

The Theme Park Throwdown: The Successes and Failures of IP-Related Attractions and
Expansions in Disney Theme Parks and Strategies for the Future

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Attractions and Expansions in Disney Theme Parks

The Disney brand invokes strong feelings of loyalty from supporters and dissatisfaction from its opponents, and its many facets play an important part in society (Harvard et al., 2021). It is certainly true that “the Magical World of Disney remains unsurpassed in terms of brand name recognition, planning complexity, and detailed execution. It is the paradigmatic ideal of how architecture can establish a universe around its landscape” (Dalov, 2019, p.10). For nearly 70 years, the Imagineers cultivated an idea from the mind of one man into a global phenomenon of twelve theme parks and counting (Tang & Iwerks, 2019). The Disney park is a grandiose land made accessible to mere humans. One forgets about aching feet as he races from one adventure to the next. The clean, safe environment is welcoming to guests of all ages. Complete strangers are impeccably kind to one another as they wait in line making pleasant conversation. Regardless of where the park is in the world, it is meant to be an escape: “Disney is not just offering entertainment: The Company is also selling... an antidote to everyday life. What we buy [at Disney] is not just fun and souvenirs but is also a welcome civility on a human scale” (Fjellman, 2019, p. 31).

Disney designs architecture for its theme parks with a cohesive and planned plot: each piece, though seeming disjointed, is strung together by the overarching story of the experience (Dalov, 2019). In Disney parks, there are typical two types of this “architecture with a story”: those based on things first seen on screen and then adapted to a themed attraction or land, and original properties created specifically for the parks themselves (Williams, 2020). Incorporating

Disney IP into a new or reimagined attraction is not what will determine the new attractions' success. Therefore, this research seeks to determine what Disney originally did in the parks, what characteristics of IP and non-IP related attractions can be defined as "successful", and to provide suggestions for the future of attractions at the parks.

Successes and Failures of Each Disney Park at Opening

Disney parks around the world are difficult to compare for a variety of reasons: different opening dates, different target audiences, different sizes, and different attractions all play a part. The chart in Appendix 1 includes information concerning the first year of operation, number of visitors, and price per ticket for each of the Disney parks. The chart in Appendix B includes the net profit of the Walt Disney Company for the years immediately before, during, and after a new park opened. This section will provide a brief overview of each park as well as insight into how that theme park's opening impacted the company's operation at the time.

Before understanding what attractions have worked in the Disney theme parks, it is important to have a strong understanding of what makes each park's offerings unique to itself and like the others. Disneyland in Anaheim was Walt Disney's brainchild. Walt felt that the next entertainment frontier to conquer was the amusement park. Disneyland opened in Anaheim on July 17th, 1955, with unfinished rides, eager crowds, and shoes sinking into the wet cement (Francavigilia, 1981). Disneyland's original budget was \$5 million, yet it cost over \$16 million to complete (Latson, 2015). Despite rocky starts, the park was a success. The park originally showcased five themed lands: Main Street USA, Fantasyland, Adventureland, Frontierland, and Tomorrowland. Main Street USA welcomes guests into the park and alluded to Walt's hometown in Missouri with its small-town American charm; a sort of timelessness that captures

the ideal Americana of Walt's era (Allen, 2014). Fantasyland was the home to the beautiful castle, iconic princesses, and a charming carousel. Guests were encouraged to be brave in Adventureland and explore Frontierland's American West. Tomorrowland was a world on the move toward something new. These lands were arranged in such a way that guest's movements and interactions with their surroundings were planned. Though it had its critics, the park opened as an instant success. Disneyland grossed more than \$11 million in its first year, with a profit after taxes of more than \$1 million (Latson, 2015). People both young and old enjoyed themselves. Over the next few years, the park was continually improved and renovated. Walt encouraged cast members to stand in line and hear what people were saying (Francavigilia, 1981). They used what they learned to continually improve the park. The Vice President at the time, Richard Nixon, remarked that "people all over the world; people, whether they're adults or children, want to come to Disneyland to see America, the past, the present, and the future" (Tang & Iwerks, 2019, 12:32). Disneyland was centralized on American ideals, and that continued to draw people in. To look in Disneyland is to look at twentieth-century America (Fjellman, 2019).

After conquering California, Disney chose to green-light another park in another temperate climate, this time with plenty of cheap land: Florida. When Walt passed away, his original idea for the Florida project was scrapped in favor of another Magic Kingdom like Anaheim. His team of Imagineers, branded at this time as WED Enterprises, oversaw construction. This park was similar to its predecessor, with the biggest difference being an increase in scale. The previous park experience led to a few upgrades, such as a trash chute system and underground tunnels to help keep up the appearance of magic in the park (Francavigilia, 1981). Much like its predecessor, it struggled to finish on time, with helicopters

flying low to dry the cement in a last-minute effort. It opened to minimal crowds but became a quick success (documentary). Disney reported over 10.7 million visitors in the Florida park's first year of opening, with a total gross revenue of \$139 million (Walt Disney Productions, 1982). Florida's Magic Kingdom is now the most visited theme park in the world (Fjellman, 2019).

Before he passed, Walt Disney expressed that he wanted his Florida project to primarily be the Experimental Prototype Community of Tomorrow, or Epcot for short (Allen, 2014). This plan was sidelined after Walt's death in favor of the Magic Kingdom, but it was not completely forgotten. Walt's themes were morphed into World Showcase and Future World which would become the second park in Florida, with Walt's original name. Epcot's primary goal was to educate (Fjellman, 2019). The park embraces realism. Tony Baxter, one the Imagineers on the project, remarked that "if the Magic Kingdom is fantasy made real, Epcot is reality made fantastic" (Tang & Iwerks, 2019 14:40). Epcot showed people that stories of culture could be as compelling as stories of fantasy. The park allowed people to travel around the world in a day. It helped to broaden people's minds of what was possible in a theme park and was the beginning of cultural influence in Disney parks. Epcot's opening in 1982 was directly related to the increase in Disney stock prices after years of decreasing prices (Zukin, 2020). Revenues for year end 1982 were over \$1 billion, a 3% increase from the year before (Walt Disney Productions, 1982).

This was not the only goal on Disney's radar at the time: Tokyo Disneyland was being built by a small group during the EPCOT project. While a second park in Florida was a big deal, Tokyo was an afterthought (Tang & Iwerks, 2019). Even Disney was not interested in an

overseas park. They tried to deter the Oriental Land Company from a project, but the OLC were insistent; attempting to meet with Disney about a park almost every week. Finally, Disney came up with an outrageous proposal: Disney would not be paying any of the costs, yet would keep the profits off the top (Fusaho, 1988). To their surprise, the OLC agreed, and WED Enterprises was hired to build a park in Tokyo (Tang & Iwerks, 2019). WED risked the brand, and the OLC risked the finances.

