Embracing technology

Technology’s giving the attractions industry the edge in endless thrilling ways, granting more creative flexibility, enabling cost reductions and greater profitability and leading to the creation of more compelling experiences.

In this edition of the Attractions Management Handbook, we look at some of the ways operators – from museums to theme parks and science centres to zoos – are embracing it.

And there’s more to come: emotion reading software can now calculate people’s mood from a face scan and serve up experiences to match, while wearable tech devices monitor physical responses and tune environments to the needs of individuals. Google Glass – currently gearing up for launch – enables wearers to record and share what they see or to share live feeds in real-time, while 3D printing will change the sector in numerous ways from printing attractions in space to instant design prototyping.

These technologies are no longer the stuff of science fiction, they’re here now and looking for applications at an attraction near you. Operators and suppliers who resist the tech trend will find themselves struggling to keep up with the competition and will miss out on the opportunity to create more fully rounded experiences.

There are three priorities. That budget is allocated for tech, that attractions recruit people to be responsible for creative implementation and that we balance its use with great storytelling to ensure we retain the humanity of all we do.

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Editor Twitter @elizterry
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COMPANY PROFILES
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PRODUCT BRIEFING
The latest products and innovations to hit the worldwide attractions market.

GREEN RESOURCES
Organisations supporting conservation and sustainability. Give them your support and go green.

ADDRESS BOOK
A listing of companies that supply products specified by purchasers working across the attractions sector.

PRODUCT SELECTOR
Your handy address book of suppliers shown by product category.

WEB DIRECTORY
A listing of key suppliers to the attractions industry.

www.attractionsmanagement.com
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attractionsjobs.com
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The attractionsjobs.com service combines the service of Attractions Management magazine’s global readership and Leisure Opportunities’ high-end industry recruitment services to help you find great staff in the most straightforward, cost-effective way.

attractions-kit.net
The search engine for attractions buyers
Find suppliers to equip your attraction quickly and easily. Over 57,000 buyers a month use the service, which includes sector-specific linked websites and a weekly ezine.

www.attractionshandbook.com
The annual attractions management handbook brings together research and vital reference content. See www.attractionshandbook.com or view it online at www.attractionshandbook.com/digital

The future of the attractions sector
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Global theme park sector hits record attendance
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Universal Studios is undertaking a US$1.6bn (£1bn, €1.2bn) extension of its theme park in San Fernando Valley, Los Angeles, California.

The expansion is expected to add around 391 acres (58 hectares) to the park’s Universal City Plaza. Of this, 13,935sq m (150,000sq ft) will be put aside for theme park use and to accommodate the new Wizarding World of Harry Potter attraction. A new 500-bedroom hotel will be located on the CityWalk, while 18,580sq m (200,000sq ft) will house a studio office.

Universal Parks and Resorts (UPR) has agreed to invest US$100m (£64.5m, €75m) in transportation and transit improvements to mitigate the project’s impact on traffic, and a further US$13.5m (£8.7m, €10.1m) will fund green space and bike paths. The overall NBC Universal Evolution Plan is a 20-year blueprint that is to be developed in stages. It is expected to generate more than US$2bn (£1.3bn, €1.5bn) a year for the Los Angeles economy.

www.universalstudios.com
DEVELOPMENT PIPELINE: THEME PARKS

ADVENTURE WORLD WARSAW
Grodzisk Mazowiecki, Poland
■ OPENING 2015

Billed as the first themed amusement park in Poland and the biggest resort development in Eastern Europe, Adventure World Warsaw Parks & Resort is on target to open in June 2015.

Since building permits were issued earlier this year, Polish contractor Imtech Polska has started work on the 230-hectare (568-acre) site in Grodzisk Mazowiecki, near the Polish capital city of Warsaw.

International consortium Las Palm is funding the €620m (£530m, US$830m) resort, which will include a large attractions park comprising six themed lands: Adventure Harbour; Old Town; Castle Island; Creature Lagoon; Lost Valley; and Land of Legend.

At the heart of the amusement park will be the 12,010sq m (129,275sq ft) Adventure Harbour, featuring magical shops, while stories will be brought to life within the 16,750sq m (180,295sq ft) Old Town where guests can meet iconic legends of the past like mermaids. The larger 43,290sq m (465,970sq ft) Castle Island will be populated with characters such as Merlin the wizard, King Arthur, the three witches and a dragon to create a medieval kingdom, whereas the 31,670sq m (340,893sq ft) fun-filled Creature Lagoon village will entertain children with Griffins and the Loch Ness Monster. Lost Valleys will comprise mythical pathways and thrilling rides, while the final zone – Land of Legends – will allow visitors to discover the remains of ancient civilisations with Egyptian tombs and Mayan temples.

The theme park will be complemented by the country’s largest indoor water park – Aqua Dome – two themed hotels offering 630 rooms, conference and meeting facilities, as well as restaurants.

More than four million visitors are anticipated to visit Adventure World Warsaw in its first operational year, with a growth factor of three per cent. Water ride manufacturer Hafema and Netherlands-based JoraVision, Vekoma Rides and AGS Architects are involved in the project.

www.adventureworldwarsaw.com

IMG THEME PARK
Dubai, UAE
■ OPENING TBC

Ilyas & Mustafa Galadari Group (IMG Group) has revealed the details of the third zone of its forthcoming IMG Theme Park in the City of Arabia, Dubailand, United Arab Emirates.

The Lost Valley family entertainment zone aims to bring dinosaurs back to life in a themed area offering adventurous rides like The Velociraptor Launch Coaster, as well as attractions with video simulations, entertainment areas and retail outlets.

The indoor Marvel Adventure area will comprise the second zone of the themed development and is due to open to the public in December. The 32,516sq m (350,000sq ft) centre will include a range of interactive entertainment experiences featuring Marvel characters.

The first zone to be signed was in partnership with Turner CN Enterprises and will bring a dedicated Cartoon Network Zone to the IMG Theme Park. Phase one of the Cartoon Network Zone will span around 18,580sq m (200,000sq ft) and feature popular Cartoon Network brands such as Ben 10 and Adventure Time.

Falcon Treehouse designed the 139,355sq m (1.5 million sq ft) IMG Theme Park, which is anticipated to attract 20,000 visitors per day.

www.imgaladari.ae
DEVELOPMENT PIPELINE: THEME PARKS

KENTUCKY KINGDOM
Louisville, Kentucky, USA
■ OPENING 2014

Louisville’s Kentucky Kingdom theme park – formerly known as Six Flags Kentucky Kingdom and closed since 2009 – may reopen in May 2014, with a new lease approved for the site.

Investors Kentucky Kingdom LLP must now secure private loans of US$25m (£15.9m, €18.7m) towards the US$45m (£28.7m, €33.6m) project before the park can open, following its lease agreement with the Kentucky State Fair Board. The investors are required to spend US$13m (£8.3m, €9.7m) in 2013 and 2014 to get the park open, and must spend a further US$7m (£4.7m, €5.2m) on the park through to the 2016 season.

Kentucky Kingdom was sold to Six Flags in 1998. It closed when Six Flags and the Kentucky State Fair Board failed to renew the lease.

www.kentuckykingdom.com

The new Fox theme park will showcase some of the company’s most powerful film brands

TWENTIETH CENTURY FOX
Resorts World Genting, Malaysia
■ OPENING 2016

Resorts World Genting and Twentieth Century Fox Consumer Products have announced a licensing partnership to develop the first international Twentieth Century Fox theme park at the existing Resorts World Genting in Malaysia.

The park will give visitors the chance to experience some of Fox’s most powerful film brands including Ice Age, Rio, Alien and Night at the Museum. The park will cover more than 25 acres (10 hectares) of land and is to feature more than 25 attractions, including thrill, water and media-based rides, as well as rides for children. The rides’ themes will centre around Fox’s properties, covering action, adventure, animation, family and sci-fi genres.

www.fox.co.uk

DREAMLAND MARGATE
Margate, Kent, UK
■ OPENING 2015

Hemingway Design has been appointed to design the new Dreamland theme park in Margate, Kent. Wayne and Gerardine Hemingway have been tasked with creating the park’s overall scheme.

Stage one of the project will transform the Grade II*-listed site into a £10m (€11.7m, US$15.7m) heritage park featuring a culture hub.

The Dreamland Margate project is due for completion by Easter 2015 and represents a multi-million pound investment from the Department for Culture, Media and Sport’s Sea Change Programme, the Heritage Lottery Fund and Thanet District Council.

www.hemingwaydesign.co.uk
Plans are underway to build a US$205m (£131m, €153m) amusement project called the Grand Texas Theme Park in Montgomery County, Texas. Developer Monty Galland is working through agreements with the East Montgomery County Improvement District (EMCID) for the new attraction and intends to have the predevelopment, engineering and planning completed shortly, with an expected opening of March 2015.

The 120-acre (49-hectare) Grand Texas project will include a themed area called Pecos Bill’s Jamboree, a Big River Water Park called the Wild Texas Frontier, an 8,000-seat amphitheatre, and a baseball park seating up to 12,000 people.

Additional attractions will include a 10-acre (four-hectare) paintball complex dubbed Gunslingers at Grand Texas, a petting zoo at the Flint Ranch Agra, and entertainment, dining and retail on Main Street.

A luxury 200-400-bedroom hotel and smaller hotels with between 175-200 bedrooms will also feature, along with a reception hall, a wedding chapel, and four stand-alone restaurants.

DREAMWORKS’ THEME PARK
Russia
■ OPENING 2015

Animation studio DreamWorks – behind films such as Madagascar, Shrek and How to Train Your Dragon – has revealed that it has entered a partnership to open three family theme parks across Russia by 2015.

At 35m tall (the height of a 13-storey building), the entertainment attractions will be the largest indoor theme parks in Europe and open in St Petersburg, Moscow and Yekaterinburg. Russian property developer REGIONS GC will design, build and manage all three under a licensing agreement with the studio.

Each park will range in size from 70,000sq m (753,470sq ft) to 120,000sq m (1.3 million sq ft) and feature characters from DreamWorks Animations’ movie franchises, mixed-use movie and concert halls, 4D movie theatres, three-star 400-bedroom hotels, and a retail centre with 11,000 parking spaces.

The scale of the theme parks will give visitors the sense of being outdoors. DreamWorks Animation’s chief executive Jeffrey Katzenberg said that Russia is one of the group’s most important markets and the company will be the first Hollywood studio to open a theme park in the country.

www.dreamworksstudios.com

www.attractionshandbook.com
DEVELOPMENT PIPELINE: THEME PARKS

DUBAI ADVENTURE STUDIOS
Arabian Ranches intersection, Dubai
■ OPENING 2014

Dubai-based real estate company Meraas has partnered with Bollywood producer Ritesh Sidhwani to develop its AED2.2bn (£382m, €447m, US$599m) movie-based theme park – Dubai Adventure Studios. Sidhwani will act as the brand ambassador and assist in advising Meraas on films that will be incorporated at the park. The park will comprise five zones featuring games and new-generation rides.

www.meraas.com

XIHA YOUJI THEME PARK
Chongqing, China
■ OPENING 2016

The local government of Chongqing in China is planning to invest 3.5bn yuan (£364m, €426m, US$571m) in a theme park based on the homegrown cartoon Xiha Youji, according to the Global Times. Cartoon producer Hu Yigang says the company has learned from Disneyland’s business model and the theme park will be filled with animated characters and scenery from the cartoon. He has ambitions to build more theme parks in 10 provinces across the country.

www.attractionshandbook.com

VISIONS OF CHINA
Rotherham, UK
■ OPENING TBC

The Visions of China theme park, planned for a former opencast coal mine in the Rother Valley Country Park in Yorkshire, is one step closer to development with a lease agreement signed between the local council and the developers.

The proposed 120-acre (49-hectare) attraction is projected to cost more than £100m (€117m, US$157m) and would showcase Chinese architecture, garden design and culture and customs.

A Rotherham Borough Council spokesperson confirmed that the authority has entered agreements for the leasing of 153 acres (62 hectares) of land, meaning developer Mid City Developments (MCD) and leisure operator China Vision Ltd can move ahead with plans for the project.

Rotherham Borough Council picked Visions of China as the preferred development for the former Pithouse West colliery site in 2011, stating the attraction would increase visitor numbers to the county.

China Vision expects 1.5 million people to visit the park each year, where they will see oriental lakes and gardens, a Chinatown retail street, a Shaolin temple, a theatre, a children’s “fantasy land”, restaurants and an Oriental-themed spa and hotel.

The project, led by Brightaspect managing director Peter Moore and MCD chief executive Steven Byrne, is expected to create 200 jobs during its two-year construction and 380 permanent jobs once in operation.

Moore, former managing director of Center Parcs, said they will work closely with Chinese architects to ensure authenticity.

www.rotherham.gov.uk
DEVELOPMENT PIPELINE: THEME PARKS

GANDHI FOR TOMORROW
Wardha, Maharashtra, India

OPENING TBC

The Sewagram Ashram near Wardha in western India – where former Indian leader Mahatma Gandhi stayed for six years after the Dandi March (1936 to 1948) – is set to be transformed into a tourist attraction featuring a theme park.

The Rs62 crore (£6.2m, €7.2m, US$9.7m) Gandhi for Tomorrow educational theme park will partly be based on showing how Gandhi was in favour of ‘appropriate and useful’ technology and not against it – as it is often claimed.

Alongside the new attraction will be a Rs95 crore (£9.4m, €1.1m, US$14.8m) international convention centre.

The Ghandi for Tomorrow development has been designed by architects Adarkar Associates, based in the Indian city of Mumbai – formerly known as Bombay.

Minister of State for Finance and District Guardian minister Rajendra Mulak said the convention centre will include an auditorium and a study centre for those keen to learn Gandhian thoughts, complemented by an accommodation offering.

A section displaying Gandhian arts, culture and technology will also be created, in addition to a memorial celebrating 75 years of Gandhi’s stay in the area, says Wardha District Collector Nawin Sona. The existing Sewagram Ashram will remain untouched before, during and after the development.

The existing ashram will remain untouched, but will soon be complemented by a Gandhi-themed tourist attraction.
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

**RED SEA ASTRARIUM (RSA)**
Aqaba, Jordan

- **OPENING 2014**

Detailed architectural designs have been revealed for Jordan’s first billion dollar themed tourist destination, set to transform the coastal city of Aqaba.

The Red Sea Astrarium (RSA) resort will include an iconic ‘Astrarium’ building, four five-star hotels, ‘Old’ and ‘New’ waterfronts with expansive retail and dining facilities, and a theatre.

The resort will be designed as a diverse leisure destination and feature a multi-cultural bridge which connects the past, present and future to bring together people of all cultures, backgrounds and ages.

Distributed within the ‘Astrarium’ building and the two waterfronts will be 16 entertainment attractions and experiences; 15 designed and built by Rubicon Group Holding (RGH), while the 16th attraction will be based on the CBS-owned Star Trek franchise, designed by Paramount Pictures.

- [http://rghthemedentertainment.com](http://rghthemedentertainment.com)

**CITÉ DES CIVILISATION DU VIN (CCV)**
Bordeaux, France

- **OPENING 2016**

Construction has begun on the €12.5m (£10.7m, US$16.7m) Cité des Civilisation du Vin (CCV) in Bordeaux, France.

The 3,000sq m (32,290sq ft) international cultural wine centre is being developed by Casson Mann in partnership with Paris-based architects X-Tu.

Scheduled to open in the first quarter of 2016, the iconic facility will promote Bordeaux as the world’s wine capital and provide a new visitor destination for those interested in the culture of wine.

It will feature a gallery submerged in the ground featuring 24 exhibits ranging from helicopter fly-overs to vineyards as well as galleries showcasing artefacts. The Buffet of the Five Senses will invite visitors to engage all of their senses, while the Dinner Party will welcome visitors to sit at a table with famous historical figures to discuss wine.

- [www.centreculturelduvin.com](http://www.centreculturelduvin.com)
DreamWorks Animation and its Chinese joint venture partners have announced plans to open a new cultural and entertainment destination in Shanghai by 2016.

It is estimated that the Dream Center will cost around RMB20bn (£2.1bn, €2.4bn, US$3.3bn) and will be built on a T-shaped block on Shanghai’s Huh Riverside.

The attraction will feature designs from a number of international architectural masters and incorporate theatres, cinemas, creative enterprises, attractions, restaurants and commercial facilities.

Dream Center will be built close to the Media Port of the West Riverbank, with the aim of creating Shanghai’s new landmark – a world-class cultural destination that is envisioned to be comparable to New York’s Broadway and London’s West End.

