media groups that have visited the site location and/or are fans of the *Harry Potter* book and movie series. This provided an overview of the unique themed land experience, as well as the importance of the themed cuisine and authenticity to the followers of the fan community and how these interacted. Sites were chosen by their social media presence. The main sites that were reviewed are listed in Figure 2 below. All except Pottermore are fan-owned and operated sites. Pottermore is a site associated with J.K. Rowling, and features additional content created by the author (Pottermore 2015).

Figure 2. Online *Harry Potter* Fan Sites Utilized with Year Established and Followers.

Name of Site	Web Address	Year Established	# of Followers
MuggleNet	www.mugglenet.com	1999	298,789
The Leaky Cauldron	www.the-leaky-cauldron.org	2000	93,918
Snitch Seeker	www.snitchseeker.com	2002	112,042
Pottermore	www.pottermore.com	2011	620,019
Weasley's Wizarding Wheezes	Social Media (Facebook) Only	2011	353,020
The Common Room	Social Media (Facebook) Only	2011	113,741

CHAPTER FOUR: THE FUNCTION OF FOOD AT THE WIZARDING WORLD OF HARRY POTTER

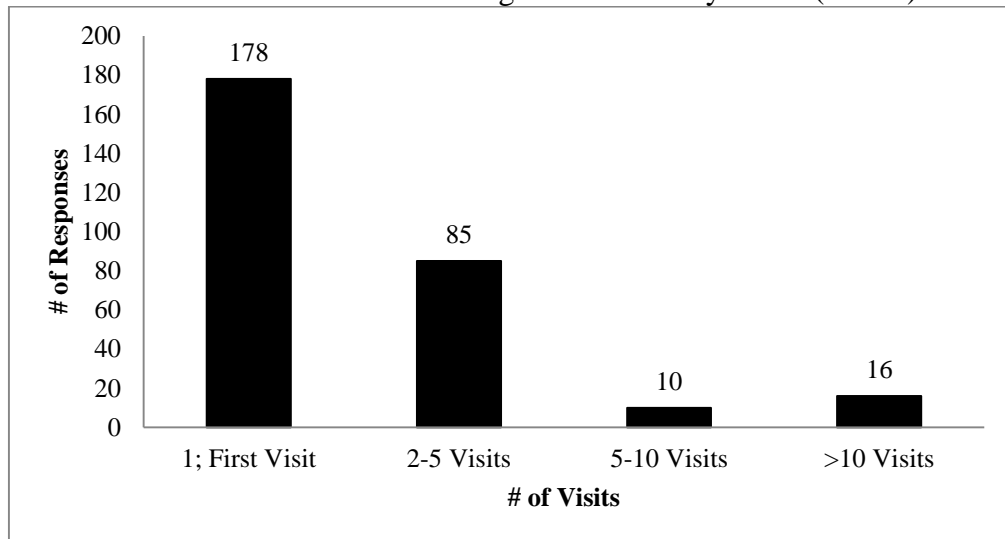
Food and Function

During the course of field research, food was found to serve several important functions at The Wizarding World of Harry Potter. At the most basic level, it fulfills the rudimentary needs of the park guests, providing the nutrition necessary to continue about their day. As tourists spend their day walking around a theme park, traveling distances far beyond the normal range of daily walking for the average American at home, they expel energy. That energy then in turn gets replaced by way of food, whether purchased in the park or brought in. In my observations, food is more often purchased on-site at the theme park rather than brought in from home or the hotel. Food in this setting is meant only to fulfill the need to continue through the day and little beyond that.

Further from this basic biological need is that food fulfills several other functions for the partaker. These provide the multiple functions of food within The Wizarding World of Harry Potter. While some scholars attempt to place food within one category, themed food items function quite distinctly on several levels of complexity, all of which contribute to the overall experience of the themed space. Each of these functions fulfills a different portion of the experience and come together to contribute to the overall authenticity and immersion of the location.

The majority of survey respondents visiting the Universal Orlando Resort, 138 individuals or 46.94%, indicated that this was their first visit with the second largest grouping being 2-5 visits at 112 individuals or 38.10%. This trend was similar with the total number of visits by guests to The Wizarding World of Harry Potter, with the majority of respondents, 178 or 61.59%, indicating only one visit to this location with the second largest grouping being 2-5 visits at 85 or 29.41% of respondents as show in Figure 3 below.

Figure 3. Number of Visits to The Wizarding World of Harry Potter (n=289).



When looking at the amount of time that individuals spent within The Wizarding World of Harry Potter, the majority of individuals visited more than 3 hours. This represented more than 33% of their stay during an average 9 hour park open time. This demonstrates that guests used a substantial portion of their vacation time while at the parks in The Wizarding World of Harry Potter, indicating that perhaps this area held some sort of greater enjoyment. This is represented in Figures 4 and 5 below. In Figure 4 below, 94 or 33.45% of respondents did not visit Diagon Alley, compared to 21 or 7.47% of respondents who stated that they had not visited Hogsmeade. The most likely reason

for this is that the Diagon Alley area opened only in June 2014, some five months prior to the start of this research, whereas Hogsmeade had opened four years earlier in 2010.

Figure 4. Number of Hours Spent within The Wizarding World of Harry Potter: Hogsmeade (n=281).

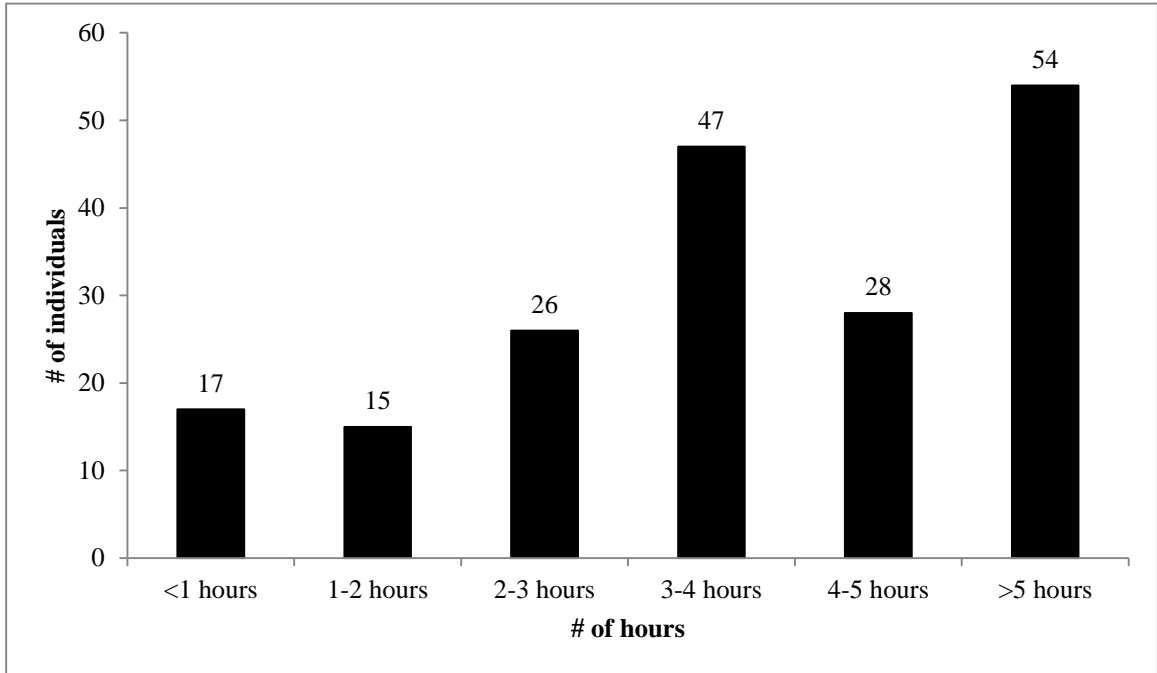
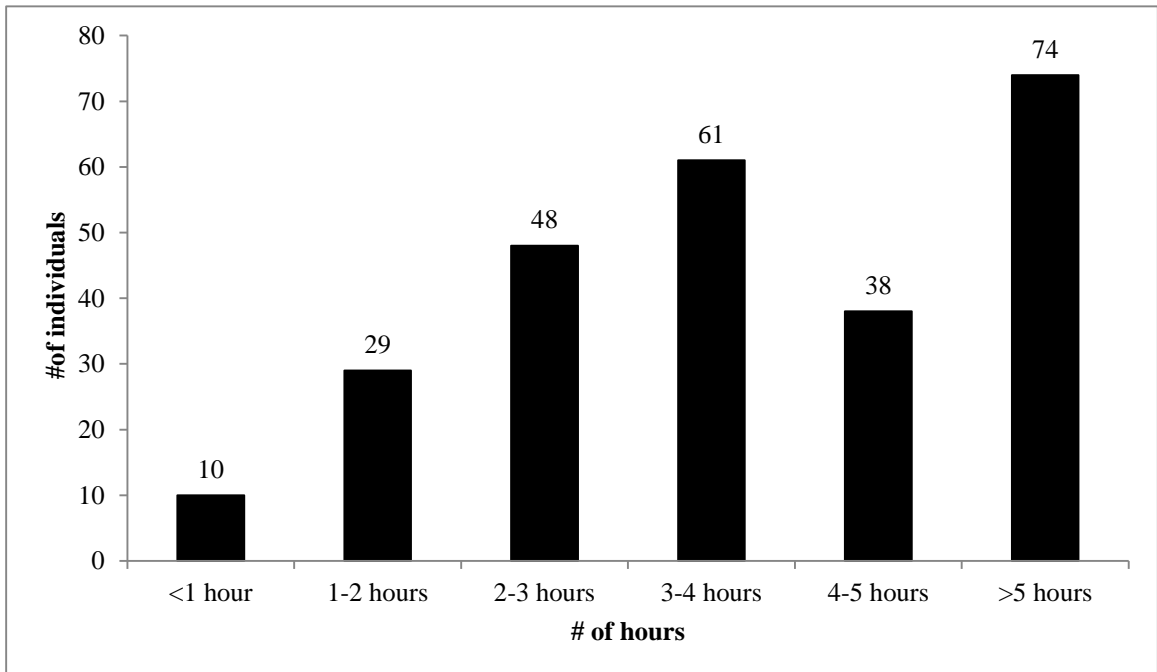


Figure 5. Number of Hours Spent within The Wizarding World of Harry Potter: Diagon Alley (n=281).



Further, the majority of survey respondents, 96.09%, also indicated that they had eaten at The Wizarding World of Harry Potter in either park. When asked why the roughly 4% did not eat there, they indicated that they either were not aware that food was available, that the lines were too long or that it was not the right time of day or they were not hungry yet. The majority of respondents ate in either Hogsmeade or both parks, with only 12.64% indicating that they only ate in Diagon Alley. Again, the likely cause of this is that the Diagon Alley area has been open for only a short time period at the time of this writing. Figures 6 and 7 below indicate where people ate while in The Wizarding World of Harry Potter.

Figure 6. Tourist Dining Location Visits at The Wizarding World of Harry Potter: Hogsmeade (n=234).

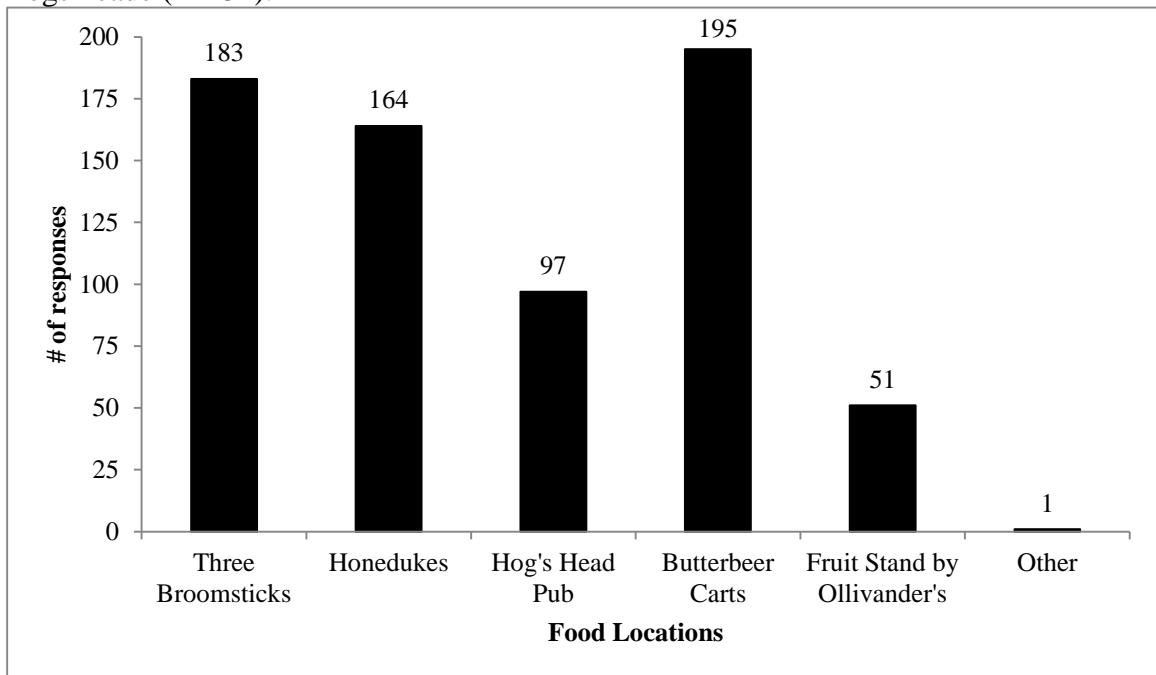
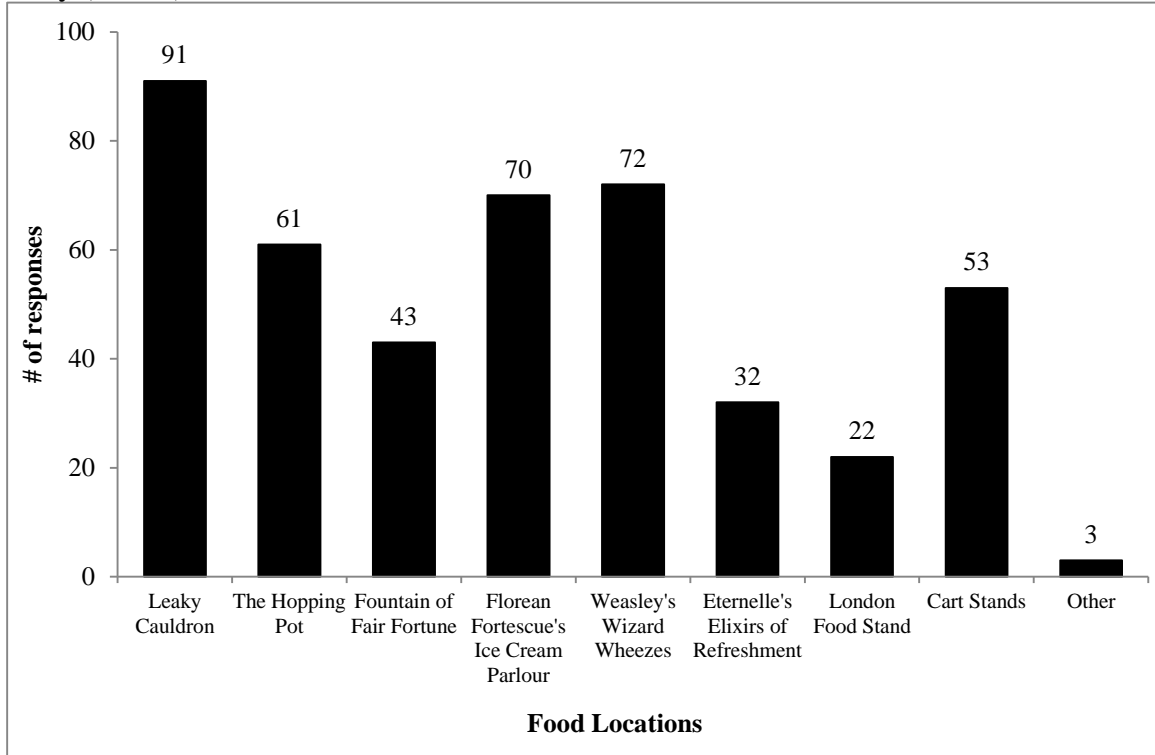


Figure 7. Tourist Dining Location Visits at The Wizarding World of Harry Potter: Diagon Alley (n=128).



After reviewing the results from the three approaches combined, it is clear that food functions on multiple levels, and that these functions do vary slightly among individuals.

Functions of Food within an Immersive Theme Park Setting

In the review of participant observations, survey responses and semi-structured interviews, three major functions surfaced, excluding biological necessity. Food at The Wizarding World of Harry Potter functions as an experience, serves as a conduit to authenticity, and contributes to the phenomenological perceptions of the themed space. Food first functions as an experience, becoming a souvenir of the experience and a social-bonding mechanism. In acting as a conduit to the fantastical reality or authentic

perceptions, food also allows for a sense of place. Stemming from this, food then contributes to the concepts of play, performance and ritual that exist within the theme park setting. Food is a phenomenological occurrence and sensory perception of reality. Each of these major functions exists separately, but at times overlaps in responses. Figure 8 below breaks down the interview responses, indicating which functions are apparent in their dialogue. Added to these are the observations and survey results. These concepts are examined separately in the next few sections.

Figure 8. Functions of Food by Interviewee.

Interviewee	Age Bracket	Gender	Experience	<i>Souvenir</i>	<i>Social-Bonding</i>	Conduit	<i>Sense of Place</i>	<i>Play, Performance</i>	Sensory Perception
A	30-40	F	X			X	X	X	X
B	18-30	M	X			X		X	X
C	18-30	M	X			X		X	
D	50-60	M	X						
F	50-60	F	X						
G	50-60	F	X		X	X	X	X	X
H	30-40	M	X			X	X		
J	18-30	F	X			X	X		X
K	40-50	M	X			X	X	X	X
L	40-50	F	X			X			
M	30-40	F	X			X			
N	18-30	F	X			X			
O	50-60	F	X	X		X	X		
P	18-30	F	X			X		X	X
Q	30-40	M	X	X	X	X	X		X
R	40-50	F	X		X	X		X	X
S	18-30	F	X			X			
T	40-50	M	X			X			X
W	30-40	F	X			X			
X	40-50	M	X			X			X
Y	30-40	F	X	X					X

Experience/Attraction

Turner (1986a) identified a relationship between experience and the so-called expression of the experience. The experience is what is perceived by the consciousness

during the participation, while the expression is the articulation of the experience. The experience, thus, has a lineal flow from beginning to end that is then transformed into the expression of that experience (Bruner 1986; Turner 1986a). While the experience structures the expression of it in the individual, at the same time the expression can structure the experience during large-scale spectacle events (Bruner 1986). The food operates in both the experience and the expression of the experience. It is a unit of the experience that is created through the conscious structuring of the events that take place within the theme park setting (Bruner 1986). The experience of food is an expression of the overall spectacle.

Respondent 97: *The food was very good, but what made the meal truly spectacular was the experience that went with it. You feel totally immersed in the Wizarding World and get to experience some common daily things as your favorite characters would. The entire restaurant and the waiters are in theme and it is a fantastic experience.*

The food at The Wizarding World of Harry Potter provides not just nourishment, but also an experience. Though previous studies have noted that food is often taken for granted while on vacation since it is considered a necessity rather than an activity (Richards 2002), food at The Wizarding World of Harry Potter was often cited as an important, “must try” experience to be shared while on vacation. The experience of food is the foremost function described by interviewees and survey respondents, as is seen in Figure 8 above. The act of consuming food is in itself another attraction, much like a roller coaster or a stage performance. Food is another piece of the spectacle to take part in while in the themed setting, with themed food particularly being thought of as *special* or different from so-called standard theme park fare. Specifically, themed food enhances the overall events and memories of the location. Similar to themed food events like

Thanksgiving, the food is a central part of the enjoyment and the coming together of individuals to share the experience.