During the building process, WED had to learn about the culture and business operations of a foreign country. The president of OLC wanted no compromise on quality: “despite the rising cost, he insisted on defining the service industry in Japan” (Tang & Iwerks, 2019, 15:55). They believed that sincerity was the key to touching people’s hearts. WED simply had to teach the Japanese how to make and run a Disney theme park. After all, Tokyo Disneyland was meant to be a cookie-cutter replica of the original Disneyland in Anaheim. The Tokyo and EPCOT projects opened within six months of each other. When it was completed, the Tokyo Disneyland park stood as a near-perfect copy of the Magic Kingdom, with only minor concessions made for cultural differences. Though some were critical, the park worked: “Tokyo Disneyland’s success thus symbolizes changes both in the Japanese economy and in the leisure consciousness of the Japanese people” (Fusaho, 1988, p. 3). Tokyo Disneyland gave the people a chance to express themselves emotionally in a society that did not readily do that. Revenues and operating income for year end 1983 were increased by 42% and 48% respectively, which was attributed to increased guest attendance at the US parks and royalties from Tokyo Disneyland (Walt Disney Productions, 1983). The success of Tokyo Disneyland made international expansion look easy to Disney, so they began to consider options in Europe (Ariëns, 2017).

Disney's next attempt at a different take on a theme park was Animal Kingdom in Orlando. This park was meant to be a more leisurely park, but audiences were not thrilled: people referred to it as the "Minimal Kingdom" due to the apparent lack of attractions and animals ("Disney's animal kingdom...", 1998). The park was meant to be a direct answer to Universal's Islands of Adventure, with its planned Jurassic Park areas, but the low attraction count at the park coupled with the lack of thrill-heavy experiences became Animal Kingdom's weaknesses (Paxman, 1998). However, despite controversy around its opening, the park reached capacity on opening day by 7:15, indicating crowds were still interested in Disney's newest experiment ("Disney's animal kingdom...", 1998). Revenue increased by 10% in the theme parks and resorts division from increased guest spending and record attendance at the Walt Disney World Resort in part due to the opening of Animal Kingdom (The Walt Disney Company, 1999).

The first few years of Euro Disneyland were considered a failure, both from the perspective of the French and the Walt Disney Company itself. The park was originally too much like its American counterparts and needed to be adapted to its European culture before it could become successful. Because Disney had not needed to include many changes for its Tokyo project, "many Europeans feared the threat of cultural imperialism and were offended by the overbearing attitude of Disney's top brass" (Tang & Iwerks, 2019 23:12). Headlines reported that the park was "a cultural Chernobyl," "a horror of plastic and cardboard and idiotic folklore, and "a terrifying giant step toward world homogenization" (Matusitz, 2010, p.12). Disney parks notoriously never served alcohol, which meant no wine, which did not sit well with the European people who habitually drink during a meal (Matusitz, 2010). The expensive park opened to bad

press from the French, which deterred local visitors and resulted in low attendance. The park teetered on bankruptcy for up to two years after it opened. Disney, after riding the waves of success, had crashed on the rocks of failure, losing \$110.4 million on Euro Disneyland in 1994 and \$35.1 million in 1995 (The Walt Disney Company, 1995). Unfortunately for Disney, many of the issues with Euro Disneyland could have been avoided if the company had taken the time to learn to respect the culture of the country (Ariëns, 2017).

Disney tried two things to save Euro-Disneyland: rebranding the current and adding another park. “Euro” had a negative connotation among Europeans, so the name was changed to “Disneyland Paris” to evoke the more romantic connotation of the city (Ariëns, 2017). The second park in Paris was built almost out of necessity, lest they lose the existing park’s land to the French government. Walt Disney Studios was the smallest of all parks and the least impressive, only covering 25 hectares. The park featured only 10 attractions, including a Rock’n’Roller Coaster, Flying Carpets, Armageddon, and a stunt show. After opening, Paris’ operating income was down, and attendance was at its lowest. Revenues decreased for the Euro Disney sector by 2.1% due to operating costs after the opening of Walt Disney Studios Park (Euro Disney SCA, 2003). A full immersive experience costs money and time, and Disney did not devote either to this park.

The next foreign market to receive the Disney investment was to be in Hong Kong. After lengthy discussions, the government in Hong Kong and Disney came to an agreement, and this is the only park in which the government is a shareholder (Choi, 2012). As Disney looked to expand, the company wanted to learn from the lessons Euro Disneyland had taught: “Hong Kong

Disneyland's main challenge was to tailor its corporate philosophy and niche attractions to the local Chinese culture, environment, and mindset while keeping the Disney theme intact" (Matusitz, 2011, p. 33). Even from the start the park struggled, with the government having to reclaim 500 acres of land from the ocean because the island had no ideal room. Disney's part of the equation did not go well either; the company wanted to put minimal effort into the park. The proposed park cut corners, as it was intended to only be a half day park (Choi, 2012). But, even with its rocky beginnings, the Hong Kong Disneyland Park had high points. Disney had learned from its Parisian venture that "from a cultural point of view, it's very difficult just to throw in an American product into an overseas market," which meant Disney had to connect with people's culture as well as Disney heritage (Tang & Iwerks, 2019). Yet, because the Chinese understanding of "Disney-ana" was superficial at best, it was hard for the people to connect with the emotion behind the attractions (Matusitz, 2011). They did not get it. Another thing Disney did not count on was a value proposition in the Chinese culture. The Chinese people want to understand they are getting the most out of what they are paying for, which meant Disney's small theme park with a half-day's worth of entertainment was not worth a full-day's price (Choi, 2012). The people also struggled to grasp the concept of a theme park itself. They had no idea what to do, and some visitors simply snapped a few pictures and left (Matusitz, 2011). Revenues for the parks and resorts in 2005 grew 8% or \$601 million, but \$364 million was from the Walt Disney Resort and \$213 from Disneyland Resort. This means that only \$24 million was due to the international parks, with most attributed to Hong Kong Disneyland Resort resulting from the unfavorable impact of foreign currency translation from the U.S. dollar to the Euro (The

Walt Disney Company, 2006). Sadly, the smaller theme park experiment that was Hong Kong Disneyland fell short.

