

Tell Your Story the Walt Disney World Way

Adding Disney *IMAGINEERING* to Your Technical Communication Toolbox

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Overview

- ◆ **Introduction: Technical Communication and Imagineering**
 - What's in your Technical Communication Toolbox?
 - What is Imagineering?
- ◆ **An Imagineering Storytelling Tour of the Magic Kingdom**
- ◆ **The Imagineering Storytelling Checklist**
- ◆ **Closing Comments**



Introduction

Technical Communication and Imagineering

In this section, we'll look at what I consider to be a challenge with Technical Communication and one possible solution to address that challenge.

We'll also look at what we mean by "Imagineering" to provide some context for the later sections of the presentation.

What's In Your Technical Communication Toolbox?



When we think of technical communication tools, we tend to think of software tools, such as Adobe FrameMaker, DITA, Oxygen, and other technical content development tools.

I believe that one challenge with Technical Communication is that we often tend to focus on **technical** tools, and not so much on **communication** tools and principles.

Even the tools that relate to communication (style guides, and manuals of style) tend to focus on technical aspects of writing (grammar, punctuation, usage, etc.).

Where can we look for distinctions, practices, and principles to help us more effectively communicate with our audiences?

Let's start by looking at what we mean by "communication".

Communication – What Is It?

- ◆ Communication is “the imparting or exchanging of information or news” or “the successful conveying or sharing of ideas and feelings.” (Oxford)
- ◆ Effectively conveying concepts and information to an audience
- ◆ Where can we look to find effective principles of communication?

My Answer



Imagineering

Imagineering is all about communication, and it has a lot to teach us about how we can effectively communicate with our audiences.

What is Imagineering?

- ◆ **Imagineering = Imagination + Engineering**
- ◆ ***"We call it Imagineering – the blending of creative imagination and technical know-how."* -Walt Disney**
- ◆ **The first Imagineers adopted storytelling techniques and principles from animation and film-making when they designed Disneyland...**
- ◆ **...and we can adopt Imagineering principles to what we do!**

"There's really no secret about our approach. We keep moving forward—opening new doors and doing new things—because we're curious. And curiosity keeps leading us down new paths. We're always exploring and experimenting... we call it Imagineering—the blending of creative imagination and technical know-how." -Walt Disney

Imagination = Gathering, Storing, and Recombining Information

"Everyone goes through a process of gathering information, storing it, and recombining it with other thoughts to produce something new." – Tony Baxter SVP, Creative Development, Walt Disney Imagineering

As employed by Walt Disney Imagineering (WDI), "technical know-how" refers to disciplines used in creating theme park attractions.

The principles and practices of Imagineering can also be applied to other creative endeavors and disciplines, including:

- Marketing/Advertising
- Product Design and Development
- Game Design
- **Information Development**
- **Technical Writing**
- Information Architecture and Design
- Instructional Design

Imagineers are Storytellers

- ◆ The heart of Imagineering is *effective communication*
 - The Imagineers use a variety of tools, techniques, and disciplines to *convey specific ideas and experiences to their audience.*
- ◆ The ideas and experiences the Imagineers create are *stories*
 - "Story" is shorthand for the core idea or premise that underlies each attraction, land, or venue
- ◆ When the Imagineers 'tell a story', they're *communicating an idea*

"When you look closely at what the Imagineers do, you find that the heart of Imagineering is effective communication. The Imagineers use a variety of tools, techniques, and disciplines to convey specific ideas and experiences to their audience. Whether it be the idea of "pirates of the Caribbean", or the experience of riding on "the wildest ride in the wilderness", or of walking down the Main Street in turn-of-the-century America, the Imagineers use their Imagineering toolbox to create environments and attractions that communicate these ideas and experiences to their audience through sight, sound, touch, and even smell, along the way bringing characters and settings to life.

What's another name for the ideas and experiences the Imagineers create? *Stories*. Not necessarily stories in the traditional sense of a fleshed-out, linear narrative with a plot, characters, and a beginning, middle, and end, but they're stories nonetheless. For the Imagineers, "story" is just an elegant shorthand way of saying "the core idea or premise that underlies each attraction, land, or venue", so when we talk about the Imagineers "telling a story", what we really mean is that they're communicating an idea."

-from TELL YOUR STORY THE WALT DISNEY WORLD WAY"



An Imagineering Storytelling Tour of the Magic Kingdom

Imagineering Storytelling: The tools, techniques, and disciplines the Imagineers use to tell their stories.

We can adopt the Imagineers' storytelling techniques and principles in technical communication and information development.

In this section we'll look at storytelling techniques, principles, and practices employed by WDI, and how these techniques and the principles that underlie them can be applied to technical communication and information development.



During our tour of the Magic Kingdom, we'll look at the following Imagineering Storytelling tools:

- Wienies
- It All Begins With a Story
- Long, Medium, and Close Shots
- Forced Perspective
- Creative Intent
- Attention to Detail
- Pre-Shows
- "Read"-ability
- Theming
- Kinetics
- Hidden Mickeys
- Transitions
- The "it's a small world" Effect
- Post-Shows
- Plussing

Wienies



When the Imagineers tell their stories, they attract the audience's attention and capture their interest.

