Deseret News

Brazilian actress will be a keynote speaker at RootsTech Rodrigo's new film is coming to Disney+. It features Salt Lake City 'Stranger Things' Season 4 release date, new format Why gaming platform Roblox has a mature content problem

1,132 words
18 February 2022
Deseret News
DN
English

Brazilian actress Thaís Pacholek will be among the international keynote speakers at RootsTech 2022, FamilySearch announced in a blog post Wednesday. RootsTech is a free, three-day global family history conference that will be held entirely online March 3-5. Who is Thaís Pacholek? Pacholek is considered one of the leading telenovela (soap opera) stars in Brazil. She was born in Curitiba, Brazil, and f irst began acting onstage at age 9. Pacholek was elected Miss Curitiba in 2005. She moved to Rio de Janeiro when she was 18 to continue acting. She has starred in 15 live theater productions, three f ilms, f ive television shows and eight telenovelas. She is married to Bruno Belucci Pereira, who sings in the Brazilian sertanejo (country) duo Marcos & Belutti. How Thaís Pacholek feels about family Pacholek attributes much of her professional success to her family. "My family made me feel secure, that this was the path I should take," she said in the blogpost.

"Without them, I wouldn't have had the conf idence to venture to Rio de Janeiro. My family is my foundation; they were there for me. They guided me emotionally, as they still do to this day." The actress also values her family heritage. "I really believe that we are what we are today because of all those stories that exist in our family tree, which we all belong to," she said. "I believe that the strong woman that I am, the positive woman that I am, the optimistic woman that I am, the hardworking woman that I am - it's all because of all these (family) stories." Who is speaking at RootsTech 2022? Pacholek is the seventh speaker RootsTech has announced from its diverse lineup, following the announcements of: X Food Network's Molly Yeh. X African boxing champion Azumah Nelson. X Argentine singer Diego Torres. X Actor Matthew Modine. X French baker Apollonia Poilâne. X Palestinian comedia and actress Maysoon Zayid. X Elder Ulisses Soares, a member of the Quorum of the Twelve Apostles, and his wife, Sister Rosana Soares, will be the featured keynote speakers at the event's Family Discovery Day. Register for RootsTech 2022 at rootstech.org. - Trent Toone

Olivia Rodrigo announced Thursday that the new f ilm "OLIVIA RODRIGO: driving home 2 u (a SOUR f ilm)" will debut on Disney+ on March 25. Rodrigo - the popular singer of "good 4 u" and "drivers license" - will take viewers on a familiar road trip from Salt Lake City, where she began writing her debut album "SOUR," to Los Angeles. The documentary will include "live arrangements of her songs, intimate interviews and never-before-seen footage from the making of the album," according to Disney+. "This is a unique f ilm experience where for the f irst-time fans will understand how her album came to be and why it was such a personal journey for Olivia," said Ayo Davis, president, Disney Branded Television, in a press release emailed to the Deseret News. "This is not a concert f ilm per say, but really, an opportunity to experience f irst-hand how Olivia Rodrigo became one of the biggest music stars of the day - and a chance to see her perform the songs from SOUR like never before." - Herb Scribner

Netflix announced Thursday that "Stranger Things" will end with Season 5, and that the show's fourth season will debut this summer in two parts. Volume 1 of Season 4 will debut May 27 - three years after Season 3 debuted. Volume 2 will debut on July 1. "Seven years ago, we planned out the complete story arc for 'Stranger Things,'" creators Matt and Ross Duffer wrote in a letter to fans. "At the time, we predicted the story would last four to f ive seasons. It proved too large to tell in four but - as you'll see for yourselves - we are now hurtling toward our f inale." "It's been a little while," they wrote. "With nine scripts, over eight-hundred pages, almost two years of f ilming, thousands of visual effects shots and a runtime nearly twice the length of any previous season, 'Stranger Things 4' was the most challenging season yet, but also the most rewarding one. Everyone involved is incredibly proud of the results, and we can't wait to share it with you. Given the unprecedented length, and to get it to you as soon as possible, Season 4 will be released in two volumes."

"Stranger Things" Season 4 was originally expected to be released in 2020, but the coronavirus pandemic delay the show's production and changed the release date. - Herb Scribner

The popular children's gaming platform Roblox might have a problem with mature content. A new BBC report took a deep dive into Roblox, f inding that gamers can f ind mature content in the game, such as strippers, couples having sex and people wearing Nazi uniforms. Roblox allows gamers to create and build worlds together. In those words, you can play games and connect with people. Naturally, this has been a successful game. Roblox told Bloomberg that about two-thirds of all U.S. children from ages 9 to 12 play the game. Some players will develop spaces "where people can talk about sex - and where their avatars can have virtual sex," according to BBC News. "In these games, Roblox's rules are thrown out of the window." These games are often only live for one hour as Roblox works to crack down on the mature content. "We know there is an extremely small subset of users who deliberately try to break the rules," a Roblox spokesperson told the BBC. "We conduct a safety review of every single image, video, and audio f ile uploaded to Roblox, using a combination of human and machine detection," the company said. Roblox is a potentially dangerous place for children, so it's important for parents to know what is happening in the game for their kids. For example, a recent report from Vice found that players named "beamers" can hack into someone's account, take the account's valuable items and sell them in the game's black markets. "We've spent over a decade building a stringent safety and security system and policies that we are proud of and that we are continuously evolving as our community grows," a Roblox spokesperson said, according to PC Gamer. "The Roblox InfoSec team, in particular, actively mines various sources for threat intelligence, monitoring for malicious activity and taking appropriate action." - Herb Scribner

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The bridge-builder: Why Disney tapped a former theme park executive to lead its metaverse strategy

Alexander Lee
813 words
17 February 2022
Digiday
DIGIDAY
English

Disney has appointed veteran executive Mike White to lead its metaverse strategy. In his new role, White will serve as senior vp of next generation storytelling and consumer experience at Disney Media and Entertainment Distribution (DMED).

White's appointment represents Disney's most notable step yet into the metaverse — but it's not the entertainment giant's first foray into virtual space. Last November, Disney CEO Bob Chapek informed investors that work on the "Disney Metaverse" was already underway. Given Disney's wealth of original intellectual properties — and the vibrant online communities that have sprung up around them — it's no surprise that Disney is expanding its storytelling offerings into immersive virtual experiences.

"While the storytelling that will define our metaverse presence will of course emanate from our creative teams, Mike will establish our overall vision and strategy for the consumer journey through these new story worlds," Chapek said in an internal memo announcing the hire shared with Digiday. (Disney declined to comment on the news when reached by Digiday.)

White's trajectory at Disney makes him a natural choice to lead the company's metaverse strategy. After stints at Yahoo! and education company Apollo Group, White joined Disney in 2011 as CTO of Disney Interactive. Over the following decade, he continued to rise up the corporate ladder, taking charge of technology teams at Disney Parks Experiences and Products, Disney Consumer Products and Interactive Media and Disney Interactive.

At Disney Parks, White was in charge of deploying apps and connected experiences; in his later roles, he developed data systems, mobile tech, and a proprietary game engine. "Mike is a brilliant leader! The best CTO I've worked with in my career," said Buky Famosa, a senior vp at Gap who worked alongside White at Disney until 2019. "He is a true visionary and a game changer. One of the best decisions Disney has made."

Embedded within Disney's latest metaverse move are clues about the company's vision for virtual space. Metaverse builders face the challenge of transforming popular brands and intellectual properties into virtual experiences; to do so, contenders such as Epic Games and Meta have embraced gaming environments and VR experiences as the building blocks of the metaverse. But Disney has been turning its IP into immersive experiences ever since its first theme park opened in 1955 — and the appointment of White, an executive with ample experience applying emerging technologies to Disney parks, is a strong indication that the company plans to leverage his know-how inside the metaverse.

"There are ways of thinking about the metaverse that go beyond just 3D worlds," speculated Eddie Benson, senior strategist at Active Theory, a digital experience production company that has produced virtual spaces for IPs such as Rick and Morty and Harry Potter. "In Disney's physical theme parks, you could have NFT tickets that do things at the theme park — but then, if you do a certain thing at the theme park, it goes into the metaverse. So thinking about the metaverse beyond just these 3D worlds is an important point that I'm sure they'll be doing."

Technological qualifications notwithstanding, it can be a challenge for even the most experienced corporate executives to wrap their minds around the nebulous concept that is the metaverse. But White's deep knowledge of Disney's fan communities and how they engage with the company's intellectual properties is justification enough for his new role, per Benson. "That stuff is really important if you want to do any sort of brand activations — you really need to know the brand and the audience so well," he said. "The technology side is evolving rapidly; week-on-week, there's always new stuff, and so you need to work with technology experts like ourselves. But in terms of Disney — do you want to hire a technology person who then needs to learn all of Disney, or do you get a Disney person who can then work with technology experts?"

For the moment, White will lead Disney's metaverse strategy while continuing to handle the responsibilities of his prior role as leader of the consumer experiences and platforms team at DMED. With companies across gaming, entertainment and social media jumping into the metaverse, it will be a challenge for White to keep Disney at the forefront — but the longtime executive might just be up to the task. "Mike has led product and technology teams across multiple business units here at Disney, and has a history of enabling

transformation," said Chapek in the internal memo announcing White's appointment. "Especially when it comes to bridging the physical and digital worlds."

The post The bridge-builder: Why Disney tapped a former theme park executive to lead its metaverse strategy appeared first on Digiday.

Document DIGIDAY020220217ei2h00003

Cryptocurrency
Disney CEO Bob Chapek Hires New Executive to Strategise Metaverse Plans

Shomik Sen Bhattacharjee
407 words
17 February 2022
17:52
NDTV
NDTVIN
English

Disney has appointed a new executive to drive its metaverse strategy as the media group tries to push innovation to attract audiences. Disney Chief Executive Bob Chapek sent an email to employees recently announcing that Mike White, a current executive in Disney's Media and Entertainment Distribution group, would take on the new role as Senior Vice President of Next Generation Storytelling and Consumer Experiences. White's new role at Disney will see him build out a proper leadership team around the metaverse concept and shape Disney's specific ideals on this new frontier.

According to a report by Reuters, the new role will define how consumers experience Disney's coming metaverse, working alongside creative teams in the company. "For nearly 100 years, our company has defined and re-defined entertainment by leveraging technology to bring stories to life in deeper, more impactful ways," Chapek wrote in the email to staff. "Today, we have an opportunity to connect those universes and create an entirely new paradigm for how audiences experience and engage with our stories," he added.

Chapek announced Disney's plans to enter the metaverse last November, which he said would advance storytelling by combining elements of the physical and digital world. This puts Disney alongside tech firms Meta and Microsoft, which have both committed to driving innovation in the Web3 world.

Chapek has described the metaverse as the "next great storytelling frontier," and one of the company's strategic pillars.

In early January, we'd heard murmurs that Disney was approved a patent for a “virtual-world simulator”. The technology would project 3D images and virtual effects onto physical spaces, according to the US Patent Office. This brings the firm one step closer to creating metaverse theme parks.

According to his LinkedIn profile, White has been with Disney now for over a decade. He first started out as Senior Vice President of Disney Interactive and has risen to take on bigger and more interesting avenues. White previously served as Chief Technology Officer for Apollo Group and earlier spent a decade at Yahoo. Click here to view video Do Samsung's Galaxy S22 and Tab S8 series have any Android competition? We discuss this on Orbital, the Gadgets 360 podcast. Orbital is available on Spotify, Gaana, JioSaavn, Google Podcasts, Apple Podcasts, Amazon Music and wherever you get your podcasts.

Click here to view video

Document NDTVIN0020220218ei2h0000i

Extra
Rebranded ViacomCBS raises streaming forecast; Disney appoints metaverse exec

Muhammad Hammad Asif
804 words
16 February 2022
SNL Financial Extra
SNLFE
English

TOP NEWS IN TMT

* Paramount Global, the rebranded ViacomCBS, significantly raised its projected 2024 global streaming subscriber count to 100 million, after finishing 2021 with 56.1 million subscribers. The company plans to launch Paramount+ in the U.K., South Korea and the Caribbean by this summer and then focus on Europe in the second half of the year, followed by launches in Asia, Africa and the Middle East in 2023.

* Walt Disney Co. appointed Mike White as senior vice president of next generation storytelling and consumer experiences, Reuters reported, citing a staff email by CEO Bob Chapek. In the newly created role, White will be responsible for Disney's metaverse strategy, working alongside the company's creative teams.

➢ Cash-rich buyers, IPO hesitancy to drive next phase of Israel's tech M&A boom

Israel's tech sector is likely to see billions of dollars worth of M&A activity again this year as cash-rich buyers circle companies that may not want to risk a listing.

➢ Technology: Traditional game consoles tumble, Quest 2 shipments double YOY in Q4'21

Global game console shipments fell 7% year over year, largely due to Sony's underperformance on supply chain constraints. Kagan's quarterly global console tracker now includes estimates for Meta's stand-alone virtual reality device.

➢ Economics of Advertising: Broadcast news, dramas attract fewer audiences in December 2021

U.S. broadcast channel viewership dropped 1.9% year over year in December 2021 as broadcast dramas and news telecasts attracted fewer audiences during the month.

INTERNET AND OTT

* Meta Platforms Inc. closed its acquisition of Kustomer Inc. after obtaining conditional clearance from EU antitrust regulators in January, Reuters reported. The European Commission approved the transaction after Meta agreed to allow competitors to freely access its messaging channels for 10 years.

* In other Meta news, the Facebook parent company agreed to pay $90 million to settle a decadelong data privacy class-action lawsuit over its use of cookies in 2010 and 2011 to track users' activity, even after they had logged off the platform. The settlement, which is subject to court review and approval, includes Facebook's agreement to sequester and delete all the data at issue.

* Shopify Inc. reported total revenue of $1.38 billion for the fourth quarter of 2021, a 41% jump from $977.7 million in the year-ago quarter. The company posted a fourth-quarter net loss of $371.3 million, or $2.95 per share, compared to a year-ago net income of $123.9 million, or 99 cents per share.

* Sens. Richard Blumenthal, D-Conn., and Marsha Blackburn, R-Tenn., unveiled bipartisan legislation aimed at strengthening children's safety online. The proposed Kids Online Safety Act requires social media platforms to enable minors to protect their data, disable addictive product features and opt out of algorithmic recommendation systems.

* Twitter Inc. will widen access to the beta version of its Safety Mode to about 50% of accounts in the U.S., U.K., Canada, Australia, Ireland and New Zealand to gain more feedback regarding the feature, Engadget reported. Safety Mode automatically blocks accounts that may be using harmful language to protect users from unwanted interactions.

TELECOMMUNICATIONS

* The Federal Communications Commission and National Telecommunications and Information Administration launched a new combined agency initiative that will focus on strengthening the processes for decision-making, information sharing and cooperation to resolve spectrum policy issues.

* The FCC adopted rules that prohibit broadband providers from entering into certain revenue-sharing agreements with building owners that keep competitors from providing their services. Additionally, the new rules require the companies to inform tenants about the existence of exclusive marketing arrangements in simple, easy-to-understand language that is readily accessible.

FILM AND TV

* The NBC Sports-led coverage of Super Bowl LVI posted an average total audience delivery of 112.3 million viewers across broadcast, digital and streaming outlets, up 14.7% from last year's game. NBCUniversal Media LLC's English- and Spanish-language broadcasters reached a combined average audience of 101.1 million watchers, with Telemundo scoring 1.90 million viewers.

* CNN Chief Marketing Officer Allison Gollust has resigned from the Warner Media LLC-owned cable news network, Dow Jones Newswires reported, citing an internal memo by Warner Media CEO Jason Kilar. The resignation follows a company investigation that found Gollust and former CNN President Jeff Zucker violated company policies as they failed to disclose a consensual romantic relationship.

Click here for a summary of indexes on the S&P Capital IQ Pro platform.

The Daily Dose has an editorial deadline of 8:00 a.m. ET. Some external links may require a subscription. Links are current as of publication time, and we are not responsible if those links are unavailable later.

Document SNLFE00020220217ei2g000gu

TECHCIRCLE

Technology
Disney elevates Mike White to lead metaverse business

Team TC
416 words
16 February 2022
TechCircle
MMVTCE
English

The Walt Disney Company (Disney), which has granted patents to create its own “virtual world simulator” at its theme parks in January, has now entrusted Mike White to lead its metaverse strategy. White, who is currently working as Senior Vice President, Consumer Experiences & Platforms at Disney, will now be donning the role of Senior Vice President of Next Generation Storytelling and Consumer Experiences.

Working in close coordination with Disney's creative teams, White will help define how consumers experience Disney’s coming metaverse. He will be reporting to Kareem Daniel, chairman of Disney Media and Entertainment Distribution, and to Josh D’Amaro, chairman of parks, experiences and products.

