THE STORY,
BUT
A DIFFERENT
STORY

MINJEONG CHA
[Experience Design MA2]
In partial fulfillment of the requirements for the M.F.A Degree Minjeong Cha has successfully completed her oral defense, exhibition and written thesis.

The 1st advisor: Jenny Althoff

The 2nd advisor: Rolf Hughes

The 3rd advisor: Åsa Johannisson

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Table of Contents:

Abstract .................................................................................. 4
Background ........................................................................... 6
Research Question and Aims ............................................... 16
Methods and Significances ..................................................... 18
   1. Project individuals’ experiencing process into narrative structure
   2. The true experiencing self; Alice after the rabbit hole
   3. Transitional Experiences: Pre- and Post-Experience
   4. Solidarity: spanning a bridge between my perspective and that of the other
     4.1- my story, your story and our story
     4.2- the different time perception of adults and children
   5. Meta-analysis on ‘existing’ pre- and post-experience of the visitors and

Prototypes ............................................................................. 39
   A. Just married couple’s case
   B. Social workers and disabled people’s case

Design Proposal ........................................................................ 41
   A. Simulation in Disneyland Paris’ context and Production
   B. Implementation in Konstfack exhibition’s case
      a) Inside Activity
      b) Outside activity

Conclusion and Contribution to Experience Design .................. 60

Works Cited ........................................................................... 61

Appendix ................................................................................ 63
   1. Interview with Minnie Mouse & Street Artists
   2. The Reality Ticket
   3. Questionnaire Formula
   4. Previous projects linked to this research
   5. Movie clips (Prototype samples)
Abstract:

This project started with my naive and utopian hypothesis: ‘Is there any one experience, equally memorable for everybody, that affects people’s ordinary lives in a meaningful way afterward?’ To explore this matter from multiple angles, I needed a research location that already had strongly staged experiences with a clear theme, diverse actors, and its own narratives. And I hit upon the right place: Disneyland Paris.

To discuss ‘the experience’, I categorized peoples’ different impressions of their experiences at Disneyland Paris. When I interviewed staff and visitors on their way out of Disneyland Paris, some people said that their experience had been awful, while others said it had been fantastic. What makes for such different responses to the same place? Two theorists declare, ‘Experiences are inherently personal and no two people can have the same experience, because each experience derives from the interaction between the staged event (like a theatrical play) and the individual’s state of mind’ (Pine II and Gilmore, 1998). Since the individual’s state of mind cannot be grasped and is a broad research term, in this thesis I am mostly concerned with the key experience-generating elements: age and social role.

The ultimate purpose of this project is to investigate the pre- and post- experience at the entrance and exit of a given venue for a special experience with a clear theme, that bridge connecting visitors’ and staff’s everyday experiences to the staged experience. The practical outcome of this research-led project consists mainly of various trials of a procession that engages visitors at the borders of the venue. This research will consist of the following: 1) Analytical reflection upon visitors’ and staff’s one-day experience in a Disney theme park, based on narrative structure and perception of time, 2) Observations of different time perceptions in adults and children, 3) Definition of flow of experience (pre-experience / main experience / post- experience), and 4) Presentation of a new model of participatory stories in a given theme¹ to smooth the flow of experience.

This has been an in-depth exploration of how experience design can be applied as a renewing force, or ‘twist’, to help people experience immersive moments and to gain unforgettable memories which, in turn, influence their future experiences.

¹ Disneyland Paris was my chosen site for the theoretical background, and the practical methodologies are developed through Konstfack’s 2011 spring exhibition. What this project intends to do, however, is not to upgrade the experiences in both, but rather to focus on the experiments in order to vary the existing definitions of the flow of experience. The final outcome is intended to be applied to the diverse venues that aim to offer their visitors special experiences with a clear theme.
Image 1. Used study materials and references until March 2011.
Background:

Disneyland was designed for American nuclear families in the 1950s, and it is still strongly perceived as the best experience that parents can ever provide their children. Since its opening, Disneyland has been a key symbol of contemporary American culture, celebrated and attacked as the ultimate embodiment of the consumer society, of simulation and pastiche, of the blurring of distinctions between reality and imagery (Ann, Karal et al,1997). Over 60 years, more than 81 new attractions and 35 new parades and shows have been added to the parks (Polsson, Ken, 2010), and there are now Disneyland parks in four countries. Numerous intelligent minds (e.g. the Alice team of Carnegie Mellon University) have collaborated with Disney’s Imagineering Department in the endeavor to create ultimate experiences, and the parks continue to change.

Despite this constant change, one thing that has never changed or faded away is the desire of visitors to share quality time with their loved ones and make unforgettable memories through their experiences in Disneyland. On my field trips, though, I observed that many children and parents had emotional conflicts during their visits. This could be dismissed as inevitable, but
given the new perspectives provided by the experience economy, it can be a reasonable trial to observe both children and adults from the psychodynamic perspectives of the individual and try to create meaningful experiences for both groups.

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<tbody>
<tr>
<td>1.</td>
<td>Think about things from the psychodynamic perspective of the individual and try to contribute to his or her possibilities. The individual experiences an <em>individualised treatment</em> that means something to him or her.</td>
</tr>
<tr>
<td>2.</td>
<td>The individual can determine for him or herself how much control he or she wants in the process of co-creation. The offering party focuses on the process of <em>giving meaning</em> to the individual customer, despite the networks and mass character of other customers. This way, the value creation takes place in the individual.</td>
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<td>3.</td>
<td>Consider the customer as a ‘guest’ and create a culture of hospitality.</td>
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<td>4.</td>
<td>Break through any dogmas and pre-existing notions if necessary; change the paradigm. Solve any seemingly irresolvable dilemmas.</td>
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<td>5.</td>
<td>The creation of the meaningful-experience setting takes place in an interactive process between the individual and the offering party.</td>
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<td>6.</td>
<td>Show respect.</td>
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Table 1. 5 Starting points in bringing about meaningful experiences (Albert, 2007.)

**Mixed Reality Space**

Disney has been used as a representative model in discussions of experience design. However, I could not neglect the difference between experiences that strategist or designers aim to provide and the actual experiences people have, so I decided to conduct a proper field observation. In video and photos, I documented my observations of the atmosphere of the parks and the behavior of and interactions between visitors and characters at Disneyland Paris. The following are impressions from my first visits (6-9 Oct., 26 Oct. 2010).

**a. Restricted experience and maintenance of illusion:**
Environments are designed to provide only certain perspectives and experiences for the visitors. Examples, beginning with the leftmost photo: 1) Props are fixed on the ground, regardless of usability. 2) There are several gates used only by characters and staff. Visitors are not allowed to look inside. 3) Although the buildings of the main street are two stories tall, the second floor lacks even a doorknob.

b. Reproduced images:

The visitors can buy characters’ iconic costumes from many souvenir shops.

c. Repetitive events:

1), 2) Parades and performances happen four times daily. 3) A merchant wearing ear plugs by the parade route.
d. Certain modes of communication between visitors and characters:

Characters appear at certain places within fixed periods. Visitors can take photos with them. It is free to take photos in the theme parks and Disney’s hotels, but visitors must pay for printed pictures taken by hired photographers.

e. People in dreamland:

There are many types of staff working in the theme park. However, ACC (Accompagnateur, in French) staff are most easily spotted because they accompany and control access to Disney characters.

f. Audience Involvement:

Most communication with characters is non-verbal because animal characters are not allowed to talk with visitors. But visitors are still immersed in a joyful atmosphere due to characters’ friendly, playful attitudes and the well-designed background music.
There are also phenomenological differences between the experiences for the visitors and staff according to their social roles: it is an uncommon space, a fictionally inhabited space, spatial-temporal and hyper-realistic, ‘for the visitors’ (Eco, Umberto, 1990). But for someone who works there, it is a truly realistic space in their everyday life that only provides some repetitive tasks within a limited zone. From this point of view, Disneyland can be referred to as ‘mixed reality space’ inhabited by both reality and fantasy. This viewpoint opens up a new perspective and helps us to set a new agenda to create more holistic experiences in the existing venue.