A wienie is a visual element used to draw people into and around a space

- Big enough to be seen from a distance
- Interesting enough to encourage a closer look

Cinderella Castle is a classic example of a wienie, drawing guests down Main Street to the hub where they choose a land to explore.

Wienies are important when laying out a sequence of story points in an organized fashion.

Other examples (Walt Disney World):

- Spaceship Earth (Epcot)
- The Twilight Zone Tower of Terror (Disney's Hollywood Studios)
- Expedition Everest: Legend of the Forbidden Mountain
- Astro Orbiter (Tomorrowland)

Technical Communication and Information Development

Conveying the promise of your content to the audience

- What they will learn
- What sorts of topics and subjects your content will include

Highlighting specific topics and subjects in your content

- Advanced Organizers
- Outlining the overall objective of your content

It All Begins With a Story



"Story is the essential organizing principle behind the design of the Disney theme parks.... When we design any area of a Disney theme park, we transform a space into a story space. Every element must work together to create an identity that supports the story of that place...."

-John Hench

Story is the fundamental building block of everything WDI does. Every detail of a park attraction is informed by its story (or theme).

Casey's Corner at the end of Main Street illustrates how the Imagineers use story to inform their designs. This quick service restaurant is inspired by "Casey at the Bat", the poem by Ernest Lawrence Thayer, and the Disney animated short.

An attraction's story is not always (or even often) a fully formed or fleshed out narrative (as in having plot, characters, with a beginning, middle, and end, etc.). Sometimes the "story" behind an attraction is perhaps better described as a "theme" or "concept". For example, there is no actual story behind It's a Small World, The Haunted Mansion, or Pirates of the Caribbean, What all three attractions share, however, is the fact that each is built upon a strong "concept" or "core idea" that informs their every detail.

Technical Communication and Information Development

Identifying the "Story" or "Big Picture" of your content:

- The primary subject around which the content is to be written
- The purpose of the content you're writing

This includes knowing what does and does NOT fit.

- Eliminate "tangential" topics where possible
- Example: Documentation on applications which leverage multiple technologies (Java, VB, etc.) is NOT the place to explain and describe those technologies.

Long, Medium, and Close Shots



Long, medium, and close shots work like zooming in on details, or narrowing of the "camera" lens.

"Long views establish an idea, medium views continue to support the idea, and close-ups provide elements that reinforce the story" -John Hench

How details are organized and arranged

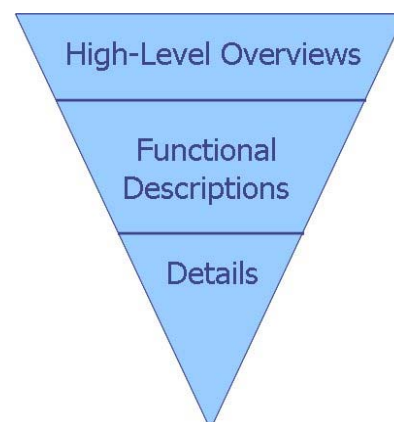
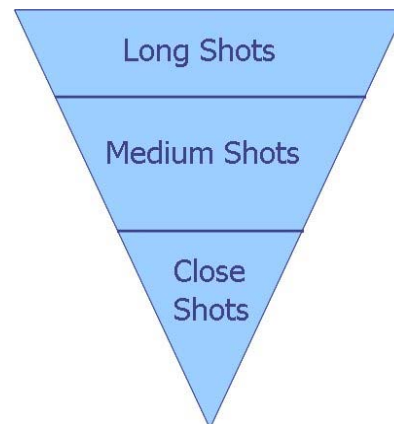
Cinderella Castle is also a great example of Long, Medium, and Close shots. Guests see more and more detail as they approach the castle.

Examples of this technique can be found throughout all Disney parks. Other examples include:

- The Tree of Life (Animal Kingdom)
- The Twilight Zone Tower of Terror (Disney's Hollywood Studios)

Technical Communication and Information Development

Using differing levels of detail, moving from the General to the Specific



Forced Perspective



Forced perspective is a theatrical technique where the designer plays with scale in order to affect the perception of the audience.

Cinderella Castle is also an example of Forced Perspective. The bricks at the bottom of the castle are larger than those near the top, and other architectural features are scaled down in the upper portions of the castle.

Forced perspective is used throughout the parks in many different ways. One of the more classic uses is on Main Street, USA, where the buildings appear larger than they really are. First-floor facades are built at 90% of full size, second-floor facades are built at 80% of full size, third floor facades are slightly smaller still .

Forced perspective can also be used to make objects appear smaller than they are. Snow White's Grotto in Disneyland's Fantasyland and The American Adventure pavilion at Epcot are examples of this.

Technical Communication and Information Development

In content development, forced perspective is often used to make topics/subjects seem smaller or simpler than they are, or adjusting the perspective of your audience to help them understand something

Forced perspective is a means of simplifying complex subjects/topics via

- "Big Picture" overviews, Diagrams, Metaphors
- Grouping and Chunking
- Etc.

