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reinvent media-driven
attractions**

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reinvest in themselves?

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attractions immersive?

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IDEA
BEGINS HERE**



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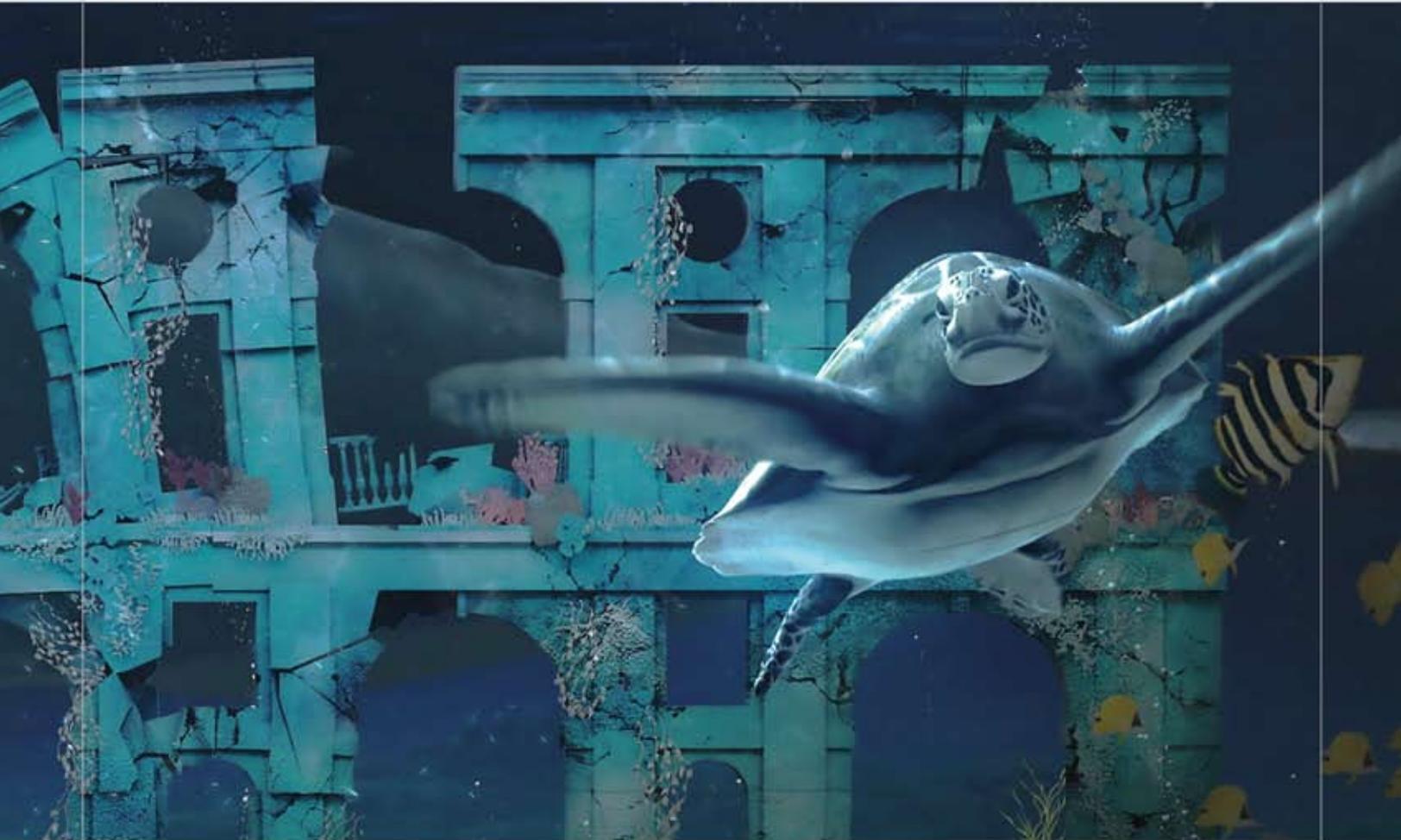


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The Main Theater at ORBI: The first production for this multimedia theater, Ice Worlds, takes guests to the polar regions. The BBC has completed production on a second film for this experience, which features one of the world's widest screens.

Editor's Photo credit: David Lauersdorf

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This edition marks the 50th issue of InPark Magazine. I thought it might be interesting to look back on my editor's comments from that first issue in 2004:



Issue #1

"Welcome to the inaugural issue of InPark Magazine. This publication was born out of the desire to see the amusement industry grow and prosper. We vow to achieve this by illustrating what impact new attractions, industry practices and products have on your Guests INSide the PARK.



Issue #50

We want to bring you that critical perspective from your Guests - to show you not only what is new in the industry, but how it will affect your Guests, and ultimately your revenue.

Furthermore, we want to do this in a community-based setting. In other words, we want to hear from you! We want your suggestions, ideas, and questions so that we can help you operate and function more effectively.

Finally, we want to do all of this in a fun and playful manner. We do, after all, work in the amusement industry and thrive on an environment that is unique, exciting and just plain fun.

InPark Magazine's format might be a little different than what you are used to. Each issue has a central theme around which most of the articles will revolve.

So, please enjoy our premiere issue! And send me an email with your comments and criticisms. I look forward to hearing from you!"

We've come a long way since then, although this is still the basis on which we craft each issue of InPark. And I still want to hear from you on how we are doing.

On this 50th issue, it's important to thank those who were instrumental in bringing that first issue to life:

Damian Christianson, Vince Christy, Jason Paul Collum, Jeanne Lundgren (RIP), Laurice Marier, Dean Meier, Chris Pilarski, Kim Rily, Mitch Rily, Bill St. Yves, Zack Stranz, Robert Strauss, and Brian Szaks

Thank you for your support in making the first 50 issues of InPark a success, and here's to 50 more...

-Martin Palicki

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book worms

why be ON the panel when you can be the moderator?

by Bob Rogers, BRC Imagination Arts

People tell me I should be ON the panel rather than “merely moderate it.” They are so wrong! Moderating is the best job of all!

