CARDIFF METROPOLITAN UNIVERSITY

SCHOOL OF MANAGEMENT

ANALYSING THE IMPACT OF EVENT AND EXPERIENCE DESIGN ON THE SUCCESS OF A TOURIST ATTRACTION: A CASE STUDY ON WALT DISNEY WORLD

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‘You can design, create and build the most wonderful place in the world. But it takes people to make the dream a reality’ (Walt Disney)
Declaration

'I declare that this Dissertation has not already been accepted in substance for any degree and is not concurrently submitted in candidature for any degree. It is the result of my own independent research except where otherwise stated'

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April 2016
Abstract
The purpose of this research project was to analyse the impact of event and experience design on the success of a tourist attraction and was based around the case study of Walt Disney World.

The project consists of an introduction, literature review, methodology, results analysis and discussion and conclusions and recommendations. The introduction will provide the reader with a background of relevant information and will justify the research question. The literature review will explore existing literature on motivational theories, tourist attractions, event design, experience design and customer experience and interaction. The methodology chapter will concentrate on the use of quantitative and qualitative data for this study and the justification behind these methods. The analysis and discussion of results will display the findings and patterns within the research and identify findings that may be similar or different to those that already exist. Lastly, the conclusions and recommendations will review the key findings and will offer the author the chance to make any recommendations.

The researcher collected primary data through both quantitative and qualitative methods which consisted of 104 Internet mediated questionnaires and 3 semi-structured interviews. These were collected through self-selection and purposive non-probability sampling. The results collected were analysed by both histograms and pie charts and descriptive and thematic analysis. From these results, the researcher found that the use event and experience design within the appearance and special events of tourist attractions can impact on potential customers motivation. They also found that the use of theming, immersion and interaction can influence on customers experience, encourages revisits for existing customers and therefore impacts on both the attendance and competitive advantage of a tourist attraction. From these findings the researcher was able to develop a conceptual framework that tourist attractions can use to gain competitive advantage and was also able make recommendations for future research.

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Ella May Hiscocks: ST20042015
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List of Abbreviations

EAED - Event and Experience Design
TA - Tourist Attraction
TAs - Tourist Attractions
TM - Tourist Motivation
USA - United States of America
WDW - Walt Disney World
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Chapter 1
Introduction

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1.1 Introduction

In this project the researcher will investigate whether event and experience design (EAED) can impact on the success of a tourist attraction (TA). The researcher chose to apply their research to a case study, the Walt Disney World Resort in Orlando, as it is the most visited entertainment resort in the world (Mintel 2012). It will explore how they create customer experience and interaction through the use of EAED within the resort and whether this motivates customers to attend. This project will be of interest to tourist attractions (TAs) on a global scale, as it will outline whether EAED can enhance customers’ experience, interaction and attendance, which in turn could impact the overall success of a TA.

1.2 Background

Tourism is one of the fastest growing industries globally (Alos et al 2014) thus making it highly competitive (Cooper et al 2015). Ivanovic (2008) believes that the addition of TAs enhance the attractiveness of a destination and as Smith and Warburton (2012, p.14) state,

‘Are a dynamic component of the travel and tourism industry, the importance of attractions within the industry should not be underestimated’.

A TA can be defined by Pearce (1991, p.46) as

‘A named site with a specific human or natural feature which, is the focus of visitor and management attention’.
Introduction

However, many scholars have argued the use of the term TA. For instance, Lubbe (2003) believes that the term ‘tourist attraction’ is loosely used and that an attraction that provides overnight accommodation is a TA whereas those without overnight accommodation are visitor attractions. On the other hand Aramberri and Butler (2005) believe that a visitor attraction is a focus for amusement and recreation and that it can also accommodate both day and stay visitors therefore conflicting with Lubbes theory. In spite of this, Swarbrooke (2002) attempted to clarify these terms, arguing that apart from exceptional cases such as Walt Disney World (WDW) and Lego Land which he terms as TAs, most visitors are not tourists and are in fact day visitors rather than staying visitors and therefore argues that the majority of attractions should be termed visitor attractions rather than TAs.

An investigation into the motivations behind visiting a TA would be helpful for TAs across the globe, allowing them to exploit these motivations to gain competitive advantage. Motivational theories looking predominantly at human behaviour in the work place are often explored with such studies including the likes of Maslow (1983) and Alderfer (1971). Although these can be applied in some cases within tourist motivation (TM), motivation research within the leisure and event sector has been well established by scholars such as Iso-Ahola (1982), Dann (1997), Crompton (1979) and Shone and Parry (2013). However, little literature exists on the motivations behind visiting a TA and in particular whether the adoption of EAED techniques could impact on these motivations.

O’Toole (2011, p.183) defines event design as,

‘Purposeful arrangements of elements that maximize the positive impression on the attendees and other key stakeholders’.
Introduction

Yeoman et al (2015) argue that event design is a fundamental part of the event process and that it is a determinant factor in the future of an event’s success. Berridge (2012) believes that when paired with experience design, event design becomes a platform upon which an experience is built. EAED are both present within TAs, as Milman (2007, p.3) states ‘theme parks’ strive to create a fantasy atmosphere of another place and time’ and do this through adopting EAED techniques to enhance their guests’ experience, encouraging them to interact with their surroundings.

Page and Connell (2006, p. 485) believe that,

‘Understanding tourist experience is a key factor in determining the success of any tourist operation and remains one of the least understood fields in tourism research’.

Although it is clear that literature exists on EAED, little literature exists linking them together. Therefore there is an opportunity to explore the impact that EAED could have on the motivations, interaction and experience of tourists to visit TAs.

1.3 Walt Disney World

This project will look at the WDW Resort located in Orlando, USA. WDW is owned by the Walt Disney Company, founded by Walt Disney and Roy O, Disney in 1923 it is now one of the world’s leading providers of family travel and leisure experiences (Walt Disney Company 2016), attracting 52.5 million people annually (USCityTraveler 2015). WDW was first opened in 1971 and compromises of four theme parks, twenty-five hotels, two water parks, five golf courses and hundreds of merchandise and dining experiences that all have an element of EAED within them.
Introduction

Gregg *et al* (2001, p.219) argue that,

> ‘Walt Disney World’s most lasting achievement is their unprecedented dominance as a tourist attraction that has the ultimate embodiment of the urge to escape reality and indulge in fantasy’.

Which is supported by Dicks (2004) who believe that rather than presenting a random collection of roller coasters, the parks are divided into distinct areas in which a selected theme is presented through architecture, landscaping, costuming, music, attractions, merchandise and food and beverage and that because of this visitors become immersed in the atmosphere, thus making WDW a suitable case study.

### 1.4 Student Perspective

The researcher chose to base their study around WDW as she has over 10 years of personal experience and knowledge of the resort and those within its proximity. The researcher is also interested in EAED concepts and wanted to establish whether it is the way that the park is designed that motivates customers to attend. This research project will give her valuable knowledge about the industry and improve her research and critical thinking skills.

### 1.5 Research Problem

The researcher has found that there is little literature exploring the use of EAED within TAs and whether this has a link to customer motivations. With WDW being a mature organisation it is therefore a useful example to bring together EAED concepts as well as customer motivations.

The researcher will investigate the case study of WDW looking particularly at how the park adopts EAED techniques and whether this impacts on their potential success. The study aims to discover what attracts consumers to visit the attraction and whether its design influences their motivations.
Introduction

1.6 Aim and Objectives

1.6.1 Aim
To analyse the impact of Event and Experience Design on Customer Motivation: a case study of Walt Disney World.

1.6.2 Objectives

- To critically review the literature on the key theories surrounding Tourist Attractions, Motivation, Event Design, Experience Design, Customer experience and Interaction and Walt Disney World.

- To investigate the factors that motivate tourists to visit Walt Disney World.

- To discover whether the design of Walt Disney World influences customer interaction and attendance.

- To evaluate the findings from the primary research and compare these with the theory in order to develop a conceptual framework of event and experience design for attraction managers.
Introduction

1.7 Dissertation Structure

The structure of this dissertation will be split into several chapters, outlined below.

1.8 Conclusion

This chapter has justified and outlined the background of the chosen topic. It has also stated the aims and objectives that the researcher wishes to achieve and has presented the projects structure.

The following chapter is the literature review; this will discuss the literature surrounding concepts relevant to the study. These include motivational theories, TAs, event design, experience design and customer experience and interaction.
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2.1 Introduction

As Boote and Beile (2005, p.3) state,

‘A researcher cannot perform significant research without first understanding the literature in the field’.

Which is supported by Roberts (2010) who believes that conducting comprehensive and up-to-date literature reviews enhances the possibility of obtaining significant results and that it is a vital part of the research process. As a result literature on motivational theories, TAs, event design, experience design and customer experience and interaction will be critically reviewed in the forthcoming section which will be necessary to understand what motivates an individual to attend TAs.

2.2 Motivational Theories

In order to explore the motivations to attend TAs the different motivational theories must be understood. Mitchell (1982) attempted to identify the underlying characteristics of motivation, these being that it is typified as an individual phenomenon, that it is under the individual's control and that it is multifaceted with the two greatest factors being what gets people motivated and what forces an individual to actively engage in their desired behaviour. As a result of this, Mullins (2008, p.172) argues that Mitchell therefore defines motivation as,

‘The degree to which an individual wants and chooses to engage in certain specified behaviours’.
Literature Review

2.2.1 Content Theories

For several years great effort has been devoted to the study of content theories. Bowdin et al (2006, p.166) believe that content theories, 

‘Assert that a person has a need, a feeling of deprivation, which then drives the person towards an action that can satisfy that need’.

Much work on TM is based on content theories as it can be used to understand how to fulfil people’s needs (Witt and Wright 1992).

Maslow’s Hierarchy Of Needs

One of the first examples of content theories was Maslow’s (1983) hierarchy of needs. He suggested that human needs are the basis of motivation and can be arranged in a number of levels. As shown in Figure 2.0, these needs include, physiological, safety, belonging, esteem and self-actualisation. His theory demonstrates that the needs at the bottom of the triangle must be satisfied before those higher up, implying that people are motivated to satisfy the next higher need.

![Maslow's Hierarchy of Needs](image)

**Figure 2.0:** Maslows Hierarchy Of Needs (1983)
Literature Review

Witt and Wright (1992) criticised Maslow’s theory, they argue that it has a number of limitations and ignores important needs such as dominance, abasement and aggression. Conversely Kay (2003) states that the concepts of satisfying needs or desires are fundamental to most theories of motivation and is widely stated in the tourism literature. This is reinforced by Shoemaker (1994) who suggests that the consumer will choose the destination or type of holiday that will best satisfy his/her desires or needs.

**Alderfer’s ERG Theory**

Alderfer’s ERG theory (1972) was adapted from Maslow’s (1954) hierarchy of needs and condenses the five levels of need into three, these being, existence, relatedness and growth. Existence needs relate to human existence and survival, relatedness needs are concerned with relationships to the social environment and growth needs include development and potential. These needs compare to those of Maslow’s hierarchy, as the existence needs involve physiological and safety needs. The relatedness needs cover love or belonging and growth needs include self-esteem and self-actualization. When comparing both Maslow’s Hierarchy and Alderfer’s ERG Theory, the ERG theory is as a more valid adaption of the need hierarchy as unlike Maslow’s theory, Alderfer’s work proposes that lower-level needs do not have to be satisfied before a higher-level need becomes a motivating factor (Boshoff and Arnolds 2002; Mullins and Christy 2010).

This theory can be applied to TAs as existence needs can be met with food and drink, relatedness needs can be met when interacting with other tourists and staff and growth needs can be met through self-fulfilment when trying new things.
2.2.2 Event Motivation

When identifying the motivations behind attending events Shone and Parry (2013) proposed four categories. Social motives, organisational motives, physiological motives and personal motives. Which can be compared to that of Maslow’s Hierarchy, as social motives relate to esteem, organisational motives involve a feeling of belonging, physiological needs can be met when eating and drinking and personal motives relate to self-actualization. This theory could also be adapted to TM as social motives could include interacting with other tourists and staff, physiological motives could include being entertained and eating and drinking and personal motives could include seeking new experiences. However, the researcher believes that this theory is not completely transferable to the TM as there is little information regarding the notion of organisational motives, therefore making it difficult to apply.

2.2.3 Tourist Push and Pull Motivation

Kay (2003) believes that motivation theory is particularly important and is a critical variable in the tourist decision-making process. Goosens (2000) argues that tourist push and pull motivation has been useful for explaining the desire to go on vacation and choice of destination. Bansal and Eiselt (2004) argue that that the push and pull model breaks down a tourist's choice of destination into two forces, the first force pushes a tourist away from home and the second force pulls a tourist towards a general destination. The theory of tourism push and pull has been explored by a number of researchers such as, Crompton (1979), Dann (1997) and Iso-Ahola (1982).

Each theorist takes a slightly differed approach to the notion of the push and pull theory, Crompton (1979) considers push factors as initiators in the desire to travel and pull factors as destination decision-making and identifies two groups of motives, socio-psychological motives and cultural motives. He believes that push factors are socio-psychological motives and that pull factors are cultural motives, a theory supported by Maslow (1970) who
Literature Review

believes that his work is insightful and an important addition to travel motivation research.

Dann (1997) on the other hand identified two push motives as anomie and ego-enhancement and believes that anomie represents the desire to escape the feeling of isolation in everyday life, whereas ego-enhancement considers personal needs such as the need for social interaction and recognition. Where as Iso-Ahola (1982) developed a seeking-escaping theory; identifying two main types of push and pull factors, personal and interpersonal. He also argued that people are motivated to seek leisure activities, to leave behind personal or interpersonal issues within everyday life and gain personal or interpersonal rewards from participation and therefore suggests that TM can be classified into four types, seeking personal rewards, seeking interpersonal rewards, escaping personal environments and escaping interpersonal environments.

Similarly, all three theorists take a socio-psychological approach to TM however, Dann only identifies push factors and does not address pull factors therefore making his theory fairly limited in comparison to that of Crompton’s and Iso-Ahola’s. As Woodside and Martin (2008) argue Dann’s theory can be compared to the work of Maslow, as Dann employs a sociological analysis of travel motives and therefore reinforces two motivational concepts of Maslow’s hierarchy of needs. Pearce (1982) however contends that Dann’s analysis fails to satisfy many of the criteria for an adequate account of travel motivation. Iso-Ahola’s work on the other hand is supported by Wolfe and Hsu (2004), who argue that his study provides evidence that both seeking and escaping are present within tourist behaviours. Although Hung and Li (2015) believe that the escaping and seeking theory has provided a new perspective to travel motivation, it also has its limitations as it does not explain the underlying reason for escape and does not provide insights into the structure or content of those needs (Jamal and lee 2003; White and Thompson 2009). Although the approaches to tourist push and pull motivation vary, it is clear that all three scholars present a conceptual and valued approach to the topic.
Literature Review

2.3 Tourist Attractions

For several years great effort has been devoted to the study of TAs, Walsh-Heron and Stevens (1990) suggest that an attraction sets out to entice visitors, provide a pleasurable experience and provide facilities and services to meet customer demands. Similarly Gunn (1994) identified two key functions of TAs these being, encouraging interest into a destination and providing visitor satisfaction.

With research into the subject ever developing, many definitions of a TA exist; Swarbrooke (1995,p.4) defines an attraction as,

‘A single unit, individual site or clearly defined small-scale geographical area that is accessible and motivates large numbers of people to travel some distance from their home to visit’.

Whereas Robinson et al (2013) argue that an attraction is a natural location or man-made construction that has a special appeal to tourists and local residents. Similarly, Lubbe (2003) states an attraction is an occurrence, creation or happening in the natural or human-made environment that motivates people to travel. Although these definitions differ they all have a common theme, that an attraction can impact on ones motivations to visit a particular destination. Gun (1972, p. 24) infers that,

‘Without attractions, there would be no need for other tourism services’;

This is supported by Richards (2002) who argues that TAs are often the reason for visiting a particular destination and that they are vital to the tourism process. This is further explored by Swarbrooke (2002) who believes they are the main motivators for tourist trips and the core of the tourism product and without them tourism as such would not exist.
Swarbrooke (2002) also identified four main classifications of attractions, features within the natural environment, human-made sites designed for a purpose other than attracting visitors, human-made sites that are designed to attract visitors and special events. Lubbe (2003) however condenses these into, a natural attraction that has evolved without any intervention from human beings and an attraction that has been constructed by humans is the sole product of a humans creative endeavours.

Although Swarbrooke (2002) produces in-depth classifications he does not distinguish what he means by a special event, where as Lubbe (2003) summaries those of Swarbrookees and identifies two simplistic types of attractions which are arguably easier to apply.

Clave (2007) believes that the aim of a theme park is to offer a unique experience and that the elements that make up a theme park can be identified by adapting Kotler’s (1994) three layers of a product model. Kotler (1994) believes that planners and marketers of TAs need to think about their products at three levels, the core product, tangible product and the augmented product. He identifies the core product as what the customers believe they are buying, the tangible product as what customers can buy to satisfy their needs and the augmented product as the overall product.

Kotler’s conceptual framework has been highly referenced to within a range of literature and can be applied to a TA (Page 2011). The conceptual framework was adapted by Swarbrooke (2002) and applied to a theme park. As shown in figure 2.1, it identifies the core of the product as the excitement/atmosphere it provides its visitors, the tangible product as the elements of design and creativity it transfers to the contents of the park and the augmented product as the elements which surround the theme park but are arguably not the main motivators to visit.
Although research on TAs exists with many scholars defining a TA, what it involves and how it can impact a destination there is little literature on what can impact the success of a TA. As both Richards (2002) and Weidenfeld and Leask (2013) argue, while they have received increasing attention from researchers, attractions continue to be largely understudied and understood with research lacking conceptual sophistication and depth.

**Figure 2.1 Three Levels Of Theme Park Product (Swarbrooke 2002, p.40)**
2.4 Event Design

In recent years event design has attracted much attention from researchers. Many scholars have defined the term; Brown (2005, p. 2) defines it as,

‘The creation, conceptual development and design of an event to maximize the positive and meaningful impact for the event’s audience and/or participants’

Whereas Adema and Roehl (2009) believe it is a two-fold concept which focuses on the aesthetics of an event and qualities associated with event success. When comparing Brown and Adema and Roehl, Brown focuses predominantly on the use of design to increase the experience of an attendee where as Adema and Roehl focus on the impact that design can have on the success of an event.

Richards et al (2015) argue that as events are becoming more complex they are now designed to fulfil particular roles and therefore event design is more than the look and décor of an event and can contribute to an events success. This is supported by Berridge (2010) who argues that design plays a central part in a planned event, especially for those events with a strong thematic, celebratory and entertainment element. Pine and Gilmore (2002) believe that applying a theme to a underlying concept automatically turns a service into an experience and that a theme is simply the underlying concept for everything staged in a particular place, including hotels and restaurants and therefore implying that event design can be used within tourism spaces to increase visitor numbers.
They developed a ‘theme scheme typology’, which as shown in figure 2.2 identifies theme related decisions. The four axes show genres that companies may adopt and four approaches which all result in different genres of motifs. These include all-encompassing motifs, self-explanatory motifs, undercover motifs and undisclosed motifs. All-encompassing motives involve the theme being explicitly stated and applied as a common motif across all locations. The explanatory motifs involve the theme being explicitly stated, but applied as different motifs at each location. Undercover motifs where the theme is not explicitly stated, and is subtly applied across all locations as a common motif. Lastly, undisclosed motifs which involve the theme not being explicitly stated and subtly applied in diverse ways at the location.