Scattered Mind: Pre-Ocupation with Social Roles and Previous Experience

<table>
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<tr>
<th>Economic Distinctions</th>
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<tr>
<td><strong>Economic Offering</strong></td>
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<tr>
<td>Economy</td>
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<tr>
<td>Economic Function</td>
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<tr>
<td>Nature of Offering</td>
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<tr>
<td>Key Attribute</td>
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<tr>
<td>Method of Supply</td>
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<td>Seller</td>
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<tr>
<td>Buyer</td>
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<td>Factors of Demand</td>
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B. Joseph Pine II and James H. Gilmore have named the seller of experiences the ‘stager’ and the buyer the ‘guest’ (Ibid), and there are certain actors and roles in most designed
experiences. Since the importance of experience in business has increased since the 1990s, most questions in this field have been about the secret recipes for creating thrilling moments for the chosen guests: those who pay for the experience or would buy goods afterwards. And some actors have been excluded or neglected: those who want to join the experience but cannot be physically involved because of the limited seats or unaffordable entrance fee, and people who are physically present in the experiencing zone but cannot be integrated into the experience emotionally or mentally (e.g. because of the given obligations and tasks, exclusive frequencies designed for the certain target group, etc.).

And if we view Disneyland Paris with this perspective, we see that the staff takes the stager’s role while the young visitors take the ultimate guest’s role. The interesting part is that the grown-up visitors take both roles when they come to the park with someone they take care of by supporting their one-day experience economically and emotionally. They come to the park as visitors to have great experiences, but at the same time they come with the responsibilities of their social roles. They prepare the visit by researching Disneyland, they plan the budget, and they navigate the one-day experience by guiding their guest according to their interests. The grown-up visitors arrive after having already had the realistic experience. This process affects their mind-set and, consequently, their experience at the park.
Atmosphere is influential in any place and peoples’ minds are the key catalysts for that atmosphere. Can children at Disneyland have a great experiencing moment if their parents are distracted with their business and thoughts? Can visitors feel satisfaction if the staff are not happy with their jobs and cannot hide an upset or bored mood? Despite the perfection of the physical setting of the experience, if the stager and guest cannot be integrated coherently, it is difficult to co-create meaningful experiences that are equally lively, contentious, and immersive. So there should be more intangible and delicate settings that can be optimized to individuals’ minds in order to create harmonized experiencing moments.

**Being in a bubble: Optimal Experience**

![Image4. The Long Now Foundation, comparative time scales of the concept of the long now, 1999.](image4.png)

Everyone lives 24 hours in one day. However, the flow of time can be perceived differently depending on events, for instance, when we face hardship: trying to meet a deadline for an important project, preparing for an examination, getting fired, or learning of a family member’s terminal illness. At these times we may feel that the pressure of the moment is too heavy and extreme to endure. However, when we experience joy, the time flies away.
Different time perceptions can affect the meaning of a place, and the perception of time can change even for one person in a day.

One theorist who investigates similar issues in the context of experience design is Mihaly Csikszentmihalyi, who states, “One of the most common descriptions of optimal experience is that time no longer seems to pass the way it ordinarily does. The objective, external duration we measure with reference to outside events like night and day, or the orderly progression of clocks, is rendered irrelevant by the rhythms dictated by the activity. Often hours seem to pass by in minutes; in general, most people report that time seems to pass much faster. But occasionally the reverse occurs” (1990:66-67). He explains that most flow activities do not depend on clock time; they have their own pace, their own sequences of events marking transitions from one state to another without regard to equal intervals of duration.

He frames this phenomenon as ‘flow experience’ and stresses that, although in normal life we spend much time thinking about ‘our own self’, during the optimal experience there is not enough attention left over to allow a person to consider either the past or the future, or any other temporarily irrelevant stimuli. One of his interviewee’s descriptions about this experience of joy from a group leisure activity vividly displays the characteristic significances of optimal experience:

“I understand something, when all of our feelings get turned up. When running, we are not in complete harmony at the start. But if the Run begins to go well, all of us, all of us feel for the others. How can I say this? ... When our minds become one. At such a time, it's a real pleasure....When all of us become one, I understand something ... All of a sudden I realize, ‘Oh, we’re one’ and think, ‘If we speed as fast as we can, it will become a real Run.’...When we realize that we become one flesh, it’s supreme. When we get high on speed. At such a moment, it’s really super” (Ibid: 59-62).

Csikszentmihalyi’s case studies were mostly targeted at people doing activities that require a strong self-will. However, similar statements were observed during this project from an interview with a performer who works for Disneyland Paris. At the interview, she expresses her own impression about her daily experience, and also describes the joyful moments in a day:
Min_the researcher: When is the happiest moment in a day?
Julia_the performer with Minnie Mouse’s role at Disneyland Paris: When I leave the park? (Laugh) I cannot pick any specific time, but I can say I feel the best when I am in a good team having my close performer friends. There is an attraction all of characters gather and perform together. Even if I cannot see my friends’ faces because of their costumes and the crowded environments, I can feel who my friends are in the space! In that case, we really interact with each other, and the work becomes a play! Yesterday’s team was cool; I was with seven friends.

(Cf. Appendix_1: Interview with Minnie Mouse)

These two phenomenologies, the state of immersion in a moment of experience and the feeling of solidarity during the experience moment, can be referred to by a metaphoric phrase, ‘being in a bubble’, which John Thackara mentioned in his book, although he applied it in a slightly different context.²

² ‘In the bubble’ is a phrase used by air traffic controllers to describe their state of mind, among their glowing screens and flows of information, when they are in the flow and in control. Thackara used this expression to recall the state of being under control in the design field of a complex world. (Thackara, John. 2005.)
‘Bubble effect: being immersed in the moment with a great concentration / feeling solidarity’

**Breaking a bubble: Realistic status**

These days, the quick tempo of living makes us impatient; we can hardly focus on what we used to enjoy and were interested in. As time goes by, every growing and grown person is urged to sacrifice joyful moments to work and study and to focus on the future. We intend to be awakening from a joyful moment by remembering our to-do list and moving on to the next item to achieve our goals and aims; we can call this moment of awakening from a state of being immersed as ‘breaking a bubble and awakening from it’.

**Making a bubble: Experience Design**

Experience design could be explained as ‘making a bubble’ to be immersed in. Then, several questions arise: might there be a catalyst to make the bubble effect last longer? Can we also create a bubble and freeze it to maintain our immersion? Can we make the bubble bigger? Can the bubble be used as a special lens to see the world differently? Can we merge multiple people’s bubbles to make one huge shared bubble? Experience design for this generation could be about providing these immersive moments, giving people a deep memory to hold on to, and creating different expectations for the future.

My aim in this research project is to provide a place for diverse individuals to experience an intense moment and expand their understanding of each other by creating solidarity between them. I think people with diverse experiences and good attitudes can understand others more easily and sincerely by practicing empathy. Moreover, I assume that exploring a perspective one has never experienced could help shift old perspectives and help one understand others through solidarity. In this argument, ‘the others’ could be the hidden characters in a story or the people around us in our lives. Understanding characters could change the perspective with which we see a story and bring us deeper enjoyment.

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3 These are metaphorical questions about potential methods to design experiences and expand their usage.
Relation to Existing Works

There have been other projects that have inhabited alternative perspectives within the archetypal Disney/fairy stories; for example, Angela Carter’s ‘The Bloody Chamber’ (1979), Pilvi Takala’s ‘Real Snow White’ (2009), and Ann Liv Young's ‘Cinderella’. Most of them are based on writerly perspectives with a critical voice. However, this research project takes this stage further in a way that is both enabling for Disneyland/any other venue designed for staged experiences (‘new stories from old’) and for storytelling/experience design (‘inhabit other, alien perspectives'). This could be an exciting combination - complicity and critique bound together.

Research Question and Aims:

**RESEARCH QUESTION:**
How can experience design be used to connect the daily experiences of visitors and staff with memorable commercially staged experiences in an existing theme park (e.g. Disneyland Paris)?

**Keywords:** flow of experience / transition / pre- and post- experience / children and adult / staff and visitor / time perception / participatory story / Disney’s characters and theme park /

The purpose of this project is to explore the diverse perspectives of different actors in a staged experience, including the stager and the guest, rather than creating a great experience for a certain target group. In addition, the final design proposal is intended to develop both theoretical background and practical methodologies that can be applied to vary the existing definition of ‘flow experience’ by discovering previously neglected key moments of the experience that could impact participants’ impressions. From this viewpoint, this project could be referred to as a process of highlighting the excluded (and invisible) characters and moments in a given venue.

