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Pottermore, A Case Study: What Publishers Can Learn About Developing Interactive Transmedia in the Post-Web Age

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A snowy village scene with a person holding a wand. The scene is set in a winter village with snow-covered roofs and buildings. A person in a brown hoodie is holding a wand that glows with a bright light. The scene is decorated with Christmas lights and a tree.

Pottermore, A Case Study

WHAT PUBLISHERS CAN LEARN ABOUT DEVELOPING
INTERACTIVE TRANSMEDIA IN THE POST-WEB AGE



Research Question

How can the composition of J.K. Rowling's interactive storytelling platform Pottermore inform publishers and creators on methods for developing interactive transmedia projects in the future?

Abstract

15 years after the publication of *Harry Potter and the Philosopher's Stone*, J.K. Rowling's magical world would be transformed into an interactive, playable website called simply Pottermore. It included all the elements that dominate successful interactive transmedia: exclusive narrative content that brought readers into the storyworld, spaces for members to create and build virtual communities, interactive gameplay, and additional forms of transmedia available for purchase. Then in 2015, Pottermore Publishing launched a major redesign of Pottermore in the face of declining eBook and audiobook sales.

By comparing and contrasting the three versions of Pottermore (Old, New, and now Wizarding World), I hoped to answer the question: why the sudden shift? Did the structure of each website offer insight into Pottermore Publishing's strategy to sell and distribute digital editions to readers?

In order to evaluate each site's composition, I counted each version's webpages, then coded the webpages into four interactive transmedia modules: exclusive narrative, community space, interactive, and commerce. I concluded that Old Pottermore offered a more interactive and balanced Web interface, but the scale of the project was too large to financially sustain. New Pottermore, the second version of the website, became an endless Potter encyclopedia, while simultaneously removing almost all interactive gameplay and spaces for members to interact with one another. Although Wizarding World, the most recent version of Pottermore, has introduced new interactive and commerce modules to its website, their project could improve with the reintroduction of spaces for the fandom to rebuild the community it lost after the first redesign. Successful interactive transmedia not only includes participatory activities and interactive narratives, but provides spaces for communities of readers to engage with one another. This, in tandem with enough webpages devoted to commerce, could sustain interactive transmedia storytelling projects well into the future.

Introduction

An interactive narrative, as succinctly defined by McErlean, “offers a pre-specified level of story agency or choice to the audience, allowing them to exert an influence on the plot” (2018, 11). Transmedia storytelling uses multiple technologies, platforms, and formats to tell a story, and could include films, videos, streamed content, social media, games, music, audio, or apps. Interactive transmedia storytelling uses these technologies either separate or in tandem to engage readers in the storyworld, introducing them to places, characters, and experiences beyond what the print book can provide. Online quizzes, gaming apps and Web-based games, audiobooks, eBooks, and enhanced eBooks are already common as marketing experiments for publishers and utilized by many self-published authors to interact with their readership.

When interactive narratives and transmedia converge, they can create community spaces that consist of real-life players assuming virtual characters and occasionally completely different personas through role-play. The line between the real and the virtual becomes easily blurred; but to players, both of these worlds feel authentic. As described by MUD game researchers Talamo, Pozzi, and Mellini (2009, 11):

Players act in both the real and virtual world in order to pursue the same motive: a need to establish meaningful social relationships through which she or he can express her- or himself.

They concluded that players seek out in-game interaction in these virtual storyworlds and interactive narratives to satisfy their social needs in the same way they would in real life. Not only can interactive transmedia storytelling offer new ways for readers to engage with a story, but it offers opportunities for building meaningful social relationships and creating a sense of identity and belonging.

When writers, artists, and even publishers pursue new technological avenues for storytelling, less are taking the Web route to create interactive transmedia, and instead more are moving toward smartphone apps. This is what Montfort proposes is the Post-Web, where “the norm today has more to do with app-based connectivity and less with the open Web” (Montfort 2020). Existing platforms like Twitter or Instagram are more commonly used than Web interfaces. So what does the Web-based platform Pottermore have to offer for future publishers of interactive transmedia?

Pottermore, the interactive transmedia project created by acclaimed author J.K. Rowling, began as a Web-based interface, grew into an extensive community of readers and users, and then was completely transfigured twice over a span of seven years. Through a close examination of Old Pottermore and its original composition, I propose how interactive transmedia modules can be best utilized to build and sustain communities of loyal readers and, most importantly, bookbuyers.