Again this year and for over a decade now, it has been my privilege to organize and moderate the “Legends” panel, Wednesday afternoon at IAAPA. Over the years the panel has featured some of the great industry leaders and thinkers of the last half-century – people like Marty Sklar, George Millay, Buzz Price, Richard Sherman, Bob Gurr, Dick Nunis, Blaine Gibson, Tony Baxter, Joe Rohde and so many others.

Because we take it VERY seriously, the preparation and pre-study is hard work but it is its own reward. My job is to develop the questions that will bring out their best. To prepare, I get to spend two to three hours in one-on-one conversations with each of these achievers talking to them about their books, their careers and everything else. I learn a LOT! The result is incredible access to these Legends and the amazing insights they have to share.

2013 is the year of the author. Each of this year’s panelists have written important books about our industry, so in addition to the interviews I also had a pretty good reading homework assignment.

This year our panelists include:

Head Imagineer (retired) **Marty Sklar** has just published his new book chronicling his 54 years of creative leadership at Walt Disney Imagineering.

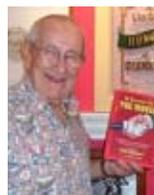
Industry journalist **Tim O’Brien** has written two books. One is the life story of industry Legend George Millay. The other is a collection of industry legends.

Promotional pioneer **Jack Lindquist** will speak about his book covering his years promoting and inventing theme park promotion through the golden age of the early Disney parks.

Lee Cockerell will explain his two books about achieving the operational magic of the Disney properties.

Thanks to IAAPA, all four of these Legends will stick around after the panel to autograph books.

The Legends Panel is truly a labor of love. None of us are paid to do this. The small royalties our authors make on the books don’t begin to offset their travel expenses. They do it because they sincerely want to share their hard won experience and insight with you – the next generation of leaders of our industry. If you feel you should be part of that next generation of leaders, please join us. We look forward to seeing you there – 3:30 Wednesday November 20 at IAAPA.



Jack Lindquist



Lee Cockerell



Marty Sklar



Tim O'Brien



Bob Rogers



Don MacBain has joined Eevolver as the Executive Producer of its Theme Park and Special Venue Division.

Don’s vast experience includes working on the hi-profile projects Ferrari World Abu Dhabi, Journey 3-D, Shrek 3-D/4-D, and bringing “King-Kong” to IMAX. With over 25 years of experience producing in film and digital formats, including 3D, Special Format, custom immersive experiences, live action and on set production, Don expands Eevolver’s services to all Special Format, 3-D, and immersive entertainment productions. Eevolver is the premier “go-to” creative resource for conceptualizing and producing revolutionary imagery supported from development through post-production for major theme park and special venue experiences.

Eevolver’s team is comprised of many of the creatives who developed images resulting in multiple Academy Award® and CLIO Award accolades with groundbreaking imagery in films such as Life of Pi, Snow White and the Huntsman. The one-stop design and creative solution services company has developed trailblazing imagery for the likes of; Ferrari World Abu Dhabi (JRA), WANDA’s “Disaster Theater”, Jungle Land (Paramount), Slotzilla (Contour Entertainment), and even Creedence Clearwater Revival. Eevolver’s team supports clients by developing innovative imagery for their global and immersive production needs.

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Animalpedia: NextGen sensors enable the Animalpedia to track guests movements as they travel across the giant screen, interacting with animal shapes and learning about them through pop up graphics.

inside ORBI

ETI's NextGen Technology enables SEGA and BBC Earth to reinterpret the natural world

by Joe Kleiman, all photos courtesy of SEGA

Orbi, a unique, new indoor theme park that arose from the collaboration between SEGA and BBC Worldwide and the BBC Earth brand, opened August 2013 in Yokohama, Japan. Octogenarian Yuichiro Miura, on record as the oldest person to scale Mount Everest, said at the opening that he had been to the top of the world, but that now, through Orbi, he could explore the rest.

A 51,000 square foot facility, located in a shopping complex, Orbi takes guests through a series of immersive, entertaining and educational experiences, creating a new perspective about the natural world. It takes about two hours to pass through its various zones, highlighted by the spectacular main show on one of the world's largest projection screens.

Orbi reported a very successful first month of operations, welcoming some 100,000 guests, and

SEGA is looking to take the property global, with locations in markets such as Asia, the Middle East, and the Americas under consideration.

At its essence, Orbi is the synergistic result of a gaming and entertainment company applying its 50+ years of experience to creating new and innovative ways to interpret one of the world's largest nature film libraries.

SEGA, a company best known for video gaming and coin-op machines, perceived a need to develop new products for a family market, and to raise the bar for out-of-home attractions. Joseph Schmelzeis, SEGA's Corporate Director overseeing the Entertainment Park Division, reminds us that "Customers seek a powerful experience they cannot get anywhere else." He further points out that "The traditional game center model has been moving away from its roots... Among other things,

the proliferation of smart phones has led to a shift to redemption games and eateries in the United States, among other markets."

Demographics are also a factor. Says Schmelzeis, "Here in Japan we have an aging population and that means that traditional arcade activities are not a growth market. We began to look to something that would appeal across three generations – where grandparents, parents, and children could all enjoy the experience together." He reports that the vision has succeeded. "We've found that at Orbi all generations are enjoying themselves. It's about a sensory experience as well as knowledge."

On the technical innovation side, Edwards Technologies, Inc. (ETI) was in the role of technology specialist, including all AV, interactives, show control, and the photo capture system, all using its proprietary Videro cloud-based infrastructure. For

THE ORBI EXPERIENCE

Tickets to Orbi are timed and can be purchased on site or online. Ticketed guests receive an RFID wristband, which can be used for a number of photos. Some photos utilize green screen while others are automatically taken in the midst of an environmental experience.

Guests enter Orbi through a small tunnel into the Exhibition Zone, for a series of interactive short presentations, each about 5 minutes long. Projected next to each entrance is the name of the experience and a description. Each show is designated by a number corresponding to something significant about the animal or environment portrayed.

