Spring 2015

The Magic of the Mouse: An Exploration of Brand Personality in The Walt Disney Company

Rachel Mary Winsor Ms.
University of New Hampshire - Main Campus

The Magic of the Mouse:

An Exploration of Brand Personality in The Walt Disney Company

Honors Thesis submitted to the Peter T. Paul School of Business and Economics

University of New Hampshire

Spring Semester, 2015

by

Rachel M. Winsor

Thesis Advisor: Bruce E. Pfeiffer, Ph.D.

Author Note

Correspondence concerning this article should be addressed to Rachel M. Winsor, University of New Hampshire, Durham, NH 03824. E-mail: rme69@wildcats.unh.edu

Abstract

Considered a modern-day marketing marvel, The Walt Disney Company has a long established and loyal consumer base. Beginning as Disney Brothers Studio in 1923, the Walt Disney Company has diversified into 5 business components - Media Networks, Parks and Resorts, Studio Entertainment, Consumer Products, and Interactive. With a constant emphasis on creating timeless family entertainment, founder Walt Disney passed on to the company the commitment to maintaining the fantasy in which Disney and its theme parks have come to be known. To further expand on these ideals of brand management this paper first reviews the history and current status of the amusement park industry in the form of a situation analysis. It then specifically reviews Disney and identifies strengths, weaknesses, opportunities, and threats via a SWOT analysis. Lastly, it investigates Disney's positioning within the theme park industry with respect to brand personality. Results indicate that Disney maintains a strong and unique position within the industry.

Acknowledgement

I would like to thank Dr. Bruce Pfeiffer for his help and guidance throughout this project. His

dedication and kindness will be forever appreciated. Thank you to Billur Akdeniz and Lin Guo

for their excellence in teaching the knowledge required to carry out this research. Thank you to

my parents and roommates who helped me throughout this project as well as my college career.

Table of Contents

Situation Analysis of U.S. Theme Parks

Economic Outlook

There are 5 external drivers in the amusement park industry including domestic trips by US residents, consumer spending, inbound trips by non-US residents, number of adolescents aged 10-19 and time spent on leisure and sports (IBIS, 2015). The recession of 2008 hit the US amusement park industry in a major way. There was a decrease in time and money spent on leisure activities as well as travel. However, by 2010 consumer spending and income levels had begun to increase again. The expansion of jobs has led to an increase in disposable income. While time spent on leisure activities is forecasted to decrease in the near future from 5.28 hours per day in 2014 to 5.26 hours per day in 2019 (IBIS, 2015), the amusement park industry is not likely to feel this effect, with a predicted revenue increase rate of 1.8% annually to $16.8 by 2019 (IBIS, 2015). Additionally, industry employment is said to have risen 2.3% annually in the five years leading up to 2014 (IBIS, 2015).

As a result of the industry's growth, many big names in theme parks such as the Walt Disney Company have invested large sums to improve their amusement parks. Disney invested $2.4 billion in its domestic theme parks between 2009 and 2013, while Universal Parks and Resorts likewise spent $1.2 billion to improve its domestic offerings (IBIS, 2015). Improvements and expansions in Disney can be expected for the next several few years according to Chairman Thomas O. Staggs (Ting, 2012). In 2012, Disney revamped its California Adventure amusement park, and added a 12 acre themed "Cars Land" (Ting, 2012). In May 2014, another reaction to the improving industry health was the rise in ticket prices at Disney World's Magic Kingdom and Disneyland's California Adventure. One day ticket prices rose to $96 for patrons 10 years or

older. This price is more than double the price of a ticket in 2003 (Investors, 2014). All of these

investments and rises are direct results of the improvement of the state of the industry.

Legal/Regulatory Constraints

The amusement park industry can be a magnet for legal attention, which is only fair given

the nature of the business. While some amusement parks such as Six Flags often generate a lot of

buzz around amusement park safety, some may face other issues. While the majority of the

industry has a record for conducting itself in a regulatory manner, there are some calls for there

to be more federal oversight over amusement parks (Noland, 2013).

ASTM International is an independent standard writing entity comprised of attraction

operators, government regulators, manufacturers and consumer advocates that develops

standards to address design, manufacture, testing, operation, maintenance, inspection and quality

assurance. In general, the rules and regulations set out by this agency are accepted as the

standard for amusement park safety (Noland, 2013). While many parks may follow the standards

written by this organization, amusement park legislature is often handed down at the state level

(Noland, 2013). According to the IAAPA, 44 out of 50 states regulate amusement parks

(IAAPA, 2012).

Because children and teenagers are the primary target audience of amusement parks,

there are often numerous health and safety regulations that amusement parks must follow. ASTM

has set out 9 standards regarding amusement part regulation, which include "Specification for

Physical Information to be Provided for Amusement Rides and Devices, Definitions of Terms

Relating to Amusement Rides and Devices, Practice for Operation Procedures for Amusement

Rides and Devices, Guide for Testing Performance of Amusement Rides and Devices, Practice

for Maintenance Procedures for Amusement Rides and Devices, Guide for Inspection of

Amusement Rides and Devices, Practice for the Design and Manufacture of Amusement Rides

and Devices, Practice for an Amusement Ride and Device Manufacture Quality Assurance

Program, and Guide for the Classification of Amusement Ride and Device Related Injuries and

Illnesses" (California Research Bureau, 1997).

In addition to health and safety standards, amusement parks are also subject to labor

standards. Amusement parks must comply with the Fair Labor Standards Act, as well as

Occupational Health and Safety Administration regulations (IBIS, 2015). The Fair Labor

Standards Act establishes minimum wage and overtime pay requirements (DOL, 2014). The

Occupational Health Safety Administration regulates health and safety conditions through the

United States Department of Labor (DOL, 2014).

Another issue that certain amusement parks may face is regarding the use of water parks.

This comes with entirely new standards of health and safety added on to the existing ones. One

example is the Virginia Graeme Baker Pool and Spa Safety Act, designed to ensure the safety of

public pools and spas (IBIS, 2015). After a Consumer Product Safety Commission report

regarding suction entrapment of small children in pools, this law was put into effect (IBIS,

2015).

Technological Advances

Much like the rest of the world, the amusement park industry is affected by

advancements in technology, and it is always changing to give consumers what they want.

Amusement parks have developed a reputation for being on the forefront of technologies and

manipulating them to give the consumer the best possible and most realistic experience.

Amusement park visitors are demanding higher, faster and different thrill rides with a significant capital cost to the amusement park (IBIS, 2015).

Additionally, many amusement parks are improving other technologies that affect other aspects of the visitor experience aside from the attractions. Purchasing tickets, waiting time in line, and food production are all things amusement parks have implemented technology to improve (IBIS, 2015). One recent example is Disney's MyMagic+ Program. With the introduction of this program, guests wear a "Magic Band" that contains information such as their room number and credit card information. The parks and many of its restaurants and other attractions are equipped with Magic Band touch points, allowing guests to enter a PIN number to pay for meals, enter their hotel rooms, and even get a "FastPass" for rides (Fast Company, 2014). Through the Disney My Experience app, guests can track down the characters they want to see in the parks. This new technology required several moving parts and many aspects of Disney's business incorporated their skills and ideas into the development. After just 4 months from its introduction, "FastPass + had 50% more participation from guests than the paper ticket FastPass, and wait times for park entry had decreased by 25%" (Fast Company, 2014). "It's going to reshape how the customer interfaces with the park," predicted Dennis Speigel, president of International Theme Park Services, a Cincinnati-based theme park consulting company. "Disney always sets the bar for our industry. … This is the future" (Baran, 2013, p. 1).