As part of the plans, DreamWorks also announced the creation of Oriental DreamWorks to strengthen the company’s position in the Chinese entertainment market.

Oriental DreamWorks is a joint venture established by China Media Capital, Shanghai Media Group, Shanghai Alliance Investment and DreamWorks Animation. The Chinese companies will hold a majority stake of approximately 55 per cent in Oriental DreamWorks and DreamWorks Animation will hold 45 per cent.

Huh Riverside is one of the key regions to be explored in Shanghai during the governments ‘National Twelfth Five-Year Plan’ period, which includes a separate three-year plan for Huh.

www.dreamworksstudios.com
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

### KIDZANIA
Sentosa Island, Singapore

- OPENING 2014

KidZania, the Mexico-based indoor edutainment theme park concept for young people aged between four and 14 years old, is to open a new location at Singapore’s Sentosa Island.

Sentosa Development Corporation, which oversees the island’s development and attractions mix, has teamed up with Themed Attractions and Resorts (TAR) to build the new park. TAR already operates KidZania Kuala Lumpur in Malaysia, which opened in 2012, and will run the new site in a joint venture with Boustead Holdings Berhad via Rakan Riang Pte.

An 11,500sq m (123,785sq ft) family entertainment centre at the island’s Palawan Beach will house the new KidZania park and complement the area’s other attractions.

KidZania provides a scaled down city environment in which youngsters are educated and inspired by role-playing activities that look to enhance physical and intellectual growth.

KidZania Singapore is currently scheduled to open in 2014, as will further sites in Moscow, Russia, and Bonifacio Global City in Manila, the Philippines, while 2015 will see sites open in London, UK – the flagship European KidZania – as well as in the USA and Doha in Qatar.

- [www.kidzania.com](http://www.kidzania.com)

### OCEAN PARADISE
Hainan Island, China

- OPENING 2015

Australian operator Village Roadshow is to expand its visitor attractions business into China after agreeing a US$550m (£351m, €411m) deal with Guangzhou R&F Properties (RFP) to build a theme park on Hainan Island.

To be designed as a marine animal attraction, Ocean Paradise will be similar to the company’s Sea World park on the Australian Gold Coast and include a Wet ‘n’ Wild-themed water park.

Village Roadshow will not own the park

The contract positions Village Roadshow as lead consultant and appoints them exclusive operator of Hainan R&F Ocean Paradise and Hainan Wet ‘n’ Wild for a period of up to 20 years.


### CASTLE HILL
Dudley, UK

- OPENING TBC

Dudley Council has approved plans for three visitor attractions at Castle Hill submitted for planning permission in January 2013.

The £10.1m (€11.8m, US$15.8m) plans for the Dudley Zoological Gardens, the Black Country Living Museum and the Dudley Canal Trust include a shared arrival point for visitors and a new entrance for each attraction.

The plans, which had been shared with the public in February, received unanimous support at the council’s development control committee in March 2013.

Council cabinet member for regeneration Waukesha Ali said the redevelopment would create jobs, stimulate tourism and bring more visitors to the area. The European Regional Development Fund is contributing £4.5m (€5.3m, US$7m) to the project, with the council, the attractions and the Heritage Lottery Fund contributing the remainder.

- [www.dudley.gov.uk](http://www.dudley.gov.uk)
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

MADAME TUSSAUDS
Prague, Czech Republic
■ OPENING 2013/14

Merlin Entertainments is expanding its midway brands in Europe with the opening of a Madame Tussauds attraction in Prague, Czech Republic. Due to launch in late 2013 or early 2014, the attraction is the latest project to be announced as part of Merlin’s strategy to open midway brands in major European cities. It follows the launch of a Madame Tussauds in Vienna in 2011.

www.merlinentertainments.biz

PARAMOUNT ENTERTAINMENT RESORT
Kent, UK
■ OPENING 2018

A consortium which includes US-based entertainment giant Paramount Pictures has unveiled plans to create a £2bn (€2.3bn, US$3.1bn) visitor attraction on the North Kent coast in the UK.

Plans for the 872-acre (353-hectare) development site, on the Scotswoman Peninsula, include a Paramount-branded entertainment resort and leisure district as part of what is being billed as “Europe’s leading entertainment destination”.

The entertainment district will feature Europe’s largest indoor water park, theatres, live music venues, attractions, cinemas, restaurants, an event space and hotels.

Development vehicle London Resort Company Holdings (LRCH) has signed an agreement with Paramount Licensing, the licensing division for Paramount Pictures, to give exclusive UK licensing for a Paramount entertainment resort at the heart of the site. The agreement does not include investment from Paramount Licensing in the project. LRCH is also in negotiations with a range of major British brands to sign licensing agreements.

The LRCH group of firms includes Development Securities, the principal landowner Lafarge, and super-scale construction company Brookfield Multiplex. The team is supported by a host of consultants and operators aiming to complete in 2018.

LRCH has already received initial support for the scheme from the Dartford and Gravesham Borough Councils.

www.paramount.com
Plans have been revealed for a £13m (€15.2m, US$20.4m) Discover Robin Hood visitor attraction in Sherwood Forest, Nottinghamshire.

Nottinghamshire County Council has appointed Discovery Attractions to design and operate the attraction, which will include a mix of indoor and outdoor experiences.

Facilities will include the Discover Sherwood Forest dome – which will offer an insight into the history of the forest – and The Village, exhibiting the medieval way of life with live entertainment, crafts workshops and live animals. There will also be an open-air theatre, a torture chamber-themed scare attraction, a maze, an adventure play area and a 4D cinema showing a 10-minute Robin Hood film.

The attraction’s ‘jewel in the crown’ will be a daily entertainment show, produced in partnership with US-based BRC Imagination Arts. The show will consist of a blend of live action, 4D projection, special effects and theatrical illusions to transport guests back to 12th century England to join Robin and his warriors on their adventures.

It is hoped that parts of the attraction will open during 2014, with the entire site fully operational in mid-2015.

Discovery Attractions was founded by entrepreneur Tom Hartley and Ian McGonigal, who has more than 20 years’ experience in the design and construction of visitor attractions for major operators such as Madame Tussauds.

www.nottinghamshire.gov.uk
**DISNEY SPRINGS**
Lake Buena Vista, Florida, USA

■ OPENING 2016

Construction work is underway at Downtown Disney in Lake Buena Vista, Florida. Walt Disney World Resort is transforming the existing visitor attraction to twice its size and renaming it Disney Springs.

Disney Springs will double the number of shops, restaurants and venues to more than 150 establishments.

It will feature four outdoor zones interconnected by a flowing spring and lakefront, accessed via a new gateway.

The Town Center will offer retail and dining options along a promenade, while The Landing will feature more eateries with waterfront views. A World of Disney store will be located at The Marketplace and the West Side will showcase entertainment and a series of elevated spaces overlooking the activity taking place below.

The revamped Disney Springs resort is expected to fully open in 2016.

[www.wdwmagic.com](http://www.wdwmagic.com)

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**WILDSIDE WORLD**
Glasgow, UK

■ OPENING 2014

Wildside World is sharing plans with the local Glasgow and South Lanarkshire communities for an £85m (€96m, US$133m) wildlife and environmental development.

The attraction would be situated at Cuningar Loop, opposite the Glasgow Commonwealth Village, and consist of three biospheres: polar, temperate and tropical. It would also have restaurants and a hotel and open shortly after the 2014 Games as a sports legacy project.

Wildside World, along with partners Sir Robert McAlpine and Ashley House, is currently canvassing local opinion.

[www.wildsideworld.co.uk](http://www.wildsideworld.co.uk)
DEVELOPMENT PIPELINE: WATER PARKS

**OCEAN PARK HONG KONG**

**Hong Kong**

- **OPENING TBC**

Ocean Park Hong Kong will likely move ahead with plans to build an all-weather water park at Tai Shue Wan earlier than anticipated, due to a government loan of HK$2.3bn (£196m, €229m, US$296m).

Announced in the financial secretary’s February 2013 budget speech, the purpose of the loan is to spur on the project and stimulate Hong Kong’s tourism economy – one of the mainstays of its economy.

The park will have a capacity of 15,000 visitors a day and include a translucent sweeping roof over water rides and attractions, and a retail, dining and entertainment area.

Ocean Park says the water attraction, expected to open in the second half of 2017, will diversify their offer and encourage longer visitor stays.

The development is expected to create 2,900 jobs and generate HK$842m (£69m, €81m, US$109m) in tourism growth by 2018.

Ocean Park, opened in 1977, was last year the winner of the 2012 Applause Award - the first-ever Asian attraction to be recognised as the best theme park in the world.

Premier Service is providing technical services and support for rides at the park for an extended period.

- [www.discoverhongkong.com](http://www.discoverhongkong.com)

**LOTTE WORLD**

**Kimhae, South Korea**

- **OPENING 2014**

Canada-based WhiteWater West has signed a US$22m (£14m, €16.8m) contract with Lotte World to develop a new water park at Kimhae near Busan in South Korea.

It is one of the water park industry’s largest contracts and will see Whitewater manufacture, engineer and install 100 per cent of the indoor and outdoor experiences.

Phase one of Lotte World water park is due to open in February 2014 and will feature rides such as the new Family Rattler and Family Python, Family Boomerango, an AquaLoop and the Abyss. In addition to an array of waterslides, Lotte World water park will include a 115ft (35m) pneumatic Surf Wave pool, a Flow-Rider-Double and two AquaPlay structures.

WhiteWater will also provide custom theming solutions as part of the deal, which will include custom-designed Polynesian-themed waterslides, towers and structures.

- [www.whitewaterwest.com](http://www.whitewaterwest.com)

**INDOOR WATER PARK**

**Enniskillen, Northern Ireland**

- **OPENING TBC**

A new £15m (€17.6m, US$23.5m) indoor water park could be in the works for Enniskillen in Northern Ireland, according to Fermanagh District Council.

According to a draft proposal, the facility could generate income for the council and help to “diversify the tourism product” in the county. Two possible locations have been identified: Derrychara playing fields and Broadmeadow, close to Castle Island.

A Crannog theme has been suggested, meaning it would be constructed over water on a partially or entirely artificial island.

- [www.fermanagh.gov.uk](http://www.fermanagh.gov.uk)
DEVELOPMENT PIPELINE: WATER PARKS

RIPPIN’ RAPIDS RESORT & ADVENTURE SPORTS
Rapid City, South Dakota, USA
■ OPENING 2014

Capitol Management has announced that construction work has begun on a new water park resort in South Dakota.

Rippin’ Rapids Resort & Adventure Sports will offer waterslides, a 675-ft tubing river, a wave machine for surfing (South Dakota’s first), as well as rock climbing, zip line rides, rope courses and other adventure activities.

The 93,000sq ft (8,640sq m) park will include 77,000sq ft (7,154sq m) of indoor recreation. Surf Stream by American Wave Machine will offer guests an opportunity to learn to surf. High-speed jets of water will slide over a contoured surface to simulate ocean waves and river rapids. There will also be an outdoor area with pools, water slides and a sun deck.

The Eldorado Climbing Walls will offer challenges to climbers of all abilities, be it a dry climbing system or a wet climbing area.

www.rippinarapidsresort.com

The company confirms that the US$85m (£54.2m, €63.4m) project will cover 27 acres (11 hectares) and include indoor and outdoor water park spaces, a 400-bedroom hotel, action sport activities, a retail zone, and banquet and dining facilities.

The development is pending sales tax revenue (STAR) bonding approval from the State of Kansas, but the company says it is confident this will go through. Local media have reported that a 100,000sq ft (9,290sq m) aquarium is also planned for Caban Marketplace, while a 220,000sq ft (20,440sq m) sports training academy called the Kansas Sports Academy has already been earmarked for the destination development.

STAR bonds are available to entertainment and tourist attractions bringing in over 20 per cent of out-of-state visitors.

www.wiscresortconsulting.com

www.attractionshandbook.com
SECRETS OF THE SEA MARINE EXPLORATION CENTER
Pinellas County, Florida, USA
OPENING 2013

The Secrets of the Sea Marine Exploration Center and Aquarium – a new US$5m (£3.2m, €3.7m) marine attraction at Madeira Beach in Pinellas County, Florida – will open as scheduled in November.

The aim of the project is “to enhance the public’s understanding of the value and fragility of the local and global marine environment through research, education and personal experiences”.

Secrets of the Sea is a 1,254sq m (13,500sq ft) marine exploration centre housed on two levels of John’s Pass Village. The marine attraction and interactive visitor experience combines real-time scientific research, hands-on experiments and living marine exhibits. Much of the technology has been developed by the St Petersburg Ocean Team, a consortium of 14 marine science-related groups including national, state, regional and local governmental agencies, environmental organisations, R&D businesses and educational institutions like the University of South Florida College of Marine Science and The Pier Aquarium.

The new marine facility is expected to attract 250,000 visitors to the area, thereby generating US$8m (£5m, €6m) for the local economy.

www.pieraquarium.org
DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS

LOVELAND LIVING PLANET AQUARIUM
Draper City, Utah, USA
■ OPENING 2013

The US$24m (£15.3m, €17.9m) Living Planet Aquarium is on track to open to the public in Utah in December.

The new 12,635sq m (136,000 sq ft) facility, which broke ground in October 2012, will take visitors from the Utah deserts and mountains, to rainforest habitats and the planet’s vast oceans.

The new aquarium, officially named Loveland Living Planet Aquarium, will be located in Draper City at Lone Peak Parkway. It will serve to showcase ecosystems from around the world and how they work together to form The Living Planet.

Visitors will walk through exhibits showcasing deserts, rainforests and vast oceans

The first floor will feature marine, freshwater and rainforest exhibit galleries, a 400-seat banquet hall, a café and a gift shop. The Discover Utah Gallery will exhibit freshwater aquatic species, amphibians and mammals indigenous to Utah.

The premier attraction will be the North American River Otter Exhibit, showcasing these animals in both an indoor and outdoor environment. Another highlight will be a 300,000-gallon shark tank at The Ocean Explorer Gallery, with a 40ft walkthrough tunnel. A Journey To South America Gallery will showcase rainforest species and the Penguin Encounter will house 50 birds.

The second floor of the aquarium will include a changing exhibits gallery, a café, an interactive play area and a 4D theatre experience. An Education Centre will house fully-equipped classrooms.

www.thelivingplanet.com

AQUIS RESORT
Cairns, Queensland, Australia
■ OPENING 2018

Chinese billionaire Tony Fung’s AU$4.2bn (£2.4bn, €2.8bn, US$3.75bn) leisure development in Cairns has been declared a ‘co-ordinated project’ – the first step in the Australian planning approval process.

If approved, the Aquis Resort at the Great Barrier Reef project will include a 20-hectare (49-acre) reef lagoon and what is being touted as one of the largest aquariums in the world.

Leisure facilities will comprise a 25,000-seat sports stadium, a cultural heritage centre, an 18-hole golf course, two 2,500-seat theatres, and a casino, serviced by nine luxury hotels and high-end retail space.

KPMG have modelled the financial benefits of the resort to show Aquis as a vital element in the future prosperity and economic sustainability of the region. The project’s originator, banking and property tycoon Fung, believes the resort will rival structures in Macau, Dubai and Singapore, bringing international visitors to North Queensland’s tourist-dependent economy. However, projects in Cairns are a hotbed of debate, given the Great Barrier Reef’s stance as a World Heritage Site.

Construction is scheduled to begin in 2014, with an anticipated completion date of 2018.

http://aquisgreatbarrierreefresort.com
DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS

ACQUARIO AQUARIUM
Fortaleza, Brazil

- OPENING TBC

The Acquario Aquarium in Fortaleza, Brazil, has received a US$105m (£70m, €78.4m) construction funding boost from Ex-Im Bank, which has authorised the direct loan to the Brazilian state of Ceara to finance the export of American goods and services for its construction. At least 90 per cent of the export contract value will be provided by small US businesses.

The aquarium will be spread over four floors, housing 25 large tanks showcasing 500 marine species and 35,000 individual specimens.

The facility will also feature interactive exhibits, two 4D cinemas, one 3D cinema, and an educational platform dedicated to the research and preservation of aquatic life along the Brazilian coastal regions.

Acquario will rank as the largest aquarium in the southern hemisphere and the third largest in the world.

Battery Conservancy in New York is on target to open its new SeaGlass nautilus shell attraction this October.