Schmelzeis describes the emotional arc designed for guests to experience as they pass from one area to another. "We first planned a main attraction, the Main Show, and then planned various types of experiences leading and connecting to that show. The natural world has many scenes, and people's preferences are varied as well. In the Exhibition Zone, we have many and diverse natural settings to enable individuals to experience surprise, stimulation, refreshment, smile/laughter, fear, and comfort/healing, etc. In the AfterShow and Service [retail and cafe], we let customers bask in the afterglow of what they have just experienced. As such, the individual experiences have been designed as part of a single experience of Nature. It is the first facility of this sort of composition."

EXHIBITION ZONE

Animalpedia

Once through the entrance tunnel, the iconic Animalpedia stands before guests. Its giant screen, 21 feet high and 34 feet wide, features animal shapes moving across its surface. Six stations are positioned in front of the screen, with directional sound targeting each. A scanner tracks the movement of the guest at each station. As he or she reaches out to an on-screen animal, the animal responds with an appropriate gesture and explanatory text pops up next to it.

40,000

Named for the 40,000 km circumference of the Earth, this theater showcases the best of the BBC's flyover footage. There is a curved screen on each side of the narrow room and each is capable of running its own program. Guests feel the wind in their faces as they experience the majesty of flight over the natural world.

1,300,000

This elongated theater lets guests see, hear and feel what it's like to be in the midst of a wildebeest migration, some 1,300,000 strong. It is comprised of a concave, wide screen on each side and a smaller, trapezoidal screen on each end, creating a near-360 degree environment.

60

The komodo dragon has 60 teeth, and he is the star of this 4D show, in which 3D projection is enhanced by special effects seats that utilize air, water, ticklers, transducers and scent effects. Scott Shepard, ETI's Audio Systems Engineer on Orbi, created an enveloping soundscape system. Shepard notes that the speaker configuration "allowed us to localize the komodo as he walks around the theater."

-89.2

The coldest temperature ever recorded was -89.2° Celsius at the Soviet Vostok Station in Antarctica, on July 20, 1983. This multi-part experience takes guests into frigid Polar environments. After an introduction, they enter the first theater where they experience a simulation of ice cracking beneath

their feet. The second room delivers the sensations of Antarctic cold and wind. In this environment, a real-time, thermal image of guests as they react to the Polar weather is displayed on a monitor, and a photo is snapped by a camera linked to their RFID wristbands for purchase later in their journey.

10,994

The Marianas Trench, 10,994 m deep, is on record as the deepest part of the world's oceans, located in the western Pacific. To bring guests into the undersea world, this theater about the undersea world uses three projectors on a curved screen, but at certain times during the show, a rear projection of an animal appears on a mist screen in front of the center of the main screen. The soundtrack is tranquil and calming. The overall feeling within the theater is that of being immersed inside an aquarium.

75

75% of all documented animals in the world are insects. Guest proceed along a snaking corridor in which effects create the sense of being surrounded by flying insects. "It's like a funhouse," explains Sam Hatcher, ETI's Project Manager on Orbi.

∞

The Infinity theater is a circular theater with a near-360 degree visual experience. Guests place an item of clothing onto a table in the middle of the room. A camera reads the color of the item and scenes from nature in that color fill the walls with 8-ft tall imagery. Sound effects encircle the room as new items of clothing are scanned and the colors change.

Camp Explore

The highlight of Camp Explore is a projection mapping wall, which uses irregular surfaces, and an accompanying soft sculpture. The sculpture changes form to represent four different animals, including a chameleon and a whale, which interact when touched. When natural elements such as waterfalls and lava appear on the wall, the soft sculpture changes in sync with that imagery, becoming those natural elements as well. Other activities in Camp Explore include a high speed camera where guests can simulate racing against the fastest creatures on land and two greenscreen photo opportunities that place guests in different natural environments with wild animals.

23.4 - THE MAIN THEATER

The main theater is named for the number of degrees the Earth is tilted on its axis as it orbits the Sun. At 139 feet wide, it is one of the world's largest screens (17 feet wider than the world's largest IMAX screen, the LG IMAX in Sydney). It has an irregular shape, resembling an elongated letter "U." Two smaller, rear projection screens are located on each side of the rear of the auditorium. Guests are given audio cues to look over their shoulder, see an animal appear on the smaller screen, and then follow it onto the main screen.

Within the theater, effects such as fog, fans, scents, and LED lighting, change to match the experience on screen. The theater's first film deals with the polar regions, and a highlight is the experience of ice breaking off a glacier, during which a shaking effect begins in one part of the theater and then moves its way across the auditorium.

This theater will continue to add programming to take full advantage of its design. Already, a second custom show has been completed by the BBC and talks are in progress between BBC and SEGA on a third and fourth.

Projection wall in Camp Explore: other highlights in the area include an interactive soft sculpture that takes on the guise of four animals and unique photo opportunities tied in with guests' RFID wristbands.



-89.2: As guests view a thermal image of themselves in chilling temperatures, a real life image of their experience is snapped by a camera and linked to their RFID wristband for purchase later.



Main Theater: The first production for this multimedia theater, Ice Worlds, takes guests to the polar regions. The BBC has completed production on a second film for this experience, which features one of the world's widest screens.



A SHOWCASE FOR VIDERO

All of the Orbi shows, interactives, and digital displays are run via ETI's Videro Platform, which is a professionally hosted network that lives on the Cloud and powers the behind-the-scenes infrastructure, data and business applications for digital displays. Unlike Cloud systems that are utilized for just storage and streaming, Videro uses Apple Mac minis on site that house data and control audiovisual operations. By doing this, energy consumption and show control support facilities are greatly reduced from a traditional audiovisual intensive operation. If a mini goes down, another Mac mini onsite can pull data from the Cloud and become the new computer for that presentation.

An Internet interface allows Videro customers to globally upload any video, photo, or sound file for immediate inclusion on their displays. In addition, 24-hour monitoring centers at ETI's California headquarters and in Germany keep an eye on all aspects of operation from real-time images on digital displays to projector bulb life. At Orbi, plugins allow Videro to interface with RFID chips, and to control effects and motion sensors, among other capabilities.

