

STANDARD FRONTPAGE
FOR
EXAMINATION PAPERS

To be filled in by the student(s). Please use capital letters.

Subjects: (tick box)	Project	Synopsis	Portfolio	Thesis X	Written Assignment
----------------------	---------	----------	-----------	----------	--------------------

Study programme:	Culture, Communication & Globalization	
Semester:	10 Semester	
Exam Title:	Master's Thesis	
Name and CPR No/ Names and CPR Nos of group members:	Name(s)	CPR No(s)
	Anne-mette Hansen	031191
	Tina Damborg Ballin	201290
Hand in date:	31 May 2017	
Project title /Synopsis Title/Thesis Title	The Magical Museum for Muggles: Warner Bros. Studio Tour – The Making of Harry Potter	
According to the study regulations, the maximum number of keystrokes of the paper is:	336.000	
Number of keystrokes (one standard page = 2400 keystrokes, including spaces) (table of contents, bibliography and appendix do not count)*	335.844	
Supervisor (project/synopsis/thesis):	Hanne Tange	

I/we hereby declare that the work submitted is my/our own work. I/we understand that plagiarism is defined as presenting someone else's work as one's own without crediting the original source. I/we are aware that plagiarism is a serious offense, and that anyone committing it is liable to academic sanctions.

Rules regarding Disciplinary Measures towards Students at Aalborg University:

<http://www.plagiarism.aau.dk/Rules+and+Regulations/>

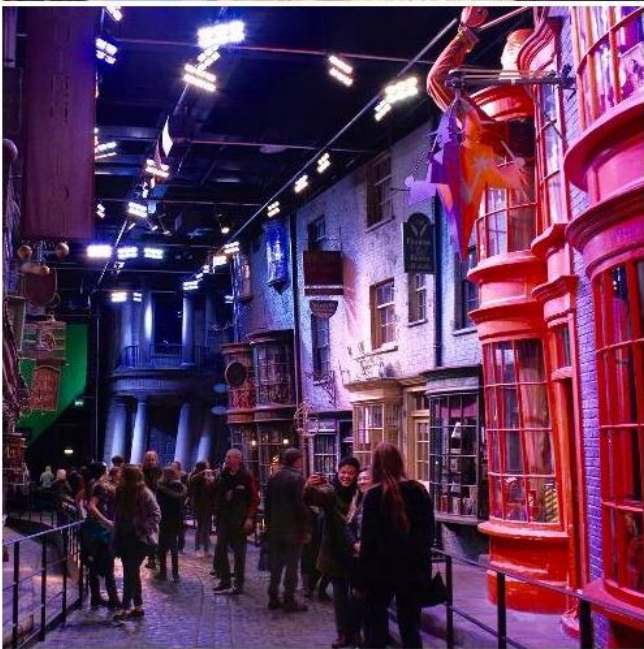
Date and signature(s):

Tina D. Ballin Anne-mette Hansen

* Please note that you are not allowed to hand in the paper if it exceeds the maximum number of keystrokes indicated in the study regulations. Handing in the paper means using an exam attempt.

The Magical Museum for Muggles

Warner Bros. Studio Tour – The Making of Harry Potter



MASTER THESIS: MA in Culture, Communication and Globalization with specialization in Market Communication and Consumption

Anne-mette Hansen & Tina Damborg Ballin

ABSTRACT

We live in what Pine and Gilmore (2005) coin as *The World of Experiences* in which goods and services are outdated and experiences are the new realm of economic prosperity. Consumers increasingly value experiences above material possessions and they are thus in continuous search for more engaging, meaningful, and memorable experiences. Consequently, it is vital for businesses to master the customer experience in order to enter and prosper in the experience economy. According to Pine & Gilmore (1999), all types of businesses will eventually enter and follow the principles of the experience economy. Nonetheless, the experience economy notion is understudied and still at its very early stages of theorising. In the light of these considerations, we take point of departure in the established experience economy theory and apply it to a case study research in order to contribute to this emerging research area. We are especially interested in a shortage in the theory, which is the role of the consumer in the experience economy. The theory clearly states that the consumer plays a significant role, however, there is a lack of research about the experience economy from the consumer perspective. By using the theory of co-creation, we examine the role of the supplier and of the consumer. Last, the theory of experiential marketing is used to examine the virtual possibilities within the experience economy.

We have chosen *Warner Bros. Studio Tour – The Making of Harry Potter* [WBST] as our case study. This movie-induced experience has since it opened been very successful and attracts visitors from all over the world. We set out to explore how co-creation between Warner Bros. and visitors are evident in the WBST experience. We find it important to include all experience spaces and will thus include the virtual dimension of the WBST experience [website and Facebook].

This research adheres to the constructivist paradigm, as we search for a deeper understanding of the research area. In continuation of this, we have been guided by a qualitative strategy, an exploratory mindset, and a holistic case study design. As we sought to analyse two different aspects [supplier and consumer], we found it necessary to collect data in various ways, which encompasses: participant observation, online secondary data, and interviews. The first part of the analysis addresses the questions of how the supplier stages and designs an experience. First, how Warner Bros. initiate co-creation when staging the experience in the virtual space. Second, which elements of the WBST design that initiates co-creation. The second part of the analysis examines the consumer perspective by answering in what way visitors engaging in the experience creation at WBST and moreover, what role they play in staging the experience.

This thesis concludes that co-creation is evident in the WBST in several interactions that take place between WB [their digital efforts and experience design] and the visitors. We found these co-creational interactions to be initiated by WB on multiple channels, and through various options offered to the visitors. These invitations were received by visitors, and co-creation interactions were evident in all of the WBST experience. Co-creation did not take place at the pre-experience stage, but we found that it was evident as visitors received word of mouth and word of web from post-visitors. In addition to this, this fandom also played a crucial role as we determined it as a precursor for co-creating at the next stage: on-site experience. In relation to the on-site experience, visitors responded to WB's invitations to co-create both through physical and mental participation, in activities such as a broom experience where the visitors could create personal memorabilia in the shape of a photo or video of themselves flying on a broom; or in relation to imagining that they were a part of the Harry Potter movies or universe in various areas (e.g. The Great Hall or Diagon Alley sets) of the experience due to movie recollection. At the post-experience stage visitors extended the experience through memorabilia that was offered by WB in a souvenir shop. On their own initiative visitors were keen to share images and stories about the experience to friends and family; through word of mouth and word of web. Visitors therefore took the role of experience stagers as well as experience creators.

Based on the findings we aim to contribute to a rather new research field: the experience economy. Our theoretical reflection therefore expands, supports and critiques established theory and literature in terms of: many experience levels, role of fan culture, relevance to other experiences, and overlapping experiential realms.

Keywords: experience economy, co-creation, experiential marketing, experience design, consumption, Harry Potter phenomenon, movie-induced experiences, and fandom

CONTENTS

CONTENTS	1
CHAPTER I: INTRODUCTION	4
1.1 A World of Experiences	4
1.2 The Harry Potter Phenomenon: More Than a Story	4
1.3 Case Presentation: Warner Bros. Studio Tour	5
1.4 Problem Formulation	6
1.5 Project Structure	8
CHAPTER II: METHODOLOGY	10
2.1 Research Philosophy: Constructivism as a Paradigm	10
2.2 Ontology, Epistemology, & Methodology	11
2.3 Research Strategy & Design	12
2.4 Method of Data Collection & Data Analysis	15
2.5 Participant Observation as a Data Collection Method	16
2.6 PART I: Experience Design	19
2.6.1 Collecting Data in the Online Sphere	20
2.6.2 A Multimodal Approach to Data Analysis	21
2.7 PART II: Experience Consumption	25
2.7.1 E-data: Reviews & Blogs	25
2.7.2 The Research Interview	29
2.7.3 Thematic Analysis	34
2.8 Limitations to the Methods and the Research	34
CHAPTER III: THEORETICAL FRAMEWORK	36
3.1 Introduction	36
3.2 Literature Review	36
3.2.1 Harry Potter Literature	36
3.2.2 Experience Design	39
3.2.3 Experience Staging: Digital Efforts	40
3.2.4 Consumption & Experiences	40
3.3 Introduction to Theoretical Literature	42
3.4 In the era of the Experience Economy.....	43
3.5 The Experience Concept	45
3.6 Experience Creation: Design & Staging	48

3.7 Branding the Experience: Experiential Marketing in the Digital Era.....	50
3.8 Consumption: Beyond the Experience	53
3.9 Co-creating Experience	56
CHAPTER IV: ANALYSIS – PART I	60
4.1 Preliminary Impressions: The Many Spaces of an Experience	60
4.2 Magic Beyond Reach: The Website Experience	61
4.2.1 Multimodality & Magic on the Website	62
4.2.2 Creating a Virtual Experience on the Website	70
4.3 The Facebook Experience	72
4.3.1 The Multimodal Magic on Facebook	72
4.3.2 Experiential Marketing on the Facebook Page	77
4.4 Digital Efforts in the Virtual Experience Environment	80
4.5 Experience Design	81
4.5.1 Entertainment: Screen Magic	84
4.5.2 Educational: Learning Through Magic	87
4.5.3 Escapist: Enter the Magic World	92
4.5.4 Esthetic: Magical Artefacts	98
4.6 Cohesion: The Experience as a Magic Whole	102
4.7 Sub-conclusion: Facilitating Co-creation in Multiple Spaces	104
CHAPTER V: ANALYSIS – PART II	109
5.1 Introduction to Experience Consumption	109
5.2 Pre-experience: Waiting for the Letter	111
5.2.1 The Excited Harry Potter Fan	111
5.2.2 An Owl From a Friend	114
5.3 On-site experience: Welcome to Hogwarts	116
5.3.1 Observations in the Museum for Muggles	116
5.3.2 Taking a Ride in the Harry Potter Universe	118
5.3.3 Authenticity & Movie-Magic	122
5.3.4 Imagination: Being a Part of the Magical World	125
5.3.5 Cohesion	129
5.4 Post-experience: Sharing the Magic	130
5.4.1 Extending the Magic into the Muggle World	131
5.4.2 Twice in a Lifetime	133
5.4.3 Staging the Magic	134

5.5 Sub-conclusion: Co-shaping the experience	137
CHAPTER VI: REFLECTIVE & CONCLUSIVE THOUGHTS	141
6.1 Theoretical Reflections	141
6.2 Conclusion	143
REFERENCES	146
APPENDIX	158
1. Map of WBST	158
2. Field Notes	159
3. Participant Observation Guide	166
4. Participant Observation Notes	167
5. Interview Guide	174
6. Facebook Posts	177
7. Reviews – Coded	192
8. Reviews Coding Results	253
9. Blogs – Coded	257
10. Blogs Coding Results	301
11. Interview Transcript 1, 2, 3, 4 & 5 – Coded	305
12. Interview Coding Results	339
13. Images	344

CHAPTER I: INTRODUCTION

1.1 A World of Experiences

We live in what Pine and Gilmore (2005) coin as *The World of Experiences* in which goods and services are outdated and experiences are the new realm of economic prosperity. Especially technology and competitive business environments are empowering the devolvement of new and engaging experiences around the clock (Pine & Gilmore, 1999). A type of experience that has indulged consumers in the initial decades of the experience economy, are movie-induced experiences. One after the other movie is turned into a museum, a theme park, or other interactive experiences; such as *Disney's Hollywood Studios* and *Magic Kingdom* (and various other parks around the globe), a *Lord of the Rings Museum* in New Zealand, *Titanic: The Artifact Exhibition* in Orlando, a *Hunger Games* attraction that is to open in Dubai, *The Wizarding World of Harry Potter* at Universal Studios in Orlando, and *The Warner Bros Studio Tour – The Making of Harry Potter* in the UK; the latter being the case of this research. By engaging in a case study, this research will explore and add knowledge to the developing research field of experience economy and co-creation between consumer and supplier.

1.2 The Harry Potter Phenomenon: More Than a Story

Much research support Pine and Gilmore's *World of Experiences* by documenting that consumers increasingly value experiences above material possessions (Eventbrite, n.a.; Saiidi, 2016; Schultz, 2015). Consequently, if consumers like something, they want more and they want an experience of it. Brown (2014) states, that "[... Harry Potter] books and movies were insufficient - fans demanded more interactive experiences with the brand. They wanted to be a part of the story", which partly explains how Harry Potter advanced from a children's book to a magical phenomenon that has spellbound people of all ages around the globe for centuries. Waby (2017) reflects upon the success of Harry Potter:

It's hard to believe the boy wizard is no longer young, but it's 20 years since the publication of the first in JK Rowling's beloved series., *Harry Potter and the Philosopher's Stone*. Over 500 million book sales and a record-breaking film franchise later, and Pottermania is a world-wide phenomenon, driven by fans eager to connect with the wizard's wonderful world (para. 1)

The 500 million global book sales comprise seven books translated into seventy-eight languages (Bloomsbury, 2012), which testifies the international character of the Harry Potter success. In 1999 Warner Bros. [WB] bought the film rights, and in 2001 the first of eight Harry Potter movies had its world premiere. Just as the books, the movie adaptations became a global success and Forbes has labelled the movies the second most successful movie franchise in history (McCarthy, 2015). Now twenty years after the first book was published and six years after the last movie premiered, it seems like the world is still craving the Wizarding World, which today includes sophisticated fan communities, theme parks, new original stories and a movie franchise (*Fantastic Beasts and Where to Find Them*), a theatre play, and much more. The continuous popularity of the Harry Potter universe and the strong consumer engagement in the Harry Potter brand, provide the foundation for our research of a unique experience: *The Warner Bros Studio Tour – The Making of Harry Potter*.

1.3 Case Presentation: Warner Bros. Studio Tour – The Making of Harry Potter

The Warner Bros. Studio Tour is located in Leavesden, 20 miles north-west of London, UK, at the film studio complex that was once home to the production of all eight Harry Potter movies. Thousands of artefacts were created specifically for the Harry Potter movies (WB About the studio tour, 2016) in order to transform the magical universe into motion picture, and it is some of these that now constitute the frame of the WBST:

The team [...] wanted to preserve and showcase these iconic props, costumes and sets so that Harry Potter fans could experience the magic of filmmaking first-hand. Many of the original cast and crew returned to reassemble the sets and record their memories from filming, and on 31st March 2012, the Studio Tour opened its doors (WB About the studio tour, 2016, para. 3).

The £37-a-ticket experience is in other words an interactive movie-making exhibit, which gives visitors an insight into how the movies were created and furthermore provides a new way to relive the Harry Potter magic. Visitors can interact with the experience by controlling the movements of a character via motion capture, ride a broomstick via green screen technology, participate in an interactive demonstration of wand choreography, and examine special effects like the self-stirring cauldrons that are controlled by a touchscreen.

Figure 2 gives an overview of the major experience components of the WBST. The figure is a screenshot from the WBST's website, more specifically from the *Virtual Tour (Explore the Studio Tour)*. It provides themes for all the major sections of the tour; e.g. walk through the Hogwarts Express [Train], explore original sets, learn about special effects techniques, and study the authentic Harry Potter props and costumes. Besides the opportunity to explore behind-the-scenes, the three-hour self-guided tour offers visitors a chance to taste Butterbeer [a popular wizarding beverage in the Harry Potter books] and acquire Harry Potter merchandise from the Studio Shop. The Studio Tour will be described in detail in the analysis.

Last, WBST does moreover arrange exclusive, time-limited events and exhibits throughout the year, such as *Dinner in the Great Hall*, *Harry Potter Film Screenings*, and *Dark Arts Launch Event*. These events will also be considered in the analysis.

The experience has since it opened been very popular and it is considered to be one of the UK's biggest attractions (Waby, 2017). It is regularly fully-booked for weeks in advance and has visitors from all over the world. WBST is thus a significant case study that can contribute with knowledge about successful experience creation.

1.4 Problem Formulation

Based on the thoughts and circumstances presented in the introduction, this research will engage in a case study of the experience at *Warner Bros. Studio Tour – The Making of Harry Potter* [also referred to as WBST and the Studio Tour from this point on]. Pine and Gilmore (1998) argue that, “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” (p. 99)”, which suggests that an experience is co-created between supplier and consumer. For businesses, it can difficult to know and understand what happens in this interaction that takes place between the experience that they have staged and consumers that individually participate in it. In this research, we will though attempt to shed some light on this interaction, by examining both the perspective of the experience provider and the perspective of the experience visitors; to understand how these are interlinked in an co-creational relationship. In general, there are limited research about the experience economy

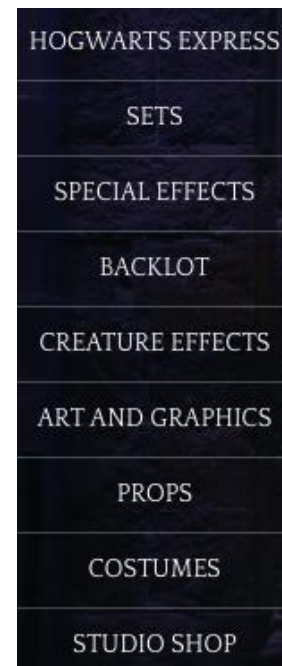


Figure 1:
WBST overview
(Warner Bros.)

as this is a rather new field of study. The link between the experience economy and co-creation is only suggested in few theoretical works, and there are not yet any empirical studies that emphasise the link between the two concepts. We therefore seek to add knowledge to a developing research field and refine some of the existing knowledge about experience economy in relation to co-creation by asking:

How is co-creation between Warner Bros. and visitors evident in the WBST experience?

The aim is to understand what role Warner Bros. and visitors each play in creating and staging the experience. We therefore rely on a holistic approach that aim to encompass all aspects of the co-creation experience at WBST. In order to explore the first perspective, following sub-questions are posed:

- 1) How does Warner Bros. initiate co-creation when staging the experience through online efforts?
- 2) Which elements of Warner Bros.' experience design initiate co-creation?

Through these questions, we seek to investigate how co-creation is initiated in the experience design and online (experiential) marketing efforts. We find it interesting to examine digital efforts on the WBST website and on Facebook to determine how these take part in staging the Studio Tour experience. In the light of Pine and Gilmore's (1998) understanding of an experience and of our holistic approach to the case, we wish to include the second perspective, which is explored on the basis of the following sub-questions:

- 3) In what way do visitors engage in the experience creation at WBST?
- 4) What role do visitors play in staging the experience online?

These questions are a result of our interest in exploring the full consumer experience of the WBST. The experience extends beyond the actual visit to the Studio Tour, as preparation is necessary and as experience-extension (e.g. sharing pictures and consuming merchandise) is

desirable for most consumers. This research will thus explore the WBST at three different consumption stages, namely pre-experience, on-site experience, and post-experience to gain a deeper understanding of how the consumers contribute to the creation and staging of the experience.

1.5 Project Structure

This project is comprised of six chapters, which are briefly outlined and illustrated (figure 2) in this section.

The first chapter, *Chapter I*, presents the research area, clarifies the problem formulation, and describes the case. This chapter will especially focus on how we reached our problem formulation and why the case is significant.

Chapter II gives an account of the methodologies and methods we will be employing in order to answer our research questions. This will include considerations about the research philosophy, strategy, and design. Chapter II will furthermore describe the empirical procedure of the research by explaining how data has been collected and subsequently analysed. The methodology chapter is concluded with a description of the core limitations to the research in general.

The third chapter, *Chapter III*, will depart from a literature review of texts that have been inspirational and significant to our research. This chapter will moreover serve to summarise existing knowledge within our research areas, and to establish the theoretical framework by defining key concepts and theories; namely experience economy, experience creation, experiential marketing, experience consumption, and co-creation.

The analysis is divided into two main chapters, *Chapter IV and V*, accordingly to the four research questions. The first chapter is divided further into two sections that will answer question one and two: a section that will analyse the virtual WBST experience environment and one that will analyse the physical WBST experience environment. The findings from these two sections will be brought together and discussed in a sub-conclusion. The second analytic chapter will answer research question three and four by analysing the consumer perspective of

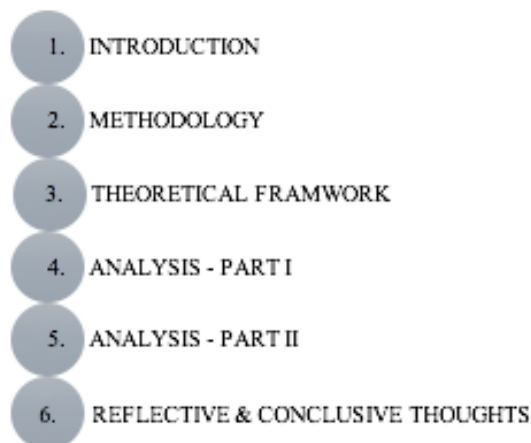


Figure 2: Project chapters
(Own illustration)

the WBST experience. This chapter is divided into three minor sections: pre-experience, on-site experience, and post-experience. Chapter V is also completed with a sub-conclusion.

The conclusions of the analysis will be discussed and reflected upon in *Chapter VI*. This will be done by drawing on other cases and existing research. The final reflective thoughts are followed by the conclusion of our research by reviewing the answers given to the research questions along with some closing thoughts.

CHAPTER II: METHODOLOGY

This chapter, *Chapter II*, will outline the methodological building blocks of this research. First the research philosophy will be presented, as it will provide the foundation for all subsequent methodological adoptions. The following illustration gives an overview of this research’s methodology and further what this chapter contains:

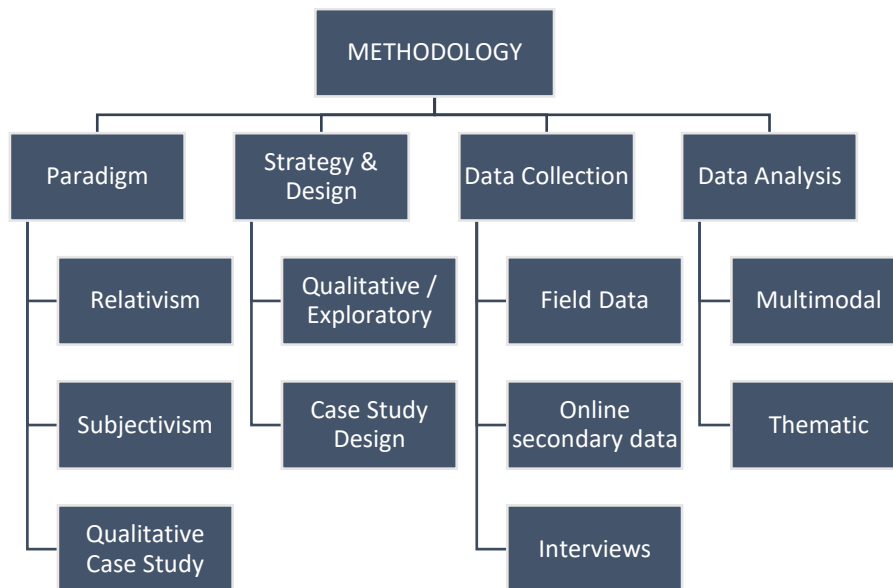


Figure 3: Research methodology (Own illustration)

2.1 Research Philosophy: Constructivism as a Paradigm

A paradigm is a philosophical belief system that serves to inform both methodologies and methods (Jennings, 2009). The paradigm is furthermore instrumental in shaping how we relate to knowledge and consequently to the nature of our inquiries. It thus becomes a crucial first step in the research process and in the methodological considerations, to clarify the paradigm and how it will influence the research. According to Guba and Lincoln (1994), a paradigm is further characterised by the way it answers the three fundamental questions of ontology, epistemology, and methodology.

This research adheres to the constructivist paradigm. One of the basic beliefs of the constructivist approach is that reality has a pluralistic character, as “human beings [are] actively constructing knowledge, in their own subjective and intersubjective realities [...]” (Coghlan & Brydon-Miller, 2014a, p. 182). As a consequence, reality can only be discovered by searching for the various mental constructions of the studied objects [WBST visitors]. Constructivists

therefore reject the notion of objectivism, that is the idea of one objective “real world” (Schwandt, 1994), which is in line with our holistic approach to the case study. Based on these understandings, the constructivist paradigm provides a relevant framework for our research, as we want to explore a subjective and individualistic matter; an experience. We are researching how WB constructs a social reality [experience], and furthermore how this reality is (re-) constructed [experienced] by visitors. The WBST is in many ways a unique experience because of the different experience elements and because it requests a strong engagement and dedication of the visitors. It is therefore relevant and insightful to understand the experience from the point of view of the visitors themselves. The constructivist belief system does moreover provide a relevant framework for exploring co-creation, as it is a social product created by two or more actors, and as the outcome to a large extent is abstract (mental and emotional).

2.2 Ontology, Epistemology, & Methodology

The question of ontology concerns the nature of reality and how we perceive knowledge; “it is concerned with ‘what is’, with the nature of existence, with the structure of reality as such” (Crotty, 1998, p. 10). Constructivism dictates that meaning is constructed and not discovered, and does therefore favour a relativist ontological position (Howell, 2013), which emphasises “multiple, apprehendable, and sometimes conflicting social realities that are the products of human intellects” (Guba & Lincoln, 1994, p. 111). In the light of this ontological stance, our research will explore the diversity and similarities of how the WBST visitors interpret and construct their experiences. The purpose is thus not to generalise the findings, but to explore the complexities and multiple layers that characterise an experience.

According to Coghlan & Mary Brydon-Miller (2014b) epistemology can be defined as the study of “the nature, limitations and justification of human knowledge. Epistemological questions focus on issues such as what is knowledge, what the relationship is between the knower and the known and how knowledge claims are justified” (p. 303). In accordance with the relativist ontology, our research adheres to a subjectivist epistemology, which holds that knowledge is generated and gained from the human mind and introspection. Our epistemological stance is therefore very visible in the way we perform empirical research and by the role we, as researchers, play in generating research results: knowledge is a co-creation between the interviewees’ social constructions, our pre-perceptions, and our observations. Both

of us have previously visited the WBST, which will influence the way we approach the research and the focus of our inquiry.

Last, methodology is concerned with how knowledge is obtained and can thus be characterised as the ‘overall strategy for researching the research goals’ (Pernecky, 2016, p. 13). Due to the contemporariness of the case, we will apply a qualitative case study method and employ multiple perspectives to explore the complexity of it. We conduct several rounds of empirical data collection and analysis (field observation and interview) in order to work “toward increased information and sophistication in their [WBST visitors] constructions as well as in the inquirer’s construction” (Guba & Lincoln, 1994, p. 115). Interviews, observations, and case study have been chosen as they especially are efficient tools for understanding how individuals experience and construct their social worlds (Willis, 2007). The upcoming section will elaborate further on the methodological framework.

2.3 Research Strategy & Design

In the previous section, we have explained the methodological reasoning in this project in terms of philosophical thoughts that connect our research in relation to a wider perspective. This section will explain our methodological reasoning by clarifying strategical thoughts and elaborate on the design of this research (See figure 4). This explanation involves definitions of a qualitative strategy, an exploratory mindset, and a holistic case study design, as well as justifying their implementation in this particular research.

According to Mason (1996) “Qualitative research is an umbrella term for an array of attitudes toward and strategies for conducting inquiry that are aimed at discerning how human beings understand, experience, interpret, and produce the social world” (p. 894). As qualitative research aims to reveal humans’ understandings, the strategy is more focused on words, impressions, and understandings rather than numbers and quantification (Bryman, 2012) and “most importantly, the achievement of understanding happens in real time through a personal confrontation with respondents” (Mariampolski, 2001, p. 55), for example through methods such as participant observation and interviews. The qualitative strategy of establishing understandings is therefore coherent with

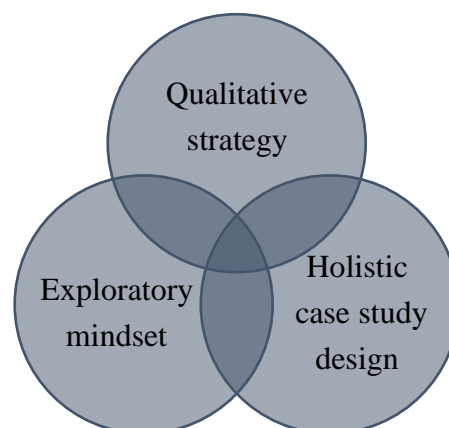


Figure 4: Research strategy & design
(Own illustration)

our paradigm that is concerned with relative constructions and subjective understandings, as well as our research that is interested in interpreting experience creation and experience consumption at WBST. Therefore, we have adopted a qualitative strategy in designing and carrying out this research; it will be a determinant for scope, design, and methods of our research.

To some degree all research is concerned with exploring (Jupp, 2006). Thus, there exist some more confined ideas about exploration (often in qualitative research). For example, Stebbins (2012) states that “researchers explore when they possess little or no scientific knowledge about the group, process, activity, or situation they want to examine but nevertheless have reason to believe contains elements worth discovering” (p. 327). Stebbins (2001) further argues that “[...] exploration is, among other things, a state of mind, a special orientation toward data collection, analysis, and writing” (p. 30). Such an exploratory mindset is consistent with the scope of this research and its qualitative strategy, since we aim to explore rather than offer definitive results. The WBST is previously unstudied as an experience, and as we have previously to this research visited and familiarized us with the experience, we therefore believe that there are relevant discoveries to be made in relation to experience creation, consumption of experiences, and the Harry Potter brand.

The qualitative strategy and the exploratory mindset correspond well with a case study design (Flick, 2011). This type of research design does not aim at generalising findings, but is merely as Bryman (2012) describes it: “the detailed and intensive analysis of a single case” (p. 709). A case study can therefore be described as holistic, as it sets out to understand every aspect and elements of a given case. This is more determinately argued by MacQuarrie (2012): “holistic design in the context of case study research means that the project strives to encompass all of a phenomenon” (p. 442). Furthermore, a holistic approach means that the research “must portray the broad context of the case in order for it to be meaningful” (MacQuarrie, 2012, p. 441). In doing so, the findings of such a case study can therefore be used to suggest further research based on the case, and to develop the research area. The chosen case [WBST] will be used to demonstrate how an experience can be created and consumed, not to confirm or disaffirm theories, but to explore a previously unstudied case in a holistic manner that includes the perspectives of all social actors. Based on this, we can thereby add knowledge to acknowledged research areas such as, the experience economy, marketing, and consumption of experiences.

However, planning and designing one’s research is concerned with more aspects than merely choosing number of cases, as Ragin (1994) states:

Research design is a plan for collecting and analysing evidence that will make it possible for the investigator to answer whatever questions he or she has posed. The design of an investigation touches almost all aspects of the research, from the minute details of data collection to the selection of the techniques of data analysis (p. 36).

This research design therefore consists of six stages that have covered most aspects of this project (See figure 5). The following paragraphs elaborate on how the research has been designed in relation to its qualitative strategy, exploratory mindset, and case study focus.



Figure 5: Research design (Own illustration)

First, we have reviewed a substantial amount of literature to familiarise us with the research area; this knowledge was highly functional as background knowledge that we could draw on to elaborate on the case, concepts, support the analysis, and for reflection. The exploratory mindset has come to expression at this stage, as we have dealt with a previously un-studied case, and therefore sought for similar studies that might offer relevant insight into elements important to this case.

Second, we have established a theoretical framework that was meant to guide and structure the analysis rather than for theory testing. We have relied on concepts such as the experience economy and theories within experience creation, branding and online marketing, and consumptions of experiences. The qualitative strategy has shaped this step, as we have chosen to introduce concepts and theories that can structure the analysis and align it with the chosen qualitative methods of data analysis [multimodal and thematic analysis].

Entering the third stage, we have relied on qualitative methods [participant observation and interviewing] of collecting data. These have proved to be highly sufficient to our project in providing answers to our research questions, and giving us insight not achievable in quantitative research; such as thoughts, feelings, impressions, constructions and thorough descriptions of personal experiences, which enforces our aim of creating a holistic understanding. Quantitative methods could have been used to examine the consumer perspective in this project, but it would have provided us with more superficial answers of expectations met or unmet, rather than (fewer) consumers' more thorough understandings of

what they experienced as quantitative studies often rely on surveys. Furthermore, the qualitative process has involved collection of data in more than one manner to gain different insights from various types of data, such as field data, online secondary data, and interview data. The data collection process will be explained in more detailed in the following section, ‘Method of Data Collection & Data Analysis’ (see section 2.4).

Step four have included qualitative methods of data analysis, as these suited our qualitative data such as a multimodal approach and a thematic oriented analysis, to analyse every aspect of our case, and gain insightful understandings. Even though our theoretical framework structured the analysis, data was a main determinant of our findings. As we first focused on the multimodalities and themes in data, and thereafter tried to set it in connection with theories. This process will as well be explained in more detail in the following section, ‘Method of Data Collection & Data Analysis’ (see section 2.4).

The fifth and last step concerned reflective and conclusive thoughts. We have reflected upon the results our exploratory research in relation to the theory and literature introduced in the initial parts of this research; by either supporting or expanding theoretical notions and other empirical results. Hereafter, we have summarised our findings and answered the overall research question. The findings and the conclusions drawn from this qualitative case study were not made with the aim to generalise (as data was too limited to do so), instead they have served to educate and inform readers that could be interested in the creation of the WBST experience and the consumption of it. The next section will elaborate on the qualitative methods used for collecting and analysing data, and provide a thorough description of both processes.

2.4 Method of Data Collection & Data Analysis

As this case study research is qualitative and exploratory of nature, methods of collecting and analysing data will appropriately be qualitative oriented as well; participant observation, secondary data (e.g. from website, Facebook, reviews, and blogs), and interviews. Given our holistic approach to this case study, and as “the principle of holism is to see the entire context for our understanding” (MacQuarrie, 2012, p. 442) it makes sense to collect various types of data to obtain such a contextual understanding. Furthermore, in relation to exploratory research Stebbins (2012) argues:

“To explore a given phenomenon effectively, they must approach it with two special orientations: flexibility in looking for data and open-mindedness about where to find them. Oriented in this way, the first step is to try to acquire an intimate firsthand understanding of the group, process, activity, or situation being observed” (p. 327)

Our data collection processes have therefore been oriented towards looking for different types of data in different places; most importantly we have sought to gain first-hand understandings of the WBST experience. Figure 6 provides an overview of our different methods of data collection, which is described in detail in the forthcoming two sections (see section 2.5 and 2.6).

We have divided the empirical process section into two parts, as different processes were taken when collecting data for the two examined perspectives in this research. The first perspective was concerned with experience creation.

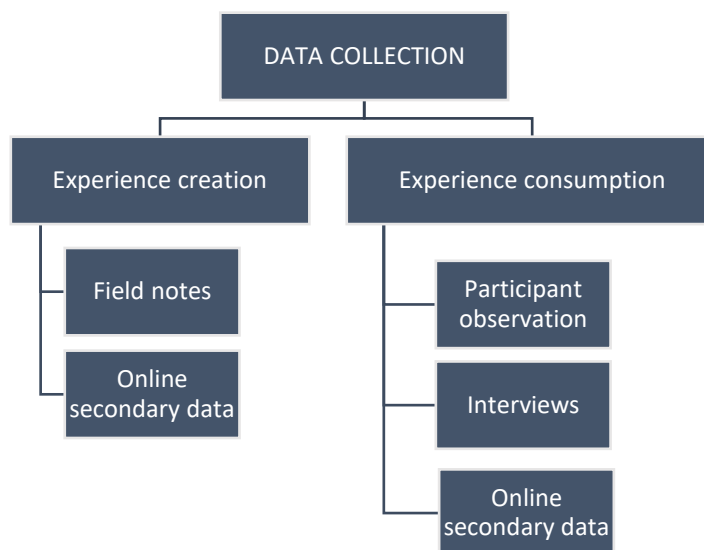


Figure 6: Data collection (Own illustration)

This process involved field data in the form of notes and images, and online secondary data (screenshots of text and images) from the WBST website and from their Facebook page. A multimodal approach was applied to this data in the analysis. The second perspective was concerned with consumers’ experiences at WBST. The process of collecting data involved field data in the form of participant observation at the WBST experience, interview data, and online secondary data from Trip Advisor. This data was processed via a thematic analysis.

2.5 Participant Observation as a Data Collection Method

On Sunday 29th January 2017, we visited the WBST experience at Leavesden, UK. Here we conducted a participatory observation and collected data in the form of field notes, photos, and observation notes. We have found that it was most sufficient to visit the experience and collect data in the field, as it could provide us with insight into the experience, which is not obtainable from a distance. The participant observation served to provide us with data in relation to two aspects: 1) Experience Design, and 2) Experience consumption. Based on this

division, we have separated data into two appendixes that contain either field notes (experience design) or observation notes (experience consumption). This was necessary to do, as these two data types are each used in their respective analytical chapters.

Participant observation can be defined as “the systematic description of events, behaviors, and artefacts in the social setting chosen for study” (Marshall & Rossman, 1989, p. 79), which allows researchers to learn about and develop a holistic understanding of the people or phenomena being studied. Furthermore, the participant observation can also include the physical environment and can therefore involve “[...] observing the surroundings of the setting and providing a written description of the context” (Merriam, 1988, para. 43). We conducted our participant observations in the light of these understandings. With the inclusion of two perspectives, we intended to put aside our own assumptions and observe both the experience setting and visitors’ behaviour in it.

Participant observation can be conducted in various ways and there are many aspects to consider in order to achieve valuable data. The process prior to the actual data collection is thus as important as the work done in the field. Barbara B. Kawulich’s *Participant Observation as a Data Collection Method* (2015) provided inspiration and guidelines for how we chose to prepare for and perform participant observation. In preparation for the participant observation we tried to become as familiar with the experience as possible, we considered what the focus of our observations should be, and further our role as researchers. As both of us have visited WBST before, we discussed our memories and reviewed our private photos to get an overview of the experience. We supplemented this with information from the official WBST website and we were then able to create a general strategy for how we wanted to conduct the observations:

- Our extensive knowledge about the experience allowed us to adopt the selective observation process, which is to focus on selected activities and elements (Kawulich, 2015). Experience elements that evoke senses, and visitors’ interactivity and engagement with these experience elements were the central topics of interest for our data collection.
- We created an observation guide so as to structure our observations and to ensure that we stayed on track towards collecting relevant data. Roller and Lavrakas (2015) explain that “the observation guide helps to maintain the observer’s focus while also giving the observer leeway to reflect on the particular context associated with each site” (para. 2) The observation guide can be found in appendix 3.

When conducting participant observation, the stances of the observer make a major difference in the nature, quality, and amount of the collected data (Kawulich, 2005). There are four major stances that define the role of the observer; we chose to rely on what is described as the ‘complete observer’ method:

The opposite extreme stance from the complete participant is the complete observer, in which the researcher is completely hidden from view while observing or when the researcher is in plain sight in a public setting, yet the public being studied is unaware of being observed. In either case, the observation in this stance is unobtrusive and unknown to participants (Kawulich, 2005, para. 21)

We decided to observe in this manner for three major reasons; 1) We sought not to disrupt the visitors’ experience, 2) We did not have permission from WB to interact with visitors, and 3) Due to time constraints, we had to focus on the most important aspects and did not have the time to engage with the participants.

Kawulich (2015) does not mention participant observation in the specific context of an experience. Our observation strategy was thus further inspired by Pine & Gilmore’s (2005) *Field Guide For The Experience Economy*. In relation to the first aspect of our observations, we have been inspired by the ‘Sensory assessment’ (see figure 7) which focuses on: sight, sound, touch, smell, and taste. We found that it was relevant to collect our data in light of this model as Pine & Gilmore (2005) have argued that “experiences are intrinsically sensory” (p. 5). Therefore, we placed ourselves in the experience environment and had our senses evoked. In capturing certain visual elements, we have been better able to explain the first sense: sight. The loose field notes served to capture the four other senses. In more detail the process involved walking through the Studio, taking photographs, writing notes, and in general sensing the experience. In each of the seventeen areas of the experience (see appendix 2), we noted which elements that were present in this part of the experience (e.g. props, interactive screens) and which of the five senses that these evoked. In relation to the second aspect, our observation strategy was further inspired by Pine & Gilmore’s (2005) ‘experiential realms’, which involves three steps: 1) Observing a particular situation (e.g. an interactive wand lesson), 2) determine the level of engagement from visitors, and 3) note any other aspects of relevance to this study. These three steps were followed

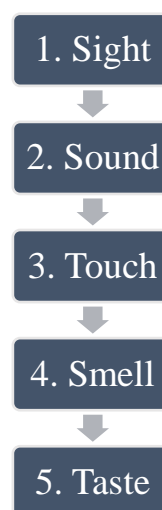


Figure 7: Data collection (Own illustration)

simultaneously with sensing the environment. More practically this meant that we often focused on describing the design of a particular element, and afterwards choose to observe how visitors interacted with this. In relation to determining the level of engagement, we classified each interaction observed as either active or passive. As we focused on several aspects when conducting this participant observation, we prioritised to take pictures and write notes on our phones during the experience, so we did not have to rely entirely on our memories. We took a break halfway in the WBST to review the observation guide and write more in-depth notes to ensure that we kept focus and collected sufficient data. After we had ended the studio tour, we discussed our observations and completed the observation guide with exhaustive information (see appendix 4).

Reflecting on the limitations of this method, several factors can be mentioned. Tickets for WBST must be booked well in advance, and all tickets have a specific admission time. We only had one ticket option for one day at seven pm, three hours before closing time, which limited our access to collecting data. It would have been ideal to observe for a longer period of time and visit the experience more than once, however, we were still able to get the data needed to compile an insightful analysis. Furthermore, this method of collecting data might question our ability to be objective and critical, however, since we adhere to an epistemology of subjective understandings, this is to be expected, especially as it could be argued that the key to understanding an experience is to participate in it. We have promised a holistic approach, but due to this method of collecting data it will only be holistic some extent. Since we are only two persons, we cannot grasp every aspect of the experience design or experience consumption at WBST during one visit. It highly mattered that we had both visited the studio tour before and were familiar with it; this made it more transparent to us when and where to look for specific elements and behaviours that could be useful in our research.

2.6 PART I: Experience Design

The first part of our two-sided research inquiry is how the supplier design an experience. In order to explore this, we have in addition to the field notes collected data in the online sphere. This method will be presented in the following section.