Pottermore in Context

Rowling's Harry Potter series has bewitched and entranced children and adults alike for almost 23 years, ever since Bloomsbury first published *Harry Potter and the Philosopher's Stone* in the UK on June 14, 1997. In 2018, the book series surpassed 500 million books sold in 80 languages, meaning one out of every fifteen people in the world has a Harry Potter book on their shelf. This viral literary phenomenon is unlike any the publishing industry had seen, as the series quickly became a franchise and spurred successful films from Warner Bros., immersive theme parks at Universal Studios, and a Tony Award-winning spin-off play ("500 million" 2018).

Pottermore's creation was heavily influenced by the void left behind when the seventh and final book of Rowling's series, *Harry Potter and the Deathly Hallows*, released in July 2007. On July 7, 2011, the last and final Harry Potter film, *Harry Potter and the Deathly Hallows - Part 2*, hit theaters and marked an end of an era for Potter fans. Many loyal print book readers were eager for more of Rowling's writing about the magical world; all the while, Rowling and her team were busy readying her new project for the first round of Beta testers.

Even the beginning of Pottermore started with an interactive game: a hunt for a hidden key, which would award lucky readers with the chance to participate and experience the reimagined Harry Potter series in Beta before it would be made available to the public. The website would feature exclusive, never published written content from Rowling, as well as a playable game that reimagined each chapter from the series, beginning with *Harry Potter and the Philosopher's Stone*. Officially launching worldwide on April 14, 2012, new users journeyed through the magical locations of the Potterverse – purchasing a cauldron and potions ingredients, taking the first and only official Sorting Hat quiz to discover their Hogwarts house, and dueling other Pottermore members using their own special wand.

With the support of Sony, Rowling was able to create her publishing arm, Pottermore Publishing, with the exclusive rights to sell the eBook and audio-

book editions of her beloved series¹. The “Pottermore Shop” was open for about two weeks prior to launch and only furthered the collective anticipation and buzz, selling approximately \$1.6 million-worth of eBooks and audiobooks in three days (Armitstead 2012). Pottermore now transcended an “online reading experience”: it was the only place to purchase digital editions directly from the publisher.

Over the course of three years, each book in the Harry Potter series was released as an interactive and participatory reading experience. Each chapter became an illustrated, playable webpage comprised of one to four “moments,” or the interactive pages of the story. Most moments contained a zoom layer, allowing readers to explore magical locations, find hidden items, and discover new writing from Rowling, which could be saved to access later in a personal library. Once a wand “chose” a user, they then took an interactive Sorting Hat quiz to be sorted into one of the four Hogwarts houses, giving them access to an exclusive common room with leaderboards. Leaderboards showed users with the most points, and every Pottermore member contributed points to their overall house as a sitewide competition for the House Cup. Users earned points by brewing potions, dueling other users, collecting items, and exploring chapters and moments (“Pottermore Wiki” 2020).

Out of this experience, a new community of readers grew, communicating through endless comment feeds located at the bottom of most webpages, including chapters, moments, and house common rooms. Members could deliver messages using the “Owl Post” and add others to their list of “Friends”. Heavily censored to protect vulnerable children playing the game, comment feeds and messaging between users through the “Owl Post” were the only direct ways for members to interact with one another. This pushed the Pottermore community to expand beyond the Web-based platform to build forums, guides and wikis, and groups that would share tips and role-play as their own Potterverse characters (Evenson 2016). The eventual removal of the original community-oriented features would serve to be a point of contention among Pottermore members for years to come.

With the announcement of the end of Pottermore and Sony’s contract in April 2014, Pottermore’s next stage was set into motion. Now an independent entity, Pottermore transfigured into what colloquially became known as “New Pottermore”, separating it from its participatory predecessor, “Old Pottermore” in 2015. This major overhaul of the makeup of the website bewildered and upset

1 Eventually, through Sony, a version of Pottermore could be accessed by the user’s Playstation and included additional interactive features (Kirch 2011).

many members; although it introduced a contemporary, sleek design, almost all gameplay and interactivity had been removed and replaced with BuzzFeed-esque quizzes and Rowling's written content on static webpages.

Seven years after its original launch, Pottermore faced its most recent transfiguration into "Wizarding World", a joint-venture between Pottermore and the film and entertainment rights-holder Warner Bros. (Pocock 2019). Wizarding World Digital is an amalgamation of the interactive transmedia project Pottermore and the Fantastic Beasts movie franchise, promising to be the "digital heart of the Wizarding World" ("About Us" 2020). Serving still as a platform for franchise news and updates, the site is primarily focused on eCommerce.

What was once a conversation and connection between Rowling, her story world, and her fans was replaced by an ever-shrinking online encyclopedia. Rather than a portkey to hidden castle rooms, or to a crowded shop in Diagon Alley, or to the common room to where a member belonged, Pottermore had become a commercialized version of the virtual world that had housed so many loyal Rowling readers. What had happened to the Old Pottermore, and why?