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4 Ann Liv Young has been creating performance work for over eight years at major venues in New York City and Europe. Ann Liv performed “Sherry” in “Girl Monster Orchestra” presented by Chicks on Speed in Switzerland and Sweden in March 2010. She has reinterpreted the stories of Snow White (2006–2008), George and Martha Washington (in The Bagwell in Me [2008–2009]), and Cinderella (2010).
If this project can fulfill its aims, this could lay the foundation for a better understanding of different time perceptions of different individuals according to social role. Above all, this attempt can offer additional preparation and reflection for individuals by guiding them to be immersed into the experiencing moment and feel solidarity through meaningful experiences. The design proposal will require participants’ involvement. This means that each participant could gain a slightly altered self-concept, discover deeper meaning and enjoyment even beyond the researcher’s intention, and take enriched memories from the experience that could affect their next experiences in a different context.

Since experience design is relatively new, and this artistic research began with the researcher’s fluid self-reflections, it was necessary to determine goals and guidelines before beginning. The experience design piece in this project should be able to: 1) change participants’ emotional status, behavior, and/or attitude, 2) support the main experience without overshadowing it, 3) affect the next experience of participants in various ways (e.g. generate expectations and concentration toward the next experience as the pre-experience, and capture the memories from the main experience that can be triggered by the next experience as post-experience, and 4) never exclude anyone who wants to join the experience, nor force anyone’s involvement.
Methods and Significances:

APPLIED RESEARCH METHODS:

1. Field research (observation of adults’ and children’s everyday behaviors, audit Swedish TV show ‘Minuten’ as an audience member, observe children’s drama class and conduct interviews, visit the children’s museum ‘Junibacken’, and visit Disneyland Paris, which includes interview, questionnaire, memo, sketch, photograph, video recording)
2. Gathering materials about Disney (Disney animation and the theme parks) and Narrative Structure in written stories
3. Tutoring
4. Prototyping (Local playground, Disneyland Paris)
5. Designing (narrative context, costumes, and processions)
6. Implementation and documentation

It will be useful to start this chapter by considering these two situations:
1. I was there. I was watching it. I was doing it., and
2. I was there with you. I was watching it with you. I was doing it with you.

The first case shows one level of personal involvement in a given activity, and the second describes a similar situation but with added actors. Even if ‘it’, the activity, is the same in both situations, the effect and outcome will be different according to the level of participation, the number of participants, and the depth of interaction between the participants during the activity. Participation makes a difference in the process of experience and the result: first, it causes participants to use all senses and to concentrate; second, it creates a special bond between participants who share the moment and leads to deeper understanding of each other; third, it causes people to remember the moment of experience for a longer time.

There are diverse environments designed to give vivid experiences to their visitors through participation, but usually the depth of participation has been limited to some degree. The visitors join the experience only after the stager has completed packaging the program and setting the stage nicely. In this case, the roles of individuals are clearly divided, as the one serves and the other is being served. This does not help visitors to consider their interest in making the best of the given time. As long as it is just an experience offered by someone else,
they cannot see the true value of the moments. The moment of being invited to the experience has a greater value than the money paid for the experience.

Then how can the active involvement of participants be carried over into the experiencing moment?

1. **Project individuals’ experiencing process into narrative structure**

We live by stories. We read stories in books and newspapers, update minor life stories in everyday conversations, watch dramas and movies, and even learn history. It is human instinct to share and preserve stories. When we talk about our experiences with other people, those experiences become stories. Once the stories are told or listened to, they are remembered as memories and stored in both our conscious and unconscious mind. These memories become valuable assets for daydreaming, communicating, understanding, and decision-making in every moment of our lives.

Image 6. Fractal pattern of Romanesco broccoli: ‘Aren’t stories gathered up into our lives? Aren’t our life stories gathered up into history?’

Our one-day experiences resemble stories in a way. Every coincidence is recorded chronologically but rearranged later according to the degree of impact on our memories. Furthermore, as humans are familiar with narrative, it is also natural that they perceive their
One-day experiences in a narrative structure even without acknowledgement.

"Nothing seems more natural and universal to human beings than telling stories. Surely there is no human culture, however "primitive," without its stories and habits of storytelling, its myths of the origin of the world, its legends of the tribe or groups of stories about folk heroes. Narration is so natural, so universal, and so easily mastered as hardly to seem a problematic region for literary theory. As Aristotle said long ago in the Poetics, plot is the most important feature of a narrative. A good story has a beginning, middle, and end, making a shapely whole with no extraneous elements. The other features of narrative-character, setting, diction, and so forth-are all subsidiaries to the chief element of plot."

(Miller, J. Hillis, 1995).

As a good story can be constructed upon a well-established plot that hardly appears on the surface of the story, I believe that one day of well-designed experiences can be created based on a sensibly arranged stage. I chose Joseph Campbell’s monomyth model as a basis for exploration. In this playful stage, most attention was focused on capturing the reactions of the hero (here represented by two fingers) at the various stages of his journey.

The play exercise served as a model for the real site at Disneyland Paris and the experience of a day’s visit. During this process, all the materials from my first and second visits to
Disneyland Paris were used to frame the characteristic features of the experience stages.

2. The true experiencing self; Alice after the rabbit hole

Daniel Kahneman, Nobel laureate and founder of behavioral economics, discusses memory’s survival of experience in his TED talk (2010). He declares that there are two selves: the experiencing self and the remembering self. The experiencing self lives in a present and experiences continuous time, one moment after another. We can guess that for the experiencing self, there is only one concept of time, which is measured by experience: the ‘experiencing moment’ in the past, the ‘experiencing moment’ in the present, and the ‘experiencing moment’ in the future. But there is another self, one that remains in the past, remembering old experiences, keeping score.

He also gives a lesson about two colonoscopies that explains the importance of the end of an experience, and how satisfaction from an experience could be gained over time. In the first colonoscopy, the patient’s initial pain was extreme but decreased over time. In the second, the patient began with only moderate pain, but this later increased. In the first case, the patient ended up comforted and relieved. But the second patient, despite lesser initial pain, came out of the experience comparatively distressed.

Can this phenomenon be applied to the experience design approach? Could a ‘better ending’ to an experience bring comfort and hope? Could this approach even create expectations about the next experience?

To research this further, I started considering Disney characters and chose Alice for a case study. 19-year-old Alice is in the period of transition from childhood to adulthood. She is not just a naïve and imaginative girl, and in reality she is about to get engaged despite no interest in it. And on the day of announcement for the engagement, she suddenly sees a rabbit pulling her to return to the magical world, where she reunites with her old friends and learns of her true destiny: to end the Red Queen’s reign of terror. Alice in Wonderland, written very effectively by Lewis Carroll, is a representative story that shows how staged experience can be provided. Every moment of adventure is very immersive and thrilling for her. For more effective analysis, I chose the movie Alice in Wonderland (2010), directed by Tim Burton, as a medium, and then divided her adventure into phases according to the previous study based on the hero’s journey model.

While following Alice’s journey, I realized it would be impossible for Alice to enter the deep
experiencing moment if the memory from her childhood stories were not recalled repeatedly by her dream. Without this memory she would not find courage to go on to the next level of experience, no guardians or mentors would appear at the right time, and the rabbit hole experiences would not be given to her.

Image9. Alice invited to the staged experiences by Rabbit.

Alice goes through the rabbit hole not only at the beginning of her main adventure, but also at the end of the experience. The passage is the same, but the medium and the process of changing levels is different; once she goes down after the rabbit’s invitation, once she goes up after drinking the white queen’s drink (the symbol of victory from the fight). This rabbit hole experience is crucial to Alice’s whole journey, in the sense that it stirs up her sense of reality and gets rid of her preoccupations.
3_Transitional Experiences: Pre- and Post-Experience

By looking at every individual’s one-day experience as an important character’s adventures in a story, I ended up with a simulation that substituted the passage through the rabbit hole for the real passage at Disneyland Paris. To observe traffic patterns and individual behavior, I set up next to the street artists who work for the park and filmed every occasion. This setting was ideal for hearing personal impressions of one-day and everyday experiences.
Morning: entering

Afternoon: transition

Image12. The repetitive traffic pattern marked on satellite maps (Google. 2011)
From this process I discovered that visitors spend significant time in between Disney parks in public spaces largely devoid of meaningful atmosphere or activity, especially when compared to the interior of the parks, which are positively overflowing with vividly staged experiences. To find further inspiration, I started doing additional fieldwork in and around Stockholm, in areas designed for staged experiences. I audited the phases of pre- and post- experiences at Junibacken, well known for Pippi Långstrump, Millesgården, which had a temporal event
with England’s famous fairy tale Peter Rabbit, and Swedish television’s live show ‘Minuten’. These places have common elements with Disneyland Paris: a physical venue and a thoroughly planned schedule of experiences. But each place differs from Disneyland Paris: Junibacken has a smaller stage where visitors outside the museum can engage in roleplay, Millesgården offers an actual stage in the main experience where visitors can participate in scenes from Peter Rabbit stories, and ‘Minuten’ has a charismatic and devoted secondary character, who is absent from all filmed segments but exerts a strong influence on the studio audience.

