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EXPERIENCE MARKETING AT WALT DISNEY COMPANY

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ABSTRACT

Bearing in mind that analyzing the Walt Disney Company's experience marketing will facilitate understanding the company's success, this study may serve as support to analyze the methods that other companies use to add value to the customer experience, in future opportunities. Therefore, it is necessary to describe the touch points found during the experiment, to describe the context of the Walt Disney Company and to identify the touch points present in this context. A case studies method was used in this study. Therefore, the use of storytelling, musicality and development of characters during touch points, imposes the realization that these aspects generate identification and customer loyalty towards the company.

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INTRODUCTION

The Walt Disney Company is one of the most successful entertainment companies today, covering both the film and theme parks sectors, in addition to having its brand conveyed to several other products from different partner brands. Much of this success comes from marketing that seeks to deepen the consumer experience to a sensory and often subjective scope. It is about the use of experience marketing, which in turn is formed by touch points (contact points) that represent the connection points between the customer and the company. Given this link between the success of the Walt Disney Company and the experience marketing it formulated, this paper aims to understand, along with its context, emphasizing the various successful touch points found during the service provided to customers. Therefore, the focus of this paper is to understand the points of contact between two Walt Disney Studios feature films, first Snow White and the Seven Dwarfs (1937) and second Frozen (2014). It will also discuss the experience obtained from the film that is extended to Disney Parks and Disney products, and the immersion in the narrative that is obtained from these experiences. The purpose of this paper is to shed light on why the Walt Disney Company is so successful, as well as why its customers connect so deeply with the company. This study, which maps the methods used by the company, may in the future be used in new similar studies, and even influence the marketing used by other entertainment companies.

Experience Marketing: In our post-industrial society, the search for tangible products loses prominence, as there is an increasing offer that presents more diversity, innovation, pricing strategies, among other characteristics. This phenomenon is described by Araújo *et al* (2016, p.02), "as the offer of products and services became "commoditized", the promotion of experiences emerged as the main strategy for brand differentiation and, consequently, for the search for competitive advantage". Faced with this impasse, brands began to focus on a new aspect of the product, the experience. According to Pine and Gilmore (1998, p.03), "consumers unquestionably desire experiences and more and more companies are responding by explicitly designing and promoting them." Thus, from experience marketing, the objective is to build an experience that resonates with the brand's values and that integrates the customer into the product/service universe, and when well carried out, the results of such a strategy are loyalty and good sales results.

"Experiential marketing delivers engaging, interactive, and fun brand experiences. Brakus *et al.* (2009) define brand experience as "subjective, internal consumer responses (sensations, feelings and cognitions) and behavioral responses evoked by brand-related stimuli" that are part of the design and identity, communications and environments in which the brand is marketed or sold." (SIIRI SAME E JORMA LARIMO, 2012, p.482)

At the same time, it is important that companies seek to add value to their offerings from a perspective that focuses on the customer's

wants. Pencarelli and Forlani (2018, p.04) state that “companies need to innovate their marketing approach; they must renew their offer, transforming products of simple outputs with predominantly functional content into solutions with increasing immateriality and experiential value.” In order to add value to the experience, the company can seek to stimulate sensations, feelings and constructions of meaning, such as when choosing a specific smell for the store, a suggestive choice of colors or a pleasant ambient temperature (SHABGOU AND DARYANI, 2014). In this way, when experience marketing has “(...) promotions of memorable experiences, they allow us to establish a deeper relationship with the consumer” (ARAUJO *et al*, 2020, p.01). However, one cannot ignore the fact that creating and maintaining a successful experience is a co-creation that depends on both parties, both the customer and the company, and is a subjective sphere of action. According to Prahalad and Ramaswamy (2004, p.09), “a new point of view is required; one that allows individual customers to actively build their own consumer experiences through personalized interaction, thus co-creating unique value for themselves.”