The US$12m (£7.6m, €8.9m) aquatic-themed carousel, inspired by the Battery’s history as the first home of the New York Aquarium from 1896-1941, was designed by WXY Architecture. It will feature 30 fibreglass dolphins, angelfish and other sea creatures created by George Tsypin – the scenic designer for The Little Mermaid musical. The fish will be lit up at night by fibreoptic and LED lights, while an ocean soundtrack will be played as the figures move up and down, as if swimming.

- www.thebattery.org

Battery Conservancy
New York City, New York, USA

- OPENING 2013

CAIRNS AQUARIUM AND REEF RESEARCH CENTRE
Cairns, Queensland, Australia

- OPENING 2016

Plans for a AU$33.5m (£19.3m, €22.6m, US$30.3m) aquarium in Cairns have been given a cash injection of AU$10m (£5.7m, €6.7m, US$9m) from private investors.

CAIRNS AQUARIUM AND REEF RESEARCH CENTRE
Cairns, Queensland, Australia

- OPENING 2016

The Cairns Aquarium and Reef Research Centre project is being led by entrepreneurs Daniel Leipnik and Andrew Preston. The Regional Development Australia and Cairns Regional Council and Tourism Investment Regional Fund have also been approached.

The three-level aquarium will be sited next to the Novotel Oasis Cairns Resort. Expressions of interest are being sought from aquarium designers. The company hopes to start construction in 2015, with an opening date of late 2016.

ACQUARIO AQUARIUM
Fortaleza, Brazil

- OPENING TBC

Third largest aquarium worldwide
As it celebrates its 40th anniversary, West Midland Safari and Leisure Park in the UK has unveiled redevelopment plans which it hopes will propel it from a three-star day attraction to a four-star resort of national significance.

The Worcestershire park has set out plans to create a 250-bedroom hotel, a conference centre for 1,000 delegates, an indoor water park, a rail halt and a monorail link. There will also be a multi-million pound upgrade of the safari drive.

The safari park currently welcomes 1.3 million visitors a year, but it is hoped that the redevelopment will attract thousands more. The attraction, which is home to the UK’s only pride of white lions, has scored a number of firsts in its history, including the UK’s first lemur walk-through exhibit and the first drive-through dhole, African wild dog and Indian rhino reserves.

New York City mayor Michael Bloomberg has announced new funding towards New York Aquarium’s new Ocean Wonders: Sharks! development on Coney Island.

Bloomberg, along with Wildlife Conservation Society (WCS) president and CEO Cristián Samper, also unveiled designs for the project, which have been drawn up by The Portico Group.

The city’s Public Design Commission has backed plans for the 5,295sq m (57,000sq ft) facility, which will feature 115 species of marine animals, including sharks, rays, sea turtles and thousands of fish. The façade of the building will be built from glimmering flaps of aluminium to create a ‘shimmer’ effect, while the interior will accommodate interactive exhibits.

WCS trustee Barbara Hrbek Zucker and husband Don Zucker have donated US$7.5m (£4.8m, €5.6m).

www.nyaquarium.com
DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS

TOLEDO ZOO AQUARIUM
Toledo, Ohio, USA
OPENING 2015

Toledo Zoo Aquarium in Toledo, Ohio, is undergoing a US$25m (£15.9m, €18.6m) transformation, which will see the volume of exhibits triple and become much more interactive and engaging.

Improvements will include touch tanks, pop-up domes inside exhibits and a floor-to-ceiling tank filled with sharks and rays. Toledo Zoo Aquarium is undergoing a US$25m (£15.9m, €18.6m) transformation, which will see the volume of exhibits triple and become much more interactive and engaging.

The centrepiece will be a large tank with a microphoned diver who will give educational talks while feeding the fish. Another tank will mimic a flooded Amazon forest, complete with an arapaima, a pacu and Leopoldi stingrays. The largest tank at the new aquarium will be a 90,000-gallon exhibit showcasing colourful tropical Pacific Reef fish and a zebra shark.

A further feature will be the Captain’s Room, which will be walled off by a floor-to-ceiling moon jelly exhibition.

The aquarium’s African penguins will be moved from their current exhibit to a brand new space outside. Penguin Beach will offer greater interaction opportunities for visitors, including keeper feeds, behind-the-scenes access and multi-level viewing. Penguin Beach is scheduled to open in 2014, a year ahead of the rest of the aquarium.

While the renovations take place the rare fish are being kept at a warehouse on site, while others – around 75 per cent of the collection – have been shipped off to other zoos. The marine animals will start to return at the end of 2014, ready for the facility’s relaunch in April 2015.

www.toledozoo.org

COLUMBUS ZOO
Columbus, Ohio, USA
OPENING 2014

Construction has begun on the US$30m (£19.1m, €22.4m) Safari Africa zone at Columbus Zoo and Aquarium in Ohio.

The new area has been designed to ‘transform’ guests into world travellers on an adventure to southern and eastern Africa. Visitors will find a colourful and active village outside the gates of a national park and experience the sights and sounds of a vast savannah.

www.colszoo.org
ATLANTIC CITY AQUARIUM

New Jersey, USA

■ OPENING TBC

The Atlantic City Aquarium in New Jersey has announced plans for a US$8m (£5m, €6m) expansion, which would double the size of the existing attraction.

The project plans, which have been handed to the Atlantic City Council’s Planning and Development Committee, will form part of the Atlantic City Aquarium and Historic Gardner’s Basin Expansion and Improvement project.

The aquarium is at the centre of the ambitious plans, which look to rejuvenate the area in and around Gardner’s Basin.

The site of the aquarium is currently owned by the city and leased by the Atlantic City Historical Waterfront Organization.

The expansion proposals include the installation of a new 200,000-gallon (750,000-litre) tank.

INDIANAPOLIS ZOO

Indianapolis, Indiana, USA

■ OPENING 2014

Construction is in progress at the US$21.5m (£13.7m, €16m) International Orang-utan Center at Indianapolis Zoo, due to open next May. It is hoped that the centre will create a new standard in animal habitat design and help further protect the species.

Extending upwards from the centre of the exhibit will be a 150ft (46m) Beacon of Hope, illuminated by lights turned on by the orang-utans themselves. Below this will be the Atrium – a four-season ecosystem where orang-utans and humans can come together regardless of weather conditions. The orang-utans will be able to climb and move around.

Above the Beacon will be the Hutan Trail to provide the orang-utans with cables and bridges so that they can leave the Atrium and travel to other areas over the heads of visitors.

The Community Plaza will feature an open-air viewing and gathering place in front of the atrium’s window overlooking the forest and tell the story of the orang-utan’s Indonesian home via interpretive graphics. The Oases will feature three zones where the orang-utans can get up close to visitors and staff, should they choose to. The Exploration Hub will provide a window into the orang-utans’ world.

http://indianapoliszoofuture.com
Aberdeen’s Satrosphere Science Centre has launched a £7m (£8.2m, US$10.9m) fundraising campaign and unveiled its plans to refurbish and double the size of the current facility.

As part of the refurbishment, the centre will also change its focus to the science of energy – a theme Satrosphere says is rarely emphasised in science centres in Europe.

The development will include new learning, teaching and corporate spaces in a bid to increase Satrosphere’s visitor numbers from its current 55,000 to 70,000 annually, while doubling the number of school visits each year.

Satrosphere, which opened in 1988 as Scotland’s first science and discovery centre, anticipates the fundraising campaign will take two years. Energy was seen as a fitting theme for the centre due to Aberdeen’s profitable energy industry.

Satrosphere is part of the Scottish Science Centres Network, along with Dundee Science Centre, Our Dynamic Earth in Edinburgh and Glasgow Science Centre.

**www.satrosphere.net**
DEVELOPMENT PIPELINE: PLANETARIAIMS / SCIENCE CENTRES
A groundbreaking ceremony has been held to mark the start of construction work on Miami Science Museum’s (MSM) new US$275m (£176.4m, €205.6m) home.

MIAMI SCIENCE MUSEUM
Miami, Florida, USA
■ OPENING 2015

The 23,226sq m (250,000sq ft) Patricia and Phillip Frost Museum of Science is due to open in 2015 and has been designed by international firm Grimshaw Architects.

A major 600,000-gallon (2.3 million-litre) aquarium; a full-dome 3D planetarium; and hands-on exhibits are planned as part of the attraction, along with two extra wings of exhibition space.

MSM said its new facility will also act as a “demonstration of ecological and sustainability principles” and will generate energy from renewable sources.

Among the project’s funders is the Knight Foundation, which provided a US$10m (£6.4m, €7.5m) challenge grant in January 2013 to help leverage in further support.

The complex will be an anchor of the city’s new 29-acre (11.7-hectare) Museum Park, along with a new Miami Art Museum.

■ www.miamisci.org

London’s Science Museum has revealed details regarding its communications gallery – Information Age.

The £15.6m (€18.2m, US$24.3m) space will include interactive displays and reveal personal stories about how human life has been transformed by communication innovations over the past 200 years.

SCIENCE MUSEUM
London, UK
■ OPENING 2014

Covering a space of 2,500sq m (26,910sq ft), the largest exhibition space in the museum – the gallery – will be divided into six zones focused on transformative events within the development of information and communication technologies.

These will include the growth of the telegraph network, the birth of British broadcasting, pioneering achievements in the development of the telephone, the use of satellites in global communications, the influence of mobile phones and the creation of the World Wide Web.

■ www.sciencemuseum.org.uk
DEVELOPMENT PIPELINE: PLANETARIA / SCIENCE CENTRES

SCIENCE OXFORD
Oxford, UK
OPENING 2015

Science Oxford has submitted a planning application for its proposed £38m (£44.3m, US$59.2m) attraction called The Magnet – the UK’s first integrated science discovery and innovation centre.

Designed by Foster + Partners, the development will be built next to Castle Mound. Its centrepiece attraction will be a world-class planetarium, but it will also include displays, events and lectures promoting all forms of science.

The innovation centre will provide accommodation and support for 50 local high-tech companies. The Magnet itself is expected to attract 150,000 guests annually, create more than 100 skilled jobs and generate £128m (£149m, US$199m) over the next 10 years for the local economy.

Should planning consent be granted, and subject to further fundraising, construction is expected to begin in 2014.

www.scienceoxford.com

DISCOVERY PARK OF AMERICA
Union City, Tennessee, USA
OPENING 2013

A US$100m (£64.2m, €74.9m) discovery park currently under construction in Union City is expected to open this October.

The Discovery Park of America in Tennessee aims to provide knowledge for adults and children in the areas of science, technology, history, art and nature.

The park will house a 9,290sq m (100,000 sq ft) Discovery Centre showcasing ten exhibit galleries including exhibitions on energy, enlightenment, military, Native Americans and natural history. Highlights of the centre will include a 20,000-gal-ion (76,000-litre) aquarium showing the underwater life of Reelfoot Lake and a 60ft replica of the human body with a 30ft slide, in addition to a theatre simulation of the 1811-12 New Madrid earthquakes.

Dinosaurs, fossils, Native Americans, military equipment and vintage automobiles will also be on display.

Elsewhere, the park will house a water feature that bisects the site, flowing north to south, which will include waterfalls and bridges. Japanese, European and American gardens will surround the park, allowing and encouraging guests to learn about nature from around the world.

Other features will include log cabins, a 100-year-old church, a train station and a replica of the Liberty Bell.

www.discoveryparkofamerica.com

NATURAL SCIENCE CENTER
Greensboro, North Carolina, USA
OPENING 2013-16

The Natural Science Center in Greensboro opened its new SciQuarium earlier this year – the first phase of a three-stage investment programme to continue over the next three years.

Phase two of the development, to cost US$5m (£3.2m, €3.7m) and scheduled to open in 2014, will include a dinosaur gallery exhibit, a children’s science area and renovation of the herpetarium. The final phase, also set to cost US$5m (£3.2m, €3.7m) and due to open spring 2016, will include a conservation pond, nature trails and new animals such as orangutans, komodo dragons, lion tamarins, kangaroos, red pandas, pigmy hippos and bald eagles.

Opened in 1957, the Natural Science Center is a non-profit organisation committed to science education and includes a zoo, an aquarium, a theatre and a museum.

www.greensboroscience.org
The National Museum of African American History and Culture in Washington will be unveiled in 2015.

Located beside the Washington Monument on Washington’s National Mall, the site will be devoted exclusively to the documentation of African American life, art, history and culture. It was established as a Smithsonian museum by an Act of Congress in 2003 and is the only national museum devoted exclusively to the documentation of African American life.

The museum will preserve and display American heritage through exhibitions and public programmes about social, political, cultural, scientific and military history. Documenting the American experience from colonial times to the present, the museum looks at growth and change in the United States. The aim is to stimulate a dialogue about race and help foster a spirit of reconciliation and healing.

It will also showcase how the struggle of African Americans has impacted freedom struggles around the world.

Groundbreaking for the multi-million dollar museum took place last year in a ceremony with President Barack Obama; former First Lady Laura Bush – a member of the museum’s advisory council; and Republican John Lewis.

http://nmaahc.si.edu

A new US$300m (£192.7m, €224.8m) Academy Museum of Motion Pictures is being developed in Los Angeles by architects Renzo Piano and Zoltan Pali.

Located in the 1939 May Company Building on the campus of the Los Angeles County Museum of Art (LACMA), the museum will feature six levels of exhibition and programming spaces spanning 27,870sq m (300,000sq ft). The museum design includes more than 2,787sq m (30,000sq ft) of flexible exhibition galleries and a 1,394sq m (15,000sq ft) landscaped public piazza that will serve as a gathering space for visitors and connect the museum with the LACMA campus.

Interactive family friendly moviemaking labs, guided discussions and structured seminars on media literacy and industry-wide topics will be on offer to guests.

The museum will also feature screenings of works by established and emerging film-makers and presentations by artists, craftspeople and technologists illustrating the creative collaborations behind the movies.

To date, the museum’s capital campaign has raised more than half of its investment goal for construction and development.

www.oscars.org/academymuseum
**Filmmaker George Lucas, of Star Wars fame, has revealed his vision for a populist art museum to be built in San Francisco overlooking the Bay Area and Alcatraz.**

The art museum will be completed in time for the 150th anniversary of its founding in 1871.

His proposal is one of 16 received by the Presidio Trust, which is overseeing the rejuvenation of the former commissary site at Crissy Field, with others proposals including an observatory, an environmental museum and a museum dedicated to the US response to the Great Depression.

Lucas has pledged to fund the construction of the proposed 4,181-4,645sq m (45,000-50,000sq ft) museum, which local media report will cost up to US$700m (£450m, €524m). A further endowment would be gifted upon his death.

Constructed of stone and stucco walls and with a glazed north facing façade, the populist art museum would include at least five exhibition galleries, ranging in size from 418 to 790sq m (4,500-8,500sq ft), connected by large public spaces to be used for displays and events.

**www.lucasculturalartsmuseum.org**

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**ART GALLERY OF NEW SOUTH WALES**

Sydney, New South Wales, Australia

[OPENING 2021]

Australia’s Art Gallery of New South Wales has revealed that it plans to double in size and transform itself into an art museum for the “Asian century” in 2021, in time for the 150th anniversary of its founding in 1871.

The new building, dubbed Sydney Modern, will expand northwards towards the harbour. Other improvements – part of a strategic masterplan for the attraction – include new acquisitions, technology to engage audiences around the world, initiatives to cater to non-English speakers and better transport connections.

Cafes, restaurants and a roof-top garden and terrace with views of the city and harbour will also provide a vibrant social hub for Sydney. To top it off, a spectacular grand entrance with commissioned artworks will link the existing heritage building with the new building.

The gallery will now consult with stakeholders, including the NSW government, Royal Botanic Gardens, transport authorities, artist community and friends and supporters of the art gallery.

It is hoped that the new facility will accommodate an increase in visitors from the current 1.3 million per annum to 2 million per annum by 2021.

**www.artgallery.nsw.gov.au**

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**LUCAS CULTURAL ARTS MUSEUM**

San Francisco, California, USA

[OPENING TBC]

Filmmaker George Lucas, of Star Wars fame, has revealed his vision for a populist art museum to be built in San Francisco overlooking the Bay Area and Alcatraz.
BAM/PFA

Berkeley, California, USA

OPENING 2016

Work has begun on the University of California, Berkeley Art Museum and Pacific Film Archive (BAM/PFA), due to open in 2016.

More than US$95m (£61m, €71.1m) of the US$100m (£64.3m, €74.5m) campaign for the new facility was raised by private donations.

Designed by New York City-based firm Diller Scofidio + Renfro (DS+R), the centre will feature a “bold new architectural form”, focusing on “beauty and accessibility”.