The Shanghai park was meant to be a symbol of collaboration and patience, with both Disney and China celebrated. Iger felt the company's future depended on an ambitious new park in Shanghai (Iger, 2019). Notable fan-favorite attractions not included in Shanghai are Splash Mountain, It's a Small World, The Jungle Cruise, and the entirety of Frontierland. It is interesting to note that many of the attractions and lands in Shanghai's park have no indicators of where they exist on Earth (or perhaps do not exist on Earth at all), therefore avoiding over-Americanization. The gamble of Shanghai seemed to pay off, as the park became a financial success. Revenue increased in the international sector of parks and resorts by 32%, with 27% of the increase attributed to the full year of operations at Shanghai Disney Resort (The Walt Disney Company, 2017). Modern Chinese consumers appreciated Shanghai Disneyland because it brought an authentic brand-name and uniqueness that satisfied their need to display lifestyle, privilege, and identity (Wei, 2018). Shanghai taught the Walt Disney Company that evolution of the original formula, even if it worked in the past, is an inevitable necessity.

What Defines “Popular” in an Attraction and its Relation to Success

Some scholars argue that over-tourism and crowding were almost non-existent before 2017; attendance at theme parks reached a new high in 2018, with the top 10 theme parks exceeding half a billion visits, with Disney, Universal, and SeaWorld at the forefront in North America (Milman et al., 2020). Walt Disney World's Magic Kingdom was the world's most visited theme park in 2018, with approximately 20.8 million guests, and Disneyland In California

saw an increase in attendance by 2% in that same year (Smith & Conrad, 2020). Disney also owns the four most visited theme parks in the world.

To be deemed a success, an attraction needs to last 20-30 years with up to 20 hours a day of operating every day of the week, as well as a high guest satisfaction rating (Addeman, 1999). The project manager is responsible for maintaining a strong balance in schedule, budget, and quality of the attraction being produced. “Crowding has been defined as the negative evaluation of, or disturbance due to, the density of participants and involves a value judgment of the encounters with other participants like patients, consumers, recreationists, visitors, or tourists in a geographically defined area”, and can certainly be pointed to as a worry guests have when a new attraction or land opens at a theme park (Milman et al., 2020, p. 4).

Another indicator of success in an attraction that directly correlates with its popularity is the wait time in conjunction with the number of guests able to ride per hour. One factor cannot be considered without the other; if an attraction can only handle 500 guests per hour but has a line of 3 hours, it is not as successful as an attraction handling 3000 guests per hour with a 3 hour wait. The rides with the highest wait times and highest ride capacity can be considered more successful than those with only one strong factor (AECOM, 2021).

Success and impact of a theme park needs to be primarily considered from the visitor’s perspective. Theme parks succeed when the visitor is convinced they are no longer a part of the real world but have been transported to somewhere new (Waysdorf & Reijnders, 2018). The full immersion allows the guest to feel like they belong to the world, not simply traversing through. Uniqueness in a theme park’s design is crucial to success, meaning creativity needs to be a priority (Niu et al, 2019). Many things go into the atmosphere of a theme park, including

ambiance, management, well-organized layout, spotless facilities, and excellent customer service. Customer satisfaction within a theme park inevitably leads to long-term loyalty (Abd Razaka & Shamsudinb, 2020). Research indicates that the most important indicator of quality that visitors perceive is the tangible aspect of the theme parks: “if visitors give higher satisfaction rating and sentiment score to a theme park, they may have more positive experiences and less negative experiences, and the theme park may perform better in shared features and/or unique features compared to other theme park” (Niu et al, 2019, p. 7).

The Wizarding World of Harry Potter land expansion in Universal Orlando is considered one of the most successful IP-related theme park expansions. This expansion is in two parks, with each offering guests a glimpse at the world they came to love in the successful Harry Potter books and movies. Universal saw the highest quarterly attendance since park opening when TWWOHP opened. Universal Orlando also saw a 62% increase in revenue, fueled by ticket purchases and new Harry Potter-themed merchandise such as ButterBeer, house attire, and wands (Simonetta & Eddy, 2020).

Disney said that its Parks, Experiences, and Products division increased by 8% for the fourth quarter in their fiscal year but that costs across both resorts were increased in relation to Galaxy’s Edge (The Walt Disney Company, 2019). However, not everything went as smoothly as Disney wanted the public to believe. Disney tried to make plans early to combat overcrowding before opening (Biesiada, 2019). Disney often follows a differentiation strategy: seeking to locate themselves in a unique position that customer’s perceive as desirable so they are willing to pay a premium price (Srivannaboon & Milosevic, 2006). Disney increased prices and implemented a boarding system to allow guests into the parks. Rather than mitigate crowds,

Disney eliminated them completely: “pass holders avoided Disneyland’s version, fearing the buzz of long lines. But instead of huge crowds, attendance at Disneyland and Disney World dipped 3%, the company announced Tuesday in its financial quarterly earnings” (Russon, 2019, p. 1). Unfortunately, both lands opened without their star attraction, Rise of the Resistance, and this caused visitors to hold off on their journey to Batuu altogether (Gregory, 2019).

IP attractions: Which Worked Well and Which Did Not

IP expansions are those that are based around an already existing IP. Disney will either incorporate the IP into one new attraction or into an entirely new land expansion. It is important to note that these are not exclusively Disney-owned IP, as was the case with Star Tours and Pandora: the World of Avatar (upon opening, as Disney does own the franchise now). This section will look into some keystone attractions from Disney parks around the world, including Pandora: the World of Avatar, Remy’s Ratatouille Adventure, the Wizarding World of Harry Potter, Toy Story Land, and Star War’s Galaxy’s Edge.

Flight of Passage in Pandora: the World of Avatar in Animal Kingdom is today considered the most popular attraction in the park despite having opened more than 5 years ago (Mendoza et al., 2019). In fact, this attraction has the highest average wait time in July 2021 (this time of year considered to be the busiest) with an average wait of 116 minutes and approximately 1400 guests per hour (Gandillon, 2021). Disney announced in 2011 that it entered into a deal with Fox to create a land in Animal Kingdom based on the alien moon Pandora. This came as a direct response to the Wizarding World of Harry Potter that Universal had just opened, but the decision to go with Avatar as the central IP surprised people because Disney had just purchased the Marvel conglomerate in 2009 with its many characters, whereas Avatar was just one movie

with a few sequels planned for the future (Baran, 2011). Why did Disney choose to focus on an IP that they did not own? Perhaps because it was the highest grossing movie of all time. The world of Pandora was the largest single-themed expansion at Animal Kingdom (Padilla, 2017). The land features two rides, a quick service restaurant, and a few themed snack locations and small entertainment options. Disney recognizes that its guests want to see Disney-related things at its theme parks, but they also realize that primarily guests want to be transported to another world, even if that world is not directly under the Disney umbrella.