Food in tourism has been noted to offer both a pleasurable experience, as well as serving an entertainment or social bonding experience (Henderson 2009). Food can and has been noted by guests as to being somehow special, in much the same way that visitors equate the entire themed space as special. When we say that the food is special, it is unique or exciting to guests. It is different compared to the other food experiences outside of The Wizarding World of Harry Potter. The food here exists outside of the norm and is a treat beyond what is normally consumed when at home or in other themed spaces. This food is fantastical in nature, and perhaps this is one of the core reasons for the immersion, as well as the well-defined theming of the restaurant space. Individuals interviewed stated that the food helped bring them into the experience, that by partaking in the themed food items guests were having the complete experience of the location. This is illustrated below by Interviewee A.

Interviewee A: *I can't even remember being disappointed. So many times in the other parts of the park you are disappointed. You are just eating cause you have to. But at Harry Potter you are eating cause you want to eat it. You want to experience it all. It just makes it more real than just going and not having the food. There, you are playing pretend. You are really eating it.*

Mentioned by Interviewee A, guests acknowledged a particular difference from the food at The Wizarding World of Harry Potter and the so-called “regular theme park food” found in the remainder of the parks. The food within The Wizarding World of Harry Potter is unique to that land only. It is considered British cuisine, compared to the remainder of the park that is primarily considered American. The menus inside The

Wizarding World of Harry Potter, consisting of items such as bangers and mash or shepherd's pie, are exclusive to that area compared to the remainder of the Universal Orlando Resort, where the offerings mainly consisted of pizza and burger choices. Even something as simple as the bottled water is unique to The Wizarding World of Harry Potter. In The Wizarding World of Harry Potter only Gilly Water is available, which is a type of bottled water themed from the book series, and it cannot be found outside this area. In the remainder of the Universal Orlando Resort, standard bottled water is sold.

The apparent difference in the food items being offered contributes to the overall experience by offering a unique themed experience to the guests. This dichotomy was described by respondents and interviewees as being two distinctly different eating experiences— there was Harry Potter food and there was the rest of the theme park. These were two separate entities and were not considered to be the same. One possible explanation for this phenomenon is the blatant differences between menu choice items. Though if we were to include the CityWalk area, guests rarely referenced their experiences in CityWalk and never described them in detail. The menus within CityWalk are varied depending on the theme of the restaurant, and yet they are seldom noted by either respondents or interviewees. It is probable, however, that when speaking to guests they were more likely to speak about theme park food in the context of those areas that require a ticket for entry, where CityWalk is a different shopping area separate from a theme park.

When comparing the themed food experiences within The Wizarding World of Harry Potter to the food found in other areas of the park, only the Simpsons area food, found in the World Expo portion of Universal Studios Florida, paralleled that of The

Wizarding World of Harry Potter. The Simpsons area features food themed from The Simpsons television show, and guests commented that this food was similar though not as immersive as The Wizarding World of Harry Potter. The reasons for this were that the foods are not completely themed with only a few items coming directly from the series, as described here by Interviewee T.

Interviewee T: *Even the Simpson's area. It's not set up like the show at all. The food is kinda there, but still are not really there. The food is okay, but it's kinda gross. Except for the big doughnut.*

In this, Interviewee T is referring to the Lard Lad Donut, a large doughnut that is seen in an episode of The Simpsons television show (Anderson and Mirkin, dirs. 1995). The majority of foods found within The Simpsons area were similar to those found throughout the rest of the theme park. Those food items that were directly mentioned or even themed to match were considered on par with the foods at The Wizarding World of Harry Potter. These were foods like the Krusty Burger, Lard Lad Donut and a Flaming Moe, which come directly from the television show. Foods that were not directly themed were considered to lessen the immersion of the Simpson's area, as was indicated by Interviewee T above. Continuing with this line of questioning, Interviewee T then compared The Simpsons area to The Wizarding world of Harry Potter:

Interviewee T: *It's higher quality and a much more immersive environment.*

Food outside these two areas was seen as ancillary, or, as commented by Interviewee Q, "just there to fulfill a biological function." The food was not seen to pull guests into the immersion of the area outside of The Wizarding World of Harry Potter. The majority of guests would differentiate between the two areas and have negative or

neutral comments regarding these areas, as exemplified here by Interviewees H and Q.

Interviewee H (referring to food within The Wizarding World of Harry Potter): *It's not like theme park food. It's like real food. There's nothing disgusting about it. It's more than a pizza or a burger, like everywhere else. I mean, this is food, not fast food. You get an actual meal.*

Interviewee Q (referring to food outside of The Wizarding World of Harry Potter): *There you just sort of stop and get food. You can always find food. The food's kind of general. Nothing special about it. It's just food to sort of fill the tank so you can keep going. It's not an experience.*

Food is seen to be of greater importance to the overall experience when it is themed to match the themed space in which it is found. The food is part of the overall space, not existing as a separate entity from that space. When themed, the food is a direct experience unto itself or contributes to the experience of the overall spectacle. Figure 9 below conveys the food's level of importance in the overall experience at The Wizarding World of Harry Potter. Figure 10 portrays food's level of importance in the overall experience outside of The Wizarding World of Harry Potter in the remainder of the Universal Orlando Resort. A trendline was added for emphasis.

Figure 9. Importance of Food to the Overall Experience Inside of The Wizarding World of Harry Potter (n=237).

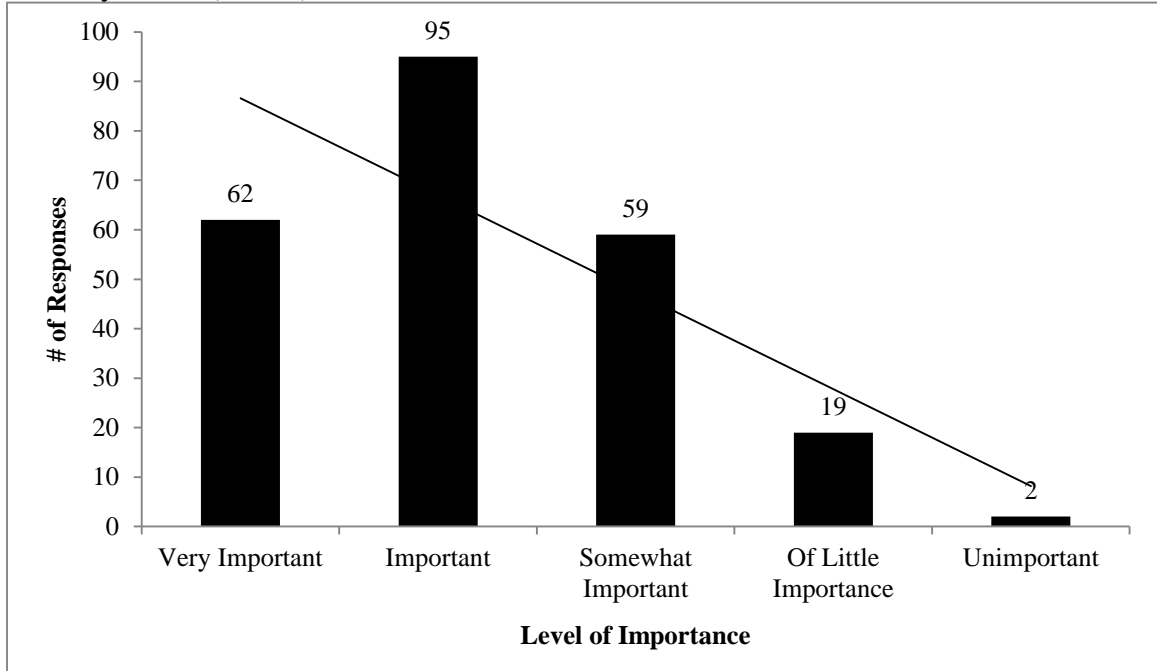
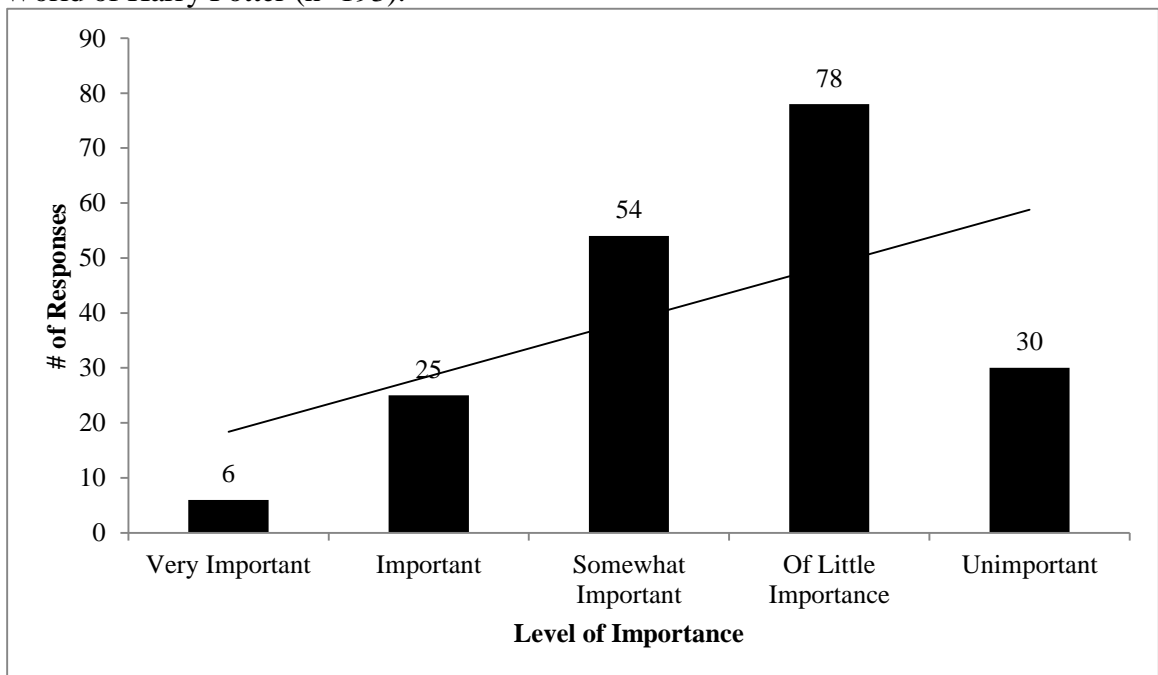


Figure 10. Importance of Food to the Overall Experience Outside of The Wizarding World of Harry Potter (n=193).



As can be seen from these figures, themed food experiences affect the overall experience greatly when compared to non-themed food experiences, as typically seen within the remainder of the Universal Orlando Resort. From these survey responses, it is clear that the theming of the food does indeed play a significant role in the experiences of visitors. Though not extreme, these differences are quite apparent, and interviewees and respondents were asked why they would choose these themed foods and how they contributed to the experience. When asked specifically why survey respondents chose certain foods in particular, respondents would frequently state that it was part of the experience. According to guests, themed foods were things that you had to try in order to have a full experience. Without these foods, the experience itself would be broken or somehow unfulfilled.

Interviewee P: *If the food was just whatever food, it just wouldn't be Harry Potter.*

Respondent 8: *It's prevalent in the books, and people go to Harry Potter world for the whole experience. They want to taste Butterbeer!*

Respondent 3: *I think that part of the charm of the Wizarding World is the food. While you never really see them eat much at The Three Broomsticks or the Leaky Cauldron, you know it exists as a thing and you see those places in the movies. I read about it in the books. It just makes the experience more real.*

Interviewee W: *For theme park food, it is wonderful. It really takes you there and puts you into the whole experience.*

Food is a tangible experience. During participant observations, I noted that individuals spent considerable time interacting with their food within The Wizarding World of Harry Potter, particularly when compared with persons outside of this area. That is not to say that guests in other areas of the park did not look at or pick up their

food. It is simply a comparison of the depth or level of engagement with the food. While in The Wizarding World of Harry Potter, people routinely took photographs of their food, with the majority then posting it to social media or showing their table mates the photograph. Outside of The Wizarding World of Harry Potter, guests were never documented as conducting this process, save with the Lard Lad Donut or Flaming Moe in the Simpsons area.

Following this photographic process, individuals would generally lay away their cell phones or cameras, and tended to focus more on their food, as well as the other individuals at both their tables and often the tables around them. Guests would frequently interact with people that were not a part of their party, often inquiring about what alternative food choices there were and what they looked like. In the remainder of the park, few people engaged with their food, and even more so would not converse with the other people at their table. This seems to suggest that the food at The Wizarding World of Harry Potter has a different, somehow special effect on individuals, eliciting them to engage more with one another and with the food.

Interviewee Q: *Food is really a social thing. It's fun to just go and spend time together having food together is part of that. Harry Potter is different in that the food is themed specifically how you'd imagine that food is there. It really puts you into that world.*

Respondent 25: *The food was good. Butterbeer was amazing. We got caught up in the magic of The 3 Broomsticks. I would take a bite and then look around, take another bite and look around some more. There was so much to see.*

Respondent 116: *Overall it was great to laugh with friends and feel like we were eating in restaurants that were part of the world that we have fallen in love with.*

Respondents noted that somehow these foods placed the individual within the wizarding world as it exists in the book and movie series. This in part may be due to the overall look of the food items, as well. This look extended to how the food was displayed and presented on the plate. Though six survey respondents indicated that they did not like the decorative plastic silverware and plates, the food was presented in a more precise, carefully plated manner when compared to the foods received elsewhere in the parks. For example, the bangers and mash at The Leaky Cauldron is presented with a small mound of mashed potatoes topped with a bed of caramelized onions onto which two sausages were placed parallel to one another. To one side, a pile of various colored root vegetables are placed. On the other side, a serving of peas garnished with fresh mint. In other areas of the park, a burger, for example, is simply placed onto a plate, often with no toppings, which guests get themselves. Accompanying the burger is a pile of fries that are haphazardly placed onto the side.

Beyond this explanation is that these individuals, who are opting to engage with both their food and their immediate surroundings more so than compared to other areas of the park, were choosing to fully experience the eating process and all that entails. This includes the food, atmosphere and other guests. Visitors engaged more with their food by photographing, processing and even taking more time to simply look at it and take it in through the senses when compared to other areas of the park. When engaging with the food, guests were noted to sit up straighter and utilize forks and knives more often when compared to guests in the rest of the theme park. As food is one of few things that truly engage the five senses, guests often took a few moments to look at their food and experience it further, really engaging with it. They lingered longer over their food, though

given the rushed atmosphere of trying to get as many people into the area as possible, they did leave quicker when finished eating compared to other areas. Guests in the remainder of the park tended to sit for long periods after eating, either resting or using their cell phones or tablets.

Guests rarely used electronic devices while eating at The Wizarding World of Harry Potter once they had finished the photographic and social media sharing process. Electronic devices were seldom noted or used in the book series, and then only in terms of discussing the television, radio or landline telephone. This may offer one explanation as to why guests feel compelled to not use their electronic devices. It breaks the illusion to do so.

Food as Souvenir

Souvenirs are physical proof of the touristic experience. As such, they hold important significance to the tourist (Graburn 1989; Littrell 1990; Littrell et al. 1994; MacCannell 1976). Rebecca Sims (2009) examined how food within a touristic destination often functions as a souvenir. Sims posited that significant food items were often purchased as gifts or as mementos of the trip that tourists bring back home as reminders of their experience. Food thus acted as a souvenir, as something to partake in so that one may remember the experience or share the experience with another. When returning home, visitors could remark on the food choices that they had been able to experience while they were at their destination, and often times share this experience with others (Sims 2009).

The food, thus, becomes a tangible continuation of the spectacle while away from the physical location. Just as guests on beach vacations bring home scone mixes and saltwater taffy (Sims 2009), the foods from The Wizarding World of Harry Potter offer an extension of the experience and allow the visitor to fully experience the location again while at home. Further, this also provides the guest with the ability to share the experience with friends who did not accompany them on the trip. This adds that the friends then become part of the social bonding and the spectacle while away from the physical location. As these items are considered attractions unto themselves, the guest is able to reproduce these experiences at home with others in a way that is not seen with other types of food items.

Further, these created foods also function on the level of souvenir in that individuals photographed these items to remember the experience by, often posting the experiences of eating them to social media groups. In particular, it has become common place for guests to photograph themselves with their first Butterbeer, and then post this onto social media websites, as described below by Interviewee A.

Interviewee A: *The very first thing I did was buy a Butterbeer and a hat. I had to buy the Butterbeer. I had both of them and took a picture first thing.*

Beyond even just the tangible item itself, it is the memory of having once partaken in this food item that functions as a souvenir. This seems to occur more prevalently with items that are fantastical in nature or with the restaurant locations themselves. In particular, Butterbeer, Chocolate Frogs and Bertie Bott's Every Flavor Beans serve this purpose the most, while Chocolate Frogs, Bertie Bott's Every Flavor Beans and Fizzing Whizzbees were noted as being the most purchased food items taken

back home. By sharing the souvenir with others at home, friends or family also partake in the experience without tangibly being present at the location. This aids in furthering the social bonding experiences associated with food and will be discussed in the next section.

Food and Social-Bonding

Alan Warde and Lydia Martens (2000) surveyed people eating out in the United Kingdom. Their survey found that people enjoyed the social aspects of eating slightly higher than the quality of the food itself. Their findings indicate that people are interested not only in the food itself, but in the function of social bonding that is created by the act of eating (Warde and Martens 2000). Kevin Fields (2002) found that food on holiday helps build social relationships and bonds even when individuals do not know one another. This was seen at The Wizarding World of Harry Potter when individuals would converse across tables to other parties that they did not know directly.

Sharing food or the proverbial breaking of bread is a large part of most social gatherings or exchanges, particularly those foods consumed on special occasions or holidays. To share food with another symbolizes inclusion into a group or the creation of friendships and social circles (Humphrey et al. 1988). The sharing of food is important in social bonding and the creation of long-term positive memories. Large scale social spectacles, such as Thanksgiving, Christmas or birthdays, feature food sharing as core to the overall experience (Crowther 2013). This type of culinary social bonding is present within The Wizarding World of Harry Potter, more so than in other areas of the Universal Resort.

One important social distinction between the food experiences at The Wizarding World of Harry Potter and the remainder of the Universal Orlando Resort was food sharing. As termed here, food sharing is when people will try or share one another's food items so that members of the group taste multiple items at one sitting. Scholars have considered food sharing rituals to be of particular importance to society, seen mainly in close bonding situations (Ziker and Schnegg 2005). This is very prominent within The Wizarding World of Harry Potter and was only witnessed once outside of this area and only in the context of a child not finishing his meal and a parent finishing it for them. Within The Wizarding World of Harry Potter, people often food shared either by directly asking or being offered a bite of food. Further, this type of food sharing was observed during all times when food was consumed while in The Wizarding World of Harry Potter. Scholars have frequently noted the importance of food sharing within cultures (Crowther 2013; Humphrey et al. 1988; Warde and Martin 2000), and it can be understood to operate in a similar fashion within The Wizarding World of Harry Potter.

One particular illustration of this involved a party of six seated at The Leaky Cauldron in Diagon Alley. Each member of the table ordered a different type of themed beverage. The group made a large event of passing the drinks among members of the table, while discussing the qualities of each drink item in detail. This continued until each member had sampled a portion of one another's drink. At the end of this process, exchanges were made as some members traded drinks with one another to have the beverage choices that they enjoyed the best. This same process was repeated, though without the exchange of items, when they received their meals. When the time came to

eat dessert, this process was again repeated, though on a smaller scale of sharing as there were fewer options for desserts available.

As this example illustrates, food sharing acts as a type of balanced reciprocity, whereby the sharing of food is often equally distributed among persons. First proposed by Marshall Sahlins (1972), balanced reciprocity allows for the equal exchange of items among a group of people. In this case, rather than a complete purchase of one item in exchange for another, it is the sharing of a part of the food item. During the full event of food sharing, one individual has a particular food item. It is then either offered to another member of the group or another member of the group asks for a sample of the food item. The owner of the food item then shares the item with other members of the group. Then if the recipient has a different food item, it is expected that they share their item. This occurs so that each member of the group may sample the various types of food available.