The visual arts centre will transform a building that previously housed the UC Berkeley printing plant into a new structure. The building will house BAM/PFA’s exhibition galleries, learning centre, participatory art-making studio, works-on-paper study centre, store, cafe and offices. It will also reunite the institution’s film theatre with the galleries and operations areas. The centre will be home to a 230-seat theatre and a 32-seat screening room, as well as a film library and study area.

Plant Construction is overseeing the project, scheduled for a 2015 completion.

www.universityofcalifornia.edu

PÉREZ ART MUSEUM MIAMI (PAMM)

Miami, Florida, USA

OPENING 2013

A new multi-million dollar Miami art museum set to open in December will anchor a 29-acre (12-hectare) Museum Park featuring public gardens and sculpture installations.

The new Pérez Art Museum Miami (PAMM) will offer 18,580sq m (200,000 sq ft) of programmable space.

Designed by Swiss-based architects Herzog & de Meuron, the three-storey building will sit upon an elevated platform and below a canopy; both will extend beyond the museum’s walls, creating a shaded veranda and plazas. The architects will use this space to “bring the park into the museum” and create outdoor spaces to bridge the museum, park and city, overlooking Biscayne Bay.

http://pammiami.org

Harvard Art Museums – comprising the Fogg Museum, the Busch-Reisinger Museum and the Arthur M. Sackler Museum – is currently undergoing a renovation and expansion project and will reopen in autumn 2014.

Designed by architect Renzo Piano, the project will bring the three museums under one roof for the first time.

The new facility will feature expanded permanent collection galleries, along with galleries programmed in consultation with students and faculty, and flexible spaces incorporating the use of technology for installations, programmes and performances.

Over 1,115sq m (12,000sq ft) of new exhibition space will be added, increasing the Harvard Art Museums’ gallery space by 40 per cent to 18,952sq m (204,000sq ft). A central feature will be an expanded art study centre showcasing thousands of rarely seen works from the museums, making them available for hands-on study.

www.harvardartmuseums.org
COLUMBUS MUSEUM OF ART
Columbus, Ohio, USA

The Columbus Museum of Art has revealed plans for the third and final phase of its US$63m (£40.5m, €47.2m) expansion.

The project includes a two-storeyed addition to the museum’s eastern side to include new gallery and event spaces. It will replace a sculpture garden in the existing space, which will move to the north side of the art museum.

Columbus-based architecture firm DesignGroup has refined and will implement the masterplan, designed by New York firm Tod Williams Billie Tsien Architects.

The purpose of the overall expansion is for the museum to meet industry standards and attract bigger and better exhibitions.

Already, new office space has been developed for museum staff, a new entrance garden has been opened, and facilities have been improved through the renovation of the museum’s Broad St building.

The museum currently exhibits artworks within the same 10 gallery spaces it did when it opened in 1931, despite its collection growing from 500 to around 10,000 objects. About 200,000 people visit the gallery each year. Highlights include Impressionist and Cubist art works.

www.columbusmuseum.org

STATE HERMITAGE MUSEUM
St Petersburg, Russia

Restoration of the Eastern Wing of the State Hermitage Museum in St Petersburg is set to be complete by 2014.

The Eastern Wing, previously belonging to the MoD of the Russian Federation, will exhibit art of the 19th-21st century.

Located in the General Staff Building, the restoration project is a result of joint initiatives led by the State Hermitage and the government of the Russian Federation. The project is financed by the government and by the International Bank for Reconstruction and Development (The World Bank).

The concept, comprising 800 rooms, was designed by the Hermitage and developed by Studio 44 Architectural Workshop.

The project’s objective is to provide the museum with large exposition facilities and create convenient conditions for work for employees and the storage of items. The ensemble from the 19th century will be made available to visitors. The wing will include a display zone featuring restored historical interiors, such as the parade halls of the Ministry of Foreign Affairs of the Russian Empire and private apartments of chancellor count K. Nesselrode.

The second and final stage will be complete in time for the museum’s 250th anniversary in 2014.

www.hermitagemuseum.org
The Cleveland Museum of Natural History in University Circle is set for a US$125m (£80.4m, €93.6m) transformation.

The project, which was previously halted during the 2008 expansion, will see the demolition of half of its existing facility on the west side of Wade Oval, and the addition of two new glass exhibit wings and a crystalline lobby, designed by architect Curt Fentress of Denver, whose previous work includes Denver's international airport and the expansion of the museum of natural history in Raleigh, North Carolina.

The Cleveland museum has no precise timetable for the project, but will break ground when it has raised 70 per cent of the construction cost of its expansion.

Ongoing capital campaigns for the Cleveland Museum of Art, the Cleveland Orchestra and other institutions are attempting to raise hundreds of millions of dollars.

Museum director Dr. Evalyn Gates said the project would boost science education in Cleveland by making the museum’s collections and research activities far more visible and dynamic than they are today.
KUNSTHAUS ZURICH
Zurich, Switzerland
■ OPENING 2017

Kunsthaus Zurich is set to be the largest art museum in Switzerland.

The proposed expansion was put to a public vote in the capital, resulting in 53.9 per cent of the city’s residents voting in favour of the project.

The new area has been designed by London-based David Chipperfield Architects, with construction due to start at the end of 2013 for completion in 2017.

Dedicated to showcasing art from the 1960s, the extension will focus on French painting and impressionism. New media, video, photography, painting, installations and sculptures will be displayed.

Funding has come from the private and public sectors, including the Zurich Art Society, which provided CHF88m (£61.2m, €71.3m, US$95.2m) – the highest-ever private contribution to an art museum in Switzerland.

Visitor numbers to the revamped Kunsthaus Zurich art museum are expected to increase to 400,000 per year.

www.kunsthaus.ch
DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES

MINNESOTA CHILDREN’S MUSEUM
St Paul, Minnesota, USA

OPENING 2016

The Minnesota Children’s Museum is in line for a US$28m (£18m, €21m) revamp, which will include a physical adventure gallery, an entire floor dedicated to imagination and creativity and galleries with content incorporating research on early learning.

The expanded museum aims to spark learning through play and will feature 7,246sq m (78,000sq ft) of public space, including eight indoor galleries, two outdoor galleries and several flexible multipurpose spaces. Other significant changes include adding a café space and a separate entrance for school groups.

Meyer Scherer & Rockcastle of Minneapolis has been appointed as design architects. Construction for the project is slated for summer 2015, with the grand re-opening expected in late 2016. The museum will remain open for most of the construction phase, with unique opportunities for adults and children to witness and engage in the transformation of one of downtown St Paul’s most recognisable landmarks.

www.mcm.org

The museum will spark learning through play

The museum will remain open during construction in order to engage people in the transformation
V&A AT DUNDEE

Dundee, UK

OPENING 2015

Plans for a new Victoria and Albert (V&A) Museum in Dundee have received a financial boost after securing £4m (€4.7m, US$6.2m) in private donations.

The Scottish government has invested £15m (€17.5m, US$23.3m) in capital funding and the Heritage Lottery Fund has given a first-phase pass on a bid of up to £9.2m (€10.7m, US$14.3m) towards the £45m (€52.4m, US$70m) project. Officials behind the scheme said that the latest donations mean the project is well on its way to achieving the £45m fundraising target.

Japanese architectural practice Kengo Kuma’s revised plans show V&A at Dundee moving shorewards – closer to the RSS Discovery and other city attractions and into the centre of Dundee’s central waterfront. The plans also detail the way in which the iconic building, created from two separate structures arching up to meet each other, will be built within two pools of water, reinforcing the connection between the building and the River Tay.

The new museum will provide 1,700sq m (18,299sq ft) of gallery space. The galleries will host exhibitions on international design, alongside displays devoted to Scottish design – historical, contemporary and future.

V&A at Dundee is being delivered by Design Dundee Ltd.

www.vam.ac.uk

V&A MUSEUM

London, UK

OPENING 2016

The Victoria and Albert (V&A) Museum in London has secured planning permission from the Royal Borough of Kensington and Chelsea for its £41m (€47.8m, US$63.7m) Exhibition Road project.

Amanda Levete Architects (ALA) were appointed in March 2011 to work on the scheme, which will lead to the creation of a new purpose-built underground gallery. The project will also include a new entrance so that visitors can access the gallery by a staircase offering views of the museum’s façade. Work will also include opening up a previously inaccessible back-of-house space to create a new courtyard for installation, events and a café.

The project will allow the V&A to refurbish these historic galleries, and release space for new displays from the permanent collections, as well as creates two furniture galleries to home the V&A’s extensive furniture collection.

The V&A has raised £25m (€29.2m, US$38.9m) towards the total cost of the Exhibition Road project, due for completion in late 2015 and opening in 2016.

www.vam.ac.uk
DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES

BRITISH MUSEUM
London, UK
[OPENING 2014]

The British Museum in London has broken ground on its new multi-million pound capital project – the World Conservation and Exhibitions Centre (WCEC).

Designed by Rogers, Stirk, Harbour + Partners (RSHP) and constructed by Mace, the new WCEC is one of the largest redevelopment projects in the museum’s 260-year history.

The aim of the project is to safeguard and enhance collections, while enabling the museum to store, conserve, study and display collections for the future.

Located in the north-west corner of the museum’s Bloomsbury estate, the centre will provide a new public exhibitions gallery, logistics hub, labs and studios, stores for the collection, as well as facilities to support an extensive UK and international loan programme.

The exhibitions gallery is due to open in March 2014 with a new exhibition devoted to the Vikings. The conservation studios, science laboratories, loan hubs and stores will be occupied by summer 2014.

www.britishmuseum.org

LOUVRE ABU DHABI
Abu Dhabi, UAE
[OPENING 2015]

Dubai-based construction firm Arabtec Holdings has been awarded a US$653m (£420m, €489m) contract to build the Abu Dhabi branch of France’s Louvre museum, according to Reuters.

Abu Dhabi Louvre was designed by French architect Jean Nouvel and will be located on the Saadiyat Island’s Cultural District complex.

The museum is a joint venture between the governments of Abu Dhabi and France. It will contain artefacts and works of art from a wide range of periods and cultures with universal themes and common influences highlighted.

The 64,000sq m (688,890sq ft) Louvre Abu Dhabi will comprise a complex of pavilions, plazas, alleyways and canals to evoke an image of a city floating on the sea. Hovering over the complex will be a vast Arabic-inspired 180m (590ft) dome perforated with interlaced patterns to diffuse the light within.

www.arabtecholding.com

DUNFERMLINE MUSEUM AND ART GALLERY
Dunfermline, UK
[OPENING 2016]

Plans to build a new £10.7m (€12.5m, US$16.6m) Dunfermline Museum and Art Gallery in Scotland have been given the green light by the City of Dunfermline Area Committee.

The plans have been designed by architects Richard Murphy Associates in partnership with Fife Council.

Plans for the building include a landscaped entrance for the combined library, museum and art gallery and purpose-built museum exhibition and gallery spaces.

www.fifedirect.org.uk
A new arts and opera district will form part of Emaar Properties’ flagship Downtown Dubai development in the UAE.

His Highness Sheikh Mohammed bin Rashid Al Maktoum – prime minister and vice president of the UAE – said that the Dubai Modern Art Museum and Opera House District would become the latest cultural ‘nerve-centre’.

The project will include Dubai’s first purpose-built opera house, a modern art museum and several galleries within the precinct, as well as two ‘art hotels’ and other leisure elements. It will expand the emirate’s current portfolio of more than 50 galleries and showcases, with architectural and design elements being finalised ahead of the start of construction work.

Emaar Boulevard – the anchor of the Dubai Modern Art Museum and Opera House District – will contain an extensive range of retail outlets as well as food and beverage offerings.

www.sheikhmohammed.ae
The Corning Museum of Glass in New York has unveiled the final design of its North Wing expansion, which is slated to open in late 2014.

Designed by Thomas Phifer and Partners, the addition will include a new 2,415sq m (26,000 sq ft) contemporary art gallery building, as well as a new 500-seat glassmaking demonstration venue in the renovated facility of the former Steuben Glass factory ventilator building, adjacent to the Corning Museum.

The design of the art gallery comprises a square, minimalist, white-glass building containing huge, soaring, daylight-filled galleries.

The façade will be constructed with large, white, glass panels that create a nearly seamless, softly reflective expanse. Inside, the gallery will feature a simple white interior with large curvilinear concrete walls.

The luminous all-glass gallery building will be juxtaposed against the black metal exterior of the adjacent glass factory ventilator building containing the museum’s signature live glassmaking presentations.

The space, which will be entered through the new contemporary gallery, will accommodate 500 people on retractable banked seating and feature a gallery-level balcony running around the perimeter of the venue, offering 360-degree views of the glassmaking below.

www.cmog.org
Albert Einstein’s life and work, as well as his connections to Judaism and Zionism, are to be honoured by a museum in Jerusalem.

The museum will be located at The Hebrew University on Mount Scopus – a site which has drawn some controversy as it lies outside Israel’s pre-1967 borders.

A design concept by Foster + Partners, in collaboration with local Israeli firm Baer Shiftman-Nathan Architects has been commissioned by the various stakeholders in the project. They include the President’s Office, the Prime Minister’s Office, the Jerusalem Development Authority, the Jerusalem Municipality and The Hebrew University. It will house the physicist’s personal papers and literary estate which was bequeathed to the university.

The museum’s design will consist of a spherical building with an amphitheatre at its centre which is focused on a bed of gyroscopic mirrors.

The mirrors rotate and reflect sunlight onto a dark screen producing light shows and the effect of a natural light star above the museum. The sphere will be visible from most parts of the city.

Foster + Partners says construction is expected to begin in 2015, with a completion date of 2017.

www.fosterandpartners.com

The multi-million dollar Lambda project has been given the green light to create the Munch Museum in a glass structure on Oslo’s waterfront. Spanish architects Herreros Arquitectos were appointed to design the museum in 2009, but the project was put on hold over issues on cost and location.

The museum is now being developed on the site originally intended: a 12,000sq ft (1,115sq m) glass structure on the waterfront.

Expected to open in 2018, the museum aims to provide a contemporary concept that showcases a basic heritage of the history and character of Norwegian culture.