Figure 2.2: Theme Scheme Typology, Pine and Gilmore (2002)

Although this framework is predominantly based around events it can also apply to TAs. With the application of event design themes within TAs becoming increasingly developed to enhance the attractiveness of destinations (Lubbe 2003), this framework could provide a suitable basis for adopting design schemes within TAs.
Literature Review

As demonstrated within a range of literature the role and importance of event design has been explored. However, little literature exists on the role of event design within TAs, therefore suggesting that this is an area that has yet to be explored.

2.5 The Experience Economy

The experience economy has been researched by many scholars. Getz (2012) believes that with the increase of demand for experiences rather than products, this has given rise to what some call ‘the experience economy’. The idea of an experience economy was brought about by Pine and Gilmore (1999 p,30) who believe, ‘staging experiences is not about entertaining customers it’s about engaging them’ and that you can engage with guests on a number of dimensions. This is demonstrated within their four realms of experience model as shown in figure 2.3.

![Figure 2.3: The Four Realms of an experience (Pine and Gimore 1999)](image-url)
Literature Review

This model demonstrates four dimensions, absorption, active participation, immersion and passive participation. Absorption is concerned with what keeps a persons attention by giving them a mindful experience, active participation involves a customer personally affecting the performance or event, immersion involves physically or virtually bringing the guest into the experience and passive participation concerns customers not directly influencing performances. These dimensions also define a further four realms of an experience which include entertainment, educational, escapist and esthetic experience. Entertainment involves a customer passively absorbing the experience through their senses, educational experience involves the guest actively engaging their mind and increasing knowledge or skills, escapist involves memorable encounters that completely immerse and actively involve a customer and the esthetic experience involves individuals immersing themselves in an environment which they have little or not effect on.

This framework can be applied to tourism as Bieger (2006, p.249) believes,

‘To achieve the desired effort of staging a rich memorable engaging experience within the tourism industry it is essential to find the best balance for each type of experience also known as the sweet spot’.

Williams (2006) suggests that the richest experiences for consumers encompass aspects of all four Realms, producing a ‘sweet spot’. Although this model demonstrates an in-depth representation of experiences, Morgan et al (2010) argue that the four realms can provide some insights regarding dimensions of the experience offering but that personal feeling and meanings are lost within the model.

With Pine and Gilmore themselves extensively quote the example of WDW , as being one of the richest experiences available to consumers, due to the emphasis on employees, attention to the environment and attention to the backstage areas, it therefore reinforces that this model can be applied to the tourism industry and TAs in particular.
2.5.1 Customer Experience and interaction

The link between customer experience and interaction has gained attention from academics over the years. As Berridge (2007) argues, a way of deconstructing an experience is to see how attendees interact with the environment and each other and that this can also be used as a tool to preview how interactions will occur and how experiences will result. This is supported by Beck and Knutson (2004) who argue that experiences can be infused into a product and used to enhance a service, but first experiences require involvement or participation by a person. The importance of this experience is expressed by Richards et al (2015) who believe that it is difficult for businesses to distinguish themselves from competitors by the means of products and services alone and that the experience the customer has is equally important.

A study by Rossman (2003) explored experiences from a leisure perspective and attempted to understand what people gain from participating in leisure activities and events. He identified six elements to the original symbolic interaction theory, which was first developed by Geoffman (1967). These include interacting people, relationships, rules, objects, physical setting and animation. He believed that in order to develop leisure services these six elements must be managed, to provide the opportunity for participants to actively engage with their environment. Gerritsen and Olderen (2014) on the other hand identify ‘touch points’ that they believe encourage participants to engage with their environment. Murray et al (2010) believes it is indeed these touch points or sets of interactions between the customer and any part of an organisation that formulates the customer experience.
Literature Review

Figure 2.4: Touch Point Model (Gerritsen and Olderent 2014)

As shown in figure 2.4, the model identifies ‘touch points’ from a customer perspective, which they feel are most important when connecting with customers and are critical to the visitor’s total experience. These include, values and motives, pre-direct and post exposure and meaningful moments. The model can be used by the tourism industry to check whether they are applying relevant touch points in the right manner so that they can build the optimal visitor experience. With visitors desire for active participation it is an important catalyst for producing favourable experiences and managing customer experiences (Dong and Siu 2013; Zomerdijk and Voss 2010). As Emerson (2009) reinforces, theme park guests are becoming more interested in the uniqueness of an attraction as apposed to its level of thrill, thus meaning that the ability to touch, feel and otherwise interact with an attraction gives guests an extremely personalised experience and therefore large parks are increasingly focusing on personalising the guest experience as much as possible. Therefore demonstrating that the touch point model can be applied to TAs and that the use of these touch points can contribute to visitors experiences.
Literature Review

It is clear that there are theoretical approaches to customer experience and interaction however, as the majority of literature is based on events and leisure, it lacks in the interaction of customers at TAs, suggesting that this is an area that is relatively overlooked.

2.5.2 Experience Design

Research revolving around experience design is becoming increasingly popular, with academics believing it creates desired perceptions and behaviours among visitors and plays an important role in determining the success of a company’s offering (Jackson 2000; Spiller et al 2007). Shebroff (2001) argues that experience design as a discipline is so new that its definition is forever changing with many seeing it only as a field for digital media and others viewing it as a diverse discipline including, theatre, interior design, theme park design and online design.

The use of experience design is present within tourism literature, with an interesting approach being the tourist gaze. Developed by Urry et al (2011), it identifies a number of gazes, hyper reality spaces, hyper real places, other gazes, spectatorial gazes, reverential gaze, environmental gaze, meditated gaze and family gaze. It demonstrates the desire of tourists to be visually immersed in another place and the impact this can have on their experience, therefore demonstrating that the use of experience design can shape and control the tourist gaze. It can be argued that the concept of the gaze could be a determining factor in the success of a TA with Williams (2004) and Sharpley and Stone (2011) arguing that with tourists desire for the visually impressive, tourist destinations are chosen by their ability to be gazed upon and therefore the tourist industry must shape and direct the participants gaze.
Literature Review

An example of this could be WDW, which was identified by Urry (2011) as a hyper-real place, aiming to engage the tourists gaze with picturesque scenes and immersive experiences. The resort encourages their guests gazes with the adoption of Imagineering’. A term which is favored within much of the experience design literature and is an integral approach for the design of experiences (Nijs and Peters 2002). Some argue that one of the first examples of the Imagineering process was Walt Disney when designing and developing his theme parks. Richards et al (2015) believe that Disney’s interpretation of the Imagineering process and its focus on experiences dominated and shaped it’s meaning and for this reason became an experience orientated process used predominately in the leisure industry.

Experience design within TAs has also been acknowledged by both Sperdin and Peters (2009) and Pullman and Gross (2004) who argue that the experience value of tourism products is a dominant factor influencing consumers’ motivation to buy a service and that the use of experience design within TAs can achieve competitive advantage. Furthermore, Cipolletti (2014) and Mitall and Lassar (1996) also argue that the use of experience design significantly influences the overall customer experience and evaluation of a service.

The literature on experience design demonstrates an understanding of its importance and the range of terms that can be incorporated within it. However, to the author’s best knowledge there is little literature on how experience design has been applied specifically to the tourism industry. As Murray et al (2010) argues, the area of experience design lacks a significant theoretical basis with gaps existing in both academic and practitioner knowledge when understanding the nature of designing customer experiences in tourism enterprises. Furthermore, although Richards et al (2015) state that Walt Disney incorporated the term Imagineering into the design of his theme parks it appears that there is limited research into the use of experience design within WDW, therefore making the case study of WDW relatively unexplored.
Literature Review

2.6 Conceptual Frame Work

As shown in figure 2.5, the researcher has developed a conceptual framework that they believe presents potential motivating factors for consumers to visit a TA. The researcher believes that the literature suggests that the needs hierarchy, interaction and participation, push and pull factors, esthetics and tourist gaze, theming, touch points and the experience realms all have an impact on TM. Therefore the researcher will consider these key factors when carrying out their primary research to explore the validity of this proposed model.

![Conceptual Frame Work Of Tourist Motivations](image)

Figure 2.5: Conceptual Frame Work Of Tourist Motivations
Literature Review

2.7 Conclusion

The researcher has critically reviewed an array of literature relevant to their research question and has explored a number of conceptual frameworks. They discussed a range of different motivational theories, explored a number of theories within EAED and customer experience and interaction and constructed a model based on the literature reviewed. However, it is clear that research on the use of EAED within TAs is lacking, therefore presenting a gap within the literature that the researcher hopes to address through this research project.

The following methodology chapter will discuss the research approaches adopted and how these will achieve the researchers aims and objectives.
Chapter 3
Methodology

3.1 Introduction
3.2 Case Study Approach
3.3 Qualitative/Quantitative Research
3.4 Mixed Methods
3.5 Quantitative Data Collection
   3.5.1 Sampling
   3.5.2 Design
   3.5.3 Analysis
3.6 Qualitative data Collection
   3.6.1 Sampling
   3.6.2 Design
   3.6.3 Analysis
3.7 Piloting
3.8 Reliability and Validity
3.9 Ethical issues
3.10 Conclusion
Methodology

3.1 Introduction

This chapter will discuss and justify the methods of research undertaken by the researcher. During this research project primary and secondary research was conducted. As Currie (2005) states, primary research produces data that is only obtainable directly from an original source and was previously unknown prior to the research project. Furthermore Collins (2010) argues that the value of primary research within a project is to specifically answer the problem defined, to find new information and to build upon existing research on the chosen subject.

As Blaikie (2003, p.18) states,

‘Secondary information consists of sources of data and information collected by others and archived in some form’

He also believes that it offers quick and inexpensive answers to many questions. Therefore the researcher used secondary research methods such as textbooks, articles, journals and reports relevant to their research project to increase their knowledge of relevant concepts and provide a background of the literature that already exists.

There are several methods of primary research that can be used in order to collect data. Different methods serve different purposes therefore; the researcher identified and selected appropriate methods for this particular study.
Methodology

3.2 Case Study Approach

Both Schramm (1971) and Yin (1981) believe that a case study approach is a method which clarifies the reasons why decisions have been made within a real life context. The researcher chose to use a single embedded case study as although Thomas (2004) believes single case studies are at risk of not presenting a phenomenon he also argues that they seek a deeper understanding, unlike a multiple case study that is less likely to provide the same quality of understanding. Furthermore as Yin (2014) states, although an embedded case study can be in danger of changing the nature of the study, it can enhance insight into a case by studying its units, processes and projects, unlike a holistic approach, which can be in danger of shifting the study in its entirety.

Therefore, the researcher chose to use a single embedded case study as they felt it best suited their research question and that by using this method were able to achieve a deeper understanding of the study to ensure reliable results.

3.3 Qualitative/Quantitative Research

Both qualitative and quantitative research methods serve different purposes. Bonar et al (2012) and Tracey (2013) believe that quantitative research transforms data that can be counted for or expressed numerically, where as qualitative data as Altinay (2008) states, aims to develop an understanding of the context in which a phenomena and behaviours take place and focuses mainly on experiences and emotions.

Burke and Christensen (2012) argue that quantitative research can cover a large range of people but could also not reflect the theories used. Where as qualitative data as Altinay (2008) believes is probing in nature and therefore encourages participants to introduce their own concepts. This is supported by Tracey (2013) who argues that qualitative data is rich, provides understanding of a sustained process, focuses on lived experience and interprets
Methodology

participant viewpoints and stories. Therefore demonstrating that both qualitative and quantitative research methods both have their own strengths and weaknesses.

3.4 Mixed Methods

The researcher chose to use a mixed methods approach as Abbott (2004) and Creswell and Clark (2011) argue that the strongest researches are built upon multiple methods of data collection. Conversely Denscombe (2010) states that while mixed methods give a more comprehensive account, it can also be more expensive and in danger of both methods not correlating with one another. Then again as Onwuegbuzie (2004) argues, the integration of quantitative and qualitative methods in a single case study can obtain a deeper understanding of the phenomenon. This is further supported by both Yin (2014) and Creswell and Clark (2011) who believe, although difficult to execute, mixed methods can collect a richer and stronger array of evidence that cannot be accomplished by any single method alone as they provide strengths that offset the weakness of both qualitative and quantitative methods.

Therefore the researcher used a mixed methods approach as they felt by maximising the strengths and minimising the weaknesses of their research methods that they would improve the validity and reliability of their results.
Methodology

3.5 Quantitative Data Collection

The researcher chose to use self-administered internet mediated questionnaires as Burney and White (2010) believe, quantitative data determines how people feel about a particular issue, are free from bias and can cover a large sample of participants. However, as Kothari (2004) and Singh (2007) argue, questionnaires have a low rate of return and willing respondents may not be truly representative. On the other hand as Wright (2006) believes, online questionnaires take advantage of the ability of the Internet to provide access to groups and individuals who would otherwise be difficult, if not impossible to reach through other channels. Therefore given the nature of the research project the researcher felt that self-administered internet mediated questionaries' were most suitable for their project.

3.5.1 Sampling

Altinay et al (2008, p.89) define sampling as,

‘The process by which researchers select a representative subset or part of the total population that can be studied for their topic’

To ensure that the research was representative, the researcher aimed to receive at least 70 completed questionnaires as Mitchell and Jolley (2010) believe that the bigger the sample size, the more accurate the research will be.

The researcher used both self-selection and purposive non-probability sampling for their questionnaires. Although self-selection sampling can often not reflect population characteristics, it can be the most effective way to generate a database for more detailed surveys (Newby 2014).

Furthermore, purposive non-probability sampling although can be difficult to prove or identify how the sample is representative of the population (Egan 2007), can save money and by selecting only informed persons, can gain a maximum degree of insight with comprehensive information (Koul 2009).
Methodology

Unlike probability sampling which Babbie (2014) states, although can select large samples of factual research, can often be impossible or inappropriate in many research situations.

The researcher engaged in self-selection and purposive non-probability sampling, as the customers of WDW are not easily accessible in person. Therefore a self-administered internet mediated questionnaire was posted online through the researchers personal Facebook page and WDW social media pages and forums to reach their desired participants.

3.5.2 Design

Yin (2014, p.28) defines design as,

‘The logical sequence that connects the empirical data to a study’s initial research questions and ultimately to its conclusions’.

The researcher designed a questionnaire that specifically catered for those who have or have not travelled previously and those who have or have not visited WDW and ranged from 1-45 depending on the answers chosen. The purpose of this was to analyse the motivations of both those who have and have not visited TAs and whether EAED does or would impact on their motivations.

When designing the questionnaires the researcher began with defining the term ‘design’ to ensure that participants did not interpret the term in another way (see appendix 2). The researcher used both open and closed questions as Descombe (2010) believes that open questions give the respondent the opportunity to decide the length and wording of the answer, which although could leave the researcher with raw data which can be time consuming to analyse, means that the response is more likely to reflect the full richness and complexity of their views. Where as closed-ended questions as identified by Babbie (2014) are popular in survey research, provide a greater infirmity of responses but can overlook some important responses.
Methodology

Therefore the researcher used both open ended and closed ended questions to maximize the strengths and minimize the weaknesses of each type of question to provide more reliable data. They did this by using profile questions to gain categorical data from individuals (Descombe 2010), multiple-choice questions to measure knowledge and gather factual and attitudinal information (Blanche et al 2006) and likert scale questions to investigate attitudes and measure the intensity of feelings about the question area (Bryman 2016).

3.5.3 Analysis

Bernard (2011, p.338) defines analysis as,

‘The search for patterns in data and ideas that help explain why those patterns are there in the first place’

The data from the questionnaires will be inserted into graphs, histograms, tables and pie charts. The researcher has chosen to use this method of analysis as Newby (2013) believes that they are visually attractive, useful when initially exploring the data and communicate the message effectively.

The researcher used bar charts and histograms as they are the most commonly used graphic within leisure and tourism research and pie charts as they provide segments which often add up to make a meaningful total of the total sample (Veal 2006). Therefore the researcher used these methods of analysis to analyse the closed questions such as; ‘Have you visited Walt Disney World?’ as Hendricks (2011) argues that they add a more visual element to the presentation of frequencies and can make information appear much more interesting. The researcher will also analyse the open questions within the questionnaire such as ‘Why do you feel this way?’ through thematic analysis by analysing patterns which occur within the data.
Methodology

3.6 Qualitative data collation

The researcher chose to use unstructured email mediated interviews with past and present employees of WDW, as although that they can have a potentially biasing role and can limit interactivity (Klenke 2016; Shulka 2010), they are useful when participants are remote and give participants time to reflect on responses (Somekh and Lewin 2011).

As this research is focused heavily on the participant’s feelings, perceptions and motivations the researcher felt that the method of an interview was an efficient way to find out relevant information for their chosen research project and would give them a more specific result.

3.6.1 Sampling

Singh (2007, p.89) defines sampling as,

‘The process of selection of sampling units from the population to estimate population parameters in such a way that the sample truly represents the population’

The researcher chose a small sample size of 3 for their interviews as Jones (2015) believes that a small interview sample size can gain richer data.

The researcher engaged in purposive sampling by identifying 3 Walt Disney World employees through the means of social media sites such as Linked-in and Facebook. They chose to use purposive sampling as although Sharma (2008) believes that reliability can be questioned, it also helps to gain the best available knowledge concerning the subject. Which is supported by Tracey (2013) who believes good qualitative researchers at the very least will engage in purposive sampling.

As discussed, the use of purposive sampling enabled the researcher to target those most appropriate to their research question as they felt that that the information obtained would be beneficial to their research project.
3.6.2 Design

Oppenheim (2002, p.6) defines research design as,

‘The basic plan or strategy of the research and the logic behind it, which will make it possible and valid to draw more general conclusions from it’

The researcher designed two unstructured interview questions, one for those participants involved specifically with the designing of WDW and one for those who were not to see how responses differed.

The questions ranged from 1-25 depending on the participants’ occupation and only included open-ended questions. The researcher chose to use open-ended as although Foddy (1993) believes they tend to produce material that is variable and of low reliability, Saunders et al (2007) argue that they allow participants to define and describe a situation or event, encourage the interviewee to provide an extensive answer and can explore responses that are of significance to the research topic. Therefore the researcher felt that it would enable them to gain the desired information for their project.

3.6.3 Analysis

The data from the interviews will be analysed through descriptive and thematic analysis. The researcher chose to use both descriptive and thematic analysis as they test hypotheses or answer questions concerning the subject of the study, are flexible in terms of a theoretical framework and can be relatively quick and easy to undertake compared to other labour intensive methods (Braun and Clarke 2013; Jefferson 2004)

As discussed the researcher undertook both descriptive and thematic analysis for their interviews as they felt that they were the most appropriate methods to analyse what was said and identify and describe implicit and explicit ideas within the data.
Methodology

3.7 Piloting

The researcher undertook a pilot of their questionnaires as McCormack and Hill (1997) believe that a pilot should be used to test the effectiveness of research before it is undertaken.

The pilot was undertaken by the researcher by distributing a number of questionnaires to their family and friends to ensure that their questions were easy to understand, focused on relevant concepts and would when analysed answer the overall research question. They believed that by undertaking a pilot test of their questionnaire that their results would be more valid and reliable.

3.8 Reliability and Validity

Bryman (2016) believes that two of the most prominent criteria for the evaluation of social research are reliability and validity. As Cargan (2007) argues, the tests for validity and reliability are important as they measure outcomes and if the data collection is not valid and reliable the results collected will also be in doubt.

Boxil et al (1997) state that reliability relates to precision and that validity refers to accuracy. They identify reliability as referring to whether a particular technique yields the same results repeatedly when applied to a research question and validity as the extent to which a measure actually measures the concept which it proposes to measure.