In the wake of the success with the new ride in another park, Disney looked to another individualized attraction for the Walt Disney Studios Park in Paris, and “the design recipe called for just the right cultural ingredient” (Tang & Iwerks, 2019, 24:36). Disney based a ride off the Pixar film *Ratatouille*, which is set in Paris. The exit for this ride was distinct to this attraction as well: instead of a gift shop, guests found themselves in an authentic French Bistro. Soon after this implementation, Disneyland Paris became the most visited vacation destination in Europe because “*Ratatouille* reinforced that when customized to fit a culture, a park can develop into a national treasure, or even a safe haven” (Tang & Iwerks, 2019, 43:22). Though this attraction is considered one of the most popular in the Paris parks, its wait time during peak season is averaged at 21 minutes, making it only the fifth longest wait (“Wait times at Walt Disney Studios”, 2021).

When Disney originally announced the Star Wars expansion project at the D23 expo in 2015, guests knew that there would be two identical lands in California Adventure and Hollywood Studios but had no set time when these lands would be expected to open. When

official statements were made, it was simply stated that the lands would open in 2019 (Sunder, 2018). It was assumed that the twins would be open to the public at the same time, and that the lands would be fully operational. Disney's previous project experience has caused their project management strategies "to be extremely good at estimating, contract management, communication, and coordination" (Coker, 2010, p. 21). Careful thought and meticulous planning over three years occurred before the company was ready to give the public an opening time frame, and even then, it was left vague. Disney claims that by reaching out to construction crews early in the project and involving them early on gave them a sense of ownership in the expansion and helped to mitigate leaks of information to the public (Russon, 2019). The officially announced plans made in 2015 included a new planet; not one that had been seen before on screen, but one that was still somewhat inspired by Tatooine. There would be three rides: one involving multiple missions flying the Millennium Falcon, one as a tour on the back of a Bantha or Dewback, and one involving a high-stakes chase adventure through a Star Destroyer (Stella, 2020). There was to be bazaar type stalls, special meet-and-greet areas, and a fully realized model of the Millennium Falcon. Guests would have the opportunity to try special space cocktails at a Cantina, meet special characters and droids as they roamed about the park, and watch special stunt shows around every corner. Guests would become a part of the land, with their past missions and experiences shaping their next adventure. The two new rides announced were going to implement technology that did not exist at the time. Millennium Falcon Smugglers Run needed to involve near cinematic quality imagery rendered at a high frame rate in real time. Rise of the Resistance, the critical path of the project, needed to take a trackless ride vehicle, mount it to a motion base, and take that whole motion based and attach it to a free fall drop tower

(Tang & Iwerks, 2019). While creating new technology to fit the idea was something Disney was accustomed to, this still presented many challenges (Addeman, 1999). The final cost of the project is estimated to be approximately \$1 billion per park (Russon, 2019). Delays in the project constantly added cost. The budget was especially affected by Rise of the Resistance, with its many issues and constant delays causing the budget to balloon beyond requirements (Parker, 2019). It is important to note that based on the information provided earlier “cost estimates made by contractors don’t typically include late changes or furnishings” (MacDonald, 2018, p. 2). This means that the massive delays in the project were unaccounted for in the original estimates, and the smaller details that Imagineering is so well-beloved for were not included either.

It was rumored that the opening of The Wizarding World of Harry Potter: Diagon Alley in 2014 changed the direction in which the Star Wars Land was headed (Stella, 2020). No longer could it be an open concept with one star attraction; the land needed to remain hidden from guests until they were fully immersed in it. Universal’s Escape from Gringotts attraction features an average 66-minute wait during peak season (“Universal Studios Florida Wait Times”, 2021). Conversely, Smuggler’s Run saw an average 44 minute wait time in the same period. Both of the new attractions seat approximately 1500 guests per hour (MacDonald, 2021).

Another expansion to consider is that of Toy Story Land. This land is seen in many different iterations throughout Disney’s parks: Walt Disney Studios Park features RC Racer, Slinky Dog ZigZag Spin, and Toy Soldiers Parachute Drop, Hong Kong Disneyland features the same with additional entertainment, Shanghai Disneyland Park swaps out the parachute attraction for Woody’s Round-Up. RC Racer had the second-highest wait time in Walt Disney Studios with a 47 minute wait and Toy Soldiers Parachute Drop had the third highest with a 40

minute wait during peak season (“Wait times at Walt Disney Studios”, 2021). All three of the attractions in Hong Kong Disneyland were in the top 5 highest wait times, but the longest wait time was only an average of 21 minutes (“Wait times at Hong Kong Disneyland”, 2021). Rex’s Racers had an average wait of 64 minutes during peak season at Shanghai Disneyland Park, making it the fourth highest wait time at that park (“Wait times at Shanghai Disneyland”, 2021). Hollywood Studios expansion feature a completely different attraction lineup over 11 acres: Alien Swirling Saucers and Slinky Dog Dash, as well as a rework of the entrance to Toy Story Mania. The attraction with the highest average posted wait time for July 2021 in Hollywood Studios was Slinky Dog Dash with 89 minutes. Though Rise of the Resistance was not open at this time, it is interesting to note that Slinky Dog Dash consistently had a longer wait time than Millennium Falcon: Smuggler’s Run at this time. Another factor that helps this expansion stand out in comparison to Galaxy’s Edge is the timing: none of the original expansions were implemented at the same time, but rather each learned from its predecessor.

Non-IP attractions: Which Worked Well and Which Did Not

Non-IP expansions are those that are not based around any currently existing IP. It is important to note that some attractions have spawned movies, turning into IP after, such as the Pirates of the Caribbean, Haunted Mansion, and Jungle Cruise. However, at the time of opening, these attractions were not based on an existing property, which puts them in this category. This section will look at Pirates of the Caribbean, Haunted Mansion, Soarin’, and Splash Mountain. Though these attractions may not have been based around a specific Disney property, some have seen success in their own right.

Beginning in the late 1950s, Imagineers planned and started on creating a wax museum walk-through attraction featuring life-size pirates (Czachor, 2017). However, the success of the It's A Small World and Great Moments with Mr. Lincoln attractions at the 1964 World's Fair changed Walt's mind: guests loved water-based dark ride and the incredibly life-like audio-animatronic (Johnson & Volk-Weiss, 2021). Disney then encouraged his Imagineers to push this attraction to incorporate both elements, causing much of the work already completed on the attraction to become obsolete. Finally, in 1967, after over 9 years of work, the attraction opened in Disneyland.