My argument for pre- and post- experience based on Alice’s case is that there should be staged background experiences to create a shared and personal moment even before guests enter the main stage of the experiencing moment. The background experience should be impressive enough to trigger stimuli guiding people to and through the main experience, but it should not overwhelm the main experience.

To refine this argument in both subjective and objective ways, I decided to research individual expectations and impressions of experiences given to Disneyland visitors in the public spaces people inevitably pass through to enter and leave the parks. To avoid aimless random talk, I made two sets of questionnaires, in English and French, containing diverse...
questions meant to gauge people’s mindset. These questions were based on Janet Burroway’s model of narrative structures; conflict chart for Cinderella by Burroway (2007). The hypotheses are mostly about the self-images of each individual according to their social role; these are created based on conversations with visitors and staff from my first visit. (Cf. Appendix_3: Questionnaire formula)

![Image14. Conflict Chart for Cinderella](image)

| 1. Children take a main character’s role for the day (e.g. Princess, Prince, Mickey Mouse). |
| Parents take Godmother’s role because they support their children’s special experiences. |
| 2. Staff are sub-characters who stay in one place and wait for main characters to interact with. |

Table 3. Metaphoric Hypothesis about One-Day Experience at Disneyland
Three hundred copies of the questionnaire were ready at the entrance and exit of the parks, but the plan had to be changed in order to communicate with people on a deeper level in a limited time, since people were busy moving toward their destinations or tired after their adventures. Thus, I individually approached groups of people who stopped in the square for more than three minutes. I gave them a questionnaire kit after a polite explanation of me and my project. After I made contact with them on a personal level, the questionnaire session became a proper interview and people gave me more fruitful feedback on this research.

In total, three couples, three companies with young people, sixteen families and three staff members with different positions joined the session. Findings from the beginning of the day at the entrance: 1. Most people project the most dramatic moments in a story (i.e. invitation to the ball, home by midnight, fairy godmother, or clock strikes 12) on the moment of entering the park, 2. Adults with their families can hardly see themselves as characters in a story, but they project their children as main characters in a story, 3. Adults who come with their partners tend to give the main character’s role to their partners, 4. People who lead a group tend to answer all the questions and even choose characters for the others, 5. People taking a supporting role for the day tend to answer that quality time with their loved ones is the biggest aim, while those taking a sub-supporter’s role or planning to be served tend to say that fantastic experiences are most important for them, 6. People with passive roles show passive action by just accepting the leader’s decision about their roles or saying they want the day to pass smoothly without trouble, and go home happy.
Finding 2. A father with a one-child family from England ‘People answered about their one-day experiences in a positive way and chose positive words when they were thinking of tomorrow.’

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<th>Experience</th>
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<tr>
<td>I had fantastic experiences today.</td>
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<td>I had quality time with my loved ones.</td>
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<tr>
<td>I was treated as a prince or a princess today.</td>
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<tr>
<td>Today passed smoothly without trouble, and I will go home happy.</td>
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Finding 2. A father with a one-child family from England ‘People answered about their one-day experiences in a positive way and chose positive words when they were thinking of tomorrow.’
Finding 5. Family members from Sweden at Vatry airport, ‘People who took a supporting role for the day gave a low point to the question of whether they were treated as a prince or princess for the day.’

Finding 6. Family members from Sweden at Vatry airport, ‘As time goes by and the physical distance from the park increases, people lose the feeling of excitement from the park and become bored.’
Finding 4. A father in a big family with four children, ‘People leading the group tend to answer all the questions.’

The findings from the exit are: 1. most people project the moment of leaving the park to the resolution of a story, 2. People answered about their one day experiences in a positive way chose positive words when they were thinking of tomorrow (i.e. happiness, together, satisfaction), 3. People who will visit Disneyland for more days also show positive response toward the next day, 4. People lead the group tends to answer to the questions beside other group members, 5. People took supporter’s role of the day gave a low point to the question they were treated as a prince or a princess of the day, 6. As time goes by and the physical distance from the park becomes farther, people lost the feeling of the excitement from the park and went to the phase feeling bored.

4_Solidarity; spanning a bridge between my perspective and that of the other

4.1: my story, your story, and our story

As mentioned before, if someone’s story is similar to my past experience and I have enough time and sympathy, then the teller’s story becomes my story and we may even experience the same emotions while communicating ‘our’ story. However, if the story is totally new to me, the listener, and I have no time or sympathy for the teller, the story will remain the teller’s story, which is less resonant. We can see this in a dialogue between the caterpillar and Alice when they meet:
The Caterpillar and Alice looked at each other for some time in silence: at last the Caterpillar took the hookah out of its mouth, and addressed her in a languid, sleepy voice.

“Who are you?” said the Caterpillar.

This was not an encouraging opening for a conversation. Alice replied, rather shyly, “I—I hardly know, Sir, just at present—at least I know who I was when I got up this morning, but I think I must have been changed several times since then.”

“What do you mean by that?” said the Caterpillar, sternly. “Explain yourself!”

“I ca’n’t explain myself, I’m afraid, Sir,” said Alice, “because I’m not myself, you see.”

“I don’t see,” said the Caterpillar.

“I’m afraid I ca’n’t put it more clearly,” Alice replied, very politely, “for I ca’n’t understand it myself, to begin with; and being so many different sizes in a day is very confusing.”

“It isn’t,” said the Caterpillar.

“Well, perhaps you haven’t found it so yet,” said Alice; “but when you have to turn into a chrysalis—you will someday, you know—and then after that into a butterfly, I should think you'll feel it a little queer, wo’n’t you?”

“Not a bit,” said the Caterpillar.

“Well, perhaps your feelings may be different,” said Alice: “all I know is, it would feel very queer to me.”

“You!” said the Caterpillar contemptuously. “Who are you?”

(Carroll, Lewis, 1897.)
4.2: the different time perception of adults and children

“What is the difference between adults and children?”

“Adults are taller and they can see further while children are shorter and can see closer.”

_Elena, 7 years old, Stockholm_

Normally, the adults and children in a family visiting Disneyland have special emotional bonds; however, it is common to see arguments between them, especially when they arrive at the park, move from one park to another, or leave the park after the whole-day experience. The most common reaction of adults to their whining children is to attempt patience, then tenderly discourage whining, and finally to scold the child. It may be difficult for parents to release their anger and see the solution to the conflict if they believe their children do not appreciate the effort and time it took to provide a great time for their children. At the same time, children can also become emotional and angry when they see that their parents are acting the same as they do on any ordinary day, even though it is a special place and time.
This matter can be explained on a deeper level by discussing the difference in time perception between adults and children. Here I introduce a fieldwork from the winter of 2010 at a Stockholm playground (Cf. Appendix_4.a: The Paper Boat Project). My aim in the fieldwork was to make a small change in the children’s hierarchy, and I could also discover the attitudes of adults and children toward unexpected stimuli.

Case 1.

Image18. Adults neglect the new stimuli by checking their mobile phone, or just thinking of their schedule, while children show curiosity.

Findings:
1. Adults prefer to follow their pre-arranged schedule. If children accompany adults, children’s experiencing moments can be affected by the adults’ plan.
2. Adults and children have different frequencies they are attracted to.
Case 2.

Image 19. A child finds that playing in water is fun and tries to come back to the same stage.

Findings:
1. Children prefer to repeat an experience they enjoy.
2. Children try to go back to the previous experiencing stage.

Case 3.

Image 20. A child wants to stay at the same experiencing stage, and urges her mother to stay with her.

Findings:
1. Children feel secure when they have reliable companions with them.
2. The period of an experience can be prolonged, as long as a child’s companions can support the experience.
We can see that, generally, adults cannot stay in one stage of experience because of their schedules and thoughts for the future, while children want to experience a moment they are fond of over and over again. The reason for this phenomenon is likely due to their different senses of time.