The researcher believes that their research is valid and reliable as previously discussed, although qualitative research can have varied interpretations and therefore can be bias, quantitative research can gain the right information as the questions are designed to specifically answer the research question. Furthermore by using a mixed methods approach they believe that the weaknesses within each method can be counteracted by the other therefore making the research more valid and reliable.
Methodology

As Descome (2010) states, when using multiple methods a case study facilitates the validation of data through the use of triangulation. Therefore by adopting the method of triangulation the researcher believes that their research is both valid and reliable.

3.9 Ethical Issues

When addressing ethics within social science, Mertens and Ginsberg (2009, p.6) believe that,

‘There are two fundamental ethical questions: what is the ethically proper way to collect, process and report research data? How should social scientists behave with respect to their research subjects?’

Yin (2014) argues that an ethical issue when using a case study is that researchers often use them to substantiate a preconceived position, therefore the researcher was particularly careful when undertaking their research, ensuring that they collected both supportive and contrary evidence towards their study.

As detailed in the completed ethical documentation (see appendix 1) the researcher ensured that they considered a number of ethical issues such as, informed consent, confidentiality, anonymity and vulnerable groups. They dealt with these concerns by displaying a front cover for their questionnaire which outlined the nature of the research and presented the participant with a consent box to ensure that they both knew and understood what was expected of them and that they were 18 years of age or older (see appendix 2). They also emailed those in charge of both the WDW Forums and Facebook pages to confirm access to their pages (see appendix 5) as well as informing interviewees that their responses would be anonymised for the purpose of this research project (see appendix 4).
Methodology

3.10 Conclusion

This chapter has both identified and explained the primary and secondary research approaches undertaken by the researcher by exploring the sampling, design and analysis of both the questionnaires and interviews as well as discussing the piloting, ethical issues and validity and reliability of the research that they undertook. The results of this research will be analysed and discussed in the following chapter.
Chapter 4

Results Analysis and Discussion.

4.1 Introduction

4.2 Participants
   4.2.1 Questionnaire Demographics
   4.2.2 Background of Interviewees

4.3 Tourist motivation
   4.3.1 Tourist Motivation to Travel
   4.3.2 Tourist Destination Motivation
   4.3.3 Tourist Attraction Motivation

4.4 Event and Experience Design
   4.4.1 Impact of Event and Experience design on the attendance of theme park attractions.
   4.4.2 Design as Competitive advantage
   4.4.3 Impact of Event and experience design on Customer Experience and Interaction

4.5 New Conceptual Framework

4.6 Conclusion
Results Analysis and Discussion

4.1 Introduction

As this piece of research is qualitative in nature, the researcher has chosen to combine the results, analysis and discussion into one chapter. This chapter will therefore discuss and analyse the results of 3 semi-structured interviews and 104 questionnaires and will be grouped into themed headings including, participants, TM and EAED.

The analysis of both the quantitative and qualitative data will enable the researcher to achieve three of their research objectives,

‘To investigate the factors that motivate tourists to visit Walt Disney World’

‘To discover whether the design of Walt Disney World influences customer interaction and attendance’

‘To evaluate the findings from the primary research and compare these with the theory in order to develop a conceptual framework on event and experience design for attraction managers’

And will achieve their overall aim to:

‘Analyse whether event and experience design can have an impact on motivation and establish whether this is the case within Walt Disney World’.

Within this chapter the researcher aims to establish links between the research collected and the literature that already exists. They also hope to make a contribution to the current body of academic literature and research in the field by presenting a practical conceptual framework.
Results Analysis and Discussion

4.2 Participants

4.2.1 Questionnaire Demographics.

To gain a demographic of participants the opening section of the questionnaire consisted of profile questions such as gender, age and whether the individual had travelled before.

Figure 1, 2 and 3 show that 81% of participants were female, 19% were male and that the two highest age groups were 18-24 and 45-54. It also shows that 2% of questionnaires were completed by individuals who have not travelled before, 8% were completed by individuals who travel less than once a year, 56% were completed by individuals who travel 1-2 times a year and 34% were completed by individuals who have travel 3 or more times a year.

Figure 1: Gender

Figure 2: Age of participants.

Figure 3: Participants that have/ haven’t travelled, how many times they have travelled a year.

Ella May Hiscocks: ST20042015
Results Analysis and Discussion

The researcher hoped to have a more equal array of respondents of each gender and age group as well as more non-travellers. However with the questionnaire being self-selective this this was an element out of the researchers control.

4.2.2 Background of Interviewees

To establish the background and knowledge of the interviewees the researcher asked about their role within WDW and their reasons behind their career choice.

<table>
<thead>
<tr>
<th>Participant 1</th>
<th>Participant 2</th>
<th>Participant 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘My first job was working at the front desk of the Contemporary Resort. I soon moved into working as a Production Assistant at the Disney-MGM Studios, for Cast Communications as a writer/video producer, and also for the Marketing Department during special events and grand openings. After about two years, I was fortunate enough to get hired as a Show Writer in Creative Development for Walt Disney Imagineering’</td>
<td>‘I started in IT and moved quickly to the New Technology Group where I worked for seven years. I finished my career as an Imagineer’</td>
<td>‘I worked in Merchandise as a Cultural Representative (sharing culture and customs with guests within the united kingdom pavilion of Epcots word Showcase)’</td>
</tr>
</tbody>
</table>

Figure 4: What was your role within WDW? (Participant 1,2 and 3)

<table>
<thead>
<tr>
<th>Participant 1</th>
<th>Participant 2</th>
<th>Participant 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘I was born in Florida and my first visit to the park was in 1973, shortly after it opened. What kid doesn’t go on rides like Space Mountain or the Haunted Mansion and think “wouldn’t it be cool to be one of the people who gets to think all this stuff up?” I was fortunate enough to get that chance’</td>
<td>‘I had visited a number of times and loved being a guest. I decided I wanted to be a part of making the experience I had enjoyed’</td>
<td>‘After visiting Walt Disney World several times as a child I knew I wanted to work for them. I think that there is something inherently attractive and magical about Disney World and I wanted to be part of it. I wanted to help create and shape guest experience to replicate the amazing holidays that I had been on to Walt Disney World. Also the perks of the job are incredible.’</td>
</tr>
</tbody>
</table>

Figure 5: Why did you decide to work for WDW? (Participant 1,2 and 3)
Results Analysis and Discussion

As figure 4 and 5 present, participant 3’s role involved merchandise and cultural representing where as both participant 1 and 2 fulfilled a number of roles within WDW and both finished their careers in the creative design of the parks as WDW Imagineers. A term discussed previously by Nijis and Peters (2002) as an integral approach for the design of experience and as Richards et al (2015) argue is a process that Disney has both dominated and shaped.

Similarly all three of the participants were keen visitors of WDW before starting their career and were all motived to become part of the experiences they had previously enjoyed. Implying that WDW did not just have an impact on their experience as guests but also their career choice. Interestingly, participant 3 also mentioned perks of the job as a motivating factor, therefore suggesting that all of these factors can apply to both Maslow’s (1954) Hierarchy of needs and Alderfer’s (1972) ERG theory. Although these motivations were applied previously to TM within the literature review, they can also be applied to the motivations for individuals to work for WDW, as detailed within the results, the self-actualisation, esteem and growth needs have been met through promotions and the use of creativity. The belonging and safety needs have been met through previously visiting the resort and the perks of the job and although the physiological and existence needs have not been specifically stated within the results. Maslows argues that the physiological needs must be fulfilled to achieve those needs higher up therefore implying that these needs had indeed already been fulfilled.

Thus it is clear that from these results all three participants have valued knowledge of both being a guest and employee of WDW and that the theories of both Maslow (1954) and Alderfer (1972) can be applied to the motivations for these participants to become WDW employees.
Results Analysis and Discussion

4.3 Tourist Motivation.
A number of motivational theories have been applied to TM however, to establish the validity of these theories the researcher asked both questionnaire and interview participants a range of questions around the motivations to travel, visit a destination, visit a TA and WDW in particular.

4.3.1 Tourist Travel Motivation

To establish what motivates tourists to travel, the researcher asked both those who have previously travelled and those who have not, to rate the options which motivate them to travel.

![Figure 6: Please rate the options which motivate you to travel (Travellers).](image)

![Figure 7: Please rate the options which motivate you to travel (Non-travellers).](image)
Results Analysis and Discussion

Both figure 6 and 7 demonstrate that both travellers and non-travellers felt taking a break, spending time with family and friends and trying something new were the strongest motivators for them to travel. With lesser motivating factors including the prospect of learning, experiencing a different culture and meeting new people. These results apply to tourist push motivation, as previously mentioned by Goosens (2000) they demonstrate the desire to go on vacation and can be applied to the theories of Crompton (1979), Dann (1997) and Iso-Ahola (1982). Spending time with family and friends can be applied to Crompton’s socio-physiological motives and both Dann’s anomie factors and Iso-Ahola’s seeking personal rewards can be applied through the desire to take a break and escape both personal and interpersonal environments. While Iso-Ahola’s seeking personal rewards can also be applied to the motivation of trying something new.

Although many of the motivating factors can be applied to areas of the three theories, areas such as Crompton's socio-physiological push factors, Dann’s Ego enhancement needs and Iso-Ahola’s seeking interpersonal rewards and environments cannot be fully applied, suggesting that tourist push motivation theories could need revisiting.
Results Analysis and Discussion

4.3.2 Tourists Destination Motivation

To understand what factors influence tourists to choose a particular destination, both travellers and non-travellers were asked to rate factors which would influence them to choose a particular destination.

![Figure 8: Please rate the options that would influence your choice of destination (non-travellers)](image)

![Figure 9: Please rate the options, which influence you to choose a certain destination (Travellers)](image)
Results Analysis and Discussion

Both figure 8 and 9 show adventure, entertainment, relaxation and food and drink as the most influential factors for both travellers and non-travellers. It can be suggested that motivations vary between travellers and non-travellers with the results showing that weather and culture are more influential factors to those who have already travelled compared to those who have not.

These results also relate to tourist pull motivation theory and can be applied to both theories of Dann (1997) and Iso-Ahola (1982). Relaxation can be applied to Dann’s anomie and Iso-Ahola’s seeking and escaping personal environments, while adventure can also be represented by Iso-Ahola’s seeking personal awards. However with culture being a low motivating factor amongst both travellers and non-travellers these results contrast with both Iso-Aholas interpersonal rewards and Crompton (1979) who identifies culture as a major pull factor. Therefore further supporting that TM theories may need updating as a number of aspects such as entertainment, weather and food and drink are not represented by these theories.

These results also show factors that tourists consider to be important within the product of a destination. Suggesting that these factors can be presented using Kotler’s (1994) 3 levels of a product model. Although this theory was previously discussed within in the literature using the example of a TA, these results imply that it can in fact be adapted to a destination, representing factors that tourists consider to be the core, augmented and tangible level of the a destination product.
Results Analysis and Discussion

**Figure 10**: Kotler (1994) adapted product model: Destination as a product

The results suggest that for a destination relaxation is the highest motivator proposing that it is the core product. Factors such as entertainment and food and drink, which are also powerful influencers, can be seen as the tangible product. Where as, lesser motivating factors such as weather, adventure and culture can be seen as the augmented product. As Kotler (1994) believes that planners and marketers must think of their product at these three levels, this model of a destination could therefore assist destination marketers to identify their strongest pull factors to gain both competitive advantage and increased attendance which in turn could affect TAs within that destination.
Results Analysis and Discussion

4.3.3 Tourist Attraction Motivation

To achieve the researchers 3rd objective of establishing what motivates individuals to visit TAs and WDW in particular, the researcher had to first discover whether participants had visited a TA before and did so by asking participants whether they had visited WDW and whether those who had not would like to.

![Figure 11: Have you visited WDW (Travellers)](image)

![Figure 12: How many times have you visited WDW?](image)

![Figure 13: Would you like to visit Walt Disney World? (Travellers and non-travellers)](image)
Results Analysis and Discussion

Figure 11 shows that 91% of participants had previously visited WDW and that only 9% had never visited the attraction before. Furthermore, a total of 54% of these respondents had visited the attraction 1-10 times and 18% had visited more than 50 times. With figure 13 demonstrating that a total of 59% of participants would like to visit WDW, this suggests that WDW attracts both potential guests and encourages revisits. However figure 13 also shows that 45% of travellers did not want to visit WDW, although these individuals did not identify their reasons behind having no desire to visit WDW, the interview participants identified a number of reasons that they feel would demotivate tourists from visiting WDW. All three participants identified crowds, ticket price and length of travel as demoting factors, with participant 3 stating that WDW is, ‘very expensive’.

These comments suggest that some visitors may be motivated by the location, price and popularity of a TA meaning that they are attracted to TAs which are easily accessible, fairly undiscovered and offer value for money.

To understand what factors motivate consumers to visit a TA the researcher asked both those who have and would like to visit WDW, to rate the top motivating factors behind their desire to visit.

![Figure 14: Please rank the top motivating factors for you to visit WDW](image)

Ella May Hiscocks: ST20042015
Results Analysis and Discussion

![Bar Chart](chart.png)

**Figure 15**: from 1-8 please rank the top motivators for you to want to visit WDW

Both figure 14 and 15 show that those who had and had not visited WDW felt that both entertainment and appearance were the strongest motivating factor to visit the attraction. The results also show that lesser motivating factors included location, choice of food and drink and special events which although were not as influential as entertainment and appearance were also considered important motivators, suggesting that they also largely impact on TM more so than factors such as ticket price, reviews and merchandise which were ranked the lowest amongst all potential factors.

Both entertainment and appearance as strong motivating factors is supported by Participant 1, 2 and 3 who when asked what factors they felt motivated guests to visit TAs stated,

**Participant 1**: ‘fun’ and ‘enjoyment’

**Participant 2**: ‘themed attractions are a strong motivator’

**Participant 3**: ‘getting pictures of said attraction’
Results Analysis and Discussion

Participant 1 supported the idea of entertainment as being a motivating factor by identifying ‘fun’ and ‘enjoyment’, appearance however was supported by both participant 2 and 3, with participant 2 suggesting that the use of theming within the event design of an attraction can increase attendance thus impacting on its success. A notion which is supported by Richards et al (2015) who argues that event design is not only just about the look and décor and that it can also contribute to success. Furthermore, Participant 3 suggested that tourists can be motivated by the desire to take a photograph of an attraction. A view which is supported within by Sharpley and Stone (2011) who believe that tourists have a desire for the visually impressive (framed by the tourists camera). This is further supported by the theory of the tourist gaze with Williams (2004) arguing that TAs are chosen by their ability to be gazed upon, implying that their visual appearance can affect the motivation behind visiting a TA thus reinforcing that a strong motivating factor is the appearance.

As these results identify motivating factors for visiting TAs and in particular WDW. The researcher believes that they identify factors that can make up the product of a theme park and therefore proposes that Swarbrooke’s (2002) three levels of a theme park product model can be adapted. The previous model which was discussed within the literature already includes factors such as, reviews in handling complaints, entertainment though the range of rides and attractions, facilities through car parking and services for people with special needs and merchandise and food and drink through ancillary services. However it does not take into consideration the location, ticket price, appearance or special events, therefore implying that the validity of this model can be questioned. This is supported by Participant 2 who believes, ‘This model applies more to an amusement park than a theme park, excitement and/or atmosphere seems too generic to apply. The core product of a theme park is both the “brand promise” promoted by the theme and immersive experiences’.
Results Analysis and Discussion

Considering both the results of the questionnaire and statements from participant 2, as shown in figure 16 the researcher has further adapted Swarbooke’s (2002) model of a theme park.

The researcher felt that the core of the product was the brand and immersive experience, as the results from the interviews suggested that these were elements most influential to visitors. However as the questionnaire results showed that appearance, entertainment and special events were also considered strong motivating factors the researcher felt it was appropriate to consider them as parts of the augmented product. Moreover, as the questionnaire results showed that location and ticket price were lesser motivating factors the researcher felt that they were therefore part of the tangible product. The researcher believes that both the results and academic theory indicate that this adapted model is a more valid representation of a theme park as a product and that both theme park and TA managers could use this model to understand TM and adapt their product accordingly.

Figure 16: Adapted product model of a theme park
Results Analysis and Discussion

To understand the reasons why customers visit TAs, the researcher asked both those who have and have not visited WDW to identify aspects that encourage them to want to visit the attraction.

Figure 17 and 18 demonstrate that the strongest factors for individuals to visit a TA and WDW in particular are being entertained, escaping every day life, spending time with family and friends and attending special events. With lesser factors including learning, trying new things and shopping within retail stores. The notion of entertainment, spending time with family/friends and attending special events as
Results Analysis and Discussion

important motivating factors, is supported by participant 2 and 3, who when asked to identify reasons why tourists visit WDW stated,

Participant 2: ‘the experience of rides, shows and attractions’

‘Children/grandchildren asking to go’

Participant 3: ‘Many come for their children to experience the ‘magic’

‘Special events – the busiest times in Walt Disney World is either when the Food and Wine Festival is happening at Epcot, or during Halloween or Christmas when the Magic Kingdom hosts special parties to celebrate. People plan their trips around these events.’

These comments suggest that factors such as entertainment, spending time with family/friends and attending special events are indeed strong motivators and can pull tourists towards a certain TA. Although not all factors were strong motivators they still impacted on the participants motivation to visit WDW and therefore apply to both event motivation and TM pull factors. Factors such as the desire to escape everyday life can be applied to Dann’s (1997) anomie, Iso-Ahola’s (1982) leaving personal issues and Shone and Parrys (2013) personal motives. Spending time with family and friends can be represented by Dann’s ego enhancement, Iso-Ahola’s seeking interpersonal rewards and Shone and Parry’s social motives. Where as factors such as, learning, entertainment, shopping within retail stores, trying new things and consuming food and drink can be applied to Iso-Aholas personal rewards and Shone and Parry’s physiological motives. Thus demonstrating that these factors influence individual's choice of TA and that TA managers can use these factors to pull visitors towards their attraction to increase attendance and in turn, impact on their success.
Results Analysis and Discussion

4.4 Event and Experience Design

As previously stated within the literature, a number of theories have been explored within EAED however, to establish whether these theories can be applied to both TM and TAs the researcher asked questionnaire and interview participants a range of questions around their motivations to attend theme park attractions, visit other TAs and the impact that EAED had on their experience.

4.4.1 Impact of EAED on the attendance of theme park attractions.

To establish whether there is a link between the design of attractions and their attendance, WDW customers were asked a series of questions based around their perceptions of the design of restaurants and rides.

As figure 19 and 20 show, WDW guests prefer rides and restaurants which have a strong element of design, with only a small percentage of guests preferring restaurants and rides with less design. Suggesting that attractions without design would be less attractive to customers and therefore would affect their attendance.

Figure 19: Do you prefer rides with a strong element of design?

Figure 20: Would you be more likely to dine within a restaurant which has a strong element of design within it?
Results Analysis and Discussion

To explore the impact of EAED on attraction attendance further, participants were asked whether they would still visit rides that had little design and if these had a stronger element of design would feel more inclined to visit. As figure 21 presents, 58% of respondents said they would still visit a ride if it were to have little design. This surprised the researcher as figure 20 implies that consumers prefer rides which have a strong element of design. However participant 3 supported the result of figure 24, stating that they feel consumers would still visit a ride,

‘Because of its status as apposed to theme but the themeing plays a role within gaining the status’

Suggesting that ‘status’ or otherwise perception of a ride would be the main motivator for visiting an attraction and that the theme of a ride would act as a secondary motive. This is supported by the results of figure 22, with 61% of guests agreeing that if an attraction had a stronger level of design they would be more inclined to visit. Implying that although design may not be the main motivating factor to visit an attraction, it can be used to encourage attendance.
Results Analysis and Discussion

This is supported by Participant 1 who believes,

‘Guests react very strongly and positively to increased themeing and design, Imagineering is always looking for ways to “plus” an attraction’

With both Participant 1 and Participant 3 stating the notion of theming as a way to add value, positively impact the visitor and gain a status, this suggests that the use of themeing within the EAED of an attraction can encourage attendance. This notion is supported by both Brown (2005) and Adema and Roehl (2009) who argue that event design maximizes the positive impact of the audience and that it can also impact on success. Thus reinforcing that the use of EAED within attractions can both add value and positively impact on visitors experience, therefore playing a role in developing the ‘status’ of an attraction thus impacting on its attendance and in turn, it’s success.