2.6.1 Collecting Data in the Online Sphere

In addition to field data, online data has also been collected. As Pine and Gilmore (1999) have importantly noted, experiences must not only be designed, they must also be staged for the consumer; a focus will therefore be paid to one website (www.wbstudiotour.co.uk) and to one social media page (Facebook – Warner Bros Studio Harry Potter), in terms of examining how the experience is staged to consumers via online promotional efforts.

As websites are not only a place for establishing a corporate identity, but also “[...] the platform of carrying on internet marketing” (Xiao, 2011, p. 24) it seems as a relevant source of data collection in relation to understanding WB’s online marketing efforts. Website research has often focused on usability and customer satisfaction, namely to examine the efficiency of the given website rather than gaining understanding of the website creator (Poynter, 2010). Website data has though been utilized in some studies that aim to understand the creator in terms of examining marketing efforts; Bai, Hu & Jang, 2007 (E-relationship marketing on hotel websites); Kelly, Bochynska, Kornman & Chapman, 2008 (food marketing on product websites and popular children websites); Auster & Mansbach (2012) (gender marketing on the Disney store website). The two first examples were quantitative studies that involved the collection of data from a great variety of websites, whereas the latter example was focused on one website in particular. Similar to this, we have only collected data from one website in order to examine online promotional efforts of one business in particular, namely WBST. This process of collecting website data was therefore rather uncomplicated and involved accessing the www.wbstudiotour.co.uk site, and collecting both tangible pieces of text and visual data, but also examining the entire site as a piece of data in relation to a multimodal approach; how different elements (language, visual, sound) together stages the experience to the consumer. This therefore involved ‘copying and pasting’ but also referring to the website in general, as we could not copy sound, video, and features. We collected eight pieces of data in the form of screenshots from the website. These eight screenshots will be included and presented in the first analytical chapter (see chapter IV). In selecting these screenshots, and in the overall analysis of the website, we draw on a theoretical approach that partly focuses on the customer experience on the website (see 3.7 Branding the Experience: Experiential Marketing in the Digital Era). We draw on this theoretical approach, as we are interested in examining what the website offers to visitors, and how WB approaches and speaks to them. We are not interested in conducting website tests where consumer provide their satisfactions with the website. Instead we seek to conduct a more thorough multimodal analysis in which we interpret the messages on and meanings behind the website.

Even though data collected from the WBST website have been sufficient to our purpose of understanding marketing efforts, Lin & Huang (2005) have argued that “Although, the web is itself a communication tool, a site needs the support of other media to reach a critical mass of visitors” (p. 1203). In the light of this, we therefore choose to collect data from one other source namely from a social media page to collect further insightful data. Data from social media sites (such as Facebook) is often used to gain community insights and understand how consumers participate and interact with each other online (Poynter, 2010). However, we aim to utilize this type of e-data from another perspective, as we are moreover interested in the communicative efforts made by WB. Social media marketing is increasingly used by marketers and the subject has been the focus of much literature directed towards marketers (Agresta, Bough & Miletsky, 2011; Khare, 2012); in terms of how they should use social media for marketing purposes. Though, the topic has not undergone much empirical research in terms of interpreting how marketers are using social media for marketing purposes in relation to experiences. The process when collecting social media data revolved around accessing the Facebook page - Warner Bros Studio Harry Potter. Other online social networks with WB’s presence (e.g. Twitter, YouTube) could also have been included, but we choose to focus only on Facebook to limit our data. Similar to collecting website data, we focused on selecting social posts that included both text and images. Twenty-five posts were collected, see appendix 6. As social media is known to be a platform for engagement, we sought to uncover data that could be used for analysing how (and if) WB initiates co-creation when staging the experience on their Facebook page. Both website and social media data have therefore served as an extension of the initial collected field data, in order to gain a holistic understanding of the experience creation made by WB. As both website, Facebook page, and the WBST experience subject visitors to many different modes, such as images, video etc., we will rely on a multimodal approach.

2.6.2 A Multimodal Approach to Data Analysis

Multimodality is drawn from social semiotics (Jewitt, 2015) and initially included only text and images, but “more recently the term has broadened to denote the integrated use of different communicative resources such as language, image, sound, and music in multimodal texts and communicative events” (Leeuwen, 2011, p. 549); a multimodal analysis attempts to interpret the meaning behind the use of these resources. While Garzone (2009) argues that the

widened aspect of multimodality has given businesses a wide range of options to use when creating effective communication (e.g. marketing and customer relationships), and because experiences are argued to be meaningful (Pine & Gilmore, 1999; Hjorth & Kostera, 2014; Boswijk, Thijssen, Peelen, 2007), we have relied on a multimodal approach in disseminating the orchestration of the WBST experience. Figure 8 below presents a framework for understanding multimodality in several places, such as in digital texts or environments (e.g. a website), and in tangible environments (e.g. an experience).

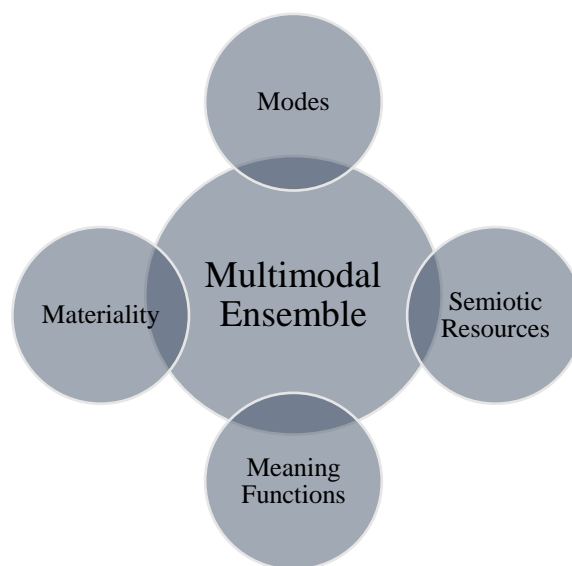


Figure 8: Multimodality framework. Inspired by Jewitt (2015). (Own illustration)

The *multimodal ensemble* is the formation of more than one *mode*, but is also configured by *semiotic resources*, *materiality* and *meaning functions*. These concepts will be defined in the following paragraphs and explained in relation to how we make use of them in the analytic chapter.

Jewitt (2015) distinguishes between *modes* and *semiotic resources*. A *mode* is a medium for representation or communication, e.g. writing (language), image, moving image, sound, speech, colour, layout, gesture, and posture in embodied actions (Jewitt, 2015; Pauwels, 2012), whereas *semiotic resources* are “[...] the actions, materials and artefacts we use for communicative purposes,” (Jewitt, 2015, p. 253). Though, according to Rowsell (2013) all elements that can express or represent some sort of meaning, and speaks to an audience, are essentially equal modes in a multimodal ensemble. We therefore acknowledge non-verbal semiotic resources (such as artefacts) to have independent meanings and refer to these as modes in the analysis. We did not bring physical artefacts with us from the experience, but relied on field photography of the environment in presenting and incorporating these into the analysis.

Furthermore, Rowsell (2013) highlights the material orientation of meaning making (*materiality*); that multimodality often takes place or exists within a production or a design, and is therefore reliant on physical or virtual features to be able to communicate or express meanings. Most communicative modes can be considered visually perceived (e.g. images, texts, and words), though materiality (e.g. book or a sign) is what connects them with the body and its senses (Jewitt, 2015). This kind of materiality is therefore highly important to consider, when applying the multimodal approach to spatial environments (confined spaces) (White, 2014) in understanding the role various material elements play in the overall design of the space. Virtual environments such as websites and social media, are also reliant on material objects, but these are shaped by a technological outlook that easily combines numerous visual, sound, and textual modes (Pauwels, 2012). Conducting multimodality research on websites or social media can be used to understand the purpose of the site, and how multimodalities cohesively through content, sub-pages, and features make up the site as a whole (Djonov & Knox, 2014).

Furthermore, it is argued that a combined use of several modes can create new meanings not achievable via one mode (Jewitt, 2015; Pauwels, 2012). Rowsell (2013) elaborates on this, by arguing that “[...] design calls on people to arrange modes in very specific ways to achieve specific effects” (p.6). So, whether that be an experience design or a website design; in understanding the interplay in a *multimodal ensemble* one should look at how modes are arranged together, and seek to uncover what the aim of combining them have been. A combination of modes can express ideas, beliefs, values, emotions, and evoke senses (Rowsell, 2013), often through the use of three meaning functions (Jewitt, 2015) (figure 9):

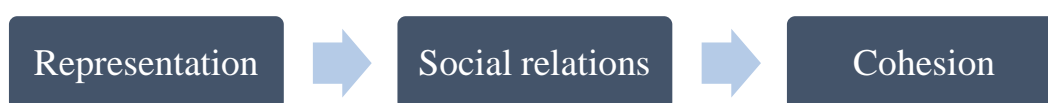


Figure 9: Meaning functions. Inspired by Jewitt (2015). (Own illustration)

The first function is concerned with the choices a communicator makes in articulating the representation of e.g. a process, an event, or a circumstance. The second function of meaning is related to how the communicator constructs a social relationship with its recipient. The third function is connected to the choices made in creating cohesion in a text, event, or environment, by using resources such as space, layout, or via pace, rhythm, composition or structure.

Based on the outlined multimodal approach, we have established three steps that have guided our analysis: 1) *Identify relevant modes*, 2) *Examine the interplay between modes*, 3) *Uncover meanings in the multimodal ensemble*. The following paragraphs elaborates on how each step was conducted. *First*, we have identified modes that have been relevant to our purpose of study, both in the experience design at WBST, and on the WBST website and Facebook page. We have found that four modes, were of particular significance (figure 10):



Figure 10: Multimodal modes (Own illustration)

Text is one of the basic modes, it includes words, language, and grammar (Jewitt, 2015). Visual modes are depicting meanings in the form of images and moving images (in time and space). Sound modes include speech that is actionable and happens in time, and music which is materially oriented (Kress, 2010). These three modes were all present in multimodalities throughout the experience design, the website, and the Facebook page. Artefacts are material objects that can have embodied meanings; these were evident in the examined experience design.

When taking the *second step*, we have had different foci, respectively when analysing the experience design and the experience staging online. When examining the experience design at WBST, we have mainly focused on how the combined use of the above modes, have been arranged to sustain the experience design by enforcing the five principle of experience design. These are introduced in the theory section (see section 3.6). When examining the interplay between modes on the WBST website and Facebook page, we moreover focused on how multimodalities are used in articulating content and features, purposely with the aim of staging the WBST experience.

The *third step* in this analysis have been highly interconnected with the previous step. We have interpreted the meanings of the interplay examined in the previous step, and this step therefore moreover offered some conclusive thoughts on meanings and their functions in the multimodal ensemble. In relation to experience design, we focused mostly on *social relations* and *cohesion*, in understanding the initiation of a social relation (co-creation), and how experience elements harmoniously have created one whole experience. Examination of the WBST website and Facebook page relied on two meaning functions, *representation*, and *social relations*, in determining how the website and Facebook page represent (stages) the experience,

but also how social relationships and co-creation are initiated online by encouraging interactivity.

2.7 PART II: Experience Consumption

This section elaborates on the process of collecting the data that is used to explore the second research perspective, namely experience consumption. Our holistic approach to the case resulted in the decision to collect data and information from several sources. We have collected via participant observation, interviews, and online secondary data. The extensive data collection has provided us with much data to process, we have thus applied a similar analysis method, thematic analysis, to all the data in order to create a coherent and transparent result. Our empirical process will be described further in the succeeding sections.

2.7.1 E-data: Reviews and Blogs

As we have only observed the behaviour of visitors during one visit to the WBST, it is highly relevant to our project, to collect further data in order to gain more insight and to understand post-experience constructions in relation to our case. In addition to observations, we therefore also collected online secondary data in the form of online reviews and blog posts.

Recently, due to the expansion of the Internet, a significant amount of secondary data has become obtainable to marketing researchers (Wilson, 2006), and traditional methods of collecting data have therefore been altered in fundamental ways (Lee & Bradlow, 2011). Though, since there does not exist a substantial amount of methodological literature on collecting online review data and blog data, but while these two types of data have been utilized in other studies on consumption: Lee & Bradlow, 2011 (online products reviews); Krawczyk & Xiang, 2016 (online hotel reviews); Zhao & Belk, 2007 (food, fashion and travel blogs); Bosangit & Demangeot, 2016 (travel blogs), we choose to rely on these types of data.

In relation to online review data Krawczyk & Xiang (2016) argue that: “The more recent availability of online reviews represents a potentially powerful source of data that can be used to provide insights into how brands are perceived” (p. 23). As online reviews are considered helpful in investigating brand perception, we have assumed that they will be likely helpful in examining perceptions of an experience.

	Nationality		Age		Gender
British	21	15 - 24	0	Male	9
American	5	25 - 34	5	Female	22
Canadian	2	35 - 49	3	N.A.	19
Australian	3	50 - 64	3		
Spanish	1	N.A.	39		
Czech	1				
Irish	2				
Slovenian	1				
N.A.	14				

Figure 11: Review sample (Own illustration)

The online review sample has been collected on 22 March 2017 and consisted of 50 reviews. The process of collecting online review data involved a qualitative approach to sampling and selecting data. Given this approach to sampling, we have collected 50 reviews, which is far from being representative of the over 20.000 reviews on TripAdvisor. Establishing a representative sample is normally the aim of a quantitative research that is concerned with generalizations, whereas sampling in a qualitative inquiry is about collecting data for a specific purpose,

Purposeful sampling involves selecting informationrich cases for study in depth, cases that offer insights into issues of central importance to the purpose of an evaluation, thus the term *purposeful sampling*. Small purposeful samples yield in-depth understanding and insights rather than empirical generalizations (Patton, 2011, p. 343).

Sampling in such a purposeful manner, is about seeking cases (reviews) with particular characteristics that are helpful to a developing analysis or to emerging theories (Morse, 2011).

Inspired by this approach to sampling qualitative data, we can thereby also narrow down the extensive amount of data available on TripAdvisor, and only obtain the data that can provide us with useful insights and understandings, rather than generalisation. In relation to this, we therefore made three exclusions when collecting review data:

- Danish reviews
- Non-English written reviews
- Short reviews (less than two sentences)

We excluded Danish reviews as our interview sample has been dominated by Danish visitors, and we further chose to leave out non-English written reviews due to language barriers. In sampling reviews that could provide us with insights of relevance to the research questions and to improve validity of the research, we also excluded reviews that were shorter than two sentences. In addition to these exclusions, we established three criteria in sampling data for our purpose:

- Various nationalities (at least five)
- Recent reviews
- Detailed descriptions (mention of at least two experience aspects (e.g. the great hall, the food, the souvenir shop etc.))

We sought to include different nationalities, as we did not have any knowledge of nationalities when conducting our participant observation at the WBST. Furthermore, we focused on the most recent reviews, and therefore sampled reviews from the first sixteen pages on TripAdvisor. Last and most important criteria were made based on our initial observations, since we have observed that most visitor interacted with experience elements offered at the WBST, we therefore aimed to obtain reviews that were as detailed as possible, to hopefully gain insight into how (and whether or not) these visitors interacted with any elements of the experience at the WBST.

Concerning blog data, Gaiser & Schreiner (2011) state that this type of data is 1) qualitative of nature, 2) possess a great deal of personal data, and 3) are easily obtainable to the researcher. The personal data presented in blogs is one of the main reasons for researchers' increased interest in this type of data. These three aspects suit our reasoning for collecting blog data, as our research is a qualitative inquiry, we are interested in personal stories about an

experience, and since our observations and interviews are not that extensive, we highly seek more data can that easily be obtained.

The blog sample was collected on 3rd of Marts and consisted of ten blog posts written by bloggers of five different nationalities.

NO.	Blog domain	Nationality	Gender
1	http://theblondeabroad.com/2014/09/09/visiting-harry-potter-studio-tour-london/	American	F
2	http://www.worldofwanderlust.com/a-guide-to-visiting-the-warner-bros-studios-making-of-harry-potter-london/	Australian	F
3	http://www.travellingweasels.com/2016/01/visiting-warner-bros-studio-tour-london.html	British/ German	F/M
4	https://soulmates.theguardian.com/blog/dating-locations/top-date-picks-outside-of-the-city/venue-review-warner-bros-studio-tour-london-the-making-of-harry-potter#.WMIKbTs1_b0	British	F
5	http://scarlettlondon.com/tag/harry-potter-studio-tour-blog-review/	British	F
6	http://www.ellecroft.com/blog/2016/05/visit-warner-bros-studio-tour-again/	Australian	F
7	https://www.wanderlustmovement.org/blog/muggles-guide-to-harry-potter-studio-tour-in-london	South African	F
8	https://minitravellers.co.uk/harry-pottter-studios-tour/	British	F
9	http://www.travelalphas.com/visiting-the-harry-potter-studios-in-london/	American	F/M
10	http://www.abritandabroad.com/the-harry-potter-studio-tour-london/	British	M

Figure 12: Blog sample (Own illustration)

The process of collecting blog data was rather simple and based on availability. From an online search via Google we sampled the first ten blog posts that appeared when searching for ‘Harry Potter Studios blog’. An important pre-condition for selecting these blog posts was

that the blogger had actually visited the WBST in order for data to be credible; we could confirm this as all the bloggers used their own images in the blog post.

This data [online review data and blog data] has served to extend of the previous collected data from observations, in helping us to uncover themes within visitor's accounts of their experiences during the WBST. The purpose of both online reviews and blog data was, similar to participant observations, to gain insight into how these visitors, have engaged in the experience at the WBST. Though, we also aimed to understand how they take part in staging the experience by sharing their experiences online. Additionally, and in order to gain more in-depth understandings, interview data has also been collected.

Through this type of data, we thus gained data from many different nationalities. Though, due to language barriers we could only gain information from English written reviews and blogs. This limited our collection of data, and non-English data might have presented other insight. The collected online data was limited as it was secondary data that was not designed for our research. If we had interviewed the 'online reviewers' or 'bloggers' we could have gained more in-depth understandings. We therefore choose to collect interview data as well, to see if the two types of data supported each other, and to gain more in-depth understandings.

2.7.2 The Research Interview

To support our initially collected data [participatory observation and online secondary data] we have also collected interview data in order to gain more in-depth understandings of the consumer experience at WBST. Our ontological and epistemological stances dictate that reality is constructed by social actors, and it is thus crucial to understand the experience from the point of view of the consumers. One of the most efficient ways to gain such knowledge is to use interview, as this method "attempts to understand the world from the subjects' points of view, to unfold the meaning of their experiences, to uncover their lived world prior to scientific explanations" (Brinkmann & Kvale, 2009, p. 1). Participant observation and the online secondary data rely much on the researchers' assumptions and interpretations, whereas interviews are more dependent on the point of view of the social actors under study and on the dialogue between the interviewer and interviewee.

Research interviewing is an extensive process and it can be approached in various ways. We have thus reviewed several resources before we decided to use a five-stage interview process inspired by Brinkmann and Kvale (2015). Brinkmann and Kvale (2015) suggest seven stages of an interview inquiry, however, five stages are sufficient for our research purposes (see figure 13).



The first stage of a research inquiry is labelled *thematizing* as it is concerned with the clarification of the research purpose and with the “conception of the theme to be investigated” (Brinkmann and Kvale, 2009, p. 102). The purpose and the themes of our inquiry were defined in the introductory chapter: explore how co-creation between supplier and consumer is evident in the WBST experience, with special focus on how supplier initiates co-creation and on the consumer’s role in experience creation. The thematising stage further encompasses pre-knowledge and existing theories relevant to the inquiry. There is no research about the WBST, however, we found inspiration from existing knowledge about experience creation, co-creation, and research about other experiences. As interviewing is not our first data collection process, we have also considered knowledge gained from participant observation and the online secondary data when we designed the interview. This pre-knowledge was among other things used to establish the focus in the interview and to shape the questions in the interview guide.

Figure 13: Stages of interviewing (Own illustration)

The second pre-interview stage is *designing*, which concerns the planning of the entire interview project by considering all five stages. Central to this stage is that the interview is designed so that the intended knowledge is acquired (Brinkmann & Kvale, 2009). Consequently, we considered three major design components: the type of interview, the interviewee selection, and an interview guide. We have chosen to use a semi-structured interview type as this allows us to conduct an in-depth qualitative interview. This interview type is the most efficient for our data collection purposes because it is a very insightful type in relation to gaining knowledge about the participants and their experiences. The semi-structured interview is thus conversational in nature; it encourages a dialogue and allows the interviewee the freedom to share their meanings and interpretations of their social world. To achieve this, the semi-structured interview is organised as follows:

[...] the interview begins with a series of questions or broad topic areas that are generated and directed by the project's research questions, though there is considerable opportunity to go outside and beyond these questions and to let the interviewees take the interviews in any direction they may, much like a conversation (Woodward, 2011, p. 274).

Due to the qualitative nature of our research, we have selected a small number of interviewees. We found that five interviews were adequate, as interviewing have been used to reflect upon findings from observations and e-data. More specifically, we used the interviews to gain more detailed knowledge about the WBST visitor experience, which we would not have been able to gain otherwise. Given the limited time and availability, the interviewees were selected from our network. We approached the possible interviewees face-to-face and all of them agreed without further persuasion. Our only requirements for the interviewee selection was that they have visited the WBST. It would have been ideal to sample different age groups and nationalities, however, this was not achievable. Consequently, our sample is quite limited, but the familiarity between interviewer and interviewee resulted in an insightful and valuable dialogue. Last, we were not able to speak to our interviewees right after their visit, where the experience might have been more “fresh” in their minds, but we conducted most of the interviews several years after the visit.

Our interview guide was composed on the basis of the semi-structured interview type and inspired by the knowledge and themes gained from the previous data collection and analysis. For example, in the reviews we found different opinions about whether or not the WBST experience ruins or enhances the magical feeling created in the Harry Potter movies, which is why we formulated question 9. Besides the themes, the guide was further inspired by theory and was thus categorised into four major sections of background information, pre-experience, onsite experience, and post-experience. The background information is included in order to establish the interviewees' relation to the Harry Potter phenomenon, as we want to explore if the degree of fandom is a crucial factor in WBST visitor experience. This framework of questions has ensured that the same areas of research interest was covered in each interview, which simplified the subsequent comparison of and search for patterns in the data. Nonetheless, the interviewees were given the freedom to share whatever they wished even if it went beyond the interview guide.

After designing has been completed, the third stage of *interviewing* was initiated. Given our interview type, the interviews have been based on the interview guide and the use of follow-up questions to obtain detailed data. This method worked well because we are very familiar with the experience and can relate to the interviewees' understandings, and are thus able to ask relevant follow-up questions. All interviews were performed face-to-face and recorded on our phones. The table below (figure 14) provides information about our interviewees, their background information, and the duration of the interview.

	Gender	Age	Occupation	Date of visit	Interview duration
Interviewee 1	Female	27	Graduate student - unemployed	02.12.16	16:42
Interviewee 2	Female	52	Worker: health sector	22.02.13	20:46
Interviewee 3	Male	24	Student - accounting	21.12.13	15:52
Interviewee 4	Female	22	Key manager (supermarket)	04.11.16	18:45
Interviewee 5	Female	26	Communications coordination	26.04.12	33:02

Figure 14: Interviewees (Own illustration)

The interviewees are of Danish nationality and some of them are not entirely comfortable with the English language; at least not comfortable enough to be able to participate in an interview in English. Therefore, all the interviews were conducted in Danish.

The fourth stage of the interview process is *transcribing*, which involves a transition of the interview data from verbal to written. The recorded interview data is transcribed into text in order to gain a more amenable form of data, which subsequently is easier to code and analyse. The digital transcription tool, *Express Scribe Transcription Software*, has been used during the transcription process. We chose to transcribe word for word in order to familiarise ourselves with the data. The five transcripts can be found in appendix 7.

Once the data has been collected, the last stage of the interview process can begin, namely *analysing*. This stage entails the usage of the collected data while it focuses on making

sense of it, discover patterns, and interpret meanings. Froggatt (2001) describes data analysis as a transformation “that entails taking collected data and working with it to create an authoritative written account” (p. 433). Due to our philosophical adherence and the nature of qualitative data, we rely on coding as the tool of analysis in order to achieve an ‘authoritative written account’. Coding is “a generic term that entails the assigning of labels to bits of data, so all text under that label can be retrieved and brought together” (Froggatt, 2001, p. 434). This mode of analysis is appropriate because it allows us to enrich the meaning of what the interviewees have said.

Our coding process is inspired by Harding’s (2013) approach to coding and will correspondingly implement four steps, which is illustrated in figure 15. In order to code the data and to initiate the first step, it is crucial to gain a thorough familiarity with the data, which was achieved by transcribing the interviews ourselves and by re-reading the transcript. While

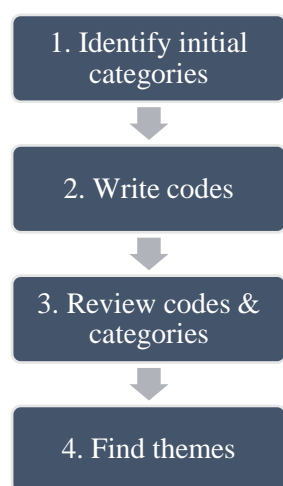


Figure 15: The four steps of coding (Own illustration)

doing the latter, we identified initial categories, which were further compared with the themes established from the observation notes and e-research (see appendix 4, 10 & 12).

After creating the initial list of categories, the second step of writing codes follows. Most of the identified codes could be categorised into the pre-set categories, however, the coding procedure also revealed new categories, which lead to the third step. The codes and categories were reviewed simultaneously and revised until we achieved representative and meaningful groupings of data with similar themes. The coding process is concluded with a search for

themes and findings within each category (see result in appendix 8). The use of coding corresponds well with the rest of our analysis as the outcome is themes, which is comparable with the results from the other types of data collection. The final themes and the knowledge gained from the interviews are presented in appendix 8 and in chapter five by the use of quotes and illustrations.

Interview data was limited as well, as we only had five interviewees, and these were all Danish citizens, and most in their twenties. If having conducted more interviews with different nationalities and age groups, our empirical data could have been able to support our online secondary data more sufficiently. Furthermore, we were not able to speak to our interviewees right after their visit, where the experience might have been more “fresh” in their minds, but we conducted most of the interviews several years after the visit.

2.7.3 Thematic Analysis

Given the many types of data collection and the sheer amount of data, we have used the same method of analysis for the second part of our inquiry. This allowed the production of a more coherent analysis of the participant observation, reviews, blogs, and interviews. We wanted to enrich the meaning of what is said, written, and constructed by the people under study, hence the use of a thematic analysis is appropriate. This mode of analysis offers a systematic approach to the analysis of large volumes of qualitative data “without losing the context, for getting close to or immersing oneself in the data, for organizing and summarizing, and for focusing the interpretation” (Lapadat, 2010, p. 926).

Practically, a thematic analysis involves identifying themes by coding and classifying the data text. Coding is thus used as the analytic strategy in order to process the data collected from the participant observation and the online secondary data. We used a coding process similar to the one selected for the interview data (see figure 15). However, as we analysed the field data and the online data first, the initial categories [step 1] was identified on the basis of existing knowledge about experiences gained from the literature review and from our work in the field (see appendix 2 & 4). Themes were identified by looking for both implicit and explicit ideas within the data, and was then sorted on the basis of their relevance to the categories and to the subjects of the problem formulation.

The resulting themes from the interviews, the participant observations, and the online secondary data were compared and interpreted by “seeking commonalities, relationships, overarching patterns, theoretical constructs, or explanatory principles” (Lapadat, 2010, p. 926) in order to gain thorough knowledge of our research area. The results of the analysis will be presented in chapter V.

2.8 Limitations to the Methods and the Research

All research enquires and methodologies are limited of nature, so the chosen methodologies therefore pose certain limitations to our research that must be taken into considerations. These limitations have been highlighted in the previous sections, so this section will present considerations about general limitations to our research.

As we collect data in several different ways, we rely on a mixed methods approach. This approach causes some limitations. Even though we collected a substantial amount of data, it became rather difficult to work with at some points. In the first part of the analytical chapter we had to narrow down our field notes, so that we only presented parts of the experience in the

analysis. Website and Facebook data was broad as well, and here we had to focus on not aiming to include every aspect of these channels, but only those were significant. In relation to the second part of the analysis we had to juggle with four different types of data: observation notes, review data, blog data, and interview data. This was positive to some extent, as we had many pieces of data to choose good examples from, but it was also rather difficult in relation to coding and finding themes. It though seemed that many themes were repeated through all four types of data, and this supported our used of a mixed method strategy in gaining more valid data. Few themes appeared in one or two types of data, and these were included based on their significance. This limited the holistic approach, as we could not include every single aspect from our data.

In relation to our examining the experiential marketing used by WB another kind of limitation is posed. The data itself it not limited as we include many aspects in our screenshots, but the data analysis is. We can only provide the reader with our examination of the digital efforts made by WB, and therefore not determine how the experiential marketing works in practice. In connection with this part of the research, it could also have been highly interesting to gain insight from the ‘experience supplier’: WB. Our analysis is based on our interpretations and understanding (and theory) on why the experience is designed and marketed the way it is, rather than the experience creator’s explanations.

Furthermore, as the WBST has not been studied by other researchers, we have no findings to compare our results to, and therefore also remain exploratory and somewhat limited in our findings. We do reflect upon other studies that are examining similar experiences, though no exact experience like the WBST exist.

CHAPTER III: THEORETICAL FRAMEWORK

3.1 Introduction

First this chapter reviews relevant literature in order to illuminate similar studies within the fields of experience economy, marketing, and consumption. This literature have served to inspire our theoretical framework and to shape this thesis in general. *Second*, and as the entire theory section is concerned with experiences, the theory section is introduced with a section on experiences that aims to illuminate what an experience actually is. *Third*, we elaborate on the concept of the experience economy, as this is a main concept in our research area. *Fourth*, experience creation is explained in terms of designing and staging an experience. *Fifth*, branding and online marketing efforts are introduced, as these are influential to the first research perspective. *Sixth*, a section elaborates on consumption and experiences in terms of three stages: pre-experience, onsite-experience, and post-experience. *Seventh*, and last the concept of co-creation is introduced and explained in relation to experiences.

3.2 Literature Review

In this part of the theoretical framework we will introduce the literature that we have reviewed in the initial part of our thesis work. The reviewed literature is categorized under four themes ‘Harry Potter’, ‘experience design’, ‘experience creation: digital efforts’, and ‘consumption & experiences’. Literature from *the first theme* served to enhance our background knowledge about the Harry Potter brand on various levels. *The second theme* highlighted studies that examined experience design in Disney theme parks. *The third theme* were found to be under-researched. *The last theme* concerned consumers’ experiences in museums and movie-induced tourism.

3.2.1 Harry Potter Literature

Despite no actual research having been conducted about the WBST, the Harry Potter phenomenon itself has undergone a lot of scrutiny in various fields. The table below (figure 16) briefly summarizes the reviewed Harry Potter literature to provide an overview.

Author(s)	Title	Field of Research	Summary
Broemel, E. (2015)	<i>Food, Fantasy, and the Spectacle: The Role of Food and Illusion at the Wizarding World of Harry Potter.</i>	Consumer experiences	This thesis examined the role of food in the themed Harry Potter area within Universal studios in Orlando in terms of sustaining the illusion and authenticity. Results: 1) themed food itself was an experience, 2) it enhanced the authenticity of the experience, and 3) it extended tourist's immersion in this Harry Potter experience (secondary to visual perceptions).
Brown, S. & Patterson, A. (2010)	<i>Selling Stories: Harry Potter and the marketing plot</i>	Marketing	The authors uncover the marketing plot behind the bestseller books and the most profitable movie franchise in history, Harry Potter, with data from a 7-yearlong study. Results show storytelling and consumer narratives are the biggest marketing plots behind Harry Potter.
Crysel, L.C., Cook, C.L., Schember, T.O. & Webster, G.D (2015)	<i>Harry Potter and the measures of personality: Extraverted Gryffindors, agreeable Hufflepuffs, clever Ravenclaws, and manipulative Slytherins</i>	Psychology	This study examined participants results of an online quiz (www.pottermore.com – Harry potter community) that sorted fans into the respective houses of Hogwarts: Gryffindor, Hufflepuff, Ravenclaw, and Slytherin. Results showed that fans results were consistent with their personality traits, based on the values that these different houses are known for in the book series.
Lee, C. (2012)	<i>'Have Magic, Will Travel': Tourism and Harry Potter's United (Magical) Kingdom</i>	Movie tourism	This empirical research followed a Harry Potter tour across the U.K. and examined the role of imaginary and geographical locations. Results: 1) both elements play a role, 2) consumers seek the non-actual world (walking in Harry Potter's footsteps), 3) consumers enjoyed seeing how historical sites were transformed, 4) consumers enjoyed being in the "real" world while experiencing the magical world of Harry Potter.
Waysdorf, A. & Reijnders, S. (2016).	<i>Immersion, authenticity and the theme park as social space: Experiencing the Wizarding World of Harry Potter</i>	Consumer experiences	This empirical research examined how people interpret a simulated environment such as the Wizarding world of Harry Potter in Universal Studios, Orlando. It found that the park was a place for fans to interact with and immerse themselves into the narrative of the imaginary Harry Potter Universe.

Figure 16: Harry Potter literature (Own illustration)

From the reviewed 'Harry Potter' literature we found significant concepts such as 'immersion', 'story-telling', and 'cult-geography'. These concepts will be elaborated on in the following paragraphs.

Another study focused on the Harry Potter theme park (The Wizarding world of Harry Potter) in Universal Studio Orlando. The study introduced Hills' (2002) concept of 'cult geography' that can be defined "[...] as 'fan attachment to non-commodified space, or at the very least, to space/place which has been indirectly or unintentionally commodified so that the fan's experience of this space is not commercially constructed'" (p. 3). The idea behind this concept is that fans are merely tied to "real" geographical location, as "the actual place of filming is thought to have a powerful aura that fans seek out in order to truly connect with a favourite narrative" (Waysdorf & Reijnders, 2016, p. 3).

Though, when studying this theme park, Waysdorf & Reijnders (2016) find that consumers (fans) do not need "real" authentic locations (or props) from the Harry Potter movies to immerse themselves into an imaginary universe that was depicted to them in both books and movies. They are content with un-authenticity in the park, as any visual (and geographical) depiction of Diagon Alley or Hogsmeade [a street and a small town in Harry Potter] could be perceived as the "real" ones, since it exists in imagination and is not a "real" space in any actual geographical location.

Some Harry Potter experiences are though geographically oriented. Lee (2012) conducted a research that examines a Harry Potter tour in the U.K, where tourists visit (movie) locations all over the U.K. in the search for embodiment in the non-actual Harry Potter world. Lee's (2012) study interestingly finds that both the story in books and movies, and the geographical location itself play a role in staging a Harry Potter experience; movie locations and other chosen sites gives the tourists a sense of mystery, magic and immersion into the world of Harry Potter. Fans do not feel a need to be in a completely staged Harry Potter environment during their entire tour in the U.K., as they enjoy being in the "real" world, where transformations of historical sites are made in creating the Harry Potter locations. It further aligns with the facts from the books and movies where the "magical" and "real" (muggle) world tend to cross over.

The reviewed 'Harry Potter' literature has served as background knowledge, and will be used for reflection in relation to other Harry Potter experiences, rather than for theory establishment. Since all the literature concerning 'Harry Potter experiences' examine immersion into the 'Harry Potter universe' it is likely to appear in this examination of the WBST as well.

3.2.2 Experience Design

As mentioned earlier (see section 1.1), there exists a significant amount of movie-induced experiences. Though, as the experience economy is yet a rather new concept, many of these experiences are not previously studied. A highly-recognized movie-induced experience is Disney; and the Disney brand and its amusement parks have undergone a lot of research. We include this brand in the reviewed literature on experience design, as Disney, similarly to Harry Potter, is a brand narrative build up around stories. The reviewed researches are elaborated on in the following table (figure 17).

Author(s)	Title	Summary
Borrie, W.T. (1999)	<i>Disneyland and Disney World: Designing and Prescribing the Recreational Experience</i>	The study examines the manipulations that Disney uses to construct the experience in their parks. Disney are manipulating consumers with harmony, moral sanitizing, Hollywood effects, and nostalgia (to past and future) which makes consumers get caught up in the experience with less restraints on consuming (food, souvenirs etc.)
Camp, G. (2017)	<i>Mickey Mouse Muzak: Shaping Experience Musically at Walt Disney World</i>	This study examines how music is used to enhance the experience in Disney theme parks. The article concludes that music helps emphasize the agency of Disney characters in different in-park experiences, but also bridges a way into the Disney world for the audience.
Houston, H.R. & Meamber, L.A. (2011)	<i>Consuming the "world": reflexivity, aesthetics, and authenticity at Disney World's EPCOT Center</i>	This research examines the role of aesthetics in Disney's social construction of 11 different countries "authentic" past in the Epcot park's world show case exhibition. The study finds that aesthetics is highly important in engaging visitors in the exhibition, but that a "Disneyfication" of authenticity construes a hyperreality of a morally desired past.

Figure 17: Disney literature (Own illustration)

In the reviewed studies, we found elements and concepts such as 'manipulation', 'music', and 'hyperreality'. The following paragraphs will elaborate on these in relation to experience design.

It is suggested by Camp (2017) that music is used to create an immersive experience in Disney parks: "The parks' use of music helps the guests to "make fictive" their experience, as if they are inside a film of their own creation, complete with background music" (p.57).

Music can therefore extend the immersion into the imaginary world of the Disney stories and characters, and functions as what Camp (2017) calls an “illusionary bridge”.

Additionally, a study by Houston & Meamber (2011) illuminates the notion of hyperreality, in studying Disney’s Epcot theme park and its World Showcase Exhibition. The hyperreality designed by Disney relies on sensory induced aesthetics via, architecture, costumed employees, restaurants, cultural live performances, and video/audio animated shows in showing an authentic past of 11 different countries. Houston & Meamber’s (2011) observations illuminate the efficiency of these and highlight that despite depicting a more morally correct “real” past, the hyperreality created comes off as real to park visitors.

Hyperreality is constructed by “an image or simulation, or an aggregate of images and simulations, that either distorts the reality it purports to depict or does not in fact depict anything with a real existence at all, but which nonetheless comes to constitute reality” (Hyperreality, 2012).

From this literature, we have not adopted any theoretical standpoints. Though, as literature illuminated various elements in Disney’s experience design in theme parks, it has thus inspired us to develop a theoretical framework that focuses on a multi-faceted experience design. Furthermore, Houston & Meamber (2011) inspired us to look for sensory elements when collecting data, and introduced the concept of hyperreality, which we draw upon when uncovering how visitors perceive and co-create their experience at the WBST.

3.2.3 Experience Staging: Digital Efforts

In reviewing literature on experiences and marketing, we have remained focused on digital efforts, as this is the focus of one of our research perspectives. We have though discovered significantly few studies in this area of research. Moreover, it seems that experiences are most often examined in relation to experience design and consumers’ accounts of the experience, rather than how experiences are staged in terms of (online) marketing. For this aspect, we will therefore rely mainly on the upcoming theory section that introduces theoretical thoughts on (online) branding and experiences.

3.2.4 Consumption & Experiences

This theme elaborates on three studies that have examined consumer motivations, and visitor experiences. The previous section on experience design focused on studies about Disney theme parks, though “[...] empirical studies involving actual park visitors appear to be virtually

non-existent, at least in the public domain” (Pettigrew, 2011, p. 146). We found this to be the case as well (aside from Pettigrew’s (2011) study) and therefore also choose to explore literature within movie-induced tourism and museums. The below table (figure 18) provides a brief summary of the reviewed literature.

Author(s)	Title	Summary
Pettigrew, S. (2011)	<i>Hearts and minds: children’s experiences of Disney World</i>	In this empirical research the author examines two children’s experiences at four theme parks (3 Disney parks and 1 non-Disney park). The children are overall rather satisfied with all the four parks, but not as overjoy able satisfied with the Disney parks as literature seem to suggest – the non-Disney park present highest rates of enjoyment.
Radder, L. & Han, X. (2015)	An Examination Of The Museum Experience Based On Pine And Gilmore's Experience Economy Realms	This study draws on Pine and Gilmore’s four experience economy realms when examining museum experiences at three heritage museums in South Africa. The use of quantitative methods found that visitors were most satisfied by “edutainment” (education + entertainment) followed by esthetics and escapism.
Suni, J. & Komppula, R. (2012).	<i>SF-Filmvillage as a Movie Tourism Destination—A Case Study of Movie Tourist Push Motivations</i>	This empirical study of the SF Filmvillage in Finland sought to gain knowledge of tourist push motivation that were induced by movies. Based on the results, it was suggested that control, novelty, relaxation, and nostalgia could be push motivations for movie tourism in general.

Figure 18: Movie-induced tourism and museums literature. (Own illustration)

The study conducted by Pettigrew (2011), despite being psychological of nature, though enhanced our knowledge, as the research found that satisfaction with a visit to Disney World, can be (partly) based on the visitor’s initial expectations, which are marked by the brand recognition and promotional efforts.

Suni & Komppula’s (2012) study introduced the following definition of movie-induced tourism: “Tourist visits to a destination or attraction as a result of the destination featured on the cinema screen, video or television” (Busby & Klug, 2001, p. 461), and the two authors further suggest that tourists sometimes participate in a movie-induced attraction because they happen to be at the given destination (for other purposes) and in other cases that

the tourists “[..] actively seeks locations presented in movies” (p. 462). The study examined reasons for such behaviour and found that four motivational push-factors (control, novelty, relaxation, and nostalgia) were common in this case study, and could possibly be general to all movie-induced tourism.

Radder and Han (2015) conducted a research of visitor experiences at museums, by using Pine & Gilmore’s experience realms; education, entertainment, escapism, and esthetics. These experience realms lack empirical research in both a museum and South African context according to Radder & Han (2015); but have been applied more extensively in tourism research. The study was quantitative and therefore not that insightful of nature; it though confirmed the existence of the realms at the museums and which realm (edutainment) that was most satisfactory to visitors in terms of revisit and word of mouth intentions.