Food sharing here acts as a social bonding ritual among members of a social group. It allows people to experience the different food items together and create social cohesion through the shared experience. Thus, everyone involved in the food sharing ritual is able to relate to one another and express their personal opinions about the food items. John Camp (1982) recognized that this sharing of food helps to establish relationships through lasting memories and shared experiences in the consumption of shared meals, and the event of sharing food is what helps drive social bonding. Lin T. Humphrey (1979) continues this line of thinking to express how food is really the mechanism for social interactions between groups of people. These relationships that are created through food form an intimate bond, as ritual consumption takes place between members (Humphrey et al. 1988).

This type of food sharing can be reminiscent of the feast. The feast is considered a special meal that is eaten generally to mark a significant occasion. In the case of the feast, the food served is often special or of greater culinary prowess compared to traditional meals that are considered plainer in nature. These are times of communal gathering with special foods, drinks or eating implements. Foods eaten are considerably different from the everyday experience. The feast is an important time for shaping social situations and bonding, as well as for celebration and social identification. The feast is collective and food is shared as a bonding ritual amongst members (Crowther 2013).

Food as experienced within The Wizarding World of Harry Potter seems to carry similar brevity to its consumption as the feast when compared to the remainder of the theme park. Indeed, one communal food item available for purchase at the Three Broomsticks is known as The Great Feast and is meant to be shared among four or more people. In the *Harry Potter* book series there are noted feasts throughout the year marking special holidays and ceremonies, particularly the Sorting Ceremony, Halloween, Christmas and the Leaving Feast (Rowling 1998, 1999a, 1999b, 2000, 2003, 2005). As feasting is of great importance to the book series, so it should be within the theme park re-creation.

Respondent 15: *The feasts in the movies always looked like something fun to a part of so this was the closest thing.*

As mentioned in the previous section on souvenirs, tourists will often share a photograph of themselves with their choice food item. This is most often Butterbeer, but many photos of their other meals or snacks are also posted. The act of posting these photos to a social media site allows for dialogue and social bonding between individuals across cyberspace. Peoples can partake in the overall experience without physically being

there, through a shared experience of a loved one or acquaintance. Frequently these photographs within The Wizarding World of Harry Potter are of food items. Such photographic moments captured the unique food items available only there, such as Chocolate Frogs or Bertie Bott's Every Flavor Beans. The posting or sharing of these photographs with friends, both in person and across internet sites, allows for the same social bonding and performance experience building to occur as persons physically consuming the food item while in the park.

These social bonding consumption rituals are an intricate part of the experience process and are found to be of great importance through observed participation, but they were rarely discussed in the interviews or surveys. Guests may not be aware that they are partaking of food in this manner, as only one individual commented on it, and yet it was observed at all times people were seen eating. Themed food, thus, has a transcendent quality that is found to exist mainly in highly themed areas, and it encourages the experience to occur. Guests outside of The Wizarding World of Harry Potter were noted as having very little contact with one another during mealtimes.

Food as Conduit, Medium, or Contagious Magic

Food allows for a certain level of transcendence to occur, when visitors are taken from their reality and placed within the hyperreality of the spectacle. It operates in much the same way as the visual cues to place the mind within the spectacle context (Eco 1986; Urry 2002). Food items are perceived as items or vessels that allow the consumer to transition from the fantasy to reality or vice versa. Food items were noted as having this

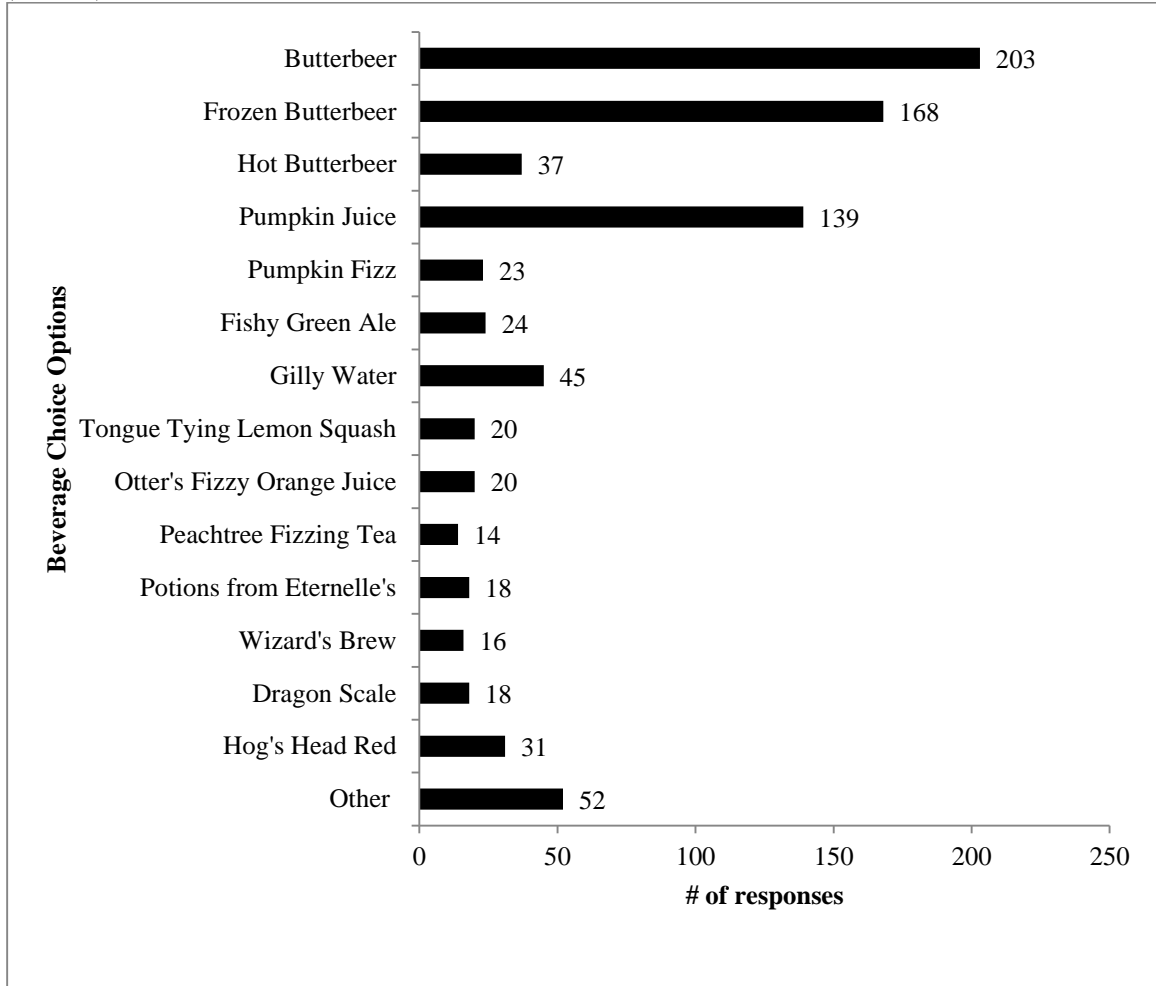
channeling quality, where these items surpass the everyday functions and experiences of food and are considered somehow beyond these experiences in a higher realm of consumption. These food items transport the guest into the immersion through their consumption because of their transcendental or highly themed qualities. Food thus adds to the concept of *real*, as food goes beyond just the concept of *real* toward being a complete or hyperimmersion.

Interviewee P: *But the food is really vital for the area to work correctly, I think. Without it, it would sort of like break the magic. It'd be a big giant white elephant in the room. You would definitely notice if the food wasn't right, cause the food is what makes it Harry Potter.*

In this instance, the food acts as a conduit, by transporting consumers into the fantasy and allowing them to fully experience the spectacle through their senses. Food permits for more than just the attractions and sights, more than the tourist's gaze, adding a final layer that was perhaps not perceived of as having this level of importance in previous tourism studies literature.

In particular, Butterbeer appears to have this quality beyond any other food. This food was mentioned more than any other item in both survey responses and interviews. Survey respondents consumed this drink product more than any other food offered with 203 of 262 respondents having had regular Butterbeer, 168 having had frozen Butterbeer, and 37 having had hot, seen below in Figure 11. Hot Butterbeer only recently began to be offered in November 2014 (Baron 2014), despite the first mentions of the drink in the book series having been hot (Rowling 1999b:158).

Figure 11. Beverages Consumed by Tourists at The Wizarding World of Harry Potter (n=262).



All individuals interviewed answered that they at least sampled Butterbeer during the purchase and described it as being the one thing that people who visit the area had to try. All individuals also stated that Butterbeer was very important to their experience, with many, 12 individuals, reporting that it was something that made the experience real to them.

Within the *Harry Potter* book series, Butterbeer is only mentioned in special contexts, whereas Pumpkin Juice and other drinks are mentioned during normal mealtimes and holidays. In this context, Butterbeer is associated as somehow reserved

only for special times when outside of the castle or when provided by a professor during only certain circumstances. For fans of this series, this may add to the experience if Butterbeer is somehow considered special compared to other drinks. In the survey responses, 77.48% of respondents indicated that they consumed Butterbeer during their visit, 64.12% had frozen Butterbeer, and 14.12% had hot Butterbeer. In comparison, 53.05% of respondents drank Pumpkin Juice. This is directly compared to the non-themed drinks, like soda, at 16.41%, coffee, 6.49%, or tea, 4.96%. This difference supports the conclusion that Butterbeer is somehow considered special compared to other drink experiences.

Online *Harry Potter* fan sites post their own recipes for the various treats that are offered by the Universal Orlando Resort, including Butterbeer and Chocolate Frogs. The most prominent recipe found was that for Butterbeer, which matches the trend in popularity seen in the park data. All sites, with the exception of Pottermore, had a recipe for Butterbeer. Pottermore, again, is the site written by Rowling and presented by Scholastic for fans. It is an immersive website whereby guests travel through the chapters of the books and either collect items or read background information on characters, places and objects. Because of its descriptive nature, Pottermore does not provide places for fan recipes.

In particular, Butterbeer is cited most often by respondents to fulfill their ideas of authenticity and to complete their experience. This drink was tried by the majority of survey respondents in one of its three forms, as seen in Figure 11 above, and interviewees often cited it as the one food item that made their experience real to them.

Interviewee H: *The Butterbeer is what makes the whole experience. It's straight out of the book, I mean, it's in all the books and stuff so I think that it's just part of the whole experience, so you have to try it.*

Interviewee M: *Yeah, the Butterbeer is just better than anything I imagined. I think everybody probably tells you about the Butterbeer, but it's so true! It's really I think that thing that makes it seem like it's real in some way.*

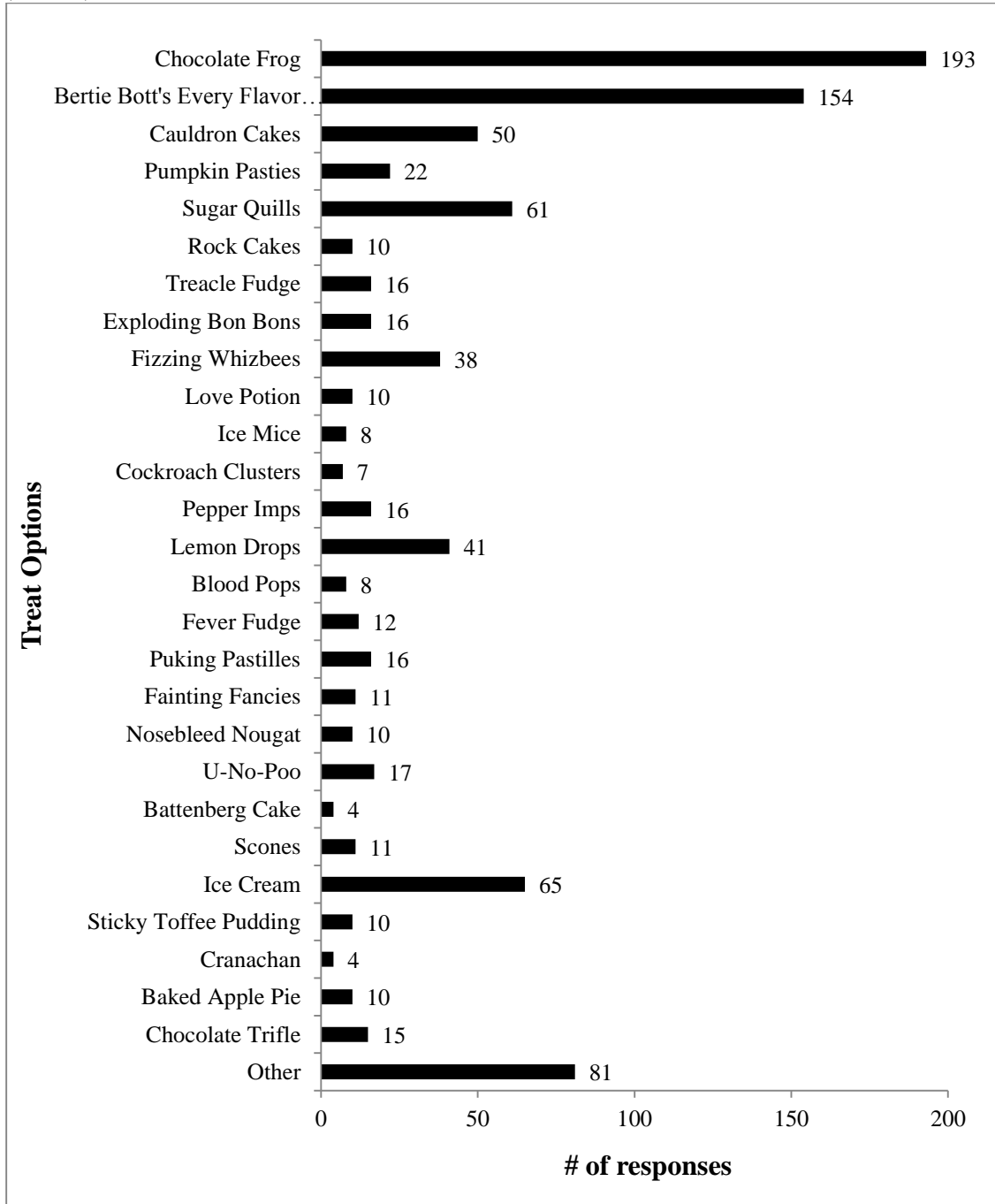
Consequently, Butterbeer has this transformative property that allows for the drinker to become further immersed into the spectacle. This may be in part because of its strong literary foundations. Butterbeer in essence allows for the drinker to believe, if even only imagined, that the spectacle or the illusion is real. Referring to Butterbeer, one respondent answered that:

Interviewee C: *It's like drinking in Harry Potter, it's that freaking good. I don't think anything here will put you there like that Butterbeer. That's really living it.*

Butterbeer, thus, moves the drinker beyond what is considered actual reality and places them within the created reality. This beverage was important within the context of the story itself, described in great sensory detail, and reserved for special occasions. Because of the literary foundations, Butterbeer moves beyond merely a means of quenching thirst to an important vessel that transcends the experience from mere reality to full immersion. As can be seen by the beverages offered, soda is not an available offering while in The Wizarding World of Harry Potter, despite the parks offering a refillable drink cup that is used only with soda. Coming shortly behind Butterbeer in consumption, were items that are predominately displayed within the book series. Guests chose most often those food items that were of considerable importance to the book series, food being rarely mentioned in the films. Chocolate Frogs, Butterbeer and Bertie

Bott's Every Flavor Beans were the most chosen treats selected. This is depicted below in Figure 12. Butterbeer is listed amongst the drink options in Figure 11.

Figure 12. Treat Options Consumed by Visitors to The Wizarding World of Harry Potter (n=262).



Guests here consumed the treat items most mentioned within the book series, as seen in Appendix A. As most of the foods mentioned both within the books and films are sweets, these food items interestingly appear as also the most chosen items by people visiting the parks. The only exception is ice cream, which is only mentioned twice in detail within the books. The ice cream most often chosen by survey respondents was Butterbeer flavored, followed by Strawberry and Peanut Butter, which is predominantly mentioned in the *Harry Potter* book series as well. Regular lunch and dinner foods also had this effect of acting as a conduit towards making the experience seem real or truly immersive with guests often choosing items that are from the series, though less so than as seen in drinks and treats. Figures 13 and 14 below show the lunch/dinner and breakfast choices of the tourists while in the parks.

Figure 13. Lunch/Dinner Items Eaten in The Wizarding World of Harry Potter (n=260).

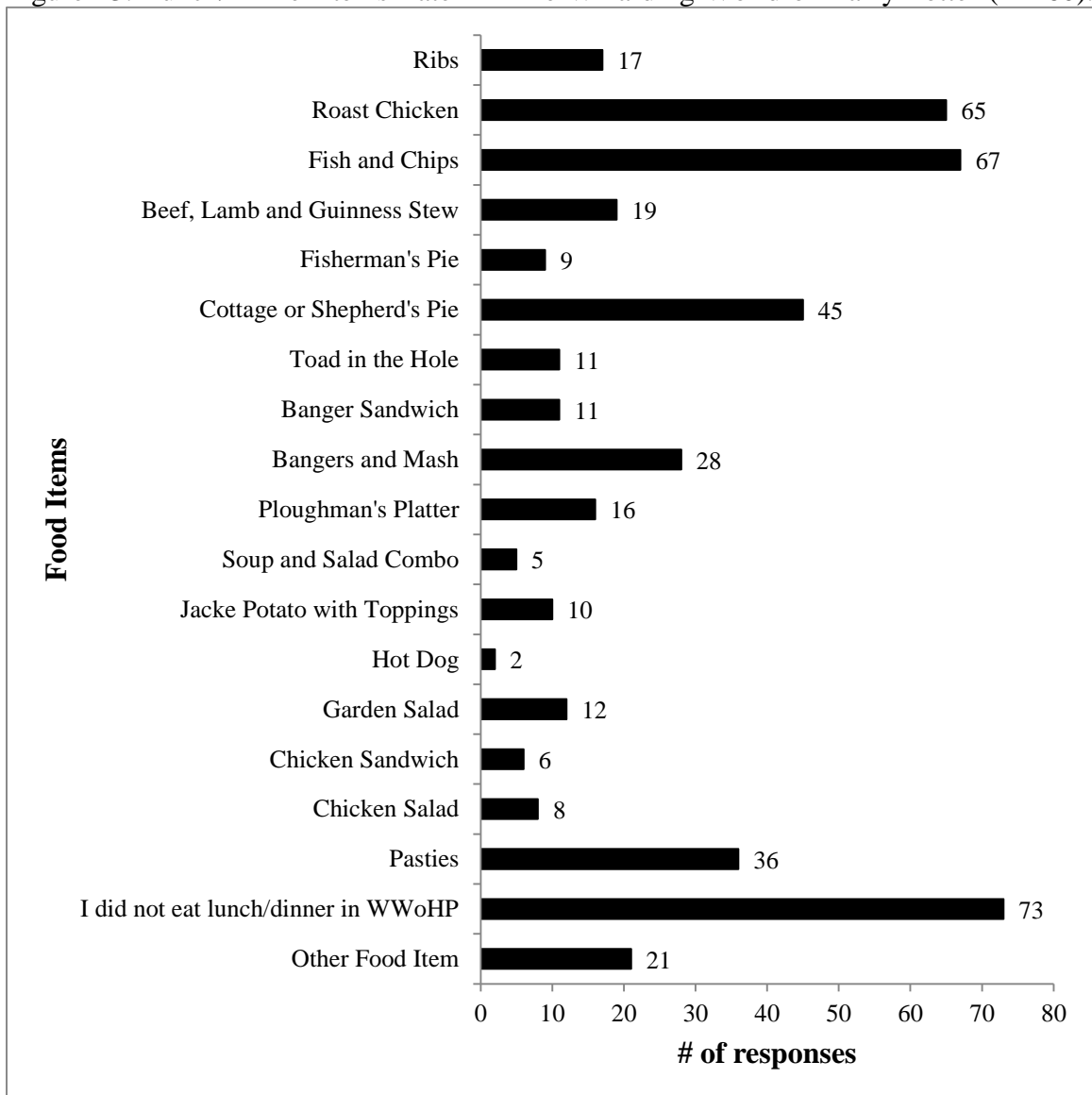
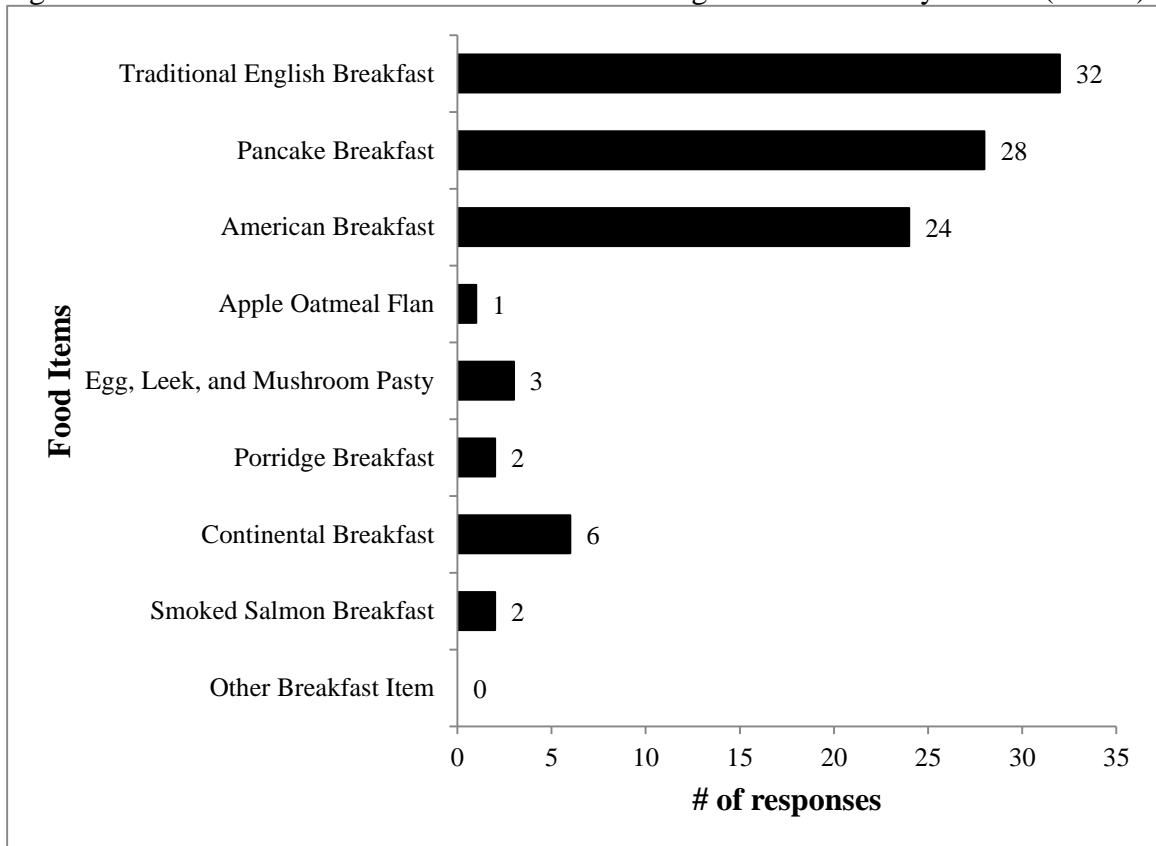