4.4.2 Design as Competitive Advantage

As the researcher wanted to establish whether TAs could gain competitive advantage through the use of EAED, both questionnaire respondents and interview participants were asked about factors that could influence them to visit one theme park over another. However, to do this first the researcher had to establish whether participants do or would visit other parks as well as WDW.

![Figure 23: When visiting WDW do you also visit other parks?](image)
Results Analysis and Discussion

As figure 23 shows, those who have visited WDW have a divided response with 47% of visitors visiting other parks and 44% only visiting WDW. The results from those who haven't visit WDW were similar with 7% of them wanting to visit other parks and only 2% feeling no need to visit other parks. These results demonstrate that the majority of tourists do not feel limited to one attraction and that if given the chance will also explore other attractions. This also demonstrates that with a number of visitors attending other parks, WDW must compete to gain competitive advantage, therefore making understanding the motivations to choose a particular park increasingly important to WDW and other TAs.

To establish whether EAED is a motivating factor for tourists to choose a particular TA, the researcher asked both travellers and non travellers a number of questions around the adoption of EAED within theme parks and whether this impacted on their motivations.

**Figure 24:** Do you think you would/are more likely to visit a particular park during a holiday season?

**Figure 25:** Would/do the way the parks adapt themselves to the holiday season’s influence your choice of park?
Results Analysis and Discussion

Figure 24 and 25 show that 72% of participants were more likely to visit a park during a holiday season with 74% of participants being influenced by the level of design implemented by parks. Furthermore, figure 26 showed that 73% of participants felt that the special events held within parks would influence their choice of park. These results therefore suggest that the use of EAED within special events and holiday seasons can impact on visitor's choice of park and can therefore be seen as a method that can be used by TA managers to gain competitive advantage. Which is supported by Barridge (2010) who believes the role of design and creativity plays a central part in planned events especially for those with a strong thematic, celebratory and entertainment element.

These results suggest that both the EAED of holiday seasons and special events within parks can encourage consumers to visit suggesting that the overall design of a TA whether it be special events or holiday seasons could impact on a visitor's choice.

This is supported by figure 27, which demonstrates that the majority of individuals feel that the design of a theme park does or would influence their choice of park with 66% of travellers alone being influenced by the design of a park.
Results Analysis and Discussion

These results imply that TAs could use the EAED of both special events and holiday seasons to encourage consumers to visit. Which is supported by Participant 3 who when asked if EAED within TAs encourage consumers to visit stated,

‘Yes I do. There are so many theme parks and attractions that have little to no design to them – they are common and boring. When you find somewhere with unique and interesting design elements it encourages you to explore the space. Somewhere like Walt Disney World is constantly evolving and changing its design and adding to already existing elements, the strength and quality of the design is pleasing on the eye so people want to be surrounded by it’

Therefore reinforcing that TAs could use EAED within both special events and holiday seasons to encourage attendance and therefore gain competitive advantage.

Figure 27: Do you think that the overall design of these parks does/would influence you to choose one park over the other?
Results Analysis and Discussion

4.4.3 Impact of EAED on Customer Experience And Interaction

To establish whether EAED within TAs can have an impact on both customer experience and interaction, the researcher asked both the interviewees and questionnaire participants a number of questions around their perceptions and experiences of WDW.

To understand whether there is a link between EAED and customer experience, the researcher asked a number of questions to both the questionnaire participants and interviewees about their experiences within WDW and why they felt these experiences occurred.

**Figure 28:** When spending time in WDW do you feel immersed (in another world?)

- Yes: 100%

**Figure 29:** Do you think this is due to the level of design within the park?

- Yes: 98%
- No: 2%
Results Analysis and Discussion

Both figure 28 and 29 show that 100% of participants felt immersed within WDW and that 98% of these believe this was due to the design of the park. Therefore suggesting that the use of EAED within TAs can impact a visitor’s experience through the concept of immersion and that this concept can be used by TAs to impact their guest’s experience. This is supported by Ury et al (2011) who believe that tourists have a desire to be visually immersed through the ‘tourist gaze’ and that TAs can use the notion of a gaze to shape and control their visitors experience. Which is further supported by Williams (2004) and Sharply and Stone (2011) who argue that tourists choose their destination by its ability to be gazed upon and that as tourists have the desire for the visually impressive the tourist industry must shape and direct the participants gaze. Therefore implying that TAs can direct the tourists gaze by designing immersive experiences, which in turn can influence their choice of attraction and therefore increase attendance.

This notion is supported by Participant 1 who believes,

‘One of the reasons guests visit Disney theme parks is to escape the “real” world and be immersed in a land of fantasy and imagination. This cannot be accomplished without providing them with visually stunning environments, both exterior and interior’

This statement suggests that the design of WDW is a motivating factor for guests to visit by enabling the guest to escape the ‘real world’ and become immersed within the ‘environment’. This is supported by questionnaire participants who when asked what they particular disliked or liked about the design of WDW answered,

‘Immersive and all encompassing’
‘Engaging’
‘The themeing and feeling part of the world’
‘Immersed in another world’
Results Analysis and Discussion

‘Completely immersed in the world from the sounds to the smells and interactive elements around the parks’
‘Every last detail themed and carefully considered’
‘Theme aspect makes it a better experience’

These comments support that the use of EAED within WDW does in fact immerse guests and suggests that the use of both theming and interaction can also impact on a guest’s experience. The use of theming to impact upon guests experiences within TAs can be supported by Pine and Gilmore (1999) who believe that ‘applying a theme to an underlying concept automatically turn a service into an experience’. Where as the notion of interaction impacting on an experience can be supported by figure 29.

As figure 30 shows, 57% of guests prefer interactive rides suggesting that guests prefer to engage and interact with their surroundings. This concept is supported by Rossmans (2003) six elements of an interaction theory, as he believes that people like to participate or otherwise interact in activities which contain interacting people, relationships, rules, objects, physical setting and animation. All of which are arguably achieved through the design of interactive rides as interacting people and relationships can be found through ride operators and other attendees, physical setting and objects through the interior and exterior design of a ride and rules and animation through the concept of the interactive activity.

Figure 30: Do you prefer interactive rides?
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Therefore suggesting interactive rides are designed with the intention to engage their audience with the environment and positively impact on their experience. Thus suggesting that the notion of ‘touch points’ are used to encourage the audience to engage with their environment. Which is supported by Gerritsen andOlderen (2014) who believe that in order to connect with customers and encourage them to engage with their environment ‘touch points’ should also be used to build optimal visitor experience. Therefore implying that attractions such as interactive rides should be designed to touch upon the values, motives and meaningful moments of participants before, during and after the attraction has finished to provide the customer with a positive experience. This suggests that TAs can use EAED to encourage visitors to interact with their environment and enhance their experience with in turn could impact on their attendance.

Which is supported by Emerson (2009) who believes,

’Theme park guest are becoming more interested in the uniqueness of an attraction as apposed to its level of thrill, thus meaning that the ability to touch, feel and otherwise interact with an attraction gives guests and extremely personalised experience’.

The notion of immersion and interaction affecting customers experience within WDW is supported by Pine and Gilmores (1999) four realms of an experience model. Results in this section show that WDW can be identified as an immersive experience as it physically and virtually brings the guest into ‘another world’ through the use of event design and involves both active and passive participation by ‘engaging’ guests through ‘interactive elements’. Therefore encompassing both escapist, esthetic and entertainment realms, completely immersing guests and engaging them with their environment. Although results suggest that WDW does not contain educational elements and therefore does not contain the absorption dimension, they do suggest that WDW contains the remaining 3 experience realms and therefore implies that WDW is ‘rich’ experience. However, this contrasts with both Bieger (2006) and Williams (2006) who believe that to achieve both rich and engaging
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experiences within the tourism industry there must be a balance of all four realms of the model to form a ‘sweet spot’ and that this ‘sweet spot’ creates the richest of experiences. Which therefore implies for WDW to be a ‘rich’ experience it must also include the educational realm to achieve the absorption dimension and therefore have a balance of the four realms.

However the validity of both Bieger and Williams theories can be questioned, as figure 31 shows that 89% of consumers felt that WDW is one of the richest experiences available to consumers suggesting that for a experience to be engaging and rich it does not have to contain all 4 realms of the experience model.

![Figure 31: Do you agree or disagree that ‘Walt Disney World’ is one of the richest experiences available to consumers and why?](image)

To explore the factors that influenced visitor’s answers they were asked to explain why they agreed or disagreed that WDW is a rich experience. The comments included,

‘Broad range of experiences available to all’
‘Escape’s reality’
‘Richest experiences I find come from natural experiences not manufactured’
‘Become immersed’
‘Not a place to learn but to escape’
‘Is full of magic and wonder but don’t go away feeling enriched because its
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commercial’
‘Incredible theming and design in the parks’
‘Touches all your senses’
‘Unique, involves every sense, creates lasting and impactful memories and experiences’

These comments suggest that both the immersive and interactive design of WDW impacts a consumer’s experience with both escapist and esthetic realms being present within the range of comments. This is supported by Participant 3 who states,

‘I agree in the fact that Walt Disney World is fully immersive. From the moment you step into a park you are transported from the real world and enter a sort of fantasy world. You get exactly what you pay for and much more as Disney is so rich in its theming and guest interaction. I do however think that Disney World is like marmite – you either love it or you hate it. Some guests find it too consumer driven and, from an ex-cast member’s point of view, I can agree with that.

As well as supporting why consumers feel that WDW is a ‘rich’ experience this comment also supports the notion of WDW being commercial as mentioned by one of the respondents. Therefore implying that in order to remain a ‘rich’ experience TAs must have less focus on the means of generating a profit and focus more on the experience that they provide.

These comments imply that a number of consumers perceive a ‘rich experience’ as natural experiences as apposed to those that are commercial or man made. However the results also suggest that the majority of consumers feel that the use of immersion and interaction within the design of the attractions does richly impact on their experience. Therefore suggesting that the use of EAED can impact on the guests overall experience by both encouraging interaction and immersion. The notion of the link between the design of TAs and the guests experience is further supported by Figure 32, which demonstrates the 100% of WDW customers felt that the overall design...
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of WDW impacts on their experience. Therefore implying that the use of EAED and the experience it creates could in fact impact the attendance of a TA.

![Diagram: 100% Yes]

**Figure 32:** Do you think the overall design of WDW impacts on your experience?

To explore the notion of EAED having an impact on the attendance of a TA, both those who have and would like to visit WDW were asked whether if WDW had no element of design and experience within it if they would still feel inclined to visit.

![Bar chart: Have visited WDW: 22% Yes, 78% No; Would like to visit WDW: 40% Yes, 60% No]

**Figure 33:** If WDW had no element of design and experience within it, would you still visit?
Results Analysis and Discussion

Figure 33 shows that 78% of WDW visitors would not visit the attraction if it had no element of design suggesting that the main motivator to visit WDW for these respondents is its adoption of EAED techniques. This is supported by Participant 1, who believes ‘if there were no design or experience there wouldn’t be anything to attract people to come’.

However with 60% of those who have not visited WDW still feeling inclined to visit the attraction without any EAED elements this suggests that the design of an attraction is not necessarily the main motivating factor for all tourists and that other elements within the attraction encourage them to visit. This is supported by participant 3 who believes,

‘Park design and theming is a massive part of Disney World, and makes it instantly recognisable but guests come to the parks for more than the theming and the rides. Most people come to because of all the other things that Disney offers, many come for special events such as the Food and Wine, and Flower and Garden Festival’

These results suggest that the use of EAED within TAs can contribute to the attendance of visitors but that it is not necessarily the main motivator and that other elements that they have to offer can also act as powerful motivators.
4.5 New Conceptual Framework

By collecting and analysing the primary data, the researcher is now able to propose a new conceptual framework.

Figure 34: Tourist Attraction Event design and Experience model : adapted to WDW

This model has been specifically created for a TA and identifies how EAED elements can impact on a TAs success. This model can be used by TAs on a global scale and has been visually adapted to suit the case study of WDW.

The researcher has removed two elements from their first conceptual framework as these motivators were not within the subject of event and experience design. The further 4 elements first identified have been now been altered and merged into more precise headings.
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The three headings of TA, potential customer and existing customers were used as these are the main components concerned within the success of a TA. ‘Tourist attraction’ refers to the organisation, which in this case is WDW, ‘Potential customers’ refer to customers that have not previously visited WDW whereas ‘existing customers’ refers to those who have previously visited WDW.

Each valuable element of EAED is represented by coloured arrows which demonstrate what headings they are connected to an impact on. These elements include, appearance, special events, theming, interaction and immersion as the results identified these 5 elements as being motivating factors.

The results and literature suggest that the appearance of a TA motivates both potential customers and existing customers to visit, with results showing that the appearance of TA can also motivate customers to visit one attraction over another.

Special events have been included as a motivator as the results identify special events as being a motivator for both potential and existing customers as well as an influencer in choosing to visit one attraction over the other.

As previously shown in the results and literature, theming, immersion and interaction were identified as elements that impact on a customers experience and motivations to revisit. Therefore they cannot be considered as motivating factors for a potential customer as they have not been impacted by these elements until they have visited the attraction. Furthermore the results also show that these experience elements encourage existing customers motivation to revisit and influence their decision of park.

In summary, this model shows that both special events and appearance act as motivators for potential customers to visit a TA and that the experience these customers endure at an attraction through immersion, interaction and theming influence them to revisit. Thus turning them into existing customers who are motivated to revisit the attraction from special events, appearance,
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interaction, immersion and theming. Therefore this model identifies the impact that EAED can have on visitors motivation as new and existing customers and that TAs can use this model to encourage attendance to gain competitive advantage and impact on their success.

4.6 Conclusion

This chapter has presented the results of 104 questionnaires and three interviews which have been both discussed and analysed. The information gathered from both the questionnaires and interviews all of which can be found in appendix 3, has provided new data, which the author has used to support both their academic body of work and conceptual framework. Relevant feedback from questionnaires were represented by graphs for visual representation and qualitative data shown as quotations. The researcher has also presented and justified a new conceptual framework that although adapted to WDW can apply to TAs on a global scale.

The following chapter will conclude the research project as a whole and establish whether both the aims and objectives originally set out by the researcher have been achieved, identifying limitations of the research, summarising key findings and identifying the researchers contribution to theory, practice and method.
Chapter 5
Conclusions and Recommendations

5.1 Introduction
5.2 Aims and Objectives
5.3 Limitations of Research
5.4 Summary of Key Findings
5.5 Contribution to Theory
5.6 Contribution to Practice
5.7 Contribution to Method
5.8 Contribution to Researcher
5.9 Recommendations for Future Research
5.10 Summary
Conclusion and Recommendations

5.1 Introduction

This chapter will bring the research project to a conclusion summarising all of the researchers findings from the secondary and primary research to the conceptual framework suggested by the researcher. It will also revisit the initial aims and objectives to establish whether they were achieved. It will also outline the limitations and contributions of the research to make recommendations for future research.

5.2 Aims and Objectives

The researcher has achieved their aim of the research project which was to;

‘To analyse the impact of event and experience design on tourist motivation: a case study of Walt Disney World’

They did this by completing the objectives initially set out by the researcher. The first objective was to critically review the literature on the key theories surrounding Tourist Attraction Motivation, Event Design, Experience Design, Consumer Experience and Interaction and Walt Disney World. This objective was achieved through the literature review found in chapter 2.

Both the second and third objectives which were, ‘to investigate the factors that motivate tourists to visit Walt Disney World’ and ‘to discover whether the design of Walt Disney World influences customer interaction and attendance’ were achieved by the results of successfully carrying out 104 questionnaires and 3 interviews located in chapter 4.

Lastly the 4th objective was to ‘evaluate the findings from the primary research and compare these with the theory in order to develop a conceptual framework of event and experience design for attraction managers’. This was achieved by analysing and discussing the results from the primary research and using these results to develop a conceptual framework that can also be found in chapter 4.
Conclusion and Recommendations

5.3 Limitations of research

The conduction of this dissertation highlighted a few limitations. The first limitation being interview samples, although the researcher managed to contact 3 WDW employees these desired participants were hard to locate which lead to less interview participants than the researcher originally hoped for. However if the researcher had broadened their preferred sample they could have increased the number of interviews and gained more data.

Another limitation of the research was that there was not a broad range of questionnaire respondents, with the majority having visited WDW before. The researcher felt that the audience was limited as they would have liked to have gained more data concerning potential customers as apposed to existing customers.

5.4 Summary of key findings.

Although this research project had limitations, it has identified themes and patterns within both academic literature and the results of the primary research and therefore has provided valuable contributions to the current academic literature and sources within the subject. These contributions can be summarised in these key findings:

- Both special events and the appearance of a tourist attraction can impact potential customers motivations to visit.

- The use of themeing, interaction and immersion can impact on a customer's experience and encourage revisits.

- The use of event and experience design within tourist attractions can encourage both new and existing customers to visit.

- The use of event and experience design can gain competitive advantage and increase attendance.
5.5 Contribution to theory

The researcher has contributed to academic theory around the subject of EAED and TAs by creating an academic model which outlines factors which can impact on the attendance of a TA. They have also made links between EAED and customer experience.

The researcher created this model by carrying out primary research and analysing the data collected to change and develop their first proposed conceptual framework and has now provided a valuable model that can be used within TA studies.

5.6 Contributions to practice

The conceptual framework presented by the researcher demonstrates a contribution to both TA and theme park studies. The researcher identified a gap within the literature surrounding the use of EAED within TAs and in particular theme parks and the impact that this could have on their success.

Therefore the researcher did not only identify motivations for tourist to both travel and choose a destination they also used EAED themes within their questionnaire and interview questions to identify whether a link existed between the design of TAs and TM which has been presented within their model. The researcher adapted the appearance of their model to apply to their case study of WDW, however the model can also be used by TAs on a global scale to demonstrate how the use of EAED could impact on their success.
Conclusion and Recommendations

5.7 Contributions to Method
The researcher has contributed to methods that could be used by others to research the same area of study in the future. They have contributed to the method by devising an in-depth questionnaire which investigates a range of participants motives to travel, choose a destination, visit a TA and their perception of experiences within a TA. As well as an effective set of interview questions that can be used for a range of participants.

5.8 Contribution to Researcher
From undertaking this project the researcher has developed their critical thinking and research skills as well as increasing their knowledge of both TAs and EAED. They have also developed their time management skills by balancing both an on going research project and other academic work and now have the skills and knowledge to undertake further research projects.

5.9 Recommendations for future research
- It may prove useful for the researcher to conduct more interviews with a range of creative professionals from other industries as this could provide the research with new themes as well as important links, to enhance the richness of the data.

- This piece of research although aimed at both individuals who had visited WDW and those who had not, gained an uneven amount of participants with the majority having visited WDW. The researcher believes that by heavily targeting those who have not visited WDW more data could be collected on the motivations of potential customers.