The amusement park industry has not been shy in making its way into the smartphone market either- many have apps that show maps, wait times for rides, and the nearest restaurants (Anderson, 2011). The Universal Wait Times app is designed to provide accurate wait times for Universal Studios theme parks, while Disney's Mobile Magic uses the GPS feature in Verizon phones to find character appearances, attractions and other points of interest. Additionally, there

have been apps developed to help improve the wait time for rides. "Things to Do in Theme Park Queues" is a 99 cent iPhone app that provides activities and games for children while they waited in lines (Anderson, 2011).

Theme park attendees are expecting to be wowed by new technologies every time they visit. This means constantly working to develop the most creative new attractions and technologies to keep them coming back for more. On the other hand, amusement parks are also interested in technologies that can help reduce their costs. These may include improving energy efficiency, reducing waste, improving HVAC systems, and more (IBIS, 2015).

Society

The target consumer in amusement parks is typically children, teens, and their families. Consequently, the amusement park industry can be susceptible to criticisms from protective families and advocacy groups. Additionally, because amusement parks are often visited for vacations, the industry can be greatly affected by booms or losses in the economy. Consumer spending, travel and weather can greatly affect the industry as well (IBIS, 2015).

Many amusement parks also serve as destination all inclusive vacations. While these parks can attract a large number of consumers, especially including those who come from abroad to visit, they tend to be marginally more expensive than regional smaller parks. Due to this fact, consumer spending in this case is directly related to the state of the economy. When the economy is bad and there is less money to be spent, this luxury expense is likely to be foregone (IBIS, 2015).

Amusement parks are often affected by weather and travel as well. According to study done by Joo, Kang and Moon, consumers are less likely to purchase tickets to an amusement

park when rain is in the forecast. In general "theme-park managers have considered rain to be a simply negative or unwelcome factor" (Joo, Kang &Moon, 2012, p.21). Clearly in some cases, there may have been pre purchased tickets or pre planned vacations, but for the most part society responds greatly to weather conditions. On a similar note, attendance at parks tends to be higher on nice weather days, especially in the summer, which can lead to overcrowding (Joo, Kang &Moon, 2012).

Industry Dynamics

Concentration in the industry is high, with over 400 enterprises operating in the industry. Large commodities are predicted to increase their dominance in the market by growth through their own devices as well as the acquisition of smaller companies (IBIS, 2015). Additionally, the barriers to entry are high in the market. Competition is high in the market and the market is very saturated, with 78% of 2014 revenue generated by the top 4 market players (IBIS, 2015). The market is mature in its lifecycle stage, and the capital investment required to enter the market is considerably high, which is not very surprising. As previously stated, technological change and regulation and policy are both high. In an experience driven market, these two items are often very developed and expectations are high (IBIS, 2015).

Overall, the amusement park industry is growing after suffering some set-backs around 2008. Industry sales are projected to be $15.4 billion in 2014, a rate of 4% for the last 5 years (IBIS, 2015). While the market is seen as mature, there is still room for development, especially in the smaller park segment, in states that do not have as many amusement parks and in International markets.

The Walt Disney Company

The Walt Disney Company was founded in 1923 as The Disney Brothers Studio (Disney, 2015), with the aim to provide quality entertainment for every member of the family. Walt Disney was born in 1901 in Chicago into a family where hard work was praised (Mirabile, 1990). After returning from enrolling in the Red Cross during the war, Walt created the *Alice Comedies*. Soon after, with the help of his brother Roy, Walt began creating films featuring his now infamous character, Mickey Mouse (Mirabile, 1990). From there, Disney was able to expand his company into live-action films, as well as television production. The first Disney theme park, Disneyland was opened on July 17, 1955 in Anaheim, California (Disney, 2015).

Disney currently operates 5 different sections of its product portfolio- Media Networks, Parks and Resorts, Walt Disney Studios, Disney Consumer Products and Disney Interactive (Disney, 2015). Media Networks includes Disney/ABC Television Group, ESPN, ABC Entertainment Group, ABC News, ABC Family, ABC Owned Television Stations Group and Disney Channels Worldwide. This segment is responsible for the broadcasting, communications, marketing research and sales portions of the business (Disney, 2015). Walt Disney Studios includes Walt Disney Studios Motion Pictures, Walt Disney Animation Studios, Pixar Animation Studios, Disney Music Group, Marvel Studios, Touchstone Pictures, Disneynature and Disney Theatrical Group. Walt Disney Studios is the foundation from which Disney grew, and is responsible for creating the "movie magic" we have all come to know and love (Disney, 2015). Disney Consumer Products deals with the merchandising Disney does globally, and includes Disney Licensing, Disney Publishing Worldwide, and the Disney Store. This segment is responsible for Disney apparel, toys, books, magazines and digital products, and The Disney Store retail chain currently operated in North America, Europe and Japan with over 350 stores

worldwide (Disney, 2015). Additionally, Disney Interactive is responsible for producing games featuring their world famous characters. They focus on the growing digital media platform, and work to create interactive content across a variety of platforms (Disney, 2015).

This report will focus on Disneyland Resort in California and Walt Disney World Resort in Florida. As previously stated, Disneyland was the first amusement park for the Walt Disney Company, opening in 1955. The second park Disney opened, and also its second most popular was Walt Disney World Resort, opened in 1971 (Disney, 2015), and it is North America's most frequented tourism attraction (IBIS, 2015).

"When Walt opened Disneyland in 1955, he wanted to create a destination where families could leave the stress and worry of everyday life behind once they entered his carefree, imaginary world" (Kelly, 2007, p.29). This is exactly what the Walt Disney Company has become infamous for around the world. While Disney may not be known for its amazing thrill rides, it has established itself in a very specific place in the minds of consumers. Disney's attention to detail, consistency and drive to constantly exceed expectations is what sets it apart from their competition. "At the very foundation of everything that Disney produces, creates and builds is the promise that 'Disney is special entertainment with heart'. Across the board, each cast member is called to have this promise in each and every interaction, product, experience and movie — anything and everything related to the company must live up to and surpass the promise" (James, 2013, p. 17).

This study helps to delve into the phenomenon that is Disney's infamous brand loyalty relationship with consumers. Many times, it is more than what a brand offers to consumers on paper that creates a loyal brand relationship. Jeff James, Vice President and General Manager of Disney Institute sights Disney's superior customer experience as the reason many consumers

keep coming back to Disney time and time again. He says, "when businesses surpass the experience offered by their competition, and when they add to that by exceeding expectations at nearly all points of contact, they hold the key to what drives emotional connections with their brand" (James, 2013, p.17).

According to Susan Young, there are 5 different customers of Disney Amusement parks. The first are the "fans". These people already have a strong emotional connection to Disney and tend to have a higher income, meaning they will spend more on a vacation. They tend to frequent Disney on vacations or to mark special occasions. These customers are the ones that want to know everything there is new to know about Disney, and they are dependable when it comes to attendance at Grand Openings and special features (Young, 2012). The next group is the "savers". These are generally families with a smaller income than the fans, vacationing less frequently and spending less when they do. "Walt Disney built Disneyland with these families in mind", said Ed Fouche, Disney's senior vice president, travel agency sales (Young, 2012, p.50).

The next group identified by Young was the "actives". These people were active parents, who wanted to spend time with their kids and also with each other. These people were targets for Disney's kids programs. The "friends" group was made up of friends who travel together. Young suggests this crowd is important because visits they make now may lead to a brand loyalty they will carry into other seasons of their lives. The last group was the "grandparents". These people were around when Disney first began, some even before the amusement parks were established. These people are looking to pass down traditions to their children and grandchildren, and generally have more money to spend to do so (Young, 2012).