The opening Pirates of the Caribbean attraction was not the final iteration in Disneyland nor any other park around the world. However, this attraction was not rethemed either; the original concept was simply altered and improved. The Disneyland and Disney World rides were revamped in 2003 to include nods to the films based off the attraction, and then in 2018 the bride auction scene was altered to feature a female pirate auctioning off loot and rum (Czachor, 2017).

Disney's Haunted Mansion was turned into a feature film, and also resulted in comics, novels, video games, and board games. Some guests felt that the original ride did not have enough of a cohesive storyline, which resulted in different iterations of the ride as it would be added in different parks.

One of Bob Iger's promises as CEO was to focus on international markets. He pledged to bring an exclusive attraction to the struggling Hong Kong Disneyland (Iger, 2019). Since the Chinese struggled to make the emotional connection to known Disney-IP, the decision was made to make a ride with an original concept. Mystic Manor was the home of a collector who welcomed you in to see his strange and wonderful collection. Since the Chinese concept of the

afterlife did not coincide with the current Haunted Mansion in the other parks, the decision was made to change the storyline (Tang & Iwerks, 2019). Language barriers were avoided by using a universal language throughout the attraction: music. Following the release of this ride in 2012, Hong Kong Disneyland turned a profit for the first time.

According to a study completed in 2019, the wait times for Soarin' "Over California" were on average high throughout the day from 2012-2016 and wait times were high in the slow winter season leading up to the attractions closure and refurbishment in 2016. When the new Soarin' "Around the World" debuted, the wait times skyrocketed, indicating that guests were willing to wait long periods of time for this new attraction, yet from 2017 to 2018 the average daily wait time decreased monthly. The ride saw an uptick in wait time when the original Soarin' "Over California" reopened for a limited time, indicating guests still loved the old attraction (Mendoza et al., 2019).

The Tokyo project was the result of a partnership with a Japanese firm and is the only Disney park owned fully by another company. Disney originally proposed the idea of a Ginza District to replace Main Street USA, as well as a Samurai Land, but the Oriental Land Company knew that the Japanese audience would want the park to be as close as possible to the American Disneyland. Despite the desire for similarities, the Tokyo park featured three distinctly new (and mostly non-IP) attractions: "Meet the World", a show telling about Japan's encounters with foreign countries, "Mystery Tour", a walk-through of Cinderella's Castle where guests were caught in a fight between good and evil, and "the Eternal Sea", a film about the cycles of water. It is interesting to note that all three of the new attractions for this park closed by 2006.

A beloved attraction with an interesting IP-related future path is Splash Mountain. Disney announce in 2020 that the Splash Mountain attraction at Disneyland California and Walt Disney World's Magic Kingdom would be rethemed around *The Princess and the Frog*. The original inspiration for this ride, *Song of the South*, is criticized by many for its racist themes. Disney itself considers the film so insensitive that it did not allow the film to be released on its streaming service Disney+ (Sellek, 2020). Disney faced backlash for the way it handled its first African American princess because of her classic storytelling approach but underlying themes not meant for children, the fact that she spends most of the film as a frog, and the use of voodoo and dark magic (Kunkle, 2019). Disney's decision to retheme this attraction based on an IP the Company no longer deems acceptable into something based on Princess Tiana is a calculated choice, but at this time the retheming has not begun. Wait time during peak season for this attraction in July 2021 averaged around 58 minutes despite this retheming announcement ("Are Disneyland wait times...", 2021). Each iteration across Disney parks takes approximately 1500 guests per hour (MacDonald, 2021)

Disney's park in Hong Kong did not set itself apart from other Disney parks, with the smallest park to date featuring a castle, rides and lands that had been seen elsewhere. Even the additions in the first few years were similar to those in other parks. The lack in new developments in Hong Kong resulted in a significant drop in attendance and revenue in 2015.

Which Parks Would Most Benefit from New Attractions

Since the original Disneyland project opened its doors in Anaheim California, there are now twelve Disney parks operating around the world. While they are all based off the original, they had to be tweaked and adapted to the culture of the area. The properties in the United States

contribute to more than 70% of the revenue from the Parks, Experiences, and Products division (Carrillo et al., 2012).

The Tokyo project was a test for Imagineers to see if their ideas would work somewhere outside the comfort zone of the United States. It is certainly true that “cultural control requires the invention and dissemination of stories as well as vigilance against counter-stories” (Fjellman, 2019, p. 10). Even during the building process, WED had to learn about the culture and business operations of a foreign country. They believed that sincerity was the key to touching people’s hearts. WED simply had to teach the Japanese how to make and run a Disney theme park. After all, Tokyo Disneyland was meant to be a cookie-cutter replica of the original Disneyland in Anaheim. “Employees from the OLC spent a year in Disneyland learning about the Disney theme park experience and style” (Tang & Iwerks, 2019, 10:52). Years later, Tokyo’s success became infectious again. Tokyo loved their Disneyland and wanted another one. Not an EPCOT, MGM Studios, or Animal kingdom rebuild, but another Disneyland. Armed with that, the Imagineers proposed a water-based take on the Disneyland idea: Tokyo DisneySea. The Japanese understandably wanted it to be made with the same quality as their Disneyland. Lucky for both parties, “the stars aligned between concept, budget, and guest satisfaction” (Tang & Iwerks, 2019, 11:43). Disney had again found success in Tokyo.

Rather than bring the classic Space Mountain to Shanghai, a Disney fan-favorite not originally based on an IP, Disney chose to theme this ride to an existing IP. When it came time to choose that IP, Disney did not make the choice many thought they would: “even though movies from the Marvel Cinematic Universe broke records in China, the Imagineers opted to reboot

Tomorrowland with Tron, a property they felt better reflected the futuristic elegance found in the metropolitan hub of Shanghai” (Tang & Iwerks, 2019, 52:43). Tron’s architecture drew from Chinese imagery, with large, flowing lights and sets. This attraction has proven so popular that Disney is taking it to Walt Disney World, with the new ride right new to the original Space Mountain that led to the next generation iteration.

Building an attraction is a one-off experience, not necessarily a skill set that will grow because of repetition and experience, but rather a process that puts learning on the same plane as developing (Coker, 2010). However, occasionally the same attraction or update of an attraction will be placed in multiple theme parks. Disney certainly can implement the new things into multiple parks, but the way in which this is brought about needs to be carefully considered.