In order for value co-creation to be well executed, according to Lusch and Nambisan (2015, p. 162), the following crucial points are needed: “define the main roles (including those of beneficiaries) and describe the nature of value created or co-created by each actor. It needs to create a support environment for the integration of resources by focusing on mechanisms that facilitate interactions between different actors...”. Nevertheless, the experience promoted by experience marketing can be classified as part of show business, as it is a spectacle montage that prioritizes the inclusion of the customer in the narrative. When the company builds a show to offer its service, a presentation, the feedback is immediate due to the reaction of the customers, in addition to creating a community of these with the employees (SCHMITT, 2003). This is due to the inherent inseparability of the service category, where the customer's response/reaction is instantaneous and easily perceived. When contacting the company, the consumer must enter an immersive state. Experience marketing must be designed in a way that inspires, enchants and, above all, motivates you to want to be part of what is proposed to you, that is, a true spectacle (SCHMITT, 2003). According to Pencarelli and Forlani (2018, p.47) “the objective is to have the individual intimately involved on a physical, emotional, intellectual, or even spiritual level, new horizons arise both in the area of consumer analysis and in the design of the relationship. Between production and consumption. Finally, according to Schmitt, a customer experience must build a dynamic, multisensory and multidimensional experiential platform, designing a brand experience, structuring the customer interface, addressing all touch points between the customer and the company, continuously innovating. (TYNAN and MCKECHNIE, 2009, p.504).

Touch Points

The construction of the service is done through several points of contact between the customer and the company, which when well executed, can make the service experience satisfactory, consequently also forming experience marketing. The Oxford Dictionary defines touch point as “A point of contact or interaction, especially between a business and its customers or consumers.” Such points are the opportunity to extend the service, by causing identification with the brand.

“Customer touch points are where customers interact with your brand, product, service, etc. Developing an understanding of each touchpoint means you can create better user and customer experiences. This understanding can also be used to enhance user and customer journey mapping exercises.” (INTERACTION DESIGN, 2020)

During the service or product experience, the customer passes through different touchpoints, and the impression one gets from them is crucial. According to Koivisto (2009, apud CLATWORTHY, 2011), “they form the link between the service provider and the

customer and, in this way, the touch points are central to the customer experience. It is essential to seek to understand how much a touch point will or will not impact the customer, however, building a good and broad structure with several possibilities of touch points, and focusing on building a holistically satisfying experience for the customer is even more important.

“It is not enough to measure customer satisfaction at a single touch point; what matters is the customer experience throughout the journey. It is common to generate high individual touchpoint satisfaction scores and unacceptably low scores across the end-to-end journey.” (MAECHLER, NEHER E PARK, 2016, p.08)

Experience Scope: Experience Scope is the combination of elements in the environment with the aim of stimulating customers in emotional, physical, spiritual and intellectual senses. O'Dell (2005, apud MOSSBERG, 2007) defines it as a space of pleasure, fun and entertainment, as well as the meeting place where different groups move and come into contact with each other. The construction of the Experience Scope is carried out together with the client, and brings positive results. According to Mossberg (2007, p.63), “when the tourist is experiencing it, he or she can co-create the environment, which gives a new meaning to the place”.

The playful and immersive experience provided by the experience scope in theme parks, for example, is well defined by Beni (2004, p. 10) in:

“The tourist space-scenario is often the result of a person's ability to capture, absorb and experience their own imagination and the collective in the search for the content of dreams, desires, impulses stimulated by the media, which generates and feeds this fanciful process”.

Mossberg (2007, p.61) argues that, regardless of the type of tourism product or service in mind, whether a visit to a natural park or a theme park, the experience and service landscape shape the selection of destinations and the possibility of tourists choose this one again. For this reason, it is of great importance that the experiencescape is designed in a way that is conscious of the brand's values and customer tastes, in order to promote a unique experience and identification with the brand, in co-creation with the customer.