Figure 14. Breakfast Items Eaten at The Wizarding World of Harry Potter (n=262).



The food consumed during lunch and dinner at The Wizarding World of Harry Potter tended towards what can be classified as safe or known foods. However, when looking at breakfast, the most chosen breakfast, though not significantly, was the Traditional English Breakfast. Most respondents (196 out of 262) did not have breakfast at The Wizarding World of Harry Potter. The likely reason for this is that most people do not have breakfast at the theme parks, but rather in their hotel or in some other restaurant nearby. This was a trend observed throughout participant observations, as all restaurants within the parks were not empirically busy during the breakfast hours of opening until approximately eleven o'clock a.m.

These differences in the consumption of food items seen directly in the literature can be attributed to two possible reasons. The first is the possibility that since the least

eaten theme park items are not mentioned in great detail in the book/movie series, they are of little importance to the authentication or creation of reality in the area. This is reviewed further in Chapter 5. And, second, that because these foods are considered British cuisine, American palates have a neophobic tendency, or fear of new foods towards these unknown items. While the sweets are generally considered “known” items, having also been thoroughly described in the books, regular meal items represent unknown food entities. Erik Cohen and Nir Avieli (2004) have noted a tendency toward food neophobia in a touristic setting, and it is possible that this apparent difference between sweets and meal items is caused by this phenomenon (Cohen and Avieli 2004; Fischler 1988).

Returning to the response from Interviewee C, who stated that by imbibing in Butterbeer it was “like drinking in Harry Potter,” the food as described here becomes a type of contagious magic, whereby eating the items, the individual is taking the magical properties of the food items physically into themselves. Similar to Interviewee C, Interviewee P responded to a question regarding the differences between the foods inside of The Wizarding World of Harry Potter to that in the remainder of the park in stating, “You are eating the Harry Potter world.” The food within the Wizarding World of Harry Potter, thus takes on a type of contagious magic in transporting the individual into the spectacle through its consumption. Within contagious magic, things in contact with one another will remain in contact. By eating these items, the individual thus takes on the properties of that item and connects the individual to the wizarding world (Frazer 1922).

Food, thus, functions here as an extension of the spectacle. It further enhances the immersive quality of the food experience and allows the person partaking in it to

transcend, where the food is just one aspect of a slew of other experiences making up the spectacle. If the spectacle were merely the gaze, the concept of these themed foods would not be as important to the visitor as they are, particularly Butterbeer, Chocolate Frogs and Bertie Bott's Every Flavor Beans.

Play

As outlined in Chapter Two, there exist two opposing concepts, the concept of work and of play. Play allows for the individual to remove themselves from the drudgery of everyday mundane living, and freely express themselves through play (Turner 1986b). Scholars have referenced theme parks as allowing for a type of play to occur, but rarely go into detail as to why or how (Bigne et al. 2005; Moore 1980). They merely express that play can and does occur in the tourist setting, because it exists as a direct opposition to work, citing it as a liminal phase. Play allows for a certain amount of disengaging with reality, where the individual is able to freely express themselves. While at theme parks, this is able to occur because of the controlled, safe environments that are created. The Wizarding World of Harry Potter follows this concept by providing a veritable playground for individuals within a highly immersive fantasy environment.

Visitors to The Wizarding World of Harry Potter often reported feeling this sense of play when interacting both with food and in general. The food is an extension of this concept of play as it allows the guest to fully experience an imaginative state while consuming the food items.

Interviewee G: *You are not in Harry Potter. You are in Diagon Alley. You are like a wizard that made it through the wall and you are doing everything that a wizard is supposed to do. You are eating wizard food and doing wizard things and you are not Harry, you are your own wizard having your own experience in the wizarding world.*

Interviewee P: *It's like you are becoming a part of the story. I guess that's weird, but you get to feel like you are actually Hermione eating in the Leaky Cauldron or whatever.*

Interviewee A (referring to drinking the Wizards Brew craft beer): *I pretend sometimes that when I'm there that I'm Rosmerta, when I have the beer.*

In the book and movie series, Rosmerta is the owner of The Three Broomsticks, which operates more like a pub than a restaurant in the books, and Hermione is the young female protagonist within the series. Interviewee A is an adult woman in her early 30s, and yet in this case is allowed to pursue her imagination within a safe environment, spurred on by the addition of these immersive themed foods. Play is able to be expressed through the consumption of food. As play is necessary for human communication and expression (Bateson 1972), this sort of behavior is necessary for the full immersion into the liminal state that is produced by the spectacle (Turner 1974, 1982).

The food adds a sensory element that allows the individual to express themselves through play. As these areas are considered liminal states (Moore 1980; Turner 1974, 1982), play is able to be freely expressed by guests through these safe exchanges that permit the self to release from everyday work (Turner 1982). This added layer of food fulfills the sensory stimulation of the location, and fully immerses the guest in the wizarding world, as prominently described in the book series. Since food was such a large part of the books, it is important that it also be so in the theme park.

Sensory Perception and Phenomenological Experiences

Entering The Wizarding World of Harry Potter is stepping into a fantasy realm. The immersion is seamless and the illusion is flawless. Sights, sounds and smells excite and stimulate the senses as the individual tries to focus on any one thing, but sees everything at once. This fantasy realm is created so immense and convincing that it falls into Eco's concept of hyperreality. It is a reality that is extreme, as the senses become overloaded and create a disorienting effect.

The Wizarding World of Harry Potter is complete in its conception, as it fulfills a total multisensory experience through its use of themed foods. The food completes the five senses, allowing the visitor to intake the Wizarding World through taste. Using these senses, the visitor is able to fully experience the themed area, rather than relying only upon their visual cues. With the addition of further sensory perceptions, a deeper immersion is achieved, as well as substantially contributing to the experience.

As was previously discussed, all interviewees and most survey respondents have at least tried Butterbeer during their experience. Outside of tea and Pumpkin Juice, the most mentioned drink in the book series is Butterbeer. And, while Pumpkin Juice is often mentioned in passing by interviewees and respondents, Butterbeer is frequently described in sensory detail with positive connotations surrounding it.

Interviewee J: *The hot Butterbeer is just (pause) Oh my god, it's just so good. It just warms you up from the inside. I think it's interesting that they have all the different versions of Butterbeer, but I really like the hot. The hot and frozen are my favorites. Try some hot Butterbeer. It'll just warm you up.*

Interviewee Q: *Butterbeer is heaven in a cup. I do wish that Butterbeer was available in stores all around the country, just like it is there. Like you can go into a Barnes and Noble and get it cold and creamy and just like you have it there. But unfortunately, you can only get it in Harry Potter. That's such a shame.*

Interviewee A: *The Butterbeer is amazing! Especially the topping- all creamy and butterscotch. Though it didn't taste like I thought it would from the book. I thought the Butterbeer would taste like the butter rum candy sticks, so it'd have a little bit of alcohol in it, like in the books...*

Experiences through the senses help to deepen and enhance the overall perceptions of the environment. Bernd Schmitt (1999, 2003) noted the importance of the holistic experience that results from the combination of senses, feelings, cognitive processes, behaviors and social experiences. The interaction between these is cemented through the use of the five-senses. It is these senses that allow for the synergistic experience that has been perceived by the guest through both the functional experience and the conduit transcendence that is produced through the consumption and interaction with themed foods (Mason and Paggiaro 2012).

Sense of Place

Yi-Fu Tuan (1975) distinguished that place is created through a combination of sensory and conscious perceptions. Thus, the experience constructs the sense of place through the perceptions of the environment. Tuan considers place as the central focal point that is constructed by the experiences of the individual. Place is created then through not only the visual perceptions, as proposed by Urry (2002), but through the comingling of all the senses in both passive and direct experiential constructs. Food is

one of the few things that fulfill the five senses. Place then becomes a known entity through the sensory perceptions of the individual consumer (Tuan 1975).

Food is found to represent place by its place of origin. It is a physical manifestation of the greater concept of place that exists on both a geographic and abstract scale. In a study of food and wine events, Joseph Pine and James Gilmore (1999) determined that the native food and wine items were fundamental in the creation of the events, as food came to represent that location coupled with the local landscape and culture found there. Food items then become often synonymous with the locations in which they originate. Kivela and Crotts (2006) identified a distinct connection between the destination and food items offered on a multidimensional level, but the connection is not yet fully understood. The food within *The Wizarding World of Harry Potter* offers a concrete connection to both an actual and fantastical location through its creation of a sense of place.

The *Harry Potter* series takes place in magical environments located within the United Kingdom. There is a mixing within the series that occurs between so-called real environments, such as London or Surrey, with fantasy environments, such as Hogsmeade or Diagon Alley. Because these fantasy environments are located within the greater context of the United Kingdom, the influence of the UK culture is apparent in the architecture, clothing (though clothing within the wizarding world is often Victorian in design), and food. The magical community is thus a sub-culture of the larger culture of the UK. Because of this, the influence of the UK is apparent in the food choices available to the students, with the addition of specific fantasy-type foods that are exclusive to those within the subculture.

Food here acts as a means of establishing that sense of place. Guests frequently noted the relationship between place and food, often citing directly that the food made the place for them.

Respondent 147 (referring to the food experiences): *It was like being in London and Harry's world.*

Respondent 141: *They all seemed British. I know that's not a very good answer, but I was in 'England' and I wanted to be as authentic as possible.*

Interviewee A: *You can play pretend and by eating the food, you're there.*

Interviewee Q: *When you're in the Wizarding World, the food represents that. It's very impressive. You expect to see that kind of stuff, and if you don't, it'd be really disappointing.*

As Interviewee Q states, the food is expected to be there in order to make the wizarding world a reality. If those items did not exist, it would somehow take away from the experience, or as Interviewee Q states, "it'd be really disappointing." Those "disappointments" subtract from the overall enjoyment and experience of the location, and if too many of them exist, the world would not be thought of as authentic and the location would not be perceived of as real.

Food thus creates that sense of place by tangibly producing the cuisines found only within the book series. As Kivela and Crofts noted, food is exceptionally important in establishing the location as real. Because of the food, guests are able to fully immerse themselves into the culture and the place they are visiting (Kivela and Crofts 2006; MacDonald and Deneault 2001). Without those themed food items, the location would not be as perceived of as real or to exist within the play environment. The food made the place physically exist to the consumer, despite its fantasy origins. As foods constitute a

multi-sensorial experience, the food adds one additional layer to the compilation of different elements. Through the synergy of these elements, food then is able to establish the setting firmly in the reality of the consumer (Mason and Paggiaro 2012). Since these foods are only found within the wizarding world, by consuming those foods in particular the individual is able to transcend into that place consciously.

Conclusion

Food at The Wizarding World of Harry Potter fulfills multiple functions, each building upon and often overlapping the others. Under these exists multiple sub-functions that fit within the greater umbrella of the larger function. Save biological need, three larger functions were found within The Wizarding World of Harry Potter, where food functions as an experience unto itself, a conduit towards achieving authenticity and a means for fulfilling sensorial perceptions. Each of these three functions have overlapping tones to them, but exist firmly as separate entities working together towards achieving the perceived level of immersion at The Wizarding World of Harry Potter.

The experience was found to be the most common function noted by interviewees. The food itself became another attraction for theme park guests, like an amusement ride, whereby the visitor sought out the food simply for the experience of having it. Guests would prolong the experience through the use of food as a souvenir, as food was frequently purchased during observations to bring home, whether for themselves or possibly for others. More so, themed food functions to form social bonds within The Wizarding World of Harry Potter in a way that was not seen within other

areas of the park. While in other areas of the park guests would have little conversation, food sharing or interactions when eating, guests within The Wizarding World of Harry Potter were found to interact with one another and their food more often, with food sharing being a dominant social activity.

Acting as a vessel towards achieving an authentic state, food was found to be of great importance in transitioning the guest from their previous reality into the new created reality of the theme park. Thus food acts as a conduit towards achieving a liminal state, where the fantasy is perceived of as reality. Themed food, therefore, aids in the transition of the visitor from their reality and into the perceived reality and immersion of the themed space.

Sensory perceptions have often been neglected within tourism studies, as most research has focused upon the visual cues. While visual cues remain the dominant sense utilized by theme park guests, the other four senses that are utilized through food now are shown to enhance and deepen the illusion and immersion. These senses contribute significantly to the other two functions, as a person fully experiences reality through all their senses.

Food, hence, acts as three separate functions under which several sub-themes fall. The experience, conduit abilities, and phenomenological perceptions distinguish theme park food within the minds of visitors, creating a deeper sense of immersion than found within other areas of the theme park. These three functions work in tandem in order to produce the authentic hyperimmersion experience that occurs within the theme park

setting. Further exposition is needed to understand this complex relationship between food, authenticity and immersion.

CHAPTER FIVE: AUTHENTICITY OF THE HYPERIMMERSION

EXPERIENCE

“Everything looks real, and therefore it is real; in any case the fact that it seems real is real, and the thing is real even if, like Alice in Wonderland, it never existed” (Eco 1986:16).

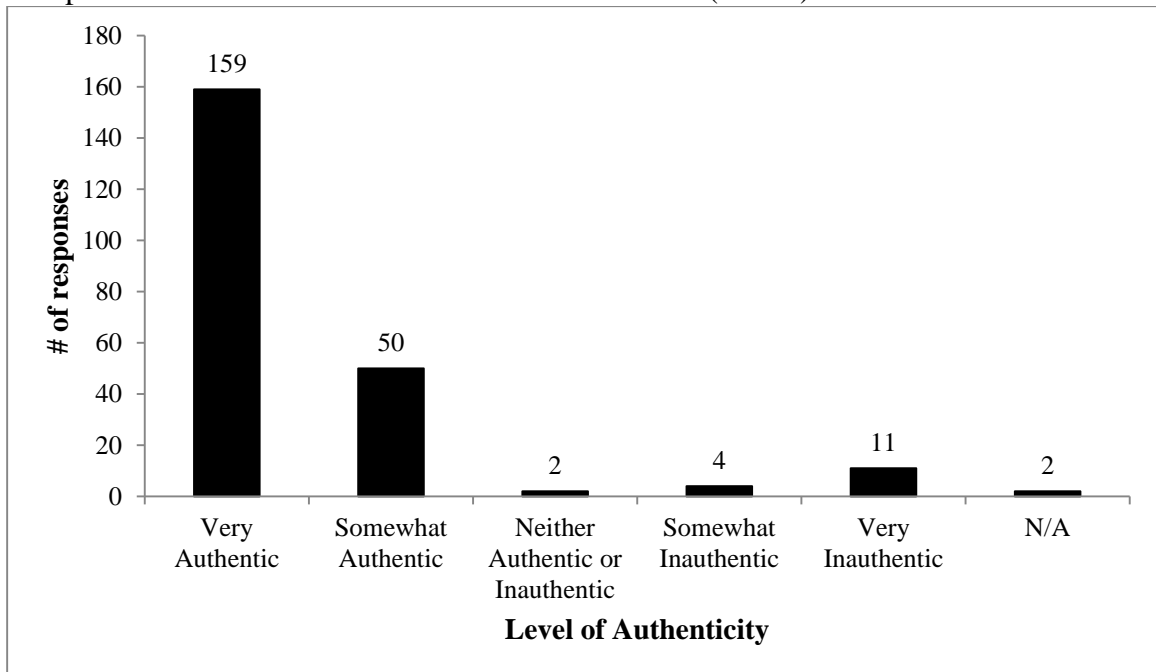
Function, food and place come together to create the authenticity of the location. According to Wilhelm Dilthey (1976), reality is made from the conscious through the experience. Thus, the experience is made believable or authentic through the preconceived notions that exist to the person experiencing it. That is to say, the experience is made real through the authenticity of the location by means of the experienced items, such as food. This authenticity then produces a further enhanced immersive state that exists separately and yet as a part of reality. These topics will be explored in turn within this chapter.

Authenticity

Authenticity is the belief by tourists in the believability of the experience (Wang 2000). This is in fact the very essence that all touristic endeavors are hoping to achieve. The complete belief in the experience provides a more enjoyable and immersive experience for the consumer, and they are more inclined to spend more money, stay longer and come again (Quan and Wang 2004). This authenticity is what immerses the

visitor into the spectacle and allows them to fully transcend into the illusion. To this definition, I add the concept that authenticity is based upon the guest’s preconceived notion of the location or object. According to the survey respondents, when asked to assess the level of authenticity at The Wizarding World of Harry Potter, the majority rated it as being “Very Authentic.” This is depicted below in Figure 15.

Figure 15. Visitor Levels of Authenticity within The Wizarding World of Harry Potter Compared to the Rest of the Universal Orlando Resort (n=228).



By looking at Figure 15 above, visitor’s overwhelmingly rate The Wizarding World of Harry Potter as being authentic. Guests vastly perceive this area of the park as believable based on their preconceived notion (the book and movie series) compared to the remainder of the Universal Orlando Resort.

Real

A prominent theme that emerged when reviewing the survey and interview results

was the concept of what is *real*. Here, real is when the individual perceives the fantasy as existing in the natural world or that they themselves exist within the fantasy environment. This fantasy is then believed to exist as real and they are a part of it. The food is tangible, and therefore is real. Most guests interviewed suggested that food made the area seem real or the food was real as opposed to regular theme park foods, which they perceived of as fake or not real. The perception of real was often repeated during the interview process by 18 out of the 21 individuals interviewed. The surveys found a similar result, as survey respondents also noted *reality* or things being *real* in their short answer sections.