- With much of the academic literature focusing heavily on TM to visit a destination and not a TA in particular. A question can be posed to ask why little research within this field has been carried out.
Conclusion and Recommendations

5.10 Summary

Reflecting on the dissertation's initial aims and objectives, this research project has analysed the impact that EAED can have on TAs and has successfully applied research to the case study of WDW.

The researcher has also presented a conceptual framework from their findings that they believe shows that TAs on a global scale can use event and experience design to both increase attendance and gain competitive advantage thus impacting on their success. Conclusions, contributions to theory, practice and methods have been made and limitations and recommendations discussed.
Appendices
Appendices

Appendix 1  Ethics Form

CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

DEVOLED ETHICS APPROVAL APPLICATION SUMMARY

Student Name: Ella Hiscocks  Student Number: 2042015
Module Name: Dissertation  Module Number: HLT6609
Programme Name: BA Events  Supervisor Name: H. Grossel-Reed

To be completed by student and supervisor before submission to Ethics Approval Panel

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<th>N/A</th>
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<td>Letter/s to participating organisation/s</td>
<td></td>
<td></td>
<td>[x]</td>
<td>[x]</td>
</tr>
</tbody>
</table>

First Submission: [x]  Resubmission: [ ]

date: 10/12/15

For use by the devolved ethics approval panel:

Panel Members  Name  Signature

Module leader: Claire Haven-Tang
Supervisor: Helene Grossel-Reed
CSM Ethics Committee Representative: Caroline Attic

Date: 2/12/15  Date of Reassessment: 

Outcome:

Project Approved: [ ]  Reference number: 

Project Approved in Principle: [ ]

Application not ready/ incomplete: [ ]  (Decision deferred)

Comments for projects not fully approved:

Application for ethics approval v4 March 2015

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CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

A detailed letter confirming access
Use Qualtrics for the questionnaire

The original to be retained by the module leader and a copy given to the student.

An questionnaire or two ages

Clarify what consent means in terms of this questionnaire

Amend P1's

Incorporate current layout of interview to make easier to use during interview
CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

When undertaking a research or enterprise project, Cardiff Met staff and students are obliged to complete this form in order that the ethics implications of that project may be considered.

If the project requires ethics approval from an external agency (e.g., NHS), you will not need to seek additional ethics approval from Cardiff Met. You should however complete Part One of this form and attach a copy of your ethics letter(s) of approval in order that your School has a record of the project.

The document Ethics application guidance notes will help you complete this form. It is available from the Cardiff Met website. The School or Unit in which you are based may also have produced some guidance documents, please consult your supervisor or School Ethics Coordinator.

Once you have completed the form, sign the declaration and forward to the appropriate person(s) in your School or Unit.

PLEASE NOTE:
Participant recruitment or data collection MUST NOT commence until ethics approval has been obtained.

PART ONE

<table>
<thead>
<tr>
<th>Name of applicant:</th>
<th>Ella Hiscocks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervisor (if student project):</td>
<td>Helene Grousset-Rees</td>
</tr>
<tr>
<td>School / Unit:</td>
<td>School of management</td>
</tr>
<tr>
<td>Student number (if applicable):</td>
<td>St20042015</td>
</tr>
<tr>
<td>Programme enrolled on (if applicable):</td>
<td>BA (hons) Events Management</td>
</tr>
<tr>
<td>Project Title:</td>
<td>Analysing the impact of event design and experience on the success of a tourist attraction: A case study on Walt Disney World.</td>
</tr>
<tr>
<td>Expected start date of data collection:</td>
<td>01/01/2016</td>
</tr>
<tr>
<td>Approximate duration of data collection:</td>
<td>6 weeks</td>
</tr>
<tr>
<td>Funding Body (if applicable):</td>
<td>No</td>
</tr>
<tr>
<td>Other researcher(s) working on the project:</td>
<td>No</td>
</tr>
<tr>
<td>Will the study involve NHS patients or staff?</td>
<td>No</td>
</tr>
<tr>
<td>Will the study involve taking samples of human origin from participants?</td>
<td>No</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Does your project fall entirely within one of the following categories:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper based, involving only documents in the public domain: No</td>
</tr>
<tr>
<td>Laboratory based, not involving human: No</td>
</tr>
</tbody>
</table>

Application for ethics approval v4 March 2015
Appendices

CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

<table>
<thead>
<tr>
<th>participants or human tissue samples</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice based not involving human participants (e.g. curatorial, practice audit)</td>
<td>No</td>
</tr>
<tr>
<td>Compulsory projects in professional practice (e.g. Initial Teacher Education)</td>
<td>No</td>
</tr>
<tr>
<td>A project for which external approval has been obtained (e.g., NHS)</td>
<td>No</td>
</tr>
</tbody>
</table>

If you have answered YES to any of these questions, expand on your answer in the non-technical summary. No further information regarding your project is required.

If you have answered NO to all of these questions, you must complete Part 2 of this form.

In no more than 150 words, give a non-technical summary of the project:
The researcher intends to analyse the impact of event design and experience on the success of a tourist attraction and to investigate whether the adoption of event design and experience techniques in the Walt Disney World Resort impact on its success. This will be discovered through primary research methods gathering information from customers and employees of Walt Disney World with questionnaires and interviews as well as secondary research relevant to the project.

DECLARATION:
I confirm that this project conforms with the Cardiff Met Research Governance Framework.

I confirm that I will abide by the Cardiff Met requirements regarding confidentiality and anonymity when conducting this project.

STUDENTS: I confirm that I will not disseminate any material produced as a result of this project without the prior approval of my supervisor.

Signature of the applicant: [Signature]
Date: 09.12.15

FOR STUDENT PROJECTS ONLY

Name of supervisor: [Signature]
Date: 10.12.15

Signature of supervisor: [Signature]

Research Ethics Committee use only

Decision reached:
- Project approved ✔
- Project approved in principle X
- Decision deferred 
- Project not approved 
- Project rejected 

Project reference number: Click here to enter text.
PART TWO

A RESEARCH DESIGN

A1 Will you be using an approved protocol in your project?  No

A2 If yes, please state the name and code of the approved protocol to be used:
N/A

A3 Describe the research design to be used in your project

**Online Questionnaire posted on Facebook and Walt Disney World Forums.**

- The researcher aims to gather the completion of 60+ online multiple choice and likert scale questionnaires, to ensure that a large amount of data can be collected ensuring the validity of the study.
- The researcher has created an online user name on [http://forums.wdwmagic.com](http://forums.wdwmagic.com) and [http://www.easywdw.com/forums/forum.php](http://www.easywdw.com/forums/forum.php) as well as already possessing a Facebook profile. By using fan pages on Facebook and Walt Disney World Forums this will enable the researcher to gain good access to participants.
- The researcher will upload quantitative questionnaires online by the 1st of January 2016 for 6 weeks, using social media sites and forums to gain desired participants.
- The participant will be told the details of the study and its goals plus the participant must consent before completing the questionnaire.
- Participants will only need to take a maximum of 10 minutes to complete the questionnaire.

**Sample**

- The researcher will be using the self-selection method of sampling to allow individuals to volunteer to participate online themself. However as the researcher will be encouraging participant’s through social media sites it is also purposive sampling, as the researcher will be using both forums and face book to gain the desired target market.
- Further participants may also be found through snowballing techniques when using social media, this can occur through participants sharing information about the questionnaires through their own profiles.
- The researcher aims to collect 60-80 online questionnaires.

**Semi structured Interviews**

- The researcher will be using opened ended questions to collect qualitative research, with semi-structured interviews being appropriate for this project as it concentrates heavily on feelings and motivations.
- The researcher intends to have 5 interviews in the forms of email and face-to-face, with past and present employees of Walt Disney World.
- Contact with the individuals will begin in December and is forecasted to take place in January.

---

1 An Approved Protocol is one which has been approved by Cardiff Met to be used under supervision of designated members of staff; a list of approved protocols can be found on the Cardiff Met website here.
CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

- Each interview will be around 20 minutes long and will be recorded.
- The researcher aims to get access to these participants by using online networking sites such as Linked-in and using existing networks such as family, friends and work colleagues.

Sample
- The researcher will be using purposive sampling to target those most appropriate to the research project to ensure that their responses will be beneficial to the project.
- A sample of 5 past and present Walt Disney World employees will be selected as they have the desired knowledge and experience for this research project.

Participants
- All participants will be over the age of 18.
- The researcher will only record the age and gender of the participant.
- Participants right to anonymity will be reiterated throughout the process with the option to withdraw data at any point.
- The types of samples chosen are to guarantee no discrimination.
- The participants will be recruited through Linked-in, social media sites and forums.

Analysis
- The quantitative data from the questionnaires will be analysed through Microsoft Excel by creating graphs, tables and charts.
- The qualitative data from the semi-structured interviews will be analysed using thematic analysis as it will pinpoint, examine and record patterns within the data.
- The researcher will be using a descriptive analysis of the qualitative data as they will be using interview accounts and therefore will be only analysing what was said.

Consent
- Consent will be required from the interview participants; they will do this by completing the consent form before they take part in the study.

A4 Will the project involve deceptive or covert research? No
A5 If yes, give a rationale for the use of deceptive or covert research N/A
A6 Will the project have security sensitive implications? No
A7 If yes, please explain what they are and the measures that are proposed to address them N/A

B PREVIOUS EXPERIENCE

B1 What previous experience of research involving human participants relevant to this project do you have?
The researcher has experience of research involving human participants during secondary school and university. The researcher has undertaken market research through questionnaires both in person and online.

B2 Student project only
What previous experience of research involving human participants relevant to this project does your supervisor have?
My supervisor Helene Grousset-Rees has experience of carrying out both qualitative and quantitative research.
## C POTENTIAL RISKS

### C1 What potential risks do you foresee?

**Online Questionnaires**
Due to the non-contentious nature of this research the researcher does not anticipate any issues but will consider the following:

- The use of social media sites and forums causing disorderly and verbally aggressive behaviour by other users of these sites.
- Questions may cause offense to participants.
- Participants may find questionnaire hard to access or complete therefore resulting in frustration towards the researcher.
- Questions may not provide the answers to the overall research question.

**Semi-Structured Interviews**
- The participants may not want to answer confidential or personal questions.
- The participants may be offended by the questions.
- The participants may find questions hard to understand or answer therefore resulting in frustration towards the researcher.

### C2 How will you deal with the potential risks?

**Online Questionnaires**
- The researcher will contact those who run the forums or social media pages before posting details of the questionnaire online.
- The researcher will ensure that all questions are appropriate and suitable to ask participants.
- A pilot of the questionnaire will be carried out before research starts to ensure that the questions asked will provide answers relevant to research question.
- Detailed instructions will be posted on the forums and social media sites alongside the questionnaire to avoid confusion.
- The participant will be notified that they have the right to withdraw their data at any time.
- Participant information sheet will need to be completed prior to undertaking the research.

**Semi-Structured Interviews**
- Interviews will be arranged in advance detailing the location or email that will be used for the interview.
- The researcher will take their mobile phone with them to the interview and will keep a log of the conversations had through email.
- The researcher will ensure that all questions are appropriate and suitable to ask participants.
- Participation information sheet and consent form will be sent to the participants either by post or email to ensure they are aware of the topics up for discussion.
- The participant will have the right to withdraw their data at any point.

All participants will be notified that the researcher, supervisor, other marker and external examiner will have sole access to the data collected. The data used in the written report will be anonymised and the participants will be coded to safeguard their identification. The data will be destroyed once the student has graduated.
Appendices

Appendix 2

Questionnaire Design

Q1 This project has received the approval of Cardiff School of Managements’ Ethics Committee, Cardiff Metropolitan University. Approval reference: 20015D0261 I understand that my participation in this project will involve completing a questionnaire about the event design and experience aspects of a tourist attraction and the motivations behind visiting a tourist attraction, which will take approximately up to 10 minutes of my time. I understand that participation in this study is entirely voluntary and that I can withdraw from the study at any time. I understand that my data will be stored on password protected computers, anonymised after completion of the survey and that no one will be able to trace my information back to me. The raw data will be retained for up to three years when it will be deleted/destroyed. I am 18 years of age or over, understand the statement above and freely consent to participating in this study.

☐ Yes
☐ No

If No Is Selected, Then Skip To End of Survey

Q2 When the term ‘design’ is used within a question it is referring to aspects such as visual appearance, theming, colour schemes, architecture, surroundings, props, music, animations, costumes and natural and artificial details as demonstrated in the images below.

Q3 What Gender are you?

☐ Male
☐ Female
Appendices

Q4 How old are you?

- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65-74
- 75 years or older

Q5 Do you travel?

- Yes
- No

If Yes Is Selected, Then Skip To How often do you travel?

Q6 Please rate the options which would motivate you to travel.

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>To take a break</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To meet new people</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To spend time with family/friends</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To learn</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To experience a different culture</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To try something new</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendices

Q7 Please rank the options which would influence you to choose a certain destination.

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weather</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Relaxation</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Adventure</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Culture</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Entertainment</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Food and drink</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>

Q8 Would you like to visit Walt Disney World?

○ Yes
○ No

If Yes Is Selected, Then Skip To Why would you like to visit Walt Disn...If No Is Selected, Then Skip To End of Survey

Q9 Why would you like to visit Walt Disney World?

<table>
<thead>
<tr>
<th></th>
<th>strongly agree</th>
<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>To Learn</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Be entertained</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Escape every day life</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Consume food and drink</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Spend time with family/friends</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Try new things</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Shop within retail stores</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Attend special events</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>
Q10 From 1-8 please rank the top motivators for you to want to visit Walt Disney World.

____ Reviews 
____ Location 
____ Choice of food and drink 
____ Ticket Price 
____ Entertainment 
____ Appearance 
____ Facilities 
____ Merchandise 
____ Special Events 

Q11 If traveling to Walt Disney World Orlando, would you also visit other parks such as Universal Studios or Sea World?

☑ Yes  ☐ No

Q12 Do you think that the overall design of these parks would influence you to choose one park over the other?

☑ Yes  ☐ No

Q13 Do you think that you would be more likely to visit a particular park during a holiday season?

☑ Yes  ☐ No
Q14 Would the way the parks adapt to holidays seasons influence your choice?

☑ Yes  ☐ No

Q15 Do you think that the special events held in these parks would influence you to choose one park over the other?

☐ Yes  ☐ No

Q16 Do you think that the overall design of these parks would impact your experience when visiting?

☐ Yes  ☐ No

Q17 If a park such as Walt Disney World had no element of design within it, would you be less likely to visit?

☐ Yes  ☐ No

If Yes Is Selected, Then Skip To End of Survey
If No Is Selected, Then Skip To End of Survey

Q18 How often do you travel?

☐ Less than once a year  ☐ 1-2 times a year  ☐ 3 or more times a year
Appendices

Q19 Please rate the motivations for you to travel.

<table>
<thead>
<tr>
<th>Motivation</th>
<th>strongly agree</th>
<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Take a break</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Meet new people</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Spend time with family/friends</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>To learn</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Experience a different culture</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>To try something new</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>

Q20 Please rate the influences behind you choosing a destination.

<table>
<thead>
<tr>
<th>Influence</th>
<th>strongly agree</th>
<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weather</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Relaxation</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Adventure</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Culture</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Entertainment</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Food and drink</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
</tbody>
</table>

Q21 Have you visited Walt Disney World?

○ Yes
○ No

If Yes Is Selected, Then Skip To How many times have you visited Walt Disney World...

If No Is Selected, Then Skip To Would you like to visit Walt Disney World...

Q22 How many times have you visited Walt Disney World?

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Q23 Why do you visit Walt Disney World?

<table>
<thead>
<tr>
<th>Reasons</th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>To learn</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Be entertained</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Escape every day life</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Consume food and drink</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Spend time with family/friends</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Try new things</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shop within retail stores</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attend special events</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Q24 From 1-8 please rank the top motivators for you to visit Walt Disney World.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Motivator</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Reviews</td>
</tr>
<tr>
<td>2</td>
<td>Location</td>
</tr>
<tr>
<td>3</td>
<td>Choice of food and drink</td>
</tr>
<tr>
<td>4</td>
<td>Ticket price</td>
</tr>
<tr>
<td>5</td>
<td>Entertainment</td>
</tr>
<tr>
<td>6</td>
<td>Appearance</td>
</tr>
<tr>
<td>7</td>
<td>Facilities</td>
</tr>
<tr>
<td>8</td>
<td>Merchandise</td>
</tr>
<tr>
<td>9</td>
<td>Special Events</td>
</tr>
</tbody>
</table>

Q25 When visiting Orlando do you visit other parks such as Universal Studios or Sea World?

☑ Yes
☑ No
Appendices

Q26 Do you think that the overall design of these parks do/would influence you to choose one park over the other?

☑️ Yes
☑️ No

Q27 Do you think that you would be / are more likely to visit a particular park during a holiday season?

☑️ Yes
☑️ No

Q28 Do/would the way the parks adapt themselves to the holiday seasons influence your choice of park?

☑️ Yes
☑️ No

Q29 Do you think that the special events held in these parks do/ would influence you to choose one park over the other?

☑️ Yes
☑️ No
Appendices

Q30 Do you prefer the design of Walt Disney World compared to other parks available?

- Yes
- No

Q31 Why do you feel this way?

Q32 When looking at the design within Walt Disney World, do you feel these attractions involve design and theming within them?

<table>
<thead>
<tr>
<th></th>
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<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
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</tr>
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<td>Character meet and greets</td>
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<td>Food and drink retail outlets</td>
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<td>Special Events</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

Q33 Do you prefer rides with a strong element of design as apposed to those that don’t?

- Yes
- No
Appendices

Q34 Do you prefer attractions which are interactive?

☐ Yes
☐ No

Q35 Would you be more likely to dine within a restaurant which has a strong element of design within it?

☐ Yes
☐ No

Q36 Please identify up to four attractions within Walt Disney World that you feel have the strongest element of design with them.

Q37 If these attractions did not have a strong element of design would you still visit them and why?

Q38 Please identify up to four attractions within Walt Disney World that you feel have the least amount of design within them.

Q39 If these attractions had a stronger element of design within them would you feel more inclined to visit them and why?

Q40 When spending time in Walt Disney World, do you feel immersed (in another world)?

☐ Yes
☐ No
Appendices

Q41 Do you think this is due to the level of design within Walt Disney World?

☐ Yes
☐ No

Q42 Do you think that this impacts your experience?

☐ Yes
☐ No

Q43 'Walt Disney World is one of the richest experiences available' do you agree?

☐ Yes
☐ No

Q44 Why do you feel this way?

Q45 What do you particularly like or dislike about the design elements of Walt Disney World?

Q46 Would the special events held in Walt Disney World encourage you to visit again?

☐ Yes
☐ No

Q47 In conclusion, if Walt Disney World had no element of design and experience within it, would you still visit?

☐ Yes
☐ No

If yes Is Selected, Then Skip To End of Survey If No Is Selected, Then Skip To End of Survey

Q48 Would you like to visit Walt Disney World?

☐ Yes
☐ No

If yes Is Selected, Then Skip To Why would you like to visit Walt Disn...If No Is Selected, Then Skip To End of Survey
Appendices

Q49 Why would you like to visit Walt Disney World?

<table>
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<th>Strongly Disagree</th>
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<tbody>
<tr>
<td>To learn</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Be entertained</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Escape every day life</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>Consume food and drink</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
</tr>
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<td>Spend time with family/friends</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
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<td>Try new things</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
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<td>Shop within retail stores</td>
<td>○</td>
<td>○</td>
<td>○</td>
<td>○</td>
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</tr>
<tr>
<td>Attend special events</td>
<td>○</td>
<td>○</td>
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<td></td>
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</tbody>
</table>

Q50 From 1-8 please rank the top motivators for you to want to visit Walt Disney World?