Creative Intent

Haunted Mansion
Attraction located in Liberty Square at Magic Kingdom Park
Climb aboard a gloomy Doom Buggy for a grave journey through a labyrinth of haunted chambers.

Seven Dwarfs Mine Train
Attraction located in Fantasyland at Magic Kingdom Park
Race through the diamond mine from Snow White and the Seven Dwarfs on a swaying family coaster ride.

Big Thunder Mountain Railroad
Attraction located in Frontierland at Magic Kingdom Park
Race through a diamond mine aboard a speeding train on this thrilling coaster-style ride.

Pirates of the Caribbean
Attraction located in Adventureland at Magic Kingdom Park
Set sail on a swashbuckling voyage to a long-forgotten time and place when pirates and privateers ruled the seas.

Space Mountain
Attraction located in Tomorrowland at Magic Kingdom Park
Blast off on a rip-roaring rocket into the furthest reaches of outer space on this roller-coaster ride in the dark.

When the Imagineers tell their stories, they stay focused on their objective and their reasons for telling the story.

Hear ye, Hear ye!
All loyal subjects of the Magic Kingdom are hereby notified by royal proclamation that the very best of the Royal Princess and her court will be on hand to provide the pleasure of your company at this magical event.
Your Humble Servant, the Grand Duke

Creative intent can be thought of as the specific design goals the designers want to accomplish with a specific project.

Put another way, a project’s creative intent defines the experience the designer hopes to create for their audience.

Designers are the guardians and arbiters of the creative intent of the environment.

Example - Bibbidi Bobbidi Boutique:

- An environment that men find uncomfortable
- Young girls should think that Cinderella might show up at any moment

Another source of creative intent are the short descriptions of attractions provided in park guide maps, and the Disney parks website.

Technical Communication and Information Development

Focusing on your objectives:

- Remembering who your target audience is
- Every concept, task, reference, etc. should add something significant to the experience
 “How does this (concept, task, reference, etc.) enhance or support the reader’s experience?”
- The “greatest idea” in the world is both worthless and useless if you can’t find an effective way to express it within the context of your content

Attention to Detail



"The minute details that produce the visual experience are really the true art of the Disney themed show, its greatest source of strength. The details corroborate every story point, immersing guests into the story idea. ...if one detail contradicts another, guests will feel let down or even deceived. This is why he (Walt) insisted that even details that some designers thought no guest would notice—such as the replicated period doorknobs on Main Street, U.S.A.—were important. Inappropriate details confuse a story's meaning." -John Hench

Liberty Square is a great place for examples of Attention to Detail.

- Clothing on the figures (in the Hall of Presidents) are authentic reproductions of their respective eras, including the braces on Franklin Delano Roosevelt's legs.
- Signs on Ye Olde Christmas Shoppe, courtyard of flags, crooked shutters
- Two lanterns in the window
- No public restrooms / grey path

"A detail should only be used if it is essential to the story in some way. There is a big difference between being overwhelmed with detail that really amounts to clutter, and the feeling of perfection that is real storytelling. As designers, we must not make the mistake of thinking that a "big look" with lots of detail is enough." -John Hench

Technical Communication and Information Development

Accurate and appropriate details support the experience

Incorrect or inconsistent details interfere with the experience

Details draw attention to themselves, so they need to be correct.

Knowing the appropriate level of detail.

Pre-Shows



Pre-Shows are used to lead the audience into an attraction. They prepare the audience for what they are about to experience

Pre-Shows can include:

- Themed areas in the queue
- Short films or presentations

Walt Disney's Enchanted Tiki Room in Adventureland offers a good example of a Pre-Show, in which toucans named Claude and Clyde share a story that introduces guests to the Enchanted Tiki room.

Technical Communication and Information Development

Pre-Shows identify what readers should know (or know how to do) after each section of your content, including:

- What is the topic of this section
- How the topic relates to other topics (both those that have come before, and those that are coming after)

"Read"-ability



In many attractions, guests pass through scenes quickly

- The audience must be able to immediately understand each scene
- Imagineers create images or scenes that can be "read" quickly

"Read"-ability is used in many attractions and areas within the parks, but is most prominently used in classic dark rides such as Pirates of the Caribbean and The Haunted Mansion. Some of the best known uses of this technique in Pirates of the Caribbean include:

- Pirate Chess
- Dunking the Mayor
- The Wench Auction (replaced)
- The Jail Scene

Technical Communication and Information Development

While not (usually) constrained by time, we still need to make sure the audience can quickly (and easily) understand the subject matter.

Using "read"-ability involves using various devices to convey complex ideas

- Graphics/Illustrations
- Examples
- Metaphors

This is not necessary for every idea or topic. Save this for complex topics.