Coding Pottermore Into Modules

I wanted to determine exactly how each version of Pottermore differed and what changes were made, and whether these changes coincided with the information I had gathered on Pottermore Publishing's eBook and audiobook sales. During my ongoing research, a third redesign would launch with the promise for even more interactive transmedia to come, shifting my research to cover three separate website versions of Rowling's project. For the purposes of this paper, I'll be referring to each of Pottermore's distinct versions by their fan-adopted nomenclature: **Old Pottermore**² (April 14th, 2012 through September 21st, 2015), **New Pottermore** (September 22nd, 2015 through September 30th, 2019), and **Wizarding World** (October 1st, 2019 to present).

Based on their launch dates, I had clear time periods for gathering data. Using a combination of the Internet Archive's "WayBack Machine", YouTube walk-through videos, articles, and the archival wonder that is the "Pottermore Wiki", I was able to piece together a history of how Pottermore progressed as an interactive transmedia storytelling project. Based on the website's original composi-

² I will be including features from the 2013 re-design as a part of Old Pottermore, as it acted more as an update to the existing features of the website without sacrificing the interactivity of the modules; rather, it streamlined and defined certain activities into recurring modules that users could return to easier.

tion, I devised a system for counting and categorizing each version's webpages into four interactive transmedia modules:

Exclusive narrative

An **exclusive narrative module** is any webpage or collection of webpages that contribute to the ongoing narrative or development of the main storyworld. They are exclusive because they contain text or material that is previously unpublished or written exclusively for the project.

Community space

A **community space module** is any webpage or collection of webpages that allows users to create an online community space. This includes forums, groups, review sections, and any other space that allow for direct interaction between users through chat, posts, or messaging.

Interactive

An **interactive module** includes any webpage or collection of webpages that allows the user to interact directly with the storyworld, the narrative, or with other users. This includes interactive activities such as competitions between users that happen on an annual basis site-wide, games, quizzes, or interactive or participatory storytelling modules.

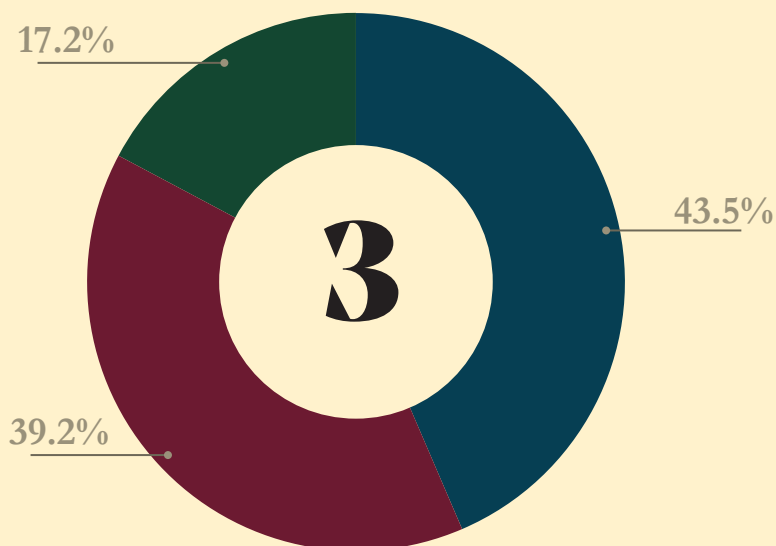
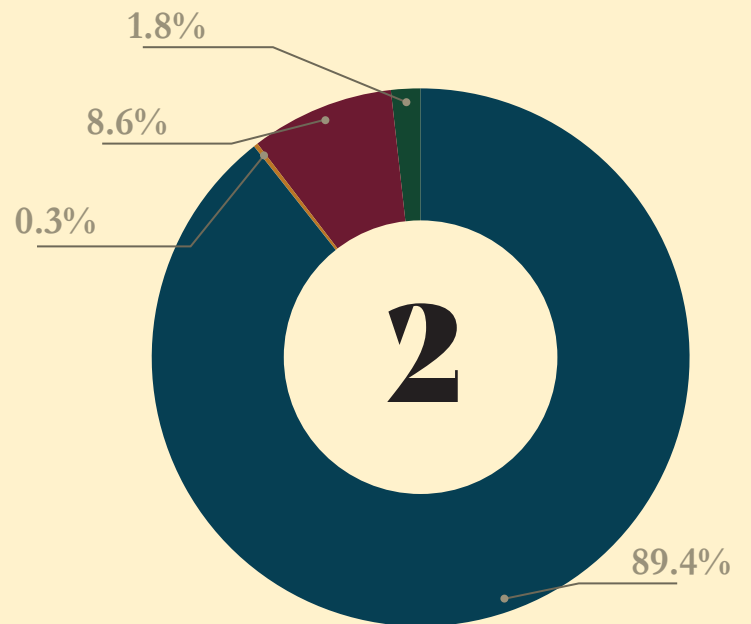
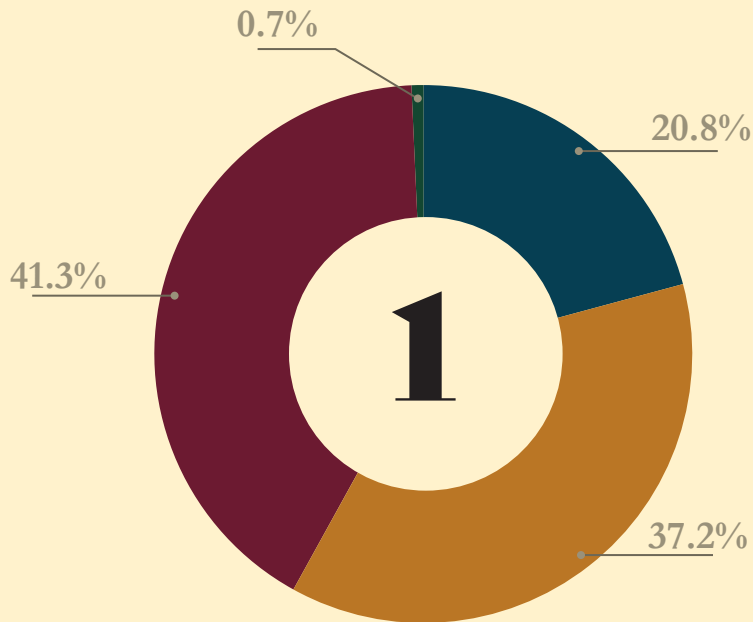
Commerce