______ Reviews
______ Location
______ Choice of food and drink
______ Ticket price
______ Entertainment
______ Appearance
______ Facilities
______ Merchandise
______ Special Events

Q51 If you were to travel to Walt Disney World in Orlando, would you also visit other parks such as Universal Studios or Sea World?

☐ Yes
☐ No
Appendices

Q52 Do you think that the overall design of these parks would influence you to choose one park over the other?

☐ Yes
☐ No

Q53 Do you think that the special events held in these parks would influence you to choose one park over the other?

☐ Yes
☐ No

Q54 Do you think that you would be more likely to visit a particular park during a holiday season?

☐ Yes
☐ No

Q55 Would the way the parks adapt themselves to the holiday seasons influence your choice of park?

☐ Yes
☐ No
Appendices

Q56 Do you think that the design of these parks would impact on your overall experience when visiting?

☑ Yes
☑ No

Q57 If a park such as Walt Disney World had no element of design and experience within it, would you be less likely to visit?

☑ Yes
☑ No

If yes Is Selected, Then Skip To End of Survey
If No Is Selected, Then Skip To End Of Survey
Appendices

Appendix 3

Questionnaire Results

1. This project has received the approval of Cardiff School of Managements Ethics Committee, Cardiff Metropolitan University. Approval reference: 20015D0261 I understand that my participation in this project will involve completing a questionnaire about the event design and experience aspects of a tourist attraction and the motivations behind visiting a tourist attraction, which will take approximately up to 10 minutes of my time. I understand that participation in this study is entirely voluntary and that I can withdraw from the study at any time. I understand that my data will be stored on password protected computers, anonymised after completion of the survey and that no one will be able to trace my information back to me. The raw data will be retained for up to three years when it will be deleted/destroyed. I am 18 years of age or over, understand the statement above and freely consent to participating in this study.

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
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<tbody>
<tr>
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<td>Yes</td>
<td>110</td>
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<td>No</td>
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2. What Gender are you?

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3. How old are you?

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## 4. Do you travel?

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</thead>
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<td></td>
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<td></td>
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## 5. Please rate the options which would motivate you to travel.

<table>
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<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Total Responses</th>
<th>Mean</th>
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<td>0</td>
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<td>2</td>
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<tr>
<td></td>
<td>To meet new people</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
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<tr>
<td>2</td>
<td>To spend time with family/friends</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>1.50</td>
</tr>
<tr>
<td>3</td>
<td>To learn</td>
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<td>0</td>
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<td>2</td>
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<td>4</td>
<td>To experience a different culture</td>
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<td>0</td>
<td>2</td>
<td>2.50</td>
</tr>
<tr>
<td>5</td>
<td>To try something new</td>
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<td>0</td>
<td>0</td>
<td>2</td>
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## 6. Please rank the options which would influence you to choose a certain destination.

<table>
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<td>Culture Entertainment</td>
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<td>0</td>
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<td>0</td>
<td>2</td>
<td>3.00</td>
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<td>0</td>
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<td>2.00</td>
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<td>0</td>
<td>0</td>
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<td>2.00</td>
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7. Would you like to visit Walt Disney World?

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<th>Answer</th>
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<th>%</th>
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8. Why would you like to visit Walt Disney World?

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<th>Agree</th>
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<td>Be entertained</td>
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<tr>
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9. From 1-8 please rank the top motivators for you to want to visit Walt Disney World.

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<td>1</td>
<td>1</td>
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10. If traveling to Walt Disney World Orlando, would you also visit other parks such as Universal Studios or Sea World?

<table>
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<th>Answer</th>
<th>Response</th>
<th>%</th>
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<tr>
<td>2</td>
<td>No</td>
<td>1</td>
<td>100%</td>
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</table>

|   | Total  | 1        | 100%|

11. Do you think that the overall design of these parks would influence you to choose one park over the other?

<table>
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<th>Answer</th>
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|   | Total  | 1        | 100%|

12. Do you think that you would be more likely to visit a particular park during a holiday season?

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|   | Total  | 1        | 100%|

13. Would the way the parks adapt to holidays seasons influence your choice?

<table>
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<td>No</td>
<td>1</td>
<td>100%</td>
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</table>

|   | Total  | 1        | 100%|
14. Do you think that the special events held in these parks would influence you to choose one park over the other?

<table>
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<th>Answer</th>
<th>Response</th>
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</tr>
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<td>2</td>
<td>No</td>
<td>1</td>
<td>100%</td>
</tr>
<tr>
<td>Total</td>
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<td>1</td>
<td>100%</td>
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</table>

15. Do you think that the overall design of these parks would impact your experience when visiting?

<table>
<thead>
<tr>
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<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
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<tbody>
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<td>1</td>
<td>100%</td>
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</tr>
<tr>
<td>Total</td>
<td></td>
<td>1</td>
<td>100%</td>
</tr>
</tbody>
</table>

16. If a park such as Walt Disney World had no element of design within it, would you be less likely to visit?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
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<td>Yes</td>
<td>1</td>
<td>100%</td>
</tr>
<tr>
<td>2</td>
<td>No</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>1</td>
<td>100%</td>
</tr>
</tbody>
</table>

17. How often do you travel?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
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<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Less than once a year</td>
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<td>8%</td>
</tr>
<tr>
<td>2</td>
<td>1-2 times a year</td>
<td>55</td>
<td>57%</td>
</tr>
<tr>
<td>3</td>
<td>3 or more times a year</td>
<td>34</td>
<td>35%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>97</td>
<td>100%</td>
</tr>
</tbody>
</table>
### 18. Please rate the motivations for you to travel.

<table>
<thead>
<tr>
<th>#</th>
<th>Question</th>
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<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Total Responses</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
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<td>1</td>
<td>97</td>
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</tr>
<tr>
<td>2</td>
<td>Meet new people</td>
<td>6</td>
<td>8</td>
<td>38</td>
<td>28</td>
<td>17</td>
<td>97</td>
<td>3.43</td>
</tr>
<tr>
<td>3</td>
<td>Spend time with family/friends</td>
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<td>24</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>97</td>
<td>1.33</td>
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<tr>
<td>4</td>
<td>To learn</td>
<td>12</td>
<td>38</td>
<td>33</td>
<td>10</td>
<td>4</td>
<td>97</td>
<td>2.55</td>
</tr>
<tr>
<td>5</td>
<td>Experience a different culture</td>
<td>17</td>
<td>34</td>
<td>31</td>
<td>14</td>
<td>1</td>
<td>97</td>
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</tr>
<tr>
<td>6</td>
<td>To try something new</td>
<td>32</td>
<td>47</td>
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### 19. Please rate the influences behind you choosing a destination.

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<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Total Responses</th>
<th>Mean</th>
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<td>8</td>
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<td>3</td>
<td>Adventure</td>
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<td>19</td>
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<td>0</td>
<td>97</td>
<td>2.14</td>
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<td>4</td>
<td>Culture</td>
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<td>41</td>
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<td>1</td>
<td>97</td>
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<td>1</td>
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<td>1.80</td>
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<td>6</td>
<td>Food and drink</td>
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### 20. Have you visited Walt Disney World?

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<tr>
<td>Total</td>
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### 21. How many times have you visited Walt Disney World?

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<th>2</th>
<th>11</th>
<th>6</th>
<th>11</th>
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</table>

Ella May Hiscocks: ST20042015
<p>| | | |</p>
<table>
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<tr>
<td>21</td>
<td>35</td>
<td>8</td>
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<tr>
<td>8</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Once</td>
<td>Too many to count</td>
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<tr>
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<td>30</td>
</tr>
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<td>6</td>
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<td>25+</td>
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<td>7</td>
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<td>10</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
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<td>100+</td>
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<tr>
<td>8</td>
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<td>50</td>
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<tr>
<td>50</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>Over 100 times</td>
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<td>10</td>
<td>1</td>
<td>Once</td>
</tr>
<tr>
<td>1</td>
<td>11</td>
<td>5</td>
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<td>8</td>
<td>10+</td>
<td>50+</td>
</tr>
<tr>
<td>50+</td>
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</table>
### 22. Why do you visit Walt Disney World?

<table>
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<tr>
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<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Total Responses</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>To learn Be entertained</td>
<td>3</td>
<td>12</td>
<td>18</td>
<td>14</td>
<td>7</td>
<td>54</td>
<td>3.19</td>
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<tr>
<td>2</td>
<td>Escape every day life</td>
<td>41</td>
<td>12</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>54</td>
<td>1.26</td>
</tr>
<tr>
<td>3</td>
<td>Consume food and drink Spend time with family/friends</td>
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<td>8</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>54</td>
<td>1.19</td>
</tr>
<tr>
<td>4</td>
<td>Try new things Shop within retail stores</td>
<td>22</td>
<td>23</td>
<td>7</td>
<td>1</td>
<td>1</td>
<td>54</td>
<td>1.81</td>
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<td>埃拉梅·赫斯科克斯: ST20042015</td>
<td>41</td>
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<td>0</td>
<td>0</td>
<td>54</td>
<td>1.24</td>
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<tr>
<td>6</td>
<td>Attend special events</td>
<td>13</td>
<td>29</td>
<td>8</td>
<td>4</td>
<td>0</td>
<td>54</td>
<td>2.06</td>
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<td>7</td>
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<td>11</td>
<td>1</td>
<td>54</td>
<td>2.69</td>
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<tr>
<td>8</td>
<td>Escaped every day life</td>
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<td>13</td>
<td>4</td>
<td>1</td>
<td>54</td>
<td>2.09</td>
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</table>

### 23. From 1-8 please rank the top motivators for you to visit Walt Disney World.

<table>
<thead>
<tr>
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<td>54</td>
</tr>
<tr>
<td>2</td>
<td>Location</td>
<td>54</td>
</tr>
<tr>
<td>3</td>
<td>Choice of food and drink</td>
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</tr>
<tr>
<td>4</td>
<td>Ticket price</td>
<td>54</td>
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<tr>
<td>5</td>
<td>Entertainment</td>
<td>54</td>
</tr>
<tr>
<td>6</td>
<td>Appearance</td>
<td>54</td>
</tr>
<tr>
<td>7</td>
<td>Facilities</td>
<td>54</td>
</tr>
<tr>
<td>8</td>
<td>Merchandise</td>
<td>54</td>
</tr>
<tr>
<td>9</td>
<td>Special Events</td>
<td>54</td>
</tr>
</tbody>
</table>

---

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103
24. When visiting Orlando do you visit other parks such as Universal Studios or Sea World?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Yes</td>
<td>28</td>
<td>52%</td>
</tr>
<tr>
<td>2</td>
<td>No</td>
<td>26</td>
<td>48%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>54</td>
<td>100%</td>
</tr>
</tbody>
</table>

25. Do you think that the overall design of these parks do/would influence you to choose one park over the other?

<table>
<thead>
<tr>
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<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
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<td>39</td>
<td>72%</td>
</tr>
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<td>2</td>
<td>No</td>
<td>15</td>
<td>28%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>54</td>
<td>100%</td>
</tr>
</tbody>
</table>

26. Do you think that you would be / are more likely to visit a particular park during a holiday season?

<table>
<thead>
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<th>Answer</th>
<th>Response</th>
<th>%</th>
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</thead>
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<td>No</td>
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</tr>
<tr>
<td>Total</td>
<td></td>
<td>54</td>
<td>100%</td>
</tr>
</tbody>
</table>

27. Do/would the way the parks adapt themselves to the holiday seasons influence your choice of park?

<table>
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<tr>
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<th>Answer</th>
<th>Response</th>
<th>%</th>
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<td>22%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>54</td>
<td>100%</td>
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</tbody>
</table>

28. Do you think that the special events held in these parks do/ would influence you to choose one park over the other?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
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</thead>
<tbody>
<tr>
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<td>No</td>
<td>11</td>
<td>20%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>54</td>
<td>100%</td>
</tr>
</tbody>
</table>

29. Do you prefer the design of Walt Disney World compared to other parks available?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
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</thead>
<tbody>
<tr>
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<td>53</td>
<td>98%</td>
</tr>
<tr>
<td>2</td>
<td>No</td>
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<td>2%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>54</td>
<td>100%</td>
</tr>
</tbody>
</table>

30. Why do you feel this way?

Text Response
The design of the park is continuous there is not a glitch of the real world Association with visits as a child and being a part of the Disney 'culture'
Appeals to younger kids
Customer service
Due it Disney's longstanding reputation & ambiance
It's on a larger, more magical scale.
ease of movement
### Appendices

<table>
<thead>
<tr>
<th>Easy to navigate</th>
<th>easy to navigate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fully immersed</td>
<td></td>
</tr>
<tr>
<td>Every detail is beautifully done</td>
<td></td>
</tr>
<tr>
<td>It's beautiful, clean, happy, exciting, and superior service.</td>
<td></td>
</tr>
<tr>
<td>The design is ever changing</td>
<td></td>
</tr>
<tr>
<td>Bigger design settings</td>
<td></td>
</tr>
<tr>
<td>Always seems magical and like anything can happen. Cast members make it a magical experience.</td>
<td></td>
</tr>
<tr>
<td>More of a magical experience</td>
<td></td>
</tr>
<tr>
<td>Beautiful</td>
<td></td>
</tr>
<tr>
<td>More detail</td>
<td></td>
</tr>
<tr>
<td>Tradition</td>
<td></td>
</tr>
</tbody>
</table>

| It's a perfect escape from reality enabling you to create lasting memories with your family that are easily replicated as they grow. |                  |
| More of a family park than others |                  |
| Entertaining and something for everyone |                  |
| Food options, comfort of environment, ease of access, user friendly, diversity of attractions and options |                  |
| It appeals to all ages It takes those who are older back to their childhood The parades have something for everyone Rhe park is divided in to different lands to make it easier to find your way around |                  |
| It feel magical as soon as you walk through the entrance. The theming of the entire park is amazing and makes you feel like you are right there in the film on every ride and even just walking around to different attractions. more immersive, less reality |                  |
| Tradition |                  |

| Overall cohesion between the design of the park and the rides in different lands. |                  |
| There is something for everyone in the family to enjoy. Layout makes it easy to navigate. |                  |
| Because we just love Disney and the rides are easy to ride because my wife is in a wheelchair and they are accessible. |                  |
| Ok |                  |
| Because it takes you on a journey which is familiar |                  |
| It's magical |                  |
| Has the Disney Magic. Always clean and well organised |                  |
| Not sure - I just love the design - clean and crisp |                  |
| Its disney |                  |
| Pleasant cast members |                  |
| Love the ease of everything |                  |
| its disney! its magical! its fun something to do for everyone, can be super busy or just relax by the pool, great food, its a great vacation spot |                  |
| each park has a separate theme giving more choice and a feel of a completely different experience at each. |                  |
| Just offers a greater overall experience |                  |
| Prefer the overall design of Disneyland much more |                  |
| disey is magical. it takes you away from just a theme park into a whole world of magic |                  |
| Disney world follows a basic design with all their parks so they are easier to |                  |

---

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navigate. The central Icon in each park is also handy when meeting with groups of people. They get it right spot on.
Magical
Nostalgia
They think of the little things.
More of a family atmosphere.
The parks at Walt Disney World are focused on providing a place where the whole family/people of all ages can have fun together.
Quality, details
I have loved Disney since I was a kid.
It is a favorite place to go.
There is no place on earth like Disney!

31. When looking at the design within Walt Disney World, do you feel these attractions involve design and theming within them?

<table>
<thead>
<tr>
<th>#</th>
<th>Question</th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
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<th>Mean</th>
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<td>0</td>
<td>0</td>
<td>54</td>
<td>1.15</td>
</tr>
<tr>
<td>2</td>
<td>Character meet and greets</td>
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<td>17</td>
<td>10</td>
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<td>0</td>
<td>54</td>
<td>1.69</td>
</tr>
<tr>
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<td>Food and drink retail outlets</td>
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<td>24</td>
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</table>

32. Do you prefer rides with a strong element of design as apposed to those that don’t?

<table>
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<tr>
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<th>Answer</th>
<th>Response</th>
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33. Do you prefer attractions which are interactive?
### Appendices

<table>
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<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
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<tr>
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</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>54</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

#### 34. Would you be more likely to dine within a restaurant which has a strong element of design within it?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
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<td>6</td>
<td>11%</td>
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<td><strong>Total</strong></td>
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</tr>
</tbody>
</table>

#### 35. Please identify up to four attractions within Walt Disney World that you feel have the strongest element of design with them.

**Text Response**

Be our guest restaurant, Hollywood tower of terror, buzzlightyears laser spin, Castle
Typhoon lagoon, splash mountain, star tours parades
Kilimanjaro safari, mission space, star tours
Cinderellas castle, be our guest restaurant, tower of terror ride, toy story ride
Rides & restaurants
Magic Kingdom, sea world, Theatre shows
Snow white mine train, everest, haunted mansion, dinosaur
Tower of Terror, Peter Pan, Pirates of the Caribbean and Haunted Mansion
toy story, tower of terror, haunted mansion
Tower of Terror, seven Dwarf, Peter Pan, Haunted Mansion
Seven dwarfs mine train, be our guest,
Tower of Terror, Expedition Everest, Splash Mountain, Toy Story Mania
Future World ( Epcot ) Mission Space Fantasy Land MK
Can't remember
Carousel of progress, spaceship earth, little mermaid, pirates of the Caribbean.
Be Our Guest, Tower of Terror, Ohana Best Friends Breakfast, Fairy Tale Hall
Splash mountain haunted mansion great movie ride
Rock n roller coaster. Tower of terror. Pirates splash mtn
American Adventure, It's A Small World,
Tough to be a bug, Seven dwarfs mine train, expedition Everest, killamonjaro safari, tower of terror
7 dwarfs mine ride, big thunder, space, splash mountain.
Tree of Life, Cinderella castle, Epcot Ball, Belles Castle
Haunted mansion, tree of life, all of world showcase, all of the resorts
It's a small world. Pirates of the Caribbean Splash Mountain. The Haunted Mansion
Rock n roller coster, tower of terror, splash mountain and jungle safari
Haunted mansion
Peter pan, little mermaid, haunted mansion, pirates of the carribean
Pirates of the Caribbean, Big Thunder Mountain, Expedition Everest, Tower of Terror
Space Mountain, Soarin, Small World, Thunder Mountain
Mount Everent Expedition, Aerosmith Rocking Roller Coaster, It's a small
world, Space Mountain
Splah mtn, pirates, expedotion everest, dinasour
Tower of terror typhoon lagoon buzzard beach and it's a small world
It's a small world, buzz light year, castle, meeting characters
Star tours,
CRT, BOG, mine train, thunder railroad
Pirates, castle, main street, splash mt
Small world, splash mountain, Pirates
Nemo ride, little mermaid ride, small world, pirates of Caribbean
seven dwarfs mine train, big thunder mountain railroad, test track, soarin,
primeval whirl, dinosaur, toy story midway mania, star tours
buzz light year ride, toy story 3d interactive, mount everest, all of animal
kingdom
Toy story mania, tower of terror, expedition Everest, rainforest cafe
Pirates of the Caribbean, The Great Movie Ride, Expedition Everest, Tree of
Life and surrounds
seven dwarves mine trains, big thunder mountain slash mointain spaceship
earth
The Haunted Mansion, Expedition Everest, Tower of Terror
Carousel
Not sure
Splash Mountain, Spaceship Earth, Expedition Everest, Tower of Terror
Tower of terror, Haunted Mansion, Jungle Cruise, Pirates
Seven Dwarfs Mine Train, Splash Mountain, Peter Pan, It's a Small World
Haunted Mansion, Pirates of the Caribbean, Spaceship Earth, Star Tours
Haunted Mansion, Pirates of the Caribbean, Jungle Cruise, Tower of Terror
Splash Mountain, Expedition Everest, Tower of Terror, Thunder Mountain
Haunted Mansion, Jungle Cruise, Pirates of the Caribbean, Splash Mountain
Haunted house, space mountain