While each of the groups Young highlighted are important consumer segments, the primary target market of Disney is children. They aim to have children exposed to their brand at

a young age, particularly through movies, television and merchandise. This exposure will create

a desire within the child to visit the "Happiest Place on Earth" to experience it for themselves.

Additionally, children hear stories of friends and older family members going to Disneyland and

Disney World, and want to see what the buzz is about- as was the case with me.

"Disney's success in customer service and building loyalty is more than magic; it's

grounded in time-tested business practices refined over many years" (Jones, 2013, p.38). Disney

believes that every interaction a "cast member", aka staff has with a customer is a chance to

build brand loyalty and connections. The company recognizes what they call magic moments

that are chances to build a relationship with a visitor (Jones, 2013). Disney has not just thought

about their direct audience, but also people who may influence or make decisions for them. In a

strategy to impress "secondary guests", Disney aims to teach its cast members that it is important

to build relationships with those who influence the purchase decision [parents] but who are not

necessarily the core customer [kids]. The parent's perception of the experience can lead to either

a repeat purchase, or a decision to never return (Gallo, 2009). As stated, the buyers in this case

are not always the users, although for Disney, it seems that sometimes you can never get too old.

SWOT Analysis

    Strengths. Disney has a very strong brand name and portfolio. Just about everyone you

talk to has heard of Disney in some sort of capacity. The company also excels at maintaining

strong revenue streams between all of its segments. In 2013, media networks accounted for

45.2% of the total revenues. This was followed by parks and resorts (31.3%), studio

entertainment (13.3%), consumer products (7.9%) and interactive (2.4%) (Marketline, 2013).

Additionally, the fact that Disney has such a diversified portfolio means there are selling

opportunities between the different market segments (Marketline, 2013). For example, Disney can retail toys and merchandise for a new movie made by studio entertainment, and create an attraction for it at one of their amusement parks. Disney also has a very loyal customer base. Disney has even created Disney Institute to help other businesses learn Disney's approach to retaining customers (Jones, 2013).

Weaknesses. Disney does have a presence in many foreign markets, but the bulk of its revenues come from its North American businesses. Roughly 75.5% of Disney's revenues in 2013 were from the US and Canada (Marketline, 2013). The issue with this is that being very dependent on a certain market means that you are vulnerable to the changes of that market. If the US economy falters again like it did in 2008, Disney would likely feel a large hit to its business.

Opportunities. This weakness can also be viewed as an opportunity. Disney's move more into foreign markets and focus on generating revenues in these markets. Disney already has some presence in foreign markets, such as France, but has been heavily interested in investing in China and India as potential markets. Disney is currently building a resort in Shanghai (Marketline, 2013). In 2013, Disney paired with Viacom to start distributing Disney networks within the country. With the emerging gaming industry, Disney has kicked its interactive segment, which develops games, consoles and other gaming products into high gear. In 2013, Disney's revenue from game sales and subscriptions grew to $798 million (Marketline, 2013).

In recent years, Disney has worked to expand and improve its current amusement park offerings. One example is the expansion of Disney's California Adventure with the addition of Cars Land, as well as the restyling to look like the California Walt Disney saw when he first arrived there (Ting, 2012). The two major locations that Disney has right now are famous for their offerings and experiences. If Disney were able to create that somewhere else, it may prove

very profitable. On the other hand, it may be a better idea to expand more in the parks that already exist, so as to not take away from what has taken so long to build up.

Threats. As previously stated, Disney's bulk of revenue is attributed to North America. This means that any change in the target market's wants/ needs has the potential to affect Disney. This is seen as a threat because Disney loses its leeway in terms of expansion and innovation if it is not specific to what their consumers want. "The company offers entertainment, travel or consumer products whose success depends substantially on consumer tastes and preferences that change in often unpredictable ways" (Marketline, 2013, p.9). This means Disney will have to place large marketing efforts on keeping track of consumer trends and preferences the best they can, and try to stay on top of market changes.

Competition is a common threat, especially when you are the market leader. Although all the competition pointed out in this section are in the business of amusement parks, they all have unique flairs that make them a threat to Disney. For example, a consumer may be a fan of Harry Potter, so they will choose to go to Universal instead of Disney. In this case, Disney as an entire brand must focus on developing concepts that will draw a customer in and make them want to see and attraction at Disney more. As stated above, Cedar Fair's Knott Berry Farm gives Disneyland a run for their money when it comes to ticket prices. While this may not be a point that Disney can or wants to change too much, they need to ensure that the consumer still thinks the experience received at Disney is worth paying the extra money. Disney has not been known for its thrill seeking rides, which is something to be conscious of. While it has made attempts such as Rockin' Roller Coaster and Tower of Terror (Disney, 2015), competitors like Universal and Six Flags still have a better reputation for rides that will satisfy those who want a more thrilling experience.

Competitors

Competition within the amusement park industry is high, and there are 4 bases of competition (IBIS, 2015). The first basis of competition is quality of experience. The type of experience the customer is aiming to have will strongly dictate their choice of amusement park. The next bases are price and location. The price of amusement parks does not tend to be a big factor among competition within the market because they are pretty similar throughout. Location may affect competition because many amusement parks are located in states that tend to have nice weather, such as down south and in the west. Depending on where the customer is from, they may choose one park over the other for the factor of convenience or price of travel. External leisure competition is also a factor, which includes sporting events, concerts, movies, etc. (IBIS, 2015).

Disney's biggest competitor is Universal Parks and Resorts, with a market share of 16.8% (IBIS, 2015). It is owned by NBC Universal, and operates 3 theme parks in 2 locations-Universal Studios in Los Angeles and Universal Studios/ Universal's Island of Adventure in Orlando, Florida (Universal, 2015). Much like Disney, Universal tends to create their attractions based off the company's popular movies released through Universal Studios. Attendance at Universal Studios has increased as of late due to the popularity of the new Wizarding World of Harry Potter in its Florida Park (IBIS, 2015). "Attendance at Universal's Islands of Adventure park in Orlando jumped 66 percent between 2009 and 2011, to 7.7 million annual visitors" (Palmeri &MacMillan, 2013, p.1).

Another competitor to Disney is SeaWorld Parks & Entertainment, with a market share of 8.4%. The company is also the owner of the Busch Gardens theme parks. Despite still having a decent market share, the case of SeaWorld is interesting, especially because of all the controversy surrounding the company. While they do have an opportunity for a unique niche in

the market, being focused more on aquatic animals than any of the other amusement park

companies, they have come under fire for the treatment of their animals and the ethics of such a

theme park existing is being questioned. As of August 2014, shares had dropped drastically after

a poor quarterly earnings report. According to SeaWorld, a drop in attendance had been due to

negative media attention regarding the treatment of their animals (Soloman, 2014). Specifically,

attendance had dropped 4.5% in 2013 (IBIS, 2015).

Cedar Fair LP is another competitor for Disney. The brand names under this label include

Knott's Berry Farm, Cedar Point, Dorney Park and Wildwater Kingdom, Valleyfair, and it has a

7.8% market share. Cedar Fair is the owner of the nation's largest amusement park, Cedar Fair

located in Ohio. Revenue is expected to be $1.2 billion in 2014 (IBIS, 2015). One threat to

Disney from Cedar Fair is the proximity of its Knott's Berry Farm, operating just 6 miles from

Disneyland (Palmeri & MacMillan, 2013). The park additionally offers a discount of as much as

38 percent off the $60 single-day ticket to people who buy three days in advance online. Annual

passes at Knott's, which cost $72 each, are payable in six monthly installments of $12, making

them affordable and directly trying to steal more price conscious consumers from Disney

(Palmeri, & MacMillan, 2013). Shares have quadrupled over the past four years from 2009-2013.

So have those of Six Flags Entertainment, which operates 18 parks in North America (Palmeri &

MacMillan, 2013).