Interviewee T: *It really is incredible. So much more real than I expected it to be.*

This is not to say that tourists cannot differentiate reality from fantasy, but that they choose to accept it as real during the experience. They are still aware that it is a created environment, but choose to acknowledge that the fantasy is reality. As noted by Firat and Ulusoy in their study of guest perceptions of thematization at Disney's Epcot, "the distinction between the 'fantasy' and the 'real' is not very real" (Firat and Ulusoy 2011:200), meaning the distinction between what is real and what is fantasy is vague or fluid in this created reality. The concept of things being real allows for a deeper immersion or effect on the perceived authenticity of the location. For things to be real, they have to be authentic and at the same time deeply immersive.

The real that the food represents can exist as a fantasy, but it is perceived as much more immersive than the fantasy itself. Food is the most tangible thing that can be experienced as the food is taken directly into the body through the five senses. In highly immersive, highly themed locales, such as The Wizarding World of Harry Potter, the real and the fantasy become merged. The food here, though fantastical in nature, is more real

than the food that exists in other places to visitors. And yet this food is not real in the sense that it does not exist outside of the wizarding world. It is a fabricated creation that exists only in imagination, movie or the spectacle itself. However, while in this world the food becomes real for the consumer, similar to how the remainder of the area becomes real to them also.

Authentic Reality

For something to be considered authentically real, it fulfills some preconceived notion of what is real. The authentic in The Wizarding World of Harry Potter can be based on the book series, fan sites and writing, or some fixed notion of what constitutes being the real object. Food in this context is perceived of as being authentically real in that it fulfills this preconceived idea of what that object should represent or taste like. This perception is separate from the concept of perceiving the item as fantastically real. Tourists do not perceive of this item as being tangibly real outside of the fantasy, but that it is an authentic real. This denotes that it fulfills their expectation of what they believed this food should be in comparison to their ideal notion. All survey respondents and interviewees were at least aware of the book and movie series prior to attending. Two interviewees stated that they were not fans, but enjoyed the area. Most interviewees, 19 individuals, would compare their experience to that which was in the book and therefore make the determinations as to what was real based on this notion.

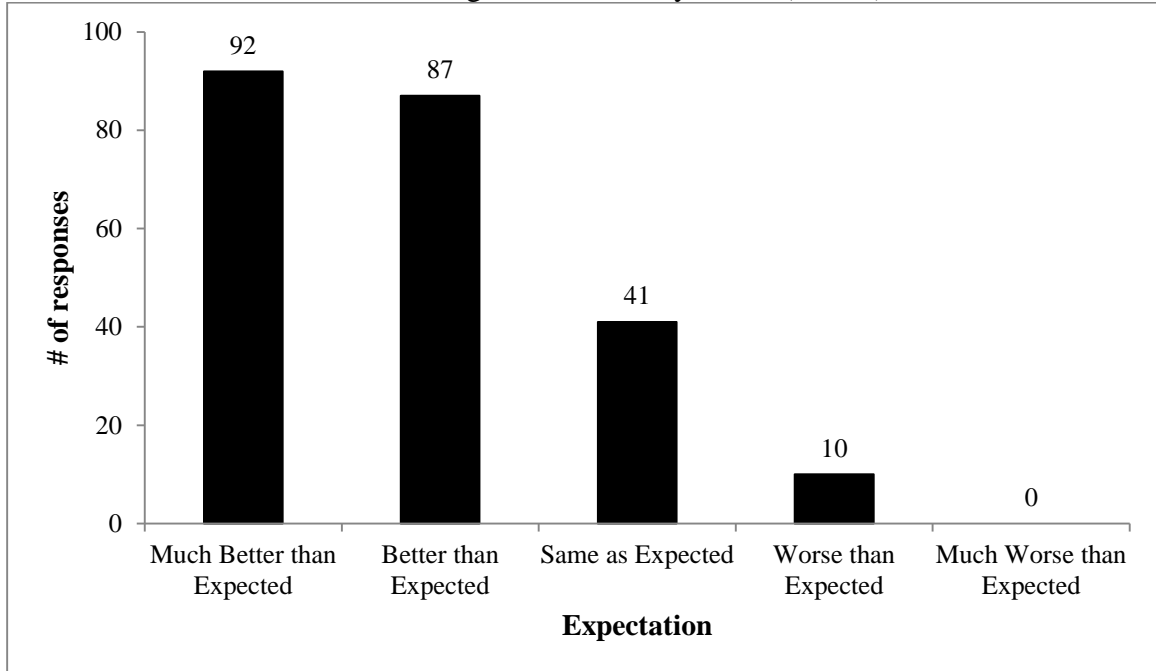
Respondent 193: *Because it was real. It was exactly like what I thought in the books, but real! I actually got to eat it!*

Interviewee A: *It's really hard to separate [Butterbeer] now, though, in my mind from what Universal made. Now when I read the books I tend to think about it the way Universal made it. That's really what's real to me now when I read the books.*

For something to be authentic it must then be believable to the person participating in it. This equates to the item being authentically real or real in that it is believably that item. The literary foundations provide a certain amount of authentication to draw from, since the book and movie series has a strong foundation from which the individual can compare the themed space.

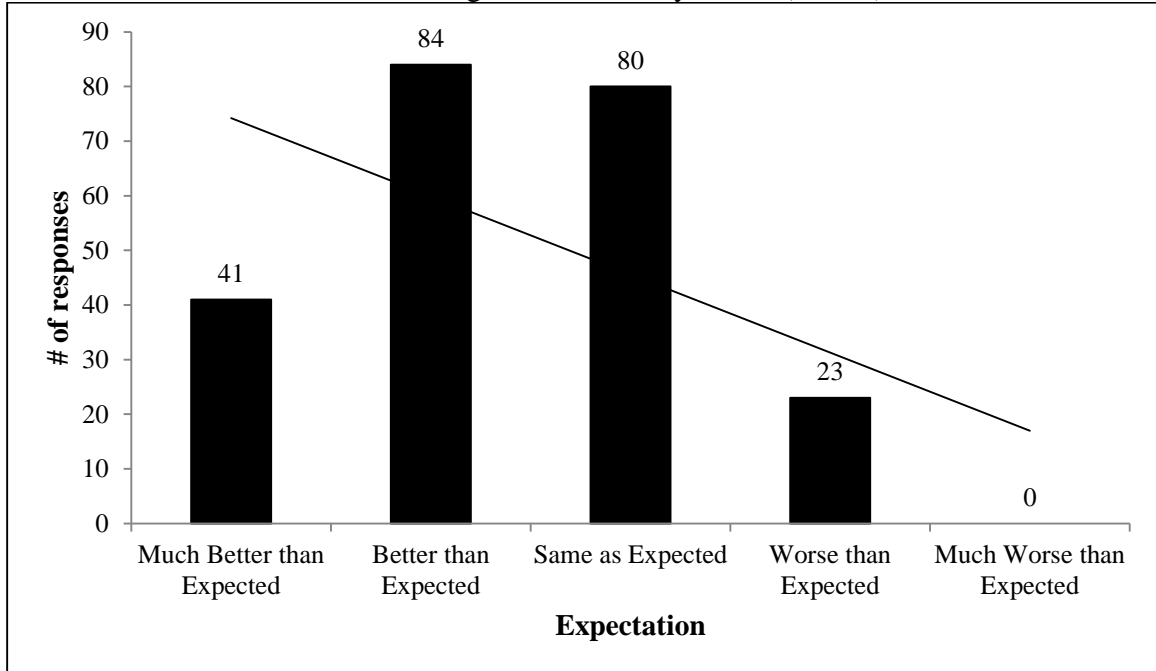
Given the solid literary and film base from which this park draws, it is important to understand the comparisons between the movie, book and immense fan bases to which guests are comparing the theme park experience. These works represent the basis for which guests experience the authenticity or the authentically real immersion. All survey respondents, 234 out of 234, indicated that they knew about The Wizarding World of Harry Potter prior to visiting. When asked if they had read/watched the *Harry Potter* book/movie series, the vast majority, 230 out of 233, indicated that they had either read or watched the *Harry Potter* series. When asked how their overall experience compared to what they had expected, the majority of respondents indicated that their experience was much better or better than expected, as indicated here in Figure 16 below.

Figure 16. Actual Overall Experience Compared to Expected Experience Based on the Book/Movie Series at The Wizarding World of Harry Potter (n=230).



When asked how the specific food experience within The Wizarding World of Harry Potter compared to what was expected from the book and movie series, the majority of individuals indicated that that their experience was the same or better than they expected, as signified in Figure 17 below. Since the book/movie series stands as the preconceived notion on which The Wizarding World of Harry Potter is based, these results indicate that the Universal Orlando Resort was able to meet and even exceed guest perceptions of food experiences.

Figure 17. Actual Food Experiences versus Expected Food Experience Based on the Book/Movie Series at The Wizarding World of Harry Potter (n=228).



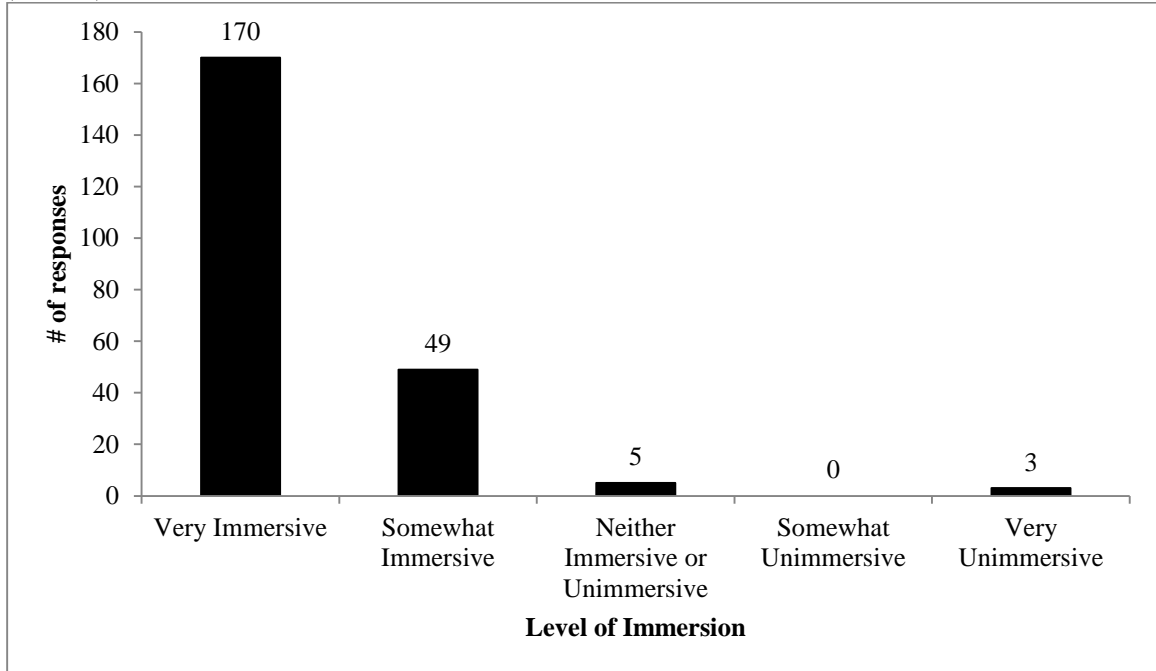
Because *Harry Potter* has great descriptors of food and treats, this permits a stronger connection with the theme park versions of these items by guests. The guest then feels as if they are truly experiencing what life is like in the wizarding world as a whole. As Eco states, “for everything must equal reality even if, as in these cases, reality was fantasy” (Eco 1986:15). Specific foods have been notoriously connected to other destinations around the world, like baguettes in France or sushi in Japan. These foods create a sense of place that connects the food with the location through the sensory experiences (Richards 2002). This is the case with The Wizarding World of Harry Potter. The food acts as a connection to the book series, which allows for tourists to seek out this food as being authentically “local” to the series.

Authenticity in Hyperimmersion and Hyperreality

According to Eco, whatever is created is real to the perceiver (1986). As was described in Chapter 4, food here acts as a conduit to achieving the level of immersion realized in The Wizarding World of Harry Potter. While the visual remains the primary sensory perception described by guests, the food adds another layer or dimension to the spectacle that allows the guest to experience the fantasy as a type of reality. What is real is what constitutes authenticity. For the guests to believe that the experience is fully real, it is then authentic. The spectacle then becomes reality if only for the moment of being within the theme park environment.

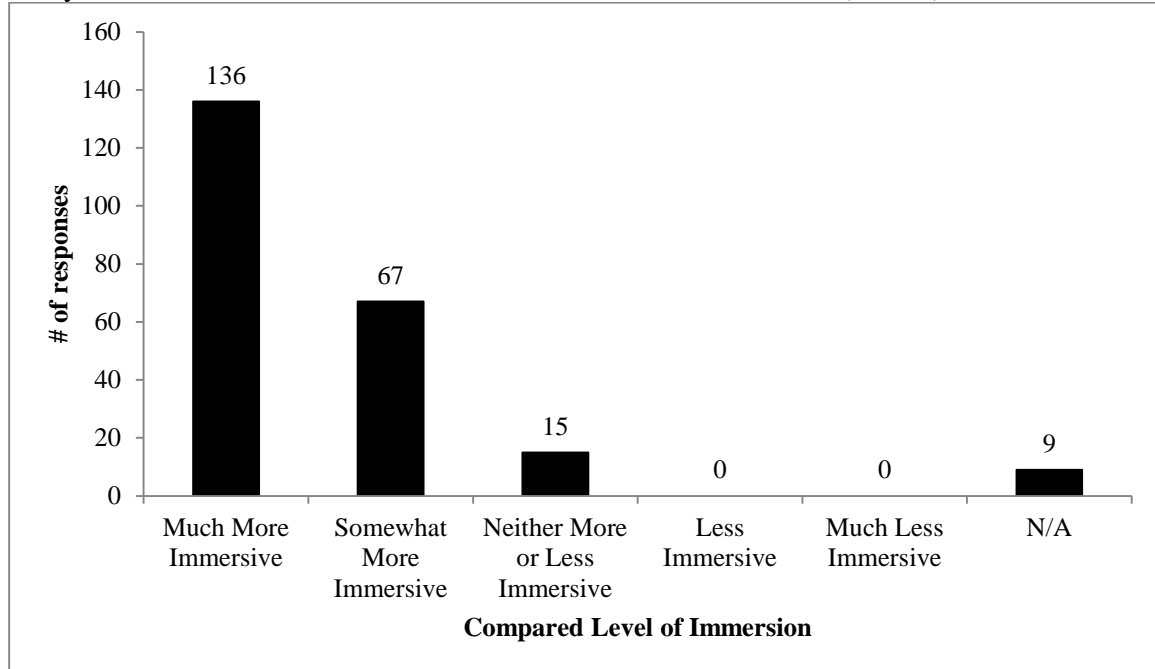
Immersion is a part of the authenticity process, and is produced through the embodiment of the location. Embodiment is the ways in which the individual understands the world around them through their mind and body interactions with their environment (Crouch 2000; Rakić and Chambers 2012; Thelen et al. 2001). Immersion is the complete understanding of the embodiment experience by the individual and the acceptance of the spectacle as real. When asked how immersive the experience was, most indicated that it was very immersive, as depicted in Figure 18 below.

Figure 18. Perceived Level of Immersion at The Wizarding World of Harry Potter (n=227).



When asked how the level of immersion compared between The Wizarding World of Harry Potter and the rest of the parks, guest responded in a similar trend to what was seen in Figure 18. This is illustrated below in Figure 19.

Figure 19. Comparative Perceived Level of Immersion between the Wizarding World of Harry Potter and the Remainder of the Universal Orlando Resort (n=227).



There is an insignificant difference between the two responses, as only a few respondents indicated that it was *somewhat more immersive* or *neither more or less immersive* than the remainder of the Universal Orlando Resort. Out of the 9 ‘N/A’ responses, 3 respondents indicated that they could not compare The Wizarding World of Harry Potter to the remainder of the two parks because they did not leave The Wizarding World of Harry Potter area during their visit. Hogsmeade and Diagon Alley are just as fantastical in their core theming as the remainder of the parks, which feature comic book characters or fiction works. Yet because of their complete phenomenological construction, they are considered more immersive. These extreme levels of immersion and embodiment of the location are what constitute the hyperimmersion state.

Eco first coined the term *hyperreality*, where the individual is not able to distinguish between what is real and what is an imitation of what is real (1986). I further

this notion and include the concept of *hyperimmersion*, where the experience itself further pushes the participant into the fantasy through their own allowance. The participant chooses to become fully immersed into the fantasy of the spectacle, regardless of the confines of reality or the plausibility of reality. Guests are aware that these are fantasy environments and yet they welcome the immersion into the spectacle. As can be seen above in Figure 18, the level of immersion in The Wizarding World of Harry Potter compared to the remainder of the Universal Orlando Resort is much greater. It is these highly immersive, highly themed areas like The Wizarding World of Harry Potter that allow for the creation of hyperimmersion.

Outside of The Wizarding World of Harry Potter, guests noted that other parts of the theme park had similar qualities of immersion, but do not reach the hyperimmersion state. In particular, guests perceived that the Simpsons area was the closest to achieving the level of immersion that is created at The Wizarding World of Harry Potter, particularly in its use of some themed foods and structural elements that guests considered authentic to the television series. However, visitors felt that this area had what I have termed *breaks*. Breaks are those things that create a momentary reminder of reality, where the illusion does not hold because of an element that interrupts the flow of the theming. These breaks represent disruptions in the illusion. Theoretically, the more breaks that occur, the more it draws away from the overall spectacle. Because The Wizarding World of Harry Potter is so complete in its immersion process, very few breaks transpire, which allows for the occurrence of the deeper hyperimmersion experience than the remainder of the Universal Orlando Resort.

Interviewee J: *I think that if you were here and you were walking down Diagon Alley seeing everything that's here and all of a sudden you smelled pizza, it would really break the spell. I'd be like 'ugh,' if that's what I had to eat, especially knowing what should be here. You just wouldn't feel that into it if the food was like regular theme park food.*

Interviewee G: *It was just so immersive compared to the other parks. This was like a whole other world. The music just takes you there the second you hear it and the workers interact with you. It's just magical. It wasn't exactly surreal. That's not really the word. It's just like you're here.*

Interviewee Q: *You really don't see the seams of where one thing just flows so well into another. When you're in Harry Potter, you cannot see out. Like going into Hogsmeade, your view is just trees going around until you come out. You are in the world, completely surrounded. You are cut off from a visual sensory. Universal really places you into that world. There's a visual block that is directly from the story. You have Hagrid who takes Harry through the brick wall, and that brick wall is used in the park to cut you off from the rest of the park. You can forget that you're in there.*

This hyperimmersion experience is so complete that when guests leave The Wizarding World of Harry Potter areas, either Hogsmeade or Diagon Alley, they experience a slight shock to the senses as they are withdrawn from this hyperimmersion and placed within the confines of the rest of the theme parks. Guests describe it as a “shock” or a “let down” as they leave the wizarding area. During participant observations, I noted this same difference after having been in The Wizarding World of Harry Potter for an extended period of time and then leaving to experience the remainder of the parks. Visitors express a similar experience when leaving the parks for the day, but it is not to the same level as is seen at The Wizarding World of Harry Potter.

One possible explanation for this difference between the exit process at The Wizarding World of Harry Potter and the exit process for remainder of the resort is because of the slow extraction process upon leaving the Universal Orlando Resort. When exiting the resort for the day, the guest passes through a less intensely themed CityWalk, and then traverses to the parking garage that plays themed music from major motion pictures in the background. Getting into their vehicle, the tourist then exits the resort area and either returns to their hotel or home. This drawn out extraction process allows for a slower reentry into the actual world when emerging from the fantasy. Exiting The Wizarding World of Harry Potter is exceedingly abrupt, as the tourist removes themselves quickly from the extensive hyper experience. As the physical space of The Wizarding World of Harry Potter is completely cut off sensorially from the remainder of the resort, the tourist becomes entranced within the spectacle and the deep level of immersion that is present. This creates the shock that guests perceive when exiting the area.

