

TEAAS 2021

THEMED EXPERIENCE AND ATTRACTIONS ACADEMIC SYMPOSIUM

AGENDA

November 19, 2021 Orange County Convention Center S330 ABC

8:45-9:00	Welcome IAAPA Lori Sipe TEAAS Symposium Chair Peter Weishar Chair of TEAAS Steering Committee
9:00 – 9:25	Keynote Presentation Dr. Carolina Cruz-Neira, UCF Agere Chair Professor
9:30- 10:40	Presentation of Papers Coasters, Dark Rides, and Shows: Investigating Preferences, Rivalry, and Competition among Theme Park Brands - <i>Havard, Grieve, Wann, Ryan</i> A Mind-Boggling Missing Link: The New York Experience and The Evolution of Film-Based Show Attractions – Lewison Where do you think you are? A comparative study of perceived immersion and Imagineer intentions in guest experiences at Walt Disney World’s Magic Kingdom - Burgess-Lefebvre
10:40- 11:20	Networking
11:20- 12:45	Presentation of Papers Does Color Impact Theme Park Visitors’ Perceived Creativity, Value, and Loyalty? -Tasci, Milman A Journal of Our Own: Journal of Themed Experience and Attractions Studies – Woodcock

outlet in response to the workshops, concerts, and production canceled or significantly changed due to the Covid-19 Pandemic? 3) How do we explore the interrelations of sight, sound, and movement while developing new experiences outside the confines of traditional assessment models (course grades and credit hours)?

Studio D Institute – Making at a Distance and the Impact of Collaboration

Marlo Ransdell and Robert Coleman

This paper focuses on two themes: the development and implementation of virtual studio and remote makerspace interactions in a small, focused fabrication shop for design prototyping; and a reflection on how these strategies may be employed by much more complex technical theater fabrication shops. The shop that will be the focus of the case study is Studio D, which is a design and fabrication lab in the Department of Interior Architecture and Design at Florida State University. It collectively houses the Studio D woodshop (est.2012), Studio 3D lab (est.2017), and the Materials and Objects Testing Lab (est.2019). The mission of Studio D is to provide learning opportunities for interactive and experiential learning in person and remotely for prototype development of designed objects. Studio D supports critical thinking through problem identification, context research, ideation, development, and solution testing for real-world design problems. The Studio D Institute summer residency program was launched in the summer of 2021 to bring academics and professionals from various fields into the virtual studio and remote makerspace through sponsored design residencies. This experience has led to collaborations with the MFA Technical Production Program at Florida State University’s School of Theatre and has impacted the future directions of thought on the opportunities of making at a distance for creative and experiential fields.

The 2021 Themed Experience and Attractions Academic Symposium is presented by the **Themed Experience and Attractions Academic Society** and the **Purdue University Fusion Studio for Entertainment & Engineering (FSEE)** with the generous support from our partner sponsors: The **International Association of Amusement Parks and Attractions (IAAPA)**, **San Diego State University**, **Purdue University FSEE**, the **University of Central Florida Rosen College of Hospitality Management**, and the **University of Central Florida College of Arts and Humanities**.

PRESENTATION ABSTRACTS

Coasters, Dark Rides, and Shows: Investigating Preferences, Rivalry, and Competition among Theme Park Brands

Cody Havard, Frederick Grieve, Daniel Wann, and Timothy Ryan

The on-going study will investigate perceptions and likely behaviors fans of theme parks report for their favorite and rival brands. Specifically, the study will follow a similar method as Havard, Wann, Grieve, and Collins (2021a), but allow participants to self-report favorite and rival theme park brands rather than respond to one provided a priori by the research team. First, data will be compared against responses from sport fans to determine where significant differences in rival views and likely behaviors exist among the two consumer settings. Second, responses from theme park fans will be analyzed to determine if significant differences exist regarding favorite and rival brands within the themed entertainment context. Findings, implications, and future research will be discussed during the presentation.

A Mind-Boggling Missing Link: The New York Experience and The Evolution of Film-Based Show Attractions

Martin Lewison

The New York Experience was a themed standalone multimedia extra-widescreen film- and slide-based show attraction with in-theater effects that operated continuously in a single custom-built midtown Manhattan theater in New York City from September 1973 to January 1989. More than 6 million visitors saw the show, which depicted history, imagery, and sounds of New York City using a synchronized system of multiple slide and movie projectors beaming rapidly changing images onto multiple stationary and moving screens in conjunction with state-of-the-art audio, lighting, special effects, and practical gags and stunts. This presentation investigates an unexplored corner of themed experience history. Unusual for its long run as a standalone attraction, The New York Experience, along with its sister shows, was a true “missing link” in the evolutionary line of themed experiences, spanning the boundaries between today’s high-tech and immersive 4D simulative show attractions, and the phantasmagoria, ghost shows, and exposition film attractions of the 19th and 20th centuries.

Where do you think you are? A comparative study of perceived immersion and Imagineer intentions in guest experiences at Walt Disney World’s Magic Kingdom

Barbara Burgess-Lefebvre

Walt Disney Imagineers have, for years, been creating immersive attractions, lands, and experiences for the guest at Walt Disney World. These experiences transport guests to different times and places; both fictional and actual. Or do they? How successful have those attempts been? This study examines the guest immersion experience in contrast to the guest’s perception of the intention of Disney Imagineers.