Six Flags is the last major competition for Disney, with a market share of 6.4% (IBIS,

2015). While famous for its thrilling rides, Six Flags is also notorious for its rides causing

injuries and even deaths: however, thrill seekers keep coming back for more. The Goliath Roller

Coaster "broke three world records for wooden roller coasters: the tallest drop (180 ft.), the

steepest drop (85 degrees) and the fastest speed (72 m.p.h)" (Lansky, 2014, p.1), calling adrenaline junkies near and far to take it for a spin.

Brand Personality

The brand personality of a brand is the human characteristics associated with a brand. These characteristics must both be applicable to and relevant for brands, according to Azoulay and Kapferer, (2003), as cited by Geuens, Weijters, and De Wulf (2007). As markets continue to be oversaturated, the idea of brand personality becomes more and more relevant. According to IBIS World's report, market concentration is high for US Amusement parks, and in 2015 it is predicted that the top 4 players in the industry (Disney, Universal, SeaWorld, and Cedar Fair) will account for 84.9% of market share (IBIS, 2015). In this particular competitive landscape, it is imperative for brands to establish a unique brand identity to promote growth and win market share.

Brand personality is associated with the ideas of brand identity and brand image. Brand identity is defined as a brand's meaning as put forward by the firm as stated by Kapferer, 2008 (Geuens, Weijters, &De Wulf, 2007), whereas brand image is the consumer's perception and interpretation of the brand's identity as defined by DePelsmacker, Geuens, & Van den Bergh, 2007 (Geuens, Weijters, &De Wulf (2007). While these aspects can help to assess consumer perception of a brand, brand personality scales are often used in preference by researchers because they are more relatable to human personality scales and therefore researchers can more easily correlate their brand with the personalities of their target audience (Geuens, Weijters, & De Wulf , 2007).

Aaker is often credited with first tackling the idea of brand personality, and defined it as "the set of human characteristics associated with a brand" (Aaker, 1997, as cited by Geuens, Weijters, & De Wulf (2007). Aaker's study of 631 subjects rating 37 brands on 114 personality traits generated the idea that consumers perceived brands on 5 different personality dimensions-sincerity, excitement, competence, sophistication and ruggedness (Aaker, 1997). While Aaker's scale helped to gain insight into the causes, effects and development of brand personality, her scale was called into question on the basis of three arguments- the loose definition of brand personality, the non-generalizability of the factor structure for analyses at the respondent level, and the non-replicability of the five factors cross-culturally (Geuens, Weijters, & De Wulf, 2007). Geuens, Weijters and DeWulf (2007) developed another brand personality measure that addresses these issues. The scale consists of 12 items and 5 factors and is used in the current study.
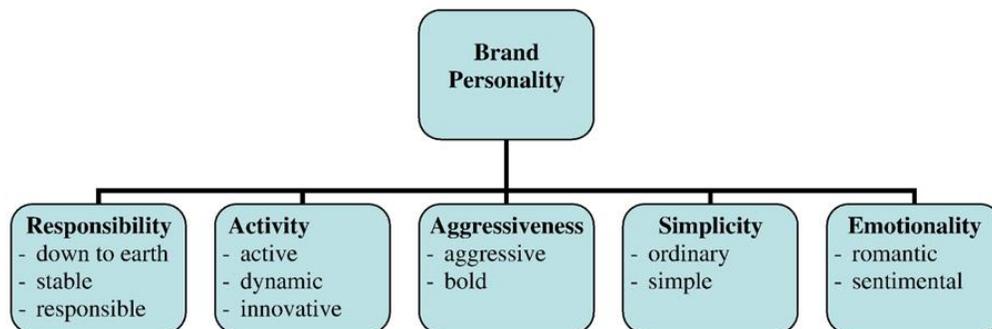
Method

Likert Scale questions were designed to assess respondents' perceptions of the brand personality of 4 competing theme park companies (Geuens, Weijters, & De Wulf, 2007). Respondents were also asked to list words that came to mind when thinking about each of the brands. An image of the brand and the current slogan were also shown to respondents and they were asked to summarize what each quote meant to them. Next, the survey asked questions about

respondents' theme park and vacation habits, specifically which theme parks they have attended, with who and when, and how often they go on vacation. Respondents were also asked to rank the four theme parks based on which they would prefer to visit the most to which they would prefer to visit the least. The survey concluded by asking demographic questions such as age and gender (See Appendix).

Qualtrics Software for surveys was selected as the chosen medium of research. A link to the survey was distributed to friends, family and university students and their social media networks.

Results and Discussion

When the survey was closed, there had been 94 surveys started. After exporting the data to excel and cleaning the data set to include only surveys that had been completed fully, conclusions were based off the responses of 48 respondents. Two forms of software were used to analyze the collected data. The first was IBM SPSS Statistics 22. The data was entered into the software and variables were defined to allow for simpler interpretation.

Respondents were made up of 35 females and 13 males ranging from 18- 65 or older.

Gender * Age Cross tabulation

		Age					
		18-25	26-34	35-54	55-64	65 or older	Total
Gender	Male	7	2	1	2	1	13
	Female	18	8	6	2	1	35
Total		25	10	7	4	2	48

Of these, 77.1% had been to a theme park 5 or more times, followed by 20.8% who had

been to a theme park between 2 and 5 times. Only one respondent had only been to a theme park

once. In terms of vacation habits, the majority of respondents reported that they went on

vacation about once every year (58.3%).

Times_Been_to_Theme_Park

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Once	1	2.1	2.1	2.1
	Between 2-5 times	10	20.8	20.8	22.9
	More than 5 times	37	77.1	77.1	100.0
	Total	48	100.0	100.0	

Vacation_Habits

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	About every 3 months	3	6.3	6.3	6.3
	About every 6 months	8	16.7	16.7	22.9
	About every year	28	58.3	58.3	81.3
	About every 5 years	8	16.7	16.7	97.9
	About every 10 years	1	2.1	2.1	100.0
	Total	48	100.0	100.0	

While the majority of respondents claimed to not have children, it is important to note

that the largest age group that responded to this survey was the 18-25 group (25 of the 48

respondents). This is likely due to the convenience/ snowball sampling method that was used.

Since social media was a large mode of advertising for respondents, this skew in the data was

expected.

Children

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	17	35.4	35.4	35.4
	No	31	64.6	64.6	100.0
	Total	48	100.0	100.0	

Frequency distributions were used to assess Likert Scale questions related to brand

personality attributes (Geuens, Weijters, & De Wulf, 2007) as well as 3 additional positioning

attributes.

Down to Earth	Stable
Responsible	Active
Dynamic	Innovative
Aggressive	Bold
Ordinary	Simple
Romantic	Sentimental
Fun for all ages	Offers wide range of attractions
Offers an escape from Reality	

Respondents ranked the attributes from 1-7. A response of 1 meant that the attribute was

not very characteristic of the brand and 7 meant the attribute was very characteristic for the

brand.

For The Walt Disney Company, the majority of respondents felt the brand was

innovative, fun for all ages, and offered an escape from reality. Roughly 85% of respondents

gave Disney a score of 5 or above for innovation as well as fun for all ages. An astounding

68.8% of respondents ranked Disney at a 7 for fun for all ages. 52.1% of respondents gave

Disney a score of 3 or lower for the aggressive attribute, and 72.9% of respondents gave the

company a score of 3 or lower for the ordinary attribute (See Appendix).