Theming



Theming can be thought of as “It All Begins With a Story” + “Attention To Detail”

- Selecting the right details to support the story or theme
- Ensuring that everything in an attraction fits its “story” or theme

Props, sets, costumes, and other decorative elements are all part of the theming of an attraction. Levels of theming:

- Land-level (Adventureland vs. Frontierland)
- Attraction-level (Splash Mountain vs. Big Thunder Mountain Railroad)

Theming is what set Disneyland apart and made it the first “theme park” and not just another amusement park.

Splash Mountain and Big Thunder Mountain Railroad in Frontierland provide good examples of theming and how theming details help tell the story of each attraction.

Technical Communication and Information Development

Striving to make sure that your content delivers its message in a clear and consistent manner, one that supports and (if possible) enhances the audience’s experience. Consistent use of:

- Language and terminology
- Templates and Styles
- Fonts, colors, logos, etc.

The next page is an (extreme) example of inconsistent theming.

Theming

Using Appropriate Details to Strengthen Your Story

- **Theming means making sure everything in an attraction fits its "story" or theme**
- **Theme is the fundamental nature of a story in terms of what it means to Disney Imagineers**
- **Props, sets, costumes, and other decorative elements are all part of the "look and feel" of an attraction**
- **Levels of Theming:**
 - Land-level (Adventureland vs. Frontierland)
 - Attraction-level (Splash Mountain vs. Big Thunder Mountain Railroad)

An extreme example of bad theming in presentation design, featuring:

- Inconsistent use of fonts, colors, and styles
- Inconsistent use of animation
- Inconsistent and incorrect terminology.

Kinetics



Kinetics are movement and motion in a scene that give it life and energy

Moving vehicles, active signage, changes in the lighting, special effects, or even hanging banners or flags that move around as the wind blows

There are very few “still” places in Disney Theme Parks. Imagineers use kinetics to keep the atmosphere “alive” and vibrant.

Nugget Way and the runoff from Splash Mountain are good places to see kinetics in action. At Nugget Way, guests see geysers erupting and the train rolling by, and at the Splash Mountain runoff, they see logs falling from the big drop and then moving along in front of them.

WDI often designs areas where multiple types of motion “overlap”, such as movement in both foreground and background.

Technical Communication and Information Development

Different types of content can include:

- Text
- Bulleted lists
- Tables
- Heading Levels
- Video and interactive content

Hidden Mickeys



When the Imagineers tell their stories, they involve and engage their audience, and help them see things in a new way.

Hidden Mickeys are hidden impressions of Mickey Mouse in attractions, hotels, restaurants, and other areas

Once you spot a Hidden Mickey, you never look at it the same way again

Many guests at Disney parks enjoy the "hunt" for Hidden Mickeys

The Attic scene in the Haunted Mansion includes a Hidden Mickey formed from a scattered set of dinner plates.

The photo above are from "HiddenMickeyGuide.Com: A Field Guide to Walt Disney World's Best Kept Secrets," a website authored by Steven M. Barrett, who publishes a book about Hidden Mickeys.

Technical Communication and Information Development

When designing content, let your audience figure things out instead of simply telling them.

Provide ways for your audience to come to knowledge or understanding on their own

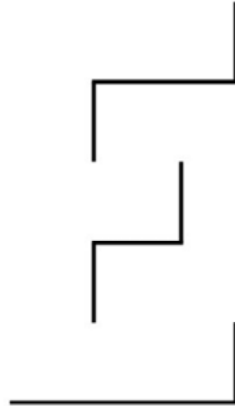
Concepts, ideas, and distinctions that readers work out on their own are more likely to be retained.

Caveat: This does NOT mean you should leave important information out of your content.

Hidden Mickeys

Engaging Your Audience – The Missing Piece

◆ What do you see?



Consider the image in the slide above.

It depicts something you use nearly every day. Can you identify it?

A key piece of information is missing, but once that information is shared, you'll likely never see the image in the same way again.

It's the upper case version of the most common letter in the English language.

The letter exists in the white space.

The experience of finding a Hidden Mickey is similar to what happens when your brain "fills in" the missing pieces in the image above. Just as you'll likely never see the above image in the same way again, once you find a Hidden Mickey you'll likely never see it in the same way.

From *Creative Elegance: The Power of Incomplete Ideas* by Matthew E. May, and can also be found in his book "In Pursuit of Elegance: Why the Best Ideas Have Something Missing."

Transitions



Transitions allow the audience to travel from scene to scene, attraction to attraction, or land to land while avoiding drastic, abrupt change.

Transitions are used between lands, and even within attractions where applicable. Transitions make use of "three-dimensional cross-dissolves," providing subtle sensory clues that indicate change is happening.

"As guests walk from Main Street into Adventureland, walkway surfaces change from concrete to cut stone, wrought-iron hand railings give way to bamboo, Main Street's music yields to growls and howls." -John Hench

The Transition between Liberty Square and Fantasyland is one of the best executed in the park.


Technical Communication and Information Development

Creating transitions involves:

- Moving from General to Specific (i.e. employ Long, Medium, and Close Shots)
- Covering the basics first, then adding layers of detail
- Discussing general applications of an idea before specific examples

Sometimes technical content needs call for a different ordering than might be employed in real world practice. For example, complex or detailed steps in the midst of a process might be better addressed as separate topics.