‘The French philosopher Paul Janet suggested in 1877 that the apparent length of a period in somebody’s life is related to the length of his life. For example, a child aged ten would experience one year as a tenth of his life, a man of fifty as a fiftieth. William James considered this ‘law’ a description of subjective acceleration rather than an explanation, and he was right. James attributed the apparent contraction of the years to

“the monotony of the memory's content, and the consequent simplification of the backward-glancing view. In youth we may have an absolutely new experience, subjective or objective, every hour of the day. Apprehension is vivid, the retentiveness strong, and our recollections of that time, like those of a time spent in rapid and interesting travel, are of something intricate, multitudinous and long-drawn out. But as each passing year converts some of this experience into automatic routine which we hardly note at all, the days and the weeks smooth themselves out in recollection to contentless units, and the years grow hollow and collapse.”

The explanation places the memory at the centre of our experience of time. Psychological time ticks away on an internal clock, to the accompaniment of our recollections. Duration and tempo are manufactured in the memory’ (Draaisma, Douwe, 2004).

5_Meta-analysis on ‘existing’ pre- and post- experience of the visitors and the staff based on their social roles

Based on the findings from the previous chapters, I tried to re-create the vivid voices of each character having the different roles to talk about the existing pre-and post-experiences. To make the narrative more to be refined, I shadowed two groups of staff in Disneyland Paris on a personal level. To protect them I use false job titles and names in this section. To tell from the conclusion, staff perceives themselves as the stager very clearly and do not expect any special experience from their working environments. It is tough emotionally and physically to
deal with the same tasks repeatedly, but they can feel fulfilled their work becomes playful whenever they work with other staff they can get along well, and they see the visitors are satisfied with their services.

All of input from the visitors and workers are too specific and precious to generalize; I reorganize their one-day experiences in Disneyland Paris highly based on staff and parents’ talks from the interviews during my field observations.

Pre-Experience

**Narrative 1:**
It is sunny outside and I feel still sleepy. I gently greet to some familiar people as I come out from the communal apartment. ⋅⋅⋅ I pick up my costume from a cabinet and put my head in it. It is warmer inside and the head of costume presses down on my shoulders. I have a pain on my shoulders since last week. I remind myself of a doctor’s appointment tomorrow. I look at myself reflected on the mirror. I am Minnie mouse today and this is Disneyland. (Minnie Mouse, Oct. 2010.)

**Narrative 2:**
It is sunny outside and I feel good. I just had breakfast in a hotel restaurant with my wife and three kids. My youngest daughter is still sleepy and wining so much, but the others are excited about the fact: we are going to Disneyland today. We take a train to the parks together. It is only two stops away from Disneyland, but still it is tricky to move with the three kids. As we get off from the train, we see the streams of people and join them. My sleepy daughter tries to walk slowly and my sons are already running toward the entrance. I sit daughter in her trolley and my wife calls my son’s names and tells them to wait there. We get through a security check point and wait in another queue to buy the tickets. I am holding one of son’s hands with my right hand and my daughter in my left arm. I can hear the music from the park; my wife is looking up today’s program and telling me there will be a parade in Main Street. Obviously, we are in Disneyland today. (The Father, Oct. 2010.)

**Narrative 3:**
Today, I feel good. I ate one toast with my mother, and we are going to Disneyland. My sister is sleeping all the time. I see a small person in the train wearing Mickey Mouse’s T-shirt as I am. As I get off from the train with my father and mother; I started running, because the other Mickey Mouse man started running. I see the way in, I run and run. Mother calls my name,
father follow me and grasps my hand. (The Son, Oct. 2010.)

Post-Experience

Narrative 1_2:
I take off the heavy, loose and sweaty costume. It has been a long day, since I had to be Donald duck in the evening for one person’s absence. But my best friend was my ACC (Accompagnateur in French) today, it was good. I pass by one family having a small girl wearing Minnie mouse’s hair band, and twoboys quarrel with each other to take Donald duck’s signature in a notebook; which I did for them. I recognize them all, but they cannot recognize me. That is because I am out of the costume. I am done for today. I keep walking toward the exit, and there is no one queuing to approach me. I feel inexpressible freedom at the moment. (Minnie Mouse, Oct. 2010.)

Narrative 2_2:
We come back to our hotel and try to make our bags tidier for tomorrow. My daughter wants to keep wearing a Minnie mouse hair band, so I just leave that on her and pack other stuff. In the hotel restaurant, there are many children still have enough energy to run around the dining tables, like my sons. My husband tells them to sit and eat, but they still try to play around. At the same time, my daughter dropped her hair band on the floor. She stretches her arm to pick it up, but it doesn’t help. She calls me. There is an old lady who is sitting on a chair very close to the hair band, so I excuse her and pick it up. Her family came from Italy, and they are staying in Paris for 3 days more. I say to her to have good holidays. We come back to the room. My son and daughter want to go out again, but I tell them to sleep early. We should catch a flight to Stockholm tomorrow morning; I would love to take a nap as I come back home, I should prepare a business meeting on the next day though. (The Mother, Oct. 2010.)

Narrative 3_2:
Father bought me a pink color Minnie Mouse hair band. I want to keep wearing this, because I like Minnie Mouse. I see myself reflected on a spoon, and as I get closer to the spoon my face is getting bigger with Minnie Mouse ears. But, soon I dropped it on the floor and my arm is too short. I call mother, but she is talking with father. I call her again, a big grandmother is about to step on my Minnie. I want to cry. (The Daughter, Oct. 2010.)
Prototypes:

By aiming to create equally meaningful pre-and post-experiences, two types of prototypes were tried out at the researched hot-spots in the square.

A. *Just married couple’s case*

   ![Image21. The Workshop part 1.](image)

1. Assumption: Feeling of having own territories and meanings can bring satisfaction from the experience
2. Applied methods:
   _For the Pre-experience: Shadowing from a hotel to the park, interviewing while they fill in the questionnaire form, providing a tool-kit for a meaning making session before the entrance, guiding them to participate_
   _For the Post-experience: Shadowing from the park to a hotel, interviewing while they fill in the questionnaire form_
3. Findings: The assumption is partly true, but the bad weather affected their mood and their attitude became passive; also the time for the experience got shortened. This prototype was customized and effective for the guests, but the limitation is it can hardly be applied others at the same time.
B. Social workers and disabled people’s case

1. Assumption: Feeling of being the main character can bring satisfaction from the experience.

2. Applied methods:
   - For the Pre-experience: Join them having a tea time, interviewing while they fill in the questionnaire form, providing a tool-kit for a meaning making session before the entrance, and guiding them as a participant in an equal level.
   - For the Post-experience: Could not be tried out, since their customers did not want to stay at the same place.

3. Findings: Satisfaction comes from self-fulfilling feeling which they are accomplishing their purpose of living. The experience is in a process of self-fulfillment. It was difficult to have an intensive workshop since the guests concentration could not be under any kind of control. But people like presents and enjoy the time they are respected.
Design Proposal:

After exploring and studying several relevant phenomena and theories, I came up with an idea for a participatory story activity that would involve all the actors in the Disneyland story. By incorporating all the findings, a participatory process is proposed for pre- and post-experiences to involve different individuals regardless of age or social role.

The procession can happen from the ‘main station’ to ’Disneyland Paris’ in a meaningful way (à la the Pied Piper of Hamelin). The time aspects and different phases of movements that can be applied are as follows:

i) Arrival: magnet/atraction (procession)
ii) Main: observation, interaction, stasis
iii) Exit: invitation for the next experience, released panorama of the memories from the previous experiences (opening up)

To satisfy children’s desire for a reliable companion they are familiar with, I also proposed an equally new and meaningful experience for the different individuals; new actors in the experiencing moment needed to be involved. I chose the Caterpillar, who is deeply involved in the pre- and post- experiences of Alice’s adventure. The costume, representing the metaphoric character of pre- and post- experiences, had to be designed to involve the wide range participants.

Image22. Idea sketches simulate the plan for the procession
Image 23. Idea sketch showing new interpretation of ‘Caterpillar-Cocoon-Butterfly’ facilitates participants’ involvements.

Image 24. Body movement tutorial; running, walking, turning, inviting and making an eye contact.
Providing sufficient space for the participants was the main focus during the production process. For the caterpillar costume, flexibility and durability were emphasized, and for the cocoon, the atmosphere inside of the costume and the effect of light was crucial. To provide a memorable experience at the end of the whole day and to provoke expectations toward daily life equal to those for Disneyland Paris, I proposed placing a bunch of colorful tickets for reality into various pockets in the costume. The key feature in the butterfly costume and the reality tickets is that the tickets have different colors on each side that trigger diverse memories for adults and children; the pattern of the costume will change over time as visitors take away tickets.