A **commerce module** is any webpage or group of webpages that offers merchandise or books for sale, including eBooks, print books, or ephemera. This not only covers point-of-sale webstores, but also webpages that direct consumers to purchase offsite or through an app. Navigational links or buttons, however, will not be counted as commerce features.

Any webpages that do not fit into these four categories will not be counted in each version's evaluation as an interactive transmedia project; this includes webpages like FAQ and Help pages, About sections, Pottermore Insider, News, and some elements of the Features sections.

Using the data I've gleaned, I will paint a history of Pottermore and its changes over time. Can examining these changes inform how future interactive transmedia storytelling should be designed, created, and implemented?

How does Pottermore's composition change?



Results

When Pottermore began, Rowling had envisioned an exclusive hub for her storyworld to live; a place where she could provide something that her fans desperately wanted, which was access to the world they were losing with the publication of her final book. We can assess how Pottermore succeeded as a project and where it failed by focusing on how the website's composition changed since its original launch. By breaking Pottermore's webpages into four modules, we can compare these changes along with sales data of Rowling's digital editions.³

Exclusive narrative modules

Site Version:	Webpage Count:
Old Pottermore	118
New Pottermore	353
Wizarding World	91

When it came to exclusive narrative content, the site lived up to its original expectation, with Old Pottermore containing 21% exclusive narrative modules of Rowling's original notes, previously unpublished magical history, and new insights into characters, creatures, and locales. New Pottermore reorganized these modules into curated collections that users could scroll through, creating a massive encyclopedia housing all there was to know about her storyworld. The volume of new webpages represents an almost 200% increase in exclusive narrative modules. Without the interactive chapter books, exclusive narrative modules represented 89% of the project's webpages. Many of the original Old Pottermore illustrations would be weaved into New Pottermore to accompany her writing.

To this day, Wizarding World continues to provide a home for Rowling's writing outside of the print books, although the website has condensed exclusive narrative modules to about 44%. Rowling does not actively contribute new

³ Pottermore Publishing hasn't released their sales data of their eBook, audiobook, and Enhanced Editions to NPD Bookscan, otherwise I would investigate if there are correlations between launching new site versions and book sales. Due to this, I'll be basing my analysis of eBook sales off of data provided by Pottermore Publishing in press releases and news articles.

writing on the site, and when she does, it is few and far between, especially when compared to the proliferation of articles, listicles, and shareable content by ghostwriters. The News and Features sections contain press releases from Pottermore Publishing along with the entire Harry Potter and Wizarding World franchises.