ETI, Orbi was a golden opportunity for the award winning company to apply the Videro platform in new and unique ways to support SEGA's vision. ETI founder Brian Edwards commented, "It has been a great honor working with the SEGA team to create an outstanding guest experience that could showcase our team's talent and our use of leading-edge technology in a highly immersive environment."

SEGA & BBC come together

SEGA has long been the largest manufacturer of coin-op gaming machines in the world. Over the years, it has entered other revenue markets, including home consoles in 1983. In 1996, SEGA entered the location-based entertainment (LBE) market with Gameworks, a joint venture with DreamWorks and Universal Studios, as well as their own SegaWorld.

As an example of how digital technology is being applied by SEGA and others in new and creative ways to location based entertainment, Schmelzeis drew our attention to the Japanese phenomenon of Hatsune Miku, a virtual anime singer or "vocaloid" that is rear projected onto a Plexiglas screen and is often accompanied by a live band. The virtual performer's shows have sold out throughout Japan and she has often appeared at SEGA's Tokyo Joypolis LBE center.

Although SEGA no longer has a stake in Gameworks and the SegaWorld parks, a second renaissance in the company's LBE operations began in 2009 with the opening of SEGA Republic in Dubai and a renovated Joypolis in 2012. Five years ago, the company decided they wanted to pursue an LBE concept that would appeal to the three-generation audience. At the same time, the BBC was looking for additional outlets besides television and theater to showcase their extraordinary collection of wildlife footage. The two companies met, and their 2011 agreement led to the opening of Orbi this year.

ETI joins the team

To make such an audiovisual endeavor possible, SEGA hired Edwards Technologies, Inc (ETI) of El Segundo, CA, now in its 29th year of operation, as technology specialists. This would be just the latest in a long line of SEGA projects that ETI has been involved with, going back to the very first Gameworks location in Seattle.

ETI has been responsible for designing and installing AV systems at leading theme parks, attractions, retail, hospitality, museum, and even military training locations worldwide.

In 2011, Edwards partnered with Neal Lassila, a former executive of Disney Retail, to create a sister company, Fresh Juice Global. The new company offers experience design and consulting, utilizing ETI's technical know-how to create new, interactive branding experiences.

Orbi proved a unique challenge, as each of its custom spaces had its own very specific requirements. Their expertise allowed ETI to create visual imagery and soundscapes designed to make these spaces feel much larger than they actually are, completely immersing the guest. "ETI was selected due to their experience in supporting the implementation of theme parks, attractions, shows, and museums - in particular, their design of facility management systems and effective use of technology for the creation of special effects," says Schmelzeis. We also have envisioned the expansion of Orbi worldwide and that was another reason for the selection of ETI."

Designed for the Future

According to Schmelzeis, an important design consideration for Orbi was the ability to change content throughout the attraction and to implement new technologies, especially in light



Infinity theater: as items of clothing are placed on the table in the center of the space, the entire theater comes alive with images of nature in the same color as the clothing.

of BBC Earth's transition to filming in 4K resolution. "Because the BBC archive is large and ever-growing, we have many scenes we wish to share with our customers and will be renewing the Orbi visual content with this material from time to time."

Amanda Hill, Chief Brands Officer for BBC Worldwide sums up the unique partnership thus: "When we set out to create Orbi we challenged

ourselves to bring people a nature experience beyond what would be possible in the real world, inspiring visitors to forge a deeper connection with the natural world. Orbi is a thrilling culmination of BBC Earth's partnership with SEGA, it really is nature supercharged." ...



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investing in the future

reinvestment is critical in any business, perhaps especially so in the attractions industry. InPark gathered leaders in economics consulting and posed this question:

Given global trends, how should attractions best reinvest in themselves to ensure maximum growth?



Chris Yoshii
AECOM
www.aecom.com

Make it better each time

Capital investment is a vital aspect of the long-term development and success of attractions. Unlike other assets, attractions require reinvestment to draw repeat visitation and spending. A few thoughts on how to target your investment:

Invest in quality facilities and equipment: When adding new facilities, invest in a better standard of "quality" than currently in the park. Spend the extra effort in theming, equipment and show elements to upgrade the guest experience. Over time as renovations and reinvestment continue, the overall park environment will be improved and your attraction will remain competitive.

Target key markets: New attractions appeal to particular market segments that could be overlooked or underserved by the current park offering. Carefully consider how a new attraction can bring in an important market segment such as teens, families with young children or young adults.

Be social media smart: Guests are increasingly sharing their experiences and photos using social media and this has become a major source of information and influence in purchase decisions. New attractions should be planned to create a buzz, a surprise and allow photo opportunities. Managing social media is vital to commercial success for attractions.

•**Brand generosity:** Free wi-fi at your attraction allows visitors to remain in touch with the outside world and to access all those clever park apps.

•**Build bigger:** Both for larger visitors and to accommodate the desire to share experiences with friendship groups.

Reinvestment in new attractions, retail and food services can generate double-digit financial returns if planned and executed correctly.



Lesley Morisetti
Morisetti Associates
MorisettiAssociates.com

Enhance your brand

Re-investment priorities will vary according to the maturity of your attraction, gaps in its current offer and its customer base and, crucially, new investment must be truly aligned to your brand and its values, so that it adds to and enhances the brand rather than causing confusion and conflict. In that context, a few thoughts:

•**Sweat your assets:** Revitalize existing offerings through themed and seasonal events to attract repeat visitation and/or new audiences.

•**Desire to influence:** Actively involve your visitors in the planning of your new developments.

•**All about Me:** Recognize your visitors as individuals and enable them to personalize and tailor their experiences.



David Camp
D & J International Consulting
www.djintcon.com

Be strategic

Reinvestment is critical for attractions just to maintain a competitive position. This is often the toughest concept for people outside the industry to understand. Without ongoing reinvestment attendance levels to an attraction will decline, so attraction operators need to allocate 5-10% of their income for core reinvestment.