The comingling of hyperreality with the hyperimmersion process is what makes for this apparent shock when exiting. These hyperimmersion and hyperreality schemas are done in a way of evoking a specific set of imagery for the participant. This imagery is comprised of both real images and sensorial images, which are often based upon visual cues (Boorstin 1961; Palmer and Jankowiak 1996). The collections of images, whether visual, auditory, tactile, olfactory or taste cues, come together to create the complete image of the imagined space. As these images overlap one another, they form the authentic view of the spectacle. In this case, the inclusion of the food items with the visual and structural components allows the guest to complete the image schema and

produce the authentic illusion. The full sensory authentic illusion then in turn produces the hyperimmersion state, which allows the guest to become fully transcended into the spectacle.

Food, Hyperimmersion, and Authenticity

Based upon these results, food forms a hierarchical categorization of food types that appear within the theme park setting. This food hierarchy exists particularly in areas where there are highly immersive environments, such as what is seen at The Wizarding World of Harry Potter or in the Epcot World Showcase at the Walt Disney World Resort. It is depicted below in Figure 20.

Figure 20. Levels of Food Based Upon Perceived Authenticity and Immersion at the Universal Orlando Resort

Level	Explanation	Examples
Highly authentic, highly immersive	These are foods that facilitate fully immersing the individual. The foods within this category are directly based upon a preconceived representation, such as from a book, film or television show.	WWHP: Butterbeer, Chocolate Frogs, Bertie Bott’s Every Flavor Beans Simpsons’: Duff Beer, Lard Lad Donut, Flaming Moe Seuss Landing: Green Eggs and Ham
Authentic, highly immersive	These foods are representations or extensions off the main ideas proposed by a preconceived themed work, such as a book or movie. These items do not exist in the original literary or film works that the themed area is based upon.	WWHP: Bangers and mash, Pumpkin Fizz, Hog’s Head Red Ale, Butterbeer ice cream, Ploughman’s, Fishy Green Ale
Authentic, immersive	These foods are foods that could exist within that world, but are not highly themed or exist in other areas of the park therefore taking away some of their ‘special’ qualities	WWHP: Rotisserie chicken, ribs, chicken sandwich Simpsons’: Chicken sandwich
Non-authentic, non-immersive	These foods do not follow a general theme and do not contribute to the greater theming or immersion into the space	Marvel Island: Pizza, burgers, chicken fingers, soda Seuss Landing: Spaghetti, fried chicken

As in Figure 20, food within theme parks is broken down into various categories. The higher the category, the more immersive and authentic the food becomes. Food that falls into the upper categories of *highly authentic, highly immersive* elicits a greater

positive response by guests and is referred to specifically as adding to the overall experience of the themed space. Within The Wizarding World of Harry Potter, these are foods such as Butterbeer and Bertie Bott's Every Flavor Beans. On the opposite end of the spectrum are foods that are perceived of as *non-authentic, non-immersive*, meaning they do not contribute the overall illusion or image that is presented and are not a part of the greater preconceived idea. These foods are perceived as somewhat "generic" and do not contribute to the overall spectacle or theme. Examples of these would be things like soda, pizza or burgers, what guests frequently referred to as "standard theme park food." By moving up the categories, the food then further contributes to the overall experiences of the visitor, and their perceived immersion and authenticity of the locale. The more food items perceived on the higher end of the food authenticity/immersion spectrum within a themed space, the more authentic and immersive the area is observed to be by extension.

Conclusion

Authenticity is deeply coupled with the concept of real within The Wizarding World of Harry Potter. The real is the perception of guests as to the complete believability of the experience based upon a preconceived notion. It is made valid and tangible to them. The food acts as a means of creating the authenticity by drawing from the fantasy items that are apparent within that preconceived notion, in this case the book or movie series. The Wizarding World of Harry Potter was found to be overwhelmingly authentic to guests, and the food within this context both met and exceeded the guests'

fantasy, which is the abstract conceived reality that guests construct while experiencing these created realities.

By exceeding the level of authenticity through all the images that were created in the overall spectacle, including the food, the guest is then placed into a hyperimmersion state. This sense of hyperimmersion exceeds purely the visual disorientation of hyperreality, and is produced through a complete embodiment or mindfulness of the location. Visitors are aware that the themed space is pure fantasy, but the guest chooses to be fully immersed and placed within that fantasy situation in a state of created reality. It is a deeper level of immersion than what is seen in other areas of the Universal Orlando Resort, as the guests are freely able to express themselves through play and performance.

Based on the immersive quality of food items, food within the Universal Orlando Resort is able to be hierarchically categorized from the most authentic and immersive foods to the least. The most authentic and immersive foods are those food items that are found within the original preconceived notion, the book and movie series, and are part of the overall theme of the space. Within The Wizarding World of Harry Potter, these are things like Butterbeer and Chocolate Frogs. This level is in opposition with food items that are perceived of as the least authentic or immersive, meaning that they are not based upon any fantasy or idea and do not follow any specific theme. These are the generic theme park food items, like soda, hot dogs or hamburgers. Based on this hierarchy, coupled with the other structural elements found within those themed areas, the higher up the themed space is on the themed food hierarchy, the more real and immersive the area is perceived.

Food is a significant contributor to the overall spectacle of The Wizarding World of Harry Potter. It helps to deepen and enhance the guest immersion experience because of its transcendental qualities. Because food in this context so greatly matches what is found to be authentic by consumers, operating either on the highly authentic or simply authentic level, it creates a deeper level of immersion than seen in other areas of the Universal Orlando Resort. The Wizarding World of Harry Potter is unique in its conception, and allows for a level of immersion that is not found elsewhere thus far.

CHAPTER SIX: DISCUSSION, CONCLUSION AND FUTURE RESEARCH

The Role of Food in the Illusion

Food functions on several levels. Yet these levels overlap considerably. One function cannot be truly removed from the other concepts. Food fulfills these different functions, and contributes further to the authenticity and the immersion of the experience. Jørgen Ole Baerenholdt et al. (2004) remarks that tourist experiences operate in a sequential experience method. The tourist is anticipating and preparing for the experience. They then perform in the experience and finally they remember the experience. Food functions to serve the entirety of this lineal sequence. The anticipation of the food events takes place prior to going to the location, as the books, movies and theme park descriptions prepare for the guest to partake in these items. This is seen particularly in Butterbeer. Once there, the guest performs within the experience by eating and playing the role of either guest or character. Finally, the food moves to the remembrance phase where the guest recalls the food experiences through the sharing of souvenirs, photographs or memories with others.

As the tourist moves through all the phases of anticipation, performance and remembrance, the food acts as a means of experiencing all of these stages. Specifically, the food has a memory-making effect that goes beyond the visual cues and provides a multi-sensory experience that firmly establishes the experience for the tourist. Food

within The Wizarding World of Harry Potter is multilayered with interlocking pieces that come together to create the overall image. The functions of food within this setting are wide varied and encompass a slew of experiential components, which collaborate to fulfill the perceived notion of food within the wizarding world.

In the case of The Wizarding World of Harry Potter, food operates on two levels. On one level, it works as a means of creating the authentic, which is what is perceived of as being the re-creation or even first creation compared to the perceived experience in the literature and the film series. Further from this is the real or immersive experience. It is at this point that the experience moves beyond what is merely a theme park and is placed into the facsimile of reality. As described by the informants, the real contributes both to their concept of immersion and authenticity. That the areas are perceived of as real instills that these areas are fully immersive. This is evidenced by the fact that even though these areas are created fantasy environments, they are perceived of as a reality to the point that when exiting these areas the individual is shocked by the apparent contrast between this area and the remainder of the parks.

One key element that is continually repeated by both interviewees and survey respondents is the concept of real. All interviewees during their interview process equated The Wizarding World of Harry Potter with the idea of it being real. This was particularly true when further sensory stimulus were being discussed in the conversation. These sensory stimuli include things like taste through themed food and sound or touch through music or temperature and elemental variations that are apparent in both the rides and in the construction of the area itself. These are obviously not real places in the sense that they do not exist outside of the fantasy realm of literature and film, and yet they are

perceived of as real. In the case of The Wizarding World of Harry Potter, the illusion is what contributes to the authentic, which creates the immersion experience. This then contributes to the illusion in a cyclical fashion. As things begin to detract from the illusion, however small, they accumulate until the illusion is completely broken. As more of these breaks within the seams of the spectacle occur, the less immersive the themed space is perceived.

There is no break in the illusion when the food is as highly themed as the environment. Guests had mentioned that the food at the Simpsons area of Universal Studios Florida was the closest experience to that of The Wizarding World of Harry Potter, but do not feel that it is as immersive. The themed food items did not account for a large percentage of items sold there, and guests only noted three as being real to the show: the Lard Lad Donut, Flaming Moe and Duff Beer. Though guests stated that the food was really important in the Simpsons area, the physical environment is what further breaks the illusion, as the Simpsons area is not an enclosed land like The Wizarding World of Harry Potter. By viewing other parts of the park it creates a physical break in the illusion. These breaks allow the mind to wander to other areas and the mind “leaves” the experience. Authenticity works when there is no sensory distraction from the authentic, where the image or the illusion does not break.

Though guests still consider the visual or the gaze as the primary sensory experience, other sensory experiences were frequently described by visitors to significantly contribute to the overall authenticity and immersion of the experience. In particular, the food itself was described as making it *real* or *authentic*. If these food experiences were not available, or if so-called traditional theme park foods like pizza or

burgers were offered instead, this would cause a break to occur. When discussing The Wizarding World of Harry Potter, guests affirmed that the food particularly made the experience seem real to them, thus furthering their immersion experiences and their opinions on authenticity.

Food consequently serves several functions within The Wizarding World of Harry Potter, as well as the remainder of the Universal Orlando Resort. While it may seem like a simple biological need, food fulfills much more beyond that when both the food and the space are highly themed and if these themes run together seamlessly. As was discussed in Chapter 5, most guests expressed a disconnection with the food found in other areas of the park when comparing it to the level of immersion that the food provides while in The Wizarding World of Harry Potter. These functions are over-arching concepts that were present in the research. It is understood that they are generalizations, whereby the tourists imbibe one or more of these functions during their personal experiences. For some people, the function may never go beyond the physical act of fulfilling a biological need. However for all interviewed, observed or surveyed during the course of this research, highly themed food experiences served a greater function as outlined in Chapter 4.

Food as an Extension of the Spectacle

The spectacle is a complex concept. For Debord (1983), it is all encompassing, as all things are a part of a grander illusion that is reality. Though scholars and theme park researchers do not take this concept literally, it is important to note that in the case of the theme park, everything is a spectacle. As all the series of images come together in the

overall illusion, such as food, stage shows, attractions or structures, they create the physicality of the spectacle. They make it real for the guest through the combination of all the things that go into the creation of these themed spaces. As these various levels of images combine, they fulfill the complete immersion for the guest and allow for the performance to begin.

Spectacle and Performance

The spectacle is a cultural institution and part of a ritual process (Addo 2009; Beeman 1992). As Addo states, “spectacle is a useful concept for thinking about the basic source of ritual efficacy- the human psyche, socialized to perceive its own transformation through ritual action- and about how power, role reversal, and the festive operate in public celebrations such as carnivals. Spectacle constitutes both performance in itself and an aspect of performance” (2009:218). The theme park constitutes a type of large scale spectacle for society and a performance unto itself. The tourists become actors within the performance, but also experience the performance as it is played out by a carefully orchestrated concept established by the creators of these massively themed areas.

When looking at the performance in relation to the spectacle, the spectacle is the overall encompassing experience and the performance is the movement of that spectacle as each thing fulfills its grander role (Turner1982). To use an analogy, the spectacle is then the playhouse, the larger thing in which all items are added together to make the whole entity. These are things like chairs, curtains, actors and playbooks. The performance is then the play, the movement of these pieces acting in synchrony together.

All other elements, the images that are created, make up the scenes of the play.

Edward Bruner (1986) classifies performance as a part of the experience. It is the guest assuming the role of actor and playing out their part in the spectacle. The food facilitates the inclusion of the actor into the overall spectacle. As was described in Chapter 4, food is itself an experience. It is tangible and places the consumer into the performance by having the full sensorial cues from which to draw. It is a participatory attraction, whereby a person has direct contact in the performance. Through the senses of touch, taste and smell, the individual is able to fully participate in the attraction that is the dining experience. Through consuming these food items, the guest acts as a part of the social ritual of the spectacle.

Hyperimmersion and Hyperreality

As previously mentioned in Chapter 2, Eco (1986) developed the concept of hyperreality, a reality that is extreme and beyond the capacity of actual reality. To him, the typified version of hyperreality was found in Walt Disney World. Had this work been written today, Eco may have perhaps turned his eye instead upon The Wizarding World of Harry Potter. This area is an explosion of color, sound, smells and tastes that over extend the confines of what is believed to be reality and transcends into a new state of fantasy never before seen. In this sense, guests have begun to experience what I have termed *hyperimmersion*, which is an experience that is deeper than simply the act of visiting and pretending. It is an extension of the spectacle itself whereby the visitor becomes fully immersed in the touristic experience, themselves acting often as part of the

experience. It is a complete embodiment of the location through a conscious acceptance of and participation in the illusion.

Sense of Identity

Through the state of hyperimmersion and the full participation in the spectacle, the guest establishes a sense of identity that is created out of their experiences within the theme park. Food has long been identified as creating a sense of identity, where the individual garners some self-understanding and identity through the consumption of certain food items. The human relationship with food and identity is complex. The consumption of the food items fulfills human biological needs, but its purpose extends beyond simple nourishment. Food is central to the social and psychological construction of individual identity, as well as acceptance into larger social groups. It holds a type of symbolic importance to the individual or groups consuming it (Fischler 1988). By partaking in these foods that are specific to the wizarding world, guests identify as members of that culinary group. Through the consumption of these items, the individual then is recognized as belonging to that subculture and therefore to that place.

Further Research

Further research is necessary in order to understand the function of not only these elaborately immersive environments, like The Wizarding World of Harry Potter, but also the greater theme parks phenomenon at large. As stated in the introduction, theme parks receive an enormous amount of visitors every year, and yet why people choose these

experiences rather than other tourism experiences is still unknown. Food in this context does play a very important role in highly immersive environments, such as The Wizarding World of Harry Potter, but the overall reasons for attending are not clearly understood. Continuing this research is necessary in order to see if food plays an important role in areas that are not as highly themed, or based upon some sort of literary or film context where food is less prominent to the story line.

Supplementary research into the economic impact of these themed food items is necessary to determine if highly themed foods result in higher profits compared to foods that are not themed. Particularly, do the foods at the top of the authenticity/immersion food hierarchy seen in Chapter 5 result in higher profits than those foods found at the bottom of the hierarchy? A poignant example of this was in 2012 when the Universal Orlando Resort sold its five millionth Butterbeer, just one and a half years after opening The Wizarding World of Harry Potter: Hogsmeade (Universal Orlando Resort 2012). Though this study did identify a difference in selecting these themed foods, specific counts of purchases were not documented. Future studies are needed to understand the overall economic impact of themed foods versus non-themed food items.

Additional research into the role of themed foods is necessary to examine the impact of themed food in restaurants, hotels and similar themed areas. Comparisons need to be made also within the greater tourism industry between tourists and local residents to determine if themed food is perceived differently between guest categories. In the greater context of The Wizarding World of Harry Potter in particular, further work is needed to distinguish if there is a considerable difference in these themed areas between a fan of the original works, being the preconceived notion of authenticity, and non-fans.

Closing Remarks

Themed spaces have rarely been studied within the field of anthropology, and yet it remains a cultural phenomenon that people all over the world seem to be embracing in not only their vacation destinations, but also in their everyday lives (Lukas 2007). This research is important for understanding not only the role that food plays within an immersive themed experience, but also for examining the purpose for these elaborately themed spectacles to the people who visit them. Since it has been theorized that these large scale spectacles are the result of social ritual or drama, it is important to understand their function in order to realize the cause of this type of performance. It seems apparent that these themed spaces create perceived safe environments for the adult expressions of play or leisure, as these areas directly contrast with work as described by Turner (1982).

Food within this context is merely one aspect of a much larger issue that will someday need to be researched. However, this research may serve as the basis for future studies on the current role of this new type of spectacle to society. Further, the visitor analysis of consumer and cultural perception of themed food and experiences offers great impact on the future food offerings at these newly immersive areas. This contributes to the greater understanding of the effect of food on tourist perception and authentication, and offers a unique insight within the field of applied anthropology towards its use in the tourism industry.

APPENDICES

APPENDIX A. CHART OF FOODS LISTED IN THE BOOKS

(SS= *Harry Potter and the Sorcerer's Stone* (Rowling 1998); CS= *Harry Potter and the Chamber of Secrets* (Rowling 1999a); PA= *Harry Potter and the Prisoner of Azkaban* (Rowling 1999b); GF= *Harry Potter and the Goblet of Fire* (Rowling 2000); OP= *Harry Potter and the Order of Phoenix* (Rowling 2003); HP= *Harry Potter and the Half-Blood Prince* (Rowling 2005); DH= *Harry Potter and the Deathly Hallows* (Rowling 2007))

Food Item	SS	CS	PA	GF	OP	HP	DH	Total
Acid Pops			1			1		2
After Dinner Mints		1						1
Apple Pies	1				1			2
Apple Tart							1	1
Bacon	4	3		2	5		1	15
Bacon Sandwich		1					1	2
Baked Potato	1				2			3
Baked Pumpkin	1							1
Banana Fritters				1				1
Bananas	1							1
Bath Buns			1					1
Beef Casserole				2				2
Beer			1					1
Berries							1	1
Bertie Bott's Every Flavor Beans	4		1	3	1			9
Birthday Cake				2		1		3
Biscuits				1	2		1	4
Black Current Ice Cream				1				1
Black Pudding				1				1
Blancmange				1				1
Blood Blisterpod					1			1
Blood-Flavored Lollipops			1					1
Boiled Potatoes	2			1				3
Bolognese							1	1
Bouillabaisse				1				1
Brandy	1		2				1	4
Bread	1	2		1		1	2	7
Bun	1							1
Butter		2			1			3
Butterbeer (bottled)			2	4	6	2	2	16
Cabbages		2						2
Cake	1	2	1	6	1	1	2	14
Canary Creams				2				2
Candy	1							1
Canned Soup		1						1
Cappucino							1	1
Carrots	1			1		2		4
Casserole							1	1
Cauldron Cakes	1		1	1				3
Cereal	1				1			2

Champagne							1	1
Cheese		1					1	2
Cherry Syrup and Soda			1		1			2
Chicken and Ham Pie				1	1			2
Chicken and Ham Sandwiches		1						1
Chicken Casserole				1				1
Chicken Legs				1		1		2
Chipolatas	1		1					2
Chips	1					1		2
Chocoballs			1					1
Chocolate			4	3	1	1	1	10
Chocolate and Raspberry Ice Cream	1							1
Chocolate Cake	2							2
Chocolate Cauldrons						2		2
Chocolate Éclairs	1			2				3
Chocolate Eggs				1	1			2
Chocolate Frogs	4		1	3	5		1	14
Chocolate Gateau				1		1		2
Chocolate Ice Creams	1							1
Chocolate Liqueurs				1				1
Chocolate Pudding			1		1			2
Christmas Cake	1	1	1					3
Christmas Pudding	1	1		1				3
Cockroach Clusters			1	1		1		3
Coconut Ice			1					1
Coffee		1	1		3	1	1	7
Corned Beef Sandwiches	1		1					2
Cornflakes	1		1			1		3
Cornish Pasty				1		1		2
Cottage Cheese				1				1
Cranberry Sauce	1							1
Cream Cakes				1				1
Cream Sauce				1				1
Crisps				2				2
Crumpets	1		1					2
Custard Creams					1			1
Custard Tart		1		1				2
Dandelion Juice					1			1
Drooble's Best Blowing Gum	1		1	2	1			5
Eggnog		1				1		2
Eggs	2	4		4	5	2	1	18
English Muffin	1							1
Exploding Bon Bons			1					1
Fainting Fancies					2			2
Fish							2	2
Fizzing Whizzbees			1	2	3			6
Fizzy Drinks				1				1
Fried Tomatoes			1					1
Fries	1							1