Community space modules

Site Version:	Webpage Count:
Old Pottermore	211
New Pottermore	1
Wizarding World	0

The starkest contrast in Pottermore’s evolution has been how community space modules were handled. Old Pottermore had built community spaces for fans that New Pottermore and Wizarding World would ultimately destroy. With the launch of New Pottermore, 37% of community space modules on the site would shrink to below 1%. Comment feeds, messaging, friends lists, and all other forms of direct communication between users were left behind. There had been an inkling of a change five months before, when chats were first removed site-wide:

When chat was removed from Pottermore on April 14th, 2015, everything changed. Friends were cut off from each other. The site became quiet and stagnant. Five months later, the New Pottermore took its place (Evenson 2016).

There are many great treatises that explore fan feedback over this transition, including the Evenson’s “The Lost Civilization of Pottermore”, which chronicles the way the Old Pottermore community was built and how much was lost when community space modules were completely removed from the website. With nothing to replace them with, the Pottermore team couldn’t have realized the new void they would be introducing into the fandom or the potential impact it might have on their publishing arm.

The New Pottermore transfiguration coincides with a decline in eBook sales. Pottermore Publishing and Sony’s contract had ended, only further pushing Pottermore to change strategies, since 70% of the site’s revenue came from their deal with Sony rather than digital sales. Although the site saw an average of

7,000 to 9,000 new users sign up every day, they weren't purchasing enough eBooks to financially sustain the project. By October 8th, 2015, Pottermore Publishing released enhanced editions of their eBooks through Apple's iBooks, which included animations, illustrations, interactive features, and notes from Rowling herself. This would ultimately lead to the distribution of Pottermore's audiobooks through Audible and B&N Nook Audio and eventually the distribution of their eBook catalogue to all other digital retailers (The Digital Reader 2016). This change in strategy will eventually inform the changes made to new commerce modules added to WIZARDING WORLD.

Coding the WIZARDING WORLD webpages revealed that no community space modules exist for members at present, forcing other modules to be increased to make up for its absence – like with the increase in overall interactivity in the latest redesign.

Interactive modules

Site Version:	Webpage Count:
Old Pottermore	234
New Pottermore	34
WIZARDING WORLD	82

What was once an almost equal majority along with community space modules at 43% on Old Pottermore had shrunk to 9% of the overall project. New Pottermore would completely reimagine how the site provided interactive modules to members. Although new quizzes and experiences would eventually be added, like the long-awaited Patronus and Ilvermorny House sorting quizzes, all seven interactive books vanished without much warning. Old members could transfer over their original Hogwarts house and wand information into the new Web interface, or they could choose to start a new account where they could be sorted again; but they could no longer access the dueling club, brew potions, explore shops, or participate in site-wide competitions with other community members.

A new module was introduced that combined interactivity and community space, the Harry Potter Book Club, which was a community re-reading of the series. New Pottermore would host discussions centered on close readings about topics, allowing readers to join in on the conversation (Jarema 2017). However, this module was short-lived, and is no longer a part of the site.

Although community space modules are nonexistent on the Wizarding World interface, the new site has helped balance the staggeringly comprehensive amount of exclusive content by increasing interactive modules from 9% to 39%. This is largely due to the sheer volume of trivia quizzes and shareable content that have been published on the site over the three years since New Pottermore was launched. The free, interactive “Fan Club” has replaced Pottermore membership, where interactivity like sorting can still take place and information is now held in a “Wizarding Passport,” integrating the Old Pottermore era into the Fantastic Beasts franchise rather effortlessly.

Commerce modules

Site Version:	Webpage Count:
Old Pottermore	4
New Pottermore	7
Wizarding World	36

The once rudimentary eCommerce webpages that comprised less than 1% of Old Pottermore has increased to 17% with Wizarding World’s expansive commerce modules. Perhaps the true downfall of Old Pottermore was the scope of the project from the onset, its scale too large for the team to maintain financially on their own without their Sony contract. Rather than abandon their Web-based interface altogether for an application-only approach, Pottermore Publishing’s significant increase in commerce modules as well as the decision to distribute their eBooks and audiobooks through third-party retailers turned the tides for Pottermore Publishing when it needed it most:

Pottermore’s revenues, built principally from the publishing side, have now grown from £7m in 2015 to £15m in 2016 to 2017’s £40.3m, before falling back to £32.8m in the year to end-March 2018 during which period no new J K Rowling book content was produced. In March 2018 the company confirmed a small number of redundancies and indicated that it was working on a new strategy for the business, resulting in the creation of Wizardingworld.com (Jones 2020, par. 4).