Sustainability is at the centre of the project, with a host of environmentally friendly aspects embedded in the museum.

www.munch.museum.no
AIR RACE

SOARING & ROARING

NEW

REFRESHING YOUR PARK

WATERMANIA

www.zamperla.com
<table>
<thead>
<tr>
<th>Date Range</th>
<th>Event Name</th>
<th>Location</th>
<th>Description</th>
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<tbody>
<tr>
<td>7-12 SEPTEMBER 2013</td>
<td>Association of Zoos &amp; Aquariums (AZA) Annual Conference 2013</td>
<td>Kansas City Convention Center, Kansas City, MO, USA</td>
<td>The AZA conference is where business solutions, new trends and science-based know-how converge. Hosting over 1,800 attendees and 130 service providers, it attracts zoo and aquarium veterans and rising, future leaders. This year, poster presentations will include: Does Handling Affect Behavior and Physiology of Education Program Animals?, New Perspectives on Children Zoos, and Mixed-Species Exhibits: A New Phase in Zoo Evolution. Tel: +1 301 562 0777 (ext. 247) Email: <a href="mailto:cwallen@aza.org">cwallen@aza.org</a> Facebook: /zoosaquariums Twitter: @zoos_aquariums <a href="http://www.aza.org">www.aza.org</a></td>
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<td>14-17 SEPTEMBER 2013</td>
<td>Giant Screen Cinema Association (GSCA) Conference and Trade Show</td>
<td>Canadian Museum of Civilisation, Ottawa, Ontario, Canada</td>
<td>The GSCA provides industry-related individuals and members with an opportunity to preview new films, films in production and films in development. The conference also provides networking opportunities and professional development sessions. Topics will include: Dragons: Real Myths and Unreal Creatures, Penguins 3D, Titans of the Ice Age and Patagonia. Tel: +1 919 346 1123 Email: <a href="mailto:tammy@giantscreencinema.com">tammy@giantscreencinema.com</a> Facebook: /giantscreencinema Twitter: @gscac <a href="http://www.giantscreencinema.com">www.giantscreencinema.com</a></td>
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<td>24-26 SEPTEMBER 2013</td>
<td>Leisure Industry Week (LIW)</td>
<td>NEC, Birmingham, UK</td>
<td>The UK’s largest out of home leisure exhibit provides a platform to showcase new products and services to over 8,000 visitors. There are six sectors: Health &amp; Fitness (inc. Sport), Play &amp; Attractions, Leisure Facilities, Pool &amp; Spa and Eat &amp; Drink. Tel: +44 20 7955 3790 Email: <a href="mailto:douglas.read@ubm.com">douglas.read@ubm.com</a> Facebook: /LeisureIndustryWeek Twitter: @L_i_W <a href="http://www.liw.co.uk">www.liw.co.uk</a></td>
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<tr>
<td>30 SEPTEMBER - 3 OCTOBER 2013</td>
<td>World Waterpark Association WWA) Symposium &amp; Trade Show</td>
<td>Marriott &amp; Palm Beach County Convention Center, West Palm Beach, FL, USA</td>
<td>A gathering of water-leisure professionals and development experts featuring a waterpark educational programme and showcase of waterpark products and services. Tel: +1 913 599 0300 Email: <a href="mailto:wwmemberinfo@waterparks.org">wwmemberinfo@waterparks.org</a> <a href="http://www.waterparks.org">www.waterparks.org</a></td>
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<tr>
<td>18-20 SEPTEMBER 2013</td>
<td>Euro Attractions Show (EAS) 2013</td>
<td>Porte de Versailles Convention Centre, Paris, France</td>
<td>A one-stop shop for leisure and attractions industry professionals, more than 8,100 visitors, 367 exhibitors and over 40 speakers from across the world participated in EAS in 2012, and it is anticipated that EAS 2013 will draw even more visitors, exhibitors and additional seminars. Education sessions will cover the core issues of attractions operations, including: new technologies, storytelling, safety, in-park spend, human resources, waterparks, and family entertainment centres (FECs), with presentations from European industry leaders. The Young Professionals Forum will also be in a completely new format this year. Tel: +1 913 599 0300 Email: <a href="mailto:wwmemberinfo@waterparks.org">wwmemberinfo@waterparks.org</a> <a href="http://www.waterparks.org">www.waterparks.org</a></td>
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<td>3-4 OCTOBER 2013</td>
<td>SATE 2013 – TEA Conference</td>
<td>Savannah College of Art &amp; Design, Savannah, GA, USA</td>
<td>A professional design event presented by the Themed Entertainment Association. Each year a new theme is explored via the specific elements that contribute to successful attractions: Storytelling, Architecture, Technology and Experience (SATE). Tel: +1 818 843 8497 Email: <a href="mailto:info@teaconnect.org">info@teaconnect.org</a> <a href="http://teaconnect.org">http://teaconnect.org</a></td>
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DIARY DATES

10 OCTOBER 2013
Annual National Conference of Visitor Attractions (VAC) 2013
Queen Elizabeth II Conference Centre, London, UK
Be an attraction large or small, charitable or commercial, and whether access is free or charged, all share the same goal: to attract and satisfy visitors. This conference is run by the industry, for the industry and forms a key place to meet, network and participate in an innovative and stimulating programme.
Tel: +44 20 8748 8868
Email: info@vac2012.co.uk
Twitter: @vac_conference
www.vac2012.co.uk

23-24 OCTOBER 2013
Showman’s Show 2013
Newbury Showground, Berkshire, UK
A comprehensive exhibition of products, services and entertainment for the outdoor and special events sectors. The show attracts almost 5,000 visitors and has more than 340 exhibitors showcasing a wide range of structures, equipment and entertainment products and services.
Tel: +44 1747 854 099
Email: info@showmans-directory.co.uk
Twitter: @TheShowmansShow
www.showmans-directory.co.uk

7 NOVEMBER 2013
BISL Annual Conference
The Kia Oval, London, UK
Business in Sport & Leisure is a strategic body representing the private sector in the sport and leisure industries.
Tel: +44 20 8255 3782
Email: amanda.fry@bisl.org
www.bisl.org

11-12 NOVEMBER 2013
Museums Association (MA) Annual Conference & Exhibition
BT Convention Centre, Liverpool, UK
This professional association for UK museums and heritage sites brings together nearly 1,500 people to discuss the latest issues, learn about best practice and meet leading suppliers and consultants.
Tel: +44 20 7426 6945
Email: lorraine@museumsassociation.org
www.museumsassociation.org

18-22 NOVEMBER 2013
IAAPA Attractions Expo 2013
Orange County Convention Center, Orlando, FL, USA
IAAPA is attended by over 26,000 industry professionals and will offer more than 80 education programmes, over 1,200 exhibiting companies, 100+ product categories and in excess of 40 special events.
Tel: +1 703 836 4800
Email: iaapa@iaapa.org
Facebook: /groups/iaapahq
Twitter: @IAAPAhq
www.iaapa.org

19-22 NOVEMBER 2013
SIGGRAPH ASIA 2013
Hong Kong Convention and Exhibition Centre, Hong Kong
This sixth conference will showcase products and services related to the computer graphics and interactive technology sector and attract more than 7,000 attendees.
Tel: +65 6500 6725
Email: exhibits_asia@siggraph.org
Facebook: /SIGGRAPHConferences
Twitter: @SIGGRAPHConferences
http://sa2013.siggraph.org

21-23 JANUARY 2014
EAG International
ExCeL, London, UK
EAG International is the must-attend event for amusement and attractions industry professionals seeking the latest ideas and innovations. With over 150 represented manufacturers and lively networking events the show has established itself as the curtain-raiser on the New Year.
Tel: +44 1582 767 254
Email: karencooke@eagexpo.com
Facebook: /EAGExpo
Twitter: @EAGLive
www.eagexpo.com

5-7 FEBRUARY 2014
IAAPI Amusement Expo 2014
Bombay Exhibition Centre, Mumbai, India
The Indian Association Of Amusement Parks & Industries (IAAPI) is an apex body representing the interests of a diverse range of amusement and leisure businesses in India. This is the 14th IAAPI Expo. The three-day event attracts more than 133 exhibitors and around 3,500 visitors.
Tel: +91 22 6523 1643
Email: info@iaapi.org
www.iaapi.org
11-12 MARCH 2014
Retail Business Technology Expo 2014
Earl’s Court, London, UK
Covering end to end solutions that address retailers needs, RBTE combines an exhibition offering a comprehensive range of solutions and products from a wide range of exhibitors with a free informative and interactive education programme incorporating a seminar and conference schedule.
Tel: +44 20 8874 2728
Email: info@rbtexpo.com
Twitter: @rbtexpo
www.retailbusinesstechnologyexpo.com

17-21 MARCH 2014
TED 2014 & TEDActive 2014
Vancouver and Whistler, Canada
2014 marks TED’s 30th anniversary and the theme for TEDActive 2014 is "The Next Chapter." TED will be seeking to understand the significant developments of the last 30 years and applying that knowledge to understand what’s ahead.
Tel: +1 212 346 9333
Email: use online form
http://conferences.ted.com/TEDActive2014

14-15 MAY 2014
Museums + Heritage Show 2014
Olympia, London, UK
The show features the latest industry developments, products and policies affecting museums, galleries, historic houses and other cultural and heritage attractions.
Tel: +44 1905 724 734
Email: felicity@museumsandheritage.com
Facebook: /MandHShow
Twitter: @MandHShow
www.museumsandheritage.com

16-19 MAY 2014
Museums Australia – National Conference 2014
Queen Victoria Museum & Art Gallery, Launceston, Tasmania, Australia
A major event on the calendar in Australia, the national conference attracts around 500 delegates, including leading museum professionals from around the world.
Tel: +61 2 6230 0346
Email: ma@museumsaustralia.org.au
www.museumsaustralia.org.au

18-21 MAY 2014
AAM Annual Meeting & Museum Expo 2014
Washington State Convention Center, Seattle, WA, USA
The 2014 AAM Annual Meeting & Museum Expo is the premiere professional development opportunity for the museum field with 5,000-6,000 attendees gathering from around the world.
Tel: +1 202 289 1818
Email: registration@aam-us.org
Facebook: /americanmuseums
Twitter: @AAMers
www.aam-us.org

22-24 MAY 2014
Ecsite Annual Conference
Museon, The Hague, Netherlands
This will be the 25th anniversary of the annual conference. The event focuses on how science centres and museums can help future generations innovate for social well-being. Pre-conference workshops will take place on 20/21 May.
Tel: +32 2 649 7383
Email: info@ecsite.eu
www.ecsite.eu

www.attractionshandbook.com
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www.museumsaustralia.org.au

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Email: registration@aam-us.org
Facebook: /americanmuseums
Twitter: @AAMers
www.aam-us.org

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Tel: +32 2 649 7383
Email: info@ecsite.eu
www.ecsite.eu

**10th Annual International Conference on Tourism**
Venue TBC, Athens, Greece
The event will bring together scholars, researchers and students working in tourism. The venue location will be announced one to two weeks before the event.
Tel: +30 210 36 34 210
Email: atiner@atiner.gr
www.atiner.gr/tourism.htm

**World Leisure Congress**
Arthur R. Outlaw Mobile Convention Center, AL, USA
The congress attracts academics, educators, students, researchers and professionals working in leisure, recreation, tourism and sport to discuss academic, social and political issues. Around 15 subjects will be approached at the 13th bi-annual event.
Tel: +1 800 343 2171
Email: tjohnson@mc-2.com
www.worldleisure2014.org

**AIM 2014**
Mercure Hotel, Besançon, France
The 2014 IEEE/ASME International Conference on Advanced Intelligent Mechatronics (AIM 2014) will be held in Besançon – birthplace of the Lumière brothers; both inventors of cinematography. The theme is From Smart Systems to Smart Matters, highlighting functional integration for multi-scale technologies ensuring societal needs.
www.aim2014.org

**MuseumNext**
SageGateshead, Newcastle, UK
MuseumNext focuses on social and digital media for the museum sector, showcasing best practice from some of the world’s most exciting cultural institutions. The event attracts an international audience, with delegates from over 30 countries.
Tel: +44 191 261 9894
Email: jimrichardson2@mac.com
www.museumnext.org
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Sports Museums & Visitor Attractions

Terry Stevens of Stevens & Associates reveals how the growing trend for sports museums and halls of fame is attracting fans and tourists interested in sporting culture, while generating additional revenue.

It’s unlikely any article in the history of Attractions Management Handbook has opened with a quote from TS Eliot; well here’s a break with tradition.

In 1947, Eliot wrote in Towards the Definition of Culture that “even the humblest material artefact, which is the product and symbol of a particular civilisation, is an emissary of the culture out of which it comes”.

In this way, sports museums, halls of fame, visitor centres and the new generation of fan zones – Cardiff City Stadium in the UK or Turner Field in Atlanta, US, where interactive experiences are built around stadia – provide fans and tourists with insights into a nation’s, region’s, community’s or club’s sporting culture and the context in which it developed.

**SPORTING HERITAGE**

These sporting attractions have a strong heritage in their own right, with the oldest sports museums in Helsinki and Prague having existed for more than 50 years.

The past 30 years have seen national sports museums being built in Stockholm, Paris, Basel, and Melbourne. Most recently Singapore and the US have also opened national museums dedicated to sport.

In Lausanne, an Olympic museum has existed in the Olympic Capital since the 1980s. A new US$40m (£26.4m, €30.9m) museum was opened on Quai D’Ouchy in 1993, and in January 2012 this highly acclaimed 20-year-old Olympic Museum closed for a major refurbishment to incorporate the recent Olympiads. It’s due to re-open this year.

The Olympic movement has spawned numerous museums. Sochi opened Sporting Glory in 2008, while it’s anticipated that the London Olympic legacy will result in a new attraction within the Olympic Park. Other host cities will inevitably aim to join in this trend.

**SPORTS TOURISM**

In the 2012 edition of the Sports Management Handbook, sports tourism was highlighted as one of the fastest growing sectors of global international tourism (The Sleeping Giant: page 34).

According to the UN World Tourism Organisation, sports tourism is currently worth around US$600bn (£394bn, €463bn) per annum. It accounts for 10 per cent of the one billion global international tourist arrivals and is predicted to grow at 14 per cent per annum over the period 2012–20.

This growth is fuelled by mega-sporting events and people travelling to watch or participate in sports. There’s also an increasing demand both for sport as part of wellbeing- and fitness-motivated travel and sport as heritage or nostalgia travel. The relatively new phenomenon of sports architecture tourism involves visiting great stadia or arenas, irrespective of whether or not an event is taking place. London’s Olympic Park and the tours of the Millennium Stadium in Cardiff are examples of this increasingly popular activity.

Clearly, sports museums and visitor attractions are fundamentally important com-
ponents of sports tourism. For the visitor they provide a focal point for a visit, a gateway to the narrative of the place they’re visiting and an intriguing entree to the city, sports team or event they’re about to experience.

The success of the Camp Nou Experience in Barcelona (Spain’s second-most visited museum after the Museo Nacional del Prado in Madrid), with over 1.5 million visitors a year, the Manchester United Theatre of Dreams Stadium attraction, The Hockey Hall of Fame in Toronto and the Museo do Futebol in Brazil are just a few examples of how such sports attractions have become embedded as must visit places within a destination.

**LEADING THE WAY**
The US has led the development of sports visitor attractions – there are an estimated 215 sports museums and halls of fame in the country. The US has a particular penchant for sports halls of fame, covering every type of sport imaginable, according to Wray Vamplew, Emeritus Professor in Sports Studies, University of Stirling, UK, with notable, longstanding examples being the National Museum of Racing and Hall of Fame, the Kentucky Derby Museum and the Baseball Hall of Fame in Cooperstown.

These types of sports visitor attractions and halls of fame are not without their critics. For example, one observer has written that these visitor attractions “reside at the intersection of history and nostalgia, being chock-full of memorabilia and nostalgic images of the sporting past, resulting in the beatification of the past and consequent miasma of woolly commentary, mawkish sentimentality and cardboard portraits”.

Ray Hole of Ray Hole Architects is also critical of the way sport is presented in these types of attractions. He says “There’s something base and visceral about sport which is never translated authentically – these
attractions often feel as though something’s missing. Sport is the most combative activity known to man other than warfare, yet that spirit is designed out. The smell, acoustics, taste, physical contact and the psychological and emotional ecstasy and pain seem to have been removed. All too often the experience of a sports visitor attraction is sanitised”.

I agree. So why is this the case? Is it because design is undertaken by intellectuals, technocrats or exhibition companies whose formulaic approaches deny the spontaneity and sheer exuberance of the sporting event?

FAN ZONES
The move towards the concept of the fan zone, rather than the museum, is getting closer to overcoming the blandness of the more traditional sports attraction.

Sport spectating is passive, highly absorbing entertainment, as well as active and immersive escapism. We need to inject life and employ new approaches when we celebrate sporting heritage, heroes and legends and the power of such great human achievements. These facilities are important social, cultural and, increasingly, commercial investments. As a result, we’ll see the continued development and growth of sports visitor attractions worldwide.

JACK ROUSE
US-based exhibition designer Jack Rouse Associates (JRA) has more experience than most in creating sports attractions. Shawn McCoy, vice president, marketing and business development at JRA, is optimistic about the opportunities for development.

“Given the overwhelming popularity of sport around the world, from professional leagues to the World Cup to the Olympics, we’re seeing more interest in the development of halls of fame and other sports-related destinations to provide fans with a unique and meaningful connection to their favourite sport, team and athlete”, says McCoy.

Jack Rouse Associates’ portfolio of projects completed and underway spans the whole range of sports attractions, and includes:

- Classic museums such as the University of Kentucky’s Basketball Museum in the Lexington Center, with its virtual basketball court and insight into the skills of the Wildcats’ greatest players.
- Halls of fame like the 2,787sq m (30,000sq ft) Thunder Road USA – a celebration of National Association for Stock Car Auto Racing (NASCAR) in Dawsonville, Georgia, which includes a virtual Thunder Speedway where up to six fans can race radio-controlled cars around a track.
- A new generation of fan zones in stadiums, such as that proposed for the National Football League team Seattle Seahawks, as well as for the National Basketball Association team Indiana Pacers at their home base, Conseco Fieldhouse.
- The creation of interactive retail spaces that double as attractions, such as at the USTA Billie Jean King National Tennis Centre at Flushing, New York.

North America leads the way in having the greatest number of sports attractions. However, other countries are starting to realise the potential of investing in these types of facilities, either as part of their commitment to hosting large sports events or in a bid to support their overall aim of becoming leading tourism destinations.
GLOBAL DEVELOPMENTS

World governing bodies of sport such as FIFA, with its new £120m (€138.7m, US$178.5m) Soccer Museum in Zurich, Switzerland, are seeing the commercial opportunities that attractions bring in terms of the year-round use of stadia – increased footfall, brand extension and growing revenue from sponsorship and visitor spend.