The Galaxy’s Edge project came into being after more than six years of hard work (Hewitt, 2019). However, the lands would not open together; California’s land opened in August 2019, three months before Florida’s opening. Unfortunately, even with delays, the attractions suffered from the swiftly approaching Opening Day deadline. Millennium Falcon: Smugglers Run was potentially to open with four different missions, but crews were forced to focus on whichever mission would be fastest to complete (Stella, 2020). Neither land opened with its star attraction Rise of the Resistance. Both parks experience heavy issues trying to bring the technology necessary for the ride to life. The ride opened first in Florida, one month after Galaxy’s Edge opened there. Over a month later, and more than six months after its Galaxy’s Edge opened, the ride opened in California (Craven, 2019). Even Universal took its time with the immensely popular Wizarding World of Harry Potter: after the success in Orlando was established, Universal made the decision to open Harry Potter World in Hollywood and Osaka

(2018). The Galaxy's Edge expansion project planned for and delivered different things in relation to its scope, budget, and timeline.

Classic Themes in Disney Attractions

Disney has brought to life classic animated films like Snow White and the Seven Dwarfs, as well as newer properties like Star Wars, Avatar, and Marvel. Some of these attractions have been original iterations, while others have been rethemed or implanted from other parks. Bob Chapek (2017), on the topic of a legacy attraction, said that ““There are certain things in our portfolio that we will never touch because of what they are, and there are others that will become the opportunities for dramatic step function advancement. Managing that balance is what we do, but we will never become complacent” (p. 1).

Snow White, the inspiration for the opening-day attraction Snow White's Scary Adventures, seems to be centered on the idea of true beauty. While some modern feminists claim that this attraction diminishes the view of a female into that of helplessness and prissiness, others see it as a reflection of true beauty: finding joy and kindness in the most desperate of situations. The new Snow White ride's story features a “true-loves kiss”, which has been critiqued by many people in recent years (Kunkle, 2019) Sleeping Beauty, the inspiration for Walt's first castle, featured the strongest embodiment of good versus evil in a Disney film at that time (Kunkle, 2019).

Newer Themes in Disney Attractions: How Often Attractions Must Be Changed or Updated

Newer Disney tales are slowly being incorporated into the Disney theme parks. The New Fantasyland expansion in Walt Disney World featured a town center styled after those in 2010's *Tangled*, with Rapunzel's tower seen in the distance. This film steps away from the traditional fairytale and features a young girl not afraid to take her destiny into her own hands. Yet, the story still follows the classic "mother" issues and "true love's kiss" plots, though with a unique interpretation. The *Little Mermaid*, the inspiration for a new ride in the New Fantasyland expansion in Walt Disney World as well as Tokyo DisneySea, was a part of the Disney Renaissance of movies, featured the protagonist Ariel, who defies her father and makes a deal with the villain in order to actively chase after her dreams. *Beauty and the Beast*, the first animated film to receive an Academy Award nomination for Best Picture, was the inspiration for another section of the New Fantasyland expansion in Walt Disney World, a show at Walt Disney World's Hollywood Studios, as well as its own expansion in Toyko Disneyland. Belle is seen as a misfit in society but stays true to her dreams regardless of what others think. Her kindness and courage are ultimately what help the cursed prince from himself.

The *Guardians of the Galaxy* took over the Tower of Terror attraction in Disneyland with a new look and theme: *Guardians of the Galaxy: Mission Breakout*. This attraction opened three years after the first *Guardians of the Galaxy* movie debuted and was a retheming of an old attraction. Some fans were concerned about the retheming and preferred the classic attraction, but the long wait times (making it one of the most popular attractions in the park) seem indicative of its success (Acuna, 2017). Bob Chapek said that "*Guardians of the Galaxy-Mission:*

Breakout infused that intellectual property [to replace] a guest-preferred attraction [Twilight Zone Tower of Terror]. We weren't going to be complacent and say, "Guests like it, OK, let's move on." We're always going to top ourselves, because when we top ourselves no one will ever top us. We took what was a very good attraction and made a great attraction" ("Bob Chapek, pandora...", 2017, p. 1). However, when Bob Chapek confirmed at a D23 event that the Florida tower would not be rethemed, the room erupted in applause (Bevil, 2018). Disney has instead decided to incorporate the Guardians of the Galaxy into a new attraction in Epcot.

Frozen is considered Disney's most popular princess film to date, again defies the traditional fairytale story, literally laughing in the face of "love at first sight" and "true love's kiss", and instead focusing on the love of two sisters and being true to yourself no matter what society thinks (Kunkle, 2019). The Frozen attraction in Epcot, which replaced the Norwegian riverboat attraction, resulted in a partnership with Walt Disney Animation studios; rather than sculpting the animatronics, a 3D printed character was created with the ability to project a moving face onto the animatronic (Causer, 2019).

COVID-19 and the Performance of Theme Parks

In the spring of 2020, Disney was gearing up for a busy season at their theme parks and other divisions around the world. A new ride had just opened at Hollywood Studios, a new parade had debuted at Disneyland, Fantasyland was being expanded at Tokyo Disneyland, and new projects like Avengers Campus and Guardians of the Galaxy: Cosmic Rewind were inching closer to completion. Bob Chapek had just been announced as CEO of the Walt Disney Company, replacing Bob Iger. Disney was heading into Spring Break season, which is one of their busiest times of the year. Disney said that guest spending and attendance were higher

compared to the prior-year quarter (Mucha & Singer, 2020). Slowly, news began spreading of a new virus. Then, on March 15th, as the last guests made their way out of the parks, the Walt Disney World resort became the last Disney resort to close its doors due to concerns over the COVID-19 pandemic.

Disney had prided itself on keeping its doors open come rain or shine. Prior to the pandemic, the Walt Disney World resort had only closed its doors for seven total days since opening: for various hurricanes throughout the years as well as the September 11th terrorist attacks. In fact, the Disney parks as a whole went almost 28 years without an unscheduled closure until 1999 when Hurricane Floyd hit Florida (Wynne, 2020). The Shanghai Disneyland resort was the first to close its doors back in January, with the other international resorts closing in the following months. These closures around the world affected thousands of people and left many cast members concerned. No one had any idea how long these closures would last, what would be allowed to reopen, or what that would mean for the future of the Walt Disney Company.

The largest group of employees (also known as “cast members” in the Walt Disney Company) that was affected by the pandemic were those working in the Parks, Experiences and Products. This included cast members at the Disney parks, resorts, hotels, merchandise locations, Adventures by Disney, and on the cruise lines. As of last October, the Walt Disney Company employed approximately 203,000 people globally, with 80% working full time and the other 20% working part time. Of the 203,000 cast members, approximately 155,000 worked in the Parks, Experiences, and Products division (Whitten, 2020). In fact, “with about 75,000 workers

in the Orlando region, Walt Disney World is the largest single-site employer in the United States (Gabe, 2020, p. 1).