After initial findings of lower than average engagement at several attractions in the Magic Kingdom and of guest perception of Imagineer’s intentions with those attractions, the question becomes what is keeping guests from being transported and what, if anything, can be done to increase engagement. Disney fans publically talk about being “transported” to different lands, however the actual numbers from self-identified fans with multiple trips do not reflect this. Rewording the survey did not create a noticeable difference in numbers.

Does Color Impact Theme Park Visitors’ Perceived Creativity, Value, and Loyalty?

Asli Tasci and Ady Milman

Colors have influenced consumer experiential consumption by provoking emotions and different perceptions. Yet their impact on a brand’s perceived creativity and its consequences on brand value and brand loyalty has not been investigated. This study modeled these relationships by sampling 566 seasoned U.S. theme-park visitors. The results showed that the valence and stimulation of emotions provoked by seven color schemes lead to a perception of creativity when visiting theme parks, which then influenced both utilitarian and hedonic values, and consequently their visited theme park’s brand loyalty. When the model was compared for the different color schemes, the differences seemed inconsistent rather than organized.

A Journal of Our Own: Journal of Themed Experience and Attractions Studies

Kathryn Woodcock

The Themed Experience and Attractions Academic Society sponsors the new Journal of Themed Experience and Attractions Studies, a unique multi- and inter-disciplinary open-access journal. JTEAS anticipates a wide variety of papers on design, management, technologies, educational applications that are relevant to themed experience and attractions and components of this application domain.

JTEAS wants top quality manuscripts that reflect the passion of scholars studying themed experiences and attractions. All papers will report on original scholarship, not published or

under concurrent consideration elsewhere. Papers may be theoretical or applied, but the applicability to this industry must always be clear. Methodology will be diverse, reflecting the diverse scholarly disciplines involved, from theory to application, qualitative and quantitative, empirical and descriptive. Reports on original designs must be in the context of validating or originally applying a theory. Case studies will be in the context of particular theories, models, or hypotheses. “Review papers”, manuscripts consisting entirely of literature review and discussion thereof, will be considered only by invitation. Papers from a larger study must make a sufficient contribution on their own that was not made by other previously published or separately submitted papers from the same study.

All submissions will be anonymously peer reviewed. Revisions, major or minor, may be required before acceptance is offered. The review process is designed to bring out the best from the published report on the scholar’s completed work. Interested authors should consult the Guide for Authors on the journal’s website and carefully review the guidance.

Developing Soft Skills with Interdisciplinary Teams in the First Year: Lessons Learned

Christian Rogers

The academic structure of most universities dictates that a student work with those of their own program and in conjunction with a program that is tangential to theirs. Interdisciplinary educational experiences that provide students with the opportunity to develop soft skills (such as communication, empathy and problem solving) are considered rare but are much more common in the working environment. As an example, working environments such as Universal Creative are comprised of multiple disciplines (i.e. civil engineer, mechanical engineering, illustration, user experience design, etc.) A function of working in an interdisciplinary team can also be to work on unknown or “wicked problem” that has no defined answer. This presentation will provide an overview of the Jag Challenge, an innovation sprint experience for incoming students to the university. Students work in teams of three as they are provided a challenge space, find specific problems within that space, conduct stakeholder interviews, develop empathy maps, ideate, conduct secondary interviews and then present their final solution. In Fall of 2019 over 210 incoming students participated from eight first year experience course sections. In 2020 over 350 students participated in a virtual or hybrid format of the Jag Challenge. While one section may be comprised of mostly engineering students or business students most sections were interdisciplinary (i.e. a nursing student working with an education student).

Catenate: Creating an Interdisciplinary Art Project

Brian Phillips, Melissa Eddings Mancuso, and Emma Sherban

This paper will present the rationale for, the challenges of, and successes encountered in the formation process of an interdisciplinary Visual & Performing Arts Project, Catenate, at Ohio Northern University’s School of Visual & Performing Arts. The Catenate project was created to answer three main questions: 1) Can an institution’s historic departmental silos be dismantled by engaging in a collaborative project? 2) Is it possible to create an artistic

12:45- 2:00

Poster Session with Lunch

2:00- 2:10

Symposium on Education in Entertainment and Engineering (SEEE) Welcome

Mary Pilotte, Richard Dionne, Directors of the Fusion Studio for Entertainment and Engineering

2:10-3:20

Presentation of Papers

Developing Soft Skills with Interdisciplinary Teams in the First Year: Lessons Learned - Rogers

Catenate: Creating an Interdisciplinary Art Project - Phillips, Eddings Mancuso, and Sherban

Studio D Institute – Making at a Distance and the Impact of Collaboration – Ransdell, Coleman

3:20- 3:40

Break

3:40- 4:10

Roundtable/Networking

4:10 -4:15

Closing



Cover Art was modified from an original 1933 Chicago World’s Fair poster now in public domain

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COVER ART ADAPTED FROM A POSTER FOR THE 1933 CHICAGO WORLDS FAIR

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