While it is widely believed that metaverse is a combination of both the physical and digital worlds where people can interact virtually, the ‘virtual-world simulator’ is a metaverse technology that Disney claims will give virtual effects onto physical spaces at its theme parks. The company in November last year had announced its plans to foray into the metaverse space.

Also read: 25% of all individuals will spend at least an hour in the metaverse by 2026: Gartne [1]

“For nearly 100 years, our company has defined and re-defined entertainment by leveraging technology to bring stories to life in deeper, more impactful ways,” Disney chief executive Bob Chapek, stated in a note to its employees.

“Today, we have an opportunity to connect those universes and create an entirely new paradigm for how audiences experience and engage with our stories,” the note further read.

Apart from Disney, Technology giants such as Meta [2]-owned Facebook and Microsoft [3] are also making big bang investments in metaverse projects.

Meanwhile, Disney aims to leverage on its patented virtual world simulator technology in order to project moving 3-D images on real-world objects that would be able to interact with guests. While most of such technology, which is currently in use by Disney is for large-scale experiences with lots of guests, this would also be focused on creating the individual guest experience.

[1] https://www.techcircle.in/2022/02/08/one-out-of-every-four-individuals-to-spend-atleast-one-hour-on-metaverse-by-2026

[2] https://about.fb.com/news/2021/10/facebook-company-is-now-meta/

[3] https://www.bloomberg.com/news/articles/2021-11-02/microsoft-s-own-metaverse-is-coming-and-it-will-have-powerpoint

Click here to view story.

Click here to view image.

Document MMVTCE0020220216ei2g0002y

THE HINDU
INDIA'S NATIONAL NEWSPAPER SINCE 1878

Technology

Disney names executive to oversee metaverse strategy

Reuters
331 words
16 February 2022
The Hindu Online
THINDO
English

The Walt Disney Co has appointed

an executive to oversee its metaverse strategy, according to an

email Disney Chief Executive Bob Chapek sent to staff Tuesday

and seen by Reuters.

(Sign up to our Technology newsletter, Today's Cache, for insights on emerging themes at the intersection of technology, business and policy. Click here to subscribe for free.)

Mike White, an executive in the Media and Entertainment

Distribution group, has been named to the new role of senior

vice president of Next Generation Storytelling and Consumer

Experiences, where he will help define how consumers experience

Disney's coming metaverse. He will work alongside Disney's

creative teams.

Also Read | Breaking down the hype around Metaverse

"For nearly 100 years, our company has defined and

re-defined entertainment by leveraging technology to bring

stories to life in deeper, more impactful ways," Chapek wrote in

the email to staff, adding, "Today, we have an opportunity to

connect those universes and create an entirely new paradigm for

how audiences experience and engage with our stories."

Chapek announced last November that Disney is poised toembark on journey to the metaverse, which he said would advance

storytelling by combining elements of the physical and digital

world. He describes the metaverse as the "next great

storytelling frontier" and part of the company's strategic

priorities.

White has 25 years of technology and leadership experience.

Before joining Disney in 2011, he served as chief technology

officer for Apollo Group and earlier spent a decade at Yahoo,

holding positions of increasing responsibility, including

director of strategy and technology. He will be charged with putting in place a process to prioritise how to allocate resources and is expected to create a task force that will include leaders across the company.

Also Read | Microsoft strides into the gaming metaverse

White will report to Kareem Daniel, chairman of Disney Media and Entertainment Distribution, and to Josh D'Amaro, chairman of parks, experiences and products.

Document THINDO0020220216ei2g0008e

CE Noticias Financieras English
Disney wants to bet on the metaverse and more streaming sports broadcasts

753 words
10 February 2022
CE NoticiasFinancieras
NFINCE
English

Disney today reiterated its commitment to expanding sports broadcast options, with Disney chief Bob Chapek confirming that the company is bidding for a Sunday NFL ticket.

Disney also plans to innovate its product around sports-centric features, and plans for the metaverse are still in the works.

Chapek confirmed the NFL Sunday ticket information in an interview with CNBC in which he discussed Disney's first-quarter revenue for fiscal 2022.

When asked by Julia Boorstin, the aforementioned media outlet's interviewer, if securing the rights is on Disney's roadmap, Chapek responded, "We're bidding on it," adding, "If the investment creates value for Disney shareholders, we'll do it. We will go ahead and do it, but as soon as it doesn't, we will back off."

During the company's earnings call, Chapek again emphasized that sports programming is an important part of the company's broadcast strategy, touting the program's success on ESPN.

"Sporting events remain the most powerful draw on television, accounting for 95 of the top 100 most-watched live broadcasts in 2021. And ESPN once again set the bar this quarter with live games in each of our four major U.S. sports, including the groundbreaking Monday night with Peyton and Eli," Chapek said.

"Disney will add alternative programming for UFC, golf and college soccer events over the course of the next three years," he added.

But Disney's sports strategy is not limited to rights acquisition and scope of game interaction, especially as the legalization process continues without any real details on its shape.

"While multiplatform television and streaming will continue to be the foundation of sports coverage for the foreseeable future, we believe the opportunity for The Walt Disney Company goes well beyond these channels," Chapek said.

In addition, the Disney chief mentioned that his entire plan extends to sports betting, gaming and the Metaverse. In fact, that's what he's really excited about: the opportunity to build a sports machine similar to our franchise flywheel that allows audiences to experience, connect and actively engage with their favorite sporting events, stories, teams and players.

Chapek also touched on Disney's metaverse plans, something he keeps bringing up without any real details on what it might look like.

"We realize that in the future, you can call it whatever you want, you want to call it metaverse, you want to call it the blending of physical and digital experiences, which I think Disney should excel at, we realize it's going to be less of a passive type experience where you just have replay, whether it's a sporting event or whether it's a product innovation offering," Bob culminated.

This Disney mobile game combines great characters such as Mickey and Buzz Lightyear.

Disney Melee Mania is a fighting game developed by Mighty Bear Games that brings together some of Disney and Pixar's most popular characters in an online virtual battlefield. You can choose between these iconic characters:

- Rompe Ralph (Rompe Ralph)

- Buzz Lightyear (Toy Story)

- Frozono (The Incredibles)

- Bing Bong (Inside Out)

- Timon (The Lion King)

- Manticore (Onward)

- Mickey (Fantasia)

- Jasmine (Aladdin)

- Vaiana (Vaiana)

- Mulan (Mulan)

- Elsa (Frozen)

- Eva (Wall-E)

At this point, players will be able to choose from the twelve different characters mentioned above, though more will be added over time and all will be available for free with tons of costumes to customize.

Each character has their own role, their own collection of moves and their own outfit. As an Apple Arcade game, the title should have no small payments or ads, so in theory all content should be unlockable as you progress through the game.

- Time for each game: five minutes.

- Objective: score as many points as possible.

This new game is an immediate addition to the Apple Arcade catalog, so it can already be downloaded from the App Store at no additional cost.

For the moment, it is closed to a large number of players (according to StatCounter, on Android devices it is installed on seven out of ten smartphones) and, in addition, it involves paying a subscription of USD$4.99 each month.

KEEP READING.

Call of Duty will still be available on PlayStation after Microsoft buys Activision

Facebook Messenger is updated: splitting payments between friends, disappearing messages and more new features

WhatsApp: how to change the green icon to red, pink or a heart for Valentine's Day

Document NFINCE0020220210ei2a00a6u

Could Sports Betting And The Metaverse Be Two Large Catalysts For Disney?

Chris Katje
470 words
11 February 2022
01:22
Benzinga.com
BNZNGA
English

Media giantWalt Disney Co (NYSE: DIS) highlighted the growth of its Disney+ streaming platform andfor its parks segment when it reported first-quarter financial results. Investors also got insight from Disney CEO Bob Chapekabout two new potentialgrowth items for the company during Disney's earnings call.

What Happened:"We believe the opportunity for the Walt Disney Company goes well beyond these channels. It extends to sports betting, gaming and the metaverse," Chapek said.

Chapek said that metaverse opportunities remain top of mind for the company.

"You can call it what you want. You want to call It metaverse, you want to call it the blending of the physical and digital experiences, which I think Disney should excel at for all the reasons that you said," Chapek said in response to an analyst question.

The Disney CEO said the company continues to use its skills and people to hit on the "aggressive and ambitious technology agenda that we have."

Related Link: Disney Q1 Earnings Highlights: Parks Segment Up 100%, Disney+ Hits 129.8M Subscribers, ARPU Increases

Why It's Important: Sports betting continues to be a rumored area of exploration for Disney, with Chapek's comments looking like the company has plans in the work.

"The opportunity to build a sports machine akin to our franchise flywheel that enables audiences to experience, connect with and become actively engaged with our favorite sporting events, stories, teams and players," Chapek said.

Disney owns the ESPN brand, which for years has been a dominant player in the sports space. With a large viewership audience and strong brand awareness, Disney could use the ESPN name to create a sports betting app and platform on its own or through a partner.

Rumors of ESPN exploring sports betting date back to 2021 with Chapek's comments suggesting it could be in the works.

Many companies are exploring ways to boost their presence in the fast-growing non-fungible token and metaverse markets.

Disney recently posted several jobs that had NFTs in the descriptions.

Former Disney Chairman Bob Iger also recently spoke on Disney's ambitions in the metaverse.

"I think something Disney is going to have to consider as it talks about creating a metaverse for themselves is moderating and monitoring behavior," Iger said.

The comments from Iger came prior to Disney sharing any details of creating their own metaverse. Given Chapek's comments Wednesday and Iger's previous comments, it seems that the metaverse could be a bigger focus from the company than originally announced or realized by investors.

DIS Price Action: Disney shares are up 3.71% to $152.72 on Thursday.

Photo by pan xiaozhen on Unsplash

NFT, Metaverse Opportunity Extraordinary For Disney, But Bob Iger Cautions On Copyright Issues With OpenSea

Chris Katje
339 words
2 February 2022
22:30
Benzinga.com
BNZNGA
English

Many companies are pushing into the growing industries of non-fungible tokens and the metaverse. Former CEO and Chairman of Walt Disney Co (NYSE: DIS) Bob Iger shared thoughts aboutwhat the opportunity could be in the space for his former company.

What Happened: Iger spoke with New York Times journalist Kara Swisher and predictedDisney could have big things ahead in the NFT space.

“I think you're going to see an explosion of things being created, traded, collected in NFTs," Iger said on the Sway podcast. "They can be digital and they have meaning to people."

One concern of NFTs Iger has is over copyright protection.

“I went on a platform called OpenSea and I was amazed at all the Disney stuff that was there, and most of it was pirated. Most of it was not created by people who had the right to create them.”

Iger said Disney also has ambitions to grow in the metaverse space, but is worried about toxic behavior.

“I think something Disney is going to have to consider as it talks about creating a metaverse for themselves is moderating and monitoring behavior.”

Related Link: What Is A Non-Funbile Token?

Why It's Important: Disney could have one of the largest portfolios of characters, something not lost on Iger.

“When you think about all the copyright and trademarks, characters Disney has, and the NFT possibility, they're extraordinary,” Iger said.

Disneypartnered with digital collectibles platform Veve to launch NFTs of Star Wars, Marvel and Pixar characters. Outside of that deal, Disney has been relatively quiet in the NFT space.

The comments from Iger come as he left the company at the end of 2021. Investors will be eager to hear if Disney agrees with Iger.

DIS Price Action: Shares are down 1.85% to $141.80Wednesday morning at publication.

Photo: Josh Hallett via Flickr Creative Commons

Document BNZNGA0020220202ei2200136

Disney Enterprises Inc. Patent Issued for Virtual reality and/or augmented reality viewer having variable transparency (USPTO 11209681)

1,117 words
14 January 2022
Entertainment Newsweekly
ENTWK
430
English

2022 JAN 21 (VerticalNews) -- By a News Reporter-Staff News Editor at Entertainment Newsweekly -- A patent by the inventors Davis, Randall (Stevenson Ranch, CA, US), Nocon, Nathan D. (Valencia, CA, US), filed on October 27, 2020, was published online on December 28, 2021, according to news reporting originating from Alexandria, Virginia, by VerticalNews correspondents.

Patent number 11209681 is assigned to Disney Enterprises Inc. (Burbank, California, United States).

The following quote was obtained by the news editors from the background information supplied by the inventors: "Advances in computer technology and software have made possible the generation of richly featured and deeply immersive augmented reality (AR) and virtual reality (VR) experiences for users. AR and VR experiences may merge virtual objects or characters with real-world features in a way that can, in principle, provide a powerfully interactive experience. VR can augment a virtual rendition of the real world, where the view of the real world comes from a headset mounted camera that is projected into VR space. AR can augment real-world images, i.e., a user can see the real world through clear lenses with virtual projections on top. However, because AR virtual effects are overlaid on real-world images, conventional systems providing AR experiences tend to underperform in bright daylight conditions in which the AR effects typically appear washed out or become too faded to provide the desired user experience."

In addition to the background information obtained for this patent, VerticalNews journalists also obtained the inventors' summary information for this patent: "There are provided virtual reality (VR) and/or augmented reality (AR) viewers having variable transparency, substantially as shown in and/or described in connection with at least one of the figures, and as set forth more completely in the claims."

The claims supplied by the inventors are:

"1. An augmented reality (AR) viewer comprising: a display screen having a user facing first surface and a second surface opposite the user facing first surface; and a transmissive layer adjoining one of the user facing first surface or the second surface of the display screen; wherein the user facing first surface is configured to receive AR effects, and the second surface is configured to receive real-world images; wherein one of the display screen or the transmissive layer is configured to have a variable transparency and vary in transparency automatically in response to ambient ultraviolet (UV) light, and wherein the one of the display screen or the transmissive layer comprises a UV light sensitive material.

"2. The AR viewer of claim 1, wherein the AR viewer is configured to control the variable transparency of the one of the display screen or the transmissive layer.

"3. The AR viewer of claim 2, wherein the one of the display screen or the transmissive layer further comprises an electrochromic material.

"4. The AR viewer of claim 2 further comprising: at least one of a photodetector or a front facing camera; wherein the AR viewer is configured to adjust the variable transparency of the one of the display screen or the transmissive layer automatically, based on an intensity of the ambient UV light detected by the at least one of the photodetector or the front-facing camera.

"5. The AR viewer of claim 2, wherein the AR viewer is configured to adjust the variable transparency of the one of the display screen or the transmissive layer based on an input received from a user of the AR viewer.

"6. The AR viewer of claim 2, wherein the AR viewer is communicatively coupled to a hardware processor configured to generate the AR effects, and wherein the AR viewer is configured to adjust the variable transparency of the one of the display screen or the transmissive layer based on commands received from the hardware processor.

"7. The AR viewer of claim 6, wherein the hardware processor is part of a mobile communication device.

"8. The AR viewer of claim 6, wherein the hardware processor is an integrated component of the AR viewer.

"9. An augmented reality (AR) viewer comprising: a display screen having a user facing first surface and a second surface opposite the user facing first surface; a transmissive layer adjoining one of the user facing first surface or the second surface of the display screen; and at least one of a photodetector or a front facing camera; wherein the user facing first surface is configured to receive AR effects, and the second surface is configured to receive real-world images; wherein one of the display screen or the transmissive layer is configured to have a variable transparency and vary in transparency automatically in response to ambient ultraviolet (UV) light, and wherein the AR viewer is configured to adjust the variable transparency of the one of the display screen or the transmissive layer automatically, based on an intensity of the ambient UV light detected by the at least one of the photodetector or the front-facing camera.

"10. The AR viewer of claim 9, wherein the one of the display screen or the transmissive layer comprises a UV light sensitive material.

"11. The AR viewer of claim 9, wherein the one of the display screen or the transmissive layer comprises an electrochromic material.

"12. The AR viewer of claim 9, wherein the AR viewer is further configured to adjust the variable transparency of the one of the display screen or the transmissive layer based on an input received from a user of the AR viewer.

"13. The AR viewer of claim 9, wherein the AR viewer is communicatively coupled to a hardware processor configured to generate the AR effects, and wherein the AR viewer is configured to adjust the variable transparency of the one of the display screen or the transmissive layer based on commands received from the hardware processor.

"14. The AR viewer of claim 13, wherein the hardware processor is part of a mobile communication device.

"15. The AR viewer of claim 13, wherein the hardware processor is an integrated component of the AR viewer."

URL and more information on this patent, see: Davis, Randall. Virtual reality and/or augmented reality viewer having variable transparency. U.S. Patent Number 11209681, filed October 27, 2020, and published online on December 28, 2021. Patent URL: http://patft.uspto.gov/netacgi/nph-Parser?Sect1=PTO1&Sect2=HITOFF&d=PALL&p=1&u=%2Fnetahtml%2FPTO%2Fsrchnum.htm&r=1&f=G&l=50&s1=11209681.PN.&OS=PN/11209681RS=PN/11209681

Keywords for this news article include: Business, Disney Enterprises Inc.