Image25. Production images: The caterpillar-the cocoon-the butterfly

Image26. The reality tickets and the pattern of the costume
(Cf. Appendix_2: The Reality Ticket)
A. Simulation in Disneyland Paris’ context

Image 26. Idea sketches simulate the plan for the square at Disneyland Paris: visitors and staff interact with the caterpillar, who has a guide’s role (guide to the inside of the parks)

Image 27. Idea sketches simulate the plan for the square at Disneyland Paris: visitors and staff interact with the cocoon, who has a facilitator’s role
Since this project began with Disneyland Paris, I tried contacting Disneyland to make it happen in reality. However, this process took more time and effort than expected. To develop and refine the program within a limited time, the plan had to move from the square in Disneyland Paris to a smaller scale: the Konstfack degree show. Real implementation could come after development of relevant skills and refinement of theories.
B. Implementation in Konstfack exhibition’s case

Konstfack is a well-known art and design school located in the southern part of Stockholm, Sweden, and the researcher’s thesis will be saved in Konstfack’s archive. Each year, many visitors come for the exhibition, from local residents to professionals involved in knowledge production and the design process in Europe. In the Konstfack exhibition’s case, the staged experience (the given main experience) could refer to the whole exhibition, open for the public in two different buildings.

Even though the previously proposed experiences were mostly focused on outside activities, the given venues for the Konstfack exhibition were inside and the weather in May in Sweden is still unpredictable, so it was necessary to design both indoor and outdoor programs.

a) Inside Activity

Although this activity is designed for indoor space, the key concept of this project had to be remembered during the whole design process: the participant’s involvement.
Image30_1. Visitor’s reaction toward the caterpillar costume at the exhibition

Image30_2. Visitor’s reaction toward the cocoon costume at the exhibition
Communication had to be clear to explain the connection between caterpillar, cocoon, butterfly, and the background knowledge based on the narrative structures. To fulfill this requirement, these scenario boards were placed at the exhibition.
b) Outside activity

*Prototype_1:21.May*

**General setting:** In the caterpillar costume, I attract the normal passersby around Telefonplan to Konstfack and welcome/guide the visitors at the gate to Konstfack. To avoid marking the transition from everyday life to the exhibition too extremely, no designed setting is applied at the activity zone.

![Image32. General setting](image)

**Tryout 1:** I gently wave the wand to greet people; I make eye contact without talking.

**Outcome:** People are smiling at the new character who has appeared, but do not want to have any personal contact.

**Findings:** Experience cannot happen on a personal level, it can only create a welcoming atmosphere.
Tryout 2: I approach the visitor and touch them with the wand. I touch them to get their attention or tickle them to break the tension of my unexpected appearance.

Outcome 2: The passengers try to stand with their back to me, the new character. They pretend they did not see me, or try to behave more naturally.

Findings 2: I see their tension when I approach them.
**Tryout 3**: I come closer to them by following them as they walk and standing next to them. I invite them into the costume to join the procession by gesturing without talking.

**Outcome**: People laugh, but still show tension. It takes some time before they come to the realization that they are ‘invited’, but normally they are hesitant to try.

**Findings**: Elderly people show a more positive response.

![Image35. Tryout 3](image35)

**Tryout 4.0**: I cross the street and wander in the resting area in front of a grocery store.

**Outcome**: So much tension; no one makes any eye contact.

![Image36. Tryout 4.0](image36)
**Try out 4.1:** I come to three children talking together.

**Outcome:** The children try to make a space for me to pass by them. When I greet them without talking, they wonder what I want. Parents consider me a suspicious person and call to their children. People hurry to leave the place.

![Image37. Tryout 4.1](image)

**Try out 4.2:** I sit next to a person on a bench.

**Outcome:** The person pretends he did not see me or he is sitting with a normal person, then suddenly leaves the place.

![Image38. Tryout 4.2](image)
**Try out 4.3:** I approach a child and his mother.

**Outcome:** Child does not want to be closer to me. His mother tries to open his mind.

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*Prototype 2: 24 May*

**General setting:** I meet kids at the entrance and we get to know each other beforehand without costumes, I explain the project to the mother and teacher and ask for support. This time I wear the caterpillar costume without any extreme make-up.
Step 1: I come to the cafeteria where kids are wandering around a table a few hours after the first meeting, approach one kid and get closer to him.

Outcome: The kid becomes surprised and shows curiosity, standing behind the teacher.

Step 2: I come to the other kids with the first kid, tickling the first kid, producing laughter.

Outcome: The other kids laugh, the teacher takes photos of me and kids.
**Step 3:** I try to invite the first kid into the costume.

**Outcome:** He hesitates, and runs away to his friend’s mother.

![Image43. Step 3](image)

**Step 4:** I invite the other kid into the costume.

**Outcome:** She shows great curiosity, she gets in the costume, she does not stay long. She goes back to the friend’s mother.

![Image44. Step 4](image)
**Step 5:** I capture the first child after the girl and close the costume. I say ‘Good-bye’ to everyone and start a playful procession.

**Outcome:** He gets scared, I stop.

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**Step 6:** I invite the teacher to the costume, involving the first kids, then the others

**Outcome:** The teacher takes the first place, then all the kids. Only one kid with her mother stands back outside of the costume.
Step 7: I try out the procession with the kids and the teacher, giving the wand to another kid.

Outcome: The teacher takes the first place, then all the kids. Only one kid with her mother stands back outside of the costume.

Step 8: We move to the black building.

Outcome: While moving to the black building, the first kid falls down and the shy kid takes his place. He gets confused by this sudden change. I try to hold his hand with my hand. He is about to hold my hand but rejects it because he finds the teacher near him.
Step 9: I try other kinds of processions

**Outcome:** When sped up, kids cannot follow, but the teacher and mother help the procession.

Step 10: We arrive in the black building.

**Outcome:** Right after arriving in the other room, the kids find other interests. The kid who has the wand gives it to me very politely, I say ‘thank you’.

Step 11: Other exhibitions to audit, and I say ‘thank you’ to the mother and the teacher.

**Outcome:** The next step.
Conclusion and Contribution to Experience Design:

Now that experience design has emerged as an important field, its main questions are about secret methods of satisfying limited target groups, even though the experiencing moments can only exist through co-creation by the stager and the guest. This project has moved in the opposite direction by investigating the equally valuable and memorable experiences of the different individuals on a personal level. To provide the individuals’ optimal experience and harmonize their concentration by creating solidarity among them, meta-analysis of the different mindsets of the people at Disneyland Paris was proposed.

After all the explorations, this research project ended with acknowledgement of the importance of the transition moment in making the whole experience coherent and the experiencing moment deeper. The transition experience is subdivided into pre- and post-experiences. In the barrier between staged experiences and ordinary daily experiences, pre-experience in the previous context can be perceived as post-experience. Regardless of these delicate aspects, the most important features to be remembered are simple: 1) the transition experience should be impressive enough to catch the participant’s attention but should not overshadow the main experience, 2) it should facilitate involvement in the main experience, and 3) it should create expectations of the next experience by preserving the main experience in a meaningful memory.

To implement the ideas in a real venue and to fulfill the children’s natural desire to have a companion they are comfortable with, and to guide the grown-up visitors and staff who do not know the back story effectively, the caterpillar is chosen as the metaphoric character. The caterpillar appears to explain the concept of pre- and post-experiences by providing the actual transition moments in the story ‘Alice in Wonderland’. To give a clear idea of the new actor, pieces of the costumes are designed and the activity around the costumes is further discussed. During the whole process of exploration, minimizing the performance of the new actor as simply appealing to the visitors was the most delicate part.

During this research, I observed that better preparation around the main experience could widen up the territory of the experience designer by bringing a more dynamic perspective to the staged experience. This project was a small tryout to see the potential in experience design, and I assume the contents could be varied in different contexts. By analyzing the different perspectives of the different actors based on their diverse social roles in an arranged
whole-day experience, one could avoid the tendency to exclude or neglect certain perspectives and design less-balanced experiencing moments, and one could aim for greater coherence between the daily experiences and the staged experiences.

In that sense, this project investigated the requirements for pre- and post-experience and their application in a real venue provided for staged experiences: this research can be taken as a practical contribution to the opening of new perspectives in experience economics.

Works Cited:


Appendix:

1. Interview with Minnie Mouse

This is a reconstituted dialogue based on the researcher’s notes after a four-hour interview. To protect the interviewee, a false name and a fictitious character are assumed.