This literature in this section has served both to expand our knowledge on how consumers “consume” experiences, and inspire our theory section. We did not rely on Pettigrew’s (2011) study to do this, but as the author stressed a multi-method approach (e.g. interviews, observations, and physiological measurements) in understanding the nature of an experience, we found that this supported our choice in collecting different types of data, in attempting to understand the WBST. From Suni & Komppula’s (2012) study, we choose to include motivational factors in our theoretical framework, as tourism and consumption research tend to overlap; and motivations can as well be an explanatory factor of consuming an experience. From Radder and Han (2015) we partly adopted their conceptual framework in conjunction with other relevant theory (see section 3). The study has also inspired us to rely on Pine & Gilmore’s experience realms, as our research can add more insightful qualitative (empirical) data to the concept.

In general, the illuminated literature from all themes, and the presented ideas, perspectives and concepts can be useful to drawn on in this research.

3.3 Introduction to Theoretical Literature

The empirical literature introduced in the previous section has served to inspire and shape our choices of theoretical framework. As we discovered experience design to be manifold, we choose to rely on *Pine & Gilmore’s Field Guide for the Experience Economy (2005)*. This field guide offers ten different tools to examine experiences in the field. We relied on some of these in our method of data collection, theoretical framework, and for analysis.

Furthermore, Pine & Gilmore's (1999) *The Experience Economy: Work is Theatre & Every Business is a Stage* created the theoretical foundation for our research. This book gave us a more structured approach to experience creation, but also placed experiences within a wider perspective when explaining the transition to the experience economy and suggesting how businesses must adapt. Pine & Gilmore's conceptualization of the experience economy has been relied on in several empirical studies within tourism (Hosany & Witham, 2010; Quadri-Felitti & Fiore, 2012; Oh, Fiore & Jeoung, 2007; Stasiak, 2013) but seems rather unstudied in relation to marketing and consumption that are not tourism related. By including this concept, we can therefore add insightful knowledge to these areas of study (marketing and consumption).

Theoretical literature and empirical research are yet to include extensive knowledge on the consumption of experiences, and the interaction that takes place between the experience provider and the consumers. We have therefore relied on Prahalad & Ramaswamy's (2004a) article *Co-Creation Experiences: The Next Practice in Value Creation*, in conceptualizing and utilizing the concept of co-creation in relation to this case study and experiences in general. The article provides a framework for understanding how value is created via co-creation between the business and the consumer.

In general, this theoretical literature has not only shaped our theoretical framework, but have also guided our method of data collection both in terms of how and where to sample data, especially with regards to our choice of collecting data in the field.

3.4 In the Era of the Experience economy

The experience economy is an economic development of society, where economic value of goods and services have declined; instead this new economic era is based upon the transformation of functional services into experience oriented services. This economic shift in society is arguable most evident within creative industries (Hjorth & Kostera, 2007; Abbasian & Hellgren, 2011) such as amusement, cultural institutions, and tourism (Christensen, 2009), and art, media, music, movies, and fashion (Abbasian & Hellgren, 2011). Though, according to Pine & Gilmore (1999) all businesses will follow and enter the experience economy as, "eventually, experience orchestration will become as much a part of doing business as products and process design are today" (p. 46). This argument is supported by Jensen (1999) who states that the experience economy is here to stay, as it is already included in public debates, and considered by most companies across the world. Abbasian & Hellgren (2011) support this

argument by illuminating the fact that so-called experience industries account for increasingly higher percentages of several country's GNP.

The academic conceptualization of the experience economy began in the 1990s, but it is difficult to give an estimate of when society actually entered this new economic stage. Researchers' current use of the concept stems from Gerhard Schulze's book on the *Erlebnisgesellschaft* from 1992, which described a society that was formed on the basis of meaningful experiences (Boswijk et al, 2007), and from Pine & Gilmore's (1999) book that coined the concept 'experience economy' in 1999. In this book, they described how the

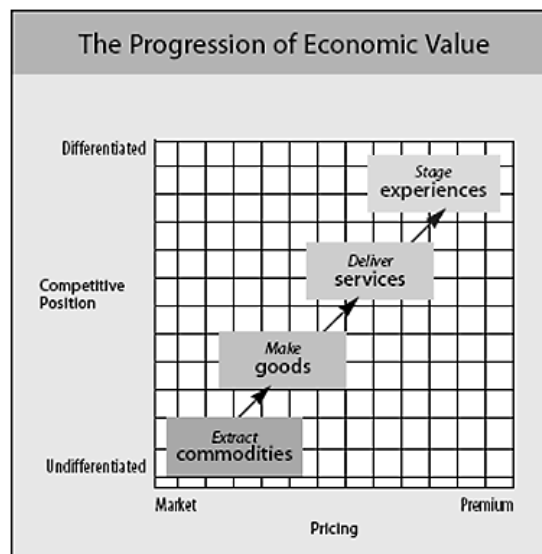


Figure 19: from Pine & Gilmore (1999)

experience economy involves the staging of experiences, which is a fourth economic offering or value that arose after the first three: commodities, goods, and services. Figure 19 illustrates the transformation to the experience economy, as involving more differentiated products (staged experiences), higher competitive positions for businesses, and higher prices inflicted upon consumers. According to this, the experience economy pose implications on both businesses and consumers; these two are the main actors in the experience economy.

To enter the experience economy, companies must succumb to its high demands, which are variously described in literature as businesses must offer memorable and unusual experiences (Pine & Gilmore, 1999), give meaning to people's lives through experiences (Boswijk et al, 2007), and in addition to this they must produce "Eye-catching design, marketing and delivery [..]" (Pine & Gilmore, 1998, p. 37). If succeeding the company can receive great economic value in return as Boswijk et al (2007) state that "By staging the consumption process and allowing it to turn into a 'meaningful experience' companies can create added value for which they can ask a premium price" (p. 13). The consumer will be willing to pay a high price for this value, as 'consumers of the experience economy': 1) tend to desire experiences (Pine & Gilmore, 1998), 2) value experiences higher than products and services (Abbasian & Hellgren, 2011; Pine & Gilmore, 1999), and 3) already have their basic material needs fulfilled (Christensen, 2009). These consumers are therefore crucial to consider, as businesses must stage experiences in accordance to their consumers' desires. Hosany & Witham (2010) argue that: "In this fastgrowing experience economy, consumers look for

affective memories, sensation, and symbolism that combine to create a holistic and long-lasting personal experience” (p. 351). Consumers are thereby no longer intensively occupied with the short-lived experiences they have gained from purchasing products and services, they are moreover searching for something intangible that affects their person and provide them with memorabilia. Most importantly, these consumers seek to be involved in the experience, and are not interested in having it “directed” to them by the experience provider (Boswijk et al, 2007; Pralahad & Ramaswamy, 2004A).

Experiences are essentially the seed of the experience economy (Gustafsson, 2008), so in order to fully understand experience creation and consumption, experiences must be defined more thoroughly. The next section therefore conceptualized the notion of experiences.

3.5 The Experience Concept

Central to this research and to our problem formulation is the concept of *experience*. It is a multifaceted notion that carries several meanings, hence the following section will clarify how *experience* is conceptualised in our research. In short, “experience are events that engage individuals in a personal way” (Pine & Gilmore, 1999, p. 12). This definition implies two further understandings of the experience concept: 1) an experience as an economic offering that can be staged by a supplier, and 2) an experience as something that exists in the mind of individuals. The two views are arguable two sides of the same coin, however, for our research purpose it is valuable to perceive them separately in order to achieve a greater understanding of experience creation.

The first understanding is mainly based on the theory of Pine and Gilmore (1998; 1999), who provide a detailed account of how an experience can be created, staged, and sold. Pine and Gilmore (1998) argue that “An experience occurs when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event” (p. 98). In other words, the supplier provides the framework for the experience and direct the consumers towards a certain type of experience. Yet one of the most significant conclusions to be made from the quote is that in contrast to all prior economic offerings [commodities, goods, and services], experiences occur within the individual. Concluding, the experience derives from the interplay between what is staged by the supplier and the individual consumer’s state of mind (Pine & Gilmore, 1999), which provides the basis for the second understanding of the experience concept.

A successful economic exchange of an experience relies just as much on the consumer as on the supplier, since the value gained from an experience lies within the consumer: "... experiences are inherently personal, existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level" (Pine & Gilmore, 1998, p. 99). Experience is thus a comprehensive notion with various characteristics, even when it is understood as a stream of unique personal events. Pine & Gilmore (1998; 1999) provide a model for understanding the dimensions and elements of an experience with *The Four Realms of an Experience* (see figure 20). The model is significant because it emphasises that staging an experience is much more than just adding entertainment to an economic offering; it is about engaging consumers (Pine & Gilmore, 1999), which can be done in numerous ways.

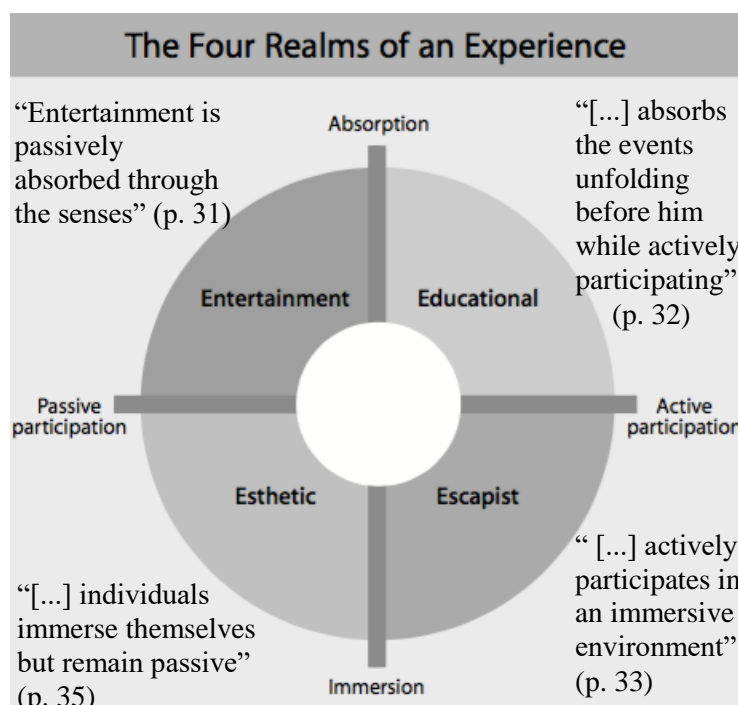


Figure 20: The Experience Realms. (Pine & Gilmore, 1999).
Figure has been edited; quotes from Ibid.

Figure 20 illustrates a way to think about experiences across two dimensions (depicted as two axes in the figure). The horizontal axis represents the level of consumer participation in the creation of an experience, ranging from *passive participation* to *active participation*. Active participation by customers play a key role in creating the experience. When consumers actively participate, they alter the experience to suit their needs and desires. Passive participation is when consumers participate with their presence, for example being at a concert, in the cinema, or at a lecture. The second experience dimension is the vertical axis that corresponds to the kind of environmental relations that unites consumers with the staged offering. At one end of

the axis is *absorption* and at the other end *immersion*. Absorption entails “occupying a person’s attention by bringing the experience into the mind” (Pine & Gilmore, 1999, p. 31), whereas immersion is about the consumer “becoming physically (or virtually) a part of the experience itself” (Ibid. p. 31). Watching TV is an example of an absorbing experience and playing a virtual reality game will fall under an immersive experience. Together the two axes constitute the four realms of an experience; *entertainment*, *educational*, *esthetic*, and *escapist*. Figure 20 has been edited to include quotes in order to offer a brief description to each realm which is explained in detail below.

The first realm is labelled *entertainment*, and is about occupying a person’s mind by making them “[...] smile, laugh, or otherwise enjoy themselves” (Pine and Gilmore, 1999, p. 31). The consumption of the entertainment realm occurs when the consumer passively absorbs the experience by listening, observing, or reading. Such entertaining experiences occur for example in theatres, cinemas, and at concerts.

The *educational* realm entails actively engaging the consumer’s mind or body, as educational experience elements can entail both mental and physical education. Education might be considered serious, but this realm is often coupled with the entertainment realm; which lays the ground for the term “edutainment” which is about learning through entertainment (Pine and Gilmore, 1999). Also in the educational experiences does the consumer absorb the event unfolding before him, however, this realm of experience requires active participation of the consumer’s mind and/or body. Educational experience elements are evident in for example museums and lectures.

The *escapist* realm is sustained by immersive environments, both physical environment and virtual environments wherein the consumers is made able to act a role (Pine & Gilmore, 1999). In direct contrast to entertainment is escapist experiences, as these involve much greater immersion and active consumer participation. Examples of such escapist experiences are theme parks and motion-based attractions that lets consumers take physical part in the thrilling event or chatrooms (or social networks) that makes consumers able to escape to (and connect with) a virtual community.

Last, an *esthetic* experience realm consist of a less interactive environment, and is moreover about creating an experiential realm wherein consumers simple participate with their presence, and by a desire to “just be” in the environment (Pine and Gilmore, 1999). The consumers of an esthetic experience therefore immerse themselves in an event, but remain passive as they do not directly influence the experiential offering. These esthetic experiences are evident in art galleries, standing on the top of Mount Everest, or being in a Disney theme

park. The latter example might be a “fake” environment, though if such a movie-inspired environment remains true to its origin the esthetic experience can occur as well. Even though a clear distinction is made between the four realms, and “while many experiences engage primarily through one [... realm], most in fact cross boundaries” (Pine & Gilmore, 1999, p. 38). It should also be an experience design goal to cross the realm boundaries and combine the realms, as “the richest experiences encompass aspects of all four realms” (Ibid., p. 39). We will thus identify how WB use the four realms in the experience design of WBST and moreover how these realms are interconnected.

By applying the theory of *The Experience Realms*, we want to reach a deeper understanding of modern experience creation and experience consumption. The theory is especially relevant for the examination of experience design. Moreover, we will use the theory to explore how the two identified aspects of experience interplay and can be co-dependent. In order to achieve this, the next four sections (see section 3.6 – 3.9) will illuminate theories related to the experience notion.

3.6 Experience Creation: Design & Staging

An experience can be perceived as an economic offering, which means that a supplier must design and stage it to give it a commercial shape that can be consumed. Thus, “Before a company can charge admission, it must design an experience that customers judge to be worth the price. Excellent design, marketing, and delivery will be every bit as crucial for experiences as they are for goods and services” (Pine & Gilmore, 1998, p. 101). However, experiences are intangible and “comprised of emotional as well as functional interaction between customers and service providers. Designing a service should therefore focus on emotional as well as functional outcomes” (Beltagui, Candi, & Riedel, 2015, p. 113). Based on these understandings and on the knowledge gathered from the literature review [see section 3.2.2], experience creation is perceived as manifold, multi-faceted, and as a complex matter. This section is thus dedicated to present a theoretical account of experience creation, more specifically how to design and stage an experience.

Pine and Gilmore (1999) state that “there are as yet no hard and fast rules to follow when it comes to staging experiences – it’s still in its embryonic phase of development” (p. 46). Therefore, in order to gain knowledge about contemporary experience design and staging, one must study how it is done by successful experience suppliers. This is one of the prime motivations behind our research and the reason why we engage in a case study. Pine & Gilmore

(1999) have studied a sufficient amount of cases to be able to formulate five experience-design principles:

1. *Theme*: A very crucial and defining first step towards staging an experience is to envision a well-defined theme. Pine & Gilmore (2011) argue that “Well-orchestrated themes do not exist in name only [...] but instead act as the dominant idea, organizing principle, or underlying concept for every element in the experience” (p. 68). Successful theming has an engaging narrative or storyline that alters the consumer’s sense of reality, and the themes “integrate space, time, and matter into a cohesive realistic whole” (Pine & Gilmore, 1999, p. 51).
2. *Harmonize impressions with positive cues*: The theme(s) form the foundation of an experience and cause certain impressions to be shaped in the consumer’s mind. In order to ensure a successful outcome and create the desired impressions, the supplier should introduce positive cues that can support the theme. The cues influence the entire design and can thus enhance the experience if done appropriately. The cues can be either mechanics (when the senses is activated by things, e.g. music, graphics) or humanics (when cues derive from people, e.g. choreographed employee behaviour) (Pine & Gilmore, 1999).
3. *Eliminate negative cues*: Even though the supplier has orchestrated all the imaginable positive cues, the experience can still leave a negative impression on the consumer if there are distracting elements or features that contradicts from the theme. It could be meaningless messages, bad service/instruction communication, trash, or clutter. “Too many haphazard cues can ruin an experience” (Pine & Gilmore, 1999, p. 56), the supplier should thus pay just as much attention to eliminating negative cues as to staging the positive ones.
4. *Memorabilia*: The fourth principle is to mix in memorabilia into the experience. “People purchase memorabilia as tangible artefacts of experiences” (Pine & Gilmore, 1999, p. 57) primarily because they wish to remember the experience or show to others what they have experienced. Moreover, offering memorabilia is significant as it provides the opportunity to extend the experience in the consumer’s mind over time and to possibly entice new consumers (Ibid.).

5. *Engage all the senses*: The last experience-design principle dictates that the supplier should aim to engage all five senses, as “the more sensory an experience, the more memorable [and effective] it will be” (Pine & Gilmore, 1999, p. 59). However, applying sensory stimulants must be considered carefully, while not all sensations are good and if it is too dominating it can overwhelm the consumers.

Boswijk, Thijssen, and Peelen (2007) acknowledge the five principles formulated by Pine & Gilmore (1999), however, they present a sixth principle of experience-design:

6. *Naturalness - one whole*: “The whole concept must make a natural and authentic impression. Some spaces seem as if they were merely thrown together and therefore feel uncomfortable. The entire concept should give you the feeling that you are welcome; all the various elements should feel right together” (Boswijk, Thijssen, & Peelen, 2007, p. 157).

The six principles of an experience setting will be used as a framework to explore how WB has designed and staged the WBST experience. As mentioned in the introduction to this section, ‘excellent design, marketing, and delivery’ is crucial for the success of an experience. In the light of this and in respect to our holistic approach, we will also explore experience creation by examine the marketing and delivery of the WBST experience. These aspects will be subject to further description in the upcoming section [see section 3.7].

Besides using the six principles to enlightening our case study, we moreover wish to gain a greater understanding of experience creation in general and explore if the findings from our case can add understandings to the existing knowledge, which seems to be at the early stages of theory-building.

3.7 Branding the Experience: Experiential Marketing in the Digital Era

Technological advancement has made “digital one of the fastest growing marketing channels [...]. Consumers are connecting with brands online more than ever before and digital can be a cost-effective channel for generating word-of-mouth online (otherwise known as word-of-web” (Smilansky, 2009, p. 5). It is thus no surprise that the online sphere has come to play a significant role in relation to experiences and to experience creation. Boswijk, Thijssen, and Peelen (2007) state that “One environment serves to inform people of the experience concept and to lead to the ultimate setting where the climax of the experience takes place” (p.

165). Sundbo & Darmer (2008) share this understanding and extend to argue that an experience and experience design also encompass the website as it includes information and storytelling about the experience. A similar logic is applied to marketing, which should also be considered a crucial activity in the creation process (Ibid.). This section will thus illuminate the theoretical reasoning applied to explore the virtual WBST experience, including how the experience is branded and marketed online.

It can be argued that the WBST experience has two settings or experience environments: a physical and a virtual. Consumers must acquire tickets before arriving at the WBST experience site and the only official place to purchase the tickets is on the WBST website. This leaves the consumer with no other choice than to enter the virtual WBST environment. The first supplier (experience)-consumer contact then takes place on the website, and it is thus significant to extend our case study to the virtual experience design and consumption.

Vieira (2013) emphasizes that branding and marketing are significantly intertwined; “It is sometimes said that Branding is Marketing; or even that Marketing is Branding! This may not be entirely true. But suffice it to say that Branding is a key factor in Marketing” (p. xvii). Based on this understanding and on the fact that the WBST is a part of another brand [Harry Potter], our inquiry will include both online marketing and branding efforts. For our research inquiry we will thus perceive marketing and branding as part of the overall experience creation, and we will consequently not distinguish between the two in the analysis, but examine them as a whole. For this reason, we will refer to WB’s marketing and branding as online (or digital) efforts. The theory of experiential marketing will be used to explore the online efforts of WB. Smilansky (2009) defines experiential marketing as “the process of identifying and satisfying customer needs and aspirations profitably, engaging them through two-way communications that bring brand personalities to life and add value to the target audience” (p. 6). Moreover, the core of experiential marketing is the three-dimensional interplay between customers, employees, and brands. The interplay and “interactive engagement is the key to creating memorable experience that drive word-of-mouth, and transform consumers into brand advocates and brand evangelists” (Smilansky, 2009, p. 13). This potential is especially noteworthy in the era of the experience economy, while it requests a different approach than what is offered by the traditional marketing efforts (Schmitt, 1999A).

In the quest to explore WB’s digital efforts and how they market an experience, we will implement the theory presented by Schmitt (1999A), who has formulated four key characteristics of experiential marketing [see figure 21]. Central to all four is a consumer-

centric approach to marketing. First characteristic is *customer experiences*, which “In contrast to traditional marketing’s narrow focus on functional features and benefits, [...] focuses on customer experiences (Schmitt, 1999, p. 12). This means that experiential marketing applies a much wider view of what brings value to the consumers, which is reflected in marketing that goes beyond promoting functional



Figure 21: The Four Characteristics of Experiential Marketing (Schmitt, 1999A).

values. The second characteristic, *consumption as a holistic experience*, entails marketing beyond the product that instead consider the holistic consumption experience. Marketers must consider the product in a broader sociocultural consumption perspective in order to enhance the consumption situation to an experience and to “arrive at a broader space of meaning for the customer” (Schmitt, 1999A, p. 12). The third characteristic is *customers as rational and emotional animals*, which means that “although customers may frequently engage in rational choice, they are just as frequently driven by emotions, because consumption experiences are often directed toward the pursuit of fantasies, feelings, and fun” (Schmitt, 1999A, p. 12), which should thus be considered in marketing efforts. The last characteristic, *methods and tools are eclectic*, describes the methodologies of experiential marketing. In contrast to traditional marketing, the methods and tools of experiential marketing is not limited to one methodological ideology; instead, they are various and multifaceted (Schmitt, 1999A, p. 12). We cannot really examine what methods and tools WB has used to develop and arrive at their digital efforts, so we will only focus on the first three principles in our analysis.

The three first characteristics will be used to explore various elements and social interactions on the WBST website and Facebook page. According to Pine and Gilmore (2011) “experience marketing applies experience staging to the marketing of goods and services” (p. xiii), we will therefore furthermore draw on the theory of experience staging [see section 3.6] when examining the digital efforts of Warner Bros.

3.8 Consumption: Beyond the Experience

Consumption is “the act of using something to meet the needs and wants of a person, community, or society” (Castree, Kitchin, & Rogers, 2016, para. 1). This can for example involve the use or purchase of products, services, or experiences. Lanier & Rader (2015) argue that consumption experiences are essential aspects of life, and this give cause for increased focus by marketers (and researchers) to understand these in terms of both production and consumption. As the previous section has illuminated a framework for understanding the designing of experiences, this section highlights an approach to understanding the consumption of them. For establishing an understanding of these experiences and how they are consumed, we draw on inspiration from a tourism framework (Pearce, 2005).

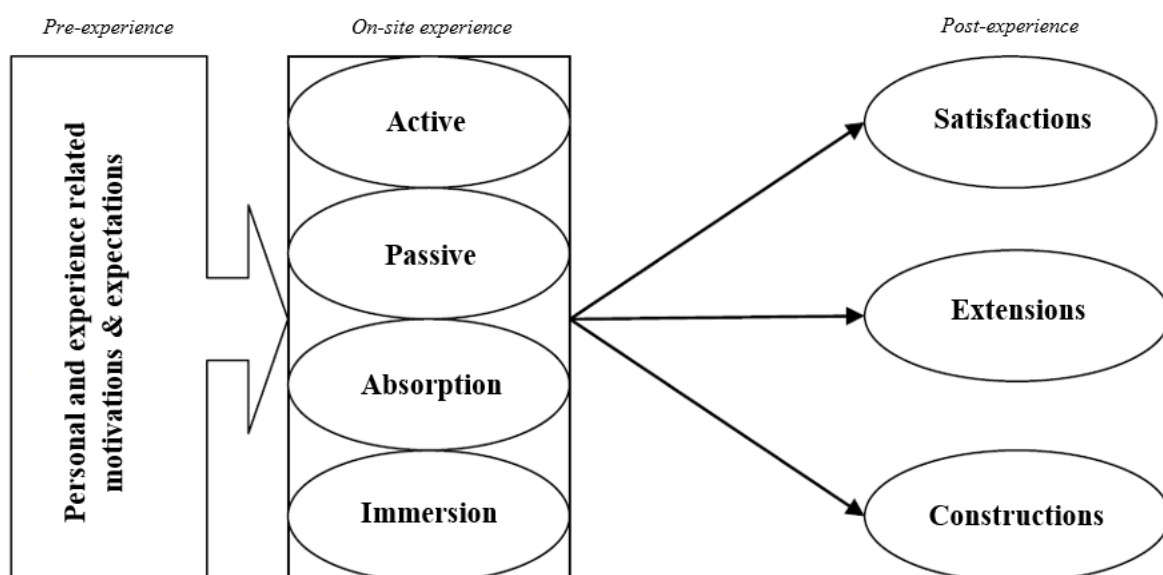


Figure 22: Illustration from Radder & Han (2015), altered with inspiration from Pearce (2005) and Pine & Gilmore (1999).

The framework (illustrated in figure 22) involves three stages of consumption that can take place, 1) before arriving at, or entering the experience (*pre-experience*), 2) while being at the physical (or virtual) experience location (*on-site experience*), and 3) after having left the physical or virtual site of the experience (*post-experience*). The tourist related stages in our framework have been merged with theoretical approaches to understand consumption of experiences, and stress how consumption tend to move beyond the “actual” experience.

The *pre-experience* stage entails *motivations* and *expectations*, which can either be personal or experience related. On the first hand, when broadly leaning on tourism research, *motivations* can be divided into two categories: 1) Personal inner desires that pushes the consumer to go somewhere, to do something, or to buy something, and 2) External factors

related to an experience, attraction, or destination which pulls the consumer towards it; also called push and pull factors (Sunı & Komppula, 2012). In relation to movie tourism, Hudson & Ritchie (2002) state that such motivations (push and pull) “are formed from marketing activities, movie-specific factors, and destination attributes” (p. 462). In relation to a movie-induced experience these aspects could likely be relevant in shaping consumer motivations. On the other hand, *expectations* are also important to address when studying a consumption experience, “since visitor expectations significantly influence the visiting experience, and visitor’s post-memory is usually related to pre-expectations” (Sheng & Chen, 2012, p. 54). Such pre-experience expectations are therefore also highly crucial to the perceived value of the experience (Hosany & Witham, 2010). These expectations can arise from previous experiences, or based on what one has heard from friends, family or other consumers about a certain experience, and they can provide insight into understanding, whether an experience meets its requirements from consumers, namely satisfactions (Pearce, 2005).

The on-site experience is important to both the consumer and the experience provider, while the consumer’s performance during the experience is a crucial feature to the production of the experience (Bærenholdt, Haldrup, & Larsen, 2008); putting it simply, the consumer “performs” his or her own experience. Performance is embodied and material and “[...] is possible through the interaction with a variety of objects, machines and technologies” (p. 180). In relation to understanding the consumer “performance”, Pine & Gilmore’s (1999) interactive experience realms are therefore relied on. As illustrated in figure 20 [see section 3.5], the focus is therefore on four aspects of consumption: active participation, passive participation, absorption, and immersion. Whether participation is active or passive and the consumption of the experience is made through absorption or immersion, the consumer must draw on his or her imagination and fantasy when performing in the on-site experience environment (Bærenholdt et al, 2008). Besides stressing the performativity of consumers, these four aspects also confirm that an experience is not merely visually perceived, but consumed via all senses when the consumer “performs” in the experience environment or interacts with objects herein (Gibson, 1977; Ingold, 2000). This performance might even continue after leaving the experience site.

The post-experience stage is oppositely to the onsite-experience, which was facilitated by the experience provider, moreover “controlled” by the consumer and facilitated by various channels. As illustrated in figure 22 this last stage is concerned with *satisfactions*, *extensions* and *constructions*. These three aspects are interrelated and tend to overlap, while satisfactions

with an experience might lead to extending one's experience, or to construct a positive image of it.

Satisfactions are important and necessary to understand, as these are what builds a brand, and attract and maintain customers (Abbasian & Hellgren, 2011; Pearce, 2005). Rendering theoretical literature on the matter, satisfactions can be measured on a Likert Scale (Pearce, 2005) which aims to measure satisfaction by having consumers rate their experience. Alternatively, focus could also be more qualitatively oriented and focus on particular reasons for enjoyment. Pine & Gilmore (2005) state that "Customer satisfaction = the gap between what the customers expect and what they perceive they get" (p. 3). This gap is therefore of interest to a qualitative analysis of consumer experiences, which seeks to gain insights into how and why consumers were actually satisfied, instead of merely establishing whether or not they were satisfied. If satisfied with an experience the consumer might seek to extend, or intentionally (or unintentionally) construct the experience in a positive manner. *Extension* of an experience is often concerned with memorabilia; that is that one wants to remember parts of the experience. According to Pine & Gilmore (1999) memorabilia is "purchased" or obtained through tangible items related to the experience: e.g. souvenirs. Another type of memorabilia which is more personal, is the sale of personal experience related items, such as photography options during an experience. The intangible or symbolic value that these artefacts represent are thus of higher value to the consumer than the cost of the item. Pine and Gilmore (1999) state that the consumer's desire to obtain or purchase some sort of memorabilia related item, is a stressor of a successful experience. Another expression of this could also be to recommend the experience to other consumers. Such *constructions* can happen by word-of-mouth, when telling about the experience, or sharing video or photography with family or friends, but also more intentionally when deliberately constructing the experience to other consumers (Bosangit & Demangot, 2015), for instance by writing on social media (Facebook etc.), online review sites, and blogs. Accounts of the experience on social media and online review sites are concerned with positive or negative comments, and can be linked to the consumer's satisfaction (or lack of), whereas "consumption-oriented blogs are online diaries dedicated to the bloggers' everyday consumption activities [...]" (Zhao & Belk, 2007, p. 131). These therefore offer a rich and detailed account of an experience. This often include storytelling, background information, comments, pictures, motivations, desires, and advices related to that experience (Zhao & Belk, 2007). Constructions can also be used to extend the experience, as the recollection and reflection made in a consumer blog, make the person "'re-experience the experience' in another form, hence extending the value of such experience" (Bosangit and

Demangot, 2015, p. 209). Constructions (or extensions) is therefore not only valuable to the company in terms of having satisfactory words spread about the experience, but also to the consumer that prolongs the value obtained at the onsite-experience stage.

In accordance to Joseph's (2010) concept *experience effect*, any experiences influence the lives of consumers who have consumed them, and the impact results in some sort of value. Kukk & Leppiman (2016) argue that "[...] the emergence of experience economy theory has provoked the rise of an entirely new perspective to value creation process" (p. 238), so as this research is oriented towards understanding value creation in the light of the experience economy, the next section will elaborate on the concept 'co-creation'.

3.9 Co-creating experiences

Theoretical approaches to understanding both the production and consumption of an experience have been elaborated on in previous sections. Though, as both the experience provider and the experience consumer are known to shape the experience (Prahalad & Ramaswamy, 2004A; Prahalad & Ramaswamy, 2004B; Kukk & Leppiman, 2016) this poses grounds for introducing the concept of 'co-creation', to understand how value is co-created in our case study. The following paragraphs define co-creation, and elaborate on an approach to understanding co-creation experiences.

Co-creation is joint value creation among two or more actors, for example between a company and a customer. Value creation can stem from a joint problem definition, problem solution, or more generally from an experience environment in which the company allows customers to co-create their own personal experiences, with the outcome of some sort of value (Prahalad & Ramaswamy, 2004A). This value is not necessarily tangible or economic (e.g. co-production of a product), but it can also be something symbolic and intangible related to the quality of a co-creation experience. Boswijk et al (2007) state that each consumer's unique value proposition stems from the experience of co-creating (also illustrated in figure 23). Co-creation experiences vary in both their nature and where they take place, while they can occur "[...] by one-to-one meetings, group interactions involving large numbers or through the web" (Akhilesh, 2017, p. 5). They range broadly from for example a visit to the doctor (Prahalad & Ramaswamy, 2004A), to interaction on a brand's social networking site (Ramaswamy, 2008), to playing with Lego bricks (Prahalad & Ramaswamy, 2004B).

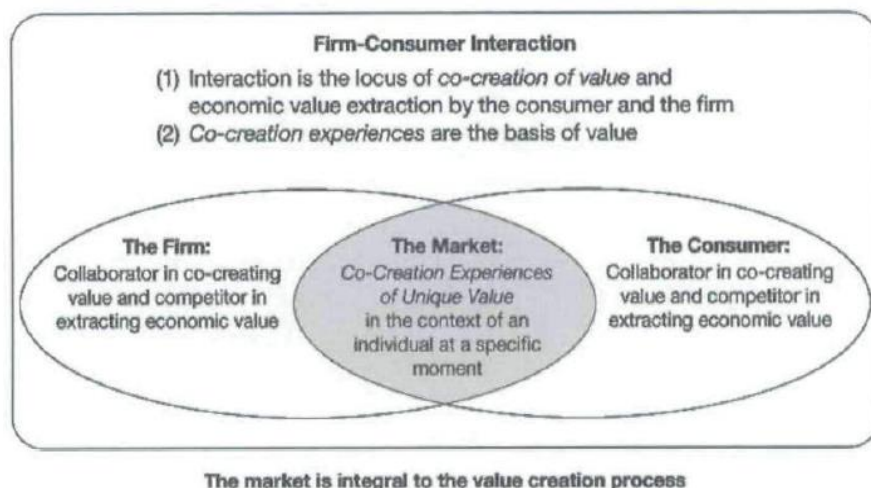


Figure 23: Illustration from Pralahad & Ramaswamy (2004A)

Interaction plays a key role in such co-creation experiences, while “points of interaction provide opportunities for collaboration and negotiation, explicit or implicit, between the consumer and the company [...]” (Pralahad & Ramaswamy, 2004B, p. 33), as illustrated in figure 23. Extending the reach of this figure, such points of interaction can be evident in marketing that uses consumer involvement in initial phases of product (experience) development, and especially through social media and the internet (Akhilesh, 2017). According to Pralahad & Ramaswamy (2004A) companies should use such interactive ways to co-shape consumer expectations. In addition to this, the experience environment provides another example of interaction while “a personalized co-creation experience reflects how the individual chooses to interact with the experience environment that the firm facilitates” (Pralahad & Ramaswamy, 2004A, p. 10). The company retains only partial control over this environment and the value outcome is dependent upon the level of consumer participation (Pralahad & Ramawamy, 2004A; Kuk & Leppiman, 2016). Interaction in the experience environment is therefore highly dependent on the collaboration (and negotiation) between the company and the participating consumer, while the company must provide an experience environment that engages the consumer, and while the consumer must interact in order to retain a satisfying personal experience. Kuk & Leppiman (2016) state that the creation of value even continues after the “encounter” between company and consumer. This point of interaction is though far less controlled by the company that cannot control the “co-construction” of the experience, which takes place in the presence of other consumers (Pralahad & Ramaswamy 2004A). Consumers might enter into both a negative or positive dialogue with the company, or with other consumers, based on the experience they have had.

One could draw a connection between these described types of interaction to the three stages of consumption, (introduced in the previous section) pre-experience, onsite-experience, and post-experience. This is supported by Kukkk & Leppiman’s (2016) argument that value is shaped during the entire service creation process; in this case, an experience creation process, and also by Pralahad & Ramaswamy’s (2004A) argument that consumers seek to affect all parts of business systems. Drawing the connection to the three stages, does not mean that all co-creation experiences are related to a “staged experience” (like our case) while co-creation experiences could also be related to products, services, or a brand in general. This connection drawn, merely emphasizes that co-creation can take place at all three stages of consuming an experience, and that it is not necessarily only related to the onsite-experience stage.

Furthermore, interaction and value do not necessarily arise in any given experience; Pralahad & Ramaswamy (2004b) elaborate on four dimensions that are highly compelling to sustain co-creation experiences:



Figure 24: Dimensions to sustain co-creation (Own illustration)

Multiple channels are important in facilitating co-creation, and with a presence in both physical and virtual environments, businesses can use these platforms to complement each other in the co-creation process, but must remember to facilitate a quality co-creation experience consistently through all channels. The company should also provide the consumer with *options*. These options should provide the consumer with a variety of ways (considering consumer desires) that the consumer can inject value into her or his experience, rather than merely offering options which suit the company. In addition to this, the company should also focus on making *transactions* easy, convenient, and personal, as the ‘co-creating consumer’ wants to be treated in an individual manner (e.g. approached in preferred language, style, and by human interaction). Lastly, focus should also be given to the *price-experience relationship* in establishing a fair price for the experience, while consumers determine the value of the experience, not based on its production costs, but based on the quality of the experience that they had (varying among consumers). Consumers neither want to pay for what they are not utilizing, so quality should be consistent throughout the co-creation experience and aim to engage the consumer at various points of interaction.

The line between company and consumer has become blurred (Akhilesh, 2017), seemingly due to co-creation between these two actors. Co-creation should therefore not be overlooked when examining the design, staging, and consumption of an experience. The examination of a staged experience (such as WBST) could be crucial to gain more insightful knowledge into the concept of co-creation.

CHAPTER IV: ANALYSIS – PART I

The analysis is structured into two chapters according to our four research questions. Chapter IV will answer research question one and two: 1) How does Warner Bros. initiate co-creation when staging the experience through online efforts? 2) Which elements of Warner Bros.’ experience design initiate co-creation? The questions will be answered separately, though the conclusions will be compared with each other and with the four dimensions of co-creation [see section 3.9].

4.1 Preliminary Impressions: The Many Spaces of an Experience

In the previous conception of an experience, the complexity and multifaceted character was highlighted. These characteristics are enforced by the many levels and spaces where an experience takes place. Sundbo and Darmer (2008) state that “Experiences are seen as holistic, which means including more than the core experience” (p. 9), thus in the quest to explore and excerpt knowledge from the case study, we will investigate all the experience environments and all the experience levels of the WBST. More specifically, these are both online and virtual experience sites such as the WBST website and the WBST Facebook page, as well as the physical and offline experience site ‘The Warner Bros Studio Tour – The Making of Harry Potter’. In the following parts of the analysis, we will refer to the first (Website and Facebook) as the online or virtual experience spaces. The WBST will be referred to as the offline or physical experience spaces. Boswijk, Thijssen, and Peelen (2007) explain that some of the experience environments serve to inform the consumers about the core experience and moreover “to lead to the ultimate setting where the climax of the experience takes place” (p. 165). In the case of WBST, such supporting environments include the website and the Facebook page.

It could be argued that the WBST website is merely a platform for buying tickets, and not a significant part of the full experience, though according to Sundbo and Darmer (2008), “The sales system is also a part of the experience. It includes for example storytelling about the product or the firm, web pages with information about the experience, and so forth” (p. 6). The WBST website is therefore besides being the only place for ticket purchasing, a crucial part in staging and promoting the WBST experience, as websites are great portals for online marketing efforts (Xiao, 2011). The WBST Facebook page is another platform for such online

marketing; one that can include (potential) visitors, as this platform offers them the ability to connect with WB and other consumers. By including online efforts on Facebook, we can thereby attempt to understand how WB engages consumers online. The aim of analysing these two virtual spaces (website and Facebook) is therefore to interpret how WB is leading up to the core experience, and what kind of virtual experience environment that is offered to consumers that have already engaged in the core experience, in other words; how the core-experience is staged. Together these two virtual spaces, the website and the Facebook page, constitute the digital experience of the WBST.

In addition to these supporting experience environments, the WBST experience is centred around a core-experience, namely the physical experience in Leavesden. Like the online experience environment, this offline experience environment, offers consumers many levels of experience. In the following analysis [see section 4.6 - 4.6.5] the argument about these many levels of experience will be supported by the analytic use of Pine and Gilmore's (1999) experiential realms: entertainment, education, esthetics, and escapist. The analysis of this experience space and how it is designed is conducted to be able to understand how and by which elements WB engages visitors in the physical (and core) experience. Concluding, there are two main experience spaces (online and offline), the following sections will analyse elements in the online experience environment.

4.2 Magic Beyond Reach: The Website Experience

The WBST website (<https://www.wbstudiotour.co.uk/>) is generally informative, as it provides the reader with a great variety of text and visual material that could be considered useful to the information seeking reader. This is both in terms of practical guidelines, such as reaching the location of the WBST and physical issues as a visitor (wheelchair access, audio guide, cloakroom etc.), and in terms of more experience related content. The latter informs about what can be experienced during the tour with an entire section dedicated to "The tour experience". This section offers the opportunity to virtually experience the tour, and to read more about the studio tour such as its events and news updates. In terms of technological features, the site provides many buttons to click on. Clicking on these lets the website visitor explore the site, by leading to sub-pages with more information and content, ticket buying options, or videos. Information and content is not only provided in terms of text, but also via images and video. In relation to information, images of the facilities such as the backlot café are for example provided, and a video provides an accessibility guide for the Studio Tour. In

relation to other content, images are used to illustrate areas of the Studio Tour, and for example a video is used to present the new attraction 'The Forbidden Forest'.

When analysing the multimodality of the WBST website, we have chosen to focus on two main parts of the website, 1) the 'home page' as this is the first page consumers are met with when accessing this website, 2) the 'The tour experience' sub-menu as these are the main places on the website for gaining insight into what the "offline" experience is like. In the following section, we identify modes on each of these two pages/menus, in order to be able to understand the multimodal interplay, and its relevance for three particular aspects that was highlighted in section 3.7 Branding the Experience: Experiential Marketing in the Digital Era. That is 1) The customer experience on the website, 2) The holistic consumption experience on the website, and 3) How WB speaks to rational / emotional consumers.