When I asked respondents to list a few words that came to mind when thinking of Disney, they most frequently mentioned the words fun, magic/magical, and family. When respondents were asked to analyze Disney's slogan, there was an array of responses and interpretations. One of the most common responses was that Disney was a place where you could escape your problems and your dreams could come true. Another frequent answer was that you could be a kid again and anything was possible. There was one response that spoke to the thought that Disney can be very expensive and the planning of a trip can be taxing. The respondent said "Not my thing, but for many people it is culminate of years of planning and saving for a family trip" (See Appendix).

Universal Studios had a slightly different outcome based on consumers' perceptions. 83.4% of respondents gave Universal a score of 5 or higher for the innovative attribute. They also felt the brand was active, with 81.2% of respondents giving that attribute a score of 5 or higher. 81.3% of respondents gave Universal a score of 3 or lower on the simple attribute, and 75% gave the brand a score of 3 or lower for romantic (See Appendix).

The words that respondents used most frequently when describing Universal Studios were movies, thrill and adventure. Respondents felt that the slogan encouraged an active vacation with lots of excitement and adventure. One respondent said, "To me, it means be active on your vacation. In other words, this isn't a read your book on the beach all day, laid-back kind of vacation" (See Appendix).

When it came to analyzing Six Flags, I found that many of the attributes received a frequency distribution between 3 and 5. To me, this meant that respondents did not view Six Flags as particularly strong or particularly weak on these attributes. Many respondents did feel that Six Flags was specifically not romantic, with 91.7% of respondents giving this attribute a

score of 3 or lower. I decided to turn to the descriptive words and thoughts about Six Flags'

slogan to help better determine how consumers perceive the parks. Respondents often listed rides

and roller coasters when asked to give words that came to mind when they thought of Six Flags.

When asked to tell what the slogan meant to them, many respondents said that they could not

relate to the slogan, and that it did not evoke any emotions for them unlike the slogans of Disney

and Universal. "A really poorly devised slogan. What does that even mean?" asked one of the

respondents. Some responses stated that the slogan made them think they would have more fun

there than a standard theme park, but overall the responses showed a negative connotation with

Six Flags (See Appendix).

     Lastly, I analyzed the results for SeaWorld. For this brand, it was easier for respondents

to rank what SeaWorld was not as opposed to what the brand represented. 50% of respondents

scored SeaWorld as a 3 or lower on the innovation attribute. They also found the brand was not

aggressive, ranking the brand as a 3 or lower 64.6% of the time. Respondents also felt that the

brand was not ordinary, with 75% of responses giving the brand a score of 4 or lower. This is a

good sign for SeaWorld, because it shows that the brand is seen as unique compared to the other

three competitors (See Appendix).

     When asked to list some words that came to mind when thinking of SeaWorld,

respondents had a wide variety of answers. They often listed water, animals, whales and shows

in their responses. Some also mentioned the abuse and torture. Unfortunately, as aforementioned,

SeaWorld has had a difficult time shaking its reputation for animal abuse and this was reflected

in the respondents' answers. Fortunately for SeaWorld, the brand's slogan gets people to think

about the unknown and what they could learn from a visit to SeaWorld. Respondents said the

slogan made them think that there was a lot to discover at SeaWorld parks (See Appendix).

Perceptual Mapping

A perceptual mapping analysis was used to compare the position of theme parks. Perceptual maps can be useful to marketers to assess how consumers perceive a brand when compared to its competitors. They are often used to reposition a brand because they reveal where a brand falls when scored against a particular attribute (Assael, 1971). Attributes are determined by the researcher and respondents are asked to rank each brand based on the list of attributes provided. The position of a brand relative to its competitors can reveal a lot about the brand, specifically how it is viewed in the eyes of the consumer (Bijmolt & van de Velden, 2012).

To create a perceptual map from the data collected from the survey, the data was cleaned and run through positioning analysis software called My Marketing Engineering. This excel add-on software allows users to produce perceptual maps based on a data set entered manually. Brands are positioned near the attributes they are most closely associated with in the minds of consumers. Attributes are displayed as lines, or vectors, and can help show where each brand falls among its competition.

"The axes of a perceptual map are the aggregate dimensions (or composite attributes) along which customers tend to discriminate offerings. Attributes aligned close to each axis provide clues of the meaning of that axis. The variance explained by each axis indicates the relative importance of that axis for explaining customer perceptions. To position a product on any attribute on the map, you can draw an imaginary perpendicular line from the product to the attribute. The farther an offering is from the origin along the direction of that attribute, the higher is the rating of the offering on that attribute" (DecisionPro, 2015, p.11&12).
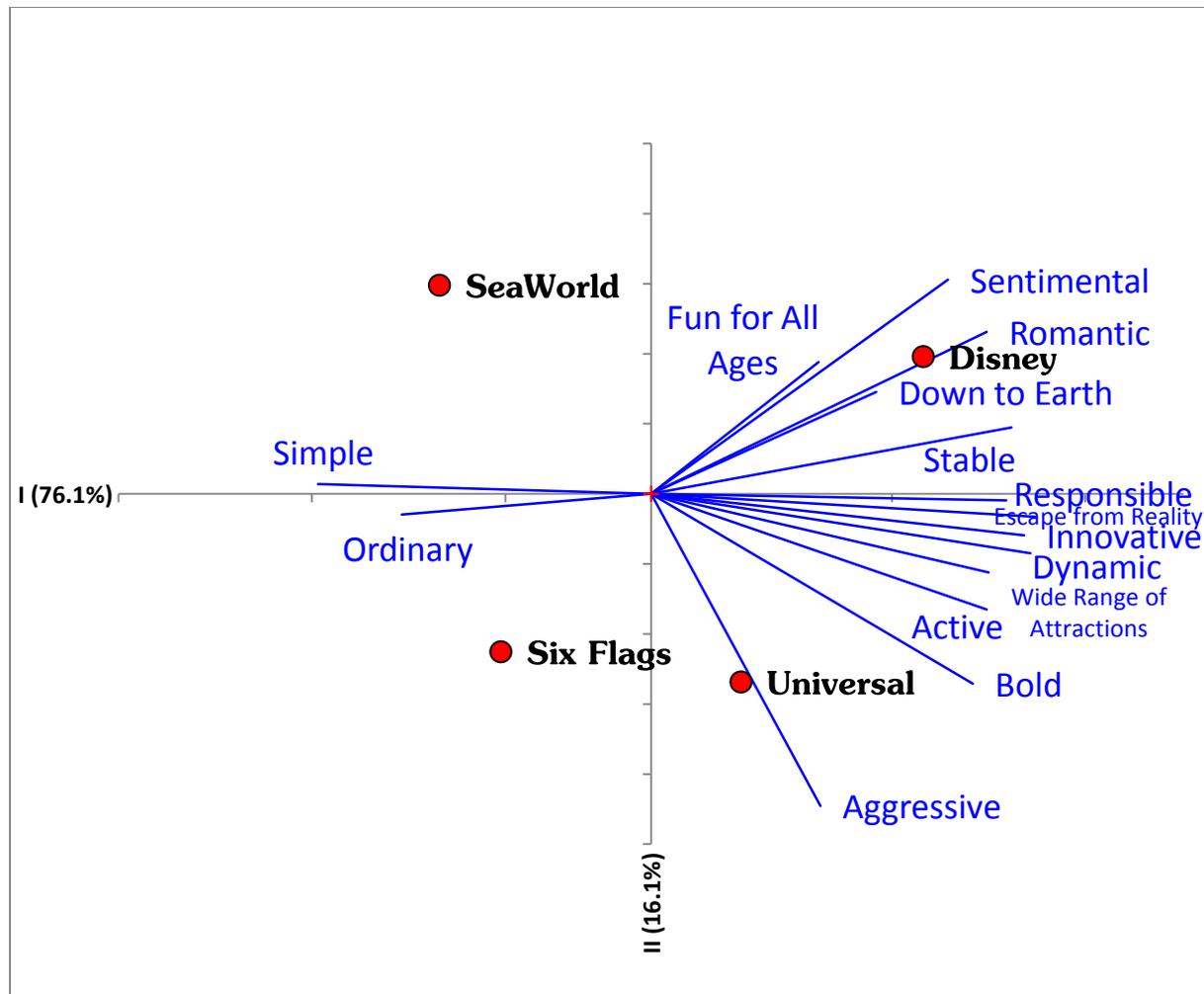
The horizontal axis, which explains 76.1% of variation, is called inventive. This name was chosen because long and close attributes to this axis are innovative and escape from reality. On the reverse side, simple and ordinary are close to this axis. The vertical axis is called aggressive, and explains 16.1% variation.