Storytelling: According to Youssef, Leicht and Marongiu (2018, p. 04), “stories are perceived as more convincing than facts and lead to more brand trust, awareness and perceived uniqueness”. In this way, as described by Pine and Gilmore (1999 apud YOUSSEF; LEICHT and MARONGIU, 2018), storytelling, by creating a narrative for the brand, adds value to the marketing experience made by the brand, making it unique and attractive to consumer desires. The application of this method works because, according to Escalas (2004 apud YOUSSEF; LEICHT and MARONGIU, 2018) “stories convince by “narrative transport”, which means that the reader is changed after being immersed in a story”. The main objective is to retain the audience's attention and seek their identification and interest in the narrative, and using other channels such as the internet is a strategy that brings good results as it adds the credible factor to the story. As described by Bourdaa (2014), “...they make some bridges between the stories within the program and within the strategy, connecting both narrative elements and creating a single and coherent story world.”

It is necessary to make the spectator believe that the story, even if approaching a fantasy world, could exist, based on its similarities with real experiences. Youssef, Leicht and Marongiu (2018, p.04) emphasize this concept by summarizing that “a story needs to rely on real events, if the objective is to make consumers perceive the story as real. However, consumers also like made-up stories if they can identify with the characters.” In storytelling, the environment is partially or completely imaginary, but the characters' experiences and motivations, for example, are based on reality, so that the viewer feels connected and contemplated in a certain way.

METHODOLOGY

Due to the familiarity the authors already had with Disney products and services, which they consumed in the form of movies, toys, clothes, visits to parks, and their influence on their daily lives, the choice was made to study the phenomenon, that permeates the brand. The analytical process consisted of field visits to parks, observation of feature films and research in biographical and theoretical books. As the objective is to deepen the unique understanding, the method used in this paper was the case study in order to recognize the touchpoints present in the Disney experience. The case study is the search for understanding a situation within a delimited and defined context, aiming at a well-established understanding of the topic and its variables, so that it can be differentiated from the others. Miguel (2007, p.219) describes the case study as “a study of an empirical nature that investigates a certain phenomenon, usually contemporary, within a real life context, when the boundaries between the phenomenon and the context in which it occurs inserts are not clearly defined.” The method, even in the face of doubts about its effectiveness, has a format that allows viewing aspects that other formats would not allow, because “... be achieved with other approaches.” (ROWLEY, 2002, p.16) Therefore, as the objective of this paper is to interpret as accurately as possible the variables that permeate the experience marketing sought by Walt Disney since the beginning of his company, this method is the most appropriate. Similarly, Yin (2005 apud SILVA, 2015) states that, such a format, “...is seen as the most adequate design for the investigation of a contemporary phenomenon within its real context, where the limits between the phenomenon and the context are not clearly perceived.”. As the main objective is to emphasize the singularities that the Walt Disney Company has, and the unique format that it uses in the development of its experience marketing, the case study is undoubtedly adequate. Ventura (2007, p.384) explains that “for Goode and Hatt, the case study is a means of organizing data, preserving the unitary character of the object studied.”

RESULTS AND DISCUSSION

Snow White and the Seven Dwarfs: When Walt Disney decided he wanted to animate a feature film in his studio, the final choice was the title “Snow White and the Seven Dwarfs”. This choice, like other previous creative choices, was motivated by nostalgic childhood memories and the idealization they carried with them. Disney watched a film of this fairy tale story as a child and revealed “My impression of the film has stayed with me over the years and I know it played a big part in the selection of SNOW WHITE for my first full-length production” (1932 apud Gabler, 2006, p. 321). In terms of narrative, Snow White had all the characteristics for a good storytelling, which struck Walt's visionary spirit right away. Disney already understood and used this technique to his advantage to build points of contact with the spectator during the narrative. According to Woodside (2010, p.532), a storytelling is useful because it comes with many indices (ie, touchpoints for the lives of listeners/viewers or for others that cause implicit and/or explicit awareness and connection/understanding). Emotion in the minds of listeners/viewers).