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CE Noticias Financieras English
Disney parks prepare to enter the metaverse with augmented reality

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English

Disney may be about to enter the metaverse with a technology that allows visitors to experience its theme parks in a personalized way. Tests are currently being conducted and are based on 3D projection of some of the most acclaimed characters by fans - from Mickey Mouse to the princesses, Disney's faces can accompany families without the need for special glasses.

With no official confirmation yet, several North American publications are reporting that the entertainment and communications company will develop a virtual simulator for its parks, as the patent for this was approved by the relevant authority at the end of December in the USA.

The technology can locate certain visitors via smartphone or a device provided by the park and project images and effects.

"Our efforts are merely a prologue to a time when we will be able to bring the physical and digital worlds even closer together, enabling seamless storytelling in Disney's own metaverse," commented Bob Chapek, CEO of the brand.

Document NFINCE0020220111ei1b0059m

2021's Best Pods: Building the next Disney - Why Tom Bilyeu is going HARD on NFTs & Metaverse

Andy Pickering
275 words
7 January 2022
Brave New Coin
BRACOI
English

We're revisiting the best Crypto Conversation podcast episodes of 2021. Tom Bilyeu is the CEO of Impact Theory and one of the world's leading motivational speakers. Tom is committed to pulling people out of the matrix. A successful multi-business entrepreneur, Tom's goal is to impact culture at scale. He plans to do this by building the next Disney. Impact Theory produces comics, graphic novels, books, television, film, interview talk-shows and more. Tom is building an NFT universe that will leverage the unique properties of Manga, Anime and blockchain to take Impact Theory to the next level.

Why you should listen:

Impact Theory is a revolutionary studio that produces original content on themes of empowerment, by bringing together some of the most talented creators, writers, and artists. The studio was started by CEO Tom Bilyeu, one of the planet's most successful entrepreneurs. Impact Theory distributes content across digital platforms including the emerging NFT space. The studio has built a loyal audience in the millions with over one billion social media impressions, and its catalog of content has over hundreds of millions of views.

Supporting links:

Impact Theory

Matthew Ball on the Metaverse

Prime XBT

Tom on Twitter

Andy on Twitter

Brave New Coin on Twitter

Brave New Coin

If you enjoyed the show please subscribe to the Crypto Conversation and give us a 5-star rating and a positive review in whatever podcast app you are using.

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Document BRACOI0020220106ei1700001

2021 Thematic Research into Virtual Reality (VR) in Travel and Tourism - Featuring Marriott International, Walt Disney and Fraport Among Others - ResearchAndMarkets.com

847 words
9 December 2021
16:39
Business Wire
BWR
English

DUBLIN--(BUSINESS WIRE)--December 09, 2021--
The "Virtual Reality (VR) in Travel and Tourism, 2021 Update - Thematic Research" report has been added to ResearchAndMarkets.com's offering.

In the past, VR has been perceived as a gimmick within the travel and tourism industry, but a combination of technological advancements and macroeconomic impacts such as COVID-19 have meant that VR is now becoming an important part of marketing strategies, the experience economy, employee training, and sustainability. The technology will continue to lose its gimmick perception as younger generations that are more familiar with this technology - such as Gen Z - continue to grow in importance as a consumer segment.

This thematic research report takes an in-depth look at the utilization of VR in travel and tourism. Firstly, the players section identifies some of the leading companies in this theme. After a technology briefing which discusses the technology's most critical aspects, a trends section is provided describing technology, macroeconomic, regulatory, media, and enterprise trends. An industry analysis is then provided with a mergers and acquisitions section, which also includes travel and tourism VR partnerships.

After a timeline which tells the story of the development of VR in tourism and beyond, a tourism industry analysis is provided which looks at key industry signals such as patents, hiring and company filings trends. Finally, the leading companies in the VR theme are outlined, along with their competitive position and sector scorecards are delivered, showing how the different companies in each tourism sector compare in the theme of VR.

Using smart technology such as VR not only enhances other operational musts such as data collection, but it also creates buzz around a company that can often lead to positive PR and brand positioning.

Key Highlights

- The metaverse could create significant change for sectors in the tourism industry. Although it will not be available in the short-term, in future years theme parks, museums, natural attractions and destinations could be experienced by users in the comfort of their own home, with anyone else across the globe who is in the metaverse at the same time. While this prospect is exciting, it is also worrying for many sectors that rely on the physical movement of people across the globe for revenue generation.

- According to The publisher's Q3 2021 Consumer Survey, 74% of global consumers are still either 'quite' or 'extremely' concerned regarding the impact of the COVID-19 pandemic. This ongoing level of concern is positive news for the technology's chances of becoming a mainstay in the tourism space. As many travelers continue to stay at home instead of traveling because of the pandemic, a larger segment of the market will become used to VR for the creation and substitution of travel experiences. As more travelers become used to this technology, the more they may require VR experiences from tourism companies, whether this is in the form of VR room tours created by hotels or VR tours of destinations, which allows travelers to 'try before they buy'.

Scope

- This report provides an overview of VR usage in travel and tourism.

-- It identifies the need for VR to enhance internal and external operations.

-- This report provides a detailed industry analysis of VR in travel & tourism, discussing how it is being utilized in a range of different ways.

-- We highlight travel and tourism companies that are leading in the VR theme, such as Best Western,
Delta Air Lines, and Fraport.

Reasons to Buy

-- Understand the impact of VR on the tourism industry, using use cases to help you understand how you can adapt and understand this theme.

-- Assess the strategies that companies are adopting when using VR.

-- Discover companies that are leading in the space.

-- To view real-world trends created by the adoption of VR from across the travel & tourism space.

-- The publisher's thematic research ecosystem is a single, integrated global research platform that provides an easy-to-use framework for tracking all themes across all companies in all sectors. It has a proven track record of identifying the important themes early, enabling companies to make the right investments ahead of the competition, and secure that all-important competitive advantage.

Key Topics Covered:

-- Executive Summary

-- Players

-- Technology Briefing

-- Trends

-- Industry Analysis

-- Travel and Tourism Industry Analysis

-- Value Chain

-- Companies

-- Sector Scorecards

-- Glossary

-- Further Reading

-- Our Thematic Research Methodology

-- About The Publisher

-- Contact The Publisher

Companies Mentioned

--
Marriott International

-- Walt Disney

-- Fraport

-- Hyatt Hotels

-- Qatar Airways

-- Comcast

-- Los Angeles World Airports

-- Shanghai International Airport

For more information about this report visit https://www.researchandmarkets.com/r/9w14oi

View source version on businesswire.com: https://www.businesswire.com/news/home/20211209005489/en/

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(END)

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DOW JONES NEWSWIRES

How Disney, Intel, and Other Old Reliables Stand to Gain From the Metaverse -- Barrons.com

658 words
25 November 2021
00:48
Dow Jones Institutional News
DJDN
English

Daren Fonda

You might want to buy shares of Walt Disney, Cisco Systems, and Intel if you believe in the metaverse.

That might seem counterintuitive since the metaverse goes way beyond those tech and media stalwarts. The idea is that consumers and businesses will interact on new virtual reality platforms -- playing videogames, socializing, and doing business in an interconnected way. Some have dubbed it Web 3.0.

Facebook's reinvention as Meta Platforms (ticker: FB) highlights the trend. But plenty of tech, media, and e-commerce companies stand to benefit, according to a new Metaverse Index of stocks from Bespoke Investment Group.

"Development of the metaverse will involve many players," Bespoke said in a report on Tuesday. "This 'next generation internet' will require cloud infrastructure, data processing, content origination, cyber security, and much more."

As Bespoke sees it, 30 companies offer exposure to the trend, spread across seven broad categories: content production, virtualization software, cybersecurity, e-commerce, advertising, hardware, and data.

Some of the names would be obvious winners if the concept takes off: Meta Platforms, Roblox (RBLX), Nvidia (NVDA), Activision Blizzard (ATVI), Take-Two Interactive (TTWO), and Unity Software (U), a virtual-reality software platform.

Several chip-makers aside from Nvidia made the cut, too, including Broadcom (AVGO), Advanced Micro Devices (AMD), and Taiwan Semiconductor (TSM).

Coinbase (COIN), the large cryptocurrency exchange, could benefit as well. "Digital property and currencies will likely have real value through the use of nonfungible tokens (NFTs)," Bespoke said, noting that Coinbase rolled out an NFT platform not long ago.

Other index components include tech and media stalwarts like Microsoft (MSFT), Cisco (CSCO), Intel (INTC), and Walt Disney (DIS), and Alphabet (GOOGL).

Early in November, Microsoft announced a "Mesh" platform for online work using holographic technology. Cisco is developing holographic systems for meetings. Intel is working on chips designed to be 1,000 times faster than today's processors -- capitalizing on real-time processing demands, Bespoke said. Alphabet, for its part, has a hand in everything from digital advertising to augmented-reality hardware.

As for Disney, it's trying to build metaverse concepts into theme parks. The company also owns entertainment content and gaming assets that could gain traction in new virtual worlds.

A few other winners aren't so apparent. Bespoke sees consulting giant Accenture (ACN) benefiting from "uncertainty" as companies struggle to digitize and implement metaverse strategies. Cognizant Technology Solutions (CTSH), another tech outsourcing firm, could play a role as companies implement metaverse strategies.

More under-the-radar winners include Immersion (IMMR), a touch-feedback technology company; Matterport (MTTR), a special-data software platform; and Okta (OKTA), an identity-management and corporate apps platform.

Investors don't have to buy these stocks individually. You can find many of the Bespoke's index components in the SPDR Technology Select Sector SPDR exchange-traded fund (XLK). Indeed, Bespoke's metaverse index has slightly underperformed that ETF and the broader tech sector this year, though it has outperformed the S&P 500.

The Roundhill Metaverse ETF (META) holds many of these stocks, too, plus others like Amazon.com (AMZN), Tencent Holdings (700.HK), and Qualcomm (QCOM). It also has trailed the tech sector and broader S&P 500 since launching on June 30.

Investors do seem to like the concept overall -- pushing up shares of Meta by 7% since the company announced its rebranding on Oct. 28, beating the broader tech market.

But high valuations are now built into companies with even a whiff of metaverse exposure. Scores of companies are mentioning it on earnings calls and meetings with analysts, aiming to gin up excitement.

Appealing as the metaverse may be, it remains an aspiration of Silicon Valley, vulnerable to the hype that come with dreaming big.

Write to Daren Fonda at daren.fonda@barrons.com

(END) Dow Jones Newswires

November 24, 2021 14:18 ET (19:18 GMT)

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BARRON'S

Daily

How Disney, Intel, and Other Old Reliables Stand to Gain From the Metaverse

Daren Fonda
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25 November 2021
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You might want to buy shares of Walt Disney, Cisco Systems, and Intel if you believe in the metaverse.

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Write to Daren Fonda at daren.fonda@barrons.com

How Disney, Intel, and Other Old Reliables Stand to Gain From the Metaverse

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Disney is building its own metaverse: Bob Chapek

Javed Farooqui
Distributed by Contify.com
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13 November 2021
Exchange4Media.com
ATEXME
English

The company plans to build its metaverse by connecting physical and digital worlds even more closely, CEO Chapek told analysts during the Q4 earnings conference call.

Metaverse has become the latest buzzword in the media and tech industry. After Facebook, The Walt Disney Company has revealed plans of building its own metaverse. CEO Bob Chapek has said that the company plans to build its metaverse by connecting physical and digital worlds even more closely.“Our efforts to date are merely a prologue to a time when we'll be able to connect the physical and digital worlds even more closely, allowing for storytelling without boundaries in our own Disney metaverse. And we look forward to creating unparalleled opportunities for consumers to experience everything Disney has to offer across our products and platforms, wherever the consumer may be,” Chapek told analysts during the Q4 earnings conference call.Disney, he said, is truly unique and has a significant presence in the physical world through parks and resorts, as well as media entertainment assets in the digital world. “And it is incredible to see how our use of emerging technology and insights gained through our enumerable consumer touch points is enabling us to transform the way people interact with and experience our stories and products in both worlds,” he added.Chapek noted that Disney has a long track record as an early adopter in the use of technology to enhance the entertainment experience, Steamboat Willie, the first cartoon with synchronized sound, our groundbreaking development and use of audio animatronics. “We were the first to distribute downloaded content on the new Apple iPod back in 2005. Pixar has been a pioneer in computer animation. These are just a few examples,” he added.The Disney CEO is also excited about the company's future given the diverse assets in its portfolio. “As we look ahead to this next frontier, given our unique combination of brands, franchises, physical and digital experiences and global reach, we see limitless potential and that makes us as excited as ever about The Walt Disney Company's next 100 years.”In fiscal '22, Disney will remain keenly focused on advancing its strategic priorities for the future in order to drive continued growth. “First and foremost, telling the world's most original and enduring stories; second, maximizing the synergy of our unique ecosystem to deepen consumers' connection to our characters and our stories; and lastly, using the power of our far-reaching platforms and new technologies to give consumers the best entertainment experience possible,” he noted.

Document ATEXME0020211113ehbd00007

Facebook Aims To Keep Metaverse As Safe As Disney - Read How

Anusuya Lahiri
304 words
13 November 2021
01:05
Benzinga.com
BNZNGA
English

* Andrew Bosworth, in charge of Facebook, rebrandedMeta Platforms Inc's(NASDAQ: FB) metaverse ambitions aim to have "almostThe Walt Disney Co(NYSE: DIS) levels of safety" for its virtual worlds,Financial Times reports.

* However, Bosworth also acknowledged that moderating how users speak and behave "at any meaningful scale is practically impossible" as virtual reality can often be a "toxic environment," especially for women and minorities.

* He added that this would be an "existential threat" to Facebook's ambitious plans if it turned off "mainstream customers from the medium entirely."

* Bosworth, who will take over as Facebook's CTO in 2022, sketched out ways to tackle the issue. Bosworth-led Reality Labs division currently has no head of a safety role.

* Facebook's current plan gives people tools to report bad behavior and block users they do not wish to interact with.

* Facebook will constantly record what is happening in the metaverse and store it locally on a user's virtual reality headset.

* Bosworth claimed that Facebook should lean on its existing community rules like restricting users to a single account with "a stronger bias towards enforcement along some sort of spectrum of warning, successively longer suspensions, and ultimately expulsion from multi-user spaces."

* Bosworth admitted that the immersive nature of virtual reality could exacerbate bullying and toxic behavior. Facebook was "exploring how best to use AI" in Horizon Worlds, adding that it was "not built yet."

* Facebook may also have to devise a set of standards for the creators and developers, which it has said will be open and interoperable with other services.

* Price Action:FB shares traded higher by 3.38% at $338.81 on the last check Friday.

Document BNZNGA0020211112ehbc001ml

theguardian

Film

A whole new world: Disney is latest firm to announce metaverse plans

Dan Milmo Global technology editor

843 words
12 November 2021
18:07
The Guardian
GRDN
11
English

Entertainment company plans to 'connect the physical and digital worlds … allowing for storytelling without boundaries'

Heigh-ho it's off to the metaverse we go – if Walt Disney gets its way. The home of Mickey Mouse and Princess Elsa has revealed it is planning to join the likes of Mark Zuckerberg and Microsoft in the metaverse.

The new tech concept, a blending of the physical and digital worlds where people can interact virtually, is becoming a multibillion-dollar fixation for Silicon Valley executives, including the Facebook founder who is staking his company's future on its success.

And now Hollywood is taking note too, according to the Disney chief executive, Bob Chapek, who said on Wednesday the company was preparing to take the leap into virtual reality.

Referring to Disney's history of innovation in storytelling, which includes the Mickey Mouse cartoon Steamboat Willie, one of the first to feature synchronised sound, Chapek said: "The Walt Disney Company has a long track record as an early adopter in the use of technology to enhance the entertainment experience."

Disney's former executive vice-president of digital, Tilak Mandadi, wrote a LinkedIn post in 2020 about creating a theme park metaverse, where the "physical and digital world converge" through wearable devices and mobile phones.

The metaverse concept also includes augmented reality, where elements of the digital world are layered on top of reality, such as the Pokémon Go game, which is played on mobile phones or Facebook's recent smart glasses tie-up with Ray-Ban.

Speaking during the company's quarterly corporate results call, Chapek added: "Our efforts to date are merely a prologue to a time when we'll be able to connect the physical and digital worlds even more closely, allowing for storytelling without boundaries in our own Disney metaverse."