Interviewer: **Min**, the researcher
Interviewee: **Julia**, a choreographer who performs as Minnie Mouse

**Min:** How do you find working as a performer at Disneyland Paris?

**Julia:** In reality, working is not a hobby. Our costumes are heavy and loose, and our movements should follow very strict instructions. When I perform the animal character or one with child’s voice, for example Pinocchio, I am not allowed to talk with anyone during my work to keep their imagination safe. There are 30 people who work as characters at Disneyland Paris and 10-20 are complaining of a pain. That is why we accompany ACC (Accompagnateur in French) when we perform, they partly support our work. Every performer has a shift once in a while to do this supporter’s role. If I’m with ACC who I don’t know; it’s not so fun and the day feels so long. But if I’m with ACC who I’m familiar with, I feel more comfortable.

**Min:** Can you talk about the visitors in general?

**Julia:** To sum, some visitors are good, the others rude. The rude visitors often insult me by punching or saying bad language like ‘fuck you’. If I explain about visitors according to their ages, the grown-up visitors seem more playful when they see me. Because they logically know there is a performer inside of the costume. Children are sometimes afraid of me, especially very young and timid kids. They think they are meeting with the characters in real, and that weird feeling often causes them to stand back. First, they look at me, wait until they reach to the realization ‘I am with a big Minnie Mouse’ and suddenly cry. They cry because it is really spooky scary, but adults don’t take it seriously, they are happy by looking at this ‘cute’ scene.

**Min:** Oh, poor children. Then, how do you deal with that kind of situation? It must be tricky, isn’t it?

**Julia:** Well, I try to be more sensible with the space and gestures. Because, I remember when I was a child I was also afraid of the characters in a big scale. This morning, there were two brothers while I was performing Stitch. The brothers didn’t want to take a photo with me. That is because they were afraid of the laser beam which Stitch usually has in Disney’s
animation. They said ‘Stitch would kill me, if I come closer.’ I tried hard to resist my laugh bursting inside and approach them more gently.

**Min:** When is the happiest moment in a day?

**Julia:** When I leave the park? (Laugh) I cannot pick up any specific time, but I can say I feel the best when I am in a good team having my close performer friends. There is an attraction all of characters gather and perform together. Even if I cannot see my friends’ faces because of their costumes and the crowded environments, I can feel who my friends are in the space! In that case, we really interact each other, and the work becomes a play! Yesterday’s team was cool; I was with seven friends.

**Min:** You perform as Minnie Mouse repeatedly; do you see any change in your personality?

**Julia:** I’m not Minnie Mouse, I am Julia and my personality is the same as before. But sometimes I see myself after working all day, making the same body movement and saying ‘hello’ to a child in a shopping mall, as I perform as Minnie Mouse.

**Min:** I saw many visitors wear Minnie mouse’s hair band. How do you feel when you see them as ‘real’ Minnie mouse?

**Julia:** I’m not Minnie Mouse as I told you before. I am not proud of this even if the visitors are big fans of Minnie mouse. However, I experience weird situations everyday with the costume: when I am in the costume I become like a celebrity, people queue up to have my signature and take a photo with me. However when I leave the park without the costume, no one knows I was the Minnie. I still see the visitors are happy with Minnie’s signature which I did for them. But, they just don’t recognize it was me.

**Min:** Can you recall any unforgettable episode?

**Julia:** I remember the happiest person: he was a prince of a very rich Arabic country. He might be very famous in Arabia, but I have not heard about him before in France. Anyway, that was his 20th birthday in December and he wanted to have all the characters at his birthday party. That prince wanted to be told ‘you are my prince’ by all of princess characters lined up, from one to one until mid-night. His birthday party committee contacted Disneyland in USA, but they rejected it, because it went against Disney’s spirit. However, he offered to pay so much money that Disneyland Paris took his offer. There were 56 people performing the characters consisted of the three teams, we even needed to import some costumes from USA to Paris. There was a huge hall packed with the new costumes and the toys which were
prepared for every performer, everybody was excited. We performed some new characters we hadn’t performed before. It was an experience you could have once in a life.

2. The Reality Ticket

Image52_1_ Front_for adult.

Image52_1_ Back_for child (and adult).

3. Questionnaire formula to conduct visitors and staff’s preoccupation in the beginning of the one-day experience
This is one part of Minjeong CHA’s fieldwork for her MFA thesis project ‘The Story, but A Different Story’. All of the materials from this questionnaire will be used for academic purposes in 2011, and Minjeong promises to not interfere with Disney’s business or cause any harm to Disney’s visitors or staff during this research.

Minjeong CHA/Experience Design MA2/Konstfack/Sweden

Ceci est une partie du travail de terrain de Minjeong CHA pour son projet de thèse « L’histoire, mais une autre histoire ». Tous les éléments provenant de ce questionnaire seront utilisés à des fins théoriques courant 2011. Par ailleurs, Minjeong atteste de sa volonté de ne pas interférer avec les activités commerciales de Disney, et de ne causer aucun tracas ni aux visiteurs, ni au personnel de Disney pendant son travail.

Minjeong CHA/Experience Design MA2/Konstfack/Suède

1. Do you work for Disney? Yes, I am working in ( ) department. No, I am a visitor.
   Travaillez-vous pour Disney ? Oui, je travaille dans le service.........................
   Non, je suis un visiteur.

2. Imagine yourself as Cinderella, and pick one of the scenes in Cinderella’s story that reminds you of this moment. (✓ in the box)
   Imaginez-vous en Cendrillon et cochez la case correspondant à la scène de Cendrillon qui vous vient à l’esprit.

- [ ] Beginning Début/ Invitation to the Ball / She can’t go Elle ne peut y aller / Fairy Godmother Marraine la fée /
- [ ] Home by midnight Couver-feu de minuit/ Prince falls in love with Cinderella Le prince tombe amoureux de Cendrillon /
- [ ] Clock strikes 12 L’horloge sonne les 12 coups de minuit / Everyone must try the slipper Tout le monde essaie la pantoufle/
- [ ] She may not Sauf elle/ Crisis: Slipper fits her Surprise : La pantoufle lui va/ Wedding Mariage/
- [ ] Resolution: They live happily ever after. Final: Ils vécurent heureux.

Conflict chart for Cinderella. Copyright © Janet Burway

(Turn over/Tourner)
3. Who is accompanying you today? (✓ Each category) Are there Disney characters who remind you of the people you are with today? (Draw lines) Can you design a movie poster showing those characters?

Qui vous accompagne aujourd’hui? (cochez la ou les cases) Ces personnes qui vous accompagnent vous font-elles penser à un des personnages Disney? (tracez des lignes entre les personnes vous accompagnant et les personnages Disney auxquels elles vous font penser)
Pouvez-vous dessiner une affiche de film montrant ces personnages?

<table>
<thead>
<tr>
<th>Character</th>
<th>(Draw a poster) Dessinez une affiche</th>
</tr>
</thead>
<tbody>
<tr>
<td>Me moi</td>
<td>•</td>
</tr>
<tr>
<td>Age/âge:</td>
<td>•</td>
</tr>
<tr>
<td>Sex sexe:</td>
<td>•</td>
</tr>
<tr>
<td>Male masculin/Female féminin</td>
<td>•</td>
</tr>
<tr>
<td>Father/père</td>
<td>•</td>
</tr>
<tr>
<td>Mother/mère</td>
<td>•</td>
</tr>
<tr>
<td>Husband/mari</td>
<td>•</td>
</tr>
<tr>
<td>Wife/femme</td>
<td>•</td>
</tr>
<tr>
<td>Boyfriend/petit ami</td>
<td>•</td>
</tr>
<tr>
<td>Girlfriend/petite amie</td>
<td>•</td>
</tr>
<tr>
<td>Brother(s)/frère</td>
<td>•</td>
</tr>
<tr>
<td>Sister(s)/soeur</td>
<td>•</td>
</tr>
<tr>
<td>Son(s)/Fils</td>
<td>•</td>
</tr>
<tr>
<td>Daughter(s)/Filles</td>
<td>•</td>
</tr>
<tr>
<td>Relatives etc.</td>
<td>•</td>
</tr>
<tr>
<td>Friend(s)/amis</td>
<td>•</td>
</tr>
<tr>
<td>Teacher/enseignants</td>
<td>•</td>
</tr>
<tr>
<td>Student(s)/étudiants</td>
<td>•</td>
</tr>
</tbody>
</table>

- One of the princesses (Ex. Cinderella)
  Une des princesses (ex : Cendrillon)

- One of the princes (Ex. The Beast)
  Un des princes (ex : la Bête)

- One of the animal characters (Ex. Mickey or Minnie, Donald Duck, Goofy etc.)
  Un des personnages animaux (ex : Mickey ou Minnie Donald Duck, Goofy etc.)