36. If these attractions did not have a strong element of design would you still visit them and why?

<table>
<thead>
<tr>
<th>Text Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>No, their appearance is what makes them attractive to visit</td>
</tr>
<tr>
<td>Yes, but less likely to enjoy and want to re ride/visit</td>
</tr>
<tr>
<td>Yes because I enjoy being entertained</td>
</tr>
<tr>
<td>No. Drawn to the magic!</td>
</tr>
<tr>
<td>Unsure</td>
</tr>
<tr>
<td>No, they wouldn't appeal to me as a customer probably, but the theme adds to the experience</td>
</tr>
<tr>
<td>Probably but the design element is an integral part of the ride.</td>
</tr>
<tr>
<td>yes</td>
</tr>
<tr>
<td>Thrill yes but slow movers it is all for the design, The rides would be fine the restaurants but so much</td>
</tr>
<tr>
<td>Yes, they are fun.</td>
</tr>
<tr>
<td>yes</td>
</tr>
<tr>
<td>Can't remember</td>
</tr>
<tr>
<td>Possibly.</td>
</tr>
<tr>
<td>No because it's the design that makes it fun</td>
</tr>
<tr>
<td>Yes</td>
</tr>
<tr>
<td>Probably not...not as fun</td>
</tr>
</tbody>
</table>
Appendices

Yes. Tradition.
Yes, because they are still fun, but the imersivness would be missing
If they were a nice ride yes
Yes to experience it
No, wouldn't be as enjoyable
Yes just to experience them but the theming adds to the build up
I would just as I enjoy the rides but it wouldn't be as exciting
no
Probably not
Yes. Because they are fun rides. However, I don't know how you could do
Pirates without strong design.
yes, but it wouldn't be as much fun
Yes because they are fun to ride.
Yes
No ... Because they would be the same as any other water park or
amusement ride
No because it would be boring
Yes just to see what it's like
Probably
Yes
Maybe
Probably but not sure. Depends on what they were like without the design
element.
no because the quality of the ride would be gone the ride and design go
together one is nothing without the other
yes because of the disney brand
No the design is what makes Disney special
Would likely not do Everest as much as it does nauseate me at times
i love the rides themselves
I would visit Tower of Terror and Everest due to the high thrill element of the
ride. However, the Hanuted mansion is all about the theme and design - the
ride comes second to that.
No
Not sure
No
Probably, they are classics
Not as often as I do currently.
I would still visit but would prioritize other, more designed rides.
Yes, they are good rides.
The best part of these attractions is they're design, but they all are fun ride
systems.
Yes - The ride itself is fun
No because time in the parks is limited and you want to experience the most
'different' and special aspects

37. Please identify up to four attractions within Walt Disney World that you feel have the least amount of design within them.

Text Response

Thunder mountain, mickey meet and greet, pizza planet, its a bugs life
Car racers in future land, several of the food outlets, certain shops,
The boat ride in Mexico at Epcot, Tomorrowland Speedway
Appendices

Caribbean beach resort, railroad, lights motor stunt show, innoventations
The only thing I can think of is the toilets.....
N/A
astro orbitor, tomorrowland speedway, primeval whirl
Soarin', Living with the Land, Tomorrowland Transit Authority People Mover
and Carousel of Progress
cars
Speedway,
Space mountain
Soarin, Hall of Presidents, Teacups
Contemopy Resort Universe of Energy
Can't remember
People mover, rockets, dumbo, medieval twirl
I cant think of any
Dumbo space mountain the race track at ml
Astro orbitir
--
Tea cups, star tours (it will get better I'm sure), rockn rollercoaster,
Soarin, sum of all thrills, primal scream,
N/A
Monorail, futureworld could do a lot better,
Huckleberry Finn Island. Space mountain NASCAR rally. Spinning tea cups
Mona rail, space mountain
primeval whirl
Carousel, small world, thunder mountain,
Tomorrowland Speedway, Soarin
Buzz Lightyear, Speedway
Universe of Energy, People Mover, Jungle Cruise,
Its a small world, magic carpets of aladdin tea cups
I can't they are so well designed and updated
.....
Dumbo Winnie the Pooh peter pan
Stitch's great escape
Buzz, racetrack
Speedway cars, Kali Rapids, Astro orbitor
Soaring, people mover,
most of the character meet and greets and out of date rides like buzz lightyear
doesn't work correctly
small world, figment ride (epcot),
People mover, carousel, tea cups, race cars
The trains, Hyperion Theater, Journey into Imagination with Figment,
primeval whirl,
Spaceship earth, Ellen's Energy Adventure, Big Thunder Mountain,
I liked all of them
Not sure
Tomorrowland Speedway, The Great Movie Ride, It's a Small World
Mad Hatter, tricerotops spinner, Aladin spinner, tomorrowland speedway
Space Mountain and Dinorama
Stitch's Great Escape, Tomorrowland Speedway, Ellen's Energy Adventure,
Primeval Whirl
### 38. If these attractions had a stronger element of design within them would you feel more inclined to visit them and why?

<table>
<thead>
<tr>
<th>Text Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>yes it would be a more interesting visit</td>
</tr>
<tr>
<td>Possibly</td>
</tr>
<tr>
<td>Maybe, I guess I would have to experience the change to determined if my time was worth it</td>
</tr>
<tr>
<td>Always looking for the entertainment factor</td>
</tr>
<tr>
<td>No</td>
</tr>
<tr>
<td>Yes, they would be more attractive and appealing on the eye. possibly, more immersive experience</td>
</tr>
<tr>
<td>Possibly. I just think they would likely attract more people who may otherwise pass over them.</td>
</tr>
<tr>
<td>no. they don't interest me.</td>
</tr>
<tr>
<td>Yes design is what sells me. I even do line and then exit before ride to not miss theming!</td>
</tr>
<tr>
<td>I still like to visit them it is just not as exciting</td>
</tr>
<tr>
<td>No, I visit them regardless.</td>
</tr>
<tr>
<td>yes</td>
</tr>
<tr>
<td>Yes and more involved</td>
</tr>
<tr>
<td>They feel like carnival rides, not Disney rides.</td>
</tr>
<tr>
<td>Maybe</td>
</tr>
<tr>
<td>no</td>
</tr>
<tr>
<td>Yes nor fun</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>I still visit them now so no</td>
</tr>
<tr>
<td>Yes</td>
</tr>
<tr>
<td>Yes</td>
</tr>
<tr>
<td>Yes - would draw me in more and keep my focus more. Monorail would just be more pleasant usage</td>
</tr>
<tr>
<td>Yes The theming acts to the build up to the ride which increases the excitement and makes the queuing time less painful</td>
</tr>
<tr>
<td>I think I would as I really enjoy the way everything is themed in the parks</td>
</tr>
<tr>
<td>yes</td>
</tr>
<tr>
<td>No</td>
</tr>
<tr>
<td>No. I visit them regardless because they are still fun and in Disney World.</td>
</tr>
<tr>
<td>not really</td>
</tr>
<tr>
<td>Yes, it would be more interesting.</td>
</tr>
<tr>
<td>Yes. It's all about the atmosphere</td>
</tr>
<tr>
<td>N/a</td>
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<td>Yes</td>
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<tr>
<td>Probably</td>
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<tr>
<td>Yes</td>
</tr>
<tr>
<td>I go anyway</td>
</tr>
<tr>
<td>Yes - we all like to be submerged in a concept and expect to be taken away during that ride or attraction</td>
</tr>
</tbody>
</table>
Appendices

Depends on what they were like
yes because they're boring and need to be updated
probably not!
No
Would go on the trains more often if they were more themed as at Disneyland
i dont known
Yes, I think that the attractions themselves are very well done, but if they had
better design and theming they would be much better.
No
Not sure
Perhaps
no, they are week premises to start with
Space mountain, no. I love that ride. But Dinorama, yes. As of right now
(before refurb ends) it just feels like a carnival ride.
Yes, they all have decent concepts and occupy prime real estate in the parks,
but are not compelling enough to ride every trip.
Would not change, because I either like the attraction itself or not already.But
it sure would help the quality of the experience.
Not necessarily, they all serve their own purpose
NA
Not sure

39. When spending time in Walt Disney World, do you feel immersed (in
another world)?

<table>
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<th>Response</th>
<th>%</th>
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<td>Total</td>
<td></td>
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40. Do you think this is due to the level of design within Walt Disney
World?

<table>
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<td>Total</td>
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41. Do you think that this impacts your experience?

<table>
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<th>Answer</th>
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42. ‘Walt Disney World is one of the richest experiences available’ do
you agree?

<table>
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<tr>
<td>Total</td>
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<td>54</td>
<td>100%</td>
</tr>
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</table>

43. Why do you feel this way?

Text Response
I don't think you get that experience anywhere else
It's an amazing theme park, but I don't feel rich or forfilled by it
Because I feel like a kid again
It allows me to forget the real world
The entire time spent at Walt Disney World is so surreal & exciting; you feel
like a child on Christmas Day all over again
It has a broad range of experience available to all
escapes reality
When you're there, you forget about everyday life and become immersed in
all things Disney.
culture at epcot
No other parks compete to with full experience
Because of the effort put in to it
It's the best place on Earth. I feel happy there!
You can enjoy it no matter what age you are.
Many more things to see in the world
I have always loved going to Disney world. Because you leave your troubles
at the door and become immersed in The "story"
They make you feel like a kid again
No matter what your troubles are it is impossible to dwell on them when you
are there it gives you a vacation from your problems
Pay one price get a lot
Attention to detail.
Because of the level of thought that goes into things as little as the sidewalks
or trash cans matching their respective areas perfectly.
Good design
Enjoyable for the whole family
The all encompassing nature of wdw
It is not a place to learn but a place to escape
You feel as though you're submerged into a different world and you walk
around all day with a smile on your face
most experiences in one place
Massive
The incredible theming and design of everything in the parks from the rides to
the trash cans is designed together to fit into whatever it's being themed for.
When there, you feel like you are truly away
When you go into Disney World, you step into a Dream and it feels just like
that everytime you visit.
K
You come away with all your senses being touched
Takes you into another world
Just draws u in thinking ur in another world of fantasy
All immersive
Its disney
The entire experience is fun, clean and easy
Because it is magical.
you leave reality and your world becomes that with the mouse
richest experiences i find come from natural experiences such as visiting
grand canyon etc not manufactured.
Overall great expetirnce
More like a very entertaining place than a rich experience, such as visiting
another country
its so different from anything else out there
For me Walt Disney World is full of magic and wonder, but I don't go away feeling like I have enriched myself in anyway. I think this might be as it is so commercial.
Takes you out of everyday life
Brandung
"rich" is a subjective term. You can definitely spend more money elsewhere and there are more "enriching" experiences as well.
It is an immersive experience
Because aside from theme parks, there are so many wonderful things to do. You truly feel transported to another world that is not only well designed, but clean and safe.
Attention to detail, so much detail
I can feel like I'm away from everything in everyday life.
I feel like I am in a different world.
It is unique, involves every sense, creates lasting and impactful memories and experiences

44. What do you particularly like or dislike about the design elements of Walt Disney World?

Text Response
Its so over the top that you feel like your in a magical place away from all of your worries everything seems so tall and colourful
The theming and feeling a part of the world or land
Like, because each theme park and resort are so differently designed
Magic, fantasy
The continuity & attention to detail
I like the colour, organisation and enthusiasm, attention to detail
Everything is magical. Love the hidden details.
engaging
Storylines
I love all of the designs
Little details, the unique scents, the fun restaurants
I enjoy the theme aspect, as long as it isn't overdone
Make it a better experience
Love all of it. Every nook and cranny tells a story.
I like how they can make a story come alive
the fantasy
Ease of transportation
Detail
I love that the farther you look the more you see the thought that goes into everything, and their never ending desire to improve even what's already there.
Just how deeply the immersion is.
Captivated
How it all ties together throughout a park yet each area and attraction is its own focus
I particularly like the way Main Street leads you in to the whole world in front of you The castle towers in front at the end of you leading you in
I like the fact it makes you feel like you're in another world.
the story lines have been thought out all the way through
Get lost in it
It's very immersive and all-encompassing.
Emphasis is on enjoyment
I like it all!!
K
They are fun
Colourful
Spaced out in different worlds and themed
Clean crisp and accurate
Its all wonderful
I like that there is so much to do for one price- the prices are getting rather unaffordable
Love being immersed in the Disney bubble
its all inclusive you never leave property for everything you need its all right there waiting for you
level of detail every inch is a fantasy world that makes you feel like a child
Just immerses you in another world
The Animal Kingdom park has the best design elements of any at WDW, more detailed and authentic feeling. The Magic Kingdom here cannot compare to Disneyland's detail, placement of elements, blending of real and imagined
how inventive it all is
I love that each section of the parks is its own world and you are completely immersed in that world, from the sounds to the smells of the place. I also enjoy the attention to detail and the interactive elements around the parks (especially magic kingdom)
Castle on Main Street usa
Theatre
I have found many more features I dislike in recent years which have contributed to our lack of attendance after having gone 11 times. My Magic Plus, Magic Bands, incessant sales of DVC properties, empty unused space and continual merchandising and (what I feel to be) invasive RFID tracking technology are all reasons I currently dislike WDW
they pay attention to details
I love how they completely immerse you in one thing. You truly feel like you are there.
The level of detail generally found in the design.
Attention to detail
When I feel like I'm in a completely different world, especially Asia in DAK
I love the theming
How inclusive it is- every last detail themed and carefully considered

45. Would the special events held in Walt Disney World encourage you to visit again?

<table>
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<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
</tr>
</thead>
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<td>45</td>
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<td>2</td>
<td>No</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>54</td>
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</tr>
</tbody>
</table>
46. In conclusion, if Walt Disney World had no element of design and experience within it, would you still visit?

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
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</table>

47. Would you like to visit Walt Disney World?

<table>
<thead>
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<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
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</tr>
<tr>
<td>Total</td>
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<td>100%</td>
</tr>
</tbody>
</table>

48. Why would you like to visit Walt Disney World?

<table>
<thead>
<tr>
<th>#</th>
<th>Question</th>
<th>strongly agree</th>
<th>Agree</th>
<th>Neither Agree nor Disagree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Total Responses</th>
<th>Mean</th>
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<tbody>
<tr>
<td>1</td>
<td>To learn</td>
<td>0</td>
<td>0</td>
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<td>4</td>
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49. From 1-8 please rank the top motivators for you to want to visit Walt Disney World?

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<td>9</td>
<td>Special Events</td>
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50. If you were to travel to Walt Disney World in Orlando, would you also visit other parks such as Universal Studios or Sea World?

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51. Do you think that the overall design of these parks would influence you to choose one park over the other?

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52. Do you think that the special events held in these parks would influence you to choose one park over the other?

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53. Do you think that you would be more likely to visit a particular park during a holiday season?

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### 54. Would the way the parks adapt themselves to the holiday seasons influence your choice of park?

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### 55. Do you think that the design of these parks would impact on your overall experience when visiting?

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### 56. If a park such as Walt Disney World had no element of design and experience within it, would you be less likely to visit?

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Appendices

Appendix 4

Participant Information Sheet

Analysing the impact of event design and experience on the success of a tourist attraction: A case study on Walt Disney World.

Project summary

The purpose of this research project is to discover whether adopting event design and experience techniques will increase the success of a tourist attraction. Looking at whether the adoption of these techniques motivate tourists to attend the Walt Disney World Resort.

Your participation will enable the collection of data, which will form part of a study being undertaken.

Why have you been asked to participate?

You have been asked to participate because you fit the profile of the population being studied; that is you are over 18.

Your participation is entirely voluntary and you may withdraw at any time.

Project risks

The research involves the completion of an interview, we are not seeking to collect any sensitive data on you; this study is only concerned with the motivations behind visiting tourist destinations. We do not think that there are any significant risks associated with this study. However, if you do feel that any of the questions are inappropriate then you can stop at any time. Furthermore, you can change your mind and withdraw from the study at any time – we will completely respect your decision.

How we protect your privacy

All the information you provide will be held in confidence. We have taken careful steps to make sure that you cannot be directly identified. Your personal details (e.g. signature on the consent form) and your questionnaire will be kept in secure locations by the research team. When we have finished the study and analysed all the information, all the documentation used to gather the data will be destroyed. The information from the interview will also be held in a secure and confidential environment during the study and destroyed when it is complete.

YOU WILL BE OFFERED A COPY OF THIS INFORMATION SHEET TO KEEP: If you require any further information about this project then please contact: Ella Hiscocks, Cardiff Metropolitan University, CMU st20042015@outlook.cardiffmet.ac.uk
Appendices

Appendix 5

Email to organisation

Email to organisation


I am currently in my final year of university studying for a degree in Event Management. For the completion of my study, I am required to complete a dissertation.

The research I purpose to undertake is whether adopting event design and experience techniques will increase the success of a tourist attraction and will be looking primarily at the Walt Disney World Resort in Florida and what motivates tourists to attend the attraction. As you are affiliated with guests of Walt Disney World, it would be of great value if you could confirm access for me to post my questionnaire on your pages. The questionnaire will be used to gain insight into the resort and to identify who attends the resort and what could motivate them.

Areas of interest include;

- How often they visit
- What aspects motivate them to visit
- How the design of the resort impacts their experience

All information collected from questionnaires will be kept entirely confidential and comply with the university’s regulations. I look forward to your response.

Thank You

Contact Information:
Student Name; Ella Hiscocks
Cardiff Metropolitan University : 200 Western Avenue, Cardiff, South Glamorgan CF5 2YB
E-Mail: ehiscocks@outlook.cardiffmet.ac.uk
Appendices

Appendix 6

Participant 1 Interview Transcript

1. Why did you decide to work for Walt Disney World?

I was born in Florida and my first visit to the park was in 1973, shortly after it opened. What kid doesn’t go on rides like Space Mountain or the Haunted Mansion and think “wouldn’t it be cool to be one of the people who gets to think all this stuff up?” I was fortunate enough to get that chance…

2. What was/is your role within Walt Disney World?

My first job was working at the front desk of the Contemporary Resort. I soon moved into working as a Production Assistant at the Disney-MGM Studios, for Cast Communications as a writer/video producer, and also for the Marketing Department during special events and grand openings. After doing that for about two years, I was fortunate enough to get hired as a Show Writer in Creative Development for Walt Disney Imagineering.

3. Do/did you visit Walt Disney World as a guest as well as an employee and why

I’ve been visiting the parks since 1973, both as a guest and also as a Cast Member. I currently attend now either as part of my consulting work for my company WDWithMe or often with my family and friends. I would say I spend as much time at Disney Springs (the shopping area) and also at the resorts as I do in the actual theme parks.

a. Do you think this would/did impact on your perceptions and why?

Not sure what you mean here—perceptions of what? In general, I would assume that since I do have a chance to visit the parks so much it does impact my general perceptions of Disney.