When comparing competitors, Six Flags and Universal are seen as the most similar. They are both positioned closely to the aggressive axis, but Universal is seen as more aggressive than Six Flags when looking at the aggressive vector due to the perpendicular line rule. Disney is seen as sentimental, romantic and down to earth. Universal and Disney compete on many attributes on the inventive axis, and each brand takes their turn edging out the other. While Disney is seen as

more responsible and offers a greater escape from reality, Universal is perceived by consumers as more bold and active.

Interestingly, SeaWorld does not seem to fall close to any of the attributes. The brand is seen as simple and ordinary. Overall, the brand does not fit in with the others and in my opinion it should consider repositioning in order to more successfully compete within the market.

The purpose of this study was to assess Disney's position in consumers' minds as compared to its competitors. The results have revealed that the brand is seen as most similar to Universal and most dissimilar to SeaWorld. The marketing efforts put forth by Disney have allowed consumers to develop the belief that Disney is a responsible, sentimental brand that holds a specific position within the US theme park market.

Conclusions

After conducting both secondary and primary research, I have concluded that Disney's careful and calculated marketing schematics have been successful in creating a loyal brand relationship with consumers. "Disney uses an approach, coined the loyalty profit chain, which is adapted from the *Harvard Business Review's* service profit chain. The idea is that everyone must exemplify internal service quality. When cast members are happy and satisfied with their work, they are more productive and better at their job which leads to excellent guest service" (James, 2013, p.19). With Disney, brand loyalty appears to start at the bottom. Every chance "cast members" have to interact with guests in Walt Disney parks is a chance to build a brand relationship unlike any other.

After surveying respondents, I found that consumers perceive Disney as sentimental, romantic and reliable. They look to the brand to access childhood memories and dreams and to

escape the reality of their everyday lives. While competitors like Universal Studios are known as being more active and aggressive, Disney is seen as fun for all ages according to the perceptual map produced by the data set. Combining perceptual mapping and brand personality allowed me to gain a unique perspective on consumers' perceptions of US theme parks.

Results from this survey can be used by Disney to further improve areas of consumer perception and to develop tactics to gain loyalty of those customers who do not associate feelings of positivity with Disney. In terms of competitors, they can learn how to reposition themselves to improve their customer relationships and brand reputation.

References

Aaker, J. L. (1997). Dimensions of brand personality. *Journal of Marketing Research*, *34*, 347-356.

Anderson, C. C. (2011). Theme park apps: Lose the maps, navigate with apps. *The Huffington Post*. Retrieved From: http://www.huffingtonpost.com/2011/02/10/theme-park-apps-smartphone_n_821580.html.

Assael, H. (1971). Perceptual mapping to reposition brands. *Journal of Advertising Research*, *11*, 39-42.

Baran, M. (2013). Disney's intro of RFID bracelets a game changer for theme parks. *Travel Weekly*, *72,* 1-35

Bijmolt, T., & Velden, M. (2012). Multiattribute perceptual mapping with idiosyncratic brand and attribute sets. *Marketing Letters*, 23), 585-601. doi:10.1007/s11002-012-9163-8

California Research Bureau (1997). Safety & oversight of amusement rides in California. *California Research Bureau*. Retrieved From: https://www.library.ca.gov/CRB/97/12/97012lr.html.

Collis, D. J.,& Rukstad, M. G.(2009). Walt Disney Co.: The entertainment king. *Harvard Business School Cases.*

Disney (2015). Retrieved From: http://disney.com/

Farrell McKenna (February 2015). Amusement parks in the US. *IBIS World*. Retrieved From: http://clients1.ibisworld.com.libproxy.unh.edu/reports/us/industry/default.aspx?entid=1646.

Fast Company (2014). At Disney World, the fun never stops. *Fast Company*, *189*, 132-133.

Gallo, C. (2009). How Disney works to win repeat customers. *Businessweek.Com*, 20.

Geuens, M., Weijters, B., & De Wulf, K. (2009). A new measure of brand

    personality. *International Journal of Research in Marketing, 26*, 97-107.

    doi:10.1016/j.ijresmar.2008.12.002

IAAPA (2012). ASTM amusement ride safety standards. *IAAPA*. Retrieved From:

    http://www.iaapa.org/safety-and-advocacy/safety/amusement-ride-safety/astm-standards.

Investor's Business Daily (2014). Walt Disney. *Investor's Business Daily*. Retrieved From:

    http://news.investors.com/051914-701434-walt-disney.htm

JAMES, J. (2013). The heart makes the mouse: Disney's approach to brand loyalty. *Journal Of*

    Brand Strategy, 2, 16-20.

Jones, B. (2013). Turn on great customer service--a little Disney magic helps light the

    way. *Electric Light & Power*, 91, 38-39.

Joo, Haeyon, Hyoung Goo Kang, and Jon Jungbien Moon. (2012). "The effect of rain on the

    decision to visit a theme park." *Asia Pacific Journal of Tourism Research*. Retrieved

    From: http://papers.ssrn.com/sol3/papers.cfm?abstract_id=2148797

Kelly, K. M. (2007). Learning from Walt Disney. *Automotive Design & Production*, 119, 28-31.

Lansky, S. (2014). Steep thrills. *Time*, 184, 42-45. Retrieved From:

    http://eds.a.ebscohost.com.libproxy.unh.edu/ehost/detail/detail?sid=53b19492-bed4-

    456d-8e48-

    7089afddf08d%40sessionmgr4002&vid=63&hid=4202&bdata=JnNpdGU9ZWhvc3QtbG

    l2ZQ%3d%3d#db=aph&AN=97208230

Marketline. (2013). The Walt Disney Company SWOT analysis. *Marketline.* 1-9.

Mirabile, Lisa. (1990). Walt Disney company. *St. James Press 2. International Directory of*

    Company Histories. 172-174.

Noland, P. (2013). Do amusement parks need federal oversight?. U.S. News Digital Weekly, 5, 18.

Palmeri, Christopher, and Douglas MacMillan.(2013). Theme paaaAAHks are on a roll. *Business Week 4332* .

Positioning Tutorial (2014). *DecisionProBiz*. Retrieved From: http://www.decisionpro.biz/business-users/training/software-tutorials/send/7-software-tutorials/28-positioning-perceptual-mapping-software-tutorial

Soloman, Brian. (2014). SeaWorld shares plummet as killer whale protests hurt parks. *Forbes.* Retrieved From: http://www.forbes.com/sites/briansolomon/2014/08/13/seaworld-shares-plummet-as-killer-whale-protests-hurt-parks/

Ting, D. (2012). Disneyland revs up. *Travel Agent*, 340, 54-57.

Universal Studios (May 2015). Retrieved From: http://www.universalstudios.com/.

US Department of Labor (2014). Compliance assistance by law - the fair labor standards act. *US Department of Labor*. Retrieved From: http://www.dol.gov/compliance/laws/comp-flsa.htm.

Young, S. J. (2012). Six kinds of Disney guests. *Travel Agent*, 341, 48-50.