To grow, attractions need to invest more than this; but just throwing money at an attraction without a sound understanding of the product and the audience and without a supporting marketing campaign will not work, as Six Flags discovered in Europe at the turn of the century.

Investment at parks like Europa Park (Arthur & the Invisibles), PortAventura (SesamoAventura) and Puy du Fou (Knights of the Round Table) have been made after extensive research and with a deep understanding of their audiences. These are investments to grow and maintain visitor volumes. For stable long-term growth, investment needs to be focused and targeted to complement the

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existing offers, broaden the appeal, reach new audiences and draw guests back to the parks time and again.



Matthew Earnest
Entertainment + Culture Advisors (ECA)
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Think beyond the ride

As with any business, the focus should be on growing revenue potential. In this context, reinvestment should be considered not just a tool for attendance growth, but also a driver for stronger pricing or other revenue enhancements across the guest experience (food & beverage, retail, etc.). Keeping all revenue opportunities in mind, reinvestment can be defined as new attractions, entertainment and event programming, and premium guest experiences from dining to VIP access.

With this broader perspective, operators do not need to focus exclusively on capital intensive ride development but can also explore other guest experience investments that require less capital but still enhance the property and grow revenue potential. The reinvestment that created The Wizarding World of Harry Potter is instructive in that it included an innovative ride experience as well as Ollivanders Wand Shop and Butter Beer. The result was double-digit growth in attendance and per capita revenue.



Wonwhee Kim
Pro Forma Advisors, LLC
ProFormaAdvisors.com

Mine your data

Take a cue from Disney, who is spending one billion dollars in a wristband (My Magic+). This is not just

about a new payment system. We believe this is about data. More data collection allows operators to know more about guests than ever before, and to deliver more customized, more segmented experiences.

It answers the questions that you've always wanted to know about guests: what do they visit and in which order, what are typical visitation and spending patterns by highly detailed guest demographic? It allows you to engage with guests during, before and after the actual visit as well.

In other words, data will help you find new customer segments, get existing ones to spend more in-park, and overall, extract more value out of the 'hard' investments, like rides or new lands. In more technical terms, the answer lies in discovering more about the demand curve of your own operation.



Dan Martin
Market & Feasibility Advisors, LLC
www.MFALLC.com

Own your market

Location is the key asset of all attractions. Direct and convenient access to a mass of people (real ones, with time and money and a willingness to part with both) are critical when deciding what to invest in.

You uniquely have a shot at owning your home market. Convenience tops all. Owning your local market means identifying and then targeting slices of your market through well-chosen channels with smart messages, then adding more slices of that local market by tinkering with your product to increase its appeal to them.

When you build a personal relationship, customers will bring visiting friends or relatives. Social media, technology upgrades, hours, seasonality, pricing schemes, and new stuff are tools. You use them to build friendly and embracing relationships with locals who will come as often as they can afford. They're looking for real places just like the old bar their grandfather loved.

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nWave's Eric Dillens and Ben Stassen

catching the nWave

new technologies boost the growth of 3D

interviews by Janine Baker, Senior VP, Film Distribution & Development, nWave Pictures Distribution

The future of 3D

• Ben Stassen, 3D Producer/ Director, nWave Studios SA

Co-owner and co-founder of nWave Studios SA, Ben Stassen has been a director/producer of 3D films in the special venue market for over 20 years and made the jump in 2008 to feature films with the "Fly Me To The Moon" 3D release. He shares his thoughts on new technology and growth of 3D.

How can 3D improve and maintain its "wow" factor?

The future of 3D will depend on the industry's willingness to switch to 48 frames per second (fps) projection systems. At 24 fps, the current mainstream standard, 3D filmmakers have to deal with a lot of technical limitations that greatly impact the creative process. One issue is strobing. At 24 fps, fast action scenes in 3D have a tendency to jump or stutter. Limiting the amount of 3D in the action scenes is more of a missed opportunity than a solution. As Peter Jackson demonstrated with his groundbreaking, HFR (high frame rate) release of The Hobbit, 48fps is the solution.

The bad news is that 48fps requires new production and new projection technologies. The good news is that all the new 4K projectors are capable of projecting at 48fps.

Has Hollywood's expansion of 3D contributed to special venue market growth?

Yes, when it's a movie like The Hobbit, or a movie like Gravity. The latter has received critical acclaim for its use of 3D as a great visual art, and has stimulated an increase in 3D viewership. Eighty percent of box office revenue for Gravity is from 3D attendance. Audiences are excited about 3D when it is visually stimulating and enhances the emotion of the characters - in this case, emphasizing the emotions of the main character's isolation in space.

But apart from a few outstanding productions such as the two named above, in my observation very few Hollywood ventures into 3D have enriched the medium or justified the cost.

What is new and exciting in the future of Ben Stassen and nWave?

More and better content – as we continue to work in features as well as the specialty cinema sector, and transmit the experience and assets from one to the other. When we ventured into feature filmmaking in 2005 (Fly Me To The Moon), we were uncertain the move would pay off. The feature film business model seemed far more risky and unpredictable than what we'd been used to. But it did work out for us and has given us a real edge in the specialty arena. We are currently starting production on our sixth feature, and thanks to careful planning, we have been able to combine the production of quality, high-end attraction films at a reasonable cost using the feature assets. There is no way we could produce specialty 4D films like TurtleVision, Sammy & Ray or the upcoming The House of Magic independently from our feature film production pipeline. They would be too expensive and the business model would not work. But this way, we deliver a high quality film to our specialty customers while generating ancillary revenues for the feature productions. It's a win-win situation.

The institutional market

- **Dean S. Briere, Executive Vice President, Arizona Science Center**
- **Jessica Packard, Marketing & Communications Director, San Diego Air and Space Museum**

Technology changes in 3D theaters have altered the direction of specialty cinema in museums, science centers, aquariums and other educational venues. Dean S. Briere, Executive Vice President from Arizona Science Center is moderating a panel as part of the museum track sessions at the 2013 IAAPA Attractions Expo. Jessica Packard, Marketing & Communications Director, San Diego Air and Space Museum, is attending the IAAPA Expo.