- Godmother/Fairies
  Marraines/Fées

- Dwarves
  Nains

- Other / autres
  ( )
4. Please ✓ one category that best describes your hopes for the day, and do the same for everyone with you.
   Cochez la catégorie qui décrit le mieux vos attentes pour la journée et faites-en de même pour les personnes vous accompagnant.

<table>
<thead>
<tr>
<th>Expectation</th>
<th>Relation with you</th>
<th>You</th>
<th>Your</th>
<th>Your</th>
<th>Your</th>
<th>Your</th>
<th>Your</th>
</tr>
</thead>
<tbody>
<tr>
<td>I want to have fantastic experiences today.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Je souhaite vivre des expériences fantastiques aujourd'hui.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I want to have quality time with my loved ones.</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Je souhaite passer de bons moments entouré(e) des miens.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I want to be treated as a prince or a princess today.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Je souhaite être traité(e) comme un prince/une princesse aujourd'hui.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I want today to pass smoothly without trouble, and I want to go home happy.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Je souhaite que la journée passe agréablement sans souci et rentrer content(e).</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5. What time do you plan to leave the park? At around O'clock
   A quelle heure envisagez-vous de quitter le parc ? A environ.............h

Thank you very much. Have a lovely day! Merci beaucoup. En vous souhaitant une agréable journée !
[Exit/Sortie]

This is one part of Minjeong CHA's fieldwork for her MFA thesis project ‘The Story, but A Different Story’. All of the materials from this questionnaire will be used for academic purposes in 2011, and Minjeong promises to not interfere with Disney’s business or cause any harm to Disney’s visitors or staff during this research.

Minjeong CHA/Experience Design MA2/Konstfack/Sweden

Ce questionnaire est une partie du travail de terrain de Minjeong CHA pour son projet de thèse « L'Histoire, mais Une Autre Histoire ». Tous les éléments provenant de ce questionnaire seront utilisés à des fins théoriques courant 2011. Par ailleurs, Minjeong souhaite attester de sa volonté de ne pas interférer avec les activités commerciales de Disney, et de ne causer aucun tracas ni aux visiteurs, ni au personnel de Disney pendant son travail.

Minjeong CHA/Experience Design MA2/Konstfack/Suède

1. Do you work for Disney?  Yes, I am working in ( ) department.
   No, I am a visitor.
   Travailler-vous pour Disney?  Oui, je travaille dans le service.............................
   Non, je suis un visiteur.

2. How well did today fulfill your expectations from this morning? Grade each category.  (5: very much fulfilled - 1: not so fulfilled)
   Aujourd’hui, vos attentes ont-elles été satisfaites ? Évaluez chaque catégorie (5 : tout à fait satisfait - 1 : pas satisfait)

<table>
<thead>
<tr>
<th>Experience</th>
<th>Relation with you</th>
<th>You ( )</th>
<th>Your ( )</th>
<th>Your ( )</th>
<th>Your ( )</th>
<th>Your ( )</th>
<th>Your ( )</th>
<th>Your ( )</th>
</tr>
</thead>
<tbody>
<tr>
<td>I had fantastic experiences today. J’ai vécu des expériences fantastiques aujourd’hui.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I had quality time with my loved ones. J’ai passé un bon moment entouré(e) des miens.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I was treated as a prince or a princess today. J’ai été traité(e) comme un prince/ une princesse aujourd’hui.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Today passed smoothly without trouble, and I will go home happy. La journée est passée agréablement sans souci et je vais rentrer content(e).</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(turn over/ tourner)
3. What word comes to mind first when you think of tomorrow?
Quel mot vous vient à l'esprit quand vous pensez à demain ?

☐ Happiness Bonheur
☐ Together Ensemble
☐ Tiresome Fatigant
☐ Beginning Commencement
☐ Work Travail
☐ Peace Paix
☐ Satisfaction Satisfaction
☐ Love & Friendship Amour et amitié
☐ Boring Ennuyeux
☐ Etc. ( ) Autres.................................

4. Imagine yourself as Cinderella, and pick one of the scenes of Cinderella's story that reminds you of this moment. (✓ in the box)
Imaginez-vous en Cendrillon et cochez la case correspondant à la scène de Cendrillon qui vous vient à l'esprit.

☐ Beginning Début/ ☐ Invitation to the Ball Invitation au bal / ☐ She can't go Elle ne peut y aller / ☐ Fairy Godmother Marraine la fée /
☐ Home by midnight Couvre-feu de minuit/ ☐ Prince falls in love with Cinderella Le prince tombe amoureux de Cendrillon /
☐ Clock strikes 12 L'horloge sonne les 12 coups de minuit / ☐ Everyone must try the slipper Tout le monde essaie la pantoufle /
☐ She may not Sauf elle/ ☐ Crisis: Slipper fits her Surprise : La pantoufle lui va/ ☐ Wedding Mariage/
☐ Resolution: They live happily ever after. Final: Ils vécurent heureux.

Conflict chart for Cinderella. Copyright© Janet Burroway

5. Did you also answer the questionnaire at the entrance? If yes, then write your name, e-mail address and ask Minjeong to take a photo of you.
A gift will be sent to you afterward.

Avez-vous également répondu au questionnaire à l'entrée? Si oui, écrivez votre nom, votre adresse e-mail et demandez à Minjeong de prendre une photo de vous. Un cadeau vous sera envoyé par la suite.

Thank you very much. Safe journey home! Un grand merci. Bon retour!
4. Previous projects linked to this research:

a) **The Paper Boat Project**

This was a small-scale fieldwork I did in the winter of 2010 at a Stockholm playground. Through daily observation, I saw a fixed hierarchy in the outside playtime of the children at a local kindergarten: the biggest, strongest, and fastest children always run and take the swings to catch the teacher’s attention; the second biggest, active children take the space under the slides; and the smallest and youngest children walk to the playground and start playing with the small shovels and forks scattered on the snow.

![Image53](image53.jpg)


The reason the teachers pay attention to the swing is because it is easier to have an accident in the space, but also it takes less energy to push the swings physically than sit and mentally communicate with many children individually.

The reason the last children take the small props is not because they most enjoy the activity, but because they cannot choose the best options with stronger people around them. I got this idea from seeing the smallest children wait until the second biggest children finished playing with the swings, then played on the empty swings at the end of the play session. I thought that if this pattern of circumstances repeated for a long time, and the children took that hierarchy naturally, it could affect their perception of the bigger society when they became adults.
I added colorful paper boats at the bottleneck space just in front of the entrance to the playground. The children were probably familiar with paper boats but had not seen them in the playground before. After five hours of observation on the experiments day, I could see a big change in the children’s behavior: as usual, the biggest children took the bigger red boat; the others considered which color was their favorite and then took a boat. The children used an unusual space to play with the boats; they walked in the snow and made their own stage to play together.
After they grew bored of the boats, the children followed the normal routine, taking the swing, slide, and the other small props. But at the end of the play session, they cleaned up the wet paper boats all together. Some children took their boats with them, but others stored them in a toy box and played with them again the next day.

Course: Field Work in Sweden, 2010

b) A Lion in Love: An Instinctive Fable of Existence; Me
In daily life, it is easier to remain in the dogma of being ‘myself’ rather than consider other existences; nature, animals, other people, and props. This observation began in 2006 in London and several kinds of installations through 2010 demonstrated this phenomenon.


c) Miss. Apple’s Funeral
The project ‘Miss. Apple’s Funeral’ speaks about this message that ‘Life is a journey and death is one part of it.’ It was designed to give a chance to participants to consider the meaning of life through a ceremony of sharing apples with each other.

Course: Grim and Reaper, 2010
5. Movie clips (Prototype samples):

1. PREPARATION_FIELD OBSERVATION & TUTORING (with Asa Johanisson)
   Practice.Asa_movement1 (standing)
   Practice.Asa_movement2 (greetings)
   T-bana to Konstfack

2. INSIDE ACTIVITY_VISITORS RESPONSE
   A girl and the butterfly
   Around the butterfly
   Butterfly_taking a ticket
   Cocoon
   Looking at the Caterpillar

3. OUTDOOR ACTIVITY
   A Child and his Mother
   Guiding the Three People, around the Supermarket
   On the Bench as Nothing Happens
   The Three Children with a Teacher and Mother
   The Three Children, the Elderly Man
   Tickling a Child, Inviting the Elderly People