The "it's a small world" Effect



When the Imagineers tell their stories, they use repetition and reinforcement to help make the audience's experience memorable.

Disney theme parks and attractions are designed to be memorable

One visit to "it's a small world" is often all it takes to have the song stuck in your head for days.

It's a small world, after all

It's a small world, after all

It's a small world, after all

It's a small, small world

"It's a Small World" by Richard M. Sherman and Robert B. Sherman

Music and songs are just one way Imagineers make Disney parks memorable.


They also use repetition, and other methods (as we discussed in Pre-Shows and Post-Shows) to help reinforce key themes and ideas.

Technical Communication and Information Development

Finding ways to reinforce key ideas and concepts:

- Repeating key ideas and concepts
- Using multiple (and different) means to communicate important ideas (i.e. employing "Read"-ability))
- Performing the same tasks multiple times
- "Repetition is the mother of skill."

Post-Shows



When the Imagineers tell their stories, they reinforce key ideas and themes from the story to help the audience stay engaged.

Post-Shows lead the audience out of an attraction, and help reinforce key ideas and themes

Post-Shows can include:

- Themed areas
- Follow-up activities (games, kiosks, etc.) – Mission: Space, Spaceship Earth, The Seas with Nemo and Friends
- Gift Shops (sometimes referred to as “Exit Through Retail”)

Mickey’s PhilharMagic provides a good example of how Post-Shows work. Donald Duck falling into the wall at the end of the show is reinforced in the gift shop.

Technical Communication and Information Development

Post-Shows summarize and reinforce the material covered in each section of your content.

Plussing

- ◆ "Plussing" is Walt Disney's term for making things better.
 - Improvement through iteration
 - A continual focus on constant improvement

When the Imagineers tell their stories, they consistently ask themselves, "How do we make this better?".

Walt Disney telling his workers to *plus it*, even when they think they had done their best, gave Disney films an extra edge when it came to quality animation.

He employed this same philosophy in his live-action films, theme parks, and everything he did, and it has become a tradition within the Walt Disney Company in general, and within Walt Disney Imagineering especially.

Technical Communication and Information Development

Constant evaluation and revision based on feedback

Continually ask "How can we make this better?"

Remember: small changes can make a BIG difference



In this section we're going to look at some simple examples of some of these Imagineering Storytelling tools.

Examples

Chapter 1

Introduction

Pre-Show

Story

Long Shot

Creative Intent

Wienies

Oracle Cloud Object Storage is a part of Oracle Cloud Infrastructure Storage Services and it is a secured service for Oracle Utilities Cloud Services, including Oracle Utilities Customer Cloud Service (CCS).

These cloud services use Oracle Cloud Object Storage as the vehicle to exchange data files with customers during an implementation and in production.

Oracle Infrastructure Services get provisioned separately from Oracle Utilities Cloud Services but are grouped together under the same customer Cloud Account.

Access and administration of Oracle Cloud Infrastructure Services is done via the Oracle Cloud Infrastructure Console that can be accessed from the Oracle Cloud Account.

This document describes the tasks that are required for connecting the system to Object Storage and the basic administration that is needed for implementation stages and beyond that.

For more information on Oracle Cloud Object Storage (including concepts, security best practices, and more), please refer to Oracle documentation about Oracle Cloud Infrastructure Services at: <https://cloud.oracle.com/ias>.

This guide provides information about setup and configuration of object storage for use with Oracle Utilities Cloud services, including:

- Object Storage Management
- Connecting to Oracle Cloud Object Storage
- Recommended Object Storage Structure for a New Implementation
- Initial Testing of Object Storage Connectivity

This example is the Introduction chapter to the Oracle Utilities Cloud Services Object Storage Setup Guide.