Snow White's story was immersive and captivating.

“Snow White had almost every narrative characteristic - the tyrannical father, the sentence of drudgery, the promise of a childish utopia - and it incorporated almost every major theme of her young life, most notably the need to win over the previous generation to claim maturity, the rewards of hard work, the dangers of trust, and perhaps most of all, the flight to fantasy as a remedy for inhospitable reality.” (GABLER, 2006, p.321)

Disney added even more value to the narrative by taking into account the psychological aspects of the characters that made up the plot. So, with the aim of making his animations more realistic, and more

relatable to the human experience as possible, he was always attentive to the depth of the characters. Nevertheless, his focus was to trigger genuine identification in the audience,

“He was always thinking not just about what would work on screen, but how the characters would feel. It must be Grumpy, Walt decided, who cries when he finds Snow White in a coma from eating the poisoned apple while the others' eyes blur: “Let it fall apart. Hard exterior, soft interior” (GABLER, 2006, p.360).

Grumpy's character development is an example of the depth and realism Walt wanted in his animations. According to Rubin & Perse (1987 apud SHARP, 2015), developing character characteristics realistically results in character implication, which is an umbrella term for various distinct cognitive, affective, and behavioral responses to media characters by the audience. The characteristics identified by the audience generate the so-called parasocial relationships, which are enduring feelings that the viewer has formed an interpersonal relationship with a media character (MOYER-GUSÉ, 2008). Therefore, these cognitive, affective and behavioral responses are the result of the point of contact created by the attentive construction of the character. According to Hoffner and Moyer-Gusé (1996 and 2008 apud SHARP, 2015) character identification can also result in the feeling of wanting to be more like a media character, summarized in the term desirous identification. Nevertheless, the identification with the narrative and, consequently, with the brand, becomes stronger. Similarly, Walt Disney recognized the important sensory role of music and its ability to make the customer experience even more immersive by telling the story through musical notes and thus summarizing the feeling and motivation of each scene. Allan (1999 apud CHYTRY, 2012) emphasizes Disney's remarkable ability to play the roles he wants to animate, as well as to project his unerring sense for the animation and musical narrative he had in mind. Artist Wilfred Jackson, who was part of the team that animated “Snow White and the Seven Dwarfs” reported that “in the first place, if the music was in any way intimately involved with the action – which it was in almost all of our early features, including Snow White and Pinocchio - there was a musician in the director's office to work with him” (JOHNSON, 2017, p.5), emphasizing the importance of the musical aspect for Walt Disney Studios.

Disney understood the emotional bond that music created, and for that reason even the movie's dialogue is fused with the music, paced in a way that adds to the immersion of the plot. He told a story section, “but [it should] have meter and, at the right moment, tie into the music, so the whole thing has a musical pattern... phrasing and setting the mood to escape direct dialogue” (GABLER, 2006, p.371). This method became so successful that in reviews of the film, the musical factor received praise. Journalist and film critic Frank S. Nugent (1938, p.21) after watching the animated feature in the cinema wrote in his review that “no description can ignore a Disney element as important as the score”, ending it up with a “thank you very much, Mr. Disney, and come back soon.” Disney always had in mind the best possible emotional reaction he could get from the audience and for his enormous affection for storytelling. Disney interpreted complete pieces in order to describe the animation script, the path that should be followed when animating, and all the smallest details that should be included to produce a work that had a positive and lasting impact on the public's imagination.

“When they arrived, about fifty of them, around seven-thirty, and sat on tiers of wood at the back of the room, Walt was standing in front lit by a single spotlight in the dark space. Announcing that he would be releasing an animated feature film, he told the story of Snow White, not just telling but acting, taking on the characters' mannerisms, putting on their voices, and letting his audience see exactly what they would see on screen” (GABLER, 2006, p.323).