Chapek gave no specific details of Disney's plans on the results call, in keeping with a concept that is still very much in its early stages across the tech industry. But he indicated in a further interview on CNBC on Wednesday that the company's Disney+ streaming service would be involved. In the interview, Chapek said he saw it as an extension of Disney+, through the "three-dimensional canvas" he envisions for new types of storytelling, which could involve a cast of characters that ranges from Mickey Mouse to Snow White, Iron Man and Luke Skywalker.

Disney+, which has 118 million subscribers to Netflix's 214 million, has already launched a number of hit franchise spin-offs such as Star Wars adventure The Mandalorian and the Avengers series Wandavision. However, that subscriber total represented a shortfall on market expectations, with analysts anticipating Disney+ would reach 125 million users in its latest results. Netflix has also reported slowing subscriber growth as the relaxation of lockdown measures renews the appeal of out-of-home entertainment – and forces executives to consider new ways of boosting sign-ups.

However, some of Disney's digital ventures have struggled. Its online children's social network, Club Penguin, was closed in 2017 a decade after its launch. Its $563m (£420m) purchase of Playdom in 2010, which marked the company's entry into social gaming, had its value written down. Disney also struggled with Maker Studios, a YouTube network it bought for $500m in 2014.

The

metaverse elsewhere

Mark Zuckerberg has been the most prominent exponent of the metaverse. His notion of the concept, revealed last month in a presentation where he announced the rebranding of Facebook's corporate name to Meta, is of avatars – or digital representations of people – meeting in the virtual realm by donning VR headsets (Meta owns the Oculus VR headset business). His executives, including PR chief Nick Clegg and product boss Chris Cox, now take their weekly team meetings in the metaverse, via the company's Horizon Workrooms product. But the company has made clear that a fully fledged virtual world, where friends can meet to try on clothes or attend pop concerts, is a decade or more away.

Microsoft is introducing a metaverse for office workers via its Teams product, whose services include hosting video meetings. In the first half of next year Teams users will be able to appear as avatars in online meetings – appearing as a cartoon in their bit of the screen if they so wish. Teams is used by 250 million people once a month, which gives Microsoft an influential role in shaping the corporate metaverse.

The metaverse is here, and it's not only transforming how we see the world but how we participate in it – from the factory floor to the meeting room. Take a look. pic.twitter.com/h5tsdYMXRD — Satya Nadella (@satyanadella) November 2, 2021

Game-makers Roblox and Epic, the producer of Fortnite, are also working on their own metaverses and Zuckerberg envisages the metaverse as an array of virtual worlds that are meshed together, with people's individual avatars wandering between them.

Document GRDN000020211111ehbb001p9

Walt Disney preparing to create its own metaverse: CEO

Ovunc Kutlu |
340 words
11 November 2021
Anadolu Agency
ANATOL
English

ANKARA

The Walt Disney Company is preparing to create its own metaverse, CEO Bob Chapek has said in an earnings call after the release of fourth-quarter results.

"Our efforts to date are merely a prologue to a time when we'll be able to connect the physical and digital worlds even more closely, allowing for storytelling without boundaries in our own Disney metaverse," he said late Wednesday.

"And we look forward to creating unparalleled opportunities for consumers to experience everything Disney has to offer across our products and platforms wherever the consumer may be," he added.

Metaverse, the digital concept of shared 3D spaces linked into a virtual universe, has recently become a popular topic after Facebook rebranded itself as Meta.

Touted as the next step in the evolution of the internet, metaverse aims to offer virtual universes for meetings, movies, entertainment, concerts, and especially gaming.

With its immense portfolio of movies, music, and entertainment, Disney has already been offering its users virtual reality experiences within the Star Wars franchise.

Chapek said Disney has a significant presence in the physical world through theme parks and resorts, in addition to media entertainment in the digital world, adding that emerging technologies are enabling the transformation of the way people interact and experience products in both worlds.

The firm's streaming service, however, saw user growth slowing in the third quarter of this year, approaching its second anniversary.

Disney+ could only add 2.1 million new subscribers in the July-September period, down from 12.6 million added in the previous quarter.

Total subscribers reached 118.1 million as of Oct. 2 -- up 60% from 73.7 million a year ago -- according to the financial results statement.

Its revenue climbed 25.8% to $18.5 billion, from $14.7 billion, year-over-year.

The Disney stock price was down 6.1% on Thursday before the opening bell on the New York Stock Exchange.

Walt Disney preparing to create its own metaverse: CEO

Document ANATOL0020211112ehbb0000o

CE Noticias Financieras English
Disney wants to become the happiest place in the metaverse

359 words
11 November 2021
CE NoticiasFinancieras
NFINCE
English

Reuters Mickey Mouse is ready toventure into the metaverse.

Walt Disney CEO Bob Chapek said theentertainment conglomerateis preparing to make the technological leap into a virtual reality world

first imagined by science fiction screenwriters. It's a popular destination these days, ever since Facebook CEO Mark Zuckerberg announced that his company's future would be dedicated to creating a robust, three-dimensional environment in which users' digital avatars would work, hang out and pursue their hobbies.

Other major companies, such as video game makers Roblox Corp and Epic Games and software giant Microsoft Corp, are working on their own metaverses. Disney's plan was notably lacking in details, beyond dropping a buzzword that has buoyed SiliconValley.

Chapek told investors Wednesday that entering this new digital frontier is consistent with Disney's long history of technological innovation

, dating back nearly a century to Steamboat Willie, the first cartoon with synchronized sound. Our efforts to date are just prologue to an era in which we will be able to connect the physical and digital worlds even more closely, allowing for limitless storytelling in our own Disney metaverse," Chapek said during Disney's fourth-quarter earnings conference call.

In an interview with CNBC, Chapek said he envisions it as an extension of the Disney+ streaming video service

, through the "three-dimensional canvas" he envisions for new types of storytelling. Disney's former executive vice president of digital, Tilak Mandadi, wrote on LinkedIn in 2020 about creating a theme park metaverse, in which "the physical and digital worlds converge" through props and smartphones and digital hotspots.

Not all of Disney's digital forays have had a happy ending.

Its online children's social network, Club Penguin, closed in2017, after 11 years.

Its entry into social gaming, through the purchase of Playdom for $563.2 million in2010, resulted in a loss of value. Its efforts to capitalize on the growing popularity of short-form YouTube videos, through its acquisition of MakerStudios for $500 million in 2014, resulted in the operation being taken over by other parts of the company.

MJPR*

Document NFINCE0020211111ehbb007y9

Disney wants to become the happiest place in the metaverse

383 words
11 November 2021
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Reuters News
LBA
English

Nov 10 (Reuters) - Mickey Mouse is poised to venture into the metaverse.

Walt Disney CEO Bob Chapek said the entertainment conglomerate is preparing to make the technological leap into a virtual reality world first imagined by science fiction writers.

It is a popular destination these days, ever since Facebook CEO Mark Zuckerberg announced the future of his company would be devoted to creating a robust, three-dimensional environment where users' digital avatars would work, hang out and pursue their hobbies.

Other big companies, including game-makers Roblox Corp and Epic Games, and software giant Microsoft Corp , are working on their own metaverses. Disney's plan was notably devoid of specifics, beyond dropping a buzzword that has animated Silicon Valley.

Chapek told investors Wednesday that entering this new digital frontier is consistent with Disney's long history of technological innovation, dating back nearly a century to Steamboat Willie, the first cartoon to feature synchronized sound.

"Our efforts to date are merely a prologue to a time when we'll be able to connect the physical and digital worlds even more closely, allowing for storytelling, without boundaries in our own Disney Metaverse," Chapek said during Disney's fourth-quarter earnings call.

In an interview with CNBC, Chapek said he envisions it as an extension of streaming video service Disney+ -- through the "three-dimensional canvass" he envisions for new types of storytelling.

Disney's former executive vice president of digital, Tilak Mandadi, wrote on LinkedInhttps://www.linkedin.com/pulse/how-physicaldigital-driving-present-future-disney-parks-tilak-mandadi in 2020 about creating a theme park metaverse, where "physical and digital world converge" through wearable devices, smartphones and digital access points.

Not all of Disney's digital forays have had happy endings. Its online children's social network, Club Penguin, shuttered in 2017, after 11 years. Its entry into social gaming, via its $563.2 million purchase of Playdom in 2010, resulted in a write-down. Its efforts to capitalize on the galloping popularity of short-form YouTube videos through a $500 million acquisition of Maker Studios in 2014, resulted in the operation being absorbed into other parts of the company.

(Reporting by Dawn Chmielewski; Editing by Lisa Shumaker)

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Disney's parks are back and pricier, but what about its metaverse?

Adario Strange
663 words
27 October 2021
Quartz
QUARTZ
English

When the theme park universe was turned on its head in 2020 due to covid-19, some wondered if the in-person entertainment segment of Disney might ever recover. Now, more than a year later, with vaccines widespread and cases on the downswing in the US, Disney's parks are rebounding nicely, with revenue up nearly 400% (pdf) from a year ago.

In fact, they're doing so well the company raised entry prices this week from 3% to 8% across the board to account for the renewed activity. Also, a newly created "tier 6" one-day pass is now $164 for an adult, which covers the most popular visitor days of the year, such as holidays and weekends. The cadence of the new price announcements aren't a shock to long-time Disney parks visitors, but since the parks already raised prices in February 2020, just before they were forced to shut down, the new pricing seems to reflect an aggressive outlook from Disney about the demand for in-person entertainment in the coming months.

That bullish approach may accurately reflect a gradual shift in the US back to location-based entertainment, but it nevertheless flies in the face of the recent trend among entertainment and media companies toward metaverse strategies that focus on virtual, location-agnostic experiences. For example, Facebook's growing VR enterprise, which just added the Resident Evil franchise to the menu, and Google, which is using augmented reality to enhance its search and maps products.

None of this virtual action seems to be phasing Disney, however, which still managed to win the pandemic with its Disney+ streaming service launching just before the pandemic and growing faster than all projections, as well as a successful hybrid approach to theatrical releases like Black Widow.

Since Disney's parks and experiences segment, which includes cruises and tours, accounted for $26.2 billion of the company's $70 billion revenue in 2019, Disney can't afford to ignore the roughly 40% share of total revenue its parks brings in. So does this mean that Disney will be left behind as the rest of the content titans embrace the new dynamics of the metaverse? Not quite.

Disney's approach to building the metaverse is more marketing than next-gen virtual

In September Disney announced an evolution of its Magicband called the Magicband+. The current wristband allows Disney Parks visitors to use the band to enter hotel rooms, charge their accounts for food and services, and enter various theme park experiences. The new Magicband Plus, set for release in 2022, will provide wearers with haptic feedback, gesture recognition, and LED light indicators, all designed to make the real-world environments in the theme parks seem more immersive. This is, for now, Disney's version of the metaverse: It harnesses not only the classic characters and storylines of Disney but also lets you physically embrace the company's many fantasy narratives.

"We seamlessly bring together the physical and digital elements in the experience to create what I call converged experiences by using technologies like computer vision, natural language understanding, augmented reality, and artificial intelligence," Tilak Mandadi, Disney Parks former chief technology officer, said during a presentation in December.

While Disney's wristbands can't deliver the digital immersion some companies are promising, the company will likely take its cues from some of the entrenched tech players already making real inroads building true metaverse experiences. Not to mention the fact that Disney's parks can serve as a beta test for designing smart cities, which will be valuable to an entirely different set of players. But even Disney understands that its near-term Disney Parks "metaverse" play isn't the future many in the virtual reality, augmented reality, and blockchain worlds are talking about.

"We fully expect sooner than later the metaverse experiences will be attractions on their own," Mandadi said.

Document QUARTZ0020211027ehar000vy

Tech
Superplastic is building a Disney-esque metaverse for the age of NFTs

Nicole LaPorte
918 words
20 October 2021
Fast Company
FSTC
English

In 2019, when Paul Budnitz, the Burlington, Vermont-based entrepreneur behind the designer toy company Kidrobot, decided to create Superplastic, a new media company built around animated characters, he borrowed a page from Walt Disney and updated it for the 21st century.

“It was like, okay, what if, instead of doing what everyone else in the world has done, which is create some really cool characters, sell them to a studio, the studio may or may not ruin it before it actually gets out there, and then, when it is actually made, the studio will own the IP. . . .” Budnitz said over the phone recently.

“Maybe it’s a punk rock attitude, but—fuck that. If we can control and own our own stuff, what if we just made our characters famous on social media and use that as our primary platform? Now we own the IP, tons of people know about it, and we can do all kinds of things.”

[Animation: courtesy of Superplastic]

So the world was introduced to Janky and Guggimon, a pair of badass, buddy-anarchists who combine an avant-garde Art Spiegelman-esque aesthetic with the colorful, graffiti vibe of street art. As predicted, the duo made waves on social media and have now garnered an audience of 8 million followers across Instagram, TikTok, and Discord. Janky and Guggimon toys followed (they sell out in minutes in limited-edition drops), along with a licensing agreement with Fortnite (where both have appeared), and a deal with Gucci (they’ve been models). There was even an auction of CryptoJanky NFTs last July through Christie’s—staged in a short, animated film as a heist, in which Janky and Guggimon broke into the storied auction house and stole art.

Having established the so-called JankyVerse—which is now populated with a growing number of cohorts, such as Dayzee and Staxx—most companies, at this point, might cave and sign a deal with Netflix or Disney to go ahead and make that film or TV series. But as a sign that Budnitz truly wants nothing to do with traditional media, the company, which he says is profitable, is now financing and producing its own feature film, and is planning to open retail stores in New York City and Miami.

“I’ve said no to Quibi. I’ve said no to studios,” Budnitz says. “The basic, religious tenet of this company is, We’re building this weird, 1956 Disney redux in 2021 with these really weird characters. We’re going to control everything.”

[Image:: courtesy of Superplastic]

Investors have been buying into this credo. Superplastic recently raised $20 million in a Series A investment round, bringing its total funding to $38 million. Investors include Google Ventures, Day One Ventures, Index Ventures, Founders Fund, and individuals including Jared Leto, Justin Timberlake, and Scooter Braun.

Budnitz, who studied art at Yale, says he plans to continue leaning into NFTs, which he calls “an art form that’s very playful. That’s what I like about it. The whole NFT thing is just another way to sort of play within our narrative, and for our characters to play within it. But at the same time, it really links so well to everything else.”

[Animation: courtesy of Superplastic]

For example, in Superplastic’s online store, there is a special room that can be accessed only by people who have bought Superplastic NFTs. Special Janky crypto tokens are being created that will be distributed automatically to NFT owners. When the retail stores open, there similarly will be rooms in the back accessible only to those with Superplastic NFTs in their wallets.

“I think when NFTs first dropped—and we only got into it in February, March, so all this has happened really fast—people saw it as a medium where they’d make a lot of money, just put a picture up,” Budnitz says. “We really see the medium as something you can use functionally, and do really fun and interesting stuff.”

For the Christie's drop, "We built something that looked like a slot machine. If you clicked it, it showed you an NFT you could buy. If you didn't want it, you could hit the button, and it shifted and got you another one. But you couldn't go back to the original one. So it was like, take it or lose it. People would miss them and then want to get one, but then someone else would have bought it."

NFTs are also good business: The company has sold $7 million in blockchain collectibles this year.

In two weeks, production will begin on an animated film, which Budnitz says will be a horror-comedy hybrid that will be released in theaters. An animated band in the movie will be announced a year before the film comes out—and mined for more toys and NFTs. The idea is to add one more entry point to the JankyVerse and continue to create the ultimate flywheel.

Though when I put that word to Budnitz, he says, "We're way more chaotic than that. We're a small number of people figuring it out as we go. We just have a basic rule to not put out anything that is not really awesome. There's actually a poster [that says that] on the wall. Beyond that, we're going as we go and seeing what happens."

Click to view image.

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News
Disney, virtual reality, Airbnb — Bruce Vaughn brings an 'Experience'

EMILY CHARRIER; INDEX-TRIBUNE EDITOR & PUBLISHER
951 words
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The Sonoma Index-Tribune
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English

Bruce Vaughn has been immersing people's imaginations his entire career, from thedeepspaceof "StarTrekV: The Final Frontier," to Disney World's heart-stopping Indiana Jones ride, to the virtual reality playground known as Dreamscape. But as he settles into his fifth week as the new leader of Airbnb's Experiential Creative Product team, he's leaving the fantasy world with sights set firmly on the real world — the more authentic, the better.

"It excited me to let people experience the world in a new way," said Vaughn, a Sonoma resident.

Airbnb is well established in the vacation rental business, with $1.3 billion in revenue posted in the second quarter of 2021 alone. The popularity of home-stay vacations continues to rise in the pandemic, in part because, unlike hotels, there is limited access to other people.