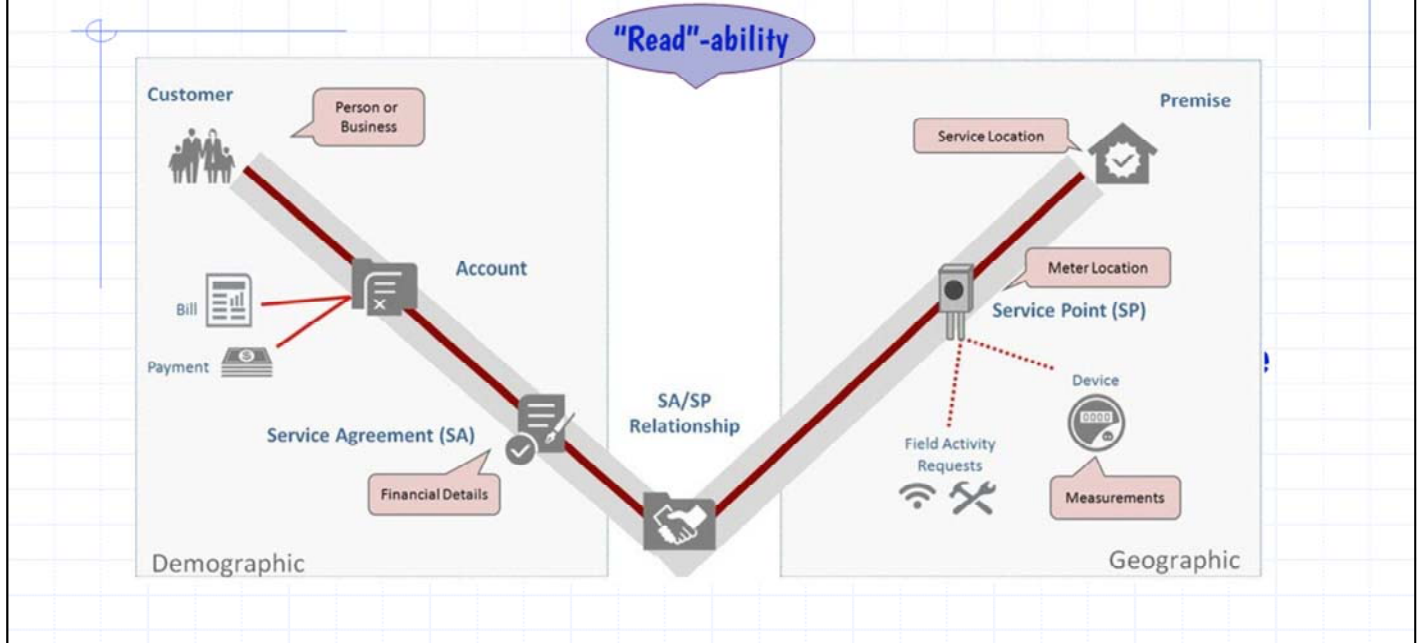
The chapter as a whole serves as a Pre-Show for the rest of the document.

The first area of highlighted text not only outlines the document's "story" (it's subject matter), but also works as a Long Shot (or establishing shot) for the rest of the document. Medium and Close Shots are found in the individual chapters.

The second area of highlighted text establishes the document's objective (it's Creative Intent), and the bulleted items serve as Wienies for the following chapters.

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Examples



Oracle Utilities Customer To Meter is a customer information system that uses a number of objects to define a customer, including a customer, which can have one or more accounts, each of which can have one or more service agreements, a premise, which can have one or more service points, each of which can have one or more related meters, and a record that connects each service point to a corresponding service agreement.

This set of objects is represented by the diagram on this slide, referred to as the "V".

This diagram illustrates the relationship between these objects, and an example of "Read"-ability.

Diagram is Copyright © 2020 Oracle and/or its affiliates.



Questions?



The Imagineering Storytelling Checklist

Imagineering Storytelling Questions - Questions to help us utilize Imagineering Techniques and Practices when developing technical content

Imagineering Storytelling Checklist Questions

Technique/Practice	Questions
Wienies	<p>What type of wienie makes sense for your story? Should you use visual wienies, verbal wienies, or both? (or some other kind?)</p> <p>Are you using creative language to entice your audience to want to learn more about your story?</p> <p>Could you use effective graphic design to capture your audience's attention and interest?</p>
It All Begins With a Story	<p>What is your story?</p> <p>What is your subject matter? What is your story about?</p> <p>Are you basing decisions about your message on your subject matter?</p> <p>Do you keep your subject matter in mind when developing your message?</p> <p>Have you excluded "tangential" topics where appropriate and/or necessary?</p>

Imagineering Storytelling Checklist Questions

Technique/Practice	Questions
Long, Medium, and Close Shots	<p>What is your establishing shot?</p> <p>What is your medium shot ?</p> <p>What is your close up?</p> <p>How do your close up details support your establishing shot?</p> <p>Are you presenting information in a way that moves from the general to the specific?</p> <p>Are you using different levels of detail to help guide your audience through your material?</p>
Forced Perspective	<p>Are you trying to adjust your audience's perspective to help communicate your message?</p> <p>How can you make your message seem larger or more significant than it is?</p> <p>How can you "shrink" the size of your message?</p>

Imagineering Storytelling Checklist Questions

Technique/Practice	Questions
Creative Intent	<p>What is your objective? What is your creative intent?</p> <p>What is the experience you want your audience to have?</p> <p>As you evaluate additions or changes to your story, ask yourself, “does this help me move closer to achieving my objective?”</p> <p>Do you evaluate how each element of your story contributes to your overall objective?</p>
Attention to Detail	<p>Am you paying attention to the details of your story?</p> <p>Does each detail support your subject matter or story?</p> <p>Does each detail support your creative intent?</p> <p>Am you including too much detail? Too little?</p> <p>Are you taking care to use appropriate details in your explanations and examples?</p> <p>Have you verified the details in your materials?</p> <p>Are you sharing appropriate details at the appropriate time?</p>

