

An Exploration of the Interaction between Consumer Space Exhibition and Youth's Self-pleasing Consumption Psychology in Shanghai Disneyland

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ABSTRACT

Against the backdrop of the rapid development of the global experience economy, theme parks, as typical carriers of consumption space, are profoundly shaping the consumption behaviors and psychological needs of youth groups by building immersive experiences through scenario-based exhibitions and emotional narratives. As a benchmark project in China's cultural tourism industry, Shanghai Disneyland, relying on its strong IP resource matrix and space creation ability, has become a core field for contemporary youth to practice "self-consumption". In the pursuit of personalized, instantaneous and emotional consumption experience, youth groups present the compound characteristics of self-satisfaction, emotional value and social symbols, which drive the transformation of theme parks from traditional entertainment scenes to complex emotional consumption spaces. However, in the face of multiple challenges such as accelerated iteration of consumer demand, intensified competition in the industry, and the demand for sustainable development, Shanghai Disney needs to strengthen the in-depth coupling of its spatial exhibition strategy with the psychological needs of young people. Current academic research on theme park consumer space focuses on the economic logic of spatial production or the dissemination effect of IP culture, but lacks a systematic theoretical exploration of the interaction mechanism between spatial emotional experience and youth consumption psychology. Based on the intersection of consumer space theory and youth psychology, this study constructs a three-dimensional analysis framework of "space-emotion-behavior", aiming to deconstruct the driving paths of Disneyland's scenario-based exhibitions on youth consumption decision-making, and to explore the impact of the Disneyland's scenario-based exhibitions on youth consumption. It aims to deconstruct the driving path of youth's consumption decision-making and analyze the psychological motivation and socio-cultural logic behind their "pay for emotion" behavior. On the practical level, the research results provide innovative paths for differentiated experience design, such as strengthening emotional resonance through niche IP scene development, flash mob narrative interaction and other strategies, as well as exploring the balancing mechanism between youth's demand for self-pleasure and the concept of sustainable consumption, so as to provide a reference paradigm for the high-quality development of the cultural and tourism industry, which is of both academic depth and practical value.

KEYWORDS

Shanghai Disneyland; Spatial Exhibition; Pleasure Consumption

1 Introductory

Against the backdrop of the booming global experience economy, theme parks, as a typical representative of consumer space, build unique immersive experiences through scenario-based exhibitions and emotional narratives, which have a profound impact on the consumption behavior and psychological needs of youth groups. Shanghai Disneyland, as a benchmark project in China's cultural tourism industry, has become an important carrier for contemporary youth to "consume for their own pleasure" by virtue of its powerful IP matrix and space creation capability. In the process of pursuing personalized, instantaneous and emotional experiences, the youth group presents the consumption characteristics of self-satisfaction as the core, focusing on emotional value and social symbols, which promotes the transformation of the theme park from a single entertainment scene to a composite emotional consumption space. However, in the face of iterative consumer demand, intensified market competition and sustainability challenges, Shanghai Disneyland urgently needs to establish a deeper connection between spatial exhibition strategies and youth psychological needs.

Current academic research on theme park consumer space focuses on the economic logic of spatial production or the dissemination effect of IP culture, but lacks a systematic exploration of the interaction mechanism between spatial emotional experience and youth consumption psychology. This study starts from the perspective of the intersection of consumer space theory and youth psychology, and constructs a three-dimensional analysis framework of "space-emotion-behavior", aiming to reveal the driving paths of Disneyland's scenario-based performance on youth's consumption decisions. The purpose of this study is to reveal the driving path of youth's consumption decision-making, and to analyze the psychological motivation and socio-cultural logic behind their "paying for emotions". On the practical level, the results of the study provide new ideas for differentiated experience design, such as strengthening emotional resonance through the development of niche IP scenarios, flash mob narrative interaction and other strategies, and at the same time guiding young people to establish a balance between self-consumption and sustainable concepts, which provides a reference model of both academic value and practical significance for the high-quality development of the cultural tourism industry.