Vaughn, however, is focused on a different type of rental. Since launching in 2016, Airbnb has seen a rise in its "Experiences" line of business, which gives access to a wide swath of activities, from the more expected, like cooking classes of local cuisine, to the more unusual, like hanging out with a pack of dogs in Chernobyl.

"Quite frankly, this (team) is irresistible to me," Vaughn said, explaining that he has always loved the type of travel that allows him to soak up the culture, get to know the locals and experience something genuine.

"It's the authenticity that comes through the hosts, who are not only local but they love what they do," Vaughn said of the people who create the experiences that are posted on Airbnb.

His passion for the magic of a deeply enchanting experience was born over one of the most influential films of all times: "Star Wars." As a 14-year-old, he begged his father to take him to the George Lucas classic. His father wasn't a fan of movies; the descendant of whalers in Sag Harbor, New York, he was the pragmatic town attorney, "a sort of Atticus Finch type," Vaughn said.

"Luckily, my dad loved 'Star Wars,' too," he said. "All of my friends wanted to be characters like Han Solo or Princess Leia. I wanted to be George Lucas."

After graduating Colgate University, Vaughn took a job with Associates & Ferren, a special effects company led by his early mentor Bran Ferren, who worked on everything from "Little Shop of Horrors" to Paul McCartney's World Tour. In 1993, the entertainment giant Disney bought out the company shortly after Vaughn's team helped redesign Disney's famed Tower of Terror ride, perfecting the terrifying elevator drop. Before that, ironically, Vaughn had never been to a theme park.

"All the sudden, I was an Imagineer," Vaughn said, the term used for the creative minds who bring Disney magic to life at its theme parks, resorts and other entertainment venues.

Suddenly, his job was to bring pop culture's most beloved worlds to life, such as Pandora of "Avatar," Carsland of "Cars," and even the "Star Wars" land, Galaxy's Edge. He worked his way up to chief creative executive of Disney Imagineering, overseeing projects all over the world, from Shanghai Disney to cruise ships.

"It's all about bringing these characters, these stories to life," he said.

In his next role, as CEO of the startup virtual-reality company Dreamscape, he sought to create an even more fantastical experience. No longer would his customers just see a whole new world, with virtual reality, they could live it - jumping in on adventures to soar with dragons, or swim the ocean alongside whales. He began in 2017, the same year Vaughn and his husband Billy bought a home in Sonoma's Mission Highlands.

The sale closed the first week of October, just before the Nuns fire destroyed hundreds of homes. Vaughn remembers watching the house on home security cameras when there was a flash as the power went out. "We thought, 'That's it, it's gone,'" Vaughn said. "But we were lucky."

At first the couple split their time between Silver Lake in Los Angeles and Sonoma, but when the pandemic hit, they moved north full time. He's been visiting since 1993, when a trip with Disney introduced him to the wide world of wine. He said he especially loves drinks at the Beacon, the speakeasy at Taub Family Outpost, along with oysters at Oso with Meg the bartender.

After a career focused on make-believe, Vaughn is ready for a dose of reality. He'll lead the efforts to expand Airbnb's experiential offerings, bringing in more hosts and creative encounters all over the globe.

"Ultimately, it'll be the best way to experience the world," Vaughn said. "You get a local host who gives you the inside scoop, and now we add experiences to that."

Alison Holberton, who oversees Airbnb's Global Consumer and Product Communications, said there are tens of thousands of experiences currently available. Hosts set their own prices and Airbnb takes a 20% service fee on all transactions. Local examples include meeting rescued animals at Charlie's Acres, candlemaking classes at Glen Ellen's Sonoma 707 Candle, and cheesemaking with Sheana Davis of the Epicurean Connection, among dozens of others.

As to what the future holds, "this is something Bruce is creating, we've not done this before so it'll be his to develop," Holberton said.

Vaughn said, "These aren't characters, these are the real deal. And that is way better to me."

Contact Emily Charrier at emily.charrier@sonomanews.com.

A cooking class in Chiang Mai, Thailand. COURTESY OF AIRBNB Bruce Vaughn

Document SONOMA0020211015ehaf00002

SunSentinel

Main

Parks to face challenges with virtual reality, climate change; Experts predict a focus on storytelling will help resort pique guests' imagination; Disney World at 50

By Katie Rice Orlando Sentinel
1,424 words
4 October 2021
South Florida Sun-Sentinel
FLSS
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English

When Nancy Giordano's family first visited Walt Disney World nearly 50 years ago, her father took a look around the Magic Kingdom and declared the park was not going to last.

"He was just like, 'I don't know.' He was skeptical that it was going to really take off," she said.

Giordano, now a strategic futurist with Play Big Inc., helps others plan for the future. Her clients include entertainment companies, and she acknowledges her dad's guess about Disney World's future was "clearly wrong."

Nearly 18 months of the COVID-19 pandemic have proven the future can be unpredictable, but theme park experts say they believe Disney World's leaders can navigate the next 50 years to maintain the resort as a world leader in entertainment. Even so, the theme park likelyfaces challenges as virtual reality options grow, climate change makes the summers even hotter and families have fewer children.

Disney's focus on storytelling will continue to take center stage in the next five decades, many predict, as emerging technologies helpthe resort pique the imagination of its guests.

The pandemic has helped Disney World, which is celebrating its

50th anniversary, realize it can successfully adopt the model of "fewer people, richer experience," said Bill Coan, president and CEO of a theme park company called ITEC Entertainment.

"They can create a much better guest experience with lower numbers of people coming in the park, and I'm not sure they would have ever considered that had the catalyst of the pandemic not forced their hand," he said.

This approach allows Disney to introduce more VIP options and premium add-ons into its parks, offering more personalized experiences to visitors while recouping the losses of admitting fewer people, he said.

Future park guests will be able to actively participate in Disney's stories because of that. Premium experiences, like the upcoming Galactic Starcruiser hotel, will immerse visitors in Disney's themed worlds and help the parks capitalize off their intellectual property investments such as the "Star Wars" franchise.

"That is a part more and more of what people are trying to do ... 'I want to be in the story. I want to be in the adventure - I want to be a character in the adventure,' " said Tom Fitzgerald, a creative executive at Walt Disney Imagineering. "And so I think you'll see more of that as we go."

Not all experiences will have a deluxe price tag. Galaxy's Edge in Hollywood Studios provides a participatory experience to guests at no additional cost. Disney World's future likely includes the construction of similarly engaging themed lands.

To please consumers and the company's investors, Disney will continue to focus its storytelling - its "superpower" - around its "core franchises" across the business, including at the parks, CEO Bob Chapek said at a recent investor's conference.

Virtual reality expands

Advancements in holograms, augmented reality and robotics technologies will help future guests become part of the parks' stories, and guests might not have to travel to Disney World for these experiences.

Holograms will enhance the realism of Disney's rides, said Dennis Speigel, founder and CEO of International Theme Park Services, and allow visitors to interact with lifelike characters plucked from history and movies.

Augmented reality will enable guests to experience the same attractions in different ways, said Len Testa, a computer scientist who runs a theme park planning website called Touring Plans. Disney could inexpensively create overlays, like a spooky version of Pirates of the Caribbean, to rides and charge guests a small fee to experience them while the attractions remain the same for other visitors, he said.

"The potential to make the rides re-rideable, and to customize and personalize them, is something that hasn't been explored, but I think that's going to be a huge trend," Testa said.

Disney will continue to set the bar for robotics technologies, Speigel said. The Spider-Man robot recently revealed at Disneyland stuns crowds the same way Disney's animatronic Abraham Lincoln wowed audiences at the 1964 World's Fair, he said, and robots could even replace some workers if Disney moves toward automation.

Guests will likely not need to leave their homes to stroll around the parks soon. Coan said ITEC Entertainment is working with clients who hope to develop theme parks in the cloud so visitors can interact in the next phase of the Internet known as themetaverse.

But the metaverse could also emerge as a major competitor for Disney World. By allowing people to interact in fully digitized environments, the metaverse will let people socialize, entertain themselves and explore new worlds in unprecedented ways.

The companies creating these digital frontiers have different visions. Facebook's Horizon program lets users wearing Oculus headsets create avatars to interact and play in a virtual space. Epic Games' Fortnite has expanded beyond a battle royale game to become a venue for concerts and dance parties, even allowing users to craft their own customized lands.

Virtual theme parks could take similar formats, but people will still crave the experience of actually being there.

"I don't care how good virtual reality or augmented reality gets, you can't simulate the feeling of being on a roller coaster unless you're actually on a roller coaster," Testa said.

Warmer summers ahead

Disney's leaders will have to plan for climate change, which will have a huge impact on Central Florida's already hot and humid environment, Testa said.

Average summer temperatures across Florida will likely top 83 degrees by 2040, and by 2070 forecasters predict Orlando's summer average could hit 88 degrees, with the number of days a year over 95 degrees soaring from 21 to 135.

These changes could make Orlando insufferable during certain seasons and times of the day. The heat could cause Disney to shift its operating hours to the early morning and later at night, Testa said. Disney could also encourage guests to visit during different times of year, or advocate for year-round school to disperse summer crowds, he added.

The resort could also provide more shade, install additional misting fans in its outdoor queues and expand its water play areas, as it and other parks have started doing to help keep visitors cool. In recent years, many visitors have taken the initiative to beat the heat, wearing cooling neck wraps and portable fans almost year-round.

Theme park audiences could also change with demographic shifts as birth rates fall globally.

The US.'s fertility rate fell a sharp 4% in 2020, signaling the sixth consecutive year of decline. Citing the high cost of child-rearing, young couples are having fewer children or delaying growing their families, which economists say could extend the trend into the future. Fewer children may mean fewer future guests at and lowered interest in Disney parks.

Competition from Universal

Experts think it's unlikely Disney will build a fifth park at the resort in the next five decades. They believe Disney will instead focus on upgrading its parks by building new lands and incorporating new intellectual properties into the current space.

Universal Studios' development of its fourth local theme park, Epic Universe, will increase competition between the companies and fuel their ongoing arms race, they said. Visitors, and the industry, will benefit as a result.

"Rising tide floats all boats," Coan said. "... Disney will, in turn, fire back with some really great attractions, hospitality features and experiences because the battle is going to be not just to get people to come but to keep them on your property longer."

Whatever successes or challenges Walt Disney World Resort experiences over its next five decades, the company is guaranteed to transform in ways no team of experts can fully predict as it moves toward the "great, big, beautiful tomorrow" that's praised in Walt Disney's Carousel of Progress.

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The "Partners" statue of Walt Disney and Mickey Mouse stand in front of Cinderella Castle at dusk in the background, as the Magic Kingdom is readied for the 50th anniversary celebrations at Walt Disney World in Lake Buena Vista. Joe Burbank/Orlando Sentinel | This artist illustration shows the Galactic Starcruiser Terminal at Walt Disney World, where guests will arrive for their two-night vacation at Star Wars: Galactic Starcruiser, opening in 2022. Disney

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Public.

DCPI - Disney Brings 'Theme Park Metaverse' to Life with New MagicBand+ Wearable, 'Hey Disney!' Voice Assistant

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Disney Brings 'Theme Park Metaverse' to Life with New MagicBand+ Wearable, 'Hey Disney!' Voice Assistant

Technological innovations will enhance theme parks and resorts with digital experiences beginning 2022 at Walt Disney World Resort

"Many of the things that seem impossible now will become realities tomorrow. … We'll always be introducing and testing and demonstrating new materials and new systems." - Walt Disney

LAKE BUENA VISTA, Fla. (Sept. 30, 2021) - Innovation is essential to The Walt Disney Company story, dating back to its inception nearly a century ago. This week, the company unveiled two new technological achievements destined to carry its theme park and resort guests' imaginations into the future - the MagicBand+ wearable and the "Hey Disney!" voice assistant. Both cutting-edge innovations will debut in 2022 at Walt Disney World Resort as part of the vacation destination's 50th anniversary celebration.

These innovations continue to build upon the Disney "theme park metaverse," where technology is part of the magic - seamlessly integrating the physical, digital and virtual worlds to help guests navigate Disney properties and platforms. Here, guests immerse themselves in Disney stories, connect with characters they love and share unforgettable experiences with the world, creating new magic in ways only dreamed of before.

MagicBand+ Unlocks New Interactive Experiences at Walt Disney World Resort

In 2013, Walt Disney World Resort introduced the MagicBand, a revolutionary way to make the guest experience in its theme parks and resorts more convenient and hands-free, including park and guest room entry, retail and dining, Disney PhotoPass and more. The next-generation MagicBand+ will retain those popular features and add new functionality to unlock experiential moments of magic throughout the Walt Disney World theme parks and resorts.

After a guest enters a theme park, MagicBand+ will come alive at various times with color-changing lights, haptic vibrations and gesture recognition, enhancing the environment's immersive storytelling. The wearable will allow guests to engage with favorite Disney moments in new ways and discover new interactive experiences, including:

* Play like a bounty hunter in a galaxy far, far away and find virtual bounties throughout Black Spire Outpost in Star Wars: Galaxy's Edge at Disney's Hollywood Studios.

* Interact with the "Disney Fab 50 Character Collection," the golden sculptures spread throughout the Walt Disney World theme parks.

* Experience nighttime spectaculars in a new way as they see their bands light up and complement the magic in the skies, including the new "Harmonious" at EPCOT and "Disney Enchantment" at Magic Kingdom Park.

More details about MagicBand+ and its capabilities will be revealed in the future. The wearable will be available for purchase beginning next year. MagicBand+ will be available at a discounted, pre-arrival price for Disney Resort hotel guests, as well as new and renewing Walt Disney World Annual Passholders. Current MagicBands will continue to be available, as well, along with the complimentary Disney MagicMobile service that extends MagicBand features, such as park entry, to smart devices.

'Hey Disney!' Adds Magic to Amazon Alexa and Echo

The history of The Walt Disney Company is full of successful corporate collaborations, producing innovative experiences everywhere from World's Fairs to Tomorrowlands to the pavilions of EPCOT and beyond. Now Disney is creating its own custom voice assistant using Alexa technology for supported Amazon Echo devices. Called "Hey Disney!", this voice assistant will work alongside Alexa to respond to vocal prompts, bringing Disney characters and stories to life in magical new ways to make guest stays more convenient, engaging and enjoyable.

"Hey Disney!" will begin rolling out in Disney Resort hotel guest rooms across Walt Disney World in 2022 as part of the vacation destination's 18-month 50th anniversary celebration. Access will be offered as an optional, complimentary feature during guest stays. "Hey Disney!" will make the services Alexa users know and love - weather forecasts, timers, alarms, etc. - magical with the help of popular characters such as Mickey Mouse, Olaf, C-3PO and many more.

"Hey Disney!" also features an all-new character, the Disney Magical Companion, who will help guests discover more than a thousand magical interactions, such as hearing special greetings and jokes from authentic Disney character voices, asking trivia questions and exploring audio environments inspired by Disney films and destinations. Disney Resort guests will be able to learn helpful information about their vacation ("Hey Disney! When does the next bus to EPCOT depart?"), order room amenities ("Hey Disney! Can we have some extra towels?") and more.

"Hey Disney!" will be available for purchase for supported Amazon Echo devices via the Amazon Alexa Skills store, inviting Disney fans to make every day at home more magical. In addition, Amazon is announcing the availability of two new exclusive Mickey-inspired stands for the Echo Show 5; these durable OtterBox Den Series stands feature the iconic Mickey ears in playful designs inspired by either Mickey's 50th anniversary celebration outfit (which will be found in Disney Resort hotel rooms) or his classic red shorts.

For more on the Walt Disney World Resort 50th anniversary celebration beginning Oct. 1, 2021, visit WDWNews.com.

View on WDWNews.com.

InformationWeek

Disney Enterprises Inc. Patent Issued for Model and detachable controller for augmented reality / virtual reality experience (USPTO 11112886)

2,442 words
28 September 2021
Information Technology Newsweekly
INTEWK
4514
English

2021 SEP 28 (VerticalNews) -- By a News Reporter-Staff News Editor at Information Technology Newsweekly -- Disney Enterprises Inc. (Burbank, California, United States) has been issued patent number 11112886, according to news reporting originating out of Alexandria, Virginia, by VerticalNews editors.

The patent's inventors are Barrett, Kyle W. (Redwood City, CA, US), Schmidt, Craig J. (San Jose, CA, US).

This patent was filed on January 30, 2019 and was published online on September 7, 2021.

From the background information supplied by the inventors, news correspondents obtained the following quote: "The present disclosure generally relates to computer-based entertainment, and more specifically to models and detachable controllers suitable for use with augmented reality (AR) and/or virtual reality (VR) devices.