Imagineering Storytelling Checklist Questions

Technique/Practice	Questions
Pre-Shows	<p>How are you introducing your story to your audience?</p> <p>Do you introduce your topics and how they relate to your story and to other topics?</p> <p>When working with a team, could you use project kick-off meetings as a Pre-Show?</p>
"Read"-ability	<p>Are you simplifying complex ideas?</p> <p>How can you make elements of your story more "read"-able?</p> <p>Are you using illustrations, examples, or metaphors to help explain your subject matter?</p>

Imagineering Storytelling Checklist Questions

Technique/Practice	Questions
Theming	<p>Are you using details that support your story, and don't distract your audience?</p> <p>Are you being consistent in your use of language and terminology, templates and styles, fonts, colors, etc.?</p> <p>Are you using graphic design elements that reinforce your subject matter or creative intent?</p>
Kinetics	<p>Is your story dynamic and active?</p> <p>How can you make your story more dynamic and active?</p> <p>How can you employ variety in your story?</p> <p>How can you add movement and motion to your story?</p>

Imagineering Storytelling Checklist Questions

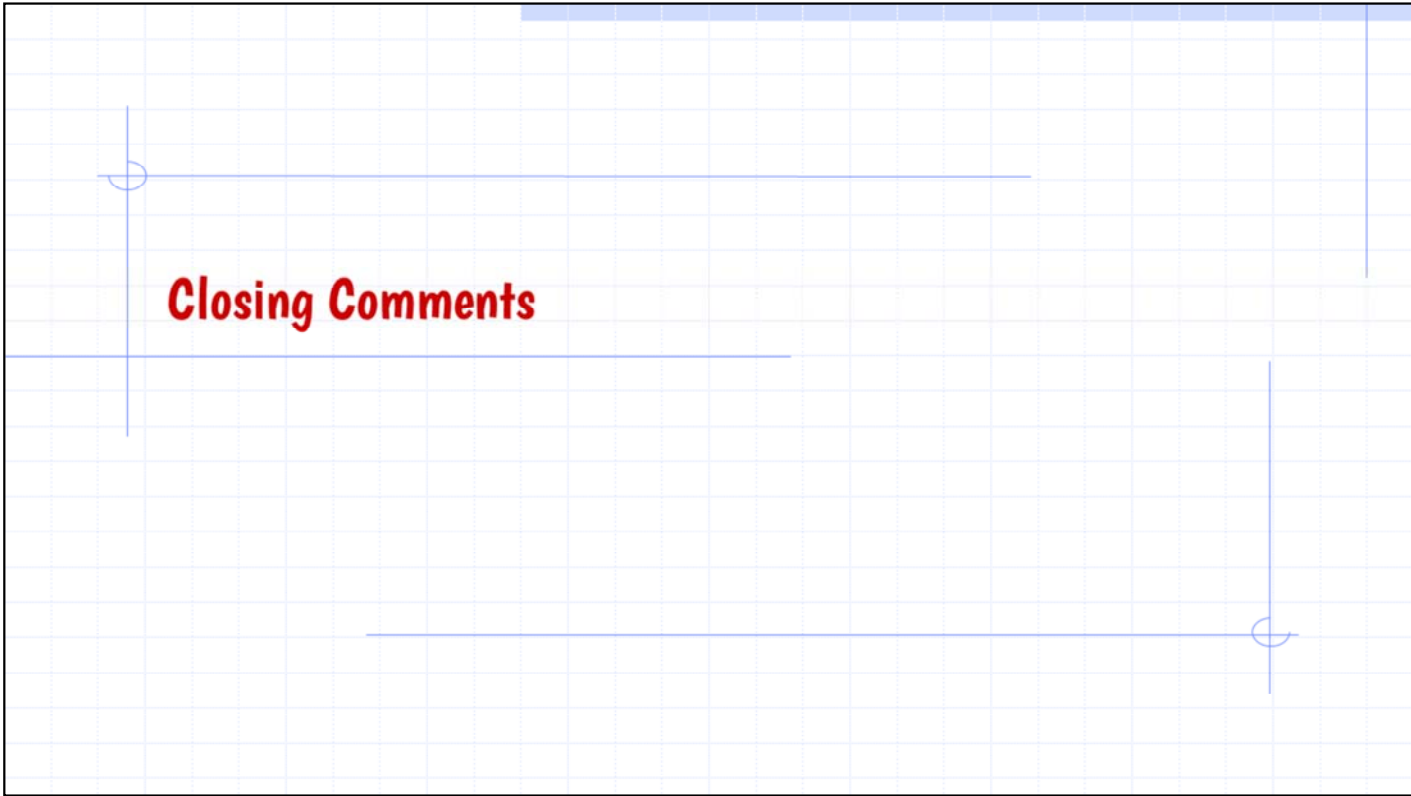
Technique/Practice	Questions
Hidden Mickeys	<p>How are you engaging and involving your audience?</p> <p>Are you providing ways for your audience to figure some things out on their own and to see things in a new way?</p> <p>Do you ask questions that force your audience to think about your message and how it applies to them?</p> <p>Have you incorporated the equivalent of Hidden Mickeys or five legged goats in your story?</p>
Transitions	<p>Are there specific tools you can use to help create effective transitions in your story?</p> <p>Are you avoiding abrupt changes within your experience?</p> <p>Are you guiding your audience from subject to subject in a manner that helps them understand?</p> <p>Have you considered the order in which you're presenting your ideas? Do your ideas flow smoothly from one to the your ideas? Do your ideas flow smoothly from one to the next, or do they jump around abruptly?</p> <p>Have you identified areas where you need to differ from "real world practice" in order to clearly communicate to your audience?</p>

