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**How Star Wars Became Museological: Transmedia storytelling, Themed-Exhibitions and Museum ‘Fanagement’**

Since the 1990s, exhibitions like *Star Wars: The Magic of Myth* (1997), *Star Wars: Where Science meets Imagination* (2005), and *Star Wars: Identities* (2012) have attracted millions of visitors worldwide. Organized around different educational themes such as engineering and psychology, these exhibitions offer fans an experience that other media cannot: the engagement with production materials embedded in scenic exhibition design and interactive games. In this role, museums have also become sites for the industrial administration of the franchise’s transmedia economy, and consequently for the management of fans’ memories. Exhibition displays of Star Wars function as “memory institutions” (Pessach, 2008) by selecting, classifying, and rewriting what we know about the franchise’s content and production history. The systematic inclusion and exclusion of some objects and narratives becomes particularly relevant when we think of the central role of memory in recalling transmedia narratives across multiple media (Harvey, 2014). Exhibitions, thus, are used to shape a particular memory of the franchise, one that does not conflict with and that remains within Lucasfilms’ canonical boundaries.

Based on exhibition analysis and archival research, this paper will explore in three steps how Star Wars-themed exhibitions intend to form selective memories of the franchise through author, audience, and content management. First, they position Lucas as the ultimate world architect and creative authority, thereby sidelining other authors’ contributions. Second, in the translation of the films to the museum, the curator emerges as another mediating authorial figure, even if Lucasfilm strictly oversees their curatorial agency. Third, they encourage narrative speculation and expansion through interactive activities, but also frequently limit and regulate fans’ creative contributions enacting a form of ‘fanagement’ (Hills, 2012). A study of these three authorial figures provides insight into how exhibitions configure Star Wars’s collective memories in the museum space, where institutional priorities, fans’ creative contributions, and industrial management intersect and sometimes collide.

Keywords: authorship, fandom, museums.

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Beatriz Bartolomé Herrera, is a PhD Candidate in Film & Moving Image Studies at Concordia University in Montreal. Her research explores the cultural alliance between film industry and museum institution. Particularly she disuses the deployment of film industrial practices in the museum through an analysis of blockbuster-movie themed exhibitions, promotional media events, and related educational activities. She has presented at a number of conferences, including SCMS, NECS, and Visible Evidence, and has contributed to *NECSUS the European Journal of Media Studies* and to *Archivos de la Filmoteca*.

Philipp Dominik Keidl, is a PhD candidate in Film & Moving Image Studies at Concordia University in Montreal. His research examines the material culture of cinema through institutional and technological shifts in moving image archiving, preservation, and exhibition. His dissertation project *Plastic Heritage: Fans and the Making of History* examines historiography as fan practice, including case studies on publication projects, restoration tutorials, and fan-curated exhibitions. Philipp holds an MA in ‘Preservation and Presentation of the Moving Image’ from the University of Amsterdam, and previously worked at the Bundesarchiv-Filmarchiv and the Deutsche Kinemathek - Museum für Film und Fernsehen, both in Berlin, and the Deutsches Filmmuseum in Frankfurt/Main.