Walt Disney's first animated feature film, “Snow White and the Seven Dwarfs”, a blockbuster, was the point of expansion of his empire. It

generated enough financial cash for his later feature films, in addition to being critically successful, even earning an Oscar.

"...it was a great reward for Walt Disney, who risked almost everything he had to see his dream of an animated feature-length story come true. At a cost of \$1.4 million, the film took three years, 750 artists, and nearly two million individual paintings to create. "Snow White and the Seven Dwarfs" received a special Oscar (a life-size Oscar accompanied by seven "dwarf" Oscars), and its original worldwide gross totaled \$8.5 million — which would have been hundreds of millions of dollars today. It was the highest-grossing film of all time, until it was overtaken by "Gone with the Wind"(GLOVER, 2011, on-line)

The audience largely bought the "magical" realism developed by the film, which leads to the conclusion that yes, the immersion in the utopian, ideal and nostalgic world that Disney so idealized was possible to be understood and appreciated.

"In fact, realism was the main criterion by which Snow White was judged, and most reviewers felt that it would be a great success in achieving "intense and inevitable realism." "For all intents and purposes," states Kinematograph Weekly, "the movie is real." The film's technological advances were invoked by those who believed that "the uniformly beautiful backgrounds are as real... as if photographed from life." (FROME, 2013, p.469)

The touch points arising from realism, depth of characters and nostalgia generated a good and sentimental response from the public towards the brand. According to Frome (2015, p.470), the film was mostly received as a broad combination of emotional value, narrative and stylistic characteristics that, in the minds of critics of the 1930s, gave it, "from an artistic point of view, importance". Morrison (1937, apud WRIGHT, 2010) stated that "Snow White is an art form that provides an escape, not from reality, but into a greater reality". Likewise, the fact that Disney prioritized the customer's perspective, their emotions, motivations, aspirations, cognitive aspects and projections, turned the film into an immersive experience for the spectator. From the beginning, Walt Disney put himself in the customer's shoes to understand what would delight him during the experience.

"Walt began to find ways to captivate audiences. He began asking himself questions - what kind of movie experience would delight viewers? Why do they want to see our movie? What kind of feeling should a customer get from the movie? Walt was starting to think from his client's perspective. The first step to providing a wonderful customer experience - think, behave and feel like your customer."(MOHAMMED, 2018, on-line)

For Walt Disney, it was not enough to have his imaginative universe represented only in his animations, according to Gabler (2006, p.421), "the phenomenon did not stop at the theater's door. There were, by one account, 2,183 different Snow White products, and 16.5 million of cups alone were sold." With this touch point, which is merchandising, in the form of products, the immersion and identification generated by the film could now be purchased, and become part of the homes and day-to-day of customers of the brand. Other products launched were dolls, shirts, books and records with the soundtrack of Snow White and the Seven Dwarfs. At the same time, Walt had the idea of building an experience scape, a "place where the spaces in which experiences are staged and consumed can be compared to stylized landscapes that are strategically arranged, planned and designed" in the theme park format (RITCHIE and HUDSON, 2009, p.116). Thus, "Wilfred Jackson said that Walt first broached the idea of an amusement park during the premiere of Snow White, where Walt had a dwarf cabin erected outside the theater as an exhibition" (GABLER, 2006 p.715). However, he needed to create a link between what was seen in his films and the walk in the park. It was necessary to build an environment that made it possible to

recognize the client as part of the story, as if he were just another character.