Fruit (generic)				2				2
Fruitcake	1	1	1	1				4
Fudge	1		1					2
Fudge Flies			1					1
Garlic		1						1
Gillywater			1		1	1		3
Gin						1		1
Ginger Newt					1			1
Grapefruit				2				2
Grapes		1						1
Grated Celery				1				1
Gravy	2					1		3
Gurdyroot Infusion							1	1
Ham				1				1
Hamburger	1			1				2
Hot Butterbeer			3	2				5
Hot Chocolate		2	1	1		1		5
Ice Cream	1	2	1					4
Ice Mice			1					1
Jam				1		1		2
Jam Doughnuts	1	1		1				3
Jam Tart				1				1
Jell-O	1							1
Jelly Slugs			2					2
Ketchup	1				1	1		3
Kippers		1		1	2	2		6
Knickerbocker Glory	1							1
Lamb Chops	1			1	1			3
Lemon Drop	1	1		2				4
Lemon Ice Pop	1							1
Lemon Meringue Pie			1					1
Licorice Wands	1			1		1		3
Marmalade	2	2	1	1				6
Mars Bars	1							1
Marshmallows	1							1
Mashed Potatoes				1	2	1		4
Mead			2			4	1	7
Meringue	1							1
Milk		1	1	1	1			4
Mince Pie			1	2	1	1		5
Muffins					1			1
Mulled Wine				1				1
Mushroom							1	1
Nosebleed Nougat					3	1	1	5
Nougat			1					1
Nut Brittle			1					1
Ogden's Old Firewhiskey				1	3	3	3	10
Onion Soup						1		1
Orange Juice				1	2			3

Parsnips						2		2
Peanuts				1				1
Pear Drop				1				1
Pears							1	1
Peas	3							3
Pepper Imps			3					3
Peppermint Humbugs	1							1
Peppermint Toads			3					3
Pheasant						1		1
Pies				1	1	1		3
Plum Cake		1						1
Pork Chops	1			1	2			4
Porridge	1	4	1	2	3			11
Potatoes	1			2	3	1		7
Pudding		1			1	1		3
Puking Pastilles					2	1	1	4
Pumpkin		1						1
Pumpkin Fizz			1					1
Pumpkin Juice		3	2	6	4	1	3	19
Pumpkin Pasties	1							1
Pumpkin Tart			1					1
Rabbit				1				1
Raw Liver			1					1
Red Currant Rum			1					1
Rhubarb Crumble					2			2
Rice Pudding	1							1
Roast Beef	1			1		1		3
Roast Chicken	1				1		1	3
Roast Pork		1						1
Roast Potatoes	2		1	1	1			5
Rock Cakes	1			1		1		3
Rolls		1			1	1		3
Salad				1	1			2
Salmon			1					1
Sandwiches					2		1	3
Sauce					1			1
Sausages	3	1	2	3	1	2		12
Shepherd's Pie		1			1			2
Sherbert Balls			2					2
Sherry	1			1		2		4
Single-Malt Whiskey				1				1
Skiving Snackboxes					6	1		7
Soup					1		1	2
Sponge Cake				1				1
Spotted Dick				1				1
Sprouts				1		1		2
Steak	1					1	1	3
Steak and Kidney Pie	1		1	1	2		1	6
Stew			1	1	1	1		4

Stoat Sandwiches	2							2
Strawberries	1							1
Strawberry Peanut Butter Ice Cream		1						1
Strawberry Ice Cream				1				1
Sugar Mice					1			1
Sugar Quills			2	1		1		4
Sugared Pineapple						4		4
Sugar-Free snacks				1				1
Sundae			1					1
Sweets (generic)	1	1	3	1		1		7
Tarts							1	1
Tea	8	7	12	8	7	4	4	50
Tinned Tomatoes	1							1
Toast	2	3	3	3	6	2		19
Toffee		1	1	5		3		10
Toothflossing Stringmints			2					2
Treacle				1				1
Treacle Fudge		3						3
Treacle Pudding		1						1
Treacle Tarts	1				1	1	1	4
Trifle	2	2			1			5
Tripe			1					1
Turkey	1		1	1	2	1		6
Turkey Sandwiches	1							1
U-No-Poo						2		2
Vegetables (generic)				1	1			2
Water		1	1		1			3
Whelk	1							1
Whipped Cream and Sugared Violets		1		1				2
Wine			2		1	8	1	12
Yorkshire pudding	1			1				2
Overall Total	105	73	101	144	124	87	47	681

**APPENDIX B: DINING OPTIONS AT THE WIZARDING WORLD OF HARRY
POTTER**

(Items with an asterisk (*) are found within the *Harry Potter* book series)

Diagon Alley Dining Options

Floean Fortescue's Ice Cream Parlour*

Treacle Fudge*

Shortbread

Cinnamon Scone

Strawberry and Cream Scone

Battenberg Cake

Apple and Red Currant Tart

Hard Pack Ice Cream (Served in a cup, waffle cone or souvenir glass)

Chocolate Chili

Apple Crumble

Vanilla

Salted Caramel Blondie

Early Grey and Lavender

Sticky Toffee Pudding

Chocolate and Raspberry

Strawberry and Peanut Butter*

Soft Serve Ice Cream (Served in a cup, waffle cone or souvenir glass)

Butterbeer

Banana

Chocolate

Granny Smith

Mint

Pistachio

Vanilla

Orange Marmalade

Toffee

Toffee and Apple

Strawberries and Cream

Eton Mess (Vanilla soft-serve ice cream, strawberry topping, meringue bits with whipped cream, served in a souvenir sundae glass)

Sundaes (with whipped cream and a cherry)

Hot Fudge

Hot Caramel

Strawberry Topping

Toppings

Hundreds-and-Thousands (sprinkles)

Shortbread Crumbles

Meringue Pieces

Crystals
Chocolate Chips
Chopped Nuts

The Fountain of Fair Fortune

Butterbeer* (a butterscotch cream soda)
Frozen Butterbeer
Hot Butterbeer*
Fishy Green Ale (cinnamon and mint drink with filled tapioca pearls)
Gilly Water (bottled water)
Wizard's Brew (chocolate stout)
Dragon Scale
Draught Beer
Coffee*

Eternelle's Elixir of Refreshment

Fire Protection Potion
Babbling Beverage
Draught of Peace
Elixir to Induce Euphoria
Gilly Water

The Hopping Pot

Butterbeer*
Frozen Butterbeer
Tongue Tying Lemon Squash (lemonade)
Otter's Fizzy Orange Juice (carbonated orange juice)
Peachtree Fizzing Tea (carbonated peach iced tea)
Pumpkin Juice* (apple and pumpkin juice mixed with spices)
Gillywater
Butterbeer Ice Cream
Wizard's Brew
Dragon Scale
Draught Beer
Golden Wonder Potato Chips
 Cheese and Onion
 Salt and Vinegar
 Onion and Bacon
Pasties*
 Meat and Vegetable
 Vegetable

Kiosk by Wands by Gregorovich

Ice Cream
 Strawberry and Peanut Butter*
 Chocolate

Vanilla
Pumpkin Juice*
Gilly Water
Mixed Fruit Cup
Strongbow Hard Cider
Stella Artois

Leaky Cauldron

Breakfast:

Traditional Breakfast (eggs, sausage, black pudding, beans, grilled tomato, sautéed mushrooms, and potatoes)*

Pancake Breakfast (three pancakes, bacon*, sausage* and a croissant)

American Breakfast (scrambled eggs*, potatoes*, bacon*, sausage* and a croissant)

Apple Oatmeal Flan with Yogurt and Fruit

Egg, Leek and Mushroom Pasty (served with potatoes and fruit)

Kid's Breakfast (choose a smaller version of the traditional, pancake or American)

Pumpkin Juice*

Hot Tea*

Coffee*

Apple Juice

Orange Juice

Milk

Lunch/Dinner:

Fish and Chips

Banger Sandwich (English sausage sandwich)

Specialty Chicken Sandwich

Ploughman's (salad, Scotch eggs, various meats and cheeses)

Banger's and Mash (sausages and mashed potatoes)

Toad in the Hole

Cottage Pie (meat pie with mashed potato topping, served with salad)*

Fisherman's Pie (fish pie with mashed potato topping, served with salad)

Mini Pie Combination (one of each of the pies, served with salad)

Beef, Lamb and Guinness Stew (in a bread bowl, served with salad)*

Butterbeer*

Frozen Butterbeer

Hot Butterbeer*

Wizard's Brew

Gilly Water

Draught Beer

Fishy Green Ale

Pumpkin Juice*

Otter's Fizzy Orange Juice

Peachtree Fizzing Tea

Tongue Tying Lemon Squash

Sticky Toffee Pudding (steamed pudding with toffee, butterscotch sauce and ice cream)

Cranachan (custard with raspberries and jam)
Chocolate Potted Cream (chocolate pudding with cherry sauce and whipped cream)
Wine by the Glass
Children's Menu:
 Fish and Chips (smaller version of the adult)
 Macaroni and Cheese (served with potato wedges)
 Cottage Mini Pie (smaller version of the adult)

Weasleys' Wizard Wheezes

Fever Fudge*
Puking Pastilles*
Fainting Fancies*
Nosebleed Nougat*
U-No-Poo*
Chocolate Frogs* (milk chocolate shaped into frogs)
Bertie Bott's Every Flavor Beans* (jelly beans in varying flavors)
Fizzing Whizzbees* (bee shaped chocolates with pop rocks exploding candy)
Exploding Bon Bons*
Bing Bong Ginger Snaps*

London Kiosk (located directly outside of Diagon Alley)

Golden Wonder Potato Chips
 Salt and Vinegar
 Cheese and Onion
 Shrimp Cocktail
Honest Tea (iced tea brand)
Bottled Water (not Gilly Water, generic bottled water)
Pink Lemonade
Orange Juice
Hot Dog with Crisps
Jacket Potato with Beans and Cheese
Jacket Potato with Broccoli and Cheese
Shepherd's Pie Jacket Potato
Loaded Jacket Potato
Canned Beer

Hogsmeade Dining Options

Three Broomsticks

Breakfast:
Traditional English Breakfast*
Porridge Breakfast (oatmeal with fruit and a croissant)*
Continental Breakfast (fruit, croissants and jams)*
American Breakfast
Pancake Breakfast
Coffee

Tea

Lunch/Dinner:

Fish and Chips

Cornish Pasties with Garden Salad

Shepherd's Pie with Garden Salad*

Rotisserie Smoked Chicken (with roasted potatoes and corn on the cob)*

Ribs (with roasted potatoes and corn on the cob)

Combination Smoked Chicken and Ribs

Pumpkin Fizz

Butterbeer*

Frozen Butterbeer

Lemonade

Iced Tea

Gilly Water

Children's Menu:

Macaroni and Cheese

Hogshead Pub

Butterbeer*

Frozen Butterbeer

Hot Butterbeer*

Pumpkin Fizz

Hogshead Ale

Snowman Butterbeer Cart

Butterbeer*

Frozen Butterbeer

Gilly Water

Pumpkin Juice*

Lemonade

Honeydukes

Cauldron Cakes *

Pumpkin Pasties*

Chocolate Cauldrons*

Chocolate Frogs*

Chocolate Wands

Sugar Skulls

Chocolate Skeletons

Sugar Quills*

Licorice Spider

Pepper Imps*

Lemon Drops*

Cockroach Clusters*

Pumpkin Juice*

Various Cookies
Rock Cakes*
Ice Mice*
Sour Worms
Exploding Bon Bons*
Fizzing Whizzbees*
Caramel Cobwebs
Gummy Worms
Peach Rings
Apple Rings
Hard Candy Eyeballs
Salt Water Taffy
Pink Coconut Ice*
Jelly Slugs*
Tooth Splintering Strong Mints
Candy Floss*
Sugar Straws
Sugar Dark Mark
Treacle Fudge*
Various types of fudge*
Gilly Water
Pumpkin Juice*

Kiosk by The Magic Neep

Fruit Cup
Grapes
Watermelon
Croissants
Apples
Lemonade
Pumpkin Juice*
Pretzel
Gilly Water
Golden Wonder Potato Chips
 Salt and Vinegar
 Cheese and Onion
 Shrimp Cocktail

Kiosk by Honeydukes

Butterbeer*
Frozen Butterbeer
Gilly Water
Lemonade
Pumpkin Juice*
Iced Tea

APPENDIX C. 2012-2013 TOP 10 NORTH AMERICAN THEME PARKS

(Based on annual number of visitors in million from AECOM 2014)

Rank	Theme Park	2013	2012
1	Magic Kingdom, Walt Disney World, Lake Buena Vista, FL	18,588,000	17,536,000
2	Disneyland, Anaheim, CA	16,202,000	15,963,000
3	Epcot, Walt Disney World, Lake Buena Vista, FL	11,229,000	11,063,000
4	Disney's Animal Kingdom, Walt Disney World, Lake Buena Vista, FL	10,198,000	9,998,000
5	Disney's Hollywood Studios, Walt Disney World, Lake Buena Vista, FL	10,110,000	9,912,000
6	Disney's California Adventure, Anaheim, CA	8,514,000	7,775,000
7	Islands of Adventure, Universal Orlando, FL	8,141,000	7,775,000
8	Universal Studios, Universal Orlando, FL	7,062,000	6,195,000
9	Universal Studios Hollywood, Universal City, CA	6,148,000	5,912,000
10	Seaworld FL, Orlando, FL	5,090,000	5,358,000

APPENDIX D. SAMPLE SEMI-STRUCTURED INTERVIEW QUESTIONS

1. Is this your first trip to the Universal Orlando Resort?
2. How many times have you visited the Universal Orlando Resort?
3. How many times have you visited the Wizarding World of Harry Potter?
4. Did you eat at the Wizarding World of Harry Potter?
5. What did you eat and where?
6. What was your experience?
7. What made you decide to eat that food in particular?
8. How did the food influence your experience?
9. Did you eat outside the Wizarding World of Harry Potter?
10. What was your experience outside of the Harry Potter area?
11. How did it compare to your experience while inside the Wizarding World of Harry Potter?
12. How did food impact your overall experience in the Wizarding World of Harry Potter?
13. How did food impact your overall experience outside of the Wizarding World of Harry Potter?
14. Did you know about the Wizarding World of Harry Potter prior to visiting?
15. How did your experience compare to what you expected?
16. Did you know about the book or movie series prior to visiting the Wizarding World of Harry Potter?
17. How does your food experience at the Wizarding World of Harry Potter compare to what you expected from the book or movie series?

APPENDIX E. SURVEY QUESTIONS

1. Have you traveled to The Wizarding World of Harry Potter at the Universal Orlando Resort?
2. If so, which park did you visit?
3. How many times have you visited the Universal Orlando Resort?
4. How many times have you visited The Wizarding World of Harry Potter (either park)?
5. On average, how long did you spend in The Wizarding World of Harry Potter: Diagon Alley (Universal Studios Florida)?
6. On average, how long did you spend in The Wizarding World of Harry Potter: Hogsmeade (Universal's Islands of Adventure)?
7. Did you eat at The Wizarding World of Harry Potter (either park)?
8. Why not? (response only with a "No" reply in question 7)
9. Thinking of all your visits, where have you eaten?
10. Thinking of all your visits, where have you eaten in Hogsmeade?
11. Thinking of all your visits, where have you eaten in Diagon Alley?
12. If you had a beverage, what did you drink in The Wizarding World of Harry Potter?
13. If you had a sweet, snack or dessert, what did you have?
14. If you had breakfast in The Wizarding World of Harry Potter, what did you have?
15. If you had lunch/dinner in The Wizarding World of Harry Potter, what did you have?
16. What made you decide to eat that food in particular?
17. Tell us about your dining experience. What was it like?

18. How important was FOOD to your overall experience at The Wizarding World of Harry Potter?

- a. Very important
- b. Important
- c. Somewhat important
- d. Of little importance
- e. Unimportant

19. Why did you respond that way?

20. Have you eaten outside of The Wizarding World of Harry Potter?

21. Why not? (response only with a “no” reply to question 20)

22. Where have you eaten in Universal’s Islands of Adventure?

23. Where have you eaten in Universal Studio’s Florida?

24. What did you eat OUTSIDE of The Wizarding World of Harry Potter?

25. What made you decide to eat that food in particular?

26. What was your overall experience OUTSIDE of The Wizarding World of Harry Potter?

27. How important was food OUTSIDE of The Wizarding World of Harry Potter?

- a. Very important
- b. Important
- c. Somewhat important
- d. Of little importance
- e. Unimportant

28. Did you know about The Wizarding World of Harry Potter prior to visiting?

29. How did your experience compare to what you expected?
- a. Much better than expected
 - b. Better than expected
 - c. Same as expected
 - d. Worse than expected
 - e. Much worse than expected
30. Why did you rate your experience this way?
31. Did you read/watch the *Harry Potter* book/movie series prior to visiting The Wizarding World of Harry Potter?
32. How did your OVERALL experience compare to what you expected from the book or movie series?
- a. Much better than expected
 - b. Better than expected
 - c. Same as expected
 - d. Worse than expected
 - e. Much worse than expected
33. Why did you rate your experience this way?
34. How did your FOOD experience at The Wizarding World of Harry Potter compared to what you expected from the book/movie series?
- a. Much better than expected
 - b. Better than expected
 - c. Same as expected
 - d. Worse than expected
 - e. Much worse than expected
35. Why did you rate your food experience this way?

36. How authentic (believable) would you rate The Wizarding World of Harry Potter?

- a. Very authentic
- b. Somewhat authentic
- c. Neither authentic or inauthentic
- d. Somewhat inauthentic
- e. Very inauthentic
- f. N/A

37. How authentic (believable) would you rate The Wizarding World of Harry Potter compared to the rest of the Universal Orlando Resort?

- a. Very authentic
- b. Somewhat authentic
- c. Neither authentic or inauthentic
- d. Somewhat inauthentic
- e. Very inauthentic
- f. N/A

38. How immersive was The Wizarding World of Harry Potter?

- a. Very immersive
- b. Somewhat immersive
- c. Neither immersive or unimmersive
- d. Somewhat unimmersive
- e. Very unimmersive
- f. N/A

39. How immersive was The Wizarding World of Harry Potter compared to the rest of the Universal Orlando Resort?

- a. Very immersive
- b. Somewhat immersive
- c. Neither immersive or unimmersive
- d. Somewhat unimmersive
- e. Very unimmersive
- f. N/A

40. How many people were in your group when you traveled to The Wizarding World of Harry Potter?

41. When was your last visit?

42. What was the reason for your visit?

43. What attraction/area did you specifically come to visit?

44. What is your age?

45. What is your income?

APPENDIX F: IRB APPROVAL LETTER



Institutional Review Board
Division of Research
777 Glades Rd.
Boca Raton, FL 33431
Tel: 561.297.0777
fau.edu/research/researchint

Michael Whitehurst, Ed.D., Chair

DATE: December 2, 2014

TO: Susan Brown, Ph.D.
FROM: Florida Atlantic University Social, Behavioral and Educational Research IRB

IRBNET ID #: 665216-2
PROTOCOL TITLE: [665216-2] Food, Fantasy, and the Spectacle: The Role of Food and Illusion at the Wizarding World of Harry Potter

PROJECT TYPE: New Project
ACTION: APPROVED

APPROVAL DATE: December 2, 2014
EXPIRATION DATE: December 1, 2015

REVIEW TYPE: Expedited Review
REVIEW CATEGORY: Expedited review category # B7

Thank you for your submission of Response/Follow-Up materials for this research study. The Florida Atlantic University Social, Behavioral and Educational Research IRB has APPROVED your *New Project*. This approval is based on an appropriate risk/benefit ratio and a study design wherein the risks have been minimized. All research must be conducted in accordance with this approved submission.