4. Please identify five reasons why you feel tourists visit tourist attractions.

1) Have fun from the pressures of daily life
2) Makes for a great family vacation
3) Experience something new
4) Celebrate a life milestone
5) Dates/Day or Evening Out

5. **Please identify five main motivators you feel encourage consumers to visit Walt Disney World.**

1) Genuine love for Disney (Fans)  
2) Location (Florida)  
3) Size of the Disney Resort (Lots to do)  
4) New rides/attractions/venues  
5) Impressed by the quality of the product

6. **Please identify five demotivating factors you feel encourage consumers to not visit Walt Disney World.**

1) Cost  
2) Crowds  
3) Distance to travel to get there  
4) Cost  
5) Cost

7. **Do you think that the experience and design elements within tourist attractions encourage consumers to visit and why?**

Absolutely! When Walt Disney created his first major attractions at Disneyland, they were all built around a central story and theme. They all incorporated rich scripts, theatrical lighting and sets, and were immersive experiences. How do you think Pirates of the Caribbean or the Haunted Mansion would be without these elements—they simply couldn’t.

8. **Do you think that if Walt Disney World had no element of design or experience within it that guests would still attend and why?**  
See above.

9. **Please identify up to four attractions within Walt Disney World that you feel have the strongest element of design within them.**

1) Haunted Mansion  
2) Pirates of the Caribbean  
3) Canadian World Showcase  
4) Star Tours
10. If these attractions did not have a strong element of design within them do you feel guests would still visit them and why?

No. You can not separate the design from the attractions-they are essential to tell the story.

11. Please identify up to four attractions within Walt Disney World that you feel have the least amount of design within them?

1) Grand Prix Raceway
2) Primeval Whirl
3) Mad Tea Party

12. If these attractions had a stronger element of design within them do you feel that guest would feel more inclined to visit them and why?

Yes. Guests react very strongly and positively to increased themeing and design. This one reason that Imagineering is always looking for ways to “plus” an attraction. I was part of the team that helped transform the Jungle Cruise queue from a plain roped-off waiting area to a fully themed and immersive experience. Guest reaction was incredibly positive and this enhancement helped set the stage and tell the story before guests boarded the boats—their attraction experience began sooner and the themed queue drew more guests into the attraction.

13. Do you agree or disagree that the application of event design themes within tourist attractions are increasingly being developed to enhance the attractiveness of destinations?

Yes

a. Why do you feel this way?

WDI is always looking for ways to enhance the way they tell stories within the attractions. As new technologies are available, we are always looking for ways to integrate them into the attractions and enhance the guest experience.

b. Do you feel that this is the case within Walt Disney World and why?

See above.
Appendices

14. Would you agree that tourists have the desire for the visually impressive, in other words destinations which are visually appealing through their camera?

Absolutely

a. Why do you feel this way?

One of the reasons guests visit Disney theme parks is to escape the “real” world and be immersed in a land of fantasy and imagination. This cannot be accomplished without providing them with visually stunning environments, both exterior and interior.

b. Do you feel that Walt Disney World could be an example of this and why?

The photographic potential of an attraction is certainly something that is taken into consideration—everything from the architectural design, to the surrounding landscapes and lighting are brought together to create a visually stunning package.
Appendices

Appendix 7

Participant 2 Interview Transcript

1. Why did you decide to work for Walt Disney World?
   
   I had visited a number of times and loved being a guest. I decided I wanted to be a part of making the experience I had enjoyed.

2. What was/is your role within Walt Disney World?
   
   I started in IT and moved quickly to the New Technology Group where I worked for seven years. After that I was part of the team that created the concepts and ultimately delivered MyMagic+. I finished my career as an Imagineer.

3. Do/did you visit Walt Disney World as a guest as well as an employee and why?
   
   I did visit. My first visit wasn't until after I graduated college. I was a guest for about 12 years before I became a Cast Member. After that, I visited a lot with my young family.

   a. Do you think this would/did impact on your perceptions and why?
      
      Before joining Disney it impacted my perceptions by making me want to work there. Afterwards, it impacted me in two ways – First, it was amazing to see through the parks through my young children’s eyes. Second, that was made even better by knowing I was part of the team that brought so much joy to my children and others.

4. Please identify five reasons why you feel tourists visit tourist attractions.
   
   1. For themed attractions, affiliation with the attraction is a strong motivator (Mickey Mouse, Harry Potter, etc).
   2. Children want to visit
   3. Parents feel children should visit
   4. Value for the experience
   5. Convenience
5. Please identify five main motivators you feel encourage consumers to visit Walt Disney World.

1. Brand affinity
2. Experiences (rides, shows, attractions)
3. Disney’s marketing
4. It’s a life experience that they feel they need to do at least once
5. Children/grandchildren asking to go

6. Please identify five demotivating factors you feel encourage consumers to not visit Walt Disney World.

1. Ticket Price
2. Crowds
3. Heat/climate
4. Planning required
5. Travel cost/time

7. Do you think that the experience and design elements within tourist attractions encourage consumers to visit and why?

I think people visit for the experience they expect to have. Not sure if design affects the decision to visit, though I believe it has a large effect on their experience once at the attraction.

8. Do you think that if Walt Disney World had no element of design or experience within it that guests would still attend and why?

No, if there were no design or experience there wouldn’t be anything to attract people to come.

9. Please identify up to four attractions within Walt Disney World that you feel have the strongest element of design within them.

1. it’s a small world
2. Many adventures of Winnie the Pooh
3. Space Mountain
4. Toy Story Mania
10. If these attractions did not have a strong element of design within them do you feel guests would still visit them and why?

    Design is a big part of the story – they are what immerse the guest, so no, I don’t feel they would be as inclined to visit.

11. Please identify up to four attractions within Walt Disney World that you feel have the least amount of design within them?

    Journey into your Imagination with Figment

12. If these attractions had a stronger element of design within them do you feel that guest would feel more inclined to visit them and why?

    Yes. The story falls flat because of lack of design

13. Do you agree or disagree that the application of event design themes within tourist attractions are increasingly being developed to enhance the attractiveness of destinations?

    I don’t agree it’s increasing. It’s an evolution. Technology is being integrated more, which may seem like a shift, but it’s really just another tool of storytelling.

14. Would you agree that tourists have the desire for the visually impressive, in other words destinations which are visually appealing through their camera?

    Yes, that’s always been the case, though people take more photos today.

    a) Why do you feel this way?
    b) Do you feel that Walt Disney World could be an example of this and why?

    Disney, being so visually rich, has become more photographed for two reasons – digital cameras and smartphones allow people to economically take many more photos compared to the film days and Disney’s PhotoPass increased the photography opportunities it offers.
15. **Theme park guests are becoming more interested in the uniqueness of an attraction as apposed to its level of thrill, thus meaning that the ability to touch feel and interact with attractions gives guests an extremely personalized experience**

Do you agree or disagree with this statement and why?

On the fence. On one side, there is demand for more thrill rides. This is more apparent in non-Disney theme parks.

a) Do you think that this has been demonstrated within Walt Disney World?

Disney balances that demand with more immersive storytelling rides that have an element of thrill, such as Seven Dwarfs Mine Train.

16. **Do you think that staging experiences is more about engaging customers than it is entertaining them and why?**

There is a trend to provide more engagement with customers, but it needs to be appropriate – forced engagement is awkward. Engagement should be a tool of entertainment, in service to the story, not treated as something separate.

17. **For what reasons do you agree or disagree with this statement.**

‘Visitor attractions are reliant on great customer service and therefore large parks are increasingly focusing on personalising the guest experience as much as possible’?

Knowing customers better provides more opportunities for better customer service. That’s a major goal of MyMagic+ so this is the case at WDW.

18. **For what reasons do you agree or disagree, that by applying a theme that is an underlying concept that it automatically turns a service into an experience?**

Everything is an experience. Adding a theme doesn’t necessarily enhance the experience. It’s more about compelling storytelling.
19. Do you consider Walt Disney World to be a ‘hyper real place’? Meaning that it is characterized by surface appearances and why?

Disney was designed to be a story that people become immersed in. That’s why Walt called guest areas “on-stage” – to reinforce the story aspect of the experience. It’s also way he build berms around the park – to make the “real world” disappear allowing guests to become more immerse.

20. Do you think that there are any other tourist attractions which could be labelled ‘hyper real’ and why?

Universal has done a great job with the Wizarding World of Harry Potter.

21. Some say that Walt Disney's interpretation of the Imagineering process and its focus on experiences dominated and shaped its meaning and for this reason became an experience orientated process used predominantly in the leisure industry, do you agree and why?

Walt and the first Imagineers invented modern themed experience design. They did it well and influenced the industry.

22. Walt Disney World is one of the richest experiences available to consumers’

For what reasons do you disagree or agree with this statement?

Disney is the best at creating massive immersive experiences in its theme parks. Over the years other have done well, but the affinity of Disney’s movie characters has allowed it to stay ahead.
23. As shown in this image below, scholars have identified three levels of a theme park when viewing it as a product.

![Diagram of theme park levels]

a. Do you think this model is a true representation of a theme park and why?

I think this model applies more to an amusement park than a theme park. The core product of a theme park is the “brand promise” promoted by the theme. Excitement and/or atmosphere seems too generic to apply.

b. Do you think this can be related to the overall product of Walt Disney World and why?

The overall product of WDW is immersion into the worlds of Disney. Again you could say Excitement and/or atmosphere applies, but it could also apply to a restaurant.

c. Do you think this can be related to the overall product of Walt Disney World and why?

I would make brand promise and immersive experience the core product.
Appendices

Appendix 8

Participant 3 Interview Transcript

1. Why did you decide to work for Walt Disney World?

Disney has always been a brand that I have had a special connection to, and after visiting Walt Disney World several times as a child I knew I wanted to work for them. It’s hard to explain why, but I think that there is something inherently attractive and magical about Disney World, and I wanted to be part of it. I wanted to help create and shape guest experience to replicate the amazing holidays that I had been on to Walt Disney World. Also the perks of the job are incredible – discounts at most places in Orlando, and free entry to all of the Parks.

2. What was your role within Walt Disney World?

I worked in Merchandise as a Cultural Representative (for more info google Cultural Representative Programme)

3. Did you visit Walt Disney World as a guest as well as an employee and why?

Yes. As previously mentioned I have a special love for Walt Disney World, and as an employee that only grew. Disney World is all about creating magic for the guests and as an employee you are ‘in-the-know’, so to speak, so you are more aware of the magic happening around you and that makes your own experience even better. I also have particular fondness for the theming of the Parks (my favourite park being Animal Kingdom) and could honestly spend a day just walking around and finding new signs or decoration that I had previously missed. Attention to detail in the parks is incredible, and as a cast member you have the time to stop and truly appreciate it because you are not rushed like the regular tourist or guest is.

4. Do you think this impacted on your perceptions of the park and why?

Yes, it definitely did. To build upon my previous answer – when you have the time to spend in the parks, and when you have been through Disney’s training process you begin to notice a lot more about the Parks and how they are run. So being both an employee and guest undoubtedly changes your perception of the parks. Firstly you notice more – the theming (including merchandise and employee costumes) becomes a lot more apparent as does cast member/guest interaction.
When you work for Disney, you become a ‘cast member’ not an employee and so you are given a role to play in their ‘show’ and they urge you to interact with your area’s theming and stay in character. For example, the people who work on attractions such as the Haunted Mansion and Tower of Terror are allowed to be far more menacing than those working on ‘It’s a Small World’. Your focus also shifts on how you interact with the Parks themselves: For example before I worked there my favourite rides were the high thrill ones, but after working there, my favourites have shifted to include the better themed attractions, and under advertised rides (My favourites are: Dinosaur, The Haunted Mansion, The People Mover, and Spaceship Earth).

5. Please identify 3 reasons why you feel tourists visit tourist attractions.

1. Hear-say. I think that this is the biggest one: You see and hear your friends and family have gone there and you want to go and experience it for yourself.
2. To get pictures of said attractions.
3. Personal growth and enjoyment

6. Please identify 3 main motivators you feel encourage consumers to visit Walt Disney World.

- Their Children – Many come for their children to experience the ‘magic’ of Disney before they grow out of believing its real (it is).
- Special events – the busiest times in Walt Disney World is either when the Food and Wine Festival is happening at Epcot, or during Halloween or Christmas when the Magic Kingdom hosts special parties to celebrate. People plan their trips around these events.
- The attractions – Meeting your favourite Disney characters, watching their legendary parades and riding the rides you’ve heard about.

7. Please identify 3 demotivating factors you feel encourage consumers to not visit Walt Disney World.

- How busy it is. It’s really no fun to spend your entire holiday waiting in line for rides.
- How consumer driven it is. Many people feel that Disney is too commercial and I have known people who will not go there because of this reason.
- The price. It is very expensive.
8. Do you think that the experience and design elements within tourist attractions encourage consumers to visit and why?

Yes I do. There are so many theme parks and attractions that have little to no design to them – they are common and boring. When you find somewhere with unique and interesting design elements it encourages you to explore the space. Somewhere like Walt Disney World is constantly evolving and changing its design and adding to already existing elements, the strength and quality of the design is pleasing on the eye so people want to be surrounded by it. I’d, personally, rather visit somewhere clean and vibrant, than somewhere dull and dank.

9. Please identify up to four attractions within Walt Disney World that you feel have the strongest element of design within them.

1. Tower of Terror
2. The Haunted Mansion
3. Expedition Everest
4. Pirates of the Caribbean

10. If these attractions did not have a strong element of design within them do you feel guests would still visit them and why?

Yes, I think that they would. These four particular attractions are often Disney’s busiest and that is because of their status as Disney ‘staples’ as opposed to their theming: They are sort of ‘Disney Must Dos’. I do, however, think that theming plays a large role in them gaining this status, especially with the less thrilling Haunted Mansion and Pirates of the Caribbean. These two rides are very tame and low thrill, but their theming elevates them to two of the most beloved attractions. The Haunted Mansion’s waiting line is interactive – you can play the organ, and make poetry with ghosts – and as you walk around the building you are in a grave yard and the head stones are very amusing. There is also the inside of the mansion which is themed very well – so much so that it’s wallpaper has become an icon for the ride – and then you have the cast members whose characters are ‘ghosts’ that is why they will rarely smile at you, but instead fix you with a dead glare. Pirates of the Caribbean is similar, but what I like most about it is that it is situated in Adventureland, so rather than just the ride being themed, everything around it is themed to match the ride.

11. Please identify up to four attractions within Walt Disney World that you feel have the least amount of design within them?

1. It’s a Small World
2. Space Ship Earth
3. The People Mover
4. Primeval Whirl
12. If these attractions had a stronger element of design within them do you feel that guests would feel more inclined to visit them and why?

Yes, definitely. The People Mover is one of my favourite attractions in Walt Disney World, but before I worked there I had never been on it, and that is because it's barely advertised and it looks boring. It's situated in Tomorrowland, which is arguably the least well-themed of the five 'lands' of the Magic Kingdom anyway, but unlike Space Mountain, Stitches Great Escape, and The Monster's Inc. Laugh Floor, there is barely ever a line for it. And I think that it is entirely down to theming and the fact that there is very little done to promote the People Mover (even its sign isn't very prominent). I've rarely ridden the people mover and seen people be bored because it takes you behind the scenes on some of Tomorrowland's best attractions, which is what a lot of Disney World fans want to see, but they don't get the bums on seats because it doesn't look as half as interesting as Space Mountain or The Astro-Orbiter.

13. Would you agree that tourists have the desire for the visually impressive, in other words destinations which are visually appealing through their camera?

Yes, I would agree. No one wants ugly holiday pictures, and Walt Disney World knows this so they cater to tourist expectations.

14. Do you feel that Walt Disney World could be an example of this and why?

Yes, it is a very good example. Walt Disney World are a market leader because they know what their guests want. Disney World is very visually impressive, no matter what park you go to, because they are constantly updating their parks and attractions to meet guest needs. For example, each park has an Icon at the centre of it, so guests can get pictures of themselves there, and it also works in Disney's favour as it becomes instantly recognisable as to where they are (Icons: Cinderella's Castle, The Tree of Life, Spaceship Earth, and The Chinese Theatre). There is also never any rubbish, graffiti, or chipped paint in Walt Disney World unless it is intentional to the theming of the area. The largest sector of park workers in the company are custodial cast members and they work from park open to park close making sure that the park is picture perfect because that is what guests want for their pictures.

The theming of the parks also falls under this umbrella, and I think that the best example of this that Walt Disney World shows is in Epcot's World Showcase. There are 13 countries represented in the World Showcase and each one is very specifically themed to meet guest expectations. For example, the UK Pavilion shows guests Hampton Court Palace, Ann Hathaway's House, and the facades of London town houses, it also has a cobbled street, a tea garden, and a pub. The costumes are also designed to meet guest expectations and are very visually appealing with their design and colour. In Merchandise females are dressed in corsets and...
long skirts and the males are dressed in courtiers clothing from circa. 1600. In Food and beverage, the cast members are dressed in costumes reminiscent of Victorian London, with the girls resembling bar wenches, and the men in flat caps and waistcoats. From experience, guests find all of these things combined very attractive and often ask cast members to pose for photos with them with the back drop of ‘the UK’ behind them.

15. Theme park guests are becoming more interested in the uniqueness of an attraction as opposed to its level of thrill, thus meaning that the ability to touch feel and interact with attractions gives guests an extremely personalized experience’ Do you agree or disagree with this statement and why?

Yes I do agree with this. And I think that the best example is in Universal Studios with the introduction of The Wizarding World of Harry Potter. The attractions that they have installed there are not particularly thrilling at all, but their uniqueness is what makes them stand out and there is always at least hour long queues for their attractions. For example, the attraction ‘Harry Potter and the Forbidden Journey’ is exceptional in the way you as a guest interact with it. You follow Harry around Hogwarts as he fights a dragon, plays quidditch and fights dementors and I have honestly never been on a ride like it before.

16. Do you think that this has been demonstrated within Walt Disney World?

Not yet, or at least not to the level that Universal have. Disney know that they have to step up their game after what Universal have done with Harry Potter, and they are building and expanding Animal Kingdom to accommodate for this new guest interest. Their new attraction when it is completed will take you into the fictional land of Pandora from Avatar and they have promised some exceptional new technology for the attraction. Aside from the unique technology, I think that Disney demonstrate the value of giving guests a ‘personalised experience’ very well with their character meet and greets and their ‘magic moments’ and I think that’s why guests keep coming back.

17. Walt Disney World is one of the richest experiences available to consumers’ For what reasons do you disagree or agree with this statement?

I agree in the fact that Walt Disney World is fully immersive. From the moment you step into a park you are transported from the real world and enter a sort of fantasy world. You get exactly what you pay for and much more as Disney is so rich in its theming and guest interaction. In Walt Disney World everything they do is driven from consumer satisfaction, and guests know that they are safe in the hands of the cast members. I do however think that Disney World is like marmite – you either love it or you hate it. Some guests find it too consumer driven and, from an ex-cast member’s point of view, I can agree with that. No one is pushy in the
company when it comes to merchandise sales, but I think that the parks are increasingly becoming about making money rather than consumer experience, and it takes the innocence purity out of Walt Disney World.

18. Do you think that consumers would still visit Walt Disney World if it had no element of design within it?

Yes, I think they would. Park design and theming is a massive part of Disney World, and like I have previously said make it instantly recognisable but guests come to the parks for more than the theming and the rides. Most people who come to Disney world have been before, and through experience of dealing with them, I know that they don’t come for the parks themselves. They come because of all the other things that Disney offers. They come because they know that Disney Service standards are world class; they come because Disney theme park food is incredible; many come for special events such as the Food and Wine, and Flower and Garden Festival; some even come every year to pin trade with cast members. They know that there is much more that Disney offers if you are willing to look for it. Its location is also very significant. Florida is a really lovely state to visit (mostly because of the weather) and there are many things to do and see in and around Orlando that have nothing to do with Disney world at all, although it is an added bonus. Walt Disney World is a brand in its own right and I think that people will always be attracted to it.
Appendices

Appendix 9

Turn it in report
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