What is your reason for attending the IAAPA Attractions Expo?

Dean Briere: I believe it is important to understand what is being offered in the attractions industry. Although science centers, zoos and aquariums are organizations with educational missions, we still are businesses that compete for the leisure time and dollars of our guests. Understanding all aspects of how guests use their leisure time and dollars is important to creating a competitive business model. Moreover, guests are looking for more experiential opportunities. Since no one organization can be everything to all people, developing partnerships is important to meet this need. The IAAPA expo is effective at bringing the attractions world and the education world together.

Jessica Packard: We're always looking for ways to stay relevant, fun and entertaining and IAAPA helps to keep us in the loop on the latest and greatest.

Has 3D exhibition altered or helped increase the flow of attendance to your facility? Has it contributed to the educational mission?

Dean Briere: It is incumbent upon science centers to use appropriate ways to communicate science to generate a more scientifically literate world population. The 3D giant screen theater allows us to offer educational content that complements the interactive exhibit experiences in the science center. We often pair a traveling exhibition with a giant screen 3D film. We have found that the combination increases attendance more than either could do alone. The pairing enables visitors to gain a greater understanding of the subject, and that helps achieve our larger educational objective.

nWave celebrates 20 years in business

nWave reports that it is growing in production, distribution and diversification. The company, which recently marked its 20th anniversary, has added employees and developed a marketing department with Julien Bollee as Chief Marketing Officer and Senior VP, Strategy & Sales.

This year at the IAAPA Attractions Expo in Orlando, nWave will demonstrate a JPEG DCinema theater in its booth – the same model of theater that is installed in cinemas, giant screen venues and some amusement parks including Cedar Fair properties. Eric Dillens, Chairman, nWave Studios SA describes this theater as “competitive quality with the local cinema or even better. Clients will be able to view 3D at a higher and brighter resolution which improves the quality of immersive 3D for their audience.”

The 3D projection system for this theater is provided by RealD. Meg Wilson of RealD describes the setup as “high quality and high value, using an affordable NEC 900 projector with nWave’s superb 3D content delivered on DCI digital cinema packages with RealD 3D.”



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Jessica Packard: The best way for our visitors to learn and experience the Museum is through interactive and hands-on exhibits. Technology has helped our museum improve and showing 3D films has added a "fun" component to the Museum. It captures all audiences whether they're interested in aviation or not.

How has technology changed the science center?

Dean Briere: Science centers by their nature are inclined to be aware of developments in technology, and have often been at the forefront of high-tech educational exhibition. We were early adopters of giant screen film exhibition, and now we are early adopters of cutting edge digital cinema. While the exhibits themselves may tend to use tried-and-true components, the things that support the exhibit experience – such as digital cinema, 3D presentations and interactives – will trend toward the latest technologies.

Jessica Packard: We have an older audience of grandparents who watched Neil Armstrong take his "giant step for mankind", and they are thrilled to experience this event with their grandchildren through 3D and the newest technology of immersive entertainment and learning. . . .

Catching up with Janine Baker

Janine Baker has been a constant, effervescent presence at trade events and conferences including those of IAAPA, ASTC, GSCA and AAM since she joined the industry in 1998. Recently, as she battled cancer, her colleagues have missed that presence and have been rallying for her recovery, and cheering her recent reappearance on the scene at GSCA in Ottawa. In her own words:



"I battled Stage 3 HER-2 breast cancer this last year and credit the love of my family and passion for my job that kept me motivated to fight and win the battle against cancer. One of my favorite shows to attend is IAAPA. When I found out I had an aggressive cancer prior to last year's show, I begged my doctors to let me go for a few days prior to starting chemo – they agreed. And now, after 6 rounds of intense chemo and two surgeries, I am excited to be cancer free and celebrate with my nWave co-workers at IAAPA. I never stopped working and credit the supportive team at nWave as part of the reason for my success in beating this disease. The only sad note for me is the passing of a young man, Chad Mather, from this industry whom I worked closely with for five years at SimEx-Iwerks. I was starting my first day of chemo when I received the email that he had died from cancer. I was devastated. We had a lot of great times together at IAAPA and the last time I saw him was at IAAPA 2011 in which he honored me with a great compliment and gave me a big hug. He made me laugh, and he made me smile. His unfortunate passing makes me value my luck and life even more as I attend this 2013 IAAPA. I love my life, my job, its challenges, the ups, the downs, and am so fortunate to continue the best roller coaster ride I have ever been on and it only gets better."

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in any event...

event planning in today's theme park environment

by Norman Kahn, Utopia Entertainment, Inc.

It's almost universally accepted that events are an important and substantial part of the theme park business. Whether it is the drive to extend the length of stay, grow attendance in shoulder periods, or increase guest satisfaction, events go a long way towards achieving these objectives.

But as theme park professionals, where does one look for inspiration beyond the tried-and-true holiday, Halloween, and the summer festival events that are already successful? In our experience designing and producing attractions and events for theme parks, cities, local governments, corporations and nonprofits, we have had to come up with a solution that makes sense for our clients in all of these sectors.

We have found that it's most effective to use a "framework" for evaluating where to apply your event dollars. We have developed a three-part system that provides a useful blueprint for event planning in the theme park environment: Create, Enhance, Support.

Bring this strategy into play when evaluating your annual portfolio of special events. Create: search high and low for new concepts that can be brought to your park and your guests. Enhance: take what is working and improve upon it. Support: seek out and find opportunities to take over or cooperate with existing events that are local favorites and incorporate them into your park calendar.

Here are some relevant examples of how we deploy this strategy for our clients:

1) Create new events. We have searched the world for new ideas and inspiration - from art events such as "Art Basel" and Santa Monica's "Glow" to car events like the world's best "Concourse'D Elegance." You would be amazed at what you will find out there, and better yet who is willing to help bring that concept alive at your park. Licensing an event concept, hosting, or even co-producing a version of a "World Famous" or "Guinness world-record setting" event can also be a great way to bring in some excellent entertainment and publicity value.