Health officials have not seen any major outbreaks tied to Orlando theme parks, even during the holiday season (Russon & Hudak, 2020). While things have begun to return to normal, there is still a long way to go before the Walt Disney Company returns to normal. Josh D’Amaro, the chairman of Disney Parks, said that “We’ve cut expenses, suspended capital projects, furloughed our cast members while still paying benefits, and modified our operations to run as efficiently as possible, however, we simply cannot responsibly stay fully staffed while operating at such limited capacity” (Pallotta, 2020, p. 3).

Some of Disney’s initial responses seemed good. Capital spending was reduced: construction on new rides and themed lands around the world were halted, even though big projects like the Walt Disney World Resort’s 50th Anniversary loomed on the horizon (Mucha & Jefferson, 2020). Disney’s top executives gave up parts of their salaries: CEO Bob Chapek gave up half and Executive Chairman Bob Iger gave up all (Melin, 2021). The board of directors decided not to declare the semi-annual cash dividend for the first and second half of fiscal 2020 (Mucha & Jefferson, 2020). Disney donated food and money to local non-profits around its parks, which in turn helped its furloughed and laid off employees (Melin, 2021). Typically with WDI projects, the project’s financial pro forma is tight and unmoving (Addeman, 1999). Disney is considered an industry-leading expert in large-scale project finance, based largely on their past successes (Calandro, 2019).

New Theme Park Strategies Post-Pandemic

Disney “has been a travel and tourism-dependent company as much as an entertainment company ever since Disneyland opened in 1955,” but the pandemic has forced the company to adapt lest it be left behind (Stulick, 2020, p. 6). The future of the Walt Disney Company will still feature in-person experiences, but Disney is placing a new focus on the magic one can experience from the comfort of home. During 2020, attendance at Magic Kingdom was 10.6% lower than average annual attendance from 2014-2018 (Gabe, 2020). The introduction of a streaming service before the pandemic changed the way the company operates.

The Effect of a Renewed focus on Disney+ and a Struggle to Return a Profit on the Theme Parks Division

Disney reported in August of 2020 that the pandemic caused a loss of \$3.5 billion in operating profits from its parks, experiences, and products division (“The Streaming Kingdom”, 2020). Though the parks were at the forefront of the company prior to the pandemic, the Walt Disney Company decided to shift its focus to Disney+ as it carried the company through the pandemic (Mucha & Singer, 2020). Disney+ was able to hit its five-year subscriber goal eight months after its launch date (“The Streaming Kingdom”, 2020). It is interesting to note that Disney’s decision to reorganize was set in motion well before the pandemic, and the current system for theatrical versus television versus streaming release was eventually going to be disrupted regardless of the pandemic, though that did speed things up (Jarvey, 2020).

Disney’s success with its steaming service has been apparent to consumers and stakeholders alike. Disney+ is focused not only on gathering new consumers, but also on

holding on to the ones they already have. The strategy to achieve this is new exclusive content, both related to current IP and by generating all-new content. The exclusive launch-day series *The Mandalorian* is attributed to much of the streaming service's initial success (Scott, 2020). In fact, the season-two premiere of *The Mandalorian* ranked number 3 on Nielsen's list for streamed minutes, making it the highest ranking by a non-Netflix show (Multichannel News, 2020). Disney's new corporate strategy is "to deliver the highest quality branded entertainment franchises on all relevant platforms, employing the most effective technology in service of our customers around the world," which explains a new focus on a streaming service (Collis & Hartman, 2018, p. 1).

However, the theme parks do seem to be taking a turn for the better. Disney reported a record operating income and revenue from the US-based parks and resorts as of Q1 in 2022 ("The Walt Disney Company...", 2022). Disney attributes this to the domestic parks being able to operate without many significant COVID-19 restrictions on the parks as were such in previous quarters. International parks are still being significantly affected. Disney acknowledges that the COVID-19 pandemic most significantly impacted the Parks, Experiences, and Products division. The Company also noted that theatrical releases have been shortened, delayed, or canceled, with these still being in effect with Disney Pixar's *Red* being sent straight to Disney+ upon release. Disney also attributes operating income growth due to increased average per capita ticket income due to attendance mix (allowing fewer annual passholders and cast members to enter the parks per day and halting the sale of annual passes) as well as the introduction of the paid Genie+ and Lightning Lane service on the My Disney Experience app ("The Walt Disney Company...", 2022).

Suggestions for New IP-based Attractions

Disney is the largest franchisor in the world, with 15 IPs valued at over \$10 billion (Hallman, 2021). In 2015, almost 60% of Disney's total revenue was from IP, and "it can be said that the development of IP resources is the strategic core of Disney's whole industry chain marketing, and it is its focus on IP marketing that continuously injects development power into the nearly 100 year history of Disney's "animation kingdom"" (Zhang, 2021, p. 216). In 2019, Disney's revenue from IP-intensive areas increased to 66% (Rana & Shashikant, 2020). Disney is extremely adept at assessing the market opportunities of storyline products, and using resources to fully realize the value of these assets over time (Calandro, 2019). This was accomplished with Pixar, Marvel, Lucasfilm, and Fox.

Disney has incorporated movie and television iconography into its theme parks, but what about video games? Kingdom Hearts allows players to travel into Disney-themed worlds, and there are now twelve strong installments in this successful game series (Nguyen, 2019). The main character seems to be cosplaying to fit the theme of the lands of each park, much like visitors do today in Disney theme parks. The main character Sora's personality, strong original backstory, and connection to well-known Disney worlds have allowed the story to become a franchise of its own. This game offers a special mix of beloved Disney characters and Final Fantasy characters, giving it the ability to resonate with both adults and children, therefore endearing itself to multiple target audiences (Rivera, 2019). Universal recently included video game iconography with the Super Mario World expansion in Japan. This expansion has proven successful, given that Universal plans to bring it to California, Singapore, and a new park in Orlando (Allen, 2021). The thought behind mashing up a well-known IP with an open world

game came to the creators of Kingdom Hearts when they considered Super Mario 64 (Gallagher, 2013). It would be fitting, based on the popularity of the game and Universal's theme park success, that Disney investigate implementing this IP into its theme parks. This new attraction should incorporate more augmented reality, perhaps allowing everyone to contribute to the success of the mission and receive individual results as in Smugglers Run. It could be recommended that Disney look to incorporate this new attraction first into its Tokyo location, to bring this IP close to its area of origin. After gaging success in Tokyo, additional locations in Hong Kong and Orlando should be considered.

Disney recognized *Encanto* as a new franchise in its most recent earnings report for Q1 in 2022 ("The Walt Disney Company", 2022). Most Disney movies do not reach this status, with the most recent movie to reach this acclaim being *Frozen* in 2013. Disney has also been in talks with Lin Manuel Miranda, composer of the music in *Encanto*, about bringing an attraction based on this IP to life (Carter, 2022).