Neil Blair, Chairman of Pottermore, contributes these strong digital sales to the series finding new audiences, and was “very confident that the creation of

Wizards World Digital will deepen fan engagement” (Jones 2020). Rescaling Pottermore and combining it with the franchise powerhouse Warner Bros. may prove to be a profitable venture for Pottermore Publishing, as their sales more than doubled since 2018. In 2019, they made \$33.6 million from eBook sales alone (Kozlowski 2020).

Wizards World Digital also launched a subscription model alongside the free Fan Club option, called simply “Gold”. For \$74.99 a year, members receive multiple benefits that include new interactive transmedia projects, including a customized journal tailored to your Hogwarts house with features that can be unlocked through a smartphone app. Gold members receive discounts across almost all areas of the franchise, priority access to tickets for events like the acclaimed Broadway spin-off *Harry Potter and the Cursed Child*, unlock Behind-the-Scenes content, and receive other exclusive perks that hide behind the veil of an annual purchase. And the most interesting experiment of all: unlimited access to the entire original Harry Potter eBook collection for the duration of their subscription.

The subscription model is just one of the many new eCommerce modules on Wizards World, and it’s clear that they are transforming the website into a central hub for purchasing all official merchandise. For the first time, this latest site also features links to purchase print editions as well as the digital editions. There are separate pages promoting the associated Universal theme parks, the film franchise, expanded merchandise, games, and links to download smartphone applications. Although severely lacking in community spaces, Wizards World has begun to restore the balance to its interactive transmedia composition through increases in all other modules.

Conclusion

Interactive transmedia storytelling is one way to combine media formats to create expansive, yet intimate environments for readers to experience a story. New technology has led to a significant rise in literary franchises and series, especially with genre fiction, adult fiction, YA, and children’s literature. Despite being 13 years since the final volume of the series was published, Pottermore is a testament to the power a Web-based interface can hold even in an application-bloated, Post-Web society; of course, it is also a testament to a franchise that continues to sustain itself through its fiercely loyal readership and its commitment to pushing the boundaries of interactive storytelling. Although it took seven years for its new transfiguration, Pottermore has become a more appropriately scaled interactive transmedia project, one that can be better sustained through a balance of narrative exclusivity, commerce, and interactivity.

What has Rowling's project contributed to our understanding of developing future interactive transmedia? Pottermore's initial success was partially due to the demand by readers to have access to exclusive written content developed by Rowling herself. Successful interactive transmedia projects should feature exclusive content that expands the storyworld and entices readers to participate by offering unpublished narratives they cannot find from other sources, print book or otherwise.

Fandom and franchise tend to work in tandem, so future projects could include forums, messaging, groups, chatboards, and other channels to facilitate the building and preserving of community spaces for readers to interact with one another. This also creates an invaluable feedback loop that can inform updates and developments directly from the readers themselves. To rebuild the Old Pottermore community in the Wizarding World era would mean a reintroduction of community spaces to fill the void left behind.

Interactivity and participatory activity is essential; depending on the size and scope of the project, a Pottermore-sized Web interface is less a set standard and more a source of inspiration. Future interactive transmedia can use a blend of sound design, text, music, and visuals to allow users to interact directly and meaningfully with the narrative, plot, or storyworld. If Pottermore has demonstrated anything, diversifying projects by offering as many transmedia modules for both free and for sale can help sustain a project beyond its initial launch. Subscription models continue to gain popularity across industries, and it will be intriguing to see if Wizarding World's Gold subscription will have an impact on the future of Rowling's interactive transmedia project and inform publishers on new avenues for providing digital editions to readers.

As the Potter franchise continues to expand and change along with its fans, its transmedia prowess serves as inspiration for generations and generations of interactive storytellers looking to bring more magic and light through worlds real or virtual, online or imagined. I'll leave you with words from Rowling herself:

Of course it is happening inside your head, Harry, but why on earth should that mean that it is not real? (*Harry Potter and the Deathly Hallows*, 723)

Avenues for Future Research

I welcome future researchers to use my four category system to score or evaluate other forms of interactive transmedia, including but not limited to: narrative apps, interactive websites, eBooks, and VR interactive gameplay. It may be valuable to develop a scoring system using these categories in order to further evaluate and compare future transmedia projects.

Other avenues for future research include:

- Surveying beta-testers and other Pottermore members for feedback on how each redesign impacted their engagement with the website and their buying habits. Were loyal Pottermore fans more likely to purchase books before New Pottermore? What about with the creation of Wizarding World and their subscription model?
- If Pottermore Publishing releases sales data on their exclusive eBooks, what does this data tell us about how redesigns impact sales?
- Were there any significant jumps in print book sales with the launch of Pottermore? Does free or exclusive access to interactive transmedia translate to an increase in print book sales or the sales of special editions?