Appendix

Survey

Q1

Thank you for taking the time to complete this survey. It was designed to assess consumer perceptions of Theme Parks in the U.S. Please do your best to finish the survey completely and answer the questions to the best of your ability.

This study has been approved by the University of New Hampshire Internal Review Board. If you would like to read specific details related to your participation in the study, please click on this link. If you would like to proceed directly to the survey, please click "next". Thank you.

❍ More Information (1)
❍ Next (2)

If More Information Is Selected, Then Skip To March, 2015If Next Is Selected, Then Skip To The Disney Brand is: 1= Not character...

Q2

March, 2015

Dear Participant,

My name is Rachel Winsor, a Senior Marketing Thesis Student at the University of New Hampshire and I am conducting a research project to assess perceptions of theme parks in the United States, particularly the perception of The Walt Disney Company owned theme parks. I am writing to invite you to participate in this project. I plan to work with approximately 200 participants in this study.

If you agree to participate in this study, you will be asked to complete an online survey asking various questions about US theme parks and Disney theme parks. The survey will take about 10 minutes to complete. You will not receive any compensation to participate in this project.

The potential risks of participating in this study are minimal. Although you are not anticipated to receive any direct benefits from participating in this study, the benefits of knowledge gained are expected to be helpful in the assessment of perceptions of entertainment and how leisure time is spent in the US. Participation in this study is strictly voluntary. If you refuse to participate, you will not experience any penalty or negative consequences. If you agree to participate, you may refuse to answer any question and/ or if you change your mind, you may withdraw at any time during the study without penalty or negative consequences.

I seek to maintain the confidentiality of all data and records associated with your participation in this research. I am also required by law to report certain information to government and/or law enforcement officials (e.g., child abuse, threatened violence against self or others, communicable diseases). Further, any communication via the Internet poses minimal risk of a breach of confidentiality. I will keep data on a password protected computer; only I and my thesis advisor,

Bruce Pfeiffer, will have access to the data. I will report the data in aggregate form. The results may be used in reports, presentations and publications.

   If you have any questions about this research project or would like more information before, during, or after the study, you may contact: Rachel Winsor, rme69@wildcats.unh.edu. If you have questions about your rights as a research subject, you may contact Dr. Julie Simpson in UNH Research Integrity Services at (603) 862-2003 or Julie.Simpson@unh.edu to discuss them.

   The survey will present a question regarding your consent to participate in this survey in lieu of your in person signature. Thank you for your
consideration.

❍ I give consent and wish to continue with this survey (1)
❍ I do not give consent and wish to exit this survey (2)
If I give consent and wish to ... Is Selected, Then Skip To The Disney Brand is: 1= Not character...If I do not give consent and w... Is Selected, Then Skip To End of Survey

Q3 The Disney Brand is: 1= Not characteristic for the brand at all, 7= Very characteristic for the brand

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Down to Earth (1)	○	○	○	○	○	○	○
Stable (2)	○	○	○	○	○	○	○
Responsible (3)	○	○	○	○	○	○	○
Active (4)	○	○	○	○	○	○	○
Dynamic (5)	○	○	○	○	○	○	○
Innovative (6)	○	○	○	○	○	○	○
Aggressive (7)	○	○	○	○	○	○	○
Bold (8)	○	○	○	○	○	○	○
Ordinary (9)	○	○	○	○	○	○	○
Simple (10)	○	○	○	○	○	○	○
Romantic (11)	○	○	○	○	○	○	○
Sentimental (12)	○	○	○	○	○	○	○
Fun for All Ages (13)	○	○	○	○	○	○	○
Offers a Wide Range of Attractions (14)	○	○	○	○	○	○	○
Offers An Escape from Reality (15)	○	○	○	○	○	○	○

Q5 The Universal Studios Brand is: 1= Not characteristic for the brand at all, 7= Very characteristic for the brand

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Down to Earth (1)	○	○	○	○	○	○	○
Stable (2)	○	○	○	○	○	○	○
Responsible (3)	○	○	○	○	○	○	○
Active (4)	○	○	○	○	○	○	○
Dynamic (5)	○	○	○	○	○	○	○
Innovative (6)	○	○	○	○	○	○	○
Aggressive (7)	○	○	○	○	○	○	○
Bold (8)	○	○	○	○	○	○	○
Ordinary (9)	○	○	○	○	○	○	○
Simple (10)	○	○	○	○	○	○	○
Romantic (11)	○	○	○	○	○	○	○
Sentimental (12)	○	○	○	○	○	○	○
Fun for All Ages (13)	○	○	○	○	○	○	○
Offers a Wide Range of Attractions (14)	○	○	○	○	○	○	○
Offers An Escape From Reality (15)	○	○	○	○	○	○	○

Q6 The Six Flags Brand is: 1= Not characteristic for the brand at all, 7= Very characteristic for the brand

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Down to Earth (1)	○	○	○	○	○	○	○
Stable (2)	○	○	○	○	○	○	○
Responsible (3)	○	○	○	○	○	○	○
Active (4)	○	○	○	○	○	○	○
Dynamic (5)	○	○	○	○	○	○	○
Innovative (6)	○	○	○	○	○	○	○
Aggressive (7)	○	○	○	○	○	○	○
Bold (8)	○	○	○	○	○	○	○
Ordinary (9)	○	○	○	○	○	○	○
Simple (10)	○	○	○	○	○	○	○
Romantic (11)	○	○	○	○	○	○	○
Sentimental (12)	○	○	○	○	○	○	○
Fun for All Ages (13)	○	○	○	○	○	○	○
Offers a Wide Range of Attractions (14)	○	○	○	○	○	○	○
Offers An Escape From Reality (15)	○	○	○	○	○	○	○

Q7 The SeaWorld Brand is: 1= Not characteristic for the brand at all, 7= Very characteristic for the brand

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Down to Earth (1)	○	○	○	○	○	○	○
Stable (2)	○	○	○	○	○	○	○
Responsible (3)	○	○	○	○	○	○	○
Active (4)	○	○	○	○	○	○	○
Dynamic (5)	○	○	○	○	○	○	○
Innovative (6)	○	○	○	○	○	○	○
Aggressive (7)	○	○	○	○	○	○	○
Bold (8)	○	○	○	○	○	○	○
Ordinary (9)	○	○	○	○	○	○	○
Simple (10)	○	○	○	○	○	○	○
Romantic (11)	○	○	○	○	○	○	○
Sentimental (12)	○	○	○	○	○	○	○
Fun for All Ages (13)	○	○	○	○	○	○	○
Offers a Wide Range of Attractions (14)	○	○	○	○	○	○	○
Offers An Escape From Reality (15)	○	○	○	○	○	○	○

Q9 When you think of Disney, what 3 words come to mind?

Q10 In 1 or 2 sentences, what does Disney's slogan "Disney Parks- Where dreams come true" mean to you?

Q11 When you think of Universal Studios, what 3 words come to mind?

Q12 In 1 or 2 sentences, what does Universal Studios' slogan "Vacation like you mean it" mean to you?

Q13 When you think of Six Flags, what 3 words come to mind?

Q14 In 1 or 2 sentences, what does Six Flags' slogan "Six Flags- More flags, more fun" mean to you?

Q15 When you think of SeaWorld, what 3 words come to mind?

Q16 In 1 or 2 sentences, what does SeaWorld' slogan "Worlds of Discovery" mean to you?

Q17 Which Theme Park listed would you choose to visit? (Please rank preferences, 1 being most preferred and 4 being least preferred by clicking and dragging the names)

_____ Disney (1)
_____ Universal Studios (2)
_____ Six Flags (3)
_____ SeaWorld (4)

Q18 Have you ever attended a Theme Park?