"Computer graphics technology has significantly progressed since the first video games were developed. Relatively inexpensive 3D graphics engines now provide nearly photo-realistic interactive game play on hand-held video game, home video game, and personal computer hardware platforms costing only a few hundred dollars. These video game systems typically include a hand-held controller, game controller, or, in the case of a hand-held video game platform, an integrated controller. A user interacts with the controller to send commands or other instructions to the video game system to control a video game or other simulation. For example, the controller may include a joystick and buttons operated by the user.

"While video games allow the user to interact directly with the video game system, such interactions primarily influence the graphical depiction shown on the video game device (or on a connected display), and rarely influence any other objects outside of the virtual world. That is, a user may specify an input to the video game system, indicating that the user's avatar should perform a jump action, and in response the video game system could display the user's avatar jumping. However, such interactions are typically limited to the virtual world, and any interactions outside the virtual world are limited (e.g., a hand-held gaming device could vibrate when certain actions occur).

"Additionally, many hand-held gaming devices include some form of visual sensing device which may be used to capture an image or a series of images of a physical, real-world scene. The captured images can then be displayed, for instance, on a display of the hand-held gaming device. Certain devices may be configured to insert virtual objects into the captured images before the images are displayed. Additionally, other devices or applications may enable users to draw or paint particular within a captured image of a physical scene. However, as such alterations apply only to a single image of the physical scene, subsequent captured images of the physical scene from different perspectives may not incorporate the user's alterations."

Supplementing the background information on this patent, VerticalNews reporters also obtained the inventors' summary information for this patent: "In one embodiment, a method comprises receiving identification information from circuitry of a model removably attached to a controller device. A power source of the controller device provides power to the circuitry. The method further comprises receiving orientation information from one or more sensors of the controller device, and identifying, using a visual sensor, one or more external visual indicators of the model. The method further comprises maintaining a virtual model representing a model type indicated by the identification information. An orientation of the virtual model is based on the orientation information and referenced to the one or more external visual indicators. The method further comprises, responsive to receiving an input, displaying one or more visual effects referenced to the virtual model.

"In another embodiment, a system comprises a model comprising circuitry and one or more external visual indicators, and a controller device. The controller device comprises an interface dimensioned to removably attach to the model, a power supply configured to provide power to the circuitry when the controller device is removably attached to the model, and one or more sensors. The system further comprises a visual sensor

and one or more computer processors. The one or more computer processors are configured to identify, using the visual sensor, the one or more external visual indicators. The one or more computer processors are further configured to maintain a virtual model representing a model type indicated by identification information received from the circuitry. An orientation of the virtual model is based on orientation information received from the one or more sensors and referenced to the one or more external visual indicators. The one or more computer processors are further configured to, responsive to receiving an input, displaying one or more visual effects referenced to the virtual model.

"In another embodiment, a controller device comprises a body, an attachment interface dimensioned to removably attach the body to one or more models, a power supply configured to provide power to circuitry of a first model of the one or more models when the first model is removably attached to the attachment interface, one or more sensors, and a communication interface. The communication is configured to transmit identification information identifying the first model to an external computing device, transmit sensor information from the one or more sensors to the external computing device, and receive information from an application executing on the external computing device. The information corresponds to one or more actions of a virtual model within an augmented reality environment, and the virtual model corresponds to the first model. The controller device further comprises a sensory feedback device configured to provide sensory feedback with timing based on the one or more actions of the virtual model."

The claims supplied by the inventors are:

"1. A method comprising: receiving identification information from circuitry of a model removably attached to a controller device, wherein the model has a physical appearance according to a model type of the model, wherein the model type is included in a set of predefined virtual elements of an augmented reality environment, wherein the controller device is formed to include a handle configured to be gripped by a user's hand, wherein a power source of the controller device provides power to the circuitry; receiving orientation information from one or more sensors of the controller device; identifying, using a forward-sensing visual sensor of a body-worn device, one or more external visual indicators of the model, wherein the one or more external visual indicators comprise a first external visual indicator that is visible at an external surface of the model when the handle is gripped; maintaining, within the augmented reality environment, a virtual model corresponding to the model type indicated by the identification information, wherein a structural configuration of the virtual model corresponds to the physical appearance of the model, wherein an orientation of the virtual model is based on the orientation information and referenced to the one or more external visual indicators; displaying, using the display, the virtual model at a location referenced to a location of the model within a field of view of the user, wherein displaying the virtual model comprises selecting a magnification to cause the virtual model to appear larger than the model within the field of view; and responsive to receiving an input, displaying one or more visual effects using a display of the body-worn device, wherein the one or more visual effects are referenced to the virtual model.

"2. The method of claim 1, wherein the input is received from an input device of the controller device.

"3. The method of claim 1, wherein the one or more external visual indicators of the model comprise one or more active visual indicators that are coupled with the circuitry and are powered using the power source.

"4. The method of claim 3, wherein the one or more active visual indicators comprise one or more light emitting diodes (LEDs), the method further comprising: selecting, based on detecting a presence of one or more other models, a color to be displayed by the one or more LEDs.

"5. The method of claim 1, further comprising: displaying one or more virtual objects relative to the virtual model, wherein the one or more visual effects comprises a first visual effect that includes the virtual model and a first virtual object of the one or more virtual objects.

"6. The method of claim 5, wherein the one or more virtual objects comprises a second virtual model corresponding to a second model removably attached to a second controller device.

"7. The method of claim 5, wherein the one or more visual effects comprises a second visual effect indicating virtual damage to the virtual model responsive to the first visual effect.

"8. The method of claim 1, wherein the display is included in a mobile computing device that is removably attached to a mount device of the body-worn device.

"9. A system comprising: a model comprising circuitry and one or more external visual indicators, wherein the model has a physical appearance according to a model type of the model, wherein the model type is included in a set of predefined virtual elements of an augmented reality environment; a controller device comprising: a handle configured to be gripped by a user's hand; an interface dimensioned to removably attach to the model; a power supply configured to provide power to the circuitry when the controller device is removably attached to the model; and one or more sensors; a body-wearable device comprising: a forward-sensing visual sensor; and a display; and one or more computer processors configured to: identify, using the visual sensor, at least

a first external visual indicator of the one or more external visual indicators that is visible at an external surface of the model when the handle is gripped; maintain, within the augmented reality environment, a virtual model corresponding to the model type indicated by identification information received from the circuitry, wherein a structural configuration of the virtual model corresponds to the physical appearance of the model, wherein an orientation of the virtual model is based on orientation information received from the one or more sensors and referenced to the one or more external visual indicators; display, using the display, the virtual model at a location referenced to a location of the model within a field of view of the user, wherein displaying the virtual model comprises selecting a magnification to cause the virtual model to appear larger than the model within the field of view; and responsive to receiving an input, displaying one or more visual effects using the display, wherein the one or more visual effects are referenced to the virtual model.

"10. The system of claim 9, wherein the display is included in a mobile computing device that is removably attached to a mount device of the body-wearable device.

"11. The system of claim 10, wherein the one or more computer processors are included in the mobile computing device.

"12. The system of claim 9, wherein the one or more sensors comprises at least one of an accelerometer, a gyroscope, and a magnetometer.

"13. The system of claim 9, wherein the input is received from an input device of the controller device.

"14. A controller device comprising: a body contoured as a handle to be gripped by a user's hand; an attachment interface dimensioned to removably attach the body to a selected model of a plurality of models, each model of the plurality of models having a physical appearance according to a respective model type of a plurality of model types, wherein the plurality of model types are included in a set of predefined virtual elements of an augmented reality environment, each model comprising circuitry and at least a first external visual indicator that is visible at an external surface of the model when the model is attached to the attachment interface and the handle is gripped; a power supply configured to provide power to the circuitry of a first model of the plurality of models when the first model is removably attached to the attachment interface; one or more sensors; a communication interface configured to: transmit identification information identifying the model type of the first model to an external computing device; transmit sensor information from the one or more sensors to the external computing device, wherein the sensor information configures an application executing on the external computing device to display a virtual model within the augmented reality environment with a selected magnification to cause the virtual model to appear larger than the model within a field of view of the user, wherein a structural configuration of the virtual model corresponds to the physical appearance of the first model as indicated by the identification information, and wherein a location of displaying the model is referenced to a location of the first model within the field of view; and receive information from the application that corresponds to one or more actions of the virtual model within the augmented reality environment; and a sensory feedback device configured to provide sensory feedback with timing based on the one or more actions of the virtual model.

"15. The controller device of claim 14, wherein the sensory feedback device comprises a force feedback motor.

"16. The controller device of claim 14, wherein the sensor information comprises orientation information describing an orientation of the controller device.

"17. The controller device of claim 14, further comprising: an input device disposed at a surface of the body, wherein the communication interface is further configured to transmit input information received at the input device to the external computing device.

"18. The system of claim 13, wherein the input device comprises: a button extending from a side surface of the controller device.

"19. The method of claim 1, wherein the location of the virtual model is offset from the location of the model.

"20. The method of claim 1, wherein the location of the virtual model is overlaid with the location of the model."

For the URL and additional information on this patent, see: Barrett, Kyle W. Model and detachable controller for augmented reality / virtual reality experience. U.S. Patent Number 11112886, filed January 30, 2019, and published online on September 7, 2021. Patent URL: http://patft.uspto.gov/netacgi/nph-Parser?Sect1=PTO1&Sect2=HITOFF&d=PALL&p=1&u=%2Fnetahtml%2FPTO%2Fsrchnum.htm&r=1&f=G&l=50&s1=11112886.PN.&OS=PN/11112886RS=PN/11112886

Keywords for this news article include: Business, Video Game, Electronics, Disney Enterprises Inc..

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ComputerWeekly

Disney Enterprises Inc. Patent Issued for System and method for aligning virtual objects on peripheral devices in low-cost augmented reality/virtual reality slip-in systems (USPTO 11100713)

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2021 SEP 15 (VerticalNews) -- By a News Reporter-Staff News Editor at Computer Weekly News -- According to news reporting originating from Alexandria, Virginia, by VerticalNews journalists, a patent by the inventors Davis, Randall S. (Stevenson Ranch, CA, US), Davis, Seth A. (Burbank, CA, US), Goslin, Michael P. (Sherman Oaks, CA, US), Nelson, Amy E. (Los Angeles, CA, US), Nocon, Nathan D. (Valencia, CA, US), filed on August 17, 2018, was published online on August 24, 2021.

The assignee for this patent, patent number 11100713, is Disney Enterprises Inc. (Burbank, California, United States).

Reporters obtained the following quote from the background information supplied by the inventors:

"Field of the Invention

"The present disclosure generally relates to alignment of virtual objects in an augmented reality (AR) and/or virtual reality (VR) system.

"Description of the Related Art

"Computer graphics technology has significantly progressed since the first video games were developed. Relatively inexpensive 3D graphics engines now provide nearly photo-realistic interactive gameplay on hand-held video game, home video game, and personal computer hardware platforms costing only a few hundred dollars. These video game systems typically include a hand-held controller, game controller, or, in the case of a hand-held video game platform, an integrated controller. A user interacts with the controller to send commands or other instructions to the video game system to control a video game or other simulation. For example, the controller may include a joystick and buttons operated by the user.

"While video games allow the user to interact directly with the video game system, such interactions primarily influence the graphical depiction shown on the video game device (or on a connected display), and rarely influence any other objects outside of the virtual world. That is, a user may specify an input to the video game system, indicating that the user's avatar should perform a jump action, and in response the video game system could display the user's avatar jumping. However, such interactions are typically limited to the virtual world, and any interactions outside the virtual world are limited (e.g., a hand-held gaming device could vibrate when certain actions occur).

"Additionally, many hand-held gaming devices include some form of visual sensing device which may be used to capture an image or a series of images of a physical, real-world scene. The captured images can then be displayed, for instance, on a display of the hand-held gaming device. Certain devices may be configured to insert virtual objects into the captured images before the images are displayed. Some devices may allow users to manipulate the virtual objects being displayed by, for example, moving the device or manipulating a joystick or buttons. This is commonly referred to as an augmented reality (AR) or virtual reality (VR) video game."

In addition to obtaining background information on this patent, VerticalNews editors also obtained the inventors' summary information for this patent: "Embodiments described herein include a system. The system includes an electronic peripheral for an Augmented Reality (AR) or Virtual Reality (VR) application, the peripheral including a first inertial measurement unit (“IMU”). The first IMU includes a first magnetometer, a first gyroscope, and a first accelerometer. The system further includes a head mounted display including a second IMU. The second IMU includes a second magnetometer, a second gyroscope, and a second accelerometer. The system further includes a processor and a memory storing a program, which, when executed on the processor, performs an operation. The operation includes receiving a first estimated attitude for the electronic peripheral, the first estimated attitude generated using data from the first IMU. The operation further includes receiving a second estimated attitude for the head mounted display, the second estimated

attitude generated using data from the second IMU. The operation further includes determining an orientation of a virtual object for display on the head mounted display based on the estimated first and second attitudes, such that the virtual object is aligned with an object in a user's physical environment when the virtual object is displayed to the user. The operation further includes displaying the virtual object on the head mounted display.

"Embodiments described herein further include a computer implemented method of aligning a virtual object with a physical object in an AR or VR application. The method includes receiving a first estimated attitude for an electronic peripheral for an AR or VR application. The electronic peripheral includes a first IMU. The first IMU includes a first magnetometer, a first gyroscope, and a first accelerometer. The first estimated attitude is generated using data from the first IMU. The method further includes receiving a second estimated attitude for a head mounted display, the head mounted display including a second IMU. The second IMU includes a second magnetometer, a second gyroscope, and a second accelerometer. The second estimated attitude is generated using data from the second IMU. The method further includes determining an orientation of a virtual object for display on the head mounted display based on the estimated first and second attitudes, such that the virtual object is aligned with an object in a user's physical environment when the virtual object is displayed to the user. The method further includes displaying the virtual object on the head mounted display.

"Embodiments described herein further include a computer program product for aligning a virtual object with a physical object in an AR or VR application. The computer program product includes a computer-readable storage medium having computer-readable program code embodied therewith. The code, when executed by a processor, performs an operation. The operation includes receiving a first estimated attitude for an electronic peripheral for an AR or VR application. The electronic peripheral includes a first IMU, the first IMU including a first magnetometer, a first gyroscope, and a first accelerometer. The first estimated attitude is generated using data from the first IMU. The operation further includes receiving a second estimated attitude for a head mounted display, the head mounted display including a second IMU. The second IMU includes a second magnetometer, a second gyroscope, and a second accelerometer. The second estimated attitude is generated using data from the second IMU. The operation further includes determining an orientation of a virtual object for display on the head mounted display based on the estimated first and second attitudes, such that the virtual object is aligned with an object in a user's physical environment when the virtual object is displayed to the user. The operation further includes displaying the virtual object on the head mounted display."

The claims supplied by the inventors are:

"1. A system, comprising: an electronic peripheral for an Augmented Reality (AR) or Virtual Reality (VR) application, the electronic peripheral comprising a first inertial measurement unit (“IMU”), the first IMU comprising: a first magnetometer; a first gyroscope; and a first accelerometer; a head mounted display, comprising a second IMU, the second IMU comprising: a second magnetometer; a second gyroscope; and a second accelerometer; a mobile device, comprising a third IMU, the third IMU comprising: a third magnetometer a third gyroscope; and a third accelerometer; a processor; and a memory storing a program, which, when executed on the processor, performs an operation, the operation comprising: receiving a first estimated attitude for the electronic peripheral, the first estimated attitude generated using data from the first IMU; determining a second estimated attitude for the head mounted display, comprising: determining an initial second estimated attitude for the head mounted display, at the mobile device, using data from the third gyroscope, and the third accelerometer, in the mobile device; and after determining the initial second estimated attitude, modifying the determined initial second estimated attitude using data from the second magnetometer in the head mounted display and not from the third magnetometer; and predicting a future attitude for the head mounted display, for a future time, based on the modified second estimated attitude for the head mounted display determined using data from the second magnetometer and not from the third magnetometer; determining a first orientation of a virtual object for display on the head mounted display based on the estimated first and second attitudes, such that the virtual object is aligned with the electronic peripheral when the virtual object is displayed to a user; and displaying the virtual object on the head mounted display using the determined first orientation; correcting the predicted future attitude for the head mounted display based on measured data from the second IMU; determining a second orientation of the virtual object for display on the head mounted display based on the corrected predicted future attitude for the head mounted display; and displaying the virtual object on the head mounted display using the determined second orientation.

"2. The system of claim 1, wherein the first estimated attitude for the electronic peripheral is generated by the electronic peripheral.

"3. The system of claim 1, wherein the mobile device comprises the processor and the memory storing the program.

"4. The system of claim 3, wherein the second estimated attitude is determined by the head mounted display.