COVID-19 Considerations

This essay was written during the COVID-19 pandemic, and already, there have been astounding opportunities that publishers have taken on to make up for lack of print sales and the sudden disruption of the industry at large. This includes using interactive transmedia projects to engage with readers since traditional bookstores and organic discovery are limited due to stay-at-home orders. Authors are reading from home and hosting virtual book launch events. There have been virtual book conventions (“A One-Day Only” 2020) and an influx of interesting media campaigns as well as a heavy demand for eBooks from libraries (Enis 2020). The prevalence of new transmedia projects in the face of a global pandemic is a sign that our industry can be resilient in the face of major change so long as we are willing to be flexible and utilize the technology at our disposal to do what we do best: tell stories.

With regards to Wizarding World specifically, Rowling launched “Harry Potter at Home,” another interactive transmedia project. New quizzes, at-home activities and crafts, and cast members reading each chapter of the first book in the series are provided for free. At the time of publication, the first three chapter readings have been released, featuring actors Daniel Radcliffe, Noma Dumezweni, and Eddie Redmayne (“Bringing Hogwarts to You” 2020).

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The cover design features original illustrations from Old Pottermore, most of which you can still find throughout the [Wizarding World website](#). The cover and interior layout features the typeface Bely by Veronika Burian and José Scaglione of TypeTogether.

And lastly, to the fans of this series whose author is increasingly scrutinized for her trans-exclusionary radical feminist statements, I'd like to say: you are valid, you are loved, and you are the real magic – *no author can take that from you*. This series is ours now.

About the Author

Megan Crayne is a queer writer, artist, and designer living in the Pacific Northwest. She earned her master's degree in Book Publishing from Portland State University with an emphasis in Design and Marketing. Currently, she writes and publishes her own art and poetry, and works as a freelance book and eBook designer. She is extremely interested in adapting and developing interactive fiction for authors or publishers at large.

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Appendix

Old Pottermore

Webpage Title:	Module Category:	# of webpages:	Where data was accessed:
Pottermore Shop - Homepage	Commerce	1	Internet Archive, 29 March 2012
Pottermore Shop - eBooks	Commerce	1	Internet Archive, 29 March 2012
Pottermore Shop - Digital Audiobooks	Commerce	1	Internet Archive, 29 March 2012
Pottermore Shop - Merchandise	Commerce	1	Internet Archive, 6 Sept 2015
Friends	Community Space	1	https://pottermore.fandom.com/wiki/Pottermore
Owl Post	Community Space	1	https://pottermore.fandom.com/wiki/Pottermore
Great Hall - Comment Section	Community Space	1	https://pottermore.fandom.com/wiki/The_Great_Hall
Moments - Comment Section	Community Space	204	https://pottermore.fandom.com/wiki/Moments
Common Room - Comment Sections	Community Space	4	https://pottermore.fandom.com/wiki/Gryffindor , https://pottermore.fandom.com/wiki/Hufflepuff , https://pottermore.fandom.com/wiki/Slytherin , https://pottermore.fandom.com/wiki/Ravenclaw
Book One - Sorcerer's Stone (17 Chapters)	Interactive	43	https://pottermore.fandom.com/wiki/Category:Philosopher%27s_Stone_chapters
Book Two - Chamber of Secrets (18 Chapters)	Interactive	45	https://pottermore.fandom.com/wiki/Category:Chamber_of_Secrets_chapters
Book Three - Prisoner of Azkaban (22 Chapters)	Interactive	39	https://pottermore.fandom.com/wiki/Category:Prisoner_of_Azkaban_chapters
Book Four - Goblet of Fire (37 Chapters)	Interactive	39	https://pottermore.fandom.com/wiki/Chapter