The same is true for major sports clubs, such as Real Madrid in Spain, which is planning to create a branded, 124-acre (50-hectare) resort island in partnership with the Government of Ras-al-Khaimah in the United Arab Emirates (UAE), estimated to cost US$1bn (£672.6m, €777.3m) and due to open in January 2015. The development will include a Real Madrid theme park.

REGIONAL DEVELOPMENTS

Cardiff City FC in Wales has developed a fan zone in the new Cardiff City Stadium as part of a strategy to change the perceptions of fans and attract a new generation of younger fans and their families to support the club.

Following extensive research and focus-group consultations, the Family Club at Cardiff City FC introduced incentives and activities designed to appeal to families of all ages. This initiative has turned the stadium’s Family Stand into a hive of activity on matchdays, by enhancing the experience for fans, with an emphasis on families.

This programme, which utilises the fan experience as a catalyst for growth, won the Customer Experience Award at TheStadium-Business Awards in 2011.

Julian Jenkins, director of international marketing and special projects at Cardiff FC, says the club is applying the lessons learned from this successful family friendly initiative to all areas of its business to enable customers to rediscover its brand.

Football Club Real Madrid is developing an extravagant branded resort island featuring a Real Madrid theme park attraction in the UAE
SPORTS ATTRACTIONS

He says: “I’m keen to highlight our model of innovation not preservation. Our move to the new Cardiff City Stadium allowed us to eradicate a number of historical problems with fans’ behaviour and focus on delivering a diverse fan experience.

“We’re constantly seeking new ideas to enhance our customer experience, and I’m certain we’ll continue to develop this approach. We look forward to exploring the journeys and experiences that other venues have undergone.”

AJAX

Another soccer club to take a more experimental approach is AFC Ajax NV of Amsterdam, the Netherlands. In 2010, Sid Lee Architecture – in collaboration with Sid Lee and gsmprjct – was mandated by Ajax to create the new Ajax Experience, which opened towards the end of 2011. This €4.5m (£3.9m, US$5.8m), 1,000sq m (10,760sq ft) experiential and immersive museum brings the heart and soul of the football club into the heart of the city... “Amsterdam is Ajax. Ajax is Amsterdam”.

This is the third incarnation of this facility. It was originally located within the Ajax Arena, before being taken to an out of town commercial centre. The new Ajax Experience features seven themed areas (see Table 1) and has been located in the heart of the city, not far from the café in the former ABN AMRO bank in which the club was originally founded back in 1900.

According to Jean Pellaand, architect and senior planner at Sid Lee Architecture, the Ajax Build Giants’ exhibition is a whole experience, celebrating a unique story of the Dutch soccer club’s achievements.

“Visitors are invited to embark on an immersive journey through the team’s history and heroes,” he says. “We want them to experience what it takes to be a ‘giant’ through a series of playful, interactive events and inspiring historical recollections.”

SPORTS MUSEUMS SHORTAGE

Considering the potency, power and wide ranging interest in sport, the heroes and nostalgia for memorable and outstanding sporting moments and the iconic status of the great stadia – often referred to as ‘cathedrals of sport’ – it’s surprising there aren’t more sports attractions around the world.

Relatively few clubs outside the US have their own dedicated museum or hall of fame. Globally, relatively few governing bodies of sport celebrate their heritage, achievements and importance through a permanent exhibition. Even in the UK, with one of the world’s finest traditions of sporting heritage, you can count the number of sports visitor attractions on two hands.

AUSTRIA LEADS THE WAY

Austria is one of the few European countries to celebrate the diversity of its winter and summer sports in a structured and strategic way. Recognised by the World Economic Forum as one of the world’s top three most competitive tourism destinations (see WEF, Tourism Competitiveness Index 2012), local museums of all types are considered essential features of all communities in Austria and a fundamental economic and cultural asset.

The Austrian sports museum landscape is very active, with sports museums being recognised as contributing to the brand and positioning of the country. For example, there are around 30 winter or Alpine sports museums. Some are sport- and very locally-specific (Leobersdorf Ski Museum and Kleinwalsteral Winter sports museum), while others are regional and generic (Alpineum in Hinterstoder, Salzburg Provincial Ski Museum or the prestigious International Winter Sports Museum of Murzzuschlag). Elsewhere, Austria has museums dedicated to hiking, soccer, motorsports, cycling, equestrianism, hunting, fishing and even diving (Hallstadt Diving Museum), billiards (The Billiard Museum in Vienna), bodybuilding (the eponymous museum at the Arnold Schwarzenegger Stadium in Graz), and sport aviation.

Gilbert Norden (Institut Fur Sportwissenschaft at the University of Vienna), writing in...
the Journal of Sport History, identified some 97 sports museums in Austria.

In the UK there are 25 sports museums (see www.sportsmuseums.co.uk), covering 13 different sports, ranging from horse racing to badminton. The list is dominated by soccer. In November 2012, a ninth soccer museum was added to the list: Wolverhampton Wanderers FC launched a new visitor experience. This long-established football club has traditionally pioneered strong community relations, with the opening of a £1m (€1.2m, US$1.5m) museum being the most recent part of this jigsaw.

According to Wolves’ CEO Jez Moxey, the vision of Steve Wilson – long-standing chair of the museum – “is as much about representing who we are now as a club, as it is our rich history, and the intention that grandparents, parents and children – whoever they support – will all be able to visit together and have a fantastic experience”.

Located in the £18m (€20.8m, US$26.7m) refurbished Stan Cullis Stand at Molineux Stadium, the Wolves Museum features 25,000 pieces of memorabilia, including shirts, medals and old programmes collected over the club’s 135-year history.

Designed by Cheshire-based Mather & Co, this is, surprisingly, the first football museum in the Midlands. Designer Chris Deaney, who worked on the Chelsea FC museum and the relocation of the National Football Museum from Preston to Manchester, says:

“Our objective was to create a dynamic, interactive football museum that engages supporters of all ages, reminds them of their club’s rich tradition and provides a great addition to their match day experience within the redeveloped Molineux stadium.”

The museum follows a rather typical pattern in terms of the development and presentation of the story of the Wolverhampton Wanderers football club. It is split into different zones, beginning with the club’s early beginnings as an amateur team, through the 1950s when the team was unofficially known as the Champions of the World, through to its present championship status.

Other zones cover the story of the stadium, sport science and the heroes and legends of the club via 22 touch screens. The highlight

Sport is, by its very nature, exciting, emotive and potent – these characteristics must be reflected in the visitor sports attractions of the future if they are to be a success.
for many is the Hall of Fame’s cinema, which shows footage from the football club’s past and famous games.

The opening of the museum in late 2012 prompted an interesting reaction from the club’s fans. According to various fan websites, such as that written by Tom Bason on 14 November 2012 – ‘Molineux View’ – there is clearly pride in the fact that Wolves has become one of the few British soccer clubs to invest in a museum.

However, there are concerns about whether it is considered value for money and whether it is relevant to anyone other than Wolves’ supporters. These are extremely valid questions and both of them are relevant to all club-based sports visitor attractions.

In exploring value for money, Bason also provides a useful chart comparing admission charges at a selection of UK and European soccer museums. The Wolves’ admission charge is £7 (€8.20, US$10.60) for adults, £4.50 (€5.30m, US$6.80) for concessions, and no discounts for season ticket holders or My Wolves members (see Figure 1).

Figure 1: Admission charges at UK and European soccer museums

LESSONS TO BE LEARNED

With sports tourism becoming an increasingly significant global growth market, major sports clubs must seek innovative ways of extending and commercialising their brand. And as sports events continue to drive destination development, we expect to see further investment in sports visitor attractions. If these facilities are to become successful in capturing the hearts and minds of tourists and fans, some lessons must be learned. Sport is, by its very nature, exciting and emotive – characteristics that must be reflected in future visitor attractions in order to avoid the concerns raised by Ray Hole and others.

Terry Stevens is the managing director of Stevens & Associates – a consultancy that undertakes economic impact studies, market appraisals and analysis, strategic planning and feasibility studies in the tourism and leisure industries.

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1 866 833 8580  |  905 649 5047
The global theme park industry faced the continuing recession with yet further and stronger growth, to hit a new record attendance level in 2012, says Natalia Bakhлина.

**GLOBAL THEME PARK INDUSTRY HITS ANOTHER RECORD**

Nearly all 25 parks in our most visited global park list (see Table 1) achieved positive growth in 2012, delivering a new record level of 206 million visits – breaking the 200 million figure for the first time. As has been the case for many years, Disney parks occupy the top eight positions of the chart with more than 10 million attendances.

As in 2011, the global theme park market in 2012 was driven by major reinvestment at Disney and Universal parks. Last year, Orlando led the way with The Wizarding World of Harry Potter at Universal Studios Florida. This year, it was Southern California, with double-digit increases at Disney’s California Adventure (where additions included Cars Land) as well as Universal Studios Hollywood (which added Transformers: the Ride 3-D).

While the US parks contributed a substantial volume to the top 25, the majority of new growth was provided by Asia. Hong Kong Disneyland attracted a 14 per cent rise in attendance levels.
Kong Disney (which opened the Grizzly Gulch zone) and Universal Studios Japan (which launched Universal Wonderland) were up 14 per cent, with Lotte World achieving a strong 10 per cent growth. Tokyo Disneyland and Tokyo Disney Sea saw a quick post-tsunami recovery and Disneyland even managed to grow over the pre-tsunami levels. Asian parks are slowly taking over the top 25 list with the 2012 newcomer – OCT East in Shenzhen.

The gap in attendance between the top 20 North American and top 20 Asian parks is slowly narrowing and there is a general consensus within the industry that Asian parks may take the lead in the next few years. The market is expecting the opening of Shanghai Disneyland Resort in 2015 – an important milestone for the Asian theme park industry.

Whilst European and Northern American parks expand through adding accommodation, retail and second gate attractions, Asia brought something new to the destination resort mix by incorporating casinos and cultural facilities, along with theme parks, retail and hospitality, into ‘integrated resorts’. This broader spectrum of elements has been very successful in their markets with high cash flow casino components subsidising the lower cash flow cultural elements.

Despite an extraordinarily tough year in Europe, all four European parks in the top 25 managed to grow attendance by around two per cent, which is a remarkable achievement.

### TABLE 1: LEADING GLOBAL THEME PARKS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Park and Location</th>
<th>% Change 2011/2012</th>
<th>Attendance 2012</th>
<th>Attendance 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Magic Kingdom at Walt Disney World, Lake Buena Vista, FL, USA</td>
<td>2.3%</td>
<td>17,536,000</td>
<td>17,142,000</td>
</tr>
<tr>
<td>2</td>
<td>Disneyland, Anaheim, CA, USA</td>
<td>-1.1%</td>
<td>15,963,000</td>
<td>16,140,000</td>
</tr>
<tr>
<td>3</td>
<td>Tokyo Disneyland, Tokyo, Japan</td>
<td>8.5%</td>
<td>14,847,000</td>
<td>13,683,000</td>
</tr>
<tr>
<td>4</td>
<td>Tokyo Disney Sea, Tokyo, Japan</td>
<td>8.5%</td>
<td>12,656,000</td>
<td>11,664,000</td>
</tr>
<tr>
<td>5</td>
<td>Disneyland Park at Disneyland Paris, Marne-La-Vallee, France</td>
<td>1.9%</td>
<td>11,200,000</td>
<td>10,990,000</td>
</tr>
<tr>
<td>6</td>
<td>Epcot at Walt Disney World, Lake Buena Vista, FL, USA</td>
<td>2.2%</td>
<td>11,063,000</td>
<td>10,825,000</td>
</tr>
<tr>
<td>7</td>
<td>Disney's Animal Kingdom at Walt Disney World, Lake Buena Vista, FL, USA</td>
<td>2.2%</td>
<td>9,919,000</td>
<td>9,783,000</td>
</tr>
<tr>
<td>8</td>
<td>Disney's Hollywood Studios at Walt Disney World, Lake Buena Vista, FL, USA</td>
<td>2.2%</td>
<td>9,912,000</td>
<td>9,699,000</td>
</tr>
<tr>
<td>9</td>
<td>Universal Studios Japan, Osaka, Japan</td>
<td>14.1%</td>
<td>9,700,000</td>
<td>8,500,000</td>
</tr>
<tr>
<td>10</td>
<td>Islands of Adventure at Universal Orlando, FL, USA</td>
<td>4.0%</td>
<td>7,775,000</td>
<td>7,674,000</td>
</tr>
<tr>
<td>11</td>
<td>Disney's California Adventure, Anaheim, CA, USA</td>
<td>22.6%</td>
<td>7,775,000</td>
<td>6,341,000</td>
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<tr>
<td>12</td>
<td>Ocean Park, Hong Kong SAR</td>
<td>6.9%</td>
<td>6,583,000</td>
<td>6,056,000</td>
</tr>
<tr>
<td>13</td>
<td>Everland, Gyeonggi-Do, South Korea</td>
<td>4.3%</td>
<td>6,583,000</td>
<td>6,056,000</td>
</tr>
<tr>
<td>14</td>
<td>Hong Kong Disneyland, Hong Kong SAR</td>
<td>13.6%</td>
<td>6,700,000</td>
<td>5,900,000</td>
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<tr>
<td>15</td>
<td>Lotte World, Seoul, South Korea</td>
<td>10.4%</td>
<td>6,383,000</td>
<td>5,780,000</td>
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<tr>
<td>16</td>
<td>Universal Studios at Universal Orlando, FL, USA</td>
<td>2.5%</td>
<td>6,195,000</td>
<td>6,044,000</td>
</tr>
<tr>
<td>17</td>
<td>Universal Studios Hollywood, Universal City, CA, USA</td>
<td>15.0%</td>
<td>5,912,000</td>
<td>5,141,000</td>
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<tr>
<td>18</td>
<td>Nagashima Spa Land, Kuwana, Japan</td>
<td>0.5%</td>
<td>5,850,000</td>
<td>5,820,000</td>
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<tr>
<td>19</td>
<td>SeaWorld Florida, Orlando, FL, USA</td>
<td>3.0%</td>
<td>5,358,000</td>
<td>5,202,000</td>
</tr>
<tr>
<td>20</td>
<td>Walt Disney Studios Park At Disneyland Paris, Marne-La-Vallee, France</td>
<td>1.9%</td>
<td>4,800,000</td>
<td>4,710,000</td>
</tr>
<tr>
<td>21</td>
<td>Europa Park, Rust, Germany</td>
<td>2.2%</td>
<td>4,600,000</td>
<td>4,500,000</td>
</tr>
<tr>
<td>22</td>
<td>Seaworld California, San Diego, CA, USA</td>
<td>3.5%</td>
<td>4,444,000</td>
<td>4,294,000</td>
</tr>
<tr>
<td>23</td>
<td>Busch Gardens Tampa Bay, Tampa, FL, USA</td>
<td>1.5%</td>
<td>4,348,000</td>
<td>4,284,000</td>
</tr>
<tr>
<td>24</td>
<td>De Efteling, Kaatsheuvel, the Netherlands</td>
<td>1.8%</td>
<td>4,200,000</td>
<td>4,125,000</td>
</tr>
<tr>
<td>25</td>
<td>OCT East, Shenzhen, China</td>
<td>7.9%</td>
<td>4,196,000</td>
<td>3,890,000</td>
</tr>
</tbody>
</table>

**TOTAL** 5.2% 205,906,000 195,656,000

Offsetting low summer visitation by opening during colder periods is a growing trend – De Efteling has opened its doors year round to boost numbers since 2010.

Attendance figures are estimates based on company information, annual reports, published information and from reliable TEA/AECOM industry and tourism sources. Per cent changes for 2012 for certain parks are based on updated figures for 2011, thus not directly comparable to the published TEA/AECOM list for 2010/11 or previous reports. Source: TEA and AECOM.
Europe continued to reinvest, with Disneyland Paris’ new 20th anniversary shows and Europa Park’s fifth hotel, Bell Rock, and a Wodan Timbur roller coaster.

**TRIPLE HIT FOR EUROPE**

The overall picture for Europe is not as rosy as for North America and Asia but there are reasons for this. The 2012 season was unbelievably difficult for the European theme park industry due to the continuing economic recession, cold and wet summers in Northern Europe and the London 2012 Olympic Games, which left London deserted for several weeks during the summer. As shown in the Top 20 European Parks table (Table 2), some parks found it challenging to maintain attendance. Others, however, showed strong growth, which demonstrates that thoughtful reinvestment can overcome negative trends. Thanks to these strong performers, the overall attendance at the top 20 European parks remained stable, at 58 million visits.