Bringing in celebrations from other cultures and other parts of the world is another way to introduce new events, and can also allow you to reach a new audience you may not be currently serving. Events like Cinco De Mayo, Rio Carnivale, Chinese New Year, and other ethnic and cultural festivals provide a great resource for new event concepts.

2) Enhance existing events. Never stop investing in what is working and expanding to make it the best that it can be. If your Halloween event is working well, endeavor to grow it and use that momentum to continue to enhance the experience you give your customers. We recently took an annual Halloween event from a few thousand visitors to over 14,000 by constantly adding and improving the event over time.

3) Support existing events. Find local events that can be incorporated into your park and support them. Pave the way for them to come and have their event at your park. These types of events can be found at cultural gatherings and festivals, youth sports meets, cooking contests, parade and dance competitions and so on. You may not be able to afford to create a Ferrari Club Concourse'D Elegance, but the local vintage car club, combined with some support from you and your venue, could hit a chord with your current market and become an annual event that eventually drives new guests to your gates.

The answer is amazingly close to you: look local. Look at what is popular and important to the community your business serves. I realize that a great deal of theme park business is tourist driven, but my experience in event design and production is that "if the locals will like it, the tourists will love it." And the local celebrations and attractions of your geographical area can prove to be a powerful enhancement to your event planning success.

Applying this framework to evaluate your next steps in event planning will serve you well in incorporating new, exciting, and profitable events into your theme park business. As simple as it sounds, many more theme parks could benefit from applying this disciplined approach to evaluating event opportunities.

Keep applying the strategy and be diligent about taking a "top to bottom" look at your Event Calendar on a regular basis so you stay at the leading edge of creating great event experiences for your guests.

"If your Halloween event is working well, endeavor to grow it and use that momentum to continue to enhance the experience you give your customers." Photo courtesy Utopia Entertainment



Norman Kahn is an award winning producer who has spent over two decades designing, producing and operating large scale attractions and events for theme parks and special venues for clients including Universal Studios, Warner Bros., Paramount Parks, and Six Flags. He is CEO of Utopia Entertainment located in Los Angeles, California.



roundtable: immersion

InPark surveyed design and development leaders for their thoughts on the current state of immersive attractions in the industry, and how operators can effectively compete with other markets



Phil Hettema

The Hettema Group
www.thehettemagroup.com

How do you define immersive experiences?

Connecting people

The definition of "immersive experience" can be very broad, but applied most effectively to our industry it can be defined as follows: an experience that transports the participant into a different and compelling context or environment, requires mental and sometimes physical engagement, and encourages or even REQUIRES engagement and interaction between multiple participants.

That may sound a bit clinical, but that last part - encouraging interaction between participants - is really the secret sauce of what we do, and it's the thing which sets us apart from what can happen in front of a computer or media display in your living room.

We all have a very basic human need to relate with each other and to feel seen and valued by those around us. Immersive experiences pull us in, remove barriers and encourage the kind of interactions that create powerful, tangible and unforgettable memories.



Darrias E. Baker

Consulting Creative Director to BRC Imagination Arts
www.darrias.com

How can immersive attractions keep ahead of at-home options?

Revisiting "old school"

There's a race on right now between theme parks, the local movie theater and home entertainment systems for the best immersive entertainment combining 3D media, audio, and even physical effects. When the consumer can see great 3D movies and video games with high quality audio effects at home the ubiquitous 4D theaters we see at every theme park are no longer special.

As show designer I find myself campaigning for more old school techniques that can't be replicated in a theater. Bean counters sometimes cringe in our design meetings but I always ask for as much great scenery, props, performers, costumes, signage and special effects as the budget allows. Media must be strategically placed in a detailed and complex story environment for the best immersive experience.



Linda Hung

Forrec's Director of Theme Parks
www.forrec.com

What markets stand to benefit most from developing immersive attractions?

Being second has its perks

Pioneering state-of-the-art immersive attractions has its advantages. Universal and Disney have the resources, the vision and visitor numbers to be able to be the first to launch something new, create a buzz, deliver a "must-see" experience. However, the markets that stand to benefit most from developing immersive attractions are the new and expanding markets. They have the clear advantage of visiting and experiencing the most innovative and immersive attractions in the world (which are often huge financial investments). By the time these new and expanding markets develop their own immersive attractions, the technologies may be much more affordable, technical issues resolved, and a new improved generation of design made available.

Project Example: Dragons Gone Wild

Dragons Wild Shooting is an interactive dark ride game, combining mixed media and 3-dimensional animatronic characters that engage the whole family. Everyone contributes, and the mix of silly dragons in ridiculous situations changes each time you play. This attraction opened at Lotte World, Seoul, Korea in July 2013. <http://www.thehettemagroup.com/projects/dragons-wild-shooting>

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What is absolutely required for an experience to be considered immersive?

Being in the moment

First, the energy of an attraction is different depending on whether it is a fully immersive show or not. The emotions and distinct reactions provoked will be so much stronger for an immersive show.

For a show to be as immersive as possible, the aim is to keep spectators focusing on elements and the instant moment. Besides, it must appeal to visitors' senses as much as possible. In this objective, even though we sometimes work with the sense of smell, ECA2's projects mainly focus on senses of both hearing and sight.

Regarding hearing, the challenge is to enable the spectators to hear and only hear the show sound. For sight the challenge is to make the entire field of view (horizontal and vertical) be covered by show elements.

This is how the experience will be increased and immersive. It can transform a "show" into a "nighttime spectacular."



Gary Goddard

Gary Goddard Entertainment

www.garygoddard.com

How can successful immersive attractions be created?

Quality and care

Like every other entertainment/art form, there is good immersive entertainment and bad. Sadly, a lot of bad immersive entertainment – cheap, rip-off kind of things – are springing up all over. "4D"

is being slapped onto anything with a 3D film and water squirt system. So, expect "immersive 4D" experiences to quickly devalue just as happened with simulation technology, and then large screen technology. For me, what makes an experience immersive and *memorable* is when the care and quality goes into the concept and content. Terminator 2: 3D and the Spider-Man ride did not just "happen" – thoughtful care went into every element. Likewise, though on vastly reduced budgets, Hershey's Really Big 3-D Show, and Deepo's Undersea 3D Wondershow, carefully merged the 4D effects with the 3D elements to create truly unique and immersive shows. But the songs, the music, the character animation – *everything* was done with an eye to quality and to delivering a sequence of moments that would play well in 3D/4D environments.