Webpage Title:	Module Category:	# of webpages:	Where data was accessed:
Book Five - the Order of the Phoenix (38 Chapters)	Interactive	12	https://pottermore.fandom.com/wiki/Category:Order_of_the_Phoenix_chapters
Book Six - the Half-Blood Prince (30 Chapters)	Interactive	12	https://pottermore.fandom.com/wiki/Chapter
Book Seven - Deathly Hallows (37 Chapters)	Interactive	14	https://pottermore.fandom.com/wiki/Chapter
House Cup 1	Interactive	1	https://pottermore.fandom.com/wiki/House_Cup
House Cup 2	Interactive	1	https://pottermore.fandom.com/wiki/House_Cup
House Cup 3	Interactive	1	https://pottermore.fandom.com/wiki/House_Cup
House Cup 4	Interactive	1	https://pottermore.fandom.com/wiki/House_Cup
House Cup 5	Interactive	1	https://pottermore.fandom.com/wiki/House_Cup
House Cup 6	Interactive	1	https://pottermore.fandom.com/wiki/House_Cup https://pottermore.fandom.com/wiki/House_Cup
House Cup 7	Interactive	1	https://pottermore.fandom.com/wiki/House_Cup
House Cup 8	Interactive	1	https://pottermore.fandom.com/wiki/House_Cup
Sorting Hat Quiz	Interactive	1	https://pottermore.fandom.com/wiki/Sorting_Quiz
Wizard's Duel	Interactive	1	https://pottermore.fandom.com/wiki/Wizard%27s_Duel
Potions	Interactive	1	https://pottermore.fandom.com/wiki/Potions
Item Trunk	Interactive	1	https://pottermore.fandom.com/wiki/Trunk
Great Hall (Leaderboards)	Interactive	1	https://pottermore.fandom.com/wiki/The_Great_Hall
Common rooms (each House)	Interactive	4	(Same links as common rooms previously)

Webpage Title:	Module Category:	# of webpages:	Where data was accessed:
"Gateway" Map	Interactive	1	https://pottermore.fandom.com/wiki/Gateway
Diagon Alley (South Side, North Side)	Interactive	8	https://pottermore.fandom.com/wiki/Diagon_Alley
Ollivanders Bespoke Wand Selector Quiz	Interactive	1	https://pottermore.fandom.com/wiki/Ollivanders_Bespoke_Wand_Selector
Badges	Interactive	1	https://pottermore.fandom.com/wiki/Badges
Gringotts Wizarding Bank	Interactive	1	https://pottermore.fandom.com/wiki/Gringotts_Wizarding_Bank
Favorites Library	Interactive	1	Internet Archive
New from J. K. Rowling	Exclusive Narrative	118	Internet Archive

New Pottermore

Webpage Title:	Module Category:	# of webpages:	Where data was accessed:
Quizzes	Interactive	27	https://www.pottermore.com/collection/pottermore-quiz-collection
Sorting Hat Quiz	Interactive	1	Internet Archive
Patronus Quiz	Interactive	1	Internet Archive
Wand Quiz	Interactive	1	Internet Archive
Ilvermorny Sorting Quiz	Interactive	1	Internet Archive
Enhanced Reading Experience	Interactive	3	Internet Archive
Wizarding World Book Club	Community Space	1	Internet Archive
Pottermore Shop - Home	Commerce	1	Internet Archive
Pottermore Shop - eBook	Commerce	1	Internet Archive
Pottermore Shop - Audiobook	Commerce	1	Internet Archive
Pottermore Shop - Enhanced eBooks	Commerce	1	Internet Archive
Pottermore Shop - Posters & Mounted Prints	Commerce	2	Internet Archive
Pottermore Shop - Gifts	Commerce	1	Internet Archive
Locations	Exclusive Narrative	57	Internet Archive
Characters	Exclusive Narrative	128	Internet Archive
Objects	Exclusive Narrative	42	Internet Archive
Spells	Exclusive Narrative	34	Internet Archive
Creatures	Exclusive Narrative	49	Internet Archive
Writings by J.K. Rowling / Archive	Exclusive Narrative	43	Internet Archive
“Features”	N/A	743	Internet Archive

Wizarding World

Webpage Title:	Module Category:	# of webpages:	Where data was accessed:
Quizzes	Interactive	76	https://www.wizardingworld.com/quiz , May 10, 2020
Hogwarts Sorting	Interactive	4	https://my.wizardingworld.com/sorting-hat , May 10, 2020
Fan Club	Interactive	1	https://www.wizardingworld.com/about-the-fan-club , May 10, 2020
J.K. Rowling Writing Archive	Exclusive Narrative	91	https://www.wizardingworld.com/writing-by-jk-rowling , May 10, 2020
Books Page	Commerce	13	https://www.wizardingworld.com/discover/books , May 10, 2020
Movies	Commerce	9	https://www.wizardingworld.com/discover/films , May 10, 2020
On Stage	Commerce	4	https://www.wizardingworld.com/discover/on-stage , May 10, 2020
Portkey Games	Commerce	2	https://www.wizardingworld.com/discover/portkey-games May 10, 2020
Experiences	Commerce	6	https://www.wizardingworld.com/discover/experiences , May 10, 2020
Gold	Interactive, Commerce	1	https://www.wizardingworld.com/about-gold , May 10, 2020
Shop	Commerce	1	https://shop.wizardingworld.com/