"5. A computer implemented method of aligning a virtual object with a physical object in an AR or VR application, comprising: receiving a first estimated attitude for an electronic peripheral for an AR or VR application, the electronic peripheral comprising a first IMU, the first IMU comprising a first magnetometer, a first gyroscope, and a first accelerometer, wherein the first estimated attitude is generated using data from the first IMU; determining a second estimated attitude for a head mounted display, the head mounted display comprising a second IMU, the second IMU comprising a second magnetometer, a second gyroscope, and a second accelerometer, wherein the determining the second estimated attitude comprises: determining, at a mobile device, an initial second estimated attitude for the head mounted display using data from a third gyroscope, and a third accelerometer, in the mobile device, wherein the mobile device further comprises a third magnetometer; after determining the initial second estimated attitude, modifying the determined initial second estimated attitude using data from the second magnetometer in the head mounted display and not from the third magnetometer; and predicting a future attitude for the head mounted display, for a future time, based on the modified second estimated attitude for the head mounted display determined using data from the second magnetometer display and not from the third magnetometer; determining a first orientation of a virtual object for display on the head mounted display based on the estimated first and second attitudes, such that the virtual object is aligned with the electronic peripheral when the virtual object is displayed to a user; displaying the virtual object on the head mounted display using the determined first orientation; correcting the predicted future attitude for the head mounted display based on measured data from the second IMU; determining a second orientation of the virtual object for display on the head mounted display based on the corrected predicted future attitude for the head mounted display; and displaying the virtual object on the head mounted display using the determined second orientation.

"6. The method of claim 5, wherein the first estimated attitude for the electronic peripheral is generated by the electronic peripheral.

"7. The method of claim 6, wherein determining the first orientation of the virtual object further comprises comparing the first estimated attitude for the electronic peripheral and the second estimated attitude for the head mounted display with a plurality of fixed vectors, comprising a first vector relating to gravity and a second vector relating to magnetic north.

"8. The method of claim 5, wherein the second estimated attitude is determined by the head mounted display.

"9. A computer program product for aligning a virtual object with a physical object in an AR or VR application, the computer program product comprising: a non-transitory computer-readable storage medium having computer-readable program code embodied therewith, wherein the code, when executed by a processor, performs an operation, the operation comprising: receiving a first estimated attitude for an electronic peripheral for an AR or VR application, the electronic peripheral comprising a first IMU, the first IMU comprising a first magnetometer, a first gyroscope, and a first accelerometer, wherein the first estimated attitude is generated using data from the first IMU; determining a second estimated attitude for a head mounted display, the head mounted display comprising a second IMU, the second IMU comprising a second magnetometer, a second gyroscope, and a second accelerometer, wherein the determining the second estimated attitude comprises: determining, at a mobile device, an initial second estimated attitude for the head mounted display using data from a third gyroscope, and a third accelerometer, in the mobile device, wherein the mobile device further comprises a third magnetometer; after determining the initial second estimated attitude, modifying the determined initial second estimated attitude using data from the second magnetometer in the head mounted display and not from the third magnetometer; and predicting a future attitude for the head mounted display, for a future time, based on the modified second estimated attitude for the head mounted display determined using data from the second magnetometer and not from the third magnetometer; determining a first orientation of a virtual object for display on the head mounted display based on the estimated first and second attitudes, such that the virtual object is aligned with the electronic peripheral when the virtual object is displayed to a user; displaying the virtual object on the head mounted display using the determined first orientation; correcting the predicted future attitude for the head mounted display based on measured data from the second IMU; determining a second orientation of the virtual object for display on the head mounted display based on the corrected predicted future attitude for the head mounted display; and displaying the virtual object on the head mounted display using the determined second orientation.

"10. The computer program product of claim 9, wherein the first estimated attitude for the electronic peripheral is generated by the electronic peripheral.

"11. The computer program product of claim 9, wherein determining the first orientation of the virtual object further comprises comparing the first estimated attitude for the electronic peripheral and the second estimated attitude for the head mounted display with a plurality of fixed vectors, comprising a first vector relating to gravity and a second vector relating to magnetic north.

"12. The computer program product of claim 9, wherein the second estimated attitude is determined by the head mounted display.

"13. The system of claim 1, wherein the predicting the future attitude for the head mounted display is further based on a third estimated attitude for the head mounted display determined at a different time than the second estimated attitude for the head mounted display.

"14. The method of claim 5, wherein the predicting the future attitude for the head mounted display is further based on a third estimated attitude for the head mounted display determined at a different time than the second estimated attitude for the head mounted display.

"15. The system of claim 1, wherein determining the first orientation of the virtual object further comprises comparing the first estimated attitude for the electronic peripheral and the second estimated attitude for the head mounted display with a plurality of fixed vectors, comprising a first vector relating to gravity and a second vector relating to magnetic north."

For more information, see this patent: Davis, Randall S. System and method for aligning virtual objects on peripheral devices in low-cost augmented reality/virtual reality slip-in systems. U.S. Patent Number 11100713, filed August 17, 2018, and published online on August 24, 2021. Patent URL: http://patft.uspto.gov/netacgi/nph-Parser?Sect1=PTO1&Sect2=HITOFF&d=PALL&p=1&u=%2Fnetahtml%2FPTO%2Fsrchnum.htm&r=1&f=G&l=50&s1=11100713.PN.&OS=PN/11100713RS=PN/11100713

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THE WALL STREET JOURNAL.

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Business

Mobile Gaming Company Jam City Acquires Ludia for $165 Million; Los Angeles company's $165 million deal for Ludia also adds coming titles from Disney and DC Comics

By Jennifer Calfas
567 words
9 September 2021
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WSJO
English

Jam City Inc., maker of mobile games such as "Cookie Jam" and "Panda Pop," is acquiring game studio Ludia Inc. in a $165 million deal, the company said Wednesday.

Montreal-based Ludia is behind game titles such as "Jurassic World Alive" and "Teenage Mutant Ninja Turtles: Legends."

Jam City's deal with Ludia parent Fremantle also adds a slate of coming mobile-game titles, including from Disney and DC Comics, the company said. Fremantle, a subsidiary of broadcast giant RTL Group, acquired a 29% stake in Ludia in 2009 and later took full ownership. Since 2013, Ludia has doubled its revenue, RTL Group said.

Chris DeWolfe, co-founder and chief executive of Jam City, said the company was interested in Ludia because of its work with Hollywood intellectual property and its high-quality games, which use technology such as augmented reality and mixed reality.

"It became imperative for us to move more quickly on this deal," Mr. DeWolfe said in an interview, adding that Jam City had been in discussions with Freemantle and Ludia for a long time.

Los Angeles-based Jam City also said it raised $350 million in equity and debt financing from Netmarble Games Corp., the largest mobile-gaming company in South Korea; Vancouver-based studio Kabam Inc.; and affiliates of funds managed by Fortress Investment Group.

Jam City, which now owns 10 mobile-game studios and was founded by two Myspace co-founders and a former 20th Century Fox executive, said the Series D funding round is its largest and will be used to do more acquisitions and grow its existing portfolio. The company has raised a total of $650 million to date.

Over the past several years, Jam City has focused on finding studios with engaging games that haven't had the capital or time to build technology platforms to best support them, said Mr. DeWolfe, who previously co-founded and served as CEO of Myspace. The company has touted its Jam City Live platform, which it has spent millions to develop, as an advantage that can help create lasting game franchises by aiding player retention and monetization.

Game makers have been jockeying to expand their user bases by reaching billions of people on their smartphones. Industry revenue from mobile games is projected to continue rising in 2021, while revenue from PC and console games is projected to decline following a pandemic boom.

Jam City and DPCM Capital Inc. in July called off plans for a merger that would have made Jam City a publicly traded company at an enterprise value of $1.2 billion. The companies blamed market conditions for the decision. That merger agreement, announced in May, included plans for Jam City to acquire Ludia's portfolio.

Jam City was previously preparing for an initial public offering in 2018, when it was planning to receive a valuation of about $1 billion.

"Now is really the right time to invest and raising money through the private market is just a much quicker way to do so," Mr. DeWolfe said Wednesday. "Going into the public markets, when the time's right, we'll evaluate it."

Sarah Needleman contributed to this article.

Mobile Gaming Company Jam City Acquires Ludia for $165 Million

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A Huge Pension Fund Bought Netflix, Disney, Microsoft And This Gaming Stock In Q2

Rachit Vats
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English

Ontario Teachers' Pension Plan has significantly raised its exposure in Netflix Inc (NASDAQ: NFLX), Microsoft Corp (NASDAQ: MSFT) and Walt Disney Co (NYSE: DIS), regulatory filings revealed on Friday.

What Happened:The largest Canadian investment management firm with $221.2 billion in net assets, sold Tesla Inc. (NASDAQ: TSLA)convertible notes worth $502.82 million, at the end of the second quarter.

The pension fund slashed the bulk of the holdings in Tesla bonds that were due to mature in 2024 while the rest were due in 2022.

The money manager also raised its exposure in Netflix threefolds during the quarter, snapping up 411,745 shares in the online video streaming company, which lifted the total stake to 584,808 shares, worth $308.9 million.

See Also: This Investment Management Firm With $149B Portfolio Trimmed Tesla, Apple Stakes In Q2, Added Alibaba And This EV Stock Instead

Netflix shares, which have fallen 4.60% so far this year, closed 1% higher at $515.92 on Friday.

The institutional investor also increased its position in Microsoft by about 43% during the second quarter as it snapped 679,019 shares, lifting the total exposure in the Satya Nadella-led company to $614.49 million.

Microsoft shares have risen 32% so far this year and closed 1% higher at $292.85 on Friday.

The pension fund added 105,094 shares in Disney during the quarter, which lifted its stake in the entertainment conglomerate by 21.5% to a total of $104.5 million.

Disney shares have been nearly flat so far this year but closed 1% higher at $181.08 on Friday.

Ontario Teachers' Pension Plan nearly halved its exposure in the online gaming company Roblox Corp (NYSE: RBLX).

Shares of Roblox have risen nearly 21% since its listing in March this year and closed 1.58% higher at $83.96.

The pension fund, which bought and sold shares worth $8 billion in the second quarter, shed 707 shares in Roblox but still held 18,862 shares worth about $1.69 million in the company during the period.

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Building the next Disney - Why Tom Bilyeu is going HARD on NFTs & the Metaverse

Andy Pickering
245 words
28 July 2021
Brave New Coin
BRACOI
English

Tom Bilyeu is the CEO of Impact Theory and one of the world's leading motivational speakers. Tom is committed to pulling people out of the matrix. A successful multi-business entrepreneur, Tom's goal is to impact culture at scale. He plans to do this by building the next Disney. Impact Theory produces comics, graphic novels, books, television, film, interview talk-shows and more. Tom is building an NFT universe that will leverage the unique properties of Manga, Anime and blockchain to take Impact Theory to the next level.

Why you should listen:

Impact Theory is a revolutionary studio that produces original content on themes of empowerment, by bringing together some of the most talented creators, writers, and artists. The studio was started by CEO Tom Bilyeu, one of the planet's most successful entrepreneurs. Impact Theory distributes content across digital platforms including the emerging NFT space. The studio has built a loyal audience in the millions with over one billion social media impressions, and its catalog of content has over hundreds of millions of views.

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DISNEY OFFERING FREE VIRTUAL SCHOOL TRIPS TO THE THEATRE

By Alex Green, PA Entertainment Reporter
315 words
25 May 2021
17:41
Press Association National Newswire
PRESSA
English

Disney is offering virtual theatre trips to schoolchildren across the UK still unable to see live productions due to the pandemic.

The entertainment giant is giving schools access to the filmed stage version of Newsies: The Broadway Musical between June 14 and 23, as well as additional educational content.

The package also includes a study guide, video talkback with the US production team and a dance tutorial video for the musical's song Seize The Day, as part of Disney Theatrical's Get Up and Go wellness campaign.

Based on the 1992 musical film Newsies, which in turn was inspired by the real-life Newsboys Strike of 1899 in New York, the Tony Award-winning theatre show features music by Alan Menken and lyrics by Jack Feldman.

It premiered at the Paper Mill Playhouse in 2011 and made its Broadway debut in 2012, playing to more than 1,000 audiences before going on tour.

The story follows newsboys Kid Blink and David Simons as they lead a band of orphan and runaway children on a two-week action against newspaper publishers Pulitzer and Hearst.

The virtual screening and materials will be available via a unique passcode accessible to schools online.

Nancy Shakerley, education and outreach manager for Disney Theatrical, said: "Access to theatre and the arts should be the right of every child.

"It felt important this year when schools are unable to schedule theatre trips, to find a way to provide the stimulus of live performance to every student.

"With our award-winning production of Newsies, we have the opportunity to share a production never seen in the UK, to begin new thoughts and conversations, but most of all to bring the joy that only theatre can provide."

To sign up for the initiative teachers should visit disneytheatricaleducation.co.uk

Document PRESSA0020210525eh5p004xt

Disney Enterprises Inc. Patent Issued for Synchronized Augmented Reality Gameplay Across Multiple Gaming Environments (USPTO 10,940,387)

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2021 MAR 26 (VerticalNews) -- By a News Reporter-Staff News Editor at Entertainment Newsweekly -- A patent by the inventors Goslin, Michael P. (Sherman Oaks, CA); Nocon, Nathan (Valencia, CA), filed on March 15, 2019, was published online on March 22, 2021, according to news reporting originating from Alexandria, Virginia, by VerticalNews correspondents.

Patent number 10,940,387 is assigned to Disney Enterprises Inc. (Burbank, California, United States).

The following quote was obtained by the news editors from the background information supplied by the inventors: "Field of the Invention

"The present invention relates generally to augmented reality technology and, more specifically, to synchronized augmented reality gameplay across multiple gaming environments.

"Description of the Related Art

"Computer-based AR gameplay has become a widely popular form of personal entertainment. Increasingly, computer-based gaming systems are virtual reality (VR)-based or augmented reality (AR)-based. In a VR system, a user experiences an artificial three-dimensional (3D) environment generated by a computer, where the user views the VR environment via a VR display apparatus, such as VR glasses or a VR headset. Similarly, in an AR system, a user sees and experiences both two-dimensional (2D) and/or three-dimensional (3D) objects generated by a computer as well as physical objects that exist in the actual real world, where the user views the AR environment via a display apparatus, such as AR glasses or an AR headset.

"In one type of AR system, a user wears a special transparent device, such as an AR headset, through which the user views physical objects in the real world along with computer-generated virtual objects that are rendered onto a display surface of the AR headset. In other types of AR systems, a device projects images of the virtual objects directly onto the user's eyes as the user views the physical real-world environment. In yet other types of AR systems, a user holds a mobile device, such as a smartphone or tablet computer. The AR system is fitted with a camera to capture images of the physical environment surrounding the user. The captured images are superimposed with one or more virtual, computer-generated 2D and/or 3D objects and then displayed on the display screen of the AR system. For any of these types of AR systems, the virtual objects appear as objects in the physical real-world environment.

"During a typical computer-based AR game, a user views computer-generated images on the VR system or AR system and manipulates controls on a game controller to achieve certain game-related results. For example, the user could manipulate the controls on a game controller to move a character through various challenges and solve puzzles, to fire weapons on a virtual intruder, or to retrieve certain objects for later use during the game.

"As a general matter, a given computer-based AR game is usually optimized to a particular AR gaming environment and does not operate in other AR gaming environments. As one example, a computer-based AR game that is optimized for a residential AR gaming environment could be equipped with sensors that track the user along with walls, furniture, and other objects typically found in a residential home. However, a computer-based AR game that is optimized for a residential AR gaming environment would not be capable of detecting objects in a moving vehicle or in an open outdoor space. Similarly, a computer-based AR game that is optimized for a vehicle AR gaming environment could be equipped with sensors that track the user along with objects within a vehicle passenger compartment as well as objects outside of the vehicle while the vehicle is in motion. However, a computer-based AR game that is optimized for a vehicle AR gaming environment would not be capable of detecting objects in a home or in an open outdoor space. Further, a computer-based AR game that is optimized for an outdoor AR gaming environment could be configured with sensors that track the user and other objects moving in an open area, but would not be capable of detecting objects in a home or in a moving vehicle. Each of these computer-based AR games is optimized for the unique types of objects and sensors found in a particular AR gaming environment. Outside of the AR gaming environment for which a computer-based AR game was optimized, the computer-based AR game is rendered unusable or significantly limited.

"As noted above, one drawback of conventional computer-based AR gaming systems is that users are generally unable to move from one AR gaming environment to another AR gaming environment when playing the computer-based AR game. Instead, when a user moves from a first AR gaming environment to a second AR gaming environment, the user typically has to exit the computer-based AR game, which has been optimized for the first AR gaming environment. Once the user is within the second AR gaming environment, the user executes a different computer-based AR game that has been optimized for the second AR gaming environment. Such disruptions in AR gameplay result in suboptimal user experiences.