Attendance at the top five parks grew fairly consistently by two per cent but the biggest growth was at two French parks in the bottom half of the table. Parc Asterix (up by eight per cent) opened a new Egypt World featuring a highly anticipated 40m-high Oziris inverted coaster that dips underwater, and a smaller ride for children. Celebrating the 35th anniversary of its original show Cinescenie, Puy du Fou (up by seven per cent) was honoured by TEA’s Thea Classic Award, which drew press attention and helped further establish the park in the domestic market. This was strengthened by the park’s new Christmas show Grand Noel boosting winter visitation.

The attempt to extend the season by offering Halloween and Christmas events is quite a common trend in the European theme park industry. Further, Efteling, which celebrated its 60th birthday in 2012, has been operating year round since 2010 and this seems to have helped the numbers. More parks are seeking opportunities to offset low summer visitation by opening during colder periods when weather conditions are less of an issue as guests typically come prepared. With the uncertainty of the summer weather over the past few years, however, it might be time for European parks to explore more creative options to make the visitor experience exciting and comfortable in poor summer weather.

At the same time in Europe, catering to the family market, rather than only targeting teenagers, is more important than ever and more parks are recognising this trend. PortAventura has set its strategy on becoming the best family destination in Europe, Parc Asterix has balanced its new thrill coaster with a child ride, Puy du Fou allows the whole family to enjoy its shows together without worrying about age and height restrictions, and LEGOLAND is providing accommodation.

In all, LEGOLAND Parks operated by Merlin Entertainments Group did well in 2012, growing attendance by 33 per cent. In Europe, the operator continues to successfully evolve LEGOLAND parks into family resort destinations: LEGOLAND Windsor opened its first hotel and LEGOLAND Billund launched a new family area called North Pole, which features a Polar X-plorer roller coaster.

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**TABLE 2: LEADING EUROPEAN THEME PARKS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Park and Location</th>
<th>% Change 2011/2012</th>
<th>Attendance 2012</th>
<th>Attendance 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Disneyland Park At Disneyland Paris, Marne-La-Vallee, France</td>
<td>1.9%</td>
<td>11,200,000</td>
<td>10,990,000</td>
</tr>
<tr>
<td>2</td>
<td>Walt Disney Studios Park At Disneyland Paris, Marne-La-Vallee, France</td>
<td>1.9%</td>
<td>4,800,000</td>
<td>4,710,000</td>
</tr>
<tr>
<td>3</td>
<td>Europa Park, Rust, Germany</td>
<td>2.2%</td>
<td>4,600,000</td>
<td>4,500,000</td>
</tr>
<tr>
<td>4</td>
<td>De Efteling, Kaatsheuvel, the Netherlands</td>
<td>1.8%</td>
<td>4,200,000</td>
<td>4,125,000</td>
</tr>
<tr>
<td>5</td>
<td>Tivoli Gardens, Copenhagen, Denmark</td>
<td>1.8%</td>
<td>4,033,000</td>
<td>3,963,000</td>
</tr>
<tr>
<td>6</td>
<td>Port Aventura, Salou, Spain</td>
<td>0.5%</td>
<td>3,540,000</td>
<td>3,522,000</td>
</tr>
<tr>
<td>7</td>
<td>Liseberg, Gothenburg, Sweden</td>
<td>-3.4%</td>
<td>2,800,000</td>
<td>2,900,000</td>
</tr>
<tr>
<td>8</td>
<td>Gardaland, Castelnuovo Del Garda, Italy</td>
<td>-10.0%</td>
<td>2,700,000</td>
<td>3,000,000</td>
</tr>
<tr>
<td>9</td>
<td>Alton Towers, Staffordshire, UK</td>
<td>-9.4%</td>
<td>2,400,000</td>
<td>2,650,000</td>
</tr>
<tr>
<td>10</td>
<td>Legoland Windsor, Windsor, UK</td>
<td>5.3%</td>
<td>2,000,000</td>
<td>1,900,000</td>
</tr>
<tr>
<td>11</td>
<td>Thorpe Park, Chertsey, UK</td>
<td>-10.0%</td>
<td>1,800,000</td>
<td>2,000,000</td>
</tr>
<tr>
<td>12</td>
<td>Phantasialand, Germany</td>
<td>0.0%</td>
<td>1,750,000</td>
<td>1,750,000</td>
</tr>
<tr>
<td>13</td>
<td>Parc Asterix, Plailly, France</td>
<td>8.0%</td>
<td>1,723,000</td>
<td>1,595,000</td>
</tr>
<tr>
<td>14</td>
<td>Futuroscope, Jaunay-Clan, France</td>
<td>-2.4%</td>
<td>1,700,000</td>
<td>1,741,000</td>
</tr>
<tr>
<td>15</td>
<td>Legoland Billund, Billund, Denmark</td>
<td>3.1%</td>
<td>1,650,000</td>
<td>1,600,000</td>
</tr>
<tr>
<td>16</td>
<td>Puy Du Fou, Les Epesses, France</td>
<td>6.7%</td>
<td>1,600,000</td>
<td>1,500,000</td>
</tr>
<tr>
<td>17</td>
<td>Gronalund, Stockholm, Sweden</td>
<td>-3.8%</td>
<td>1,408,000</td>
<td>1,464,000</td>
</tr>
<tr>
<td>18</td>
<td>Mirabilandia, Savio, Italy</td>
<td>-6.1%</td>
<td>1,390,000</td>
<td>1,481,000</td>
</tr>
<tr>
<td>19</td>
<td>Duinrell/Attraktiepark, Holland</td>
<td>-0.1%</td>
<td>1,360,000</td>
<td>1,362,000</td>
</tr>
<tr>
<td>20</td>
<td>Heide Park, Soltau, Germany</td>
<td>-7.1%</td>
<td>1,300,000</td>
<td>1,400,000</td>
</tr>
</tbody>
</table>

TOTAL | -0.3% | 57,954,000 | 58,153,000 |

Attendance figures are estimates based on company information, annual reports, published information and from reliable TEA/AECOM industry and tourism sources. Per cent changes for 2012 for certain parks are based on adjusted/updated figures for 2011, thus not directly comparable to the published TEA/AECOM list for 2010/11 or previous reports. Source: TEA and AECOM.
During the current economic conditions, even a modest growth is an achievement for a theme park, and timely reinvestment is key to maintain good levels of repeat visitation and attract first time visits. PortAventura drew crowds to its new Shambhala roller coaster, which has broken roller coaster records in Europe for height (76m), drop (78m) and speed (134 km/h on the first descent). Trade magazine Kirmes & Parks honoured Shambhala with its award for Best European Attraction 2012. The park continues to capitalise on its new children’s area SésamoAventura and showed growth, whilst the overall Spanish theme park industry did not fare so well.

**KEY FACTS**

- 206 million visits to world’s top 25 theme parks in 2012; 5.2 per cent rise
- 358 million visits to attractions run by top 10 operating groups; 6.7 per cent rise
- 132 million visits to top 20 North American theme parks in 2012; 3.6 per cent rise
- 109 million visits to top 20 Asian theme parks in 2012; 5.8 per cent rise
- 58 million visits to top 20 European theme parks in 2012; 0.3 per cent decline

**OPERATING GROUPS STRENGTHEN GROWTH**

The top 10 operators had a successful year, increasing the overall attendance by 6.7 per cent to see just under 356 million visits made to the groups’ attractions in 2012. Unsurprisingly, Disney led the race with 126 million visits, having grown by an impressive 4.7 per cent – mainly due to the enhancement of its Asian and US parks.

Merlin Entertainments Group is up 16 per cent overall, demonstrating quite a remarkable growth, which strengthened the operator’s second position in the chart with 54 million visits. Merlin’s performance
HOT NUMBERS

Demonstrates the importance of a diversified portfolio given the climate and economic variations the industry experiences. With attractions in 21 countries worldwide, Merlin was able to offset challenging conditions in the UK and Italy with stronger performance in Asia Pacific. The operator continues to grow through the addition of new attractions and accommodation at their parks.

Universal Studios is third, having shown a strong eight per cent growth. Similar to the global theme park attendance chart, Asian operators are making their way on to the list of leading global operators. Two China-based theme park chains, OCT Group and Haichang Group, are now in the Top 10 global theme park (Table 3) chains with 23.4 and 9.4 million visits respectively, and both have intentions of future expansion. The expansion of theme park chains is an important trend in China. In 2012, OCT opened a new Happy Valley park, a water park in Wuhan, and a children’s educational attraction, similar to a KidZania, at its new Shenzhen themed retail dining and entertainment district, OCT Bay.

OUTLOOK

This year’s results show a positive outlook for the worldwide attractions market, demonstrated by the strengthened growth within the industry. Optimism is growing (especially in North America and Asia), numerous interesting projects are in the pipeline, and there are expectations of future growth. Operators are putting tremendous efforts into maintaining and growing attendances, while sizeable and thoughtful reinvestment remains key.

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natalia.bakhлина@aecom.com
www.aecom.com

<table>
<thead>
<tr>
<th>Rank</th>
<th>Group</th>
<th>% Change 2011/2012</th>
<th>Attendance 2012</th>
<th>Attendance 2011</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Walt Disney Attractions</td>
<td>4.7%</td>
<td>126,479,000</td>
<td>120,821,000</td>
</tr>
<tr>
<td>2</td>
<td>Merlin Entertainments Group</td>
<td>16.4%</td>
<td>54,000,000</td>
<td>46,400,000</td>
</tr>
<tr>
<td>3</td>
<td>Universal Studios Recreation Group</td>
<td>7.9%</td>
<td>34,515,000</td>
<td>31,990,000</td>
</tr>
<tr>
<td>4</td>
<td>Parques Reunidos</td>
<td>3.5%</td>
<td>27,130,000</td>
<td>26,220,000</td>
</tr>
<tr>
<td>5</td>
<td>Six Flags Inc</td>
<td>6.0%</td>
<td>25,750,000</td>
<td>24,300,000</td>
</tr>
<tr>
<td>6</td>
<td>SeaWorld Parks &amp; Entertainment</td>
<td>3.0%</td>
<td>24,310,000</td>
<td>23,600,000</td>
</tr>
<tr>
<td>7</td>
<td>Cedar Fair Entertainment Company</td>
<td>0.9%</td>
<td>23,600,000</td>
<td>23,400,000</td>
</tr>
<tr>
<td>8</td>
<td>OCT Parks China</td>
<td>7.5%</td>
<td>23,359,000</td>
<td>21,731,000</td>
</tr>
<tr>
<td>9</td>
<td>Haichang Group</td>
<td>24.5%</td>
<td>9,400,000</td>
<td>7,550,000</td>
</tr>
<tr>
<td>10</td>
<td>Compagnie des Alpes</td>
<td>1.0%</td>
<td>9,300,000</td>
<td>9,210,000</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>6.7%</strong></td>
<td><strong>357,843,000</strong></td>
<td><strong>335,222,000</strong></td>
</tr>
</tbody>
</table>

Attendance figures are estimates based on company information, annual reports, published information and from reliable TEA/AECOM industry and tourism sources. Per cent changes for 2012 for certain parks are based on adjusted/updated figures for 2011, thus not directly comparable to the published TEA/AECOM list for 2010/11 or previous reports. Source: TEA and AECOM.
GO WILD

PROTECTING EXOTIC AND ENDANGERED ANIMALS AS WELL AS HELPING VISITORS UNDERSTAND THE IMPORTANCE OF CONSERVATION ARE AMONG THE AIMS OF THE LATEST ZOO DESIGN PROJECTS

Islands, Chester Zoo, UK

The Philippines, Papua New Guinea, Bali, Sumatra, Sumba and Sulawesi will be celebrated in Islands, a £30m (€38.1m, US$46.5m) project due to open at Chester Zoo, Cheshire, UK in 2015.

The development, which is the biggest of its kind in the UK, will showcase the zoo’s conservation fieldwork. Connected by a boat ride, Islands will bring together some of the most endangered animals on the planet, including Anoa, Banteng, Babirusa, Bali Starling, Cassowary, Rhinoceros Hornbill, Lorikeet, Sumatran Orang-utan, Indonesian crocodile (Sunda Gharial), Sulawesi Macaque, Sumatran Tiger and even the Visayan Warty Pig.

Designed by architects from the Dan Pearlman group in Germany, visitors will be taken on a highly themed, atmospheric and immersive journey, which includes educational exhibits, play areas, restaurants and village-style food stands. They can travel through the Islands by boat or on foot and will navigate mangroves, swamps, bamboo and tropical forests.

Covering five hectares (12 acres), the series of islands will be landscaped to mimic the habitat of that island through the horticulture and the architecture. A themed show house on each island will provide indoor viewing of certain species and there’ll be a series of adventure paths, bridges and adventure routes for children. A central river adventure ride will give different views of the islands.

Simon Mann, development director at Chester Zoo, says: “Our intention is to create a world-class zoo exhibit, which will set the standard for future zoological exhibits, both in the UK and worldwide.”

Islands at Chester Zoo is the first part of a long-term Natural Vision project, which also includes a themed hotel and a series of five animal-based zones known as Islands; Savannah; the Asian Plains; Rainforests; and Cheshire.
Cleveland Metroparks Zoo’s African Elephant Crossing features two sprawling outdoor elephant yards for roaming and foraging, a deep-water swim channel, a waterfall, an interactive visitor centre, five African elephants, meerkats, naked mole rats, African birds and an African rock python.

The five-acre, US$25m (£15.6m, €17.5m) exhibit opened in May 2011 and was inspired by a safari in Africa that the zoo’s director, Steve Taylor, had been on 10 years ago.

One of the main themes of the exhibit is that people and elephants need to share space in Africa in order to survive. To symbolise this, the Crossing Gate was designed so that visitors and elephants use the same path at various times throughout the day. During most of the day, visitors use the crossing to go from the Welcome Plaza to the interior sections of the exhibit. At certain points though, the gates swing out to protect the guests and allow the elephants to migrate from one of the outdoor ranges to the other.

The building from the old exhibit, a pachyderm house from the 1950s, was used in the new exhibit to reinforce one of the institution’s main goals – reduce, reuse and recycle.

Sea Lion Sound, Saint Louis Zoo, USA

Visitors to the Saint Louis Zoo now have dramatic underwater views of seals and sea lions in the new Sea Lion Sound attraction, created by PGAV Destinations.

Opened in July 2012 to replace the original sea lion pool built in 1915, the US$18m (£11.6m, €13.6m) exhibit was inspired by the rocky shores of the American Northwest coast.

Guests can now watch the sea lions as they glide by a large flat acrylic panel or over a 37ft long (11m) walk-through acrylic tunnel. The site occupies 1.55 acres with a 6,000sq ft (557sq m) pool and a water system that comprises more than 250,000 gallons. The exhibit is designed to display up to 25 pinnipeds, or seals and sea lions, and aims to further guests’ understanding of the two lives of pinnipeds. Presentations by curators educate guests about the lives and behaviours of individual animals in an 850-seat amphitheatre and show pool.

Design challenges included the coordination and construction of complicated components like an aquatic life support system that balances salinity, temperature, turbidity, ozone and clarity for animal health and public perception. As well as being better for the animals and guests, it is also good for the Earth’s water system, as it avoids dumping 215,000 gallons of water weekly.
Polar Land, Legoland Billund, Denmark

Polar Land, Legoland Billund’s biggest-ever attraction, combines live penguins with Lego polar animals and a thrilling roller coaster.

The attraction was themed by Theming and Animatronics Industries (TAA), and takes visitors on a polar expedition through Arctic wildlife. They can enjoy the experience at a leisurely pace on foot or board a snowmobile on the Polar X-plorer free fall coaster ride, which includes a 5m (16ft) drop. Riders are taken inside an iceberg where Lego-shaped ice cubes, icicles and sculptures create a winter wonderland, based on Legoland’s Tom Christiansen’s design. The last leg of the Polar X-plorer ride takes visitors past 17 penguins in a pool behind glass, which has been created to closely resemble the penguin’s natural habitat. The penguins can also be viewed through a large window inside the theme park’s Polar Pizza and Pasta restaurant.

The decoration works took TAA’s team of 18 specialists 15 weeks to complete.
**Glacier Run, Louisville Zoo, USA**

Designed as an imaginary town on the edge of the arctic wilderness, Glacier Run is modelled on the real town of Churchill, Canada, the polar bear capital of the world where people and wildlife have learned to co-exist. The exhibit offers spectacular views, captivating stories of the arctic and opportunities for close-up encounters with polar bears, grizzly bears, seals and sea lions.