2 The Concept of Youth Self-pleasing Consumption and Its Psychological and Behavioral Characteristics

2.1 The concept of youth self-consumption

Self-pleasing consumption is a product of the joint action of economic level upgrading, individual consciousness awakening and technological change, which is not only the way of self-talk among young people, but also the epitome of social and economic structure change. Youth self-consumption is mainly the consumption behavior of contemporary young people to satisfy their emotional needs and enhance their sense of well-being as the core purpose. Its core lies in changing from the traditional “consumption for others” to “consumption for oneself”, emphasizing instant enjoyment, personalized expression, life rituals and psychological satisfaction, rather than purely pursuing social utility and social recognition. This concept reflects the shift of consumption behavior from material functional needs to spiritual and emotional needs.

2.2 Psychological Characteristics of Youth Self-pleasing Consumption

The psychological characteristics of youth's self-consumption are manifested in three ways: emotional compensation and psychological healing, self-identification and value realization, and the trade-off between timely satisfaction and delayed value. Emotional compensation is a way for young people to relieve anxiety and achieve self-reward through consumption in a high-pressure social environment, preferring to “live in the moment”, favoring the short-term and the beautiful, and consuming for sharing social media content and pursuing the satisfaction of “sunshine”. Consumption behavior has become a tool for young people to build their identity, and they strengthen the value of personal self-identification by purchasing national fashion products and niche IP peripheral products. Youth groups in the consumption of the consumption of contradictory psychology, that is, in the pursuit of blind boxes, co-branded products to bring pleasure at the same time ignored the long-term value of consumption, such as the sustainability of consumption, youth should be in the impulse to consume and rationality between the pursuit of consumption balance and sustainable development.

2.3 Characteristics of Youth's Self-pleasing Consumption Behavior

When consuming, young people usually tend to prefer “small and beautiful”, self-pleasing services, paying for hobbies, traveling experience and paying for knowledge, etc. The means of consumption is usually a combination of online and offline. The means of consumption is usually a combination of online and offline experience, and online shopping and offline experience carding. According to the “2024 China New Youth ‘Interest Consumption’ Behavior Research Data”, the proportion of “self-pleasing” in the type of youth consumption demand reaches 46.28%, and the “2024 China Youth Consumption Trend Research Data” shows that the proportion of “self-pleasing” in the type of youth consumption demand reaches 46.28%. According to the “2024 China Youth Consumption Trend Report”, 37.4% and 20.7% of the respondents will invest in their personal hobbies or promote their own growth. This shows that young people are more willing to pay for immersive experiences rather than just buying products.

While “pleasing themselves”, young people are gradually abandoning showy consumerism and turning to more cost-effective national products, and young consumers are more concerned about whether the products themselves are in line with their own values. The growth of second-hand platform transactions and multiple card spending reflects the growing awareness of sustainable consumption among young consumers.

3 The Mechanism of Brand Marketing Strategy Formation under the Exhibition of Consumption Space in Shanghai Disneyland for Young People's Pleasure Consumption

3.1 Theoretical foundation

STP theory: market segmentation (Segmentation), target market selection (Targeting), market positioning (Position).

3.2 Brand positioning strategy

Market segmentation is divided into two parts: first, demographic segmentation: focusing on Generation Z youth group, whose consumption preference presents the dual demand of “emotional healing + social symbols”. The second is the psychological segmentation: with “self-realization” as the core, it is divided into “interest-oriented” and “experience-driven”. The target market chooses high-tier cities and young people with high consumption power, relying on local cultural identity and international vision to create a differentiated experience that integrates “global IP + local culture”. It

builds its market positioning with emotional and cultural positioning, with “Dream Factory” as the core, and conveys the consumer concept of “happiness is value” through iconic scenes such as “Fantasy Fairytale Castle”. The company practiced “original Disney, unique Chinese style”, such as the integration of auspicious clouds and peonies into the spire of the castle, and the integration of traditional Chinese elements into the costumes of Disney dolls, so as to strengthen the sense of belonging to the culture and reduce the cultural discounts.

3.3 Product and service innovation strategy

Shanghai Disneyland can integrate IP development and localization to revitalize classic IPs and incubate original IPs, for example, transforming existing global IPs such as “Toy Story” and “Zootopia” into theme parks, and at the same time combining iconic elements of traditional Chinese culture to enhance cultural appropriateness. Through the “Duffy and his friends” series, the “Seven Treasures” dolls are launched without any story background, which are given localized narratives through social media and derived from peripheral products for marketing, forming the effect of “emotional support + social currency”. The park utilizes VR and AR technologies to develop the “Spider-Man Theme Park”, and combines 27,000 LED lights and flame effects to create the “Wonderful Dream Light Phantom Show”, which allows young consumers to immerse themselves in innovative services empowered by technology. In order to balance the demand for self-pleasure and the concept of environmental protection, the park can also introduce a multiple card instead of an annual card, so as to solve the financial difficulties of the youth consumer groups and enhance the sustainable consumption ability of the youth groups.