Also, it's important not to mistake "interactive" with "immersive" – interactive is a different kind of experience altogether (though sometimes the two can merge successfully as with Disney's Monsters Inc. Laugh Floor). We are planning something in New York, "Broadway 4D" that I truly believe will be a game changer for the out-of-home entertainment market, in the way that T2/3D was for theme park attractions when it opened. ...



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the personal device and its changing role in themed entertainment

by Jason McManus

To the chagrin of attraction designers everywhere, theme park queues around the world are filling up audiences whose members appear much more captivated by the \$300 device in their hands than the multimillion dollar investment around them.

The response to this cultural shift has been to explore ways to integrate guests' own devices into experience design - to use a guest's own mobile device within an attraction to do such things as receive and display content, provide wayfinding and queue reservations, offer new forms of character interaction and more. On the surface, it appears to be a great solution for operators who are looking for new ways to engage visitors without the costs of purchasing visual display and interaction hardware.

"Bring Your Own Device (BYOD)" promises to open up a new chapter in themed entertainment, but the trial and error process that always accompanies a major shift like this is a game that has only just begun.

On a recent project, my team was tasked with creating a proof-of-concept for a narrative, interactive media-based attraction that individualized each guest's experience. The test project came together as a game with a series of rooms containing large projection screens that delivered the heavy load of the media content. Guests would download an app and use their mobile phones for viewing hints and supplementary media, score keeping, and to interact with and control aspects of the show itself.

We felt that our greatest risk was in taking much of the decision making away from the central show control operator, and giving that immense power to the guests. Our group eventually completed a crude mockup version and then engaged in play testing. As much as we prepared for what we thought was every possible outcome, not a single one of us could have predicted the results.

The first problem was a lack of standards in phone interface, screen size, and functionality. An app optimized for one phone platform never seemed to work intuitively on other devices. The second problem was the reliability of guest-provided devices. Our processing-intensive app put the internal memory of many of these phones on life support. Because we were trying to get a real-world

situation, we allowed guests to download and try the experiment anyway. On slower devices or on phones where the memory was full, the media content chugged along, stuttering, or sometimes even freezing the phone. To expect any content provided by our show to be broadcast, received, and played reliably on every single phone was hopelessly unrealistic.

The biggest hurdle ended up being the users themselves. Those more likely to figure out and complete challenges relatively quickly became frustrated with those who were slower and less experienced. The latter became irritated by the challenge of the new interface. We concluded that a completely individual experience is attainable and possible using guests' own devices; but at this time, many technical hurdles and environmental variables exist to confound accomplishing a group activity.

This is likely why the popular social interaction projects in themed entertainment have so far largely been a process of game-ifying actions and tasks that guests are already doing anyway: check-ins, taking photos with certain characters, or collecting objects to earn badges or tokens. To become a "real" (and more satisfying and memorable) game, the task itself needs to become a "real" challenge, where success is determined by mastering an unfamiliar skill or achieving a goal in an unfamiliar way.

Dave Cobb, Senior Creative Director at Thinkwell Group is a developer on the creative front lines of themed entertainment, and he is regularly tasked with thinking about the possibilities of personal device technology in tomorrow's theme parks and museums. "Currently, the only way for these technologies to succeed is when they are used as the lubrication for the gears of a story or process, and not the primary activity or motivation," says Cobb. "What it needs to become is distraction on the designer's terms. These interactions need to be on our time as well as the guests' in every aspect, and they should ultimately encourage collaboration. The minute that using these things becomes inconvenient for any reason, whether by difficulty or network problems, people won't hesitate to turn them off." We must find the right way to harness collaboration and socializing.

Examples of the collusion of game and social interaction are starting to emerge - not necessarily

created by theme park operators, but by the fans themselves. Wishing Stars, an independent phone app created by Greg Maletic, combines a game-ified, merit-based system and social quest into an immersive experience designed to be enjoyed while walking through the attraction queues at Disneyland. The application augments a puzzle layer over the familiar attraction experience, and uses familiarity to its advantage. Similarly, other applications have been developed that build a social layer onto, and complement, theme park created games such as the Sorcerers of the Magic Kingdom game at Walt Disney World. Currently available in app stores are applications that allow theme park visitors to broadcast their location throughout the day, and use this information, combined with the Magic Kingdom game, as the basis of a parkwide "Capture the Flag."

The new My Disney Experience program allows guests to better control their visit to the Disney parks in real time throughout the day. With the app loaded on a tablet or smartphone, guests can check wait times, make or change dining reservations, look at a digital park map, or plan ride reservation times through Fastpass+. Now in beta testing, My Disney Experience has already raised the bar for giving guests a new form of digital convenience.

One glaring, core issue remains: these devices are distracting. Their incorporation needs to be done in a way that pulls people into the experience and not the reverse. By offering games, planning applications, and other useful systems, we're at least providing a distraction that is closer to being "inside the bubble." But actually getting guests' full attention has become the new nut to crack.

Developers and designers everywhere are anticipating a day when visiting a theme park, museum, or entertainment venue becomes a seamless blend of personal and group experience all connected through a familiar device that we use every day. This is our new digital frontier. ...

Jason McManus is a creative director at Lightning in a Bottle Design & Production, a themed entertainment design group based in North Hollywood, California. Previously, Jason worked as a designer on numerous projects for Walt Disney Imagineering, RGH Themed Entertainment, The Smithsonian Institution, and The Hettema Group.



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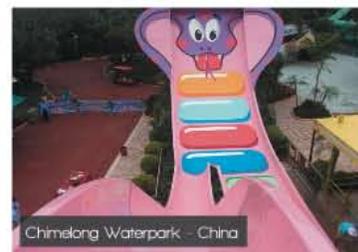


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