"As the foregoing illustrates, what is needed in the art are more effective techniques for implementing augmented reality gameplay across different gaming environments."

In addition to the background information obtained for this patent, VerticalNews journalists also obtained the inventors' summary information for this patent: "Various embodiments of the invention disclosed herein provide a method for implementing augmented reality (AR) gameplay across multiple gaming environments. The method includes detecting that a first gaming console that is executing an AR gaming application has exited a first AR gaming environment and entered a second AR gaming environment. The method further includes connecting to a communications network associated with the second AR gaming environment. The method further includes detecting, via the communications network, a sensor associated with the second AR gaming environment. The method further includes altering execution of the AR gaming application based at least in part on sensor data received via the sensor to enable the AR gaming application to continue executing as the first gaming console exits the first AR gaming environment and enters the second AR gaming environment.

"Other embodiments of the present invention include, without limitation, a computer-readable medium including instructions for performing one or more aspects of the disclosed techniques, as well as a computing device and system for performing one or more aspects of the disclosed techniques.

"At least one technical advantage of the disclosed techniques relative to the prior art is that a user experiences a more seamless gaming experience when transitioning from one augmented reality gaming environment to another augmented reality gaming environment. In that regard, the disclosed techniques enable a user's AR headset to automatically disconnect from one augmented reality gaming environment and reconnect to the other augmented reality gaming environment without interrupting gameplay. In so doing, the user's AR headset automatically switches from receiving sensor data from sensors in the previous augmented reality gaming environment to receiving sensor data from sensors in the new augmented reality gaming environment. As a result, the user can have a more immersive and uninterrupted experience when playing a computer-based augmented reality game. These technical advantages represent one or more technological improvements over prior art approaches."

The claims supplied by the inventors are:

"What is claimed is:

"1. A computer-implemented method for implementing augmented reality (AR) gameplay across multiple gaming environments, the method comprising: detecting that a first gaming console that is executing an AR gaming application has exited a first AR gaming environment and entered a second AR gaming environment; connecting to a communications network associated with the second AR gaming environment; detecting, via the communications network, a sensor associated with the second AR gaming environment; and altering execution of the AR gaming application based at least in part on sensor data received via the sensor to enable the AR gaming application to continue executing as the first gaming console exits the first AR gaming environment and enters the second AR gaming environment.

"2. The computer-implemented method of claim 1, further comprising: detecting that the first gaming console has exited the second AR gaming environment and entered a third AR gaming environment; disconnecting from the communications network; and altering execution of the AR gaming application based at least in part on second sensor data received via a second sensor integrated into the first gaming console to enable the AR gaming application to continue executing as the first gaming console exits the second AR gaming environment and enters the third AR gaming environment.

"3. The computer-implemented method of claim 1, wherein detecting that the first gaming console has exited the first AR gaming environment comprises detecting that a received signal strength indicator (RSSI) level associated with second sensor data received via a second sensor associated with the first AR gaming environment is below a threshold level.

"4. The computer-implemented method of claim 1, wherein the first AR gaming environment is associated with a vehicle, and wherein detecting that the first gaming console has exited the first AR gaming environment comprises detecting, via a second sensor associated with the first AR gaming environment, that a user associated with the first gaming console has exited a passenger compartment of the vehicle.

"5. The computer-implemented method of claim 1, wherein the first AR gaming environment is associated with a residence, and wherein detecting that the first gaming console has exited the first AR gaming environment comprises detecting, via a second sensor associated with the first AR gaming environment, that a user associated with the first gaming console has exited a bounded area within the residence.

"6. The computer-implemented method of claim 1, wherein detecting that the first gaming console has entered the second AR gaming environment comprises detecting a network signal associated with the communications network.

"7. The computer-implemented method of claim 1, further comprising: detecting that a second gaming console that is executing the AR gaming application resides within a third AR gaming environment; determining that the second gaming console is within a threshold distance from the first gaming console; and altering execution of the AR gaming application to enable an interaction between the first gaming console and the second gaming console.

"8. The computer-implemented method of claim 1, further comprising: detecting a computing device that is in communication with the communications network; determining that the computing device is configured to execute a portion of the AR gaming application; and offloading a task associated with the portion of the AR gaming application to the computing device.

"9. The computer-implemented method of claim 8, further comprising: detecting that the first gaming console is about to exit the second AR gaming environment; and offloading the task from the computing device to the first gaming console.

"10. The computer-implemented method of claim 1, further comprising: detecting that a second gaming console that is executing the AR gaming application resides within the second AR gaming environment; and generating a mesh network that includes the first gaming console and the second gaming console.

"11. One or more non-transitory computer-readable media including instructions that, when executed by one or more processors, cause the one or more processors to perform the steps of: detecting that a first gaming console that is executing an AR gaming application has exited a first AR gaming environment and entered a second AR gaming environment; connecting to a communications network associated with the second AR gaming environment; detecting, via the communications network, a sensor associated with the second AR gaming environment; and altering execution of the AR gaming application based at least in part on sensor data received via the sensor to enable the AR gaming application to continue executing as the first gaming console exits the first AR gaming environment and enters the second AR gaming environment.

"12. The one or more non-transitory computer-readable media of claim 11, further comprising: detecting that the first gaming console has exited the second AR gaming environment and entered a third AR gaming environment; disconnecting from the communications network; and altering execution of the AR gaming application based at least in part on second sensor data received via a second sensor integrated into the first gaming console to enable the AR gaming application to continue executing as the first gaming console exits the second AR gaming environment and enters the third AR gaming environment.

"13. The one or more non-transitory computer-readable media of claim 11, wherein detecting that the first gaming console has exited the first AR gaming environment comprises detecting that a received signal strength indicator (RSSI) level associated with second sensor data received via a second sensor associated with the first AR gaming environment is below a threshold level.

"14. The one or more non-transitory computer-readable media of claim 11, wherein the first AR gaming environment is associated with a vehicle, and wherein detecting that the first gaming console has exited the first AR gaming environment comprises detecting, via a second sensor associated with the first AR gaming environment, that a user associated with the first gaming console has exited a passenger compartment of the vehicle.

"15. The one or more non-transitory computer-readable media of claim 11, wherein the first AR gaming environment is associated with an open play space, and wherein detecting that the first gaming console has exited the first AR gaming environment comprises detecting, via a second sensor associated with the first AR gaming environment, that a user associated with the first gaming console has exited a defined area within the open play space.

"16. The one or more non-transitory computer-readable media of claim 11, wherein detecting that the first gaming console has entered the second AR gaming environment comprises detecting a network signal associated with the communications network.

"17. The one or more non-transitory computer-readable media of claim 11, further comprising: detecting that a second gaming console that is executing the AR gaming application resides within a third AR gaming environment; determining that the second gaming console is within a threshold distance from the first gaming

console; and altering execution of the AR gaming application to enable an interaction between the first gaming console and the second gaming console.

"18. The one or more non-transitory computer-readable media of claim 11, wherein a portion of the AR gaming application is executing on a remote server in communication with the communications network, and further comprising receiving data associated with the AR gaming application via the remote server.

"19. The one or more non-transitory computer-readable media of claim 11, further comprising disconnecting from a second communications network associated with the first AR gaming environment.

"20. A computing device, comprising: a memory that includes instructions, and a processor that is coupled to the memory and, when executing the instructions, is configured to: detect that a first gaming console that is executing an AR gaming application has exited a first AR gaming environment and entered a second AR gaming environment; connect to a communications network associated with the second AR gaming environment; detect, via the communications network, a sensor associated with the second AR gaming environment; and alter execution of the AR gaming application based at least in part on sensor data received via the sensor to enable the AR gaming application to continue executing as the first gaming console exits the first AR gaming environment and enters the second AR gaming environment."

URL and more information on this patent, see: Goslin, Michael P.; Nocon, Nathan. Synchronized Augmented Reality Gameplay Across Multiple Gaming Environments. U.S. Patent Number 10,940,387, filed March 15, 2019, and published online on March 22, 2021. Patent URL: http://patft.uspto.gov/netacgi/nph-Parser?Sect1=PTO1&Sect2=HITOFF&d=PALL&p=1&u=%2Fnetahtml%2FPTO%2Fsrchnum.htm&r=1&f=G&l=50&s1=10,940,387.PN.&OS=PN/10,940,387RS=PN/10,940,387

Keywords for this news article include: Business, Computers, Disney Enterprises Inc.

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Grand finale of NODWIN Gaming's ESL India Premiership to stream on Disney+Hotstar from today

AnimationXpress Team
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ATANIX
English

The fifth edition of NODWIN Gaming's ESL India Premiership nears an exciting finish as the Grand Finale of the Winter Season approaches. The Winter Season of the Premiership that went live on January 2021 is in its last leg. The grand finale of the exciting tournament will be streamed live on Disney+Hotstar from today to 14 March, 2021, at 4 PM where fans can watch their favourite esports players battle it out for the big win. The winner/winning team will take home a huge share from the prize pool of Rs 18.5 Lakhs.

ESL India Premiership is the country's longest-running esports league that is loved by esports fans across the sub-continent. In comparison to 2019, the Premiership 2020 witnessed an 85per cent increase in registrations and 325per cent in watch time and the fan following only seems to have increased! Armed with tactical skills, split-second precision, and seamless coordination, participating gamers have made this one of the most exciting seasons so far for the participants as well as the audience.

Here is a quick look at all those who have made it to the finals:

CS:GO

The top four teams from the Masters League that advanced to the grand finals are Blaze Esports, Wicked Gaming, 2ez Gaming, Headshot Esports

Clash of Clans

The top four clans from the Masters League that raced up to the grand finals are S8UL, Marcos Gaming, Indian Clashers, The Beast

FIFA21

The eight finalists include Dwaynedmello, Sakky, Lvz0-Painkill3r, Jenasidfc, ScytesKrusher, saranshjain7, Charanjot and Aadizema.

"We have some of the best players in India and it's time to take notice. The winter season of the ESL Premiership brings the fifth edition to a grand conclusion. We are happy that the Premiership provides a competitive platform for India's esports players to showcase their talent. This edition was a bag of surprises right from the Summer Season with regards to viewership, participation and engagement. Carried that momentum to the Fall Season and now into the Winter Season. Hope everyone had a great experience this time. Congratulations to all the finalists. We'll be back with more in 2021!", said NODWIN Gaming co-founder and MD Akshat Rathee.

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Disney Enterprises Inc. Researchers Submit Patent Application, "Virtual Reality And/Or Augmented Reality Viewer Having Variable Transparency", for Approval (USPTO 20210041732)

790 words
26 February 2021
Entertainment Newsweekly
ENTWK
657
English

2021 MAR 5 (VerticalNews) -- By a News Reporter-Staff News Editor at Entertainment Newsweekly -- From Washington, D.C., VerticalNews journalists report that a patent application by the inventors Davis, Randall (Stevenson Ranch, CA); Nocon, Nathan D. (Valencia, CA), filed on October 27, 2020, was made available online on February 11, 2021.

The patent's assignee is Disney Enterprises Inc. (Burbank, California, United States).

News editors obtained the following quote from the background information supplied by the inventors: "Advances in computer technology and software have made possible the generation of richly featured and deeply immersive augmented reality (AR) and virtual reality (VR) experiences for users. AR and VR experiences may merge virtual objects or characters with real-world features in a way that can, in principle, provide a powerfully interactive experience. VR can augment a virtual rendition of the real world, where the view of the real world comes from a headset mounted camera that is projected into VR space. AR can augment real-world images, i.e., a user can see the real world through clear lenses with virtual projections on top. However, because AR virtual effects are overlaid on real-world images, conventional systems providing AR experiences tend to underperform in bright daylight conditions in which the AR effects typically appear washed out or become too faded to provide the desired user experience."

As a supplement to the background information on this patent application, VerticalNews correspondents also obtained the inventors' summary information for this patent application: "There are provided virtual reality (VR) and/or augmented reality (AR) viewers having variable transparency, substantially as shown in and/or described in connection with at least one of the figures, and as set forth more completely in the claims."

The claims supplied by the inventors are:

"1-20. (canceled)

"21. An augmented reality (AR) viewer comprising: a device configured to provide AR effects; a display screen having a user facing first surface and a second surface opposite the user facing first surface; a transmissive layer adjoining one of the user facing first surface or the second surface of the display screen; wherein the user facing first surface is configured to receive the AR effects from the device, and the second surface is configured to receive real-world images; wherein one of the display screen or the transmissive layer is configured to have a variable transparency and vary in transparency automatically in response to ambient ultraviolet (UV) light.

"22. The AR viewer of claim 21, wherein the one of the display screen or the transmissive layer comprises an ultraviolet (UV) light sensitive material.

"23. The AR viewer of claim 21, wherein the device is configured to control the variable transparency of the one of the display screen or the transmissive layer.

"24. The AR viewer of claim 23, wherein the one of the display screen or the transmissive layer comprises an electrochromic material.

"25. The AR viewer of claim 23 further comprising: at least one of a photodetector or a front facing camera; wherein the device is configured to adjust the variable transparency of the one of the display screen or the transmissive layer automatically, based on an intensity of the ambient UV light detected by the at least one of the photodetector or the front-facing camera.

"26. The AR viewer of claim 23, wherein the device is configured to adjust the variable transparency of the one of the display screen or the transmissive layer based on an input received from a user of the AR viewer.

"27. The AR viewer of claim 23, wherein the device is communicatively coupled to a hardware processor configured to generate the AR effects, and wherein the device is configured to adjust the variable

transparency of the one of the display screen or the transmissive layer based on commands received from the hardware processor.

"28. The AR viewer of claim 27, wherein the hardware processor is part of a mobile communication device.

"29. The AR viewer of claim 27 wherein the hardware processor is an integrated component of the device."

For additional information on this patent application, see: Davis, Randall; Nocon, Nathan D. Virtual Reality And/Or Augmented Reality Viewer Having Variable Transparency. Filed October 27, 2020 and posted February 11, 2021. Patent URL: http://appft.uspto.gov/netacgi/nph-Parser?Sect1=PTO1&Sect2=HITOFF&d=PG01&p=1&u=%2Fnetahtml%2FPTO%2Fsrchnum.html&r=1&f=G&l=50&s1=%2220210041732%22.PGNR.&OS=DN/20210041732&RS=DN/20210041732

Keywords for this news article include: Business, Disney Enterprises Inc.

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Amusement Parks
Park Life: Disney sets new metaverse in theme parks and Magic Mountain prepares to reopen

Brady MacDonald
189 words
24 February 2021
The Orange County Register: Web Edition
OCRWEB
English

What is the Disney MKU? Will Disneyland get rid of annual pass monthly payments? When will Six Flags Magic Mountain reopen? Find all the latest theme park news in the Park Life newsletter.

Sign up for our Park Life newsletter and find out what's new and interesting every week at Southern California's theme parks. Subscribe here.

Another Universe

A new Magic Kingdom Universe connects Disney characters in a metaverse set in the world of Disney theme parks.

Survey Says

Disneyland considers eliminating monthly payments for annual passes and creating a dedicated passholders entrance, according to Disney surveys.

Bounce Back

Disney theme parks are rebounding "faster than expected" thanks to pent-up visitor demand and the COVID-19 vaccine rollout, analysts say.

Ready to Return

Six Flags Magic Mountain announces plans to reopen with roller coasters and thrill rides as the park moves into "preparation mode."

Up Next

Legoland California readies for the limited-time Build 'N Play Days and Six Flags Magic Mountain launches a drive-thru auto show.

Document OCRWEB0020210225eh2o00003

Search Summary

Text	(hd=walt disney or hd=disney) and wc>100 and hd=(virtual real estate or virtual properties or digital real esate or digital real assets or digital properties or metaverse properties or digital plots or virtual plots or virtual land or virtual reality platform or manufacturing simulation or virtual simulation or digital twins or virtual manufacturing or immersive learning or mixed-reality learning or metaverse learning or VR learning or AR learning or VR training or virtual recruitment or 3d training or training metaverse or virtual retail or virtual shopping or virtual clienteling or omnichannel shopping or humanising digital retail or immersive virtual stores or 3d virtual store or metaverse shopping or virtual clothing or virtual goods or gaming or digital avatar or digital character or virtual game or 3D avatars or virtual reality or interoperable VR space or digital financial ecosystems or metaverse wallets or robo advisory or virtual financial data or digital bank branches or digital touchpoint or blockchain wallets or digital wallets or digital wedding or virtual wedding or virtual event or virtual concert or virtual theme park or virtual classroom or virtual learning or virtual school or immersive learning or metaverse)
Date	In the last year
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