Suggestions for New Disney+ IP-based Attractions

Disney has not incorporated much of its Disney+ specific content into the theme parks. In 2021, on the 2-year anniversary of the Disney+ launch, Disney announced it would be offering a "Disney+ Day" in its parks with exclusive perks for Disney+ subscribers. These special offerings were limited to complimentary photo downloads, character moments, and 30-minute early entry (Corless, 2021).

Disney was originally meant to be different from the theme parks of the day; rather than only catering to children, Disneyland would be something the entire family could enjoy (Snow,

2020). Disney has certainly stayed true to its family-friendly theming: “costuming and cosplay represent a growing, popular subcultural of fandom that the Disney company struggles to account for when it comes to park visitors and fan tourism” (Lantz, 2019, p. 1336). However, Disney is struggled to reach a more adult thrill-seeking audience, with customers instead choosing to go to Universal and their ride-heavy experience (Pacman, 1998).

Disney should investigate offering a special in-park area for Disney+ members only. Prior to COVID, Disney offered special character meet-and-greets for its Disney Visa cardholders. There will also be occasional Passholder magnets given out. Universal currently offers its passholders a special lounge to relax in, as well as occasional magnet and pin releases.

Disney should look to incorporate *The Mandalorian* into an attraction in its theme parks. The immense popularity of this show, its subsequent season 2, and additional live-action *Star Wars* shows related to it have proven its hand in the immediate success of Disney+ (Multichannel News, 2020). Given the size of the *Galaxy's Edge* expansion, yet abundance of underutilized space, this attraction could be implemented in an area already designated for *Star Wars* in both of its American parks. Disney could offer a bounty-hunting adventure across the galaxy in a augmented reality style adventure utilizing new technology, or offer a more family-friendly chase adventure similar to that used in the *Spider Man WEB* attraction in *Avengers Campus*. Though new technology would be preferable from a guest standpoint, using technology already developed would save time and money. Disney's largest single-themed land expansion was a collaboration of story editors, engineers, and designers who collectively created an entire world (Leon-Boys & Chavez, 2021). Unfortunately, it has not lived up to the potential Disney hoped it would. Thankfully, Imagineers see that the land is ripe with potential and claim it will

never truly be complete (Stella, 2020). It is important to remember that “whatever the answers, every project should be a platform for learning and growth...continued success requires going back often to the reasons the organization felt a need to improve its project management practices” (Longman & Mullins, 2004, p. 8). Disney needs to go back to the drawing boards to see what they can do to make Galaxy’s Edge the out-of-this-world place it has the potential to be, even if that means another six years of hard work. The slow-moving Peoplemover-style ride was quietly removed from the project. Behind the scenes Imagineering footage shows the ride mechanic to make guests really feel as if they were on the back of a four-legged creature was fully designed but ultimately canceled, perhaps due to poor hourly capacity or budget cuts (Stella, 2020). The interactive area and stages were not utilized in the way they were originally planned. There are no live stunt shows in the land. No fine dining restaurants were available. Many of the additional things to do on opening day would cost the guests nearly as much as their park ticket and had to be booked months in advance, such as the lightsaber building experience, droid factory, and cantina. Disneyland was originally criticized for the large amount of empty space (and therefore not generating revenue), small number of attractions, and expensive upkeep costs (Zukin, 2020). It is interesting that, years later, Disney was once again criticized for not including enough in its largest single-themed land expansion.

Disney has made itself the standard in the theme park industry, with its many theme parks internationally standing as a testament to the company’s dedication to innovation and continuation in the industry. Though Disney’s large IP collection is a strong source of inspiration for its theme parks, it should not be the only thing used in the parks, nor should it be used lightly. Disney’s combined use of IP and non-IP attractions in its parks in the past, its track record of the

incorporation of IP into new or rethemed attractions, and collection of popular IP from the last few years all give the Walt Disney Company the tools necessary to carefully select and implement its next theme park success.

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Appendix A

Summary of First Year Data for Disney Theme Parks

Park	Year(s)	# of Visitors	\$ per ticket	Notes
Disneyland Park	1955-56	5m	\$1	*attractions \$.10-\$.35
California Adventure	2001-02	5m	\$43	
Magic Kingdom	1971-72	10.7m	\$3.50	*attractions \$.10-\$.90
Epcot	1982-83	10.2m	\$15	*22.7m WDW attendance; 12.5m year prior with MK
Hollywood Studios	1989-90	4.8m	\$29	*25.2 WDW attendance, 25.2 year prior with MK and Epcot
Animal Kingdom	1998-99	8m	\$45	
Tokyo Disneyland	1983-84	10m	\$25	
Tokyo DisneySea	2001-02	10m	\$48	
Disneyland Paris	1992-93	6.5m	\$33	
Walt Disney Studios Park	2002-03	2.8m	\$39	
Hong Kong Disneyland	2005-06	5.4m	\$44	
Shanghai Disney Resort	2016-17	5.6m	\$77	

All information from The Walt Disney Company Annual Reports years 1956-2017

Appendix B

Summary of Net Income for Years Before, During, and After Disney Park Openings

The Walt Disney Company Net Income Information				
Park	Year Opened	Net Income Year Prior	Net Income Year Opened	Net Income Year After
Disneyland	1955	\$ 733,852	\$ 1,352,576	\$ 2,623,541
Magic Kingdom	1971	\$ 21,759,000	\$ 26,721,000	\$ 40,293,000
Epcot	1982	\$ 121,480,000	\$ 100,093,000	\$ 93,160,000
Tokyo Disneyland	1983	\$ 100,093,000	\$ 93,160,000	\$ 97,844,000
Disney's Hollywood Studios	1989	\$ 522,000,000	\$ 703,300,000	\$ 824,000,000
Animal Kingdom	1998	\$ 1,886,000,000	\$ 1,890,000,000	\$ 1,368,000,000
California Adventure	2001	\$ 920,000,000	\$ (158,000,000)	\$ 1,236,000,000
Tokyo DisneySea	2001	\$ 920,000,000	\$ (158,000,000)	\$ 1,236,000,000
Walt Disney Studios Park	2002	\$ (158,000,000)	\$ 1,236,000,000	\$ 1,267,000,000
Hong Kong Disneyland	2005	\$ 2,345,000,000	\$ 2,533,000,000	\$ 3,374,000,000
Shanghai Disney	2016	\$ 8,852,000,000	\$ 9,790,000,000	\$ 9,366,000,000

All information from The Walt Disney Company Annual Reports years 1954-2017