4.2.1 Multimodality and Magic on the Website

The multimodal approach to analysing a website is about understanding the messages behind and on the website. This section therefore identifies modes on the chosen parts of the WBST website and examines the interplay between them. The identified modes were images, moving images, and sound (music and speech). In general, we detected that the interplays between these modes either serve to 1) inform the reader, 2) entice the reader, or 3) engage the reader. The first is content that provides the reader with practical and rather specific knowledge, such as ticket buying options or souvenir guidebooks. This was especially presented through text combined with images. The second is content that attempts to offer readers insight into the experience environment at WBST, and give the readers an idea of what can be experienced, such as a video about the new attraction: Forbidden Forest. In general, such enticement was often presented through moving image, speech and music, and also through images coupled with text. The third concerns areas of the website where WB speaks to the readers and aims to get them to take some sort of action, such as clicking a link and accessing the Facebook page. Engaging content was often realised through text and image. These three detected categories tend to overlap, and some content is both informative, enticing and engaging. The following paragraphs draw on examples from the website to illustrate these categories further.

The homepage is the first page one is met with when accessing the WBST website. As it is possible to scroll down the page, we have divided it into: Screen 1, screen 2, and screen 3.

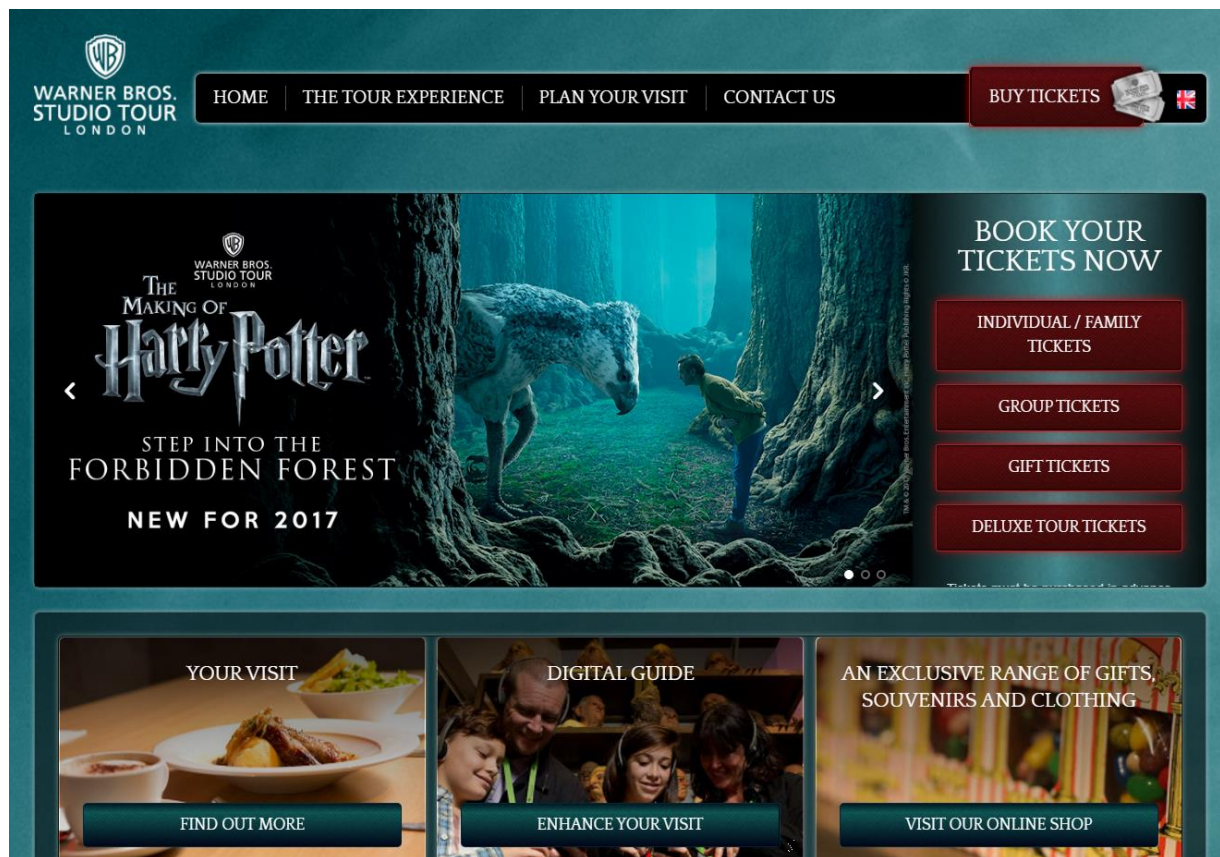


Image 1: Homepage screen 1

On screen 1 some of the mentioned modes are evident: text and images. At the top of the screen text is used to create a menu that lets the readers access other pages with information such as ‘plan your visit’ or ‘buy tickets’. The text in the top menu stands alone, but the initiation to buy tickets is coupled with a small image of two tickets, illustrating the action you can take. There is a mixture of informing, enticing, and engaging in the top menu, as the ‘plan your visit’ category is clearly meant for the information seeking visitor, ‘the tour experience’ and ‘buy tickets’ seem to be meant to entice; especially in connection with the visual modes on the homepage. In addition to this, the ‘buy tickets’ “sign” is engaging, as WB is inviting on the website visitor to take action to buy tickets. This is enforced in the centre of screen 1 that offers another ticket buying option. This is placed right next to another enticing element. Here text is used to entice the reader with the phrase ‘Step into the Forbidden Forest’ and this is coupled with an image that illustrates the Forbidden Forest attraction. The image lets you look into the forest from the outside, and we can therefore detect an interplay between those words and the image, as both modes attempt to lure you into the Forbidden Forest. This part of the screen also contains an interactive part as you can click a button and be presented with two other illustrations (see image 30 - appendix 13) from the WBST. Similar to the above illustration

these two offer a piece of text and an image behind this text. On the bottom part of screen 1 three images are displayed with sentences such as ‘your visit’, ‘digital guide’, and ‘an exclusive range of gifts, souvenirs and clothing’, as well as buttons to press. These leads to more information about the visit, the digital guide, and the online shop. In general, the interplay between text and image functions well, as few words are used and the image offers an illustration that enhances the meaning of the text: e.g. showing a type of meal, showing how the whole family can use the digital guide, and showing a type of candy that can be purchased in the shop.

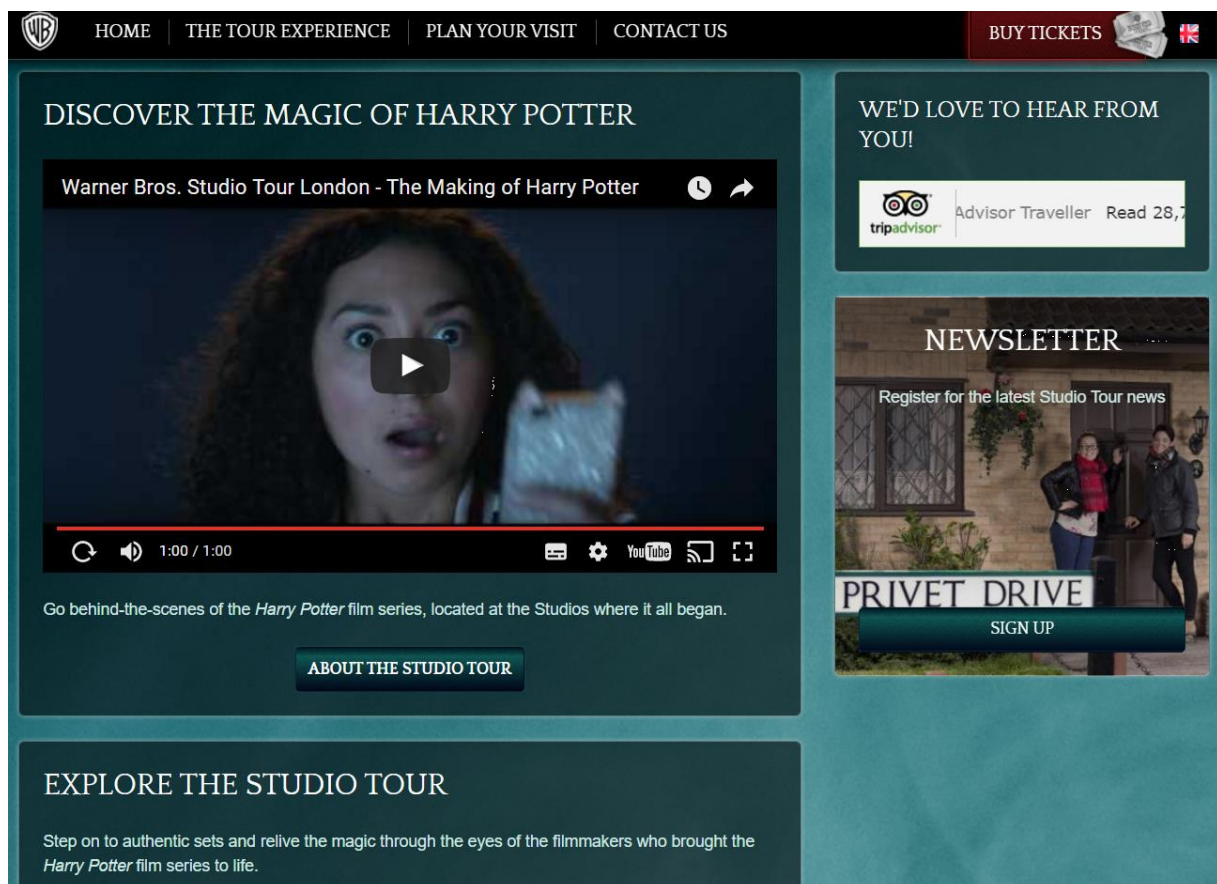


Image 2: Homepage screen 2

On screen 2 the text ‘Discover the magic of Harry Potter’ is used to represent a video, in which moving image, speech, and music is combinedly used. Without pressing play, the video begins by itself when arriving at the homepage. The video offers an introduction to the new attraction ‘The Forbidden Forest’. The video starts off with drawing the viewer into the Harry Potter universe by playing the well-known Harry Potter soundtrack [Hedwig’s Theme], showing moving images of the Hogwarts Castle and the Hogwarts Express, as if WB is trying to get the viewer to feel that he or she is arriving at Hogwarts. The video continues with a scene where

you see the giant spiders from the second Harry Potter movie (Harry Potter and the Chamber of Secrets) crawling around in the Forbidden Forest. Speech is used to entice the viewer with enticing phrases that draw on the Harry Potter movies, such as: “Follow the spiders into the Forbidden Forest...[..]”. The video continues by showing a family walking around inside the Forbidden Forest set, and other areas of the WBST. The video emphasises how visitors can actively participate by walking in the “forest” (and other sets), play a game, take pictures, and drink Butterbeer. Background music from the Harry Potter movies is consistently used in the video, and enforces the Harry Potter universe feeling that one can get when watching the video. The video seems to be meant to offer an enticing sneak peek into the new attraction at WBST, but also to show how this is an experience for the entire family.

Screen 2 also contains two invitations, to either 1) review the Studio Tour on TripAdvisor, or 2) to sign up for the newsletter. These two invitations are important to mention, as the first is an example of including visitors in the virtual experience environment. The second can give visitors the feeling of receiving more exclusive information, while WB gains a larger database that they can expose to email marketing efforts. These efforts can function as supportive of both website and Facebook environments. The first invitation contains text, a small image, and the creation of a visual effect, as text is moving in a small box, stating the number of current reviews on TripAdvisor. Text and image function well together, as the image represents the review site where WB are directing visitors to. The image is interactive as it can be clicked on, and the reader is sent to the review page on TripAdvisor. This multimodal element initiates co-creation, as the reader is encouraged to share his or her opinion. Image and text is equal in achieving a desired function here, while the image represents the possible familiar review site TripAdvisor, and the text speaks personally to the consumer: ‘We’d love to hear from you’. The intention behind inviting post-visitors to share their experience on TripAdvisor is probably to spread the word about the studio tour on a popular platform. TripAdvisor is known to be a visited portal for tourists and attraction seeking consumers, so to have a representation of the WBST here would be advantageous to both WB and to consumers that are undecided in whether to visit. The second invitation, asks visitors to sign up for a newsletter, if they desire to receive news about the WBST. The intention behind such an invitation could be to both entice new visitors to visit or to draw post-visitors back, by providing them with events or new additions to the Studio Tour. The virtual connection that WB could create with consumers through such as newsletter, could be the foundation for a supporting environment to the website and Facebook page. We did though not examine any newsletters, but have more briefly focused on the intention behind it.

Compared to screen 1 and 2, screen 3 [see image 31 - appendix 13] contains less multimodal elements than the previous two. This latter part of the homepage is assumingly filled with less elements than the previous two, as website visitors often do not scroll down to the bottom of a page, and we therefore focused less extensively on this part of the homepage. Screen 3 provides the website visitors with a multimodality made up of one large image that is coupled with three smaller images. These images are further combined with the text: “Step on to the authentic sets and relive the magic through the eyes of the filmmakers who brought the Harry Potter film series to life”. The text is enhanced by these images, as the large image captures a type of ‘behind-the-scenes’ setting, as it displays visitors reliving the Harry Potter magic by seeing how the elf costumes are made in the movies. The three smaller images display props and artefacts from the Harry Potter movies, such as The Hogwarts Castle model, and the door to the Chamber of Secrets, and are assumingly aiming to entice visitors by showing authentic artefacts. Below the text and images, a button is placed with the text ‘Step inside’. This interactive feature enhances the meaning of the multimodal ensemble (of images and text) as clicking this button lead the website visitor to a virtual Hogwarts or WBST on a sub-page (Explore the Studio Tour) where visitors can virtually explore many parts of the Studio Tour.

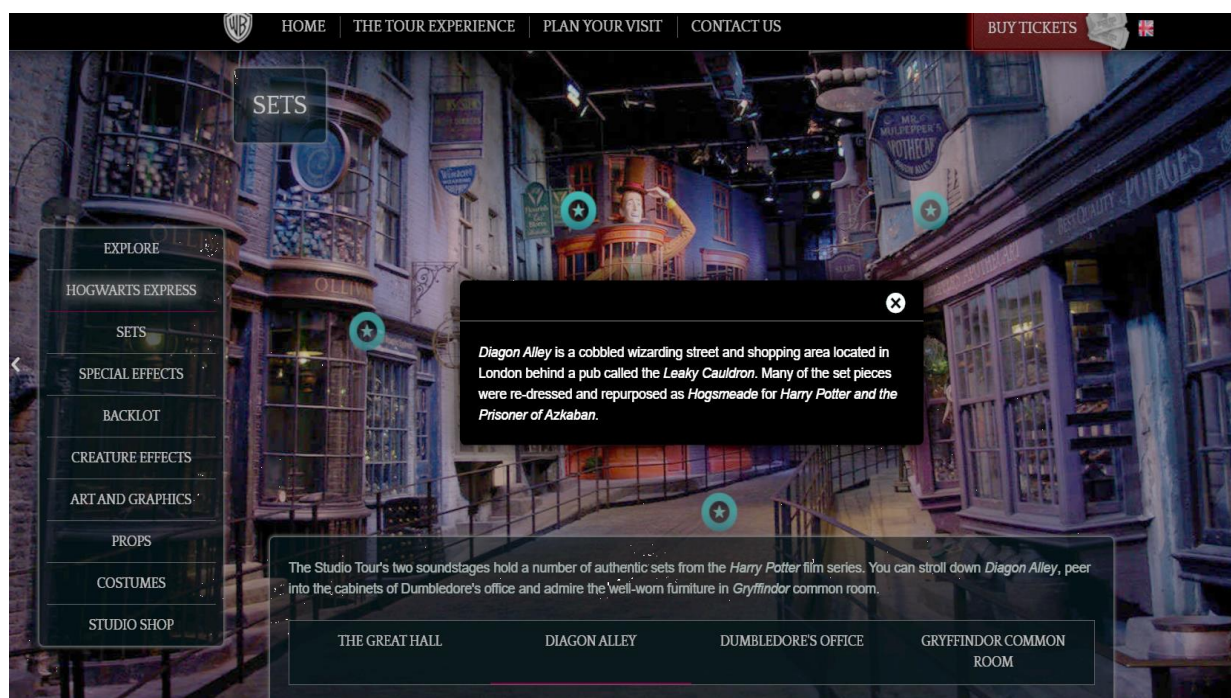


Image 3: Explore the Studio Tour

The virtual tour page is comprised of many sub-pages, and can be accessed under ‘The Tour Experience’ category. The sub-pages mainly consist of images, text, and interactive features. Each page displays a set or an area from the WBST. These sub-pages are a rather

more interactive part of the website, compared to other parts that are more informative. Other parts of the website often display one image with text above or below it. These sub-pages do oppositely let the website visitor click on various areas of one large image that takes up the entire screen. It is to some extent experiential, as it gives the website visitor the ability to virtually escape to areas from the Harry Potter movies. Image 3 shows an example of such a virtual tour sub-page. In this example text provides the reader with information and options, while a large detailed image displays the meaning of the text; the image shows Diagon Alley. The image has little circled stars that can be clicked on. When clicking on them, a piece of either 1) textual information or 2) a set of images are revealed. The first offer inside information about the movie-making related to this set [Diagon Alley], an example is: “*Diagon Alley* is a cobble wizarding street and shopping area located in London behind a pub called the *Leaky Cauldron*. Many of the set pieces were re-dressed and repurposed as *Hogsmeade* for *Harry Potter and the Prisoner of Azkaban*”. In other cases when clicking the small stars, a set of images appears and displays a scene from the movies that has taken place in this particular set [see image 32 – appendix 13]. Whereas the text about Diagon Alley was more informative, these images are more enticing. If visiting the Studio Tour visitors would get the opportunity to enter the movie sets where these displayed scenes from the movies were filmed. In general, this virtual tour gives a sense of “experiencing” what can be experienced at WBST. WB engages the website visitor, as the sub-page invites that person to be active and explore the different areas of the Studio Tour. There also seem to be an underlying meaning that the visitor should explore the physical sets. Based on this, and the fact that the virtual tour provides the visitor with great insight into what can be experienced at WBST, the page can also be perceived as aiming to entice visitors. Furthermore, text and interactive features (see the menu on the left and in the bottom on image 3) make it possible to navigate to other sets and areas of the experience, and the website visitors are met with a similar screen [see image 33 – appendix 13], as provided in image 3.

More information about the Studio Tour can be accessed under three subpages 1) ‘about the Studio Tour’, 2) ‘what’s on’, and 3) ‘the Studio Tour insider’. These sub-pages each consist of one long page. General for these three sub-pages is that they are dominantly informative of nature, but also include elements that are used to entice the reader.

The first sub-page ‘About the Studio Tour’ provides information in terms of more specific and physical elements in the experience, such as the digital guide, the souvenir guidebook, WIFI, and Butterbeer (and Butterbeer ice-cream). In most cases a piece of text is

connected with an image as seen on image 4. In the top of this example a video is used to show how the digital audio guide can be used. The video is concentrated around getting the visitor to pre-book the audio guide before visiting WBST. Moving image and speech illustrate how the visitor can actively learn and enhance the visit with the audio guide. This part of the website clearly emphasise that WB is initiating co-creation to take place at the WBST.

The next sub-page ‘what’s on’ is also providing the reader with information, this is about what’s going to take place at the WBST. The sub-page provides three different place-takings (see appendix 13 for the two other examples), each are illustrated in similar way as the example in image 5: ‘Hogwarts in the snow’. This is an event taking place over several months (Nov-Feb) and is explained as:

The festive makeover will see Christmas trees line the Great Hall, the *Gryffindor* common room dressed for the season and a blanket of filmmaking snow covering the majestic *Hogwarts* castle model. Visitors will even be able to touch samples of the different types of ‘snow’ used during production, each selected for its ability to float like falling snow, crunch under foot or

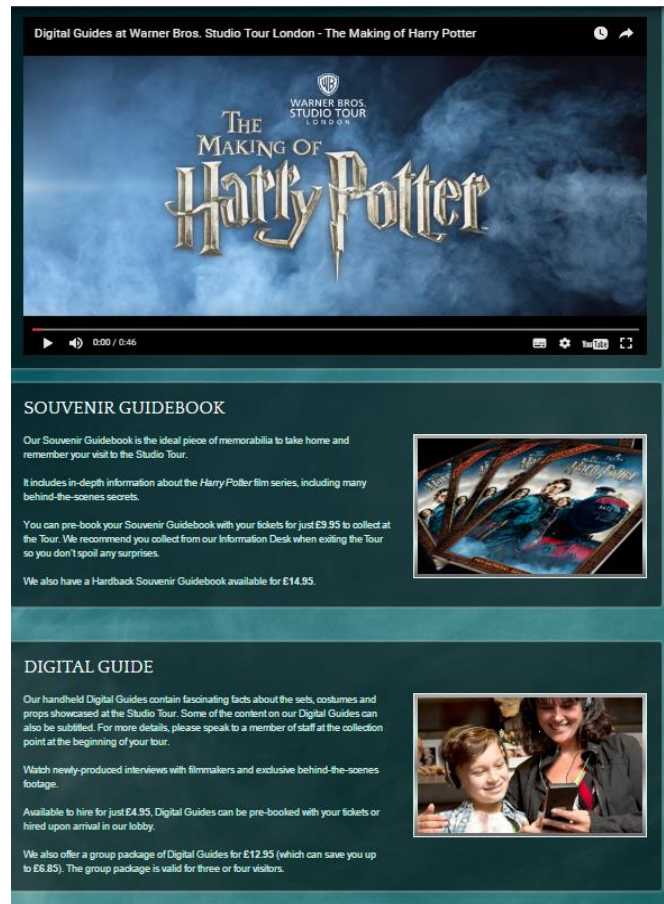


Image 4: About the Studio Tour

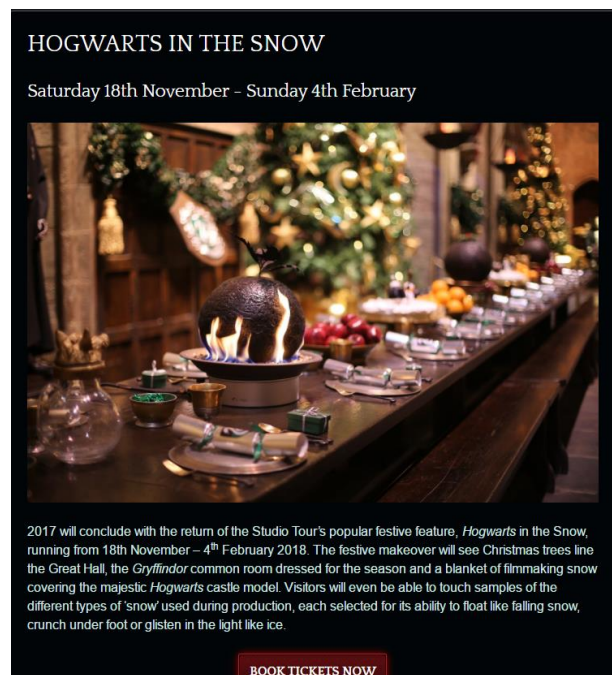


Image 5: What's On

glisten in the light like ice (WB, 2016B).

The text under image 5 highlights an element of the studio tour that the visitors can take active part in, by touching different kind of snow from production. In addition to the text, an image is used to illustrate how the tables in the ‘Great Hall’ area are festively decorated. This image is meant to entice, as it offers the reader an insight into what the description in the text entails, but without showing everything that the event entails. Below the text there is a ‘book tickets now’ feature, engaging the reader to take action and book tickets for the Studio Tour to be able to experience all the things that ‘Hogwarts in the Snow’ entail.

Third, the ‘Studio Tour insider’ similarly to the previous two consists of one long page. Content is though differently placed on this page, as it is located in small boxes with either text and icons, or text and images, as seen on image 6 and 7. One of the examples offers an opportunity to participate in Harry Potter Screenings at WBST. The text elaborates on how these screenings have been made possible by a popular demand from people.

This seem to highlight that WB takes consumers’ demands into account when deciding on what kinds of events to offer. The intention behind offering these screening could also be to intensify the consumer experience at the WBST. Attending Harry Potter screenings at the WBST where the movies were filmed would be a different movie-experience than watching them at home. Furthermore, the image and text (see image 6) are coupled with two interactive features, either to read more about this news story or to share it online. WB therefore makes an attempt to engage website visitors to share this link with friends on social media.

The second example is a post from Facebook that encourages people to share their images with a #ButterbeerMoustache. This post can either be accessed or shared on social media via links from this part of the website. The subpage ‘studio tour insider’ therefore seems to be creating an overlap with social media pages. The page is meant to give the website visitor



Image 6: The Studio Tour insider

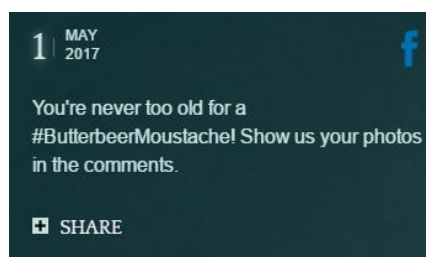


Image 7: The Studio Tour insider 2

a sense of inside information about the Studio Tour that can only be accessed online. It furthermore engages the visitor and initiates co-creation to take place on social media. WB's intention behind this might be to get visitors to create a trending hashtag that could entice other consumer to go on the Studio Tour, so that they would be able to use this trending hashtag.

In general multimodality on the website is characterized by images or moving images being used to enforce information given in text, and the visuals are also meant to entice the reader. Modes do therefore never stand alone, and if text for example is not coupled with a visual, it is used in conjunction with a feature, such as a link to social media. The next section examines the website experience in a broader perspective by drawing on experiential marketing theory, to understand how multimodality is creating a full virtual website experience.

4.2.2 Creating a Virtual Experience on the Website

As mentioned in the beginning of this analytical chapter, the online WBST environment is part of the overall experience. In this section, we will therefore examine how the previous explained multimodality sustains the three characteristics of experiential marketing. Drawing on Schmitt (1999A) these are: 1) The customer experience on the website, 2) The holistic consumption experience on the website, and 3) How WB speaks to rational / emotional consumers.

First, WB offers website visitors a customer experience where they, besides buying tickets to the Studio Tour, can familiarize themselves with the experience through a highly interactive website. The customer experience is filled with experience related content that are informational, enticing, and engaging. Many elements are part of creating the "online experience environment", but especially the virtual tour page sets the website apart from more simple websites, and lets the visitor take charge of what content to access. The customer experience on the website is also extended to other parts of the virtual WBST environment, as the 'Studio Tour insider' subpage provides many links, and thereby directs website visitors to news stories provided on these alternate platforms (Facebook & Twitter). Second, we have only analysed parts of the website, in order to provide an overview of its multimodal nature. Despite of this, it can be argued that WB embraces the aim of providing a holistic consumption experience. If only offering a ticket option on the website this would not have been the case, but since WB offers an online virtual experience of the physical experience at the Studio Tour, a holistic consumption experience is achieved. All parts of the website contribute to this, but especially the 'virtual tour' page is important as it gives the visitor the ability to look into all

sets and areas of the experience. Third and last, we have examined how WB speaks to rational and emotional consumers. When speaking to consumers through text, WB is often speaking to the rational consumer, as text for example is used to provide information about the Studio Tour or in the website menu. Textual engagement to buy tickets can be perceived as both speaking to the rational and emotional consumer. The rational consumer might be accessing the website for the sole purpose of buying tickets, and is met with two options to do so on the homepage. The emotional consumer might be exploring the website to gain insight into what the Studio Tour is about, and the 'buy tickets' references on the site might therefore call on the visitor's emotions in connection with all the visual enticements on the website. As argued by Schmitt (1999A): "although customers may frequently engage in rational choice, they are just as frequently driven by emotions, because consumption experiences are often directed toward the pursuit of fantasies, feelings, and fun" (p. 12). In support of this argument, we detected that it was these emotions that seemed to be most effective on the site. For example, as WB draws on nostalgia, as the online experience provides a virtually immersive environment where the consumer can experience the Harry Potter universe that have been depicted in the movies. An example of this is the video on the homepage, as it includes moving images of the Hogwarts Express, the Hogwarts School, and furthermore draws on the very recognizable movie soundtrack [Hedwig's Theme].

In general, the meaning behind the website is not to initiate co-creation to take place on the website. The website offers many interactive elements, but does not offer points of interaction between WB and the consumer; it is mostly a one-way communication line from WB to the consumer. The analysis has though also illuminated one example, where WB initiates co-creation aimed at post-visitors on the website. These post-visitors are asked to share their opinion and are directed to the review site TripAdvisor. Another example is how visitors were encouraged to share news stories or pictures on social media on the 'Studio Tour insider' sub-page.

WB does provide the consumer with many options on the website, but none of these options can be shaped profoundly by the reader. The website instead offers many representations of the offline experience environment, that are both meant to be informative, enticing, and engaging. These representations illustrate options available at WBST through multimodality. Focus is often on activities that the visitor can take part in. It therefore seems likely that the meaning behind the website is to initiate co-creation that should take place during the core-experience instead of in this supporting website environment.

As mentioned, the WBST website has several links to other platforms such as Facebook and Twitter. The following section conducts an analysis of posts from the Facebook page ‘Warner Bros Studio Tour London’ in order to understand the Facebook experience of the WBST. In the sub-conclusion of this analytical chapter, we draw connections between the website and Facebook experience.

4.3 The Facebook Experience

Aligned with the three stages of consumption [pre-experience, on-site experience, post-experience], Facebook is identified as another experience space, as it functions as a platform for and facilitator of a pre- and post-experience aspect. The WBST Facebook page is moreover an efficient tool for WB.’ digital marketing efforts and another space for staging the experience. These matters are thus the subjects of the following analysis.

The Facebook page ‘Warner Bros Studio Tour London’ generally provides a wide range of content, such as posts about new attractions at the studio, show actors from the movies experiencing the tour, insight into movie-making, and posts about other J.K. Rowling franchises. The Facebook page is very popular with its 861.683 likes and with daily posts that receive from around 1.000 likes to over 10.000 likes. It is an experience environment on its own with an overall tone and message that is clearly directed towards Harry Potter fans with statements such as “Calling all Gryffindors!”. We will analyse this experience space by examining how multimodality is used in general on the page and in specific posts. The selected twenty-five posts are outlined in appendix 6 with the subject of the post, as well as the representative modes in each post. In the following section, we examine the interplay between different modes to be able to understand the multimodal interplay on the Facebook page. Similar to the website analysis, we focus on what this means for three aspect of experiential marketing: 1) The customer experience on the Facebook page, 2) The holistic consumption experience on the Facebook page, and 3) How WB speaks to rational / emotional consumers.

4.3.1 The Multimodal Magic on Facebook

WB makes use of many multimodal modes on the WBST Facebook page in order to stage a virtual experience and to promote the core experience. This section will analyse these modes, communication, and interactivity in relation to co-creation.

The visitors of the WBST Facebook site are meet with lots of imagery and visuals, which are the most dominating multimodal elements in the posts by WB. Every post is accompanied by a visual, either a picture or a video. Five of the twenty-five examined posts contain a video, nineteen presents a picture, and one post offers an interactive video (see post no. 9). The latter allows the visitors to take a 360-degree virtual tour of a new attraction. It is considered interactive, as it is the visitor who controls the screen and thus what he / she wish to see. It imitates the experiences of being at the Studio Tour and it gives the viewer an impression of how it would be to visit. All the other imagery serves a similar purpose of offering a visual experience to the visitor. The repetitive use of visuals creates a strong connection between the Facebook content and the core experience, as both of these experience spaces are essentially founded on visuals. Moreover, the majority of the pictures on Facebook are pictures of the Studio Tour.

Another interactive example on the Facebook page is post twenty-one, which is a video of a previous live-event where visitors could ask two WBST interactors [employees] questions about the Hogwarts Castle Model. This type of Facebook event is a prime example of experiential marketing because the visitor is engaged through a two-way communication and because it adds value to the target audience. The Facebook visitor can gain knowledge that is not obtainable anywhere else. The live-event is a tool to create an experience on Facebook that imitates the Studio Tour experience and it is thus an efficient means to inform visitors of what they can expect from a visit to WBST. WB interactors are visible throughout the tour and they do often share their insight-knowledge with visitors, just like the interactors in the video. An example of such insight-information is when one employee tells: “[...] during Hogwarts in the Show, my favourite part of the Hogwarts model is definitely the two little snowmen we have handmade during our transformation period. So they make these little snowmen, handmade, and put them somewhere on the model” (Post 21, time 2:33 – 2:19). We did not find this information anywhere while visiting the Studio, it is not revealed on the WBST website under the Hogwarts in the Snow event, and it is not mentioned in Pottermore’s [digital Harry Potter platform from J. K. Rowling] article about Christmas at WBST (Pottermore Correspondent, 2015). The information about the snowmen is thus valuable for the viewer, as it initiates a pre-experience that will prepare the visitor for the core experience and further because it can enrich the actual experience at the Hogwarts model. Concluding, visual elements are the most dominating mode on the Facebook page and they thus play a crucial role in WB’s digital efforts and in the facilitation of co-creation. Common to all the visuals are that they will

assist the visitor in imagining or re-imagining the core experience, and moreover create a link between the WBST and the movies. The latter is more explicitly done by the use of text.

Besides a visual element, every post has a small text of usually two to three lines that narrate the visual. The interplay between the text and the visual element creates a coherent and clear message that is associated with the WBST experience. The text and the visual would not make the same impression, and some would not even make sense, if they were presented separately. Image 4 starts with the quote “Harry Potter!”, which will only make complete sense when presented with the picture and to someone, who have watched the fourth Harry Potter movie. Image 8 provides examples of how the two modes [text and visual] are used to support each other on Facebook.

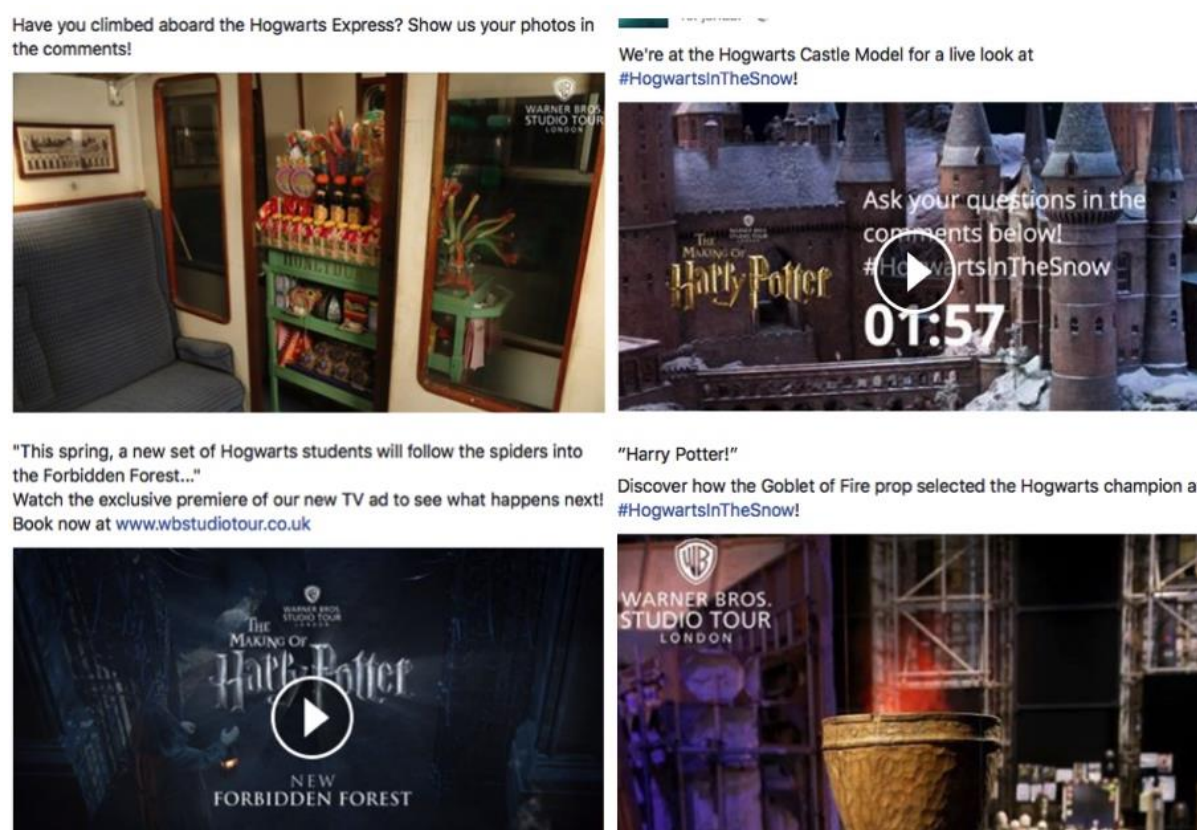


Image 8: post 18 (top left), post 21 (top right), post 10 (bottom left), & post 8 (bottom right)

For example, post 10 shows a text that is both entertaining and informative, which is also the case of the belonging video. The text entices visitors to watch the video and the video in turn entices visitors to visit WBST. Both modes serve the same purpose, namely to inform the visitors of a new attraction, which makes the post and consequently Facebook a crucial space for promoting the core experience. The video and the text in post 10 is further significant because they contain references to the movies. The first 5-7 seconds of the video are scenes

from the Harry Potter movies and the background music is the Harry Potter theme music [Hedwig's Theme]. The text 'Follow the spiders' is also a direct Harry Potter movie reference that will be recognised by any Harry Potter fan. Connecting the movies with the WBST is essential in order to attract visitors. The very foundation of WBST is the movies and the target group for the experience is thus people who enjoyed the movies and Harry Potter fans in general.

Another significant multimodal element is the linguistic choices in the text. Image 8 and many of the other texts contain Harry Potter references and terminology: e.g. 'Witches, Wizards, and Muggles' (post no. 3), 'magical creature' (post no. 14), 'follow the spiders into the Forbidden Forest' (post no. 10). This specific vocabulary together with movie references create a connection between the movies, the core WBST experience, and the Facebook page. Imitating elements from the Studio experience is effective, not only because it supports the overall experience, but also because these can stimulate a feeling of familiarity and recognition for those who have visited WBST and maybe even for those who have just watched the movies. The Harry Potter references furthermore serve to awaken and nurture the visitors' interest, which result in many comments, likes and engagement from the Facebook followers. In sum, the use of Harry Potter vocabulary is an efficient way to construct a social relationship with the visitors, because it is perceived as a mutual, inside "language". Moreover, by implementing Harry Potter vocabulary the communication is perceived more personal and engaging to the visitors, as WB demonstrates that they share the visitors' passion for the Harry Potter universe.

The visitors are similarly stimulated by messages that directly encourage participation. The message of the posts varies much between being informative (e.g. post 4), promoting (e.g. post 20) or entertaining (e.g. post 19). However, many of them are a combination of more than one message type (e.g. image 8). Common to many of the posts are though that the visitors are encouraged to some kind of action, such as 'join us', 'what's your favourite...?', 'have you spotted...?', 'immerse yourself', and 'watch'. Especially two categories of action are often reappearing: 1) answer a question, 2) explore a part of the experience. In the twenty-five posts we have examined, nine pose a question and at least ten posts ask the visitors to take further action. The majority of the posts talks directly to the viewer and they are constantly invited to participate in one way or another. This kind of visitor engagement is a prime example of experiential marketing on several levels. Predominantly because WB engage visitors through two-way communications that bring a wider kind of value to visitors, especially as the activity on Facebook goes beyond promoting functional value and

as Warner Bros. often respond to comments from visitors. Post 22 and its comments (see image 9) provide an example of such brand-consumer communication:



Image 9: brand – consumer communication

WB only responds to a few comments, however, they respond to such an amount that their presence is noticed and meaningful. By encouraging participation, the WBST Facebook page becomes a social and interactive place not just for brand / consumer interaction, but also between consumers.

In relation to the call for action, many posts contain links or references to other social media, such as: Instagram via #WBTourLondon, #HogwartsinTheSnow, #DirectingDobby, and #ForbiddenForest. Snapchat via Wizinging_World, and the WBST website via a direct link. By being active on all social media platform, WB ensures that they are present where the consumers are. The experience cannot be co-created if the supplier and the receiver are not using the same platforms. The multi-channel use furthermore makes up an entire virtual and interactive universe, where WB can stage and provide storytelling about the core experience. The different social media platforms are interconnected and by being so, they all sustain one of the main themes in the storytelling, namely *exploring*. By navigating around on the many virtual platforms, the visitors can explore different aspects and details of the WBST experience

and are thus engaged in a virtual experience. WB are very active on social media, especially on Facebook where they provide new content daily. This is an efficient strategy to keep the WBST experience interesting and fresh in the minds of the visitors. By constantly engaging people and by being present in their virtual life, WB can easily inform about new features at the Studio Tour and consequently entice visitors to (re)visit. Engaging visitors across different virtual platforms and trying to make them use more than one social media is not just a way to entertain and entice visitors, it is also a crucial marketing and branding strategy. Most, if not all, of the digital efforts on the WBST Facebook page can be labelled as co-creation, because the followers and visitors play a significant role in promoting the Studio Tour by sharing their WBST experience, pictures, opinions, and their excitement about an upcoming visit. The comments in image 9 are telling examples of how Facebook visitors become advocates for the WBST. The theoretical chapter emphasised that “interactive engagement is the key to creating memorable experience that drive word-of-mouth, and transform consumers into brand advocates and brand evangelists” (Smilansky, 2009, p. 13). WB does very successfully facilitate interactive engagement and word-of-web on the Facebook page, because visitors are part of and participate in the storytelling about the Studio Tour. WB presents an engaging post, ask visitors to participate, and provide a few comments, however, the majority of the content are fan-driven.

Concluding, the content and the multimodal modes on the WBST Facebook page are supportive of the core experience as it offers a pre-experience that stages, informs, and prepares the visitor for the WBST experience. The Facebook page moreover facilitates the opportunity of a post-experience, where the visitors can share their Studio Tour experience, participate in a [Harry Potter] fan community, interact with WBST interactors, be entertained by engaging content, and receive updates about new attractions at the WBST. The Facebook page is thus a virtual experience place that extends the core experience, and moreover a key platform for experiential marketing.