○ Yes (1)
○ No (2)

Q19 If yes to the previous question, which of the following Theme Parks have you attended? (Select all that apply)

❑ Disney World or Disneyland (1)
❑ Universal Studios (2)
❑ Six Flags (3)
❑ SeaWorld (4)
❑ I have never been to a Theme Park (5)
❑ Other (Please Specify) (6) _____

Q20 Who did you attend the Theme Park with? (Select all that apply)

❑ Parent (s) (1)
❑ Siblings (2)
❑ Other Extended Family (3)
❑ Significant Other (4)
❑ Children (5)
❑ Friends (6)
❑ Other (Please Specify) (7) _____

Q21 How many times have you been to a Theme Park?

○ I have never been to a Theme Park (1)
○ Once (2)
○ Between 2-5 times (3)
○ More than 5 times (4)

Q22 How old were you when you attended a Theme Park?

- ❑ 0-4 years old (1)
- ❑ 5-10 years old (2)
- ❑ 10-15 years old (3)
- ❑ 15-25 years old (4)
- ❑ 25-40 years old (5)
- ❑ 40 years old and over (6)
- ❑ I have never attended a Theme Park (7)

Q23 Please indicate your gender

- ❍ Male (1)
- ❍ Female (2)

Q24 How old are you?

- ❍ Under 13 (1)
- ❍ 13-17 (2)
- ❍ 18-25 (3)
- ❍ 26-34 (4)
- ❍ 35-54 (5)
- ❍ 55-64 (6)
- ❍ 65 or over (7)

Q25 Do you have children?

- ❍ Yes (1)
- ❍ No (2)

Q26 How often do you go on vacation?

- ❍ More frequently than every 3 months (1)
- ❍ About every 3 months (2)
- ❍ About every 6 months (3)
- ❍ About every year (4)
- ❍ About every 5 years (5)
- ❍ About every 10 years (6)
- ❍ Never (7)

IRB Approval

University *of* New Hampshire

Research Integrity Services, Service Building
51 College Road, Durham, NH 03824-3585
Fax: 603-862-3564

16-Mar-2015

Winsor, Rachel
Marketing, Paul College
292 Locust Street
Raynham, MA 02767

IRB #: 6198
Study: The Magic of the Mouse
Approval Date: 13-Mar-2015

The Institutional Review Board for the Protection of Human Subjects in Research (IRB) has reviewed and approved the protocol for your study as Exempt as described in Title 45, Code of Federal Regulations (CFR), Part 46, Subsection 101(b). Approval is granted to conduct your study as described in your protocol.

Researchers who conduct studies involving human subjects have responsibilities as outlined in the attached document, *Responsibilities of Directors of Research Studies Involving Human Subjects.* (This document is also available at http://unh.edu/research/irb-application-resources.) Please read this document carefully before commencing your work involving human subjects.

Upon completion of your study, please complete the enclosed Exempt Study Final Report form and return it to this office along with a report of your findings.

If you have questions or concerns about your study or this approval, please feel free to contact me at 603-862-2003 or Julie.simpson@unh.edu. Please refer to the IRB # above in all correspondence related to this study. The IRB wishes you success with your research.

For the IRB,
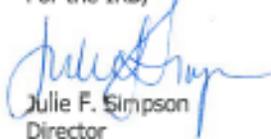
Julie F. Simpson
Director

cc: File
    Pfeiffer, Bruce

SPSS Results

Disney_Innovative

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2	1	2.1	2.1	2.1
	3	1	2.1	2.1	4.2
	4	5	10.4	10.4	14.6
	5	8	16.7	16.7	31.3
	6	9	18.8	18.8	50.0
	7	24	50.0	50.0	100.0
	Total	48	100.0	100.0	

Disney_Aggressive

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	7	14.6	14.6	14.6
	2	10	20.8	20.8	35.4
	3	8	16.7	16.7	52.1
	4	6	12.5	12.5	64.6
	5	5	10.4	10.4	75.0
	6	5	10.4	10.4	85.4
	7	7	14.6	14.6	100.0
	Total	48	100.0	100.0	

Disney_Ordinary

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	12	25.0	25.0	25.0
	2	16	33.3	33.3	58.3
	3	7	14.6	14.6	72.9
	4	7	14.6	14.6	87.5
	5	2	4.2	4.2	91.7
	6	3	6.3	6.3	97.9
	7	1	2.1	2.1	100.0
	Total	48	100.0	100.0	

Disney_Funallages

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2	1	2.1	2.1	2.1
	3	2	4.2	4.2	6.3
	4	4	8.3	8.3	14.6
	5	7	14.6	14.6	29.2
	6	11	22.9	22.9	52.1
	7	23	47.9	47.9	100.0

Total	48	100.0	100.0	

Disney_Escape

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	4	2	4.2	4.2	4.2
	5	2	4.2	4.2	8.3
	6	11	22.9	22.9	31.3
	7	33	68.8	68.8	100.0
	Total	48	100.0	100.0	

Universal_Active

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	3	2	4.2	4.2	4.2
	4	7	14.6	14.6	18.8
	5	12	25.0	25.0	43.8
	6	16	33.3	33.3	77.1
	7	11	22.9	22.9	100.0
	Total	48	100.0	100.0	

Universal_Innovative

		Frequency	Percent	Valid Percent	Cumulative Percent

Valid	3	2	4.2	4.2	4.2
	4	6	12.5	12.5	16.7
	5	12	25.0	25.0	41.7
	6	19	39.6	39.6	81.3
	7	9	18.8	18.8	100.0
	Total	48	100.0	100.0	

Universal_Simple

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		1	2.1	2.1	2.1
	1	11	22.9	22.9	25.0
	2	17	35.4	35.4	60.4
	3	10	20.8	20.8	81.3
	4	8	16.7	16.7	97.9
	5	1	2.1	2.1	100.0
	Total	48	100.0	100.0	

Universal_Romantic

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	12	25.0	25.0	25.0
	2	15	31.3	31.3	56.3

		Frequency	Percent	Valid Percent	Cumulative Percent
	3	9	18.8	18.8	75.0
	4	6	12.5	12.5	87.5
	5	4	8.3	8.3	95.8
	6	1	2.1	2.1	97.9
	7	1	2.1	2.1	100.0
	Total	48	100.0	100.0	

SixFlags_Romantic

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	24	50.0	50.0	50.0
	2	11	22.9	22.9	72.9
	3	9	18.8	18.8	91.7
	4	3	6.3	6.3	97.9
	7	1	2.1	2.1	100.0
	Total	48	100.0	100.0	

SeaWorld_Innovative

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	8.3	8.3	8.3
	2	4	8.3	8.3	16.7
	3	16	33.3	33.3	50.0

		Frequency	Percent	Valid Percent	Cumulative Percent
	4	10	20.8	20.8	70.8
	5	6	12.5	12.5	83.3
	6	5	10.4	10.4	93.8
	7	3	6.3	6.3	100.0
	Total	48	100.0	100.0	

SeaWorld_Aggressive

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	7	14.6	14.6	14.6
	2	12	25.0	25.0	39.6
	3	12	25.0	25.0	64.6
	4	9	18.8	18.8	83.3
	5	4	8.3	8.3	91.7
	6	2	4.2	4.2	95.8
	7	2	4.2	4.2	100.0
	Total	48	100.0	100.0	

SeaWorld_Ordinary

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	6	12.5	12.5	12.5
	2	7	14.6	14.6	27.1

3	14	29.2	29.2	56.3
4	9	18.8	18.8	75.0
5	7	14.6	14.6	89.6
6	4	8.3	8.3	97.9
7	1	2.1	2.1	100.0
Total	48	100.0	100.0	