"The WED team, or "Imagineers" as they would later be called, to recognize the combination of engineering and imagination that went into the task of designing the park, weren't just movie-inspired when thinking about toys; Walt had taught them to think of tours as movie experiences. The person would experience "scenes" physically in the same way as when temporarily watching a movie."(GABLER, 2006, p.783)

The park was named Disneyland, and it added new service touchpoints between the company and the company's customers, and added even more realism to the stories sponsored by Walt Disney (GABLER, 2006). The attraction of Snow White and the Seven Dwarfs was a "cart" ride through the scenarios, following the narrative and meeting the characters of the film, thus building a three-dimensional reality. This attraction was formerly called a "dark ride" and was defined as an indoor ride in which passengers aboard guided vehicles travel through specially lit scenes that often contain animation, sound, music and special effects. (RAHN, 2000). However, unlike the traditional "dark rides" - in which the customer walks in the dark through a maze, encountering surprises and scares at random - Disneyland's dark rides, due to the brand's loyalty to storytelling, are conceived through of narratives by the Imagineers (architects). With this, the audience feels an active participant in the story, resulting in an even deeper involvement with the brand. (JACKSON and WEST, 2011). Disney Parks and its products are focused on bringing the stories of the Disney Studios cinematic universe to real life, and thus providing a unique experience for customers with the company. By extending the narratives of Disney feature films and short films to products and services, the immersion that the customer experiences is substantially increased and so are the touch points during the experience, as the company now has more ways to contact the customer.

Frozen: Since the first animated feature film, Walt Disney Studios has produced several successful animated features that told stories of princesses, such as Cinderella (1950), Sleeping Beauty (1959), The Little Mermaid (1989) and Beauty and the Beast (1991). This feat was achieved through the use of the storytelling structure created, precisely, in the company's first animated feature film, Snow White and the Seven Dwarfs (1938). According to Lester (2019, p.198), Frozen (2014) presents the building blocks of what appears to be a standard fairy tale princess narrative. The repetition of the narrative structure, even if the context and situation changes, is a touch point that is repeated, and for Yaveroglu and Donthu (2008 apud BAXENDALE; MACDONALD and WILSON, 2015) frequency can impact brand attitudes, increasing brand recognition.

The film that follows the trajectory of the sisters Anna and Elsa resonated with the audience, having not only children, but adults identifying with the narrative.

The story, adapted from Hans Christian Andersen's Snow Queen, revolves around two sister princesses and how they resolve misunderstandings and acrimony around the magical powers of the eldest, Elsa, who proves to be ill-equipped to handle her powers. Potentially lethal to freeze anything and anyone in the world around her (...). In the end, Elsa can control her power, Anna gains insight into true love, and the sisters make peace (LESTER, 2019, p.199).

The narrative gives depth to its characters by addressing their dilemmas, weaknesses and dreams. In this way, realism is brought to what is seen on the screen, as was done in 1938 in the film "Snow White and the Seven Dwarfs", resulting in a touch point of customer identification with the story. According to Kowalski and Bhalla (2015, p.148), "Elsa's central scene in the film can be seen as a cathartic release from all the anxieties and restrictions that she, and society, have placed on her, as well as the intrapsychic conflicts." With such characteristics, it becomes possible to keep the audience

captivated with the plot and immersed in the universe that it proposed to build, due to the identification that the spectator recognizes of his/her own conflicts. With this, it is possible to say that Disney products have the ability to take the consumer away from reality and take him to a utopian world (BEIJO *et al.*, 2015). Even considering that several films have been written with such a narrative, the attention to detail, the mindset of the clients, and the context of the time of the film's creation made "Frozen" a unique animated work. For Kowalski and Bhalla (2015, p.149), "countless numbers of film and literary narratives have followed a similar path, but perhaps the combination of these themes with Frozen's visuals and music elevated it above other narratives in the public's mind" (2015, p.149). Nevertheless, it became the symbol of a generation of children due to its coherence with current social aspects, and a great global success (KOWALSKI and BHALA, 2015). These social aspects are reflected, for example, in the fact that, unlike films that had a female protagonist, Frozen does not have a woman as an antagonist, fleeing the narrative of female rivalry, presented in Snow White and the Seven Dwarfs and many other Disney's later films (LESTER, 2019). Currently, with feminist movements and the search for greater female sorority (feelings of solidarity and empathy among women), exploring enmity between women can be seen as retrograde.

The company exploits this film's difference from its predecessors, creating a twist through marketing.