Guests can interact with zookeepers, learn about current challenges to arctic environments and animals, and discover how incremental changes in our everyday activities and behaviours can make a difference to the planet and wildlife. The exhibit’s story shows how melting glaciers flooded the old quarry, which has become the bear pool.

The idea for the US$25m (£15.6m, €17.5m) town came from PGAV Destinations Planning. The company worked with the staff at Louisville Zoo and Polar Bears International, a research association based in Churchill. Weber Group designed and built the town and the branded and themed environments, working with local architect Arrasmith, Judd, Rapp and Chovan.

**Drusillas Park, UK**

Drusillas Park in the UK covers 16 acres of land, so everything has been geared to limited space and younger children. Its owners, Laurence and Christine Smith, have concentrated on small exotic animals such as meerkats, monkeys and penguins and ensured that everything is child orientated, from the animal viewing opportunities to the accessible zoo route. The furthest walk from one enclosure to another is 150ft (48m).

Drusillas opened in 1925 as tearooms with a few animals, including Tarzan the chimpanzee and Georgina the ring-tailed lemur. The Smiths bought the park in 1997 and have spent the last 15 years creating a child-friendly zoo with an emphasis on hands-on learning. Now the zoo has more than 120 different species and attractions, including a Thomas & Friends ride and a new interactive maze called Eden's Eye. The Smiths have updated the zoo, working with the Western Log Group and Meticulous Ltd.

“Change and improvement is essential in this business,” says Laurence Smith. “Good design is also essential in today’s competitive marketplace. Visitors rightly expect a high standard of design, from the toilets through to new animal enclosures and attractions.”

Smith believes that the zoo’s design-orientated attention to detail was one of the reasons that Drusillas won the South East England Large Visitor Attraction of the Year Award in 2011. “Good design is a more expensive route, but it’s an important route.”

www.attractionshandbook.com
Investors & Major Corporates in 2012-13

Nigel Bland on reasons to hope the performance of attractions will continue to improve into next year

All the major operators posted strong results in 2012 (see Table 1), but those that report separately by geography showed a clear differentiation between the US (strongest), Asia (strong) and Europe (weakest). For instance, Disney grew revenues of 11 per cent in the US and six per cent in Asia, whilst suffering a small decline of one per cent at its Paris sites. Growth in the US and Asia for Disney was driven equally by higher visitor numbers and higher spend. Merlin described the European market as “extremely tough”, citing the weather (truly awful), the economy (not much better) and the Olympic effect, specifically in the UK. The combination of these factors meant that like-for-likes were flat at Merlin, with growth being driven by the full-year effect of their acquisition of Living & Leisure in Australia and the opening of seven new attractions.

In general, the larger-charging attractions in the UK were down, many by around five per cent (eg Tower of London and Edinburgh Castle), with London Zoo suffering particularly badly, with a drop of over 10 per cent in visits. This comes as no surprise given the distraction of the Olympics and it's to be hoped that the Olympic legacy provides ‘payback’ to these attractions over the next few years.

As ever, investment in new products was a big driver of visitor numbers. While nobody hit quite the same jackpot as Universal in 2011 with Harry Potter, Disney's better than competitor performance in the US was significantly helped by the impact of the opening Cars Land in California.

The average increase in like-for-like revenues was just over five per cent, which is less than last year (8.4 per cent), but that's largely due to the Harry Potter effect in 2010-2011. Indeed, if you exclude that, overall growth rates have been reasonably consistent at around the five per cent mark for the last three years.

**TABLE 1: PERFORMANCE OF THE GROUPS**

<table>
<thead>
<tr>
<th>Company</th>
<th>Sites Dec 2012</th>
<th>Visits 2012 (m)</th>
<th>Revenue growth rates (per cent)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disney</td>
<td>11&lt;sup&gt;1&lt;/sup&gt;</td>
<td>128.5</td>
<td>9.5 9.6 1.0</td>
</tr>
<tr>
<td>Merlin</td>
<td>94</td>
<td>27.1</td>
<td>16.1&lt;sup&gt;2&lt;/sup&gt; 18.1&lt;sup&gt;3&lt;/sup&gt; 4.1</td>
</tr>
<tr>
<td>Universal</td>
<td>6 4</td>
<td>34.5</td>
<td>4.8 24.3&lt;sup&gt;4&lt;/sup&gt; n/a</td>
</tr>
<tr>
<td>Parques Reunidos</td>
<td>72</td>
<td>27.1</td>
<td>11.3 8.2 2.6</td>
</tr>
<tr>
<td>Six Flags</td>
<td>18 3</td>
<td>25.8</td>
<td>5.6 3.8 9.0</td>
</tr>
<tr>
<td>Cedar Fair</td>
<td>16 2</td>
<td>23.6</td>
<td>3.9 5.2 6.6</td>
</tr>
<tr>
<td>Grevin</td>
<td>14 4</td>
<td>9.3</td>
<td>6.0&lt;sup&gt;5&lt;/sup&gt; (0.2) 3.6</td>
</tr>
<tr>
<td><strong>Average&lt;sup&gt;6&lt;/sup&gt;</strong></td>
<td></td>
<td></td>
<td>5.2 8.4 4.5</td>
</tr>
</tbody>
</table>

<sup>1</sup>Number of attractions, revenues also include cruise and the new resort in Hawaii; <sup>2</sup>Like-for-like growth (0.5 per cent); <sup>3</sup>Like-for-like growth 7.9 per cent; <sup>4</sup>Harry Potter; <sup>5</sup>Like-for-like growth 1.6 per cent (excluding full annual impact of Futuroscope); <sup>6</sup>Using like-for-like numbers where available.
While nobody hit the same jackpot as Universal did in 2011 with Harry Potter, Disney’s performance was helped by Cars Land.
INVESTMENT

All in all it looks like a good time to be invested or investing into the attractions sector

– and that there also remains interest from private equity investors.

Given that the trade market is limited for someone wanting a good price it definitely helps if you have an asset which is attractive to the institutions. The two essential factors in attracting private equity are:

• **Management** – there needs to be a strong ongoing management team; many owner-managed businesses fall at this hurdle as they haven’t taken appropriate action to facilitate a succession. To do this properly you need to employ a team and allow them to run the business with limited interference for a couple of years prior to disposal.

• **Growth story** – most institutions are focussed on investing in growth companies. For attractions this almost certainly means having more than one site and a clear plan either to develop or acquire more. While you can drive incremental growth from extending and improving an existing operation, this rarely is enough to achieve the annual growth rates needed to meet private equity return targets. Beyond that it helps to have robust accounting systems and management information as you will be subject to considerable diligence.

The HiG acquisition of Looping and ongoing support for bolt-on purchases is a good example of this growth-led institutional investment. The investment by Investindustrial in PortAventura however, is more opportunistic in that the investor believes the asset is underpriced because of the state of the Spanish economy and that they will make their return by operating the business efficiently and waiting for the cycle to recover. The PortAventura transaction also illustrates an important driver of M&A in Europe at present – the banks clearing their balance sheets of distressed debt positions.

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**TABLE 2: MERGERS AND ACQUISITIONS 2012/13**

<table>
<thead>
<tr>
<th>Date</th>
<th>Target</th>
<th>Country</th>
<th>Acquirer</th>
<th>Price</th>
<th>EBITDA</th>
<th>Multiple</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 12</td>
<td>Fort Fun</td>
<td>Germany</td>
<td>One World Group</td>
<td>6.0</td>
<td>0.56</td>
<td>10.8x</td>
</tr>
<tr>
<td>Feb 12</td>
<td>Living and Leisure</td>
<td>Australia</td>
<td>Merlin</td>
<td>244.0</td>
<td>34.0</td>
<td>7.2x</td>
</tr>
<tr>
<td>Mar 12</td>
<td>Noah’s Ark</td>
<td>USA</td>
<td>Parques Reunidos</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Apr 12</td>
<td>Slagharen</td>
<td>the Netherlands</td>
<td>Parques Reunidos</td>
<td>10.3</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>May 12</td>
<td>Cobac Parc</td>
<td>France</td>
<td>Looping (HiG)</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Jun 12</td>
<td>Terra Mitica</td>
<td>Spain</td>
<td>Aqualandia</td>
<td>65.0</td>
<td>(-ve)</td>
<td>n/a</td>
</tr>
<tr>
<td>Aug 12</td>
<td>Linnaeushof</td>
<td>the Netherlands</td>
<td>Aspro Ocio</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Nov 12</td>
<td>PortAventura</td>
<td>Spain</td>
<td>Investindustrial</td>
<td>439.0</td>
<td>59.0</td>
<td>7.4x</td>
</tr>
<tr>
<td>Feb 13</td>
<td>Isla Magica</td>
<td>Spain</td>
<td>Looping (HiG)</td>
<td>5.0</td>
<td>(-ve)</td>
<td>n/a</td>
</tr>
</tbody>
</table>

1Investment committed. EV unclear. Currency in Euros except for Australia (Aus$) and USA ($)

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created during the boom. All three Spanish assets traded in the last year fit this trend.

IN OTHER NEWS
Lo-Q has acquired accesso, a leading ticketing and e-commerce group in the US which supplies ticketing for a range of visitor attractions. At £13.7m (€15.8m, US$21m), the acquisition will provide Lo-Q with access to new customers (both ways) as well as enabling them to combine and develop the two companies’ existing technologies.

Best Union Company SPA, another company that has been acquisitive in recent years, spent 2012 focussed on “streamlining its corporate structure and consolidating its equity investments”, in particular fully integrating the Omniticket business.

An interesting acquisition occurred in July 2012 when Sansei Yusoki acquired the ride manufacturer S&S Worldwide (based in Utah, USA). Sansei is a medium-sized [c. £100m (€115.6m, US$153m) turnover] engineering business which already had a ride manufacturing division. This is a similar type of strategic acquisition to Lo-Q acquiring accesso – providing a global distribution network as well as an increased range or product to take to the wider market.

Far Eastern investment capital is set to increasingly play a role in the European and US markets, from China, Japan and South Korea. In many of the disposal processes we are running, there are now interested parties from the Far East.

CONCLUSION
With the US having returned to economic growth and the European economies slowly beginning to follow, there is reason to hope that the underlying performance of attractions will continue to improve over the rest of the season and into next year.

One of the key bellwethers for investors will be the proposed floatation of Merlin, which looks to be gathering momentum once more.

All in all it does look like a good time to be invested or investing into the attractions sector, which bodes well for those working

Investindustrial’s acquisition of PortAventura was opportunistic
THEA AWARDS

Thea Awards 2013

TEA presented its latest round of Thea Awards to owners of compelling educational, historical and entertainment projects that successfully reinforce the value of experience design and themed entertainment in a globally engaging way. Gene Jeffers summarises the event.

In April 2013, the 19th annual Thea Awards presented by AECOM – at Disneyland Resort in California – once again asked the world of themed entertainment and experience design to take a few moments and acknowledge outstanding efforts to engage audiences as well as individuals instrumental in those efforts.

While each award is unique, this year’s awards can be roughly organised into several categories: adapting familiar and popular IP into tangible places and experiences; recreating, reflecting and sharing culture and history; using light to paint stories and engage guests; and recognising years of important contributions to the industry and its progress.

Each year the Themed Entertainment Association’s Thea Awards programme seeks to identify and acknowledge outstanding achievements in story/narrative-based attractions and live events, in new technologies that make such achievements possible, and a small number of distinguished or exemplary individuals.

FRANK STANEK

Recognising a Lifetime of Distinguished Achievements

AWARD: BUZZ PRICE

This year, the Buzz Price Thea Award for a Lifetime of Distinguished Achievements was presented to Frank Stanek – visionary, executive, planner and developer – who, for 50 years, has helped to improve, expand and transform the theme park industry and its guest experiences.

From comptroller at the 1964 World’s Fair It’s A Small World attraction to WED Enterprises to Walt Disney Imagineering to Walt Disney World Project Control Office to Universal Orlando Resort to Universal International Business Development, from New York to Anaheim to Orlando to Paris to Hollywood to Osaka to Barcelona, Frank took the lead in creating and developing many of the world’s great parks for both Disney and Universal.

He is the best known business development executive in the themed entertainment industry, with a long list of some of the most prominent and accomplished executives and creators in the business whom he hired and mentored. He continues to play a role worldwide through his strategic consultancy, Stanek Global Advisors.

JUDY RUBIN

Advancing Understanding & Communication

AWARD: DISTINGUISHED SERVICE

Judy Rubin was honoured this year with TEA’s second Distinguished Service Award for her tireless work in advancing understanding and communication throughout the themed entertainment industry and within the TEA itself.

She has served as the de facto communications director for the association since 2005, handling the organisation’s signature publications and social media. The TEA and its membership is enhanced by Judy’s many contributions.

www.attractionshandbook.com
This year’s Thea Classic Award honours Europa-Park – a laureate of the European theme parks industry, which owes its success to the energy and passion of the Mack family.

From the manufacture of wooden caravans in the 18th century to the construction of rides and attractions and the eventual creation of a regional theme park, the Mack family has focused on quality and guest experiences. Originally a showcase for Mack Rides, Europa-Park opened in 1975, welcoming 250,000 visitors in its first year.

The Mack Family quickly expanded the park to improve the quality of the guest experience, bringing in Ulrich Damrau – an architect and designer with extensive experience in theatre, TV and movie productions.

In 1982, the park opened its first themed area, representing Italy – a turning point for Europa-Park and the Mack Family. New themed lands followed, focusing on different countries in Europe. Today, the park features 13 themed European country “lands”, resort hotels, and even greater guest experiences.

Summarising their formula for long-lived success, Europa-Park chair Roland Mack makes the point: “Managing a theme park means writing a story, respecting a tradition and constantly questioning oneself, looking for new ideas and ways to improve every single detail of the guest experience.”
Among some of the more successful ways to improve and enhance guest experiences at theme parks is to connect people with popular or well-known Intellectual Property (IP).

Beginning with stories and characters already familiar to audiences can truly enhance the guest experience. Approaches such as translating popular movie Intellectual Property into physical spaces that can be visited and explored is a difficult and challenging endeavour, and yet it seems that audiences worldwide have a deep and inexhaustible hunger for such places – when incredibly well done.

The Ultimate 3D Battle launches visitors onto 2,000 feet (6,562 metres) of ride track surrounded by gigantic field of view screens; each car with on board audio and capable of 6-DOF motion and 360-degrees worth of gut-wrenching swivelling. More important, beyond the technical details, riders are literally thrust into the middle of the ultimate Transformers war zone filled with the characters they have come to know at the movies. Guests stagger from the ride comparing notes on the hyper-realism of the simulated experience.

Voice actors Peter Cullen and Frank Welker at Universal Studios Hollywood
That sense of engagement with familiar characters is created in a completely different approach at Disney California Adventure’s Cars Land and its feature ride, Radiator Springs Racers, where the choice was made to physically recreate an animated film’s environment, and thereby allow guests to walk right into what could almost be the actual movie set.

Cars Land is an accurate realisation of the town of Radiator Springs and surrounding Ornament Valley, including working storefronts for Flo’s V8 Café, Fillmore’s Taste-In, Cozy Cone Motel and more.

Children of all ages can be seen walking around, mouths agape; the younger ones certain that this is where their favourite films were made, and the older ones struggling to remember that the Cars films were animated to begin with.

The Awards for Outstanding Achievement (AOAs) were awarded to Cars Land as a New Theme Park Land and to Radiator Springs Racers as an Attraction, for their outstanding realism in recreating an animated world.
Recipient of an Award for Outstanding Achievement – Studio Tour, the attraction succeeds in creating an entirely new experience related to but different from those experienced by Harry Potter and his friends.

The tour starts off in a theatre setting, after which the guests are invited to explore the exhibition of beautifully staged artefacts, models and set pieces. Interactive displays provide interpretation, eye candy such as the flying brooms are presented against a brilliantly lit green backing to introduce film-making special effects and rooms are wall-papered with drafted designs of the smallest details necessary to creating a fantasy world on screen. Centrepiece of the exhibit is the breathtaking model of Hogwarts Castle used in all eight Harry Potter films.

By revealing the secrets behind the movie magic, in a strange and wonderful way the Studio Tour generates its own magic, providing visitors with a unique experience available only in this one place.
Experience design is not simply limited to connecting guests to fictional worlds and characters, but can also bring real history and culture to life as well. Celebrating Hawaii’s culture, history and traditions, Aulani, a Disney Resort & Spa is an exceptionally cohesive, immersive and