4.3.2 Experiential Marketing on the Facebook Page

All the previous identified multimodal elements serve various purposes in relation to experience design, experience staging, and to experiential marketing. This section will examine the latter by analysing how multimodality is used to sustain the three principles of experiential marketing and moreover how these principles are used in general on the WBST Facebook page:

1) The customer experience of the Facebook page, 2) The holistic consumption experience on the Facebook page, 3) How WB speaks to rational / emotional consumers (Schmitt, 1999A).

First principle revolves around how WB focuses on customer experiences, and how they bring value to the visitors. More practically, this means that by applying experiential marketing, WB must offer and promote something that goes beyond the functional value and further “provide the right environment and setting for the desired customer experiences to emerge” (Schmitt, 1999B, p. 60). In the light of the large number of followers and the extensive participation by the WBST Facebook visitors, it can be argued that WB has successfully created the right environment and setting. WB places their experience within a specific, existing storytelling framework based on the books and the movies, as the majority of the visitors are Harry Potter fans, who seek to discover more of the universe that they are already familiar with. Nonetheless, WB adds a new dimension of movie-making to the Harry Potter storytelling, which offers novel value to the visitors. The valuable content is furthermore presented in a way that offers another level of value. By the use of multimodality (especially visuals and sound) and engaging communication, the visitors get to partake in their own value creation and shape the type of value they want from the virtual experience. A telling example is post 24 that states “What’s your favourite Weasley prop at #WBTourLondon? Show off your photos in the comments” (post 24, appendix 6). This post presents the opportunity for different levels of participation. The visitors can write a quick comment about a personal opinion or spend a little more time finding a picture and share this. Either way the visitors will gain value from participating in social interaction and at the same time promote the WBST experience.

The second experiential marketing principle is present in the way WB’s digital efforts focus on a holistic consumption experience and places the WBST in a broader sociocultural consumption perspective (Schmitt, 1999A). For the visitors, the Studio Tour is not just part of the Harry Potter movie context, it is part of the Harry Potter universe and should thus be placed in this perspective. The majority of all the Facebook posts are very interconnected with the core experience at WBST, however, there are a few which revolves around other Harry Potter Franchises, such as *Fantastic Beasts and Where to Find Them*. Even though we have not included these in our sample, they should still be mentioned in relation to WB’s use of experiential marketing. Including posts about other Harry Potter related material has great promotional value for WB because it potentially can reach a larger audience, however, it is also an efficient way to accommodate ‘consumption as a holistic experience’ (Schmitt, 1999A). By including other aspects of the Harry Potter universe, WB places WBST in a broader sociocultural consumption perspective and creates “a broader space of meaning for the

customer” (Schmitt, 1999B, p. 12). From observing the activity that arises from non-WBST posts, it is clear that the followers of WBST Facebook page are also interested in other types of Harry Potter content.

The third and last experiential marketing principle is how WB speaks to and treats the visitors as rational / emotional consumers. The communication on the WBST Facebook page appears as a contrast to the mainly rational-dominated communication on the website. The majority of the content on Facebook appeals to the visitors’ knowledge of the Harry Potter universe, their experience at the Studio Tour, and their personal opinion. In other words, the content appeals to the visitors’ fantasies, feelings and fun (Schmitt, 1999B). A very clear example of this, is when the visitors are asked to ‘share their favourite ...’. Post 26 is also an efficient and obvious example of how WB try to engage people emotionally. In the Harry Potter books and movies, it is possible to take memories out of you head and then see them again later in a memory bowl, which results in some very emotional moments /plots in the Harry Potter story. The image shows stored memories and the text thus carries symbolic meaning, as it draws a connection between the



Image 10: Post 26

Harry Potter universe and the visitors. By examining the visitors’ comments and reactions (see image 10), it is clear that the post works as intended. Visitors’ comments revolve around their memories from the studio and the emoji function is extensively used to express feelings.

Concluding, central to the successful implementation of all three experiential marketing principles in the virtual WBST experience, is the consistent connection with the movies and with the Harry Potter universe. WB has created a virtual experience where visitors can pursue fantasies, explore the Harry Potter universe, and share their WBST experience. The virtual experience is supported and sustained by the use of multimodal modes, mainly imagery,

text, and movies, but also by interactive live events. These modes serve to awaken recognition and entice the visitors to participate in the WBST experience. Last, the multimodal modes and the experiential marketing strategies are crucial for the facilitation of co-creation on the Facebook page. Co-creation is joint value creation among two or more actors, which the WBST Facebook is a telling example of. Both WB and the visitors participate in the value creation on several level. Most significantly though, is how they jointly stage and promote the core WBST experience.

4.4 Digital Efforts in The Virtual Experience Environment

This multimodal analysis has examined two experience spaces, namely the WBST website and their Facebook page. We have throughout the analysis detected that multimodal elements are used in two ways: 1) To represent the offline experience space, and 2) To initiate either online or offline co-creation with visitors. Furthermore, when comparing the content and voice on these two channels it seems that WB is articulating cross-channel coherence. Both the website and the Facebook page have a thoroughgoing resemblance to the theme, design, and experience at the WBST. The images in the below model illustrate this, as the Hogwarts Express is coherently staged on all channels, as a real-life steam engine ready to take you to Hogwarts.

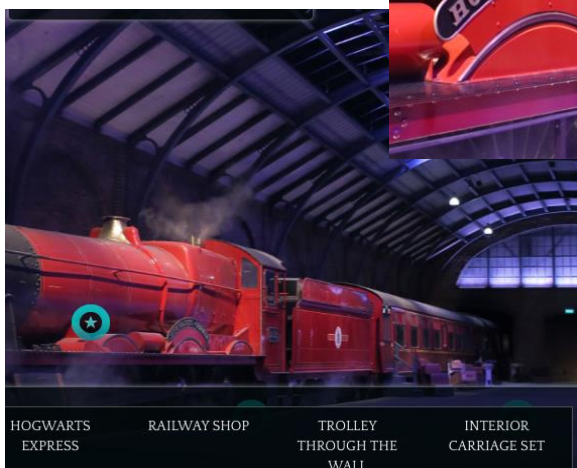


Image 12: Onsite



Image 13: Facebook

Image 11: Website

This example could be efficient as it creates coherence across channels, and could waken a sense of familiarity for visitors that have already been on the Studio Tour. Other examples of this cross-channel coherence, is the consistent exposure of a new attraction: The Forbidden Forest. Furthermore, the two channels work together as the website often provides links to the general Facebook page, and to specific posts on this channel. Whereas the website is more informing and enticing, the Facebook page function as a channel for WB to connect with visitors. Additionally, visitors are not only encouraged to participate on the page, by sharing pictures or answering questions, but are also able to see other visitors' pictures and answers. It seems that the types of content in the form of text, images, and moving images are cohesively used on both Website and Facebook page, however they serve different purposes on each platform. Combined, the two platforms sustain one uniform virtual experience environment in which consumers can explore the many aspects of the Studio Tour. This coherence and connection between website and Facebook page is highly in alignment with Lin & Huang's (2005) argument that websites as communication tools must draw "[...] the support of other media to reach a critical mass of visitors" (p. 1203). So, if reflecting on more practical and result oriented efforts behind the use of marketing on digital platform, WB should also be interested in increasing hits, likes, and followers, and thereby sustain word-of-mouth marketing.

This part of the analysis has illuminated the digital efforts made by WB in staging the WBST experience. Focus has especially been on how the offline experience is represented and in which ways this lead WB to engage the consumers and initiate a co-creative relationship to take part either online or offline. The next section will focus on the offline experience space, how this is designed, and what elements herein that are used to invite the visitors to co-shape their experience.

4.5 Experience design

In this part of the analysis a multimodal examination of WB's experience design at the WBST is conducted in order to determine the roles of both specific experience elements and the overall experience design in co-creation, namely by answering the second research question: *Which elements of Warner Bros.' experience design initiate co-creation?* This section is structured into five sub-sections: Entertainment: Screen Magic, Education: Learning through Magic, Esthetics: Magical Artefacts, Escapist: Enter the Magic World, and Cohesion: The

Experience as a Magic Whole. The first four sub-sections are based on Pine & Gilmore’s (1999) experiential realms. In each sub-section, we identify modes in each experience realm by drawing on field notes and photography, and examine how the interplay between them sustains the five principles of experience design: *theme*, *positive cues*, *negative cues*, *memorabilia*, and *engaging senses* (Pine & Gilmore, 1999). In each section focus is given to determine how (or if) co-creation is initiated via multimodality and these five principles. The latter, and closing section evaluates the sixth principle of experience design in terms of how the overall experience is established as a “cohesive whole experience”.

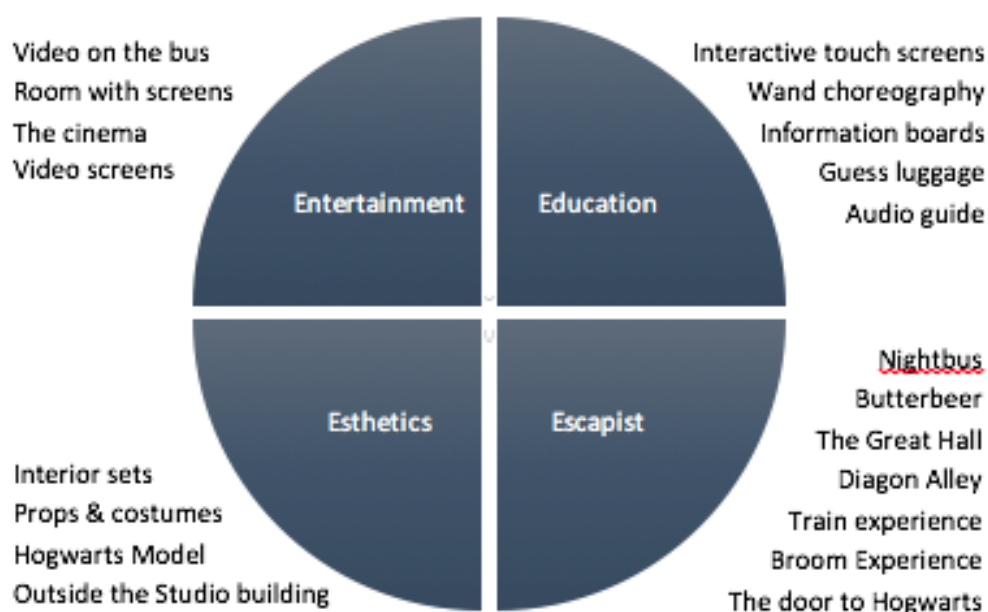


Figure 25: Experience realm overviews (Own illustration)

To provide the reader with an initial overview figure 25 illuminates and places experience elements within the experiential realms, based on our collected field notes; so, experience elements that represent an entertaining nature are placed within the entertainment realm and so forth. In our field notes we have described the experience design in a chronologically order (see appendix 2). When creating this model, we reviewed these notes and carefully tried to determine where elements would fit into this model based on the characteristics that we have observed. We further revised with all the photography material that we collected, to recollect what each element entailed. The model does not illustrate elements in a chronological order, but according to the nature of each experience element. In the following sub-sections, we will though mention ‘where we are on the tour’ to give the reader a better understanding. We do this by referring to appendix 1, which includes a map of the entire experience.

Elaborating on each realm, the entertainment realm includes elements such a pre-tour video displayed during the bus ride from the nearby train station to the WBST, a room with eight screens displaying the story about the Harry Potter brand, a cinema experience showing the story behind making the movie, and various video screens placed throughout the entire experience environment, but especially in the interior sets area. These experience elements belong in this realm, as they provide the consumer with something that can be passively absorbed, for example: by being seated in the cinema and watching a small movie on the large screen, or by standing close to the interior set of the Gryffindor boys' room and watching Daniel Radcliff (Harry Potter) introduce the set on a small hanging video screen. Overall, these elements are aimed at entertaining visitors.

The educational realm rely on elements such as video screens, wand choreography, interactive touch screens, a guessing game at the platform 9 $\frac{3}{4}$, information boards, and the purchasable audio guide. These elements belong in the education realm, as they provide visitors with the option to actively absorb; in some cases, this is through physical learning and in other examples, the visitor is given the option to mentally learn and absorb. For example, visitors are given the option to actively participate by using the touchscreens that are placed in the Hogwarts model room to learn facts about the making of the Hogwarts model. In areas such as the creature effects department there are for example placed video screens next to artefacts, and visitors are given the ability to learn something by processing what is explained in the video, and thereby obtain some sort of knowledge about movie-making.

In the escapist realm, we place elements such as the door to Hogwarts, the Great Hall, the broom experience [Interactive Photo & Video Experience], Platform 9/4, the train experience [Carriage Set], Butterbeer, Diagon Alley, the Wandroom, and the Nightbus. These elements belong in the escapist realm, as visitors are given the ability to actively immerse themselves and escape to an alternate universe, for example by engaging in an activity such as riding a broomstick or drinking Butterbeer, or to enter and walk around in the Great Hall, or walk in Diagon Alley and window shop.

The esthetic realm includes elements such as the exterior of the studio building, the Interior Sets areas, props in the lobby and throughout the experience, and the Hogwarts Castle model. These elements are placed in the esthetic realm, because they offer the consumer the possibility to passively immerse him or herself. The realm is sustained by many artefacts (used in the movies) that the consumer cannot actively engage with, but view from a close proximity, such as by the Mirror of Erised.

The following sub-sections will elaborate further on the experience design at WBST, by highlighting some of the mentioned elements from each experiential realm. These sub-sections will draw further on field notes, but also include photography captured during our field observations.

4.5.1 Entertainment: Screen Magic

In this sub-section, experience elements from the entertainment realm are analysed. In general, this entertainment realm is highly evident in the WBST, and is in most cases sustained by modes such as moving images, speech, and music. Moving images are mainly dominant, and its meaning is enhanced by speech and music. Three entertainment elements from the outlined model in the introduction will be of focus in this section: 1) The pre-tour video, 2) The Cinema, and 3) Video screens in the Interior Sets area. In general, this sub-section will draw mostly on written field notes, as photography options were not possible at most of the highlighted examples.

In general, we detected that the entire experience is build up around two themes: 1) Harry Potter, and 2) Movie-making. Elements from the entertainment realm mainly focused on the Harry Potter theme. The first example highlights how this theme “starts” even before arriving at the Studio. If arriving by train at the nearby station in Watford, visitors can ride on a Harry Potter-themed bus. The bus is decorated with Harry Potter images on the outside, and inside the bus a “teaser” video is showed to visitors. The pre-tour video takes you inside the Studio Tour by sound and visual, as it displays various areas of the Studio Tour along with the Harry Potter soundtrack [Hedwig’s Theme]. Besides offering this insight into what can soon be experienced, the video is also used to encourage visitors to share their experience on social media. An invitation to co-create is thereby implemented into an otherwise more passive type of experience element. This type of co-creation gives visitors the ability to extend their experience, but could also be perceived as advantageous for WB. When images are shared online on social media sites, a wide range of other consumers (family and friends) will see them. Funny images might get shared and liked, and might entice other consumers to visit. This example also shows cohesion between the physical experience environment and the online, as visitors are encouraged to share and co-create on the online platforms used by WB.

In the beginning of the tour, entertainment elements are highly present. When entering the Studio Tour the visitors are lead into a small room (pre-cinema area). This area leads up to the experience environment, by making visitors remember the story about Harry Potter. An

employee briefly introduces the tour and tells visitors where they are allowed to take photography. A video is displayed on eight screens (four on each opposite wall) and it briefly captures how the Harry Potter concept went from being popular books to being released in cinemas all over the world. It seems to be that this small area is meant to take people ‘a trip down memory lane’, or possibly provide non-fans with some background story. Exiting this area, visitors are guided into a large cinema (see location on map – appendix 1). As visitors have taken their seats, an employee starts to talk. She offers some introductory information, and attempts to interact with visitors by asking if they are excited to be there. Before displaying a small movie, she makes a joke saying that all Harry Potter movies will be screened from start to end. She admits that this is not the case, and people laugh. It seems that she is trying to play a role while interacting with visitors, and trying to include them more in this rather passive experience movie element. The movie includes the three main actors from the Harry Potter movies (Daniel Radcliff, Rupert Grint, and Emma Watson). They talk about their experiences with shooting the movies and how they were basically living on the set. Visitors are showed scenes such as Daniel Radcliff or Emma Watson blowing out birthday candles on a cake while being on the set. The movie also provides information, such as telling visitors that these three actors went to school “on the set”, as the movie-making process was too time consuming for them to have a “separate life”. This small movie seems to emphasize how the Harry Potter and movie-making theme is combined during the Studio Tour. The well-known (to some) characters from the Harry Potter movies are seen in new roles behind-the-scene, and the movie ends with an invitation from Daniel, Rupert, and Emma to experience the movie magic which they grew up around. The doors to Hogwarts are displayed as the last image in the movie, and when the cinema screens roll up a “wow” effect is created, as the actual doors appear right in front of visitors in the cinema. The appearance of the doors to Hogwarts seem to represent an entrance into the Harry Potter universe.

A negative cue could be the fact that two entertainment elements (pre-cinema experience + cinema) follow each other. Though, the meaning behind these entertaining elements could also be to get the visitors in the right mood and entice them about what they are about to see; namely the moviemaking efforts behind Harry Potter. Even though there is not a great mix between the experience realms in the beginning of the Studio Tour, staff seem to be weighing up for this, as they attempt to “act a role” by talking to the visitors, making jokes, and trying to include them more in the experience.

The third example of entertainment elements are video screens. These are placed in various areas of the experience environment: in the Interior Sets area, in the broom experience area, and in the Creature Effects Department (see location on map – appendix 1). In this section, we focus on an example from the interior sets area. This screen (see image 14) displays a brief video where Daniel Radcliff

(Harry Potter) stands in front of one of the interior sets (The Gryffindor Common Room). He introduces this interior sets (and others) and tells visitors to explore the areas for themselves. Screens such as this one highly speak to visitors' senses: their vision and their hearing. Whereas the previous mentioned cinema was a



Image 14: Screen with actor

“mandatory” element this video screen is placed to catch the attention of visitor (see picture above). Besides offering visitors ‘behind the scenes’ information in an entertaining and recognizable format, the video seems to be placed here to emphasize the Harry Potter theme. Visitors are thereby not only surrounded by props and set from the Harry Potter movies, but also by the voices or music from the Harry Potter universe. It seems that WB is trying to let visitors into this universe. If the video had included a WB employee or some other random actor, the theme would be degraded and the video would not be able to represent the same meaning, as the familiar voice would be missing. Daniel Radcliff is the main actors and he has spent many hours, days, and years in these settings, therefore it can possible give visitors the sense of walking in his footsteps and being a part of the movies themselves. Furthermore, the video screens are as mentioned also present in other areas of the experience. For example, when queuing to the broom experience (see location on map - appendix 1) a screen is placed in the front of each line. The screens display Quidditch scenes from the movies, and are used to entertain visitors while standing in line to try flying on the brooms. In another area, the Creature Effects Departments (see location on map – appendix 1) video screens are used in a more educational manner as the video on these informs and show visitors how creatures (e.g. Buckwick) are created in the movies. This seem to represent an overlap between the entertaining and the educational realm, as it might be difficult to know when visitors are entertained or educated by this type of element.

Based on the three examples in this section, it can be argued that the interplay between modes (moving images, speech, music) are enforcing the principles of experience design in a positive manner. Moving images are crucial to the principles, as it can be used to entertain by depicting areas from the Studio Tour (pre-tour bus), showing visitors the main actor's movie-making experiences (the cinema), and to include familiar faces throughout the experience (video screens). The interplay between moving images and speech or music contributes to the entire meaning. Both the voices of actors and the music from the movie soundtrack is used to create a "Harry Potter mood" in the pre-tour bus and in the introductory areas of the experience. Employees do not represent familiar voices but are moreover able to make personal connections with the audience in the cinema, and thereby enhance the experience and be a part of the experience design. Furthermore, by maintaining to rely on voices, moving images, and music through video screens in for example the Interior Sets area, WB creates a more personal feeling of being on the set with the actors.

This section has provided an insight into the multimodal elements that are used in the entertainment realm and how these sustain the principles of experience design outlined in the theoretical section. As argued by Pine & Gilmore (1999) the entertainment realm has some overlaps with the educational realm. This overlap is characterized as "edutainment". In the following section, we draw on education elements, but also revise this concept of edutainment.

4.5.2 Educational: Learning Through Magic

Educational elements evident in the WBST experience environment will be analysed in this sub-section. This realm has generally been sustained via artefacts, speech, images, text, and moving images. None of these modes are dominant, but artefacts are important as these offers elements that can be interacted with (e.g. a touch screen or a wand). In this section, we focus on three particular examples: 1) Video screens in the Creature Effects Department, 2) Interactive screens in the Model Room, and 3) Wand Choreography. In this section both field notes and images are included to give the reader a better impression of the examples. All of the WBST is obviously focused on the Harry Potter theme, but it could be argued that the education realm include visitors much more in the movie-making factors than other areas do.

As mentioned in the previous section on the entertainment realm, video screens do also possess an educational aspect. Visitors might not be initiated to physically engage, but can engage with the mind, as these video screens through moving images and speech, let the visitors learn about movie-making by absorbing. These screens are for example evident in the Creature Effects Department (see



Image 15: Creature Effects Department

location on map – appendix 1), as illustrated on image 15. This is the first example in the educational realm. In this example, the video provides extensive information about creating specific creatures for the movies. In this Creature Effects area, screens such as this is often coupled with artefacts such as props (as seen on image 15) and/or information boards. In most cases artefacts display the “creature” or costume or prop from the movie, and the video on the screen educates the visitor about how this was made. On an information board in the Creature Effects Department, visitors can read information about creating the creature ‘Buckbeak’ (see image 35 – appendix 13), but also watch a video where this creation process is more detailed illustrated. Overall, video screens in the Creature Effects Department play a great role in relation to the movie making theme. This is because they provide a greater insight into how “the magic” in the movies was achieved than information boards do. As WB uses these videos to include the visitors in the magic making process, they also let them learn on more than one sensory level; through both vision and hearing.

The second example of education elements are interactive screens placed in the Hogwarts castle model room (see location on map – appendix 1), see example below:

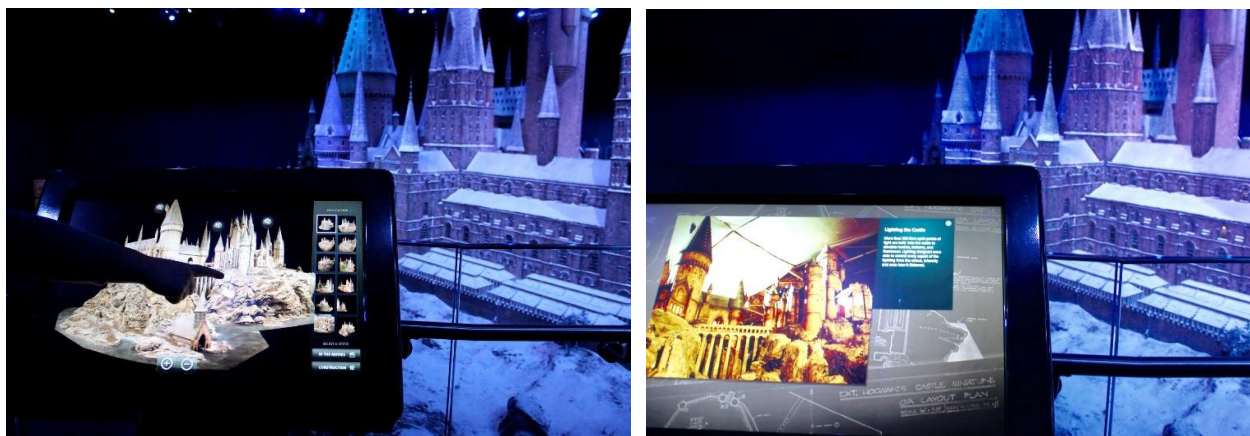


Image 16: Interactive screen 1

Image 17: Interactive screen 2

In this room, the Hogwarts castle model (1:24) is placed in the middle of the room. Visitors can walk around the entire castle, and several interactive screens are placed around it; as illustrated in the above image. These interactive screens let visitors click on various castle areas. When clicking on these areas the screen provides detailed information about the process of making these. There are many options to learn by using the screens, for example, visitors can obtain information about how movie-makers created lighting on the castle to shoot scenes during different times of the day, or how winter scenes with snow on the Hogwarts Castle model was created. The interactive screens give visitors the ability to interact through vision and touch, but is also reliant on an artefact. If the Hogwarts scale model had not been placed in this room, the learning factor would probably be less exciting. There is great cohesion in this room, as visitors can have a look at this artefact and simultaneously read about its making. Compared to the previously examined video screens, the interactive screens provide visitors a way of learning in their own pace. It seems that WB is attempting to let people become a part of the experience through their own actions; by pressing desired areas on the screens visitors can by themselves choose what to learn and thereby shape their own experience. Furthermore, this area is rather quiet, people are speaking in low voices, lights are dimmed, and music is slow. Video screens would disrupt this nostalgic area. More practically, these screens were rather easy to navigate and did not require much effort from visitors. The information provided on the screens was in English, which could exclude non-English speaking visitors from learning. Though, WB provides a Digital Guide that serves nine different languages. The guide is also a touchscreen that you can walk around with and listen to, in most places of the experience environment numbers are placed, so visitors know what number to access on the Digital guide to hear about this area, set or artefact.

Besides example 2, interactive screens are placed in several other areas such as near the “large clock” in the Interior Sets Area (see location on map – appendix 1). The interactive screens here illustrate a map that can be recognized from the Harry Potter movies, and it makes a clear text reference: “Touch the map & say I solemnly swear that I am up to no good” (see image 34 - appendix 13). In the movies, this sentence must be uttered while putting one’s wand on the map to access it. It seems that visitors are encouraged to speak these words, as this sentence is displayed on the screen on a closed map. When touching the screen and accessing the map visitors can click on various areas of the Hogwarts area and obtain educational facts about movie scenes that were shot in these areas. Besides letting visitors learn about movie-

making factors through a recognizable visually created artefact, it also seems that WB is asking visitors to draw on their recollection from movies. The interactive screens are in themselves a positive cue for the overall experience environment, as they constantly provide the visitors with the ability to actively participate and learn something about the Harry Potter universe and movie-making. The only negative observation made, was that visitors were actually queuing to use these screens, so it could be advantageous for WB to place even more interactive screens, also in other areas, as this also speaks about the popularity of them.

Other educational elements in the experience environment are (also) coupled with entertainment elements. This leads us to draw on the term “edutainment” again. This is the case with the third example, which is an interactive demonstration of ‘Wand Choreography’ (see location on map – appendix 1). At this activity, visitors can queue to try to learn how to cast spells. Two employees stand ready to hand a wand and a robe to visitors, and also briefly instruct the visitors of what to do; to follow the instructions on the video screen and look in the mirror to see themselves casting spells. The visitors can then follow teaching instructions on the video screen, where a choreographer behind the movies tells them how to cast specific spells, which words to say, and how to move the wand. See image 18 example below:

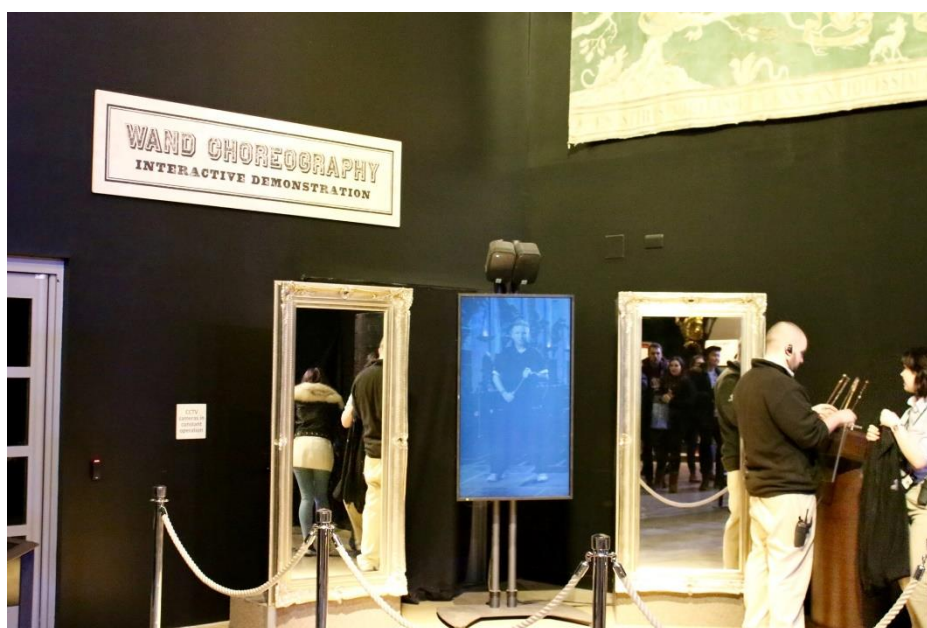


Image 18: Wand Choreography

This experience element is highly multimodal as moving image (screen + mirror), speech, and artefacts are used to create this interactive wand lesson. Due to this, many of the visitors’ senses are drawn on, such as touch, vision, and hearing. This experience element lets the visitor actively participate and learn about wand choreography from viewing the instructions on the

screen. It also let him or her immerse into the Harry Potter universe, by perpetrating a real Hogwarts student (wearing robe and wand). Wand choreography and the educational realm therefore has some overlaps with the escapist realm. To escape to an alternate Harry Potter universe in this area though seems to require some imagination from the visitor, and recollection of the Harry Potter movies. The mirrors are though a good element for escape, as the visitor can see him- or herself looking like a wizard. But, as the wand choreography activity is set up in a corner of a larger room, and as it is not themed as a particular place from any of the Harry Potter movies, imagination is necessary. Furthermore, if not being a fan and not having seen the movies, it would probably seem rather ridiculous to wear this robe, hold this wand, and say these words that some random choreographer on the video screen are instructing you to say. Harry Potter fans can oppositely to this, probably even remember the spells used in particular situations in the movies. Furthermore, most of the elements in the educational realm (e.g. video screens, and cinema) do not offer great photo opportunities, apart from wand choreography. This is an obvious opportunity to capture a memorable moment, as the visitor can dress in Hogwarts robes and hold a wand while trying to cast spells.

Concluding, the elements used to sustain this activity (Hogwarts robe and wand) highly enforce the Harry Potter theme as they represent characters and artefacts from that universe. Furthermore, it can be argued that WB is initiating co-creation with visitors in this part of the experience design. They might provide the visitors with the right props and instructions, but each visitor will learn and perform differently in this area, when casting spells. The mirrors are especially enforcing this point, as they are used to include the visitors more in the experience. Furthermore, WB might also be attempting to encourage a purchase of memorabilia, by enticing visitors that are participating here to buy a wand in the souvenir shop. If buying the wand, you can for example continue to practice your spells at home (post-experience).

Overall, the interplay between modes in the educational realm (artefacts, speech, images, text, and moving images) enforces the principles of experience design. Few negative cues are detected, and those mentioned could easily be resolved. Images and moving images are important to the meanings depicted by WB that is to teach visitors about movie-making or how to cast spells (wand choreography). This is because an educational element such as information boards can provide some information about movie-making or how to cast a spell, but they cannot be used to illustrate the process in the same way as a video or image on an interactive screen can. Both video screens and interactive screens are sustained by sound and visual modes that are coupled with artefact to achieve the desired meaning. In relation to video

screens and interactive screens, it is not highly educational to watch or read about the making of for example creatures from the Harry Potter movies or the production of the Hogwarts Castle model, if not being able to see the actual finished creature, or the finished model of the castle. In relation to the last example, we observed how visitor point to the Hogwarts Castle model, while standing and using the interactive screen. Additionally, wands are equally not only a resource, but crucial to sustaining the meaning of the Harry Potter universe depicted in the interactive wand lesson.

4.5.3 Escapist: Enter the Magic World

In this sub-section, we draw on escapist experience elements in analysing the experience design at WBST; these types of elements were highly evident in the experience design at WBST. The realm and its elements were sustained by artefacts, speech, music, text, and moving images. There seem to be two different types of escapist experience elements at the WBST, 1) Immersive environments, and 2) Immersive activities. This distinction is drawn between experience elements where a visitor for example can walk within an entire movie set, and experience elements that lets a visitor take part in an activity. The first is for example areas such as: The Great Hall, Diagon Alley, and Platform 9 $\frac{3}{4}$ (see image 19; image 36 & 37 - appendix 13). The latter are activities such as: the broom experience, drinking Butterbeer, and the train experience (see image 15 & 16; 38 - appendix 13). Creating escapist areas or activities are highly similar to what we have identified in the literature review, as a hyperreality, which is constructed by: “an image or simulation, or an aggregate of images and simulations, that either distorts the reality it purports to depict or does not in fact depict anything with a real existence at all, but which nonetheless comes to constitute reality” (Hyperreality, 2012). The identified environments are through various modes simulating Harry Potter realities, which do not have a real existence apart from in people’s minds that are based on books and movies. These realities are achieved by establishing an entire area relying mainly on artefacts, speech, music, and text. WB is giving visitors the ability to walk within these sets, rather than walking past them and viewing them behind a line. These immersive environments therefore uphold the Harry Potter theme, as visitors become able to walk in the footsteps of the characters from the movies. It gives visitors a full Harry Potter experience, as they can actively be a part of an alternate reality (The Harry Potter universe) by walking through these areas and perceiving artefacts from that reality all around. Furthermore, we detected that the movie-making theme was less present in these types of areas. This corresponds well with the idea of a hyperreality,

as information about movie making would for example not exist in the “real” Great Hall. In this section, we will elaborate more thoroughly on the Great Hall as an example of an immersive environment (see image 19).

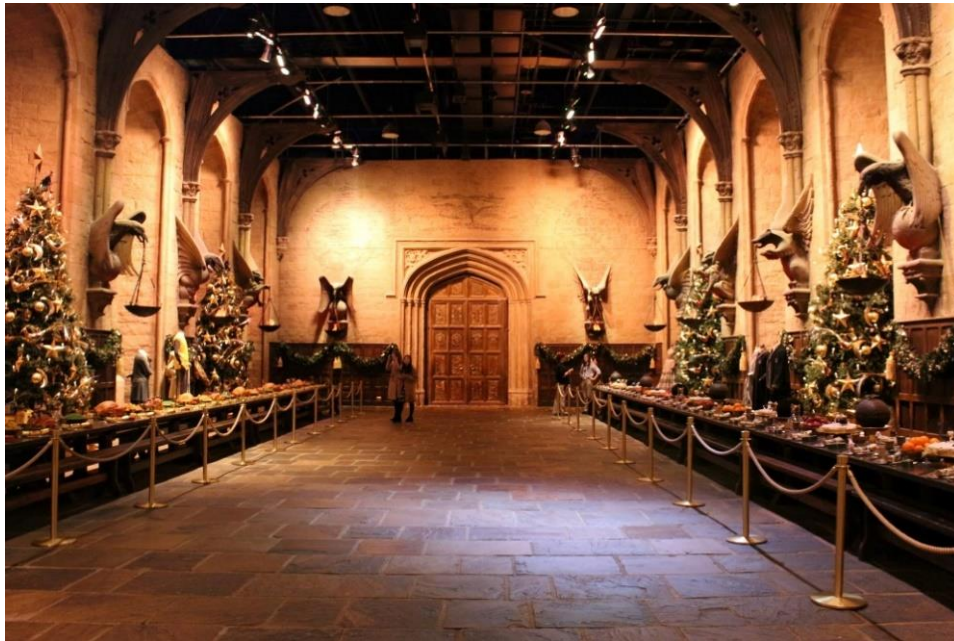


Image 19 – The Great Hall

Before entering the Great hall, visitors watch a small movie in the cinema area, and after it ends the doors to Hogwarts appear. The WB interactors in this area let one or more visitors take action by pushing the door to Hogwarts open. Entering the Great hall, a WB interactor follows visitors and walks through the room while elaborating on its many details. It though seems like this interactor attempts to rush visitors through the room, so that the next group can enter. The effect created by this interactor and by limited time in the room is rather negative, as this diminishes the ability to escape to the Harry Potter universe. Seeing a side from this, the interplay between other modes such as music and artefact is much more functional. The room is rather magnificently created to the smallest detail present in the Harry Potter movies, and the Harry Potter soundtrack is playing when entering the room. The Great Hall is at this time decorated according to the event ‘Hogwarts in the Snow’ and many Christmas artefacts are therefore used to resemble Christmas at Hogwarts. Visitors can therefore escape not only to the Great Hall, but to specific moments in the Great Hall depicted in the Harry Potter movies. Artefacts play a great role in creating the escape to Christmas at Hogwarts, there are: decorated Christmas trees, and detailed decoration on the long dinner tables (Christmas food, small gifts etc.) (see image 20). A deviation from the Great Hall depicted in the Harry Potter movies is though that there are only two long dinner tables present. In the movies, there are four dinner

tables, one for each house (Gryffindor, Ravenclaw, Hufflepuff, and Slytherin). Despite of this, the entire room still seem to resemble the Great Hall. In addition to these artefacts, music also creates an escapist effect. Playing the Harry Potter soundtrack when visitors enter this room, seem highly powerful, as WB can give them a sense of being a part of the Harry Potter movies right from the moment of their entrance into the Great Hall. The interplay between the mentioned artefacts and this music seem to create a meaningful space, in which visitors can for a short moment escape to Hogwarts. Even though a few elements, such as information boards at the end of the room, seem to disrupt the feeling of being immersed, this negative cue is weighed up by a positive cue. WB has placed these



Image 20 – Dinner table in the Great Hall

information boards together with costumes. These costumes are authentic costumes worn by the actors that played the role as Hogwarts teachers (e.g. Professor Dumbledore and Professor McGonagall). Furthermore, they are placed in the same positions as where these teachers would sit in the Great Hall. So, while the information boards might disrupt the ability to escape, these costumes could enhance the immersive experience, as this might give visitors the feel of being in the “real” Great Hall and looking up upon the teachers (see image 40 – appendix 13). One could argue that WB should enhance visitors’ ability to immerse in this area, by letting them sit at the dinner tables, and be able to feel like a real Hogwarts student. WB offer visitors the opportunity to do so, as they hold several evening events in the Great Hall called ‘Dinner in the Great Hall’ (WB Dinner in the Great Hall, 2016), (see image 41 – appendix 13).

Similar to the Great Hall, is another escapist area: Diagon Alley (see location on map – appendix 1). Diagon Alley is a street from the Harry Potter movies where wizards come to do their shopping. The street is represented in the Studio Tour as a full set (see image 36 - appendix 13). Similarly, to the Great Hall, this set relies on artefacts and music, as visitors can

walk through the street, glance at wands and candy in the windows, and the signs hanging from the stores, while listening to a joyful soundtrack from the Harry Potter movies. Since there are no interactors or information boards in this area, the hyperreality is more efficiently achieved by WB. The escapist atmosphere in this area could be even further enhanced if WB gave visitors the opportunity to enter the many shops. This could provide visitors with an actual feeling of shopping in the wizard street Diagon Alley, and thereby completely immerse themselves.

Based on the previous definition of a hyperreality, immersive activities might also represent such, as these provide simulations of the “Harry Potter reality”. In analysing immersive



Image 21: Butterbeer Souvenir glass

activities, we draw on two examples, these are: 1) Butterbeer, and 2) The broom experience. The first is a themed drink from the Harry Potter universe. The second is an activity where visitors can ride on a broomstick with help from green screen technology. Similarly, to the immersive environments these activities also draw on several senses simultaneously, but include more senses such as touch and taste. The first example, Butterbeer, is highly reliant on taste. The Butterbeer drink can be purchased and consumed in the Backlot Café area. Leading up to this area a sign with the text “Butterbeer only available here, Butterbeer exclusive, don’t miss out” is used to entice visitors and make them aware of this exclusive option to taste Butterbeer. When arriving in the Backlot Café area where the Harry Potter themed drink Butterbeer can be purchased and consumed, visitors are met with a regular café looking area where only few artefacts (e.g. Christmas trees from the Great Hall) are used to decorate with. So, while the Butterbeer represent an option to immerse into the Harry Potter universe through taste, the area where it can be consumed is a negative cue. Furthermore, visitors are provided with the opportunity to purchase a piece of memorabilia, as a souvenir glass (see image 21) from the Butterbeer beverage. Butterbeer (and Butterbeer ice-cream) is overall a positive cue for the experience design, as this is the only themed food / beverage option, and while other research indicates that such a beverage item can enforce immersion (Broemel, 2015).

Other activities can also provide visitors with the ability of immersion. The second example, the broom experience, is one of them (see location on map – appendix 1). The first thing to do at this activity is to start queuing. While queuing, visitors can be entertained by looking at video screens placed at each line, as illustrated on image 22. These display video of Quidditch scenes from the Harry Potter movies. Finishing the que, the visitor can enter a green screen surrounded area where a broomstick is placed in the middle (see image 22).