"Frozen trailer is arguably too accurately crafted to suggest that Elsa is the antagonist. While it should be pointed out that with her blonde hair, smooth features and slender body, Elsa is physically more like the "Disney character of the princess archetype, the marketing carefully relies on knowledge of the original fairy tale and assumptions that women with magical powers in Disney fairy tales have evil intentions." (LESTER, 2019, p.2007)

The musical aspect, as in "Snow White and the Seven Dwarfs", played a big role in building a emotional narrative experience with the viewer, using this touch point to create an involvement with the brand. Elsa's lead song "Let It Go" resonated so well within viewers' imaginations that it won the Academy Award for Best Original Song and became embedded in the collective consciousness. The moment the song is sung is a well-calculated point of contact as it taps into the emotional charge of Elsa's transition from fear to celebration of her powers. Songwriters Robert Lopez and Kristen Anderson-Lopez, decided to prioritize the feeling of fearing one's own power and feeling excluded from the very community that Elsa had and what that would actually feel like, and by going down the narrative path and feeling ready to freeing themselves from these paradigms, music becomes an experience of catharsis and epiphany (LESTER, 2019).

Finally, the Walt Disney Company expanded the experience lived by the brand's customers during the screening of the feature film Frozen, by transforming the narrative into a real three-dimensional experience scape, as it did for the first time with "Snow White and the Seven Dwarfs". This is an attraction at Walt Disney World, located in Florida - USA, very similar to the pioneer of Snow White, where customers go through the story aboard a cart, visiting the scenarios and characters from Frozen. Next, the attraction is described.

Find a seat aboard your boat and let the calm waters take you through a forest of frozen willows. This enchanting celebration of a snowy summer's day, which includes several of your favorite Frozen songs, is sure to melt even the coldest of hearts! (WALT DISNEY WORLD, 2020, on-line)

As previously mentioned, the emphasis given to the musical factor by the Walt Disney Company can be noticed in the description of the toy, it can even be said that it became the central element of the productions. However, there is also an attraction at Walt Disney World that also uses the formula of musical storytelling. This is Frozen Sing Along Celebration.

Settle into your seat in the theater and listen to the fascinating story that begins to be told by the royal historians of Arendelle, who narrate the freezing story of their enchanted kingdom. Watch emotional moments from the movie flash across the screen and be thrilled when Anna, Elsa and Kristoff appear to sing with the audience's help! With the lyrics projected on the screen, it's easy to sing great songs like "Let It Go" out loud (WALT DISNEY WORLD, 2020, on-line)

The interaction with the customer when providing the service of this theatrical attraction is another strategic touch point, which makes the experience even more immersive by inviting the customer to sing along with the actors, resulting in the feeling of being part of the Disney universe. Another touch point that the brand creates with its audience, this time with a focus on children, is the Bibidi Bobidi Boo Boutique. Located in Walt Disney World Parks, Disneyland and the Disney Springs shopping center, it provides the service of transforming customers into Disney princesses, such as Anna, Elsa and Snow White. Further expanding the immersion, narrative realism and the feeling of being a character in the fantastic Disney world.

With a flick of the magic wand, plus a few more expert hands-on tricks, our Fairy Godmother Apprentices will turn out your children to impress in the world of fantasy. Kids can choose a hairstyle and add makeup, colored nail polish, accessories and even a Disney Princess costume. Have fun while your little ones enjoy this enchanting head-to-toe makeover fit for royalty! (WALT DISNEY WORLD, 2020, on-line)