Imagineering Storytelling Checklist Questions

Technique/Practice	Questions
The "It's a Small World" Effect	<p>Are you reinforcing key ideas and concepts?</p> <p>Are you using repetition to help reinforce ideas?</p> <p>Are you using repetition to help reinforce ideas?</p> <p>Editor Note: Yes, the repetition here is intentional.</p> <p>How can you employ other Imagineering Storytelling practices to help reinforce your ideas?</p>
Post-Shows	<p>How are you reinforcing your subject matter for your audience?</p> <p>Do you reinforce your subject matter at the end of your story?</p> <p>When working with a team, could use you lessons learned sessions as Post-Shows?</p>

Imagineering Storytelling Checklist Questions

Technique/Practice	Questions
Plusing	<p>How can you make your audience's experience better?</p> <p>Do you have your own version of WDI's Show Quality Standards?</p> <p>How can you apply other Imagineering Storytelling tools to your story to plus it?</p> <p>What little things can you add or change in your story that might improve the experience for your audience?</p> <p>How can you consistently focus on improvement?</p>



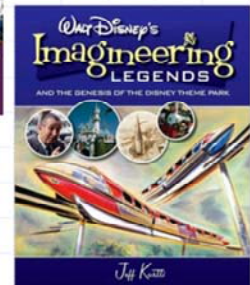
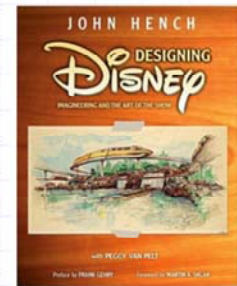
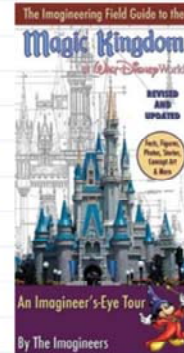
In this section, we share some recommended reading about Imagineering, and some closing thoughts.

Closing Comments

- ◆ **Technical Communication and Information Development **are** creative fields.**
- ◆ **Useful ideas and insights can come from unlikely sources.**
- ◆ **A visit to the Disney Theme Parks can be fun, **and** research!**

Recommended Reading To Learn More About Imagineering

- ◆ *Designing Disney: Imagineering and the Art of the Show* by John Hench
- ◆ *The Imagineering Field Guides* by Alex Wright
- ◆ *Walt Disney's Imagineering Legends and the Genesis of the Disney Theme Park* by Jeff Kurtz

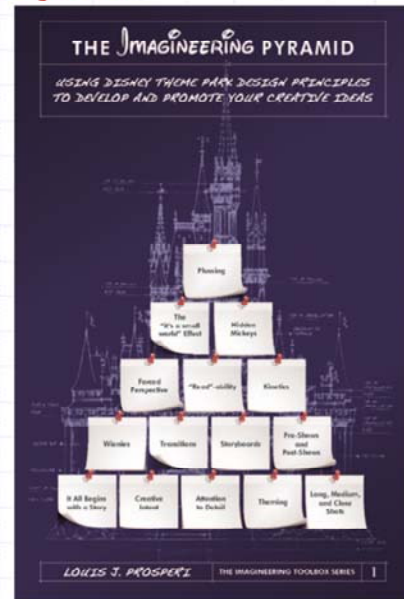


These are some books that played a particularly strong role in helping me shape the ideas in this presentation, but are by no means the only books available on Imagineering.

More references can be found on page 48 (References – Books).

To Learn More About Imagineering Principles

◆ *The Imagineering Pyramid: Using Disney Theme Park Design Principles to Develop and Promote Your Creative Ideas*
by Louis J. Prospero



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- Barrett, Steven M. 2010. *Hidden Mickeys Guide.com: A Field Guide to Walt Disney World's Best Kept Secrets* (located at: <http://www.hiddenmickeysguide.com>)
- May, Matthew. 2009. *Creative Elegance: The Power of Incomplete Ideas* (located at: <http://changethis.com/manifesto/show/58.01.CreativeElegance>). Change This: We're on a mission to spread important ideas and change minds.

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Lou Prosperi is the Senior Manager of Documentation and Curriculum for Oracle's Utility Global Business Unit. Following a career in game design, Lou went to work as a technical writer and instructional designer and has been in that role for the last 15 years, providing user and technical documentation and training for enterprise applications used in the utilities industry. In his writing, Lou looks for ways to present complex technical subject matter in a manner that helps his audience learn more easily and efficiently. A self-proclaimed "Student of Imagineering," Lou's current area of interest is how to apply the principles and practices employed by Walt Disney Imagineering to other fields, including instructional design.

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Thank You!