4 Marketing communication strategy

In the context of the high development of the Internet, unite with the current popular social media platforms for socialized content marketing (Xiaohongshu, Shake, etc.), and launch UGC activities of existing IPs, such as Disney's princess at large, teenage hearted grandma, sisters lying flat, Duffy's moon viewing, etc., and the users post photos with captions on the social media platforms, which not only conveys the user's innocence emotions, but also the happiness and social emotions to be Fusion. Shanghai Disneyland uses vegetarian stories to trigger emotional resonance, reinforcing the loyalty of old users while developing market space for potential users. In order to satisfy the demand for “emotional value-added” of young people, Shanghai Disneyland has launched cross-border co-branding and flash shows, launched gold IP co-branded products with Chow Tai Sang, and designed lightweight luxury products such as “cell phone gold stickers”, so as to satisfy the emotional value of the young and strong with the creativity of gold products, and to satisfy the needs of young people. Gold products are creatively designed to satisfy the emotional value of young people and meet the differentiated and personalized needs of young people. The park integrates Weibo and Tmall data through the “Sky V Program” to push seasonal cards and AR interactive games, realizing the closed-loop transformation of “planting and pulling weeds”, and carrying out big data-driven accurate reach. Big data-driven precise reach.

5 User experience optimization strategy

The optimization of user experience in the park is manifested in the upgrading of scenario-based services, emotional interaction design, and the creation of a sense of cultural ceremony. In the scenario-based services, the security check process and takeaway food policy are optimized, and more drinking water and diversified catering are set up to reduce queuing anxiety. The park has set up the “Friendship Station” character interaction area, where visitors can interact with IP characters such as Star Dale and Ling Na Baier in real time to strengthen the emotional connection of visitors. Visitors and IP characters in real-time interaction, but also need to pay attention to play the safety of the staff, while the need for staff to strictly monitor the behavior of tourists, informed in advance of the precautions to be taken by tourists and the interaction of the safety issues, in order to bring tourists the joy of at the same time also need to protect the rights and interests of staff. Shanghai Disneyland has launched localized activities such as the “Mid-Autumn Shanghai Opera”, which combines traditional Chinese culture with IP narratives to enhance the sense of national pride among young people and increase the sense of participation among visitors.

Shanghai Disneyland combines global creative culture with traditional Chinese culture, and transforms cultural symbols in both directions. Global IP is localized: the Chinese version of Frozen Theatre incorporates the theme of affection and reduces cultural discounts; and local culture is internationalized: through the “Man Yuexuan” building, the spirit of the Chinese literati is exported to the world, and the spirit of culture is promoted to go overseas. Shanghai Disneyland Shanghai Disneyland learns from Tokyo Disney's “professional service” model, combines it with China's

“humanized” management, improves service details, and carries out collaborative innovation in the industrial chain.

6 Conclusion

By constructing a three-dimensional analysis framework of “space-emotion-behavior”, this study reveals the interaction mechanism between the consumer space exhibition in Shanghai Disneyland and the consumption psychology of young people. The study found that Disney transforms physical space into an emotional consumption field through the deep integration of immersive scenes, IP narratives and cultural symbols, which stimulates the emotional resonance and self-expression needs of youth groups. Driven by “self-consumption”, the youth group presents behavioral characteristics that prioritize experience, social sharing and sustainable consumption, such as collecting niche IP peripherals and participating in flash shows to satisfy their personalized needs. At the same time, the parks are also facing challenges such as increasing homogenization of consumption and irrational consumption tendency of youth (e.g. excessive pursuit of limited edition models). The study further suggests that differentiated experience design needs to balance global cultural creativity and local cultural expression, such as developing national style IP scenes and optimizing the second-hand peripheral trading mechanism, which can satisfy the demand for emotional value and guide the youth to establish a rational consumption concept.

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