Due to the success of animation feature films after Snow White and the Seven Dwarfs, according to the current CEO of the Walt Disney Company, Iger (2019, p.58), there was an explosion in Disney's consumer products business, with revenue from Disney stores and licensing and all forms of global merchandise distribution. Present in the Walt Disney Company since the beginning thanks to the marketing vision that Walt Disney had launching Snow White products, the sale of Disney products will not disappear anytime soon (MOLLY L. SHARP, M.A., 2015). Disney products are extremely diverse, ranging from dolls to pots, and are extremely popular both in official Disney stores, some of which are found in Disney Parks, and in stores licensed to resell brands. Results demonstrate this success, with the company's largest operating segment being the Parks, Experiences and Products segment, which contributed US\$26.23 billion in 2018. The Walt Disney Company's 2019 net income was 11,05 billion US dollars, making one of the highest numbers to date. In the same year, the company announced record revenue of 69.57 billion US dollars (WATSON, 2020). The shopping experience in stores located within Disney Parks, for example, has several touch points (contact points) well executed during service, taking the opportunity to reproduce an atmosphere that refers to Disney movies (CHYTRY, 2012). Its experiential marketing has its own scenarios and decoration, pleasant smells, good-natured employees and bright colors, seeking to increase customer immersion and well-being.

CONCLUSION

Using this article, it is possible to understand how the Walt Disney Company's touch points were structured, in the cases of the animated feature films Snow White and the Seven Dwarfs (1938) and Frozen (2014), during the consumer experience. In view of this, it was studied how this experience extended to Disney products and Disney Parks (Walt Disney World and Disneyland), the new touch points created. The purpose was to understand the dynamics that the Walt Disney Company builds so that its customers have a feeling of immersion when coming into contact with the services provided by the company. It was presented how the aspects of storytelling, customer focus, immersion, and the musical factor, inserted in the touch points, infer on the identification and loyalty of the customer. The focus on building a remarkable experience that accesses nostalgia and generates emotional involvement on the part of the customer are other touch points found in the strategies of the Walt Disney

Company. Disney is considered the first to emphasize such aspects in its products and services, also seeking to expand the experience to the real world and the daily lives of customers through merchandising, experience scapes (Disney parks), in addition to being aware that good service delivery is essential for building the experience. The table below shows a summary of the touch points present in the films “Snow White and the Seven Dwarfs” and “Frozen”.

| Snow White and the Seven Dwarfs/Frozen | |
|--|---|
| Touch Points | Description |
| Storytelling | Immersive and captivating narrative and psychological approach to the characters. |
| Musical Factor | Musical accompaniment in the film, deepening the involvement and immersion in the narrative, from the emotional bond created by the music. |
| Nostalgia | Nostalgia factor accesses the customer's positive memories with the brand. |
| Focus on experience | Prioritizes customer engagement, retains their attention and allows contact with the brand to be positively stored in memory. |
| Products | Extend the experience beyond the movie moment, accompanying customers on a daily basis and thus leaving them more in the experience |
| Experience Scape | Amusement parks that translate the experience into a 3D, realistic setting, where customers feel part of the story |
| Fidelity to the social context | Attention to current societal discussions at the time of release, such as feminism. |
| Service provision | In the parks, stores like Bobbidi Boo Boutique transform children into Disney princesses, which are important for making a good impression on customers and building loyalty. |

This way, this study contributes to a better understanding of why Walt Disney is considered a visionary in this area. With this knowledge, it will be possible to identify commonalities with experience marketing used by other companies, and have a better basis for evaluating their methods. However, limitations were found in relation to the bibliography of touch points, regarding the exact delimitation of the concept, as it is a recent and underdeveloped term. With this, it is also the objective of this paper to contribute to define touch points in an ostensible way, including the psychological aspects that infer the consumer. Future papers will have the opportunity to refer to this study to better understand how the touch point can be located, perceived and understood within a customer-company relationship experience. In short, this paper makes it possible to understand the structure that catapulted the products, both tangible and intangible, of the Walt Disney Company into the collective imagination, and its resounding cultural success, which generates billions of dollars every year. An interesting prospect for future articles is the study of how the Walt Disney Company projects such an experience of its own products in the context of the companies acquired by it, such as, for example, the intellectual properties acquired during the merger process with the television channel FOX Channel.

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