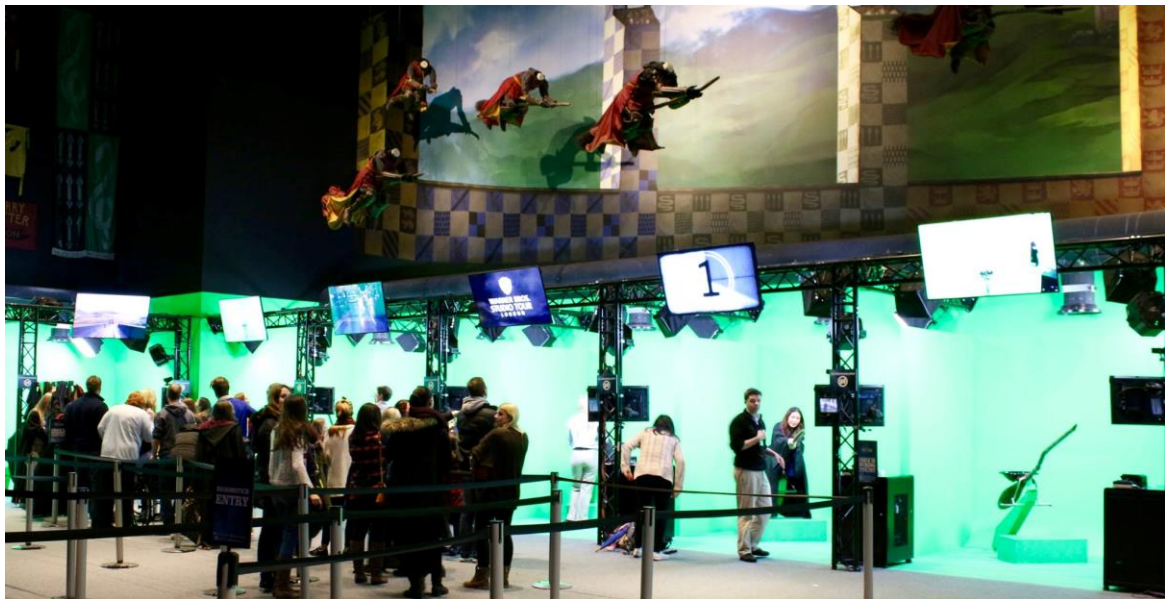


Image 22: The Broom Experience

The visitor is given a Hogwarts robe to wear while “flying” on the broom. The visitor is now encouraged by WB interactors to let loose and “fly” on the broom, and simulate a flight over and around Hogwarts or through the city of London. This is being recorded by the use of green screen technology. After this small flight, the visitor can view his or her video on a screen. This video is optional to purchase. As the purchasable video is the result of this immersive activity, memorabilia seem to be a significant part of it. The visitor is the “acting wizard” flying on the broom, so he or she therefore has the opportunity to create the kind of video (piece of memorabilia) that is desired. This is highly more personal than the previous mentioned souvenir glass, and it is a great example of how visitors can add their own value to the experience at WBST, and co-create with WB that has created the activity setting. Comparing this activity to the Butterbeer drinking activity, this one is engaging visitors through other senses, such as touch, because visitors can hold onto the broomstick, and sit on it. Visitors are therefore also engaged more physically compared to immersive environments, where visitors can merely walk around. The elements in these immersive activities are not necessarily initiating more co-creation than the immersive environments, but they are initiating visitors to

participate more. Visitors can get to play a role in their own “Harry Potter movie” when flying on the broom, and can also drink actual Butterbeer. Similar to these two examples are the train experience, where visitors can simulate a ride on the train to Hogwarts (see image 38 – appendix 13).

In general, the interplay between modes in this escapist realm is dominated by artefacts, both in terms of immersive environments and immersive activities. In immersive environments, it is not the meaning of specific artefacts that create the escapist experience. It is the combination of various artefacts and constant music that together create a meaningful space, for example in the Great Hall. Artefacts also dominate immersive activities, with for example a broom or a glass of Butterbeer. These artefacts are used in connection with other modes: moving image (purchasable video), speech (encouragement from interactor), and text (Butterbeer sign), and more different modes are therefore relied upon in creating escapist activities. All the highlighted examples in this section require some kind of active participation. This is important when dealing with escapism, as actively walking through a movie set or actively ‘riding on a broom’ can give a greater sense of escape to the Harry Potter universe than viewing sets or artefacts from a distance can. Reflecting on the creation of escapist elements, WB engages visitors and attempts to facilitate their ability to co-shape their own experience. WB does this by creating the immersive areas and activities that let people actively enter or escape to the world of wizards. Compared to the other realms (entertainment, education, esthetics) this realm can therefore meet the desire to be in the Harry Potter universe rather than merely watching it from a distance. It seems that WB requires visitors to use their imagination in this realm, as immersive environments will provide less of an escape if not being familiar with the Harry Potter movies. A walk through the Great Hall will not be escapist to a visitor that is unfamiliar with these. The immersive activities such as the Broom Experience requires this imagination as well (maybe even more) as sitting on a broomstick would not seem escapist to a person that cannot imagine that he or she is actually flying on a real magic broom. The experience that a visitor can have in these areas will therefore highly depend upon that person’s emphatic abilities and imagination, and possible also their degree of fandom.

We detected several examples of escapist elements, but whether these can actually be acknowledged as hyperrealities are also up to the visitors. We will therefore reflect further upon this matter in the following analytical chapter (see chapter V), which will examine visitor’s experiences at the WBST.

4.5.4 Esthetic: Magical Artefacts

Esthetic experience elements are somewhat evident and consistent throughout the Studio Tour, and it is thus one of the most dominating elements of the WBST experience. It imparts in many different ways: 1) the physical arrangements and appearance of experience components (e.g. the interior sets area), 2) artefacts (e.g. the Mirror of Erised), and 3) the engagement of the senses (e.g. through music and light in the model room). The most central element in this realm are artefacts, but these are often supported by text or music to create an esthetic sphere. The realm is sustained by many artefacts that the consumer cannot actively engage with, but view from a close proximity. The four main examples in this section are 1) The mirror of Erised, 2) Outside the studio tour building, 3) The Interior Sets area, and 4) The Model Room.



Image 23: picture 1 (left), picture 2 (top right), & picture 3 (bottom right)

The experience created by the use of esthetic elements resembles the experience created at a museum or at an exhibition. Consequently, the creation of an actual experience within the esthetic realm relies heavily on the consumer's mind and on their desire to "just be" in the environment (Pine and Gilmore, 1999). The role of the supplier then becomes to design an environment that will stimulate and awaken the consumer's senses and imagination. The first example, the Mirror of Erised, is a prop that serves this purpose well (see image 23, picture 1).

This artefact is placed is one of many placed in the Interior Sets area (see location on map – appendix 1). According to the Harry Potter story, the mirror shows the deepest and most desperate desire of our hearts. All the visitor can do in relation to the mirror is to stand in front of it, take a picture, and imagine which desire they would see, if the mirror worked as it does in the Harry Potter world. This feeling of *just being there* in front of the mirror and passively immerse oneself by using one's imagination, are also somewhat present in the full movie sets such as the Great Hall, Platform 9 ³/₄, and Diagon Alley. However, in these areas of the Studio Tour there are so many esthetic features and they are designed so coherently that we categorised them under the escapist realm, especially because the design of these spaces engages the visitors in a different and more extensive way than what is the case with, for example, the mirror. The mirror does not let the visitor be a full physical part of the Harry Potter universe.

There is a great interconnection between the esthetic realm and designing the theme of an experience, especially at a place like WBST that is based on another experience [the Harry Potter movies]. Thus, WB. already has a storyline and underlying theme, which they are creating an experience around with artefacts. The overall theme is the Harry Potter movies and how they have been made. It is thus no surprise, that the theme and the esthetic realm are at play from the very start of the WBST experience, our second example highlights this. On arrival at the WBST entrance, the visitors are greeted by a movie studio façade that has been decorated with huge Harry Potter posters and a few props, which can be seen on image 23, picture 2. By keeping this building façade the visitors are from the very start informed about the movie-making theme, and it is initiated that the visitor is about to go 'behind-the-scenes'. The esthetic realm is used similarly in the lobby, the que area, hallways, and at any other space that is not directly a part of the experience. These areas have been equipped with plenty of artefacts to passively immerse the visitors and to ensure that the naturalness and consistency is upheld in any space at the Studio Tour compound.

Significant for the physical arrangements, is how the Studio Tour is a mix of complete sets [e.g. Great Hall] and other spaces that show several bits of the movies (e.g. Interior Sets area – see location on map appendix 1). These other spaces are very rustic in comparison and sustain the theme of a movie-making studio, which is noticeable in our third example, on image 23, picture 3. This picture is taken from the Interior Sets, which is the biggest space of the Studio Tour. It is full of minor sets and hundreds of props and artefacts, which makes it the place where the esthetic realm is most dominating and observable. The Interior Sets offer the visitors to 'just be' and passively observe the details in the surroundings. The visitor does not need to read anything or physically participate in order to fully enjoy this area. The interior sets

in this area (e.g. Dumbledore's office: see image 42 - appendix 13) are somewhat different than full sets such as the Great Hall, as the visitor is distanced from entering the set. This creates a more behind-the-scenes (instead of being in the scenes) effect. The Interior Sets is strategically placed before and after a full set, which is also the case with all the other experience components. The combination of full sets and "rustic" places could at first seem to create an incoherent impression of the overall experience and interfere with the sixth design principle [Naturalness – one whole], however this fusion serves a crucial purpose. Pine and Gilmore (2011) state that, "To stage compelling esthetic experiences, designers must acknowledge that any environment designed to create an experience is not real. They should not try to fool their guests into believing it's something it is not" (p. 55). WB brands themselves as and promise the visitors a 'behind-the-scenes' experience, which is exactly what they deliver with this experience design. WB could have chosen to create a replica Harry Potter world, like Universal Studios has done in USA. Such a theme park environment would though not be in line with the promised behind-the-scenes experience, as it would only aspire to fulfil the escapist realm. The balanced mix of settings and realms, makes the full sets appear more impressive and the experience in general more authentic, which is a testimony to the theory that if the boundaries between the realms are blurred it will enhance the realness of the experience (Ibid.).

Last, a significant way to create a natural wholeness and enrich the experience within the esthetic realm is to stimulate the visitors' senses. Stimulating senses can be done within any of the realms, but it is mostly evident in the esthetic realm at the Studio Tour. While *being* in the environment the visitor will naturally use his or her senses and it is therefore an obvious advantage to appeal to these. Besides the sight stimuli in the form of props and esthetic lighting, we observed that sound is used throughout the tour, even at the outside areas. All the sounds are recognisable music from the Harry Potter movies, however, it is not only used to awaken recognition, but also to stage an atmosphere. In relation to music and lighting we draw on our fourth example, the Model Room (see location on map – appendix 1). When entering this room on the tour, the visitor is met with dimmed lighting and peaceful, almost majestic music. Because you cannot physically enter the Hogwarts Castle (it is only a smaller model) music instead functions as what Camp (2017) calls an 'illusionary bridge' that "[...] helps the guests to make fictive their experience, as if they are inside a film of their own creation, completely with background music" (p. 57). Furthermore, there seem to be created an atmosphere that surrounds the visual enticement, the Hogwarts Castle model, which is placed in the middle of

the room. This element is lit up to be the focus of the room, but lights change according to time of the day. See examples on image 24 and image 25.



Image 24 – Hogwarts Model Room Night lighting



Image 25 - Hogwarts Model Room Day Lighting

Based on this example lighting is used to stage the experience element, and give the visitors the impression that they are perceiving the castle during different times of the day. This effect might even enhance movie recollection, as visitors possibly can remember different movie scenes in the presence of the day time or night time Hogwarts. In this esthetic environment, which is enforced by an artefact, music, and lighting, it therefore seems that WB aims to provoke a feeling of amazement. Visitors cannot enter the Hogwarts castle (as it is only a small model) but they are able to perceive the beautifully detailed model that resembles (and is) the actual prop used for filming movie scenes. In other areas lighting and music is as well used to enforce esthetic elements, such as lighting in the Interior Sets area which are dimmed, but have a spotlight on each specific prop or set; to draw visitors closer (see image 43 – appendix 13) Another example in relation to the use of music, is when entering Platform 9 $\frac{3}{4}$, and the music is bright, fast-paced, and mixed with the sound of a train.

Concluding, WB imparts the esthetic realm throughout the Studio Tour on different levels with something aesthetically immersive at every point, from the building façade to the background music. All of these various elements remain within and sustain the theme, serve as positive cues, and form a ‘naturalness and one whole’ (Boswijk, Thijssen, & Peelen, 2007). The esthetic aspects serve two major co-creational purposes: first, the esthetic elements are used to inspire recognition, stimulate the visitors’ imagination to connect the WBST with the movies, and awaken a feeling of *being* behind-the-scenes. This therefore encourages a more mental than physical co-creation. Visitors that have not watched the movies might still be impressed by beauty and details, but the intention seem to be to create a connection between

esthetic elements and the visitors. Second, the esthetic elements and their atmospheres serve to amaze, and encourage visitors to capture the visually memorable moment by taking a picture of it; for the visitors to perpetuate the WBST experience and create memorabilia of *being* in the Harry Potter movie-making universe.

In this section and the previous three (4.5.1 - 4.5.4) we have conducted a multimodal analysis of the experience design at WBST in terms of experiential realms and five principles of experience design. The next section revolves around the sixth principle, namely how the experience design creates one whole cohesive experience.

4.6 Cohesion: The Experience as a Magic Whole

As Pine and Gilmore (1999) have argued, creating an experience is about much more than just adding entertainment to a service. This is highly evident as WB offers an experience that cross all realms. As highlighted in the previous sections each of the four realms (entertainment, education, esthetics, and escapist) are represented in several experience elements. In addition to this, some elements even cross the realms and are for example both entertaining and educational. This provides cohesion in accordance to our theoretical framework of what an experience entails. This last sub-section will further revise the overall experience design at WBST, with focus on how multimodality and the five principles cohesively throughout the entire experience creates a “whole experience”.

The WBST experience is a great example of how multimodality can be used in a spatial environment. WB both draws on different modes to sustain one experience element, but they also let several multimodal elements function together. The fact that modes never stand alone creates a cohesive experience environment, as visitors are always engaged through several senses and the meanings of a certain element is enforced by for example both artefacts, music, and moving image. We also detected that modes often were used in different ways, moving images were for example used to both educate and entertain visitors, and artefacts were in some cases merely used as resources, and in other cases they were used to sustain a particular meaning. One mode that especially was a cohesive element in this experience is music. Music was evident in every area of the experience, starting at the parking lot, before even entering the experience, to the souvenir shop and the lobby area that concludes the experience. This consistent use of music might be meant to strengthen visitors' ability to have an immersive experience, as Camp (2017) argued about music in Disney theme-parks: “The parks' use of music helps the guests to “make fictive” their experience, as if they are inside a film of their

own creation, complete with background music” (p.57). Whether this is actually the case for WBST visitors will be revised in the second analytical chapter that concerns visitors’ perspectives.

In relation to theming the experience, the two detected themes, 1) Harry Potter, and 2) Movie-making create cohesion in the design, as they are relevant to the experience, but also as they are used equally and often combined. WB stays true to the themes and it is rather complete in all areas of the experience. WB though lacks to implement the theme in functional areas such as restrooms, food, and restaurant / café. For example, the backlot cafe area seems to disrupt the overall cohesion in the experience design, as this area was not themed rather well. The Butterbeer in this area though represented a positive cue and limited this negative cue in some way. On another account, a small non-themed area that visitors can walk through before entering the backlot area, was filled with several commercial posters. These are a negative cue, but as WB is limiting them to this area, they are only disturbing cohesion in a minor way. If there had been more commercials in other places of the experience environment the wholeness would be minimized.

Furthermore, interactors function as an overall positive cue. The fact that interactors reappeared in areas of the experience where they were needed to introduce, entertain, instruct, and take pictures, created a cohesive balance throughout the experience environment. In several areas interactors were not present, assumingly so that visitors were given the opportunity to explore for themselves. Visitors could for example explore and learn or be entertained by using interactive screens or viewing video on hanging screens. The two types of screens were placed throughout the experience environment and therefore created cohesion by continuously giving visitors the ability to interact. Furthermore, when viewing the experience as a whole, there seems to be an overflow of elements and impressions. But even though this experience design constantly present visitors with one visual cue after another, the experience is designed in a way that lets visitors explore with all of their senses. After the initial introductory parts of the experience (pre-cinema experience and cinema) are over, visitors can explore in their own pace. All kinds of interactive activities are optional, and visitors are not forced in any way to engage.

Throughout the experience environment memorabilia options are offered by various photo and video purchasing options. The immersive environments also provide great opportunities to take memorable photos. Such self-creating memorabilia options are creating cohesion, as photo taking is allowed anywhere except from the pre-cinema experience and in the cinema. In addition to this, the entire experience ends by entering a souvenir shop. Kent

(2010) argues: “[...] the museum shop has been elevated to be an important element of the museum brand and an expected part of any visit” (p. 68). Drawing comparison between the WBST souvenir shop and museum shops are justified by a continuous emphasis that museums are considered as experiences (Kent, 2010). Based on this, the souvenir shop at WBST is assumingly placed at the end of the tour to serve as a finalizing element of the experience, and to offer visitors a “total experience”.

Lastly, the experience design is overall cohesive, as there does not seem to be one climax. The amount of activities seems to be consistent in all areas, and new exciting elements are continuously introduced. Though, before entering the next-last area which is the Model Room, there seems to be an attempt to create an atmosphere that leads to a climax. Walking in the pre-Hogwarts path, music is very noticeable, and the path displays the process of making the scale model. The path leads to a large room where the scale model of Hogwarts is displayed in the middle. Exiting this room, visitors can walk through the wand room and exit into the souvenir shop. So, even though the scale model of Hogwarts is meant to create a climax in the experience, WB continues their cohesion by locating an interesting area after this presumed climax.

As Boswijk et al (2007) state “The entire concept should give you the feeling that you are welcome; all the various elements should feel right together” (p. 157). When examining WB’s experience design in terms of multimodality and the principles of experience design, this seems to be the case. WB draws on many factors to create a “whole” experience. Some aspects (negative cues) could be eliminated to improve the cohesiveness even further, and even more positive cues could be added. The next section offers sub-conclusive thoughts on all of the experience spaces (online and offline) in terms of co-creation.

4.7 Sub-conclusion: Facilitating Co-creation in Multiple Spaces

Several environments can be used to facilitate an experience, as other platforms than the physical one, are used to inform about and stage the core-experience through for example storytelling (Boswijk et al, 2007; Sundbo & Darmer, 2008). Based on this, it is therefore also likely that co-creation is initiated in different spaces. This section offers conclusive thoughts on the two first research questions:

- 1) How does Warner Bros. initiate co-creation when staging the experience through online efforts?
- 2) Which elements of Warner Bros.' experience design initiate co-creation?

These will be discussed in relation to the four dimensions of facilitating a co-creation experience: 1) *Multiple channels*, 2) *Options*, 3) *Transactions*, and 4) *Price-experience relationship*.

Multiple channels are important in facilitating co-creation experiences, as a consistent use of such can complement each other and enhance the co-creation experience. The WBST can be considered a great example of how multiple channels are relied on when facilitating co-creation experiences. Previous sections have examined three channels, 1) The website: <https://www.wbstudiotour.co.uk/>, 2) The Facebook page: Warner Bros. Studio Tour London, and 3) The physical experience: WBST. Though, several more channels are used by WB, these are: Twitter, Instagram, YouTube, and TripAdvisor. The use of this many channels indicates an emphasis from WB on creating several supporting environments to the physical experience. Even though we detected that the website contains few points of interaction between WB and consumers, and the Facebook page provide numerous of such, there is a clear consistency across these online channels. This is due to how WB relies on storytelling and Harry Potter terminology despite of offering different content, and because the channels contain links to each other.

Furthermore, it seems that WB's multiple channels are relying on a story-dominated logic. So, while the website, the Facebook page, and the physical space in Leavesden all offer insight into the stories of the movies, the actors, and the movie-makers, these spaces simultaneously also offer visitors (fans) the ability to create or extend their own story with the Harry Potter brand. In the length of this, consumers also become able to co-create on all levels, as these are highly interconnected. WB uses the website to initiate co-creation on Facebook, on other social media, and in the physical experience, and the Facebook page is used to initiate co-creation by engaging both pre-visitors, visitors, and post-visitors. WB has implemented elements in the physical experience that refers back to these online supporting environment, such as calling on visitors to share their images on Facebook or other online platforms. In the light on this, the overall experience has many layers. We have found that cohesion is highly evident between these layers, and it seems that this plays a crucial role in initiating co-creation.

Across the online and offline spaces WB offers consumers a framework filled with many and various *options*, e.g. sharing pictures, writing reviews, riding a broom, drinking Butterbeer, checking into to Dumbledore's Office etc. Interactivity overall characterises these options. The latter, checking into Dumbledore's Office is one of several options (see image 39 – appendix 13) that invites visitors to go on social media to tell their friends and family that they are now at Dumbledore's Office at the WBST. Several other invitations like this are placed in the Studio Tour. These are great examples of how WB lets visitors add value to their experience through different experience levels. Letting the consumer interact in numerous ways is highly consistent with our outlined theoretical standpoint [see section 3.9] that such options should provide the consumer with a variety of ways of injecting value into her or his experience. It could be argued that the experience itself is an option, but also one that is filled with many "sub-options". The visitors on the website, Facebook page, or in the physical experience, are always able to choose how, when, and why to engage or participate in these options, and add the kind of desired value to the experience. The nature and shape of consumers' co-creation experiences will depend on how visitors make use of the options made available by WB. Though, when initiating co-creation through online options on Facebook, WB attempts to benefit from consumer involvement. As the encouragement to like, share or comment can take part in spreading the word about the WBST, consumers are relied on in creating word-of-mouth marketing.

Important to the co-creation experience is also *transactions*; these should be easy, convenient, and personal. The ticket for the WBST is only possible to buy online, but the process is made rather easy. The pre-visitor is led from the homepage to the ticket buying site, where type of tickets can be chosen, along with the desired date of the visit. Transactions in facilitating a co-creation experience is about more than just the financial transaction; the experience itself is a transaction between WB and visitors. Interactors take great part in making the transaction easy and personal. They walk around with no specific purpose, are ready to provide visitors with insight and explanations, casually interact with people, answer questions, and are perhaps also keeping an eye on any un-approved behaviour, such as touching artefacts. At photo options interactors let visitors choose different wands to hold, and different Hogwarts robes to wear, so that the transaction here is made much more personal. Visitors can thereby co-create more personally when having a picture taken by wearing robes from their favourite house or holding a wand by their favourite character. The souvenir shop likewise makes transaction easy as the visitor is met with a wide variety of purchasing options (e.g. t-shirts, cups, toys) and the visitor can thereby choose the kind of memorabilia that suits his or her style.

Lastly, the only aspect where transaction is not made easy is in relation to non-English speakers. The audio-guide offers different languages, but interactive screens relies on English. This is also the case with employees. For non-English visitors' transaction could be made easier, but perhaps offering tours with an interactor speaking in different languages, and by adding more languages to the interactive screens.

The last dimension for facilitation a co-creation experience is the *price-experience relationship*. Based on this analytical chapter we cannot say whether the price suits the experience, this is up to visitors to decide. Though, this dimension can still be discussed in some way, as Pralahad & Ramaswamy (2004b) have argued that consumers are not willing to pay for what they do not utilize. WB is only asking visitors to purchase a ticket to enter the WBST experience. Other items such as souvenirs, audio-guide, guide-book, food etc. are offered as ad on's that can be purchased on either the website along with the ticket or at the physical experience. Interactors are neither excluding visitors from participating in activities such as the broom riding experience, or the train experience, if not buying a picture or video. Visitors are never forced to purchase anything except from the entrance ticket. It is completely up to the visitor what kind of value that he or she want to add or create, WB is merely offering a framework with many options.

Concluding, WB initiates co-creation through online efforts and in their experience design by facilitating these four co-creation dimensions. WB lets visitors create and be a part of their own Harry Potter story on multiple channels, provides them with many interactive options (online and offline), and facilitates personal transactions especially through interactors. WB lets the nature of co-creation experiences up to the visitors, as any aspect of the experience framework is optional to participate in.

In relation to the first research question, online efforts are used to initiate co-creation in two ways: 1) WB encourages visitors to co-create when visiting the WBST, and 2) WB virtually engages and interacts with visitors with the aim of initiating co-creation online. The first is highly evident on the website that especially informs and entices the visitors by representing all the options available at the WBST. The second is clearly evident on the Facebook page, where WB attempts to connect with visitors and provide a platform for them to share their Harry Potter content. With focus on experience design and the second research question, there are numerous elements in the physical experience that initiates co-creation, such as: interactive screens, immersive environments, interactors, visual cues, Butterbeer, photo options etc. All the illuminated elements were in the analysis categorised within Pine and Gilmore's (1999) experiential realms (entertainment, education, esthetics, and escapist). We

found that co-creation was initiated by the use of elements that can both be actively or passively engaged with. WB's experience design either call on visitors to, 1) Co-create passively by drawing on their imagination, and 2) Co-create actively by participating in activities. Offering further conclusive thoughts on the second research question, it could be argued that the combined use of a great variety of elements in the experience design are relied on in initiating a co-creation experience at WBST. Based on this, WB has created sufficient groundwork for co-creation to arise in all spaces.

The next analytical chapter will provide insight into how visitors perceive the experience, in terms of three stages: 1) Pre-experience, 2) Onsite-experience, and 3) Post-experience. These stages will be relied on in order to detect where and how visitors co-shape their experience, to understand what their role are in creating and staging the WBST experience. Not all of the illuminated experience elements from this analytic chapter, whether online or offline, will be revised in the following analytical chapter, as that part of the analysis depends on what has been observed, highlighted in online reviews or blogs, and spoken about in interviews.

CHAPTER V: ANALYSIS – PART II

5.1 Introduction to Experience Consumption

The previous chapter has highlighted WB's role in designing and staging the experience at WBST. As the closing discussion on the four co-creation dimensions highlighted, WB has created an experience environment filled with interactive and co-creational elements that invites visitors to take part in the action. A great variety of options are provided to the pre-visitors, visitors, and post-visitors, in terms of being informed, being able to participate or able to extend the experience online. In the previous chapter, we have thereby focused on what literature on the experience economy is centred around, namely the business' role.

Literature on the experience economy (e.g. Pine and Gilmore, 1999; Sundbo & Darmer) offers ways of designing and staging an experience that generally takes the perspective of the business. Businesses are encouraged to offer memorable experiences, and literature focuses on how this can be done, for example by letting consumers co-create their experience. There does exist some empirical researches about consumers' motivations, satisfaction, extensions, and construction of an experience, but there are no empirical studies, on the role consumers play in co-shaping the entire experience. This chapter will therefore look into visitor experience, with focus on the role visitors play in creating and staging the WBST experience. This could provide some empirical-based thoughts that would possibly contribute to filling the gap in literature on co-creation experiences. In this section, we therefore aim to answer research questions three and four: 3) *In what way do visitors engage in the experience creation at WBST?* 4) *What role do visitors play in staging the experience online?* To answer these two research questions, we will conduct a thematic analysis where we simultaneously draw on data from observations, reviews, blogs, and interviews. Furthermore, we focus on the entire visitor experience by including three stages of consumption, namely: 1) Pre-experience, 2) On-site experience, and 3) Post-experience. As outlined in the theoretical section [see section 3.8] the pre-experience takes place before arriving at, or entering the experience, the on-site experience occurs while being at the physical (or virtual) experience location, and the post-experience takes place after having left the physical or virtual site of the experience. This chapter will be structured accordingly to these three stages, and will be concluded with a sub-conclusion that will discuss the results.

The first main section, *pre-experience*, focuses on factors leading up to the experience at WBST, such as motivations behind the visit and expectations before arriving. We seek to

understand which factors that had an impact on visitors' reasons for visiting and if any aspects have influenced pre-visiting expectations. All types of data were relied on in this section, but in relation to expectations we relied more extensively on data from interviews. We discovered that expectations were mostly mentioned when being asked about them, and these were therefore not a main element in consumer initiated reviews and blogs. Participant observations were only briefly included as we observed the actions of pre-visitors on the Harry Potter-themed shuttle bus from Watford station. The *on-site experience* section offers an examination of how visitors "perform" during the tour by either actively or passively participating. As argued by Pine and Gilmore (1999), performance is embodied and material and "[...] is possible through the interaction with a variety of objects, machines and technologies" (p. 180). In this section, we aim to detect how and which of these interactions result in value creation that added something to the visitors' Studio Tour experience. We relied on participant observation notes to introduce this section and included review, blog, and interview data to build on the observations made, by gaining visitors own account of what took place during their visit. In the last section, *post-experience*, we are interested in three aspects: satisfactions, extensions, and constructions of the experience. By examining these three aspects we can gain greater insight into why, or why not, visitors were satisfied with the co-creational experience offered by WB. In addition to this, we aim to understand how visitors continue to shape the experience after leaving the physical site, and how they construct the experience to others. This section relied more extensively on data from reviews and blogs as these are in themselves constructions of the experience.

As mentioned in our method section, coded data is presented in separate appendices (see appendix 8, 10, and 12). After several coding processes of observations notes, review data, blog data, and interview transcripts numerous themes were detected. These were all compared and the most significant and repetitive themes



Figure 26: Themes (Own illustration)

are presented in figure 26, which illustrates the visitor's consumption at all three stages of the experience. Each of the following three main sections (pre-experience, onsite-experience, and post-experience) will present the results of the thematic analysis by elaborating on these themes in respective sub-sections.

5.2 Pre-experience: Waiting for the Letter

It has probably been the dream of every child that grew up with Harry Potter books and movies to receive a letter of admittance to Hogwarts. This section is therefore named 'waiting for the letter' as we draw a comparison between the imagined Hogwarts and the WBST. 'Waiting for the letter' is moreover a reference to waiting for a pre-booked ticket or just to clarify the pre-visiting period before arriving at or entering the WBST experience. This main section is divided into two sub-section: 'The Excited Harry Potter fan' and 'An Owl from a Friend'. The first section focuses on the themes *fandom* and *mixed expectations*. The other sub-section elaborates on the theme *social motivations*, which focuses on the reception of word-of-mouth and word-of-web.

5.2.1 The Excited Harry Potter Fan

Hudson & Ritchie (2002) argued that motivations "are formed from marketing activities, movie-specific factors, and destination attributes" (p. 462). We lean on this argument in elaborating on the role of fandom as a motivation for visiting the WBST, and in explaining expectations to the Studio Tour. If categorising the visitors that were presented in our data with an overall identity it would probably be 'The excited Harry Potter fan'. We detected that almost all visitors (from our data samples) are classifying themselves as a Harry Potter fan of a kind, and that many expressed their excitement before visiting the WBST. Visitors described their Harry Potter fandom in various words such as: die-hard Harry Potter fan, potterhead, completely obsessed fan, true Harry Potter fan, and smitten by HP universe. There were especially in blogs, a repetitive emphasis on identifying oneself as a Harry Potter fan, and elaborating on one's fandom. When elaborating on the fandom a connection to books and movies are often made:

It's no secret I'm a massive Harry Potter fan. Of course I've read all the books (thrice), watched all the films (a billion or more times I'm sure), visited Hogsmeade, ridden the

real Hogwarts Express, and visited nearly every site you can as a completely obsessed fan... but can you believe, I had still not visited the Warner Bros “Making of Harry Potter” tour just outside of London. Of course, we soon changed that (Blog 2, p. ?)

This blogger starts off with introducing herself as a massive Harry Potter fan. This statement is then justified with a focus on books, movies, and all the Harry Potter related sights she has visited. This justification is then followed by a wondering of why she has not yet visited the WBST. This blogger draws on her fandom as a significant factor in making the visit to the WBST. A connection between fandom and movies and books are drawn, but there is also a connection between fandom and movie-related sights. It is as if the blogger here identifies great Harry Potter fans as one’s that have sought out the “magical” places used for filming the movies. We detected the first connection in a lot of our data, all the interviewees did for example on own initiate mention books and movies when replying to whether or not being a fan. The second connection was also present in some way, as visitors sometimes shared information on their visit to other Harry Potter experiences such as the theme parks in Universal Studios in Los Angeles and Orlando, and compared the WBST to them. However, few cases of non-fans appeared in our data. All interviewees did to some degree classify themselves as being fans as a child or currently. All bloggers, except the writers of blog 4 and blog 6 that moreover provide a venue review, classifies themselves as Harry Potter fans. Many reviews start off with this classification as well. Even when introducing oneself as not being a fan, fandom plays a role. An example is reviewer 15 that classified his presence as: “ALONG FOR THE RIDE”, he attended the Studio Tour with his wife who was a big fan, and the example illustrates how fans are bringing along non-fans. He further elaborated in his review that the tour was good despite not being a fan, which was the case for several other non-fans.

Even in the light of great fandom and the many opportunities to gain information about the experience it was an overall theme that visitors did not know what to expect from the experience. In much data, there was a lack of mentioning expectations, but when it was evident we detected a mixture of expectations. In review and blog data we detected that post-visitors do not often mention their expectations previous to visiting, there are only a few cases of mentioning this such as: “I was a bit sceptical about visiting Harry Potter-land [...]” (Review 30) and “We did not know what to expect” (Review 28). Besides this, other bloggers and reviewers are moreover describing what the experience was like. We therefore found that it is probably more common to speak of expectations if being asked about them, and we therefore relied more on interview data, as interviewees have been given the option to reflect on their

expectations. Interviewee 5 for example stated: “I do not think that I knew what to expect, like what kind of experience it was. If it was possible to participate in any way or if it would be just like a museum. So, I do not really think that I was sure about it” (Interviewee 5). In relation to what type of experience that one will be met with interviewee 5 is rather unsure, but does make the reference to the possibility that it could be just like a museum. This reply to what expectations the interviewee had does not entail any movie-specific factors, but is more focused on destination attributes such as the type of experience that it might be. Another reply focused on more specific destination attributes: “I expected to see all the movie sets [...] and the different things from the movies and so on. And that there would also be such experience where you participate in it, so you really get close to it” (Interviewee 4). In this reply the interviewee seems to have a better impression of what can be expected of the shape of the experience, as she expects to see movie sets, to be able to participate, and to get close to things. In general, visitors in our data do not mention specific sets and areas that they expect to see, as they assumingly do not know how much of the Harry Potter universe that is represented at WBST.

Instead there is a much greater focus on excitement in the pre-experience stage. Pre-visitors might not know what to expect from the experience, but we detected that excitement persists among many of them anyway. This is evident in all types of data:

“I recently visited the Harry Potter Studios in Leavesden, near Watford, with my husband and our three children aged 9, 7 and 5. Charlie is Potter mad and so am I – I’m not sure which of us was more excited!” (Blog 10)

“My eldest, as a big fan having read the books more than 15 times, was so excited to learn everything he can about the making of the movies [...]” (Review 43)

But I remembered that I was very excited. I was very excited because it's something that's been seen in movies and it's something that has been very present [the Harry Potter phenomenon], also the books and the entire Harry Potter universe. So, it is something that we all know no matter if you have followed it as a big fan or if you have just watched from the side-line” (Interviewee 5).

In the first example, the blogger emphasises the great excitement by not being able to say who in the family that was most excited to go. The second example directs the excitement to a specific attribute of the experience, as she elaborates on how her child was excited to learn about movie-making of the Harry Potter movies. The third example emphasized that this

experience is not only exciting for super fans, but also for more low-key fans, people that have followed the story but not been completely obsessed. Furthermore, during our participant observations we observed that pre-visitors on the shuttle bus from Watford station seemed excited. So, if not being excited before visiting, this excitement really came to expression among many pre-visitors when approaching the Studio Tour. Drawing on our own pre-experience, we felt the same excitement in the bus as well, despite having visited the Studio Tour before. When you exit the train station at Watford station, you can see a long que at one of the bus stops. After a short wait, a Harry Potter themed bus arrives, and you can see the amazement on people's faces. People seem eager to enter the bus. During the bus ride, you do not find peace and quiet, people are talking with their friends or family. This excitement continues all the way through the studio lobby and in the que until the Studio Tour begins, when visitors become silent.

In all of our data, we detected several revisiting visitors. When visitors are coming back to the Studio Tour, expectations are often more specific and motivations are also grounded in movie-specific factors such as new attractions: "This is our second visit. Our first visit was around four years ago and so many things had changed in that time, like the addition of Platform 9 3/4 which we were looking forward to seeing" (Review 22). In this review, the person is visiting for the second time, but several years after the first visit. The person is aware that there have been made changes to the WBST, and is excited to see new additions such as Platform 9 3/4. Several first-time visitors also expressed a desire to revisit the WBST in the future, and reasoned this with the new attractions. This revisit intention will be revised further in the post-experience section in relation to satisfactions.

Expressions of excitement could arise from movie-specific factors and specific characteristic of the experience. Though, it could also arise from social motivations such as hearing about the experience from a friend, or reading about or seeing other visitors' pictures on the Internet. The next section focuses on WOM [word-of-mouth] and WOW [word-of-web].

5.2.2 An Owl from a Friend

In this section, we focus on the theme *social motivations* which focuses on the effects that WOM and WOW have had on visitors' motivations. WOM is for example when friends, family or other consumers have spread the word about the experience directly. WOW is similar by revolves around how the visitor might have heard about the experience online. The section is titled 'An Owl from a Friend' as sending an owl is a way of communicating with friends in

the Harry Potter universe. We therefore use this as a reference for communicating the experience to friends and family as sending or receiving an owl. This social motivation was mostly evident in some of the interviews, interviewee 1 stated that:

“Well, I heard about it just when it opened and I thought it sounded very exciting. I’m also a Harry Potter fan and then you almost have to visit. So, it was really because I was interested in seeing what it was all about. And then I had some friends who had been out there [WBST] and they told me about it. I saw their pictures on Facebook and then I thought that I would also like to visit” (Interviewee 1).

This quote also elaborates on the previous mentioned excitement and fandom. Interviewee 1 sees the fandom as a motivation for visiting, but also reveals that she has been told about the experience by a friend that have previously visited the WBST. Interviewee 1 saw her friends’ pictures on Facebook and felt drawn to visit the WBST. WOM can therefore be an important factor in relation to motivations for visiting, as this interviewee had already heard about the experience when it opened, but was also motivated by what she had heard and seen. This example therefore represents both WOM and WOW. In another example regarding WOM, the interviewee elaborates on what she has been told by her sister: “I only heard from my sister that there was a studio where you could see the props they had used for the movies. So that’s why I did not have any high expectations. I was just excited to see it” (Interviewee 3). Interviewee 3 has only heard about the experience from his sister. This was general for our interviewees that they had heard from friends or family, which is an aspect that really highlights the importance of WOM in motivating people to visit the WBST. Another interviewee has taken own initiative to explore a bit online to get a feeling of what other post-visitors have thought about the experience: “[...] and I also think that the comments and the reviews that people had written [online] were good to read so you got ... or it was actually only good comments that were in there, so it only made it even more attractive to visit it [WBST]” (Interviewee 4). This example stresses the functionality of WOW marketing, as this person argues that it made the experience seem even more attractive that she only found positive comments and reviews about it. The example further highlights that recommendation or information about the experience do not only come from friends or family. It also stresses that pre-visitors are recipient of post-visitors’ co-creation. As comment and reviews are examples of how value is created among WB and visitors. Motivations and expectations are not only shaped by other consumers, but can also be co-shaped by the experience provider. In review 7 the WBST website is mentioned:

“It is worth checking the website to see what events are on [...]” (Review 7). This person relied on the informative content on the website, which stresses the fact that WB and their website play a role in WOW.

Concluding on this main section, we found that visitors did not co-create with WB at this stage of consumption. Co-creation was though evident at another level, as some visitors at this stage “received” the co-creation of other visitors in the form of for example seeing pictures on Facebook, or reading comments and reviews. Furthermore, it seems that factors at the pre-experience stage, such as being a fan of Harry Potter could have significant influence on and be a precursor for visitors to add value to their on-site experience. This argument will be revised further in the following section, which examines the on-site experience consumption.

5.3 On-site experience: Welcome to Hogwarts

After you receive the letter of admittance you are set for a trip to Hogwarts. As we draw a comparison between the imagined Hogwarts school and the WBST experience, this section is therefore headlined ‘Welcome to Hogwarts’, and is used to as a reference to the time spent at the WBST. This main section is divided into five sub-sections: *Observations in the Museum for Muggles*, *Taking a Ride in the Harry Potter Universe*, *Authenticity and Movie Magic*, and *Imagination: Being a Part of the Magical Universe*, and *Cohesion*. The first sub-section introduces the on-site experience as it elaborates on the participant observations made at the WBST. The second sub-section illuminates the theme *interactivity* and *Butterbeer is a must*. Two themes *Authenticity* and *Magical* are of focus in the third section. The fourth section focuses on the two themes *imagination* and *photo-taking*. The last section elaborates on the theme *cohesion*.

5.3.1 Observations in the Museum for Muggles

This introducing section will elaborate on observations made during the initial parts of the experience, in order to give an impression of what it was like to enter the tour.

We have just shown our tickets and are standing in line waiting to enter the tour. We are right in the front of the line standing next to two WB interactors. Within short time they start talking to us, and ask if this is our first visit. The screen in front of the entrance counts down to the next tour starts, and you can feel that excitement is in the air among the queuing visitors. The final seconds count down, and we are finally let into the first room on the tour.

Our group walks into a dark room, which is filled with eight large screens. There is still a buzz of excitement around people, and they are looking around, as if they wonder what will happen next. They seem rather undecided in where and how to stand in this room, and where to look, as if they need to be sure to catch everything that will happen. The WB interactor in this room gives a short introduction and lightens the mood with a few jokes. We now get to walk into an even larger room that resembles an actual cinema. The experience in the cinema is also guided by two interactors who present the short movie. The movie ends with a wow effect, as the doors to Hogwarts appear on the screen, and then when the screen rolls up the real doors to Hogwarts are revealed. We are amazed ourselves, but can also sense the amazement among people, as we can hear the ‘woooow’'s, and ‘ooooh’'s coming from all over the cinema. As we are a small group, we all get to participate in opening the doors. There is a climax of excitement as people are eager to get to touch this door and enter the Great Hall. Visitors clap after it is opened. Arriving in the Great Hall, yet again we are greeted by an interactor, but for the first-time people struggle to stay in the group and listen to the interactor. Though, they manage to reply when the interactor asks which house (Gryffindor, Hufflepuff, Ravenclaw, or Slytherin) visitors belong in. The cameras are clicking, people are talking, and enthusiastically recognising all the items in the Great hall. In a few seconds the visitors have left the muggle world behind and travelled to the magical Harry Potter universe.

These observations made in relation to the initial parts of the tour are supported and elaborated on by the several arguments found in our data. Reviewee 22 writes that “[...] we were excited to be there and from the moment that we stepped on the shuttle bus at Watford Station we felt a part of the whole experience” (Review 22), and blogger 2 and blogger 8 expand on the short movie in the cinema by arguing that it builds anticipation and hyped the experience even further. The anticipation seems to be met when the short movie is finished, reviewee 48 describes this moment:

I don't want to spoil the tour, but the beginning of it gave me goosebumps! They take about 100 people at a time into this little theatre and play a short film in which Dan, Rupert and Emma give a talk and welcome you to the studio. THEN - when the film is finished, the screen draws up into the ceiling and you're actually sitting in front of the huge entrance to the Great Hall. Goosebumps! (Review 48).