- This study is approved for a maximum of **400** subjects.
- It is important that you use the approved, stamped consent documents or procedures included with this letter.
- ****Please note that any revision to previously approved materials or procedures, including modifications to numbers of subjects, must be approved by the IRB before it is initiated.** Please use the amendment form to request IRB approval of a proposed revision.
- All SERIOUS and UNEXPECTED adverse events must be reported to this office. Please use the appropriate adverse event forms for this procedure. All regulatory and sponsor reporting requirements should also be followed, if applicable.
- Please report all NON-COMPLIANCE issues or COMPLAINTS regarding this study to this office.
- Please note that all research records must be retained for a minimum of three years.
- **This approval is valid for one year.** A Continuing Review form will be required prior to the expiration date if this project will continue beyond one year.

If you have any questions or comments about this correspondence, please contact Elisa Gaucher at:

Institutional Review Board
Research Integrity/Division of Research

Generated on IRBNet

Florida Atlantic University
Bldg. 80, Rm. 106
Boca Raton, FL 33431
Phone: 561-297-0777

* Please include your protocol number and title in all correspondence with this office.

**This letter has been electronically signed in accordance with all applicable regulations,
and a copy is retained within our records.**

Generated on IRBNet

REFERENCES CITED

- Addo, Ping-Ann
2009 Anthropology, Festival, and Spectacle. *Reviews in Anthropology* 38(3):217-236.
- AECOM
2014 TEA/AECOM 2013 Theme Index and Museum Index: The Global Attractions Attendance Report. Themed Entertainment Association.
- Anderson, Bob and David Mirkin, dirs.
1995 *The Simpsons: Treehouse of Horror VI*. 30 mins. 20th Century Fox, October 29.
- Baerenholdt, Jørgen Ole, Michael Haldrup, Jonas Larsen and John Urry
2004 *Performing Tourist Places*. Burlington, VT: Ashgate Publishing Company.
- Baron, Brittany
2014 Hot Butterbeer Now Available In The Wizarding World of Harry Potter. <http://blog.universalorlando.com/whats-new/hot-butterbeer/>, accessed November 21, 2014.
- Barthes, Roland
1979 Towards a Psychosociology of Contemporary Food Consumption. *In Food and Drink in History*. R. Forster and O. Ranum, eds. Pp. 166-173. Baltimore: John Hopkins University Press.
- Bateson, Gregory
1972 *Steps to an Ecology of Mind*. New York: Ballantine Books.
- Beardsworth, Alan and Alan Bryman
1999 Late Modernity and the Dynamics of Quasification: The Case of the Themed Restaurants. *Sociological Review* 47(2): 228-257.
- Beeman, William O.
1993 The Anthropology of Theatre and Spectacle. *Annual Review of Anthropology* 22:369-393.
- Benedikt, Michael
2001 Reality and Authenticity in the Experience Economy. *Architectural Record* 189(11):84-87.

- Bernard, H. Russell
1994 *Research methods in Anthropology: Qualitative and Quantitative Approaches*. 4th edition. New York: Altamira Press.
- Bevil, Dewayne
2014 Universal Studios Attendance Climbs in Annual Estimates: SeaWorld Slides.
http://articles.orlandosentinel.com/2014-06-03/business/os-theme-park-attendance-20140603_1_seaworld-orlando-blackfish-nick-gollattscheck, accessed January 2, 2014.
- Bigne, J. Enrique, Luisa Andreu, and Juergen Gnoth
2005 *The Theme Park Experience: An Analysis of Pleasure, Arousal and Satisfaction*.
Tourism Management 26:833-844.
- Boorstin, Daniel J.
1961 *The Image: A Guide to Pseudo-Events in America*. New York: Vintage Books.
- Bruner, Edward
1986 *Experience and Its Expressions*. In *The Anthropology of Experience*. Victor W. Turner and Edward M. Bruner, eds. Pp. 3-30. Urbana: University of Illinois Press.
- Budd, Mike and Max H. Kirsch, eds.
2005 *Rethinking Disney: Private Control, Public Dimensions*. Middletown, CO: Wesleyan University Press.
- Camp, John Charles
1982 *Foodways in Everday Life*. *American Quarterly* 34:278-289.
- Campbell, Robert
1978 *Aspects of Work and Leisure Amongst City Bus Drivers*. Honors thesis, University of California, Berkeley.
- Carl, Daniela, Sara Kindon and Karen Smith
2007 *Tourists' Experiences of Film Locations: New Zealand as 'Middle Earth.'* *Tourism Geographies: An International Journal of Tourism Space, Place and Environment* 9(1):49-63.
- Chazaud, Pierre
1998 *Le parc a theme, production touristique hors sol*. *Cahier Espaces* 58: 88-96.
- Clave, S. Anton
2007 *The Global Theme Park Industry*. Cambridge: CABI.
- Cohen, Erik
1988 *Authenticity and Commoditization in Tourism*. *Annals of Tourism Research* 15:371-386.

- Cohen, Erik and Nir Avieli
2004 Food in Tourism: Attraction and Impediment. *Annals of Tourism Research*
31(4):755-778.
- Comcast Corp
2014 Annual Report on Form 10-K.
<http://files.shareholder.com/downloads/CMCSA/3790509147x0xS1193125-14-47522/1166691/filing.pdf>, accessed January 2, 2014.
- Crawford, Margaret
1992 The World in a Shopping Mall. *In Variations on a Theme Park: The New American City and the End of Public Space*. Michael Sorkin, ed. p. 3-30. New York: Noonday Press.
- Cripps, Karla
2014 Universal Studios Japan's 'Wizarding World of Harry Potter.'
<http://www.cnn.com/2014/07/16/travel/universal-studios-japan-harry-potter/>,
accessed March 16, 2015.
- Crouch, David
2000 Places Around Us: Embodied Lay Geographies in Leisure and Tourism. *Leisure Studies* 19(2):63-76.
- Crowther, Gillian
2013 *Eating Culture: An Anthropological Guide to Food*. Tonawanda, NY: University of Toronto Press Incorporated.
- Davis, Susan G.
1996 The Theme Park: Global Industry and Cultural Form. *Media Culture Society*
18:399-422.
- Debord, Guy
1983 *Society of the Spectacle*. Detroit: Black & Red.
- 1988 *Comments on the Society of the Spectacle*. Malcolm Imrie, trans. London: Verso.
- Dilthey, Wilhelm
1976 *Dilthey: Selected Writings*. H.P. Rickman, ed. Cambridge: Cambridge University Press.
- Eco, Umberto
1986 *Travels in Hyperreality*. W. Weaver, trans. San Diego: Harcourt Brace & Company.
- Fjellman, Stephen M.
1992 *Vinyl Leaves: Walt Disney World and America*. Boulder, CO: Westview Press, Inc.

- Fields, Kevin
2002 Demand for the Gastronomy Tourism: Motivational Factors. *In* Tourism and Gastronomy. Anne-Mette Hjalager and Greg Richards, eds. London: Routledge.
- Firat, A. Fuat and Ebru Ulusoy
2011 Living a Theme. *Consumption Markets and Culture* 14(2): 193-202.
- Fischler, Claude
1988 Food, Self and Identity. *Social Science Information* 27(2):275-292.
- Frazer, Sir James George
1922 *The Golden Bough: A Study in Magic and Religion*. Abridged edition. New York: The Macmillan Co.
- Godfrey, Kerry and Jackie Clarke
2000 *The Tourism Development Handbook*. London: Cassell.
- Gordon, E.
1992 Price/Value Relationships at Restaurants. *Restaurants USA* 12(2): 37-43.
- Gottdiener, Mark
2001 *The Theming of America: American Dreams, Media Fantasies, and Themed Environments*. 2nd edition. Boulder: Westview Press.
- Graburn, Nelson
1983 The Anthropology of Tourism. *Annals of Tourism Research* 10:9-33.
- 1989 Tourism: The Sacred Journey. *In* Hosts and Guests: The Anthropology of Tourism. 2nd edition. V. Smith, ed. Pp. 21-36. Philadelphia: University of Pennsylvania Press.
- Hannigan, John A.
1995 Theme Parks and Urban Fantasy-Scapes. *Current Sociology* 43:183-191.
- Henderson, Joan C.
2009 Food Tourism Reviewed. *British Food Journal* 111(4):317-326.
- Hill, Jim
2011 Butterbeer: How the *Harry Potter* Beverage Was Made Real.
http://www.huffingtonpost.com/jim-hill/butterbeer-how-universal-_b_893654.html,
accessed January 1, 2015.
- Hjalager, Anne-Mette
2002 A Typology of Gastronomy Tourism. *In* Tourism and Gastronomy. Anne-Mette Hjalager and Greg Richards, eds. Pp. 21-35. New York: Routledge.

- 2003 What do Tourists Eat and Why? Towards a Sociology of Gastronomy and Tourism. *In* *Gastronomy and Tourism*. J. Collen and G. Richards, eds. Pp. 54-74. Gravenwezel, Belgium: Academie Voor de Streekgebonden Gastronomie.
- Hong, Gong-Soog, Alastair M. Morrison, and Liping A. Cai
1995 Household Expenditure Patterns for Tourism Products and Services. *Journal of Travel and Tourism Marketing* 4(4): 15-40.
- Houston, H. Rika and Laurie A. Meamber
2011 Consuming the “World”: Reflexivity, Aesthetics, and Authenticity at Disney World’s Epcot Center. *Consumption Markets & Culture* 14(2): 177-191.
- Humphrey, Lin T.
1979 Small Group Festive Gatherings. *Journal of Folklore Institute* 16:190-201.
- Humphrey, Theodore C., Sue Samuelson, and Lin T. Humphrey
1988 Introduction: Food and Festivity in American Life. *In* ‘We Gather Together:’ Food and Festival in American Life. Theodore C. Humphrey and Lin T. Humphrey, eds. Ann Arbor: UMI Research Press.
- IAAPA
2014 What’s New in North America. <http://www.iaapa.org/news/newsroom/what's-new-this-year/what's-new-in-north-america>, accessed September 11, 2014.
- Jones, Karen R. and John Wills
2005 *The Invention of the Park: From the Garden of Eden to Disney’s Magic Kingdom*. Cambridge: Polity Press.
- Kim, Yeung Gog, Anita Eves, and Caroline Scarles
2009 Building a Model of Local Food Consumption on Trips and Holidays: A Grounded Theory Approach. *International Journal of Hospitality Management* 28:423-431.
- Kim, Hyounggon and Tazim Jamal
2007 Touristic Quest for Existential Authority. *Annals of Tourism Research* 34(1):181-201.
- Kivela, Jakska and John C. Crotts
2006 Tourism and Gastronomy: Gastronomy’s Influence on How Tourists Experience a Destination. *Journal of Hospitality & Tourism Research* 30:354-377.
- Lett, James W.
1983 Ludic and Liminoid Aspects of Charter Tourism in the Caribbean. *Annals of Tourism Research* 10:35-56.

- Littrell, Mary Ann
1990 Symbolic Significance of Textile Crafts for Tourists. *Annals of Tourism Research* 17(2):228-245.
- Littrell, Mary Ann, Suzanne Baizerman, Rita Kean, Sherry Gahring, Shirley Niemeyer, Rae Reilly, and JaneAnn Stout
1994 Souvenirs and Tourism Styles. *Journal of Travel Research* 33(1):3-11.
- Lukas, Scott A., ed.
2007 *The Themed Space: Locating Culture, Nation, and Self*. Lanham, MD: Lexington Books.
- Lupton, Deborah
1994 Food, Memory and Meaning: The Symbolic and Social Nature of Food Events. *The Sociological Review* 42(4): 664-685.
- MacCannell, Dean
1973 Staged Authenticity: Arrangements of Social Space in Tourist Settings. *American Journal of Sociology* 79:589-603.
- 1976 *The Tourist: A New Theory of the Leisure Class*. New York: Schocken.
- MacDonald, H. and M. Denault
2001 *National Tourism and Cuisine Forum: Recipes for Success*. Ottawa: Canadian Tourism Commission.
- Mak, Athena H.N., Margaret Lumbers, Anita Eves, and Richard C.Y. Chang
2012 Factors Influencing Tourist Food Consumption. *International Journal of Hospitality Management* (31): 928-936.
- Mason, Michela C. and Adriano Paggiaro
2012 Investigating the Role of Festivalscape in Culinary Tourism: The Case of Food and Wine Events. *Tourism Management* 33:1329-1336.
- Mills, Stephen F.
1990 Disney and the Promotions of the Synthetic Worlds. *American Studies International* 28(2):66-80.
- Milman, Ady
2010 The Global Theme Park Industry. *Worldwide Hospitality and Tourism Themes* 2(3):220-237.
- 2013 Guests' Perception of Staged Authenticity in a Theme Park: An Example from Disney's Epcot's World Showcase. *Tourism Review* 68(4):71-89.

- Moore, Alexander
1980 Walt Disney World: Bounded Ritual Space and the Playful Pilgrimage Center. *Anthropological Quarterly* 53(4):207-218.
- Moore, Kim
2014 Universal Orlando Presented with Awards for Diagon Alley.
<http://www.mugglenet.com/2014/11/universal-orlando-presented-with-awards-for-diagon-alley/>, accessed November 19, 2014.
- Nash, Dennison
1981 Tourism as an Anthropological Subject. *Current Anthropology* 22(5): 461-481.
- Nield, Kevin, Metin Kozak and Geoffrey LeGrys
2000 The Role of Food Service in Tourist Satisfaction. *The International Journal of Hospitality Management* 19(4):375-384.
- O'Connor, John
1993 A Review of Dining Out Patterns in Britain. *International Journal of Contemporary Hospitality Management* 5(5): 3-9.
- Palmer, Gary B. and William R. Jankowiak
1996 Performance and Imagination: Toward an Anthropology of the Spectacular and the Mundane. *Cultural Anthropology* 11(2):225-258.
- Pine, B. Joseph and James H. Gilmore
1999 *The Experience Economy: Work is Theatre and Every Business a Stage*. Boston: Harvard Business School Press.
- Pottermore
2015 About Pottermore. www.pottermore.com, accessed January 21, 2015.
- Pyo, Sung Poo, Muzaffer Uysal, and Robert McLellan
1991 A Linear Expenditure Model for Tourism Demand. *Annals of Tourism Research* 18:443-454.
- Quan, Shuai and Ning Wang
2004 Towards a Structural Model of the Tourist Experience: An Illustration from Food Experiences in Tourism. *Tourism Management* 25:297-305.
- Rakić, Tijana and Donna Chambers
2012 Rethinking the Consumption of Places. *Annals of Tourism Research* 39(3):1612-1633.
- Richards, Greg
2002 Gastronomy: An Essential Ingredient? *In* *Tourism and Gastronomy*. Anne-Mette Hjalager and Greg Richards, eds. Pp. 3-20. New York: Routledge.

- Ritzer, George
1999 *Enchanting a Disenchanted World: Revolutionizing the Means of Consumption*.
Thousand Oaks, CA: Pine Forge Press.
- Rowling, J.K.
1998 *Harry Potter and the Sorcerer's Stone*. New York: Arthur A. Levine.
- 1999a *Harry Potter and the Chamber of Secrets*. New York: Arthur A. Levine.
- 1999b *Harry Potter and the Prisoner of Azkaban*. New York: Arthur A. Levine.
- 2000 *Harry Potter and the Goblet of Fire*. New York: Arthur A. Levine.
- 2003 *Harry Potter and the Order of the Phoenix*. New York: Arthur A. Levine.
- 2005 *Harry Potter and the Half Blood Prince*. New York: Arthur A. Levine.
- 2007 *Harry Potter and the Deathly Hallows*. New York: Arthur A. Levine.
- Rutherford, Denney G. and Lothar A. Kreck
1994 *Conventions and Tourism: Financial Add-One or Myth? Report of a Study in One State*. *Journal of Travel and Tourism Marketing* 3(1):49-63.
- Ryan, Chris, ed.
2002 *The Tourist Experience*. 2nd edition. London: Continuum.
- Ryan, Chris and Michael Hall
2001 *Sex Tourism: Liminalities and Marginal Peoples*. London: Routledge.
- Sahlins, Marshall D.
1972 *Stone Age Economics*. Chicago: Aldine Atherton.
- Samuelson, Dale and Wendy Yegoiants
2001 *The American Amusement Park*. Saint Paul, MN: MBI Publishing.
- Schmitt, Bernd H.
1999 *Experiential Marketing*. New York: The Free Press.
- 2003 *Customer Experience Management*. Hoboken, NJ: Wiley and Sons.
- Sims, Rebecca
2009 *Food, Place and Authenticity: Local Food and the Sustainable Tourism Experience*.
Journal of Sustainable Tourism 17(3): 321-336.
- Smith, Valene
1979 *Women: The Taste-Makers in Tourism*. *Annals of Tourism Research* 6(1): 49-60.

- Soja, Edward W.
1992 Inside Exopolis: Scenes From Orange County. *In* Variations on a Theme Park: The New American City and the End of Public Space. Michael Sorkin, ed. p. 94-122. New York: Noonday Press.
- Sorkin, Michael, ed.
1992 Variations on a Theme Park: The New American City and the End of Public Space. New York: Noonday Press.
- Survey Monkey
2015 Survey Monkey. www.surveymonkey.com, accessed November 15, 2014.
- Swartzman, Eric
1995 Main Attractions. *Leisure Management* 15(9): 65-67.
- TEA
2014 TEA Names 21st Annual Thea Award Recipients, Gala to Be Held in Anaheim in 2015. www.teacconnect.org/Blog/TEA-Blog/index.cfm?id=5541, accessed November 18, 2014.
- The Common Room
2015 About [Facebook]. https://www.facebook.com/pages/The-Common-Room/182368381807764?sk=info&tab=page_info, accessed January 21, 2015.
- Thelen, Esther, Gregor Schöner, Christian Scheier, and Linda B. Smith
2001 The Dynamics of Embodiment: A Field Theory of Infant Perseverative Reaching. *Behavioral and Brain Sciences* 24(1):1-34.
- Tuan, Yi-Fu
1975 Place: An Experiential Perspective. *Geographical Review* 65(2):151-165.
- Turner, Victor
1974 Liminal to Liminoid, in Play, Flow, and Ritual: An Essay in Comparative Symbolology. *Rice University Studies* 60(3): 53-92.
- 1982 From Ritual to Theatre: The Human Seriousness of Play. New York: Performing Arts Journal Publications.
- 1986a Dewey, Dilthey, and Drama: An Essay in the Anthropology of Experience. *In* The Anthropology of Experience. Victor W. Turner and Edward M. Bruner, eds. Pp. 33-44. Chicago: University of Illinois Press.
- 1986b The Anthropology of Performance. New York: PAJ Publications.

- Universal Orlando Resort
2012 Five Millionth Butterbeer Celebration.
<https://media.universalorlando.com/MultiMedia/HPDetail.aspx?id=32512&ct=27761&Src=tcm:70-32050-64>, accessed January 1, 2015.
- 2014 The Wizarding World of Harry Potter- Diagon Alley Now Open At Universal Orlando Resort.
<https://media.universalorlando.com/PressRelease/HPdetail.aspx?id=48022&ct=27752>, accessed August 27, 2014.
- Uriely, Natan
2005 The Tourist Experience: Conceptual Developments. *Annals of Tourism Research* 32(1):199-216.
- Urry, John
2002 *The Tourist Gaze*. 2nd edition. London: Sage Publications.
- Wang, Ning
1999 Rethinking Authenticity in Tourism Experience. *Annals of Tourism Research* 26(2):349-370.
- 2000 *Tourism and Modernity: A Sociological Analysis*. Oxford: Pergamon.
- Warde, Alan and Lydia Martens
2000 *Eating Out: Social Differentiation, Consumption and Pleasure*. New York: Cambridge University Press.
- Wasko, Janet
2001 *Understanding Disney*. Cambridge: Polity Press.
- Weasley's Wizarding Wheezes
2015 About [Facebook].
https://www.facebook.com/WeasleysWizardingWheezes/info?tab=page_info, accessed January 21, 2015.
- Wong, Kevin K.F. and Phoebe W.Y. Cheung
1999 Strategic Theming in Theme Park Marketing. *Journal of Vacation Marketing* 5(4): 319-332.
- Ziker, John and Michael Schnegg
2005 Food Sharing at Meals: Kinship, Reciprocity, and Clustering in the Taimyr Autonomous Okrug, Northern Russia. *Human Nature* 16(2):178-211.