This visitor describes the beginning of the tour and how she even got goosebumps when the entrance to the Great Hall appeared. Her description of that moment confirms our observation

as we observed it to be a climax and a moment filled with amazement. This moment represents how visitors quickly move from passively absorbing to passively immersing when seeing the doors to Hogwarts. When entering the Great Hall this changes to active immersion. The Great Hall is mentioned by almost all visitors in our different types of data, and the entrance into it is described as immersive, magical and mesmerising. Blogger 1 expands a bit more on what we observed: “One of the most obvious observations in the Great Hall was that it was missing the “enchanted ceiling.” Regardless, it felt very much like the real thing!”. Even despite of the missing enchanted ceiling, blogger 1 still argues that the area felt like the real thing. This corresponds well with our observations, as visitors were roaming around in the room trying to capture every little bit of this “real” Great Hall.

In further observations made during the tour, we also observed much expression of excitement and amazement that was shown through facial expressions, and sounds coming from the visitors. This is perhaps not something that people elaborate on in interviews or when writing a blog or a review, and the observation notes are therefore used to complement other types of data. Our observation notes are especially used to elaborate on the themes: *interactivity*, *authenticity*, and *photo-taking*. In relation to other themes we were not able to draw on our observations, as these included aspects such as imagination, feelings, impressions and thoughts that visitors had while they were on the Studio Tour. We have thus relied heavily on the interviewee’s, reviewee’s, and the bloggers, to explore these aspect, and observation notes are moreover used to elaborate on the physical consumption of the experience. Throughout the following sections themes detected in interviews, reviews, and blog will continuously be used to confirm and expand on observations.

5.3.2 Taking a Ride in the Harry Potter Universe

As mentioned in the introduction to this chapter, we draw on Pine and Gilmore (1999) to stress the nature of active participation which lets the customer play a key role in the creation of the experience, so when consumers participate actively (or perform) the experience is altered to suit their needs and desires. In this sub-section, the themes *interactivity* and *Butterbeer is a must* are focused on. In relation to the first theme, focus is given to the Broom experience, interactive screens, and interaction with staff. In relation to the second theme, we focus on the themed-drink Butterbeer.

Many interactive options were provided throughout the Studio Tour, as interviewee 1 states:

I thought that there were surprisingly many interactive opportunities. I had really expected that it was just such that you could see the scenes and things from the movies, but I actually thought that you could participate in a lot of things and try a lot, and that helped to create a really good experience (Interviewee 1).

In this quote interviewee 1 tells how she was surprised by the many options to interact, but argues that these were helpful in creating a pleasant experience. This is rather repetitive in our data, as both blogger and reviewers highlight the fact that there were several interactive options, and then list a few or all of these in their text. By most, these are mentioned as a positive element in the experience, only in few reviews some visitors mention that there is not enough to try for children: “[..]there are a few little interactive things to try, but it's not a theme park so small children might get bored [..] (Review 39). Though, as this person is comparing to a theme park, it is too be expected that there is less interactivity on the Studio Tour.

Based on our observations, one of the highly interactive elements on the tour was the broom experience, also referred as the broom experience. Visitors that were trying this activity seemed happy and eager to “perform” on the broom, in the effort to create their own photo or video. Many visitors lined up to see their video afterwards. In our data most visitors refer to this experience element as ‘riding or flying on a broomstick’, ‘playing quidditch’, or ‘flying on a nimbus’ which supports the active participation, as visitors perceive themselves as actively riding or flying on this broom, despite that they are merely placed in front of a green screen. In blog 10 the broom experience is described:

In another part of the tour, we were able to each sit on a seat mocked up as a broomstick and simulate a flight over Hogwarts, which could be viewed on a screen. We did the same in the Weasleys flying car. Naturally, you can buy pictures of your adventure (£14 for the first, £7 for each after that), so we left the best part of £100 lighter from that area (although the photos are brilliant!!) (Blog 10).

This blogger describes the activity that they took part in, as sitting on ‘a seat mocked up as a broomstick’ which seems rather passive, but as he mentions that they could simulate a flight over Hogwarts the situation becomes more active. This ride is further referred to as an adventure, which could imply that this visitor felt a part of an escapist element. This situation illustrated one of the ways wherein visitors are able to co-create at WBST, as they are made able to “buy their own adventure”; one that they have created while sitting on the broom and

acting a role. Interviewee 5 elaborates further on this interactive element: “[...] the only activity I can remember, where I was really a part of it and doing something active, was the broom experience, the flying brooms, which you could sit on. I remember, that there was a screen and then I got to wear a robe and such”. Interviewee 5 supports this notion of playing a role, as she reveals that you got dressed up when taking part in this activity. The broom experience is a great example of how visitors take part in adding value to their experience, as they can act and let loose while sitting on the broom, and create their own adventure while simulating a ride over Hogwarts or flying through London. Furthermore, they also create their own souvenir, and as blogger 10 mentioned, the photos were expensive but brilliant. So, this kind of inclusive souvenir is highly valued by visitors. It seems that visitors are interested in being a part of this action, as reviewee 2 for example states: “The ability to put yourself into the action through the green screen photographs was actually worth the steep price as well”. So, even though it is expensive to purchase photos and videos of one’s interaction, it is weighed up by the fact that visitors can become a part of the action and create a personal souvenir.

We also observed that visitors did not only interact with artefacts in staged activities, they also interacted with the WB interactors. These interactors are described in numerous ways throughout our data and all remain positive. One particular interaction that several visitors describe is how WB interactors let them open the doors to Hogwarts, if it is their birthday:

Our group was then led to the door to the Great Hall, where the guide asked if any of the children were celebrating their birthday. Charlie put up his hand, along with four or five others. They were then invited to the front to help push open the giant wooden door, which I thought was a really lovely idea (and judging by the looks on their faces, so did they!) (Blog 10)

This quote elaborates on how the WB interactor makes a good connection with the children (and adults) by asking about their birthday, and lets them do something more “exclusive” that not all visitors get to do; namely opening the doors to Hogwarts. As blogger 10 describes it, this invitation was lovely, as she could see the amazement in the faces of the children. In general, our data seem to emphasize that visitors are highly positive about the WB interactors, as they help them with interactive options, are friendly, and provide them with information and insight. The encouragement made by WB interactors are empowering visitors to be a part of the action. However, visitors did not merely interact with activities and WB interactors, but also by using senses such as taste.

In relation to the other theme *Butterbeer is a must*, we also made some observations. Midway on the Studio Tour, there was a food area where visitors could sit and relax and eat food they had brought or purchased food and beverage items. An observation made in this area was that nearly all visitors were enjoying a so-called class of Butterbeer or a Butterbeer ice-cream. In our various types of data, it was further a repetitive theme that visitors mentioned Butterbeer, as something they had to try and they further described what it tasted like, examples are:

“We sampled the Wizarding world’s favourite Butterbeer, which I have to say – I used to love but on this occasion, I found it overpoweringly sweet” (Blog 5)

"Yes, I was actually surprised by Butterbeer. I actually thought that was a thing in England and not just something that they had made up in the movie. So, I thought that Butterbeer added something extra to the experience, that you could get it” (Interviewee 4).

These opinions on Butterbeer corresponds to some degree with Broemel’s (2015) results about themed food and beverages in the Harry Potter themed area *The Wizarding World of Harry Potter* in Universal Studios in Orlando. This study found that: 1) themed food itself was an experience, 2) it enhanced the authenticity of the experience, and 3) it extended tourist’s immersion in this Harry Potter experience (secondary to visual perceptions). In relation to the first result, the Butterbeer drink seems to be perceived as an experience in itself, as numerous visitors from our data call it a must. Based on interviewee 4’s statement there seems to be something authentic about it as well. As she argued that being able to have this drink that was “made up” for the Harry Potter universe added something extra to the experience. In relation to the latter result about immersion, it is more difficult to argue if this drink actually extended visitors’ immersion. Though, as blogger 5 describes it as ‘the Wizarding World’s favourite Butterbeer’ there seem to be some small degree of escape to this Wizard World, as she felt that she drank something that exists only in the Harry Potter universe. It is though clear that it adds value to the experience, as some bloggers and reviewers state that it is a must to try, even if they have emphasized that the taste was not to their liking. Finally, the Butterbeer experience also provides an example of co-creation that is transferred to the online experience environment (Instagram). This is the famous Butterbeer moustache. It seems that fans have created a hashtag #Butterbeer moustache, where they imitate Hermione (Emma Watson) who gets a Butterbeer moustache in one of the movie scenes. Blogger 5 mentions this Butterbeer moustache and

writes that she enjoyed her friend's attempt to get a Butterbeer moustache. In addition to this, blogger 3 writes in reference to Butterbeer: “[..]do it for the Instagram photo”, and encourages visitors to taste this drink with the aim of sharing a photo on Instagram. Butterbeer becomes a part of taking a ride in the Harry Potter universe, as it is a way of tasting something from that universe. It seems that visitors have a desire to share this experience with others. In the light of the examples in this sub-section, we discovered that visitors interact in several ways. However, participation is also detected to be more passive in other areas where visitors can perceive authentic and movie-making related artefacts.

5.3.3 Authenticity & Movie-Magic: Bringing the Magical World to Life

This section focuses on a mixture of passive and active participation. It includes both educational and esthetic elements, and elaborate on visitors' accounts of how they have actively and passively absorbed facts about movie-making, and passively immersed due to authentic artefacts that created a magical space. In relation to the both themes authenticity and magical we come across different experience elements such as elixir bottles, Diagon Alley, the Mirror of Erised, but also include overall thoughts from visitors about their impressions. Part of the title of this section ‘bring the magical world to life’ is based on reviewee 14's way of saying that details, craftsmanship, and creative efforts behind the movies are what have brought the magical world to life.

In relation to authenticity, we overall observed that visitors spend a great deal of time looking at specific artefacts, and also when being exposed to movie-making information. Visitors often spoke to their friends and family that they were walking around with, pointing at things, and showing surprise in their facial expressions. It thereby seemed that visitors were impressed by authenticity and how the movie-magic was made. In other types of data we found that visitors perceived movie-magic and authenticity as creating a magical atmosphere.

The aspect, movie-magic, is represented in data as interviewees, reviewees, and bloggers elaborate extensively on what impressions information about movie-making factors made on them. Visitors reveal how they learned about: movie technology, the crew and their craftsmanship by reading information boards and on informative screens. Through observations we especially noticed how visitors lined up to use interactive screens that provided them with the ability to learn about how particular props and sets were created. Blogger 3 even argues that informative screens made the experience better as she was a bit disappointed in the small Hogwarts castle model:” But I cheered up once I watched the screens and saw how smoothy it

was incorporated into the films”. The informative screens therefore played a great role in revealing movie-magic to visitors. Blogger 2 supports this argument by stating that due to interactive displays filled with information, there is nothing that you won’t know about Harry Potter when leaving the Studio Tour.

In relation to movie-making information, visitors are not only focused on the Harry Potter concept but also on what there in general lies behind making a movie. Reviewee 28 elaborates on this: “Not only learning about the making of Harry Potter but a lot about the general business of making films particularly those requiring sophisticated special events”. In this quote, it is highlighted that the Studio Tour provided information about the movie-making business in general. The reviewee was especially interested in the effects that required more sophistication to create. This seem to suggest that the Studio Tour also can be interesting to visit for non-fans. Interviewee 5 supports this idea, as she classifies herself as not being a big fan: "Because I'm not a big fan, it was actually just very fascinating to see how such movies are made and what you can with movie technology" (Interviewee 5). Based on this and the previously highlighted mentioning’s about movie-magic it seems clear that visitors are impressed by technology and are actively absorbing information with their minds, in order to learn more about the extensive making of the movies. Education therefore becomes a significant part of the Studio Tour. This aligns with our observations, as we constantly observed visitors engaging with educational elements such as interactive touchscreens and video screens. It seemed that visitors were having fun and enjoying themselves while learning; this seems to be supported in our data as well, as reviewee 47 explains that: “I really enjoyed seeing how the movies were filmed, it was very nostalgic, interesting and fun”. However, despite that many visitors felt positive about the level of education and insights into the movie-making efforts, some felt that this revelation made the magical illusion disappear. This is explained in review 16:

Sadly for me it broke the illusion the movie had created of a huge Hogwarts school campus...everything was shot in bits n pieces in small sets of actual rooms. [...] Although striking and mesmerising, it brings to mind what illusions technology can create and lull people into a false sense of alternative reality.

In this review, the visitor is disappointed in the Studio Tour, as it tore down her illusion of a real Hogwarts school that she had imagined based on the movies. She does acknowledge that everything in the Studio Tour is quite amazing, but that it reveals how technology have created

a false magical reality. Reviewee 35 supports this argument by saying that to see behind the scenes thus takes away the magic. Despite of these two points of views, the tour feels highly magical to most other visitors. This is especially due to details and authenticity. While observing visitors during the Studio Tour, it seemed that the many of them were impressed by authentic details. A specific example of this is our observation in the Hogwarts Express on Platform 9 ¾ (see location on map – appendix 1). Here we observed and overheard visitors that were talking about the smell of the train that it had an old smell like a real train. The visitors are picking up of the authenticity of this train that it is in fact a “real” train. Reviewee 20 supports this by writing that “the real steam engine is extremely magical”. The authenticity is also based on the fact that the train has been used in the movies, as another visitor writes: “The part I loved the most about this part is that the train is the actual one from the movies and you get to go it!” (Blog 7). Blogger 7 is quite excited that the Studio Tour includes a real train which was also the exact train used when shooting the movie scenes. It is as if this visitor feels some sort of connection to the train because it is the real one from the movies, and it might give this visitor some sense of connection to the Harry Potter movies, as there have been shots scenes from the movies inside this train, which she herself now gets to explore. In other areas on the Studio Tour visitors are amazed by the great details that have went into creating props and sets down to the smallest detail. Some visitors are comparing the Studio Tour to a museum as all the authentic artefacts used in movie scenes are collected in one place for visitors to walk around and see. Reviewee 2 explains that: “Somehow they've made movie memorabilia feel more like a museum experience, where you are transported into the Harry Potter world”. This quote highlights the esthetic element in the Studio Tour, how a museum like experience filled with artefacts can let a person passively immerse into another world, merely by viewing them. This is not only enforced by authenticity and that items are recognizably from the movies, but also because of the detailed nature of many props, artefacts, and sets: “For example, if you look at the elixir bottles or school books, they have handwritten thousands of labels. And such things contribute to both the Harry Potter magic and the movie magic because it's more authentic than I had imagined” (Interviewee 1). Interviewee 1 is impressed by details and thinks that artefacts have a more authentic nature than she had imagined. Blogger 5 supports this by stating that “Every tiny thing has been thought out to reflect this incredible world – nothing is left out.” She goes on to mention the authentically [fake] created food for the Yule Ball (fourth movie) that looks good enough to eat. Visitors overall seem to be impressed by details, and feel that the movie-magic is even more magical because of these. Among other studies, on Harry Potter experiences, there seem to be opposing arguments to whether authenticity is

important to fans. Waysdorf & Reijders' (2016) study suggested that visitors in the Harry Potter themed area – *The Wizarding World of Harry Potter* - in Universal Studios in Orlando, did not need authenticity to feel immersed into the Harry Potter universe. Oppositely, Lee's (2012) research that was conducted based on a Harry Potter tour in the UK emphasises the desire for authenticity, as these tourists visit real authentic areas where movie scenes have been filmed. Our data do not emphasise that visitors need the authenticity to feel a part of the magical world, but it does emphasise that there is a desire for it, as they are highly impressed by authentic items that let them feel more connected to the movies, and it also makes the experience feel more magical to them.

Concluding on this sub-section, we did not detect that visitors actively co-created with WB, as many of the experience elements mentioned were absorbed in a rather passive and less obvious manner. Though, if these visitors did not have any knowledge about the Harry Potter movies, they would assumingly be less impressed by detailed props and movie-making details as they would have no real connection to these artefacts. The perceived authenticity at the WBST is therefore highly interconnected with movie recognition and fandom, as reviewee 38 states: "You should have seen some of the movies before you visit it, it makes a better experience while visiting the Studios". In addition to this, in most cases the authenticity feels magical to visitors. There therefore seems to be a more passive and mental co-creation, as the authenticity are determined as magical by visitors. Imagination and recollection are therefore effecting visitors' impressions. These two aspects will be discussed in the following section, in relation to feeling as a part of the Harry Potter universe.

5.3.4 Imagination: Being a Part of the Magical World

As argued by Bærenholdt et al (2008) whether actively or passively participating in the experience, and whether absorbing or immersing into the environment, a consumer must draw on imagination and fantasy when performing and adding value to his or her experience. In this section, we focus on the themes: *photo-taking* and *imagination*, with the effort of understanding how visitors at the WBST immerse themselves into the hyperreality that is the Harry Potter Universe or the magical world. This is something that did not clearly come to expression in our observation, as we cannot read people' minds and know how they imagined themselves as being in a Harry Potter universe. In this section, we therefore draw extensively on interviews, reviews, and blogs.

In relation to photo-taking, we made many observations. Visitors took photos in numerous places and in several different ways: selfies in mirrors, selfies with a selfie stick, photo-taking of friends and family, and photo taking of every angle of an artefact, for example the Hogwarts model. Taking pictures during the Studio Tour is in general a dominating theme in the other types of data as well. Image 26 shows how one visitor even had to take a selfie by hanging the selfie stick out of the window in the Hogwarts Express, so that he could get a shot with him in the train. This photo-taking seems to represent how visitors can add their own value to the experience, by implementing themselves in the photos they take. Such images are furthermore an example of how visitors create their own personal memorabilia. Interviewee 5 explains which photos that were most memorable:



Image 26: Selfie in the train

"I think that the pictures I remember the most are those taken of me and some of the other girls, where we are either sit on a broom or stand in front of something. The funniest pictures I remember, are those where my friends and I stand in Harry Potter robes, [in front of the place] where you can fly on the brooms. So that was probably the funniest. I think it was because we felt a bit too old to do it and then it might be fun because we did it anyway "(Interviewee 5)

This quote seems to support our observations, as interviewee 5 said that she remembered these inclusive photos more, as it was funny to see herself and her friends in front of something, wearing Harry Potter robes, or sitting on a broom. These photos are thereby a significant way of being a part of the experience, but also to add value to it. Reviewee 34 elaborates on how these photos can be used to make friends jealous, as the Studio Tour offers free Wifi. She seems to indicate that photos could be shared online on social media or send directly to friends. Based on this, photo-taking is therefore a rather interesting way of escaping to the magical world. As photos taken with props and in different sets, give visitors the ability to show others that they have been a part of it. This could as reviewee 34 argued be by sharing the images online, while

the visitor is still in the experience environment. However, photo-taking is not the only way of being a part of the magical world.

In relation to the theme imagination we detected two different aspects: 1) that visitors drew on their recollection of the movies and made some sort of connection to artefacts or areas during the Studio Tour, and 2) that visitors drew on their imagination when feeling that they were actually a part of the magical Harry Potter world. Imagination is therefore a highly important factor when adding value to one's experience during the Studio Tour, as interviewee 2 argues "[...] you need to have the imagination, otherwise I do not think that you will have the same experience".

Blogger 7 writes that the Studio Tour is a way of reliving the Harry Potter movies. To do this one must draw on his or her recollection of the movies. Recognizing things from the movies were highly evident in our data. This movie connection has already been elaborated on to some extent in the previous section, where we focused on recognising authentic items. The highlighted responses elaborated on how this made the experience felt rather magical. Other visitors extend this idea further as to argue that the movie connection made them feel as a part of the movies and the Harry Potter universe. For example, in blog 1, where the blogger writes: "[...] and gazed at my reflection in the Mirror of Erised". This is a reference to the first Harry Potter movies, where Harry Potter (Daniel Radcliff) looks at his reflection in the mirror and receives the Philosopher's stone in his pocket. This visitor is sort of "performing" this part of the movie, by gazing in the mirror. In another example, blogger 5 writes that "Harry Potter is a little bit speechless when first introduced to Diagon Alley and any visitor can experience this same feeling – when stepping into the Oxford Street equivalent of the magical world". Blogger 5 draws on her recollection from a particular movie scene where Harry Potter first entered Diagon Alley. She feels connected to this moment in the movie, as she has the same feeling of being speechless. Furthermore, she perceives her entrance to Diagon Alley, as entering the magical world. Interviewee 1 also emphasize this combination of being in a part of the movies and feeling a part of the Harry Potter universe:

"I felt a little bit ... not only the Harry Potter universe, but also that you were almost a part of the movies. It's a very visual experience, but also a very mental experience, because you think of the movies and it's almost like "re-playing" the movies inside your head again, if you can say it like that" (Interviewee 1).

Interviewee 1 seems to express that there is a connection between being in the Harry Potter universe and being a part of the movies. She further highlights that the experience is not only visual, but also mental in relation to recollecting movie scenes. It makes sense that visitors would replay the movies in their heads when being exposed to all the visual elements depicted to them. In addition to this, the feeling of being a part of the magical world, was also evident in our observations, especially in an observation that took place in the Diagon Alley set (see location on map – appendix 1). Here visitors were walking around in the street, but several were also standing still and looking inside shop windows, as if they were in a “real” shopping street. Many examples from our data support this feeling of being a part of the movies or being in a “real” place from the magical Harry Potter world. Visitors express in their own words, such as: stepping into a dream, being in a childhood fantasy, the real live Diagon Alley, your potter world, it’s all real, surreal to walk through childhood, in the middle of the magical world, surrounded by the wizarding world, and escaping to the Harry Potter world. Interviewee 4 elaborates on specific areas where she felt “a part of it”:

Especially at the beginning, there in the Great Hall, that's where you come in and are part of it. Also in the train, but I thought that they should have made it so you could sit inside the train compartments and take pictures. Also there by the house when you get outside and see the bridge from the movie, they could have made it so you could actually walk on it or do something so you became more part of it" (Interviewee 4).

Interviewee 4 mentions the Great Hall as one of the areas where she felt “a part of it”, “it” being the Harry Potter universe. She goes on to mention other areas with artefacts that could have provided a better feeling of being a part of the Harry Potter universe, if she had been able to enter them. This is for example in the Hogwarts Express, where she would have liked to sit in the actual compartments and take photos. Based on this quote, it seems that escapist elements have particularly given visitors a feeling of being a part of the magical universe. This is supported by reviewee 3 who writes: “Getting to explore the sets of Diagon Alley to The Great Hall was an immersive experience”. This visitor felt immersed in the sets which we in the previous section on experience design [see section 4.5.4] determined as escapist by giving visitors the ability to immerse into the Harry Potter universe.

In this section, we have detected that visitors add value to their experience, not only by being interactive and taking photos with themselves in the shot, but also by drawing on their imagination by making connection to the Harry Potter movies, and by imagining being in a

magical world. Based on the highlighted examples in relation to imagination, it seems that these two aspects overlap, as there is always some recollection of the movies present in the visitors' minds, as this is where the magical world arose. Furthermore, it seems that visitors are performing a mental co-creation when being exposed to particular escapist elements such as the Great Hall and Diagon Alley, but also in relation to artefacts (e.g. Mirror of Erised) and in relation to the overall experience environment that to some feels like an entire Harry Potter universe. This mental co-creation can be related to fandom, as replaying movies scenes is only possible to do for visitors who have watched the movies. Furthermore, fandom must provide visitors with more imagination in relation to this fantasy universe. In relation to the concept hyperreality, this section seems to have suggested that some visitors do in fact perceive the Studio Tour or areas of it as a hyperreality in which they can simulate their action in the movie or their presence in the Harry Potter universe.

5.3.4 Cohesion

As argued by Boswijk et al (2007) the entire experience concept should feel whole and natural, and not as if elements and spaces are just thrown together. There should be a feeling of “welcomeness” and a sense of cohesion among elements. In this last sub-section about the on-site experience, we will elaborate on the theme cohesion by drawing on visitors' perception of the overall experience, in terms of both positive and negative factors. The aim is to understand what cohesion or lack of cohesion meant for the co-creation experience that visitors had, if it for example made them better able to add their own value to the experience. Overall there was one positive aspect that was repetitive in our data; most visitors mentioned how they were able to explore and walk around in their own pace, and that there was a good flow through all the exhibits. As reviewee 1 puts it, “You can go round at your own pace so you can take as much or as little information as you so wish!”. This seemed to be significant to all the visitors that mentioned this factor. As reviewee 1 mentions that you are able to take in the information you please, means that you can add the kind of value that you please, and get what you desire out of the experience. However, there were also one negative aspect that we detected as repetitive in our data; that food was expensive and not memorable. Souvenirs was also perceived as expensive by many visitors. Despite of this, there were no detection in our data that these negative aspects degraded the overall experience had at WBST. Visitors often acknowledged that high prices and bad food were to be expected of an attraction like this. In one review a visitor compared the overall experience at WBST to the experience she had at

the *Wizarding World of Harry Potter* in the Universal Studio in Orlando: “[...] Wizarding World in Universal Studios which is awesome but whilst the Wizarding World in Universal gives you an immersive experience into the film and books, The WBS Tour allows you to feel up close and personal to the cast and crew involved in the making of the films (Review 22)”. She explained how the park in Orlando felt more immersive in relation to books and movies. She did not view the WBST in a negative way, because it was less of an immersive experience for her. Instead she perceived this tour as more overall personal in relation to the story of the cast, crew and the making of the Harry Potter movies. This example emphasizes that all visitors’ on-site experiences at the WBST are different. Even though we have detected that several visitors had an immersive experience at the WBST, this reviewee did not feel that. She might be effected by her experience in Orlando, and other visitors do perhaps not have another Harry Potter experience to compare to. Concluding on this section, the experience that visitors have are therefore highly influenced by their personal preferences, fandom, or previous visited Harry Potter experiences. These influencers are all evident in how the consumers’ post-experience evolve.

5.4 Post-experience: Sharing the Magic

After your visit to Hogwarts (or the WBST) you might not be able to refrain from sharing your memories with other muggle friends. The main section is therefore headlined with the title ‘Sharing the magic’. The coming sections will explore the post-experience of WBST, which entails what the consumer experiences after he/she has left the core experience. Chapter IV presented what WB does to facilitate and co-create at this stage, however, the post-experience mainly relies on the consumer. In this section, we therefore focus on visitors’ satisfaction with their experience, and on the ways used to extend or construct the experience or to share the magic. The post-experience section is divided into three sub-sections: 1) Extending the Magic into the Muggle World, 2) Twice in a lifetime, and 3) Staging the Magic. The first section will focus on the theme *memorabilia*. The following sub-section will elaborate on the three themes *memorable moments*, *worth the money*, and *going back*. In the last sub-section, focus is given to the three themes *Word-of-Mouth / Word-of-Web*, *Harry Potter terminology*, and *Facebook*.

5.4.1 Extending the Magic into the Muggle World

One way that the supplier can influence and shape the consumer's post-experience is by offering memorabilia. Pine and Gilmore (1999) present memorabilia as one of the five experience-design principles, and Hosany and Witham (2010) argue that consumers search for long-lasting personal experiences. The title of this section thus refers to how the WBST visitors can extend their experience after they have left the actual Studio Tour by the use of memorabilia. Chapter V presented an analysis of how WB has implemented memorabilia opportunities various places in the experience design of WBST. This section will analyse how the visitors participate in the (co-)creation of memorabilia at the Studios and further how they have used the memorabilia during the post-experience. The two main memorabilia categories associated with the WBST are souvenirs and photos, which will be the main focus of the upcoming analysis.

The visitors exit WBST through a huge Studio Shop full of hundreds and hundreds of Harry Potter-themed souvenirs. The post-experience stage is thus initiated right after the end of the tour, where visitors can purchase and take home a memory from the WBST. The Studio Shop (see location on map – appendix 13) was the most crowded place on the tour and this was definitely not because of the size of the place. Most of the visitors we observed in the shop, were people we had not previously seen anywhere on the tour, which imply that many visitors spend a lot of time here. This is supported by the interviewees, who remembered spending a considerable amount of time in the Studio Shop, mainly because of the many things to see and experience. Interactivity and co-creation are therefore also at work in the Studio Shop, where visitors can examine the souvenirs. This is one of the few places where the visitors can actually touch original props from the movies, and moreover where they finally get to be sorted by the [replica] Sorting Hat, try on their Hogwarts House scarf, or taste Bertie Bott's Every Flavour Beans [candy]. The Studio Shop thus “performs a mediating role in which visitors can reflect on their [...] visit, and informally construct or reconstruct their [... experience]” (Kent, 2010, p. 75). Most of the souvenirs will only be worth the price for a Harry Potter fan who recognises the symbolic value of the item. Such a value will arise from the connection between the souvenir and the movie (or the Harry Potter universe):

“I bought a Butterbeer glass and a chocolatefrog. I bought the chocolatefrog because I could remember it from the first movie, where you see that there is a card with a picture [of a famous wizard] [...]. So it was exciting to see which card and which famous person from the movie I would get” (Interviewee 3).

Interviewee 3 explains how he bought a souvenir because he associated it with a movie scene and because he wanted a similar experience. In contrast, interviewee 4 was not interested in buying any of the candy souvenirs, because “it would be a shame to buy it, because it does not last forever” (Interviewee 4). It thus varies how visitors relate to memorabilia and how long-lasting they want them to be, however, a common attitude is that they want the souvenir to represent something specific from the movie(s). This might also explain why Interviewee 4 was disappointed about the souvenir selection even though there was a huge variety.

Despite the general excitement about the Studio Shop, a repetitive note in most of our collected data is the price of the souvenirs available in the shop. Blogger 1 writes, “It goes without saying that you can fairly easily break the bank inside the gift shop. [...] Good news is you can take photos throughout the studios so, at the very least, you’ll come home with lots of memories!”. Photo-taking is one of the most significant and repeated themes detected in the collected data, as described in a previous section (see section 5.3.4). WB has designed the Studio Tour with various places dedicated to taking pictures, which gives the visitors an opportunity to interact with the experience and come closer to the Harry Potter universe. This memorabilia co-creation during the tour serves another important purpose, namely to enable a more explicit post-experience. The pictures are created during the onsite-experience, but they are not fully consumed and utilised before the post-experience stage. However, even though most visitors engage in picture-taking, it is very different how visitors subsequently consume these pictures:

But it was worth it - our little boy is so happy to see his photo on the wall framed, of him flying a broomstick on the Quidditch pitch! (Review 17).

I have shared my photos on both Instagram and Facebook [...] They [WB] invite you to share your pictures on Instagram and Facebook multiple places out there [WBST], also on the bus. And if you share on Instagram, they [Warner Bros.] will like you picture (Interviewee 4).

I've also made a scrapbook, not just with the Harry Potter experience, but as part of my stay in London. There are a few pages in it, which I have shown to my friends and family [...] And I still look in the scrapbook once in a while myself (Interviewee 1).

As the quotes express, the pictures are consumed differently, but they have in common that they are used to display and share one’s experience, either offline or online. Especially the

latter was evident in the collected data. All the bloggers share pictures on their blog and all the interviewees have in one way or another initiated a post-experience on social media, which is explored further in section 5.4.3.

5.4.2 Twice in a Lifetime

I know I've been several times over and some might argue once you've seen it, it could get boring – but each time I go, I notice something different and take in all the big (and tiny) details all over again. I could never get tired of it - and I'm already planning my next trip! (Blog 5).

Blogger 5's writing is a telling and summarising representative for the general display of satisfaction and excitement among the individuals under study. Satisfaction can be concluded if the visitors think that the experience has created memorable moments, it is worth the price, it is recommendable, and that they will revisit.

Central to much of the experience economy theory, is the supplier's ability to create memorable experiences. A way to detect if people have had such, is to take notice of the details in their descriptions of the experience. The bloggers will obviously be quite detailed, as their aim is to inspire others or to showcase their experience, whereas the reviewees and interviewees do not necessarily need to share details as they have different objectives. Nonetheless, the data collected from these groups are often detailed and include specific parts of the Studio Tour. For example, reviewee 27 writes:

There are numerous sections of film sets which is very exciting to see. My personal favourite was Dumbledore's Office. Other highlights included platform 9 3/4 but I won't spoil it too much for you, as there was so much to see and excite HP fans. Props were also brought back to life, and I really enjoyed seeing the horcruxes, as well as bigger props such as the vanishing cabinet.

When we asked interviewee 2 about the most memorable place at the tour, she answered, "I do not think that it was something specific that was the best. I think that everything as a whole was really great. It is well-created from the moment you arrive. [...] Especially when you go through the great doors". Interviewee 2 states that the Studio Tour as a whole is memorable, though she also includes a specific experience component. Concluding, WB has been successful in creating a memorable experience of many memorable experience parts that enable

the co-creation of memories that provides the foundation for a post-experience.

A repetitive critique in the reviewees is the cost associated with the Studio Tour visit. This mainly arises from the cost of the souvenirs, the food, the souvenir pictures, or the total add-up of everything. Nevertheless, most reviewees state that the WBST is “worth every penny” (review 19), “worth the admission price” (review 20), “worth the money” (review 34), and “exceptional value for money” (review 42). In contrast, blogger 5 “slightly begrudge the fact it’s so expensive” and “wish they’d make the pricing just a little bit more family friendly”, but despite this critique, he has visited WBST several times and concludes his account with “But other than that, for me, it’s magic!”. Just like blogger 5, four of the interviewees and at least thirteen reviewees would revisit. Irish reviewee 44 states, “But I just cannot say enough good things about this place and I’m dying to go back. Would go back to the UK just for the day for the sole purpose of going back here”. The only one who will not revisit on own initiative is interviewee 5, she would though follow along if a friend or relative really wanted to go. She says: “It is money that I would not mind paying again to see it. But it’s quite a long time since the movies and books came out [...] so I do not think the experience would be the same at all, because it’s [the Harry Potter story] a bit too far away”. Despite this opinion, interviewee 5 was very satisfied with the Studio Tour and enjoyed her visit much.

The last indicator for a satisfying experience is, that the visitor can recommend the experience. Every reviewee can recommend the Studio Tour, and the same is the case with the bloggers and the interviewees. Blog 4 writes, “Let’s be clear: for fans of the books and/or films, *The making of Harry Potter* is an absolutely spellbinding, inspiring and, yes, utterly magical behind-the-scenes experience and you should definitely go”. As blogger 4, many state that it is recommendable for a Harry Potter fan, but there are also a few who express that they enjoyed the Studio Tour even though they are not fans and would therefore also recommended it to non-fans.

5.4.3 Staging the Magic

As highlighted in the theory (see section 3.8), *satisfactions*, *extensions*, and *constructions* are interrelated and tend to overlap. Satisfaction with an experience can for example lead to the extension of one’s experience or to construct a positive image of it. The previous section (see section 5.4.2) concluded that all the sampled visitors are satisfied with the WBST experience, though to different extents. This section will look at, how this satisfaction contributes to the construction of a positive image (and promotion) of the Studio

Tour and further how visitors continue to stage the experience after leaving the physical site. Hence the title, *Staging the Magic*. Section 4.3.1 and 4.3.2 established that WB uses WOMM and initiates co-creation extensively on the Facebook page, so this section will examine how the visitors react to these initiatives. Three detected themes are significant for the *construction* element of the post-experience: *word-of-mouth / word-of-web*, *Harry Potter terminology*, and *Facebook*.

Constructions can happen in different ways. One of the most dominating ways are WOM [Word-Of-Mouth], that is, when the visitor tells about the experience to others. Another very significant *construction*, is when the visitor more deliberately constructs the experience to other consumers on social media, online review sites, and blogs. By doing so, these individuals generate WOW. The only way we could examine the first, WOM, was via the interviewees. Common to all the interviewees is that the WBST experience was suggested to them by others and that it is one of the major reasons why they ended up visiting the Studio Tour, which draws a connection between the pre- and the post-experience. A similar social interaction and process take place in the virtual space, in the shape of WOW. Opposite to WOM, we were able to observe WOW where it takes place and in rich detail.

Due to technological advancements and consumers' increasing whereabouts in the online sphere, WOW has become a very significant factor for consumers and for businesses. Consumers share opinions about economic offerings (such as experiences) and businesses can via WOMM market their offering through the consumers. The virtual WBST environment is a prime example of how this works in practice. The text in post 24 shows how WB uses WOMM to encourage visitor engagement; and

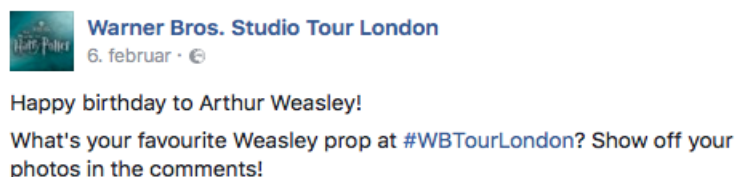


Image 27: Post 24

it works as intended. There are always visitors who share their pictures, when WB asks them to do so. There are even instances, where visitors share a picture without it is initiated by WB. Below are examples of how visitors have responded to post 24:

😊 i would like to have the self-washing dishes



Image 28: Post 24 response 1

Actually, my favourite Weasley prop is the clock!



Image 29: Post 24 response 2

We will never know how many visitors actually see these pictures. However, we have observed that the shared pictures receive ‘likes’ from other Facebook visitors. It is a type of indirect display of satisfaction and WOM, because they with their participation on the Facebook page and by sharing a picture, indicate that they enjoyed the Studio Tour so much that it was worth to preserve their memories in a picture. Last, it is also worth noticing that WB likes the pictures from the visitors, which creates a social interaction between WB and the individual visitor.

When consumers share their pictures and memories from the Studio Tour, they create a post-experience and moreover contribute to the storytelling about the WBST experience. In order to engage on Facebook, the consumers must take time to remember and reflect upon their experience and do thereby ‘re-experience the experience’ (Bosangit and Demangot, 2015). As this process is initiated by WB, it is thus an efficient strategy to bring value to the visitors, stay connected with them, and possibly entice them to revisit. A similar re-experience and construction take place in the examined blogs, where the blogger has spent time to stage the content and select the “right” pictures.

The blogs and reviews under study are in their nature WOW, as the main purpose is to guide and inspire other consumers. The blogs moreover serve as online diaries and are therefore more detailed than the other types of data. Blogger 1 writes: “For 2 hours, I revisited the childhood fantasies I had of this special place. I knocked on the door of 4 Privet and gazed at my reflection in the Mirror of Erised. I even got to drink a sweet glass of butterbeer!”. Blogger 1 draws a very convincing connection between his childhood fantasies (based on the Harry Potter universe) and WBST, and he moreover describes the experience as a place full of interactivity. This is a strong contribution to the storytelling of the WBST about what the consumers can expect to experience. All the other bloggers write in a similar passionate way and does thereby become brand advocates.

A crucial element in the storytelling is the use of Harry Potter terminology, as this will awaken a feeling of recognition among consumers. When the Facebook page was examined, we found that WB uses Harry Potter terminology and references to the Harry Potter universe to initiate co-creation. The Facebook visitors, the reviewees, and the bloggers do also use Harry Potter terminology to share their WBST experience. Blogger 2 writes, “Of course, you’ll have to hand over some muggle currency to actually walk away with the photo, unless you cast a spell over the cashier attendant”. This inside-language supports a social relationship among the actors in the virtual experience space and enhance the post-experience for the consumers. Concluding, the Facebook page plays a crucial role in the overall WBST experience, as it establishes a brand-consumer relationship and as it is a vital marketing platform for WB.

5.5 Sub-conclusion: Co-shaping the Experience

As the previous sections have highlighted, experience consumption takes place on several stages: pre-experience, on-site experience, and post-experience. It is therefore also very likely that co-creation is received at these three stages, and that visitors co-shape the experience in collaboration with WB. This section offers conclusive thoughts on the latter two research questions:

- 3) In what way do visitors engage in the experience creation at WBST?
- 4) What role do visitors play in staging the experience online?

These will be discussed in relation to the four dimensions of co-creation: *multiple channels*, *options*, *transaction*, and *price-experience relationship*, to understand where and how visitors receive WB’s invitation to co-create and what this means for the creation and staging of the experience.

As we detected in the previous section, WB invites consumers to co-create on *multiple channels* and through various *options*. The channels are website, social media (Facebook), and at the physical experience (WBST). At the pre-experience stage, we found that not many pre-visitors were in fact exposed to WB’s digital marketing efforts prior to visiting the WBST; only one mentions viewing events on the website. Instead we found that some pre-visitors received the co-creation of other post-visitors. This was in the form of images and reviews that had been shared on online channels. Images were shared on post-visitors personal Facebook

profiles, and the reviews read by one of our participants was found on the WB facilitated Facebook page. In relation to the on-site experience visitors engaged in a great variety of options facilitated by WB with the result of co-creating their personal experiences. Visitors participated in interactive options (e.g. broom experience), took a great variety of photos, and relied on their imagination and recollection of the Harry Potter movies when feeling immersed into the Harry Potter universe. Visitors thereby co-created their experience by participating (physically and mentally), shaping their own personal memorabilia, and escaping to an alternate Harry Potter reality. In relation to the post-experience stage the consumption of visitors enforce the multiple channels aspect. As post-visitors aim to extend their experience at the physical channels into the virtual channels and through physical memorabilia items. Post-visitors tend to share images, write about the Studio Tour experience in reviews or blogs, and guide other visitors. These are often grounded in the satisfactions visitors feel in relation to the options offered at the on-site experience stage. In relation to the options offered by WB, some of our participants began following the WB Facebook page post to their visit, and one even mentions that WB replied to her shared image on the social media channel Instagram. Furthermore, post-visitors also embrace the option of purchasing a physical piece of memorabilia. This item is often displayed or showed to friends and family. The post-visitors that wrote blogs, do emphasize the fact that visitors even move beyond the options offered by WB, as they on their own initiative create blog posts about the visit.

Prior to the visit to the Studio Tour, visitors only *transaction* with WB is by purchasing their ticket on the website. Since visitors have to access the website in order to buy their tickets, we can only speculate on whether or not any images, text, or videos co-shaped their expectations to the on-site experience. This is not mentioned in interview data, and we cannot know what reviewers and blogger did prior to their visit. They tend to write about this stage in practical terms, such as transportation to the WBST. At the on-site experience stage, there were several transactions with WB, as WB interactors were placed throughout the Studio Tour. In specific areas WB interactors specifically interacted with visitors by telling jokes, instructing them, and letting them participate. Visitors engage in all the possible transactions with WB interactors. On some occasions visitors approached the WB interactors in order to gain information and insight in specific parts of the tour. It seems that WB have placed their interactors in the Studio Tour areas in order to facilitate visitors' needs. The fact that visitors started the transaction, emphasize a co-creational aspect, as WB interactors would not have shared their knowledge and insight if they had not been asked by visitors. In relation to the

post-experience, a transaction takes place between WB and the visitors, when both parts like each others' pictures, exchange comments, and share pictures.

In relation to the last dimension, the price-experience relationship, most post-visitors valued the experience as 'worth the price'. Many perceived the tour as rather expensive, as well as the many add on's that could be purchased during the on-site experience. Though, we did not detect that the price of the experience made the visitors refrain from co-creating and adding value to their experience. They were still highly positive about interactive activities that could be costfull, if they for example chose to buy images or videos for themselves or all their children. This was for example evident in the broom experience, where visitors still had fun and let loose on the broom, as if they were flying a real broomstick. This emphasis on WBST as a co-creation experience that is worth the price is further supported by a high degree of revisit intention. Many visitors in our data was revisiting visitors, and a great amount of those that were first-time visitor emphasized their desire to go back. This was both to have more time in memorable areas, but also as they had heard about new attractions in the Studio Tour.

Answering the first research question, it can be argued that visitors engage in the experience creation at WBST in several ways. At the pre-experience stage co-creation is not evident, but the fandom of the visitors, function as a precursor for co-creation to arise during the Studio Tour. It is a more mental co-creation that takes place at the on-site experience stage, where visitor draw on recollection from the Harry Potter movies, both in relation to recognizing specific artefacts, but also in relation to feeling a part of this magical world that they have watched on a screen before visiting. Furthermore, co-creation is also physical as visitors take part in many activities with the result of added value in the form of photos or videos. Based on the analytical section, visitors move across all four experience realms (entertainment, education, esthetics, and escapist) and do to some extent co-create in all of them. Concluding, WB is the facilitator of the entire experience, but visitors add their own personal value into the experience. This is based on that person's knowledge about the Harry Potter universe, but as the analysis also revealed on a general interest in movie-making. However, even though many themes are repetitive across our different data, it cannot be ruled out that other types of personal experiences would appear if continuing to collect more data. As previously argued, experiences are mainly personal (Pine & Gilmore, 1999) and new types of data could therefore reveal more insight into the role of visitors in relation to experience creation at WBST.

In connection with the second research question, visitors play a great and vital role in staging the online experience, especially as WB makes extensive use of WOMM and as most of the posts by WB initiates co-creation. We detected that WB's digital marketing efforts are

not received to a great extent during the pre-experience stage. Instead, pre-visitors received co-creational content from the post-visitors, for example through shared images, reviews, or comments. Nevertheless, it should be noted that many visitors use Facebook to share their excitement about an upcoming visit and which experience part they especially look forward to. A similar excitement is expressed by individuals, who have already visited the Studio Tour. By expressing their excitement and Harry Potter fandom, the visitors collectively contribute to creating an atmosphere of excitement about the WBST. In sum, the main virtual WBST experience is unfolding at the post-experience stage, as this is when visitors draw on the virtual opportunities and as it is at this consumption point, that the visitor has something to share. This includes memory- and picture-sharing by which the visitors contribute to the general storytelling. Central to this storytelling is the connection between the WBST and the Harry Potter universe. This is for example sustained by visitors who use Harry Potter terminology.

Concluding, WB has established an experience platform on Facebook, which they use to engage and co-create with visitors. WB's role in this social space is to initiate storytelling and provide interactive content that engages the visitors. The Facebook page and the majority of the content is thus visitor-driven, and the visitors' role is to participate by sharing their photos, memories, opinions, excitement, and fandom. By doing so, the visitors partake in staging the online WBST experience as a social and interactive community based on sharing. Their act of sharing is personal and it supports a storytelling of the opportunity for the visitors to have a personal experience and live out Harry Potter fantasies. Last, the engaging consumer act as an 'approval' of the overall WBST experience and the success of the Facebook page is thus very dependent on the visitors.

CHAPTER VI: REFLECTIVE AND CONCLUSIVE THOUGHTS

6.1 Theoretical Reflections

We set out to examine how experience economy works in practice, more specifically which role the supplier and the consumer play in the creation of an experience. We have presented a case study, which we have analysed in detail. Based on this case study and in relation to experience economy theory certain theoretical reflections can be made, in relation to how our results can support, expand or critique existing theories. This involves: 1) The many levels of an experience, 2) Fan culture and experiences, 3) Application to other experiences, and 4) Pine & Gilmore's experiential realms.

In relation to the first aspect, Pine and Gilmore's (1999) theoretical literature focused mainly on the core-experience. Whereas Sundbo and Darmer (2008) introduced the idea of supporting experience environments. Our research has supported that idea with substantial empirical data. The WBST experience unfolds on many levels: website, social media, the actual Studio Tour, and in peoples' social interactions (post-experience). In addition to supporting this theoretical argument, we have further expanded on this idea with our inclusion of experience stages: pre-experience, on-site experience, and post-experience. To some extent our results revealed that both online and offline levels were present in all stages of the experience.

We found that fandom played a role in relation to the co-creation experience at WBST. In Waysdorf and Reijnders' (2016) study of fans' visits to the *Wizarding World of Harry Potter* in Orlando (see section 3.2.1), Hills' (2002) concept of cult geography was introduced as: "fan attachment to non-commodified space, or at the very least, to space/place which has been indirectly or unintentionally commodified so that the fan's experience of this space is not commercially constructed" (p. 151). In that research, the authors attempted to argue that the space in Orlando was not merely commercially constructed by the theme park creators, but also non-commercially through fans own meaning-making. They argued that "those visiting know it is a simulation but it becomes an authentic environment when it feels correct on all sensory levels" (Waysdorf and Reijnders, 2016, p. 3). These fans were not drawn to the geographical location in Orlando, but to the non-existent location of areas from the Harry Potter universe that became real to them through a multi-sensory environment. The empirical findings in our research suggest that fans have the same kind of feeling when visiting the WBST. In connection with Waysdorf and Reijnders' (2016) research, we can therefore add a new level to 'cult geography' that entails how fans' imagination and movie recollection draw them to

simulated spaces that are non-existent in reality. The connection to the spaces that exist in movies and in their minds are thus what is important to them. This also adds a new level to the concept movie tourism, as fandom leads consumers to pursue areas that are not recognized as authentic by society, but are authentic in their own perceptions. Based on this, our results can be relevant to other types of experiences that is influenced by fandom.

As we have only examined one type of experience it could be argued that our results are quite insignificant. However, it is a type of experience that is increasing in popularity (movie-induced tourism / movie-based experiences), and the findings about co-creation and experiential marketing can be relevant to many other types of experiences. Consumers do not just desire co-creational participation when it comes to movie-inspired experiences or for days out; this desire extends to a much broader perspective. Schmitt (1999B) writes that consumers wants “products, communications, and marketing campaigns that dazzle their senses, touch their hearts, and stimulate their minds” (p. 22). In other words, consumers want experiences. Schmitt presented his theory in 1999, but it is still relevant and applicable today. Especially in relation to the experience design at WBST, as we found that visitors were dazzled, touched and stimulated. Furthermore, we found that the co-creational experience was highly significant to visitors’ ability to add their own value and to shape their own personal experience at WBST. Our results therefore add to this theoretical notion that consumers are expected to be dazzled, touched, and stimulated, and to Pine and Gilmore’s (1999) argument that they want memorable experiences. We found that there is also a great desire to create one’s own experience by being exposed to a multi-sensory environment that lets visitors interact and absorb on many levels. As Prahalad & Ramaswamy (2004a) argued: “What we need to create is an experience environment within which individual patients (consumers) can create their own unique personalized experience” (p. 9). Our empirical based results support this theoretical argument, and expands on it as we argue for such an experience environment to cross levels, channels, and stages of consumption. This should be considered by businesses when designing any kind of experience.

Pine & Gilmore’s (1999) experiential realms figure and theory that provided us with an idea of what an experience can entail, can be subject to some critical reflection. We found all the realms to exist in our case study, but the two authors do not offer clear distinctions between each realm. It is rather difficult to establish when active participation and passive participation occurs according to the explanations offered in the theory. We have conducted the analysis based on our interpretation of the theory, but other researchers might have placed elements in other realms, according to their interpretation. The Great Hall was an example of this. On the

first hand, we placed it in the escapist realm, as it offers visitors the ability to be actively involved in a real-life simulated reality from the Harry Potter universe, by walking in the footsteps of the actors and feel as a part of the movie or Harry Potter universe. On the other hand, this area could also be perceived as esthetic, as there are many impressive artefacts to look at and as music could be perceived as esthetic as well; which are things perceived from a distance. We can therefore add a new level to this theory. Pine & Gilmore (1999) speaks about how some experiences cross realms, but we have detected that parts or elements of that experience does in fact also cross realms. Following these reflections, the next section will offer the conclusion of our research.

6.2 Conclusion

In our problem formulation, we stated that we were interested in examining the interaction that takes place between WB and visitors. This interest was somewhat based on Pine and Gilmore's (1998) argument that "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" (p. 99)". This seemed to emphasise a co-creational relationship between any experience supplier and their consumers. To understand how these two actors [WB and visitors] are interlinked in a co-creational relationship, we therefore posed the following question:

How is co-creation between Warner Bros. and visitors evident in the WBST experience?

Chapter five identified how WB has implemented co-creation in their experience design as they coherently encourage visitors to participate and engage in the WBST experience through multiple channels [virtual and physical]. On the website, WB encourages visitors to co-create at the physical experience, and on Facebook the initiation to co-create online is highly present. One aspect is to design and stage a co-creational experience; another is how it is actually received by the consumer. In chapter six we therefore examined how visitors consumed the experience at WBST and illuminated how visitors received WB's initiations to co-create at different consumption stages, but also on their own initiatives at the post-experience stage. The pre-experience stage mainly involved fandom as a precursor for co-creation. In addition to this, we found that visitors consumed the on-site experience through

both physical and mental co-creation. At the post-experience stage, it was detected that visitors extended and constructed their experience through memorabilia and by sharing images and description of the experience. Based on the results of these two-analytical chapters, we can conclude that co-creation was evident in several interactions between WB and visitors.

The interactions between WB and visitors mainly took place in the physical experience environment. We did only in one case find that one visitor received the digital efforts from WB previous to visiting the Studio Tour (pre-experience stage), as she familiarized herself with events on the website. This does not mean that visitors did not engage in the virtual environment, though this engagement was moreover based on the interactions that took place on the Studio Tour. The on-site experience was therefore a main place of interaction between WB and visitors. During this stage, visitors were invited to participate in numerous ways as WB's experience design included all four experience realms: entertainment, education, escapist, and esthetics. In initial areas visitors were passively subjected to entertainment, but this functioned as a teaser for the entire tour. During the three other realms, visitors were met with various options to interact, both physically and mentally. Co-creation took place when visitors took part in the own learning (e.g. wand choreography), physically interacted with and played a role (e.g. the broom experience), and more mentally perceived artefacts and movie-making factors by using their recollection of the movies. Furthermore, a large amount of the visitors stated or replied that they felt as a part of the Harry Potter universe (e.g. in the Great Hall or in Diagon Alley). This mental co-creation was also based on movie recollection and imagination, as some also depicted it as being a part of the movies, and the ability to become a physical part of the sets. Additionally, this experience space overlapped with the virtual space, as visitors were encouraged to share their images online while being on the Studio Tour. Some visitors for example shared images of themselves with the hashtag #Butterbeermoustache. Concluding on the on-site experience, the results of these co-creational interactions with the experience designed by WB were: a personal experience, personal memorabilia, satisfaction, desire to share the experience, and a desire to return. These latter aspects came to expression during the post-experience stage as satisfactions, extensions, and constructions of the experience. Visitors expressed their satisfactions by mentioning memorable events, and in few cases also negative elements (e.g. food, price of souvenirs) when describing their experience in interviews, reviews, and blogs. Based on mainly positive satisfactions, visitors therefore felt a desire to extend their experience. This started through an interaction with WB in the souvenir shop, where visitors purchased, tried on, and captured pictures of themselves wearing various souvenirs. This element was still to some extent "part of the experience", and after leaving the

physical experience site visitors reminisced by looking at and displaying their souvenirs. The post-experience stage also entailed construction of the experience. Our types of data [reviews and blog] do in themselves represent this desire to share the experience through extensive descriptions. Furthermore, many visitors also felt the desire to share images on social media [Facebook and Instagram]. Based on this, visitors became stagers of the experience, and we detected several examples of how pre-visitors receive the co-creation of post-visitors, by seeing images on Facebook or reading reviews. These co-creative constructions therefore co-shaped motivations and expectations far more than digital efforts made by WB.

Based on this, the examined case study has provided results that gives the reader great insight into how a co-creation experience is designed and facilitated by WB and how the visitors play a role in consuming, creating, and staging it as well. The aspects of creating and staging an experience therefore become highly intertwined between the experience supplier and the consumers, and consumption (co-creating) becomes a part of creating the experience. Our results are not generalisable as we have only examined one particular experience context. Though our research has highlighted the importance of the role of consumer in the co-creation experience, and this should be considered by any experience provider. This argument is supported, as Pine and Gilmore (1999) argue that all businesses have to enter the experience economy sooner or later. Based on our results the economic offering (experiences) within the experience economy should essentially be considered as co-creation experiences.

References

- Abbasian, S. & Hellgren, C. (2011). The Experience Economy and Creative Industries. In Pettersson, C. & Christensen, D. (eds.) *Local Development and Creative Industries: Empirical, methodological and theoretical reflections*. Visby: Gotland University Press 9
- Agresta, S. Bough, B. B., & Miletsky, J. (2011). *Perspectives on Social Media Marketing*. USA: Course Technology
- Akhilesh, K. B. (2017). *Co-Creation and Learning: Concepts and Cases*. India: Springer
- Auster, C.J. & Mansbach, C.S. (2012). The Gender Marketing of Toys: An Analysis of Color and Type of Toy on the Disney Store Website. *Sex Roles*, 67, 375–388, DOI: 10.1007/s11199-012-0177-8
- Bai, B., Hu, C. & Jang, S. (2007) Examining E-Relationship Marketing Features on Hotel Websites, *Journal of Travel & Tourism Marketing*, 21, 2-3, 33-48, DOI: 10.1300/J073v21n02_03
- Beltagui, A., Candi, M., & Riedel, J. (2015). Design in the Experience Economy: Using Emotional Design for Service Innovation. In *Interdisciplinary Approaches to Product Design, Innovation, & Branding in International Marketing*, 111-135. DOI: [http://dx.doi.org/10.1108/S1474-7979\(2012\)0000023009](http://dx.doi.org/10.1108/S1474-7979(2012)0000023009)
- Bosangit, C. & Demangeot, C. (2016) Exploring reflective learning during the extended consumption of life experiences. *Journal of Business Research*, 69, 208–215. DOI: <http://dx.doi.org/10.1016/j.jbusres.2015.07.033>
- Boswijk, A., Thijssen, T., & Peelen, E. (2007). *The Experience Economy – A New Perspective*. Amsterdam: Pearson Education Benelux
- Bloomsbury (2012). *J. K. Rowling*. Retrieved February 16, 2017 from: <http://www.bloomsbury.com/author/jk-rowling/>
- Borrie, W.T. (1999). Disneyland and Disney World: Designing and Prescribing the Recreational Experience. *Loisir et Société / Society and Leisure*, 22 (1), 71-82. DOI: 10.1080/07053436.1999.10715576
- Bright, R. (1987). In Borrie, W.T. (1999). Disneyland and Disney World: Designing and Prescribing the Recreational Experience. *Loisir et Société / Society and Leisure*, 22 (1), 71-82. DOI: 10.1080/07053436.1999.10715576
- Brinkman, S. & Kvale, S. (2009). *InterViews: Learning the Craft of Qualitative Research Interviewing*. 2nd ed. USA: SAGE Publications, Inc.

- Brinkman, S. & Kvale, S. (2015). *InterViews: Learning the Craft of Qualitative Research Interviewing*. 3rd ed. USA: SAGE Publications, Inc.
- Broemel, E. (2015). *Food, Fantasy, and the Spectacle: The Role of Food and Illusion at the Wizarding World of Harry Potter*. ProQuest: USA.
- Brown, C. (2014). *Beyond Words: The Magic of the Harry Potter Brand*. Retrieved March 5, 2017, from: <https://www.forbes.com/sites/sap/2014/10/31/beyond-words-the-magic-of-the-harry-potter-brand/#3e82169719f9>
- Brown, S. & Patterson, A. (2010). Selling Stories: Harry Potter and the marketing plot. *Psychology & Marketing*, 27 (6), 541–556, DOI: 10.1002/mar.20343
- Bryman, A. (2012). *Social Research Methods* (4th ed.). New York, NY: Oxford University Press
- Bærenholdt, J.O., Haldrup, M. & Larsen, J. (2008) Performing Cultural Attractions. In Sundbo, J. & Darmer, P. (eds). *Creating Experiences in the Experience Economy*. UK: Edward Elgar Publishing Limited
- Camp, G. (2017). Mickey Mouse Muzak: Shaping Experience Musically at Walt Disney World. *Journal of the Society for American Music*, 11 (1), 53–69.
DOI: doi:10.1017/S1752196316000523
- Castree, N., Kitchin, R. & Rogers, A. (2016) *A Dictionary of Human Geography*. UK: Oxford University Press.
- Christensen, J. (2009) *Global Experience Industries*. Aarhus: Aarhus University Press.
- Coghlan, D. & Brydon-Miller, M. (2014a). Constructivism. In *The SAGE encyclopedia of action research* (Vols. 1-2). London, UK: SAGE Publications Ltd
DOI: 10.4135/9781446294406
- Coghlan, D. & Brydon-Miller, M. (2014b). Epistemology. In *The SAGE encyclopedia of action research* (Vols. 1-2). London, UK: SAGE Publications Ltd
DOI: <http://dx.doi.org.zorac.aub.aau.dk/10.4135/9781446294406.n126>
- Crotty, M. (1998). *The Foundations of Social Research. Meaning and Perspective in the Research Process*. SAGE Publications Inc.
- Crysel, L.C., Cook, C.L., Schember, T.O. & Webster, G.D (2015). Harry Potter and the Measures of personality: Extraverted Gryffindors, agreeable Hufflepuffs, clever Ravenclaws, and manipulative Slytherins. *Personality and Individual Differences*, 83, 174–179. DOI: <http://dx.doi.org/10.1016/j.paid.2015.04.016>
- Djonov, E. & Knox, J.S. (2014). 15. How-to-analyze webpages. In Norris, S., & Maier, D.C. (Eds.) *Interactions, Images and Texts: A Reader in Multimodality*. Germany: DE

Gruynter Mouton

- Eventbrite (n.a.). *Millennials. Fueling the Experience Economy*. Retrieved March 5, 2017 from: http://eventbrite-s3.s3.amazonaws.com/marketing/Millennials_Research/Gen_PR_Final.pdf
- Eynon, R. Fry, J., & Schroeder R. (2011). The Ethics of Internet Research. In Fielding, N., Lee, R.M., & Blank, G. (eds.) *The SAGE Handbook of Online Research Methods*, 22-41. DOI: <http://dx.doi.org/10.4135/9780857020055>
- Flick, U. (2007). Qualitative research designs. In *Qualitative Research kit: Designing qualitative research*, 36-50. SAGE Publications Ltd.
Doi: 10.4135/9781849208826.n4
- Froggatt, K. A. (2001). The analysis of qualitative data: processes and pitfalls. In *Pallitative Medicine*, 15 (pp. 433-438)
- Gaiser, T.J. & Schreiner, A. E. (2011). The World of Web 2.0: Blogs, Wikis and Websites. In *A Guide to Conducting Online Research*, 82-92. SAGE Publications.
DOI: 10.4135/9780857029003.d8
- Gibson, J.J. (1977) quoted in, Bærenholdt, J.O., Haldrup, M. & Larsen, J. (2008) Performing Cultural Attractions. In Sundbo, J. & Darmer, P. (eds). *Creating Experiences in the Experience Economy*. UK: Edware Elgar Publishing Limited.
- Garzone, G. (2009) Multimodal Analysis. In Bargiela-Chiappini, F. (ed.) *The Handbook of Business Discourse*. Edinburgh: Edinburgh University Press.
- Guba, E. G. & Lincoln, Y. S. (1994). Competing paradigms in qualitative research. In Denzin, N. K. & Lincoln, Y. S. (Eds.), *Handbook of qualitative research* (pp. 105-117). Thousand Oaks: SAGE Publications Inc.
- Gustafsson, N. (2008) quoted in Abbasian, S. & Hellgren, C. (2011) The Experience Economy and Creative Industries. In Pettersson, C. & Christensen, D. (eds.) *Local Development and Creative Industries: Emperical, methodological and theoretical reflections*. Visby: Gotland University Press 9
- Harding, J. (2001). *Qualitative data analysis from start to finish*. London, UK: SAGE Publications Ltd
- Hills (2002). In Waysdorf, A. & Reijnders, S. (2016). Immersion, authenticity and the theme park as social space: Experiencing the Wizarding World of Harry Potter. *International Journal of Cultural Studies*, 1–16. DOI: 10.1177/1367877916674751
- Hjorth, D. & Kostera, M. (2007) *Entrepreneurship and the Experience Economy*. Copenhagen: Copenhagen Business School Press.

- Hosany, S. & Witham, M. (2010) Dimensions of Cruisers' Experiences, Satisfaction, and Intention to Recommend. In *Journal of Travel Research*, 49, 3, 351–364.
DOI: 10.1177/0047287509346859
- Houston, H.R. & Meamber, L.A. (2011). Consuming the “world”: reflexivity, aesthetics, and authenticity at Disney World's EPCOT Center. *Consumption Markets & Culture*, 14 (2), 177-191, DOI: 10.1080/10253866.2011.562019
- Hudson & Ritchie (2002) quoted in, Suni, J. & Komppula, R. (2012). SF-Filmvillage as a Movie Tourism Destination—A Case Study of Movie Tourist Push Motivations, *Journal of Travel & Tourism Marketing*, 29:5, 460-471,
DOI: 10.1080/10548408.2012.691397
- Hyperreality (n.d.). In *Collins English Dictionary*. Retrieved May 25, 2017 from:
<http://www.dictionary.com/browse/hyperreality>
- Ingold, T. (2000) quoted in, Bærenholdt, J.O., Haldrup, M. & Larsen, J. (2008) Performing Cultural Attractions. In Sundbo, J. & Darmer, P. (eds). *Creating Experiences in the Experience Economy*. UK: Edward Elgar Publishing Limited.
- Jennings, G. (2009). Methodologies and methods. In T. Jamal & M. Robinson *The SAGE handbook of tourism studies* (pp. 673-693). London: SAGE Publications Ltd.
DOI: 10.4135/9780857021076.n38
- Jensen, R. (1999) quoted in, Sundbo, J. & Darmer, P. (2008) Introduction to Experience Creation, In Sundbo, J. & Darmer, P. (eds.) *Creating Experiences in the Experience Economy*. UK: Edward Elgar.
- Jewitt, C. (2015). Multimodal Methods for Researching Digital Technologies. In Price, S. Lewitt, C. & Brown, B. (eds.) *The SAGE Handbook of Digital Technology Research*, 250-265. London: SAGE. DOI: <http://dx.doi.org/10.4135/9781446282229>
- Joseph, J. (2010) *The Experience Effect: Engage your Customers with a Consistent and Memorable Brand Experience*. AMACOM: USA.
- Jupp, V. (2006). *The SAGE dictionary of social research method*. SAGE Publications Ltd
DOI: 10.4135/9780857020116
- Khare, P. (2012). *Social Media Marketing for Dummies*. New Jersey: Wiley
- Kawulich, B. (2005). Participant Observation as a Data Collection Method. In *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research*, 6 (2). Retrieved March 12, 2017 from:
<http://www.qualitative-research.net/index.php/fqs/article/view/466/996#g9>

- Kelly, B., Bochynska, K., Kornman, K. & Chapman, K. (2008) Internet food marketing on popular children's websites and food product websites in Australia. *Public Health Nutrition*, 11, 11, 1180- 1187, DOI:10.1017/S1368980008001778
- Krawczyk, M. & Xiang, Z. (2016). Perceptual mapping of hotel brands using online reviews: a text analytics approach. *Inf Technol Tourism*, 16, 23-43.
DOI: 10.1007/s40558-015-0033-0
- Kress, G.R. (2010) *Multimodality: A Social Semiotic Approach to Contemporary Communication*. Oxon: Routledge.
- Kukk, J. & Leppiman, A. (2016) Value Creation in Business Services through the Prism of Experience Economy: Conceptualizing Value-in-experience. *Journal of Creating Value* 2, 2, 231–244. DOI: 10.1177/2394964316643448
- Lanier, C.D. & Rader, C.S. (2015) Consumption Experience: An Expanded View. *Marketing Theory*, 15, 4, 487–508. DOI: 10.1177/1470593115581721
- Lee, C. (2012). 'Have Magic, Will Travel': Tourism and Harry Potter's United (Magical) Kingdom. *Tourist Studies*, 12 (1), 52–69. DOI: 10.1177/1468797612438438.
- Lee, T.Y. & Bradlow, E.T. (2011). Marketing Research Using Online Customer Reviews. *Journal of Marketing Research*, 48, 5, 881-894.
DOI: <http://www.jstor.org/stable/23033526>
- Leech, N. L. & Onwuegbuzie, A. J. (2012). Field Data. In Given, L. M. (ed.) *The SAGE encyclopedia of qualitative research methods* Thousand Oaks, CA: SAGE Publications Ltd. DOI: 10.4135/9781412963909
- Leeuwen, T. (2012). Multimodality and Multimodal Research. In Margolis, E. & Pauwels, L. (eds.) *The SAGE handbook of visual research methods*, 549-569. London: SAGE Publications Ltd. DOI: 10.4135/9781446268278.n29
- Lin, Y. & Huang, J. (2006). Internet blogs as a tourism marketing medium: A case study. *Journal of Business Research*, 59, 1201.1205
- MacQuarrie, C. (2012). Holistic Designs. In Mills, A. J., Durepos, G. & Wiebe, E. (eds.). *Encyclopedia of case study research* Thousand Oaks, CA: SAGE Publications Ltd.
DOI: 10.4135/9781412957397
- Mariampolski, H. (2001). Benefits of qualitative research. In *Qualitative market research*, pp. 55-56. SAGE Publications Ltd. DOI: 10.4135/9781412985529.n17
- Marshall & Rossman (1989). In Kawulich, B. (2005). Participant Observation as a Data Collection Method. In *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research*, 6 (2). Retrieved March 12, 2017 from:

- <http://www.qualitative-research.net/index.php/fqs/article/view/466/996#g9>
- Mason (1996). In Lewis-Beck, M. S., Bryman, A. & Futing Liao, T. (2004). *The SAGE encyclopedia of social science research methods*. SAGE Publications Ltd.
Doi: 10.4135/9781412950589
- McCarthy, N. (2015). *The Most Successful Movie Franchises In History*. Retrieved February 19, 2017 from: <http://www.forbes.com/sites/niallmccarthy/2015/04/13/the-most-successful-movie-franchises-in-history-infographic/#16602f052ffc>
- Merriam, S. B. (1988) in Kawulich, B. (2005). Participant Observation as a Data Collection Method. In *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research*, 6 (2). Retrieved March 12, 2017 from:
<http://www.qualitative-research.net/index.php/fqs/article/view/466/996#g9>
- Morse, J.M. (2011). Purposive Sampling. In Lewis-Beck, M.S., Bryman, A. & Liao, T.F. (eds). *The SAGE Encyclopedia of Social Science Research Methods*, 885.
DOI: <http://dx.doi.org/10.4135/9781412950589>
- Patton, M. Q. (2011). Purposeful Sampling. In Mathieson, S. (ed.) *Encyclopedia of evaluation*. SAGE Publications Ltd. DOI: 10.4135/9781412950558
- Pauwels, L. (2012). Researching websites as social and cultural expressions: methodological predicaments and a multimodal model for analysis. In Margolis, E. & Pauwels, L. (eds.) *The SAGE handbook of visual research methods*, 570-589. London: SAGE Publications Ltd. DOI: 10.4135/9781446268278.n29
- Pearce, P.L. (2005) *Tourist Behavior: Themes and Conceptual Schemes*. Canada: Channel View Publications.
- Pernecky, T. (2016). Introduction: situating metaphysics and epistemology in qualitative research. In *Epistemology and metaphysics for qualitative research*, pp. 3-32. London: SAGE Publications Ltd. DOI: 10.4135/9781473982956.n1
- Pettigrew, S. (2011). Hearts and minds: children's experiences of Disney World. In *Consumption Markets & Culture*. 14 (2), 145-161.
DOI: 10.1080/10253866.2011.562016
- Pine, B. J. & Gilmore, J. H. (1998). Welcome to the Experience Economy. In *Harvard Business Review*, July 1998. Retrieved March 28, 2017 from:
<https://hbr.org/1998/07/welcome-to-the-experience-economy>
- Pine, B. J. & Gilmore, J. H. (1999). *The Experience Economy. Work Is Theatre & Every Business a Stage*. Boston, Massachusetts: Harvard Business School Press
- Pine, B. J. & Gilmore, J. H. (2005). *Pine & Gilmore's Field Guide for the Experience Economy*.

OH, USA: Strategic Horizons LLP

Pine, B. J. & Gilmore, J. H. (2011). *The Experience Economy, Updated Edition*. USA: Library of Congress Cataloging-in-Publication Data

Pottermore Correspondent (2015). *The magic of Christmas comes to Warner Bros. Studio Tour*. Retrieved May 17, 2017 from: <https://www.pottermore.com/news/the-magic-of-christmas-at-warner-bros-studio-tour-london>

Poynter, R. (2010) *The Handbook of Online and Social Media Research: Tools and Techniques for Market Researchers*. UK: WILEY

Prahalad, C.K. & Ramaswamy, V. (2004A) Co-creation Experiences: The Next Practice in Value Creation. *Journal of Interactive Marketing*, 18, 3, 5-14.
DOI: 10.1002/dir.20015

Prahalad, C.K. & Ramaswamy, V. (2004B) *The Future of Competition: Co-Creating Unique Value with Customers*. Boston: Harvard Business School Press.

Ragin (1994). In Flick, U. (2007). Qualitative research designs. In *Qualitative Research kit: Designing qualitative research*, 36-50. SAGE Publications Ltd.
DOI: 10.4135/9781849208826.n4

Ramaswamy, V. (2008) Co-creating value through customers' experiences: the Nike case. *Strategy & Leadership*, 36 (5) 9-14. DOI: 10.1108/10878570810902068

Roller, M. R. & Lavrakas, P. J. (2015). Facilitating Reflexivity in Observational Research: The Observation Guide & Grid in *Applied Qualitative Research Design: A Total Quality Framework Approach*. New York: Guilford Press. Retrieved March 15, 2017 from: <https://researchdesignreview.com/tag/observation-guide/>

Rowse, J. (2013) *Working with Multimodality: Rethinking Literacy in a Digital Age*. Oxon: Routledge.

Schmitt, B. (1999A). Experiential Marketing: A New Framework for Design and Communications. In *Design Management Journal*, 10 (2), 10 – 16.
DOI: 10.1111/j.1948-7169.1999.tb00247.x

Schmitt, B. (1999B). *Experiential Marketing: How to get customers to sense, feel, think, act and relate to your company and brands*. New York, NY: The Free Press

Schultz, B. (2015). *Not Just Millennials: Consumers Want Experiences, Not Things*. Retrieved March 5, 2017 from: <http://adage.com/article/digitalnext/consumers-experiences-things/299994/>

- Schwandt, T. A. (1994). Constructivist, Interpretivist Approaches to Human Inquiry. In Denzin, N. K. & Lincoln, Y. S. (Eds.), *Handbook of qualitative research* (pp. 105-117). Thousand Oaks: SAGE Publication Inc.
- Sheng, C.W & Chen, M.C (2012) A study of experience expectations of museum visitors. *Tourism Management*, 33, 53-60. DOI: 10.1016/j.tourman.2011.01.023
- Smilansky, S. (2009). *Experiential Marketing. A practical guide to interactive brand experiences*. London, UK: Kogan Page Limited
- Stebbins, R. A (2001). *Exploratory Research in the Social Sciences*. Thousand Oaks, CA: SAGE Publications, Inc.
- Stebbins, R.A. (2012). Exploratory Research. In Given, L. M. (ed.) *The SAGE encyclopedia of qualitative research methods* Thousand Oaks, CA: SAGE Publications Ltd. DOI: 10.4135/9781412963909
- Sundbo, J. & Darmer, P. (2008) Introduction to Experience Creation. In Sundbo, J. & Darmer, P. (eds.) *Creating Experiences in the Experience Economy*. UK: Edward Elgar
- Suni, J. & Komppula, R. (2012). SF-Filmvillage as a Movie Tourism Destination - A Case Study of Movie Tourist Push Motivations. *Journal of Travel & Tourism Marketing*, 29 (5), 460-471, DOI: 10.1080/10548408.2012.691397
- Vieira, W. (2013), Foreword. In Baisy, R. K. (2013), *Branding in a Competitive Marketplace*. New Delhi: SAGE Response
- Waby, T. (2017). *From Hogwarts to Christ Church: Britain's best Harry Potter experiences*. Retrieved February 16, 2017 from: <https://www.lonelyplanet.com/great-britain/travel-tips-and-articles/from-hogwarts-to-christ-church-britains-best-harry-potter-experiences>
- Waysdorf, A. & Reijnders, S. (2016). Immersion, authenticity and the theme park as social space: Experiencing the Wizarding World of Harry Potter. *International Journal of Cultural Studies* 1-16. DOI: 10.1177/1367877916674751
- WB (2016). *Dinner in the Great Hall*. Retrieved May 25, 2017 from: <https://www.wbstudiotour.co.uk/dinner>
- WB (2016B). *Hogwarts in the Snow*. Retrieved May 25, 2017 from: <https://www.wbstudiotour.co.uk/the-tour-experience/whats-on#hogwarts-in-the-snow>
- WB About the Studio Tour, (2016). *About the Studio Tour*. Retrieved February 14, 2017 from: <https://www.wbstudiotour.co.uk/the-tour-experience/about-the-studio->

tour#ID-816b112c6105b3ebd537828a39af4818

Willis, J. W. (2007). *Foundations of Qualitative Research: Interpretive and Critical Approaches*. Thousand Oaks, CA, USA: Sage Publications, Inc.

Wilson, A. (2006). *Marketing Research: An Integrated Approach*. 2nd ed. London: Prentice Hall

Woodward, I. (2011). Consumer interviews. In D. Southerton (Ed.), *Encyclopedia of consumer culture*, Vol. 3, pp. 273-274. Thousand Oaks, CA: SAGE Publications Ltd. DOI: 10.4135/9781412994248.n106

Xiao, Y. (2011) Research on Experiential Marketing Strategy in Corporate Websites. *Management & Engineering*, 04, 1838-5745. DOI: 10. 5503/J. ME. 2011. 04. 004

Zhao, Z. & Belk, R.W. (2007) Live from Shopping Malls: Blogs and Chinese Consumer Desire. *Advances in Consumer Research*, 34, 131-137

Academic Citation and Format Style Guide

Owl – Purdue Online Writing Lab. APA Style. Retrieved March 1, 2017 from <https://owl.english.purdue.edu/owl/section/2/10/>

Figures

Figure 1: Screenshot of Warner Bros. Studio Tour website. Retrieved February 13, 2017 from: https://www.wbstudiotour.co.uk/the-tour-experience/explore?_ga=1.94066717.1235277293.1476822497#t-0

Images in the Paper

Front-page: Own pictures, taken at WBST January 29, 2017

Image 1: *Homepage screen 1*. Screenshot from Warner Bros. Studio Tour Website.

Retrieved May 21, 2017 from: www.wbstudiotour.co.uk

Image 2: *Homepage screen 2*. Screenshot from Warner Bros. Studio Tour Website. Retrieved

May 21, 2017 from: www.wbstudiotour.co.uk

Image 3: *Explore the Studio Tour*. Screenshot from Warner Bros. Studio Tour Website.

Retrieved May 21, 2017 from:

<https://www.wbstudiotour.co.uk/the-tour-experience/explore>

Image 4: *About the Studio Tour*. Screenshot from Warner Bros. Studio Tour Website.

Retrieved May 21, 2017 from:

<https://www.wbstudiotour.co.uk/the-tour-experience/about-the-studio-tour>

Image 5: *What's on*. Screenshot from Warner Bros. Studio Tour Website. Retrieved May 21,

2017 from: <https://www.wbstudiotour.co.uk/the-tour-experience/whats-on>

Image 6: *The Studio Tour insider 1*. Screenshot from Warner Bros. Studio Tour Website.

Retrieved May 21, 2017 from:

<https://www.wbstudiotour.co.uk/the-tour-experience/studio-tour-insider>

Image 7: *The Studio Tour insider 2*. Screenshot from Warner Bros. Studio Tour Website.

Retrieved May 21, 2017 from:

<https://www.wbstudiotour.co.uk/the-tour-experience/studio-tour-insider>

Image 8: Post 18, 21, 10 & 8. Facebook screenshots.

Image 9: Brand – consumer communication

Image 10: Post 26. Facebook screenshot

Image 11: Website. Screenshot from WBST website. Retrieved May 30, 2017 from:

<https://www.wbstudiotour.co.uk/the-tour-experience/explore#t-2>

Image 12: Onsite. Own picture, taken at WBST January 29, 2017

Image 13: Facebook. Post 18

Image 14: Screen with actor

Image 15: Creature Effects Department

Image 16: Interactive screen 1. Own picture, taken at WBST January 29, 2017

Image 17: Interactive screen 2. Own picture, taken at WBST January 29, 2017

Image 18: Wand Choreography. Own picture, taken at WBST January 29, 2017

Image 19: The Great Hall. Own picture, taken at WBST January 29, 2017

Image 20: Dinner table in the Great Hall. Own picture, taken at WBST January 29, 2017

Image 21: Butterbeer Souvenir Glass. Own picture, taken at WBST January 29, 2017

Image 22: Broom Experience. Own picture, taken at WBST January 29, 2017

Image 23: Picture 1, 2 & 3. Own pictures, taken at WBST January 29, 2017

Image 24: Hogwarts Model Room Night Lighting. Own picture, taken at WBST January 29, 2017

Image 25: Hogwarts Model Room Day Lighting. Own picture, taken at WBST January 29, 2017

Image 26: Selfie. Own picture, taken at WBST January 29, 2017

Image 27: Post 24

Image 28: Post 24 response 1

Image 29: Post 24 response 2

Images in Appendix 13

Image 30: *Homepage screen 1.2*. Screenshot from Warner Bros. Studio Tour Website.

Retrieved May 21, 2017 from: www.wbstudiotour.co.uk

Image 31: *Homepage screen 3*. Screenshot from Warner Bros. Studio Tour Website.

Retrieved May 21, 2017 from: www.wbstudiotour.co.uk

Image 32: *Explore the Studio Tour 2*. Screenshot from Warner Bros. Studio Tour Website.

Retrieved May 21, 2017 from:

<https://www.wbstudiotour.co.uk/the-tour-experience/explore>

Image 33: *Explore the Studio Tour 3*. Screenshot from Warner Bros. Studio Tour Website.

Retrieved May 21, 2017 from:

<https://www.wbstudiotour.co.uk/the-tour-experience/explore>

Image 34: Interactive screens in the Interior sets area. Own pictures, taken at WBST January 29, 2017

Image 35: Video screens and information board in the Creature Effects Department. Own pictures, taken at WBST January 29, 2017

Image 36: Diagon Alley Set. Own pictures, taken at WBST January 29, 2017

Image 37: Platform 9 ¾ set. Own pictures, taken at WBST January 29, 2017

Image 38: Train Experience. Own pictures, taken at WBST January 29, 2017

Image 39: Check into Dumbledore's Office. Own pictures, taken at WBST January 29, 2017

Image 40: Costumes. Own pictures, taken at WBST January 29, 2017

Image 41: *Dinner in the Great Hall*. Screenshot from Warner Bros. Studio Tour Website.

Retrieved May 21, 2017 from: <https://www.wbstudiotour.co.uk/dinner>

Image 42: Dumbledore's Office. Own pictures, taken at WBST January 29, 2017

Image 43: Lighting at the Interior Sets. Own pictures, taken at WBST January 29, 2017

Motion Picture

Movie 1: Heyman, D., & Chris Columbus (2001). *Harry Potter and the Philosopher's Stone*.

UK/USA: Warner Bros.

Movie 2: Heyman, D., & Chris Columbus (2002). *Harry Potter and the Chamber of Secrets*.

UK/USA: Warner Bros.

Movie 3: Columbus, C., Heyman, D., Radcliffe, M., & Alfonso Cuarón (2004). *Harry Potter and the Prisoner of Azkaban*. UK/USA: Warner Bros.

Movie 4: Heyman, D., & Mike Newell (2005). *Harry Potter and the Goblet of Fire*.

UK/USA: Warner Bros.

Movie 5: Heyman, D., Barron, D., & Yates, D. (2007). *Harry Potter and the Order of the Phoenix*. UK/USA: Warner Bros.

Movie 6: Heyman, D., Barron, D., & Yates, D. (2009). *Harry Potter and the Half-Blood Prince*. UK/USA: Warner Bros.

Movie 7: Heyman, D., Barron, D., Rowling, J. K., & Yates, D. (2010). *Harry Potter and the Deathly Hallows – Part 1*. UK/USA: Warner Bros.

Movie 8: Heyman, D., Barron, D., Rowling, J. K., & Yates, D. (2011). *Harry Potter and the Deathly Hallows – Part 2*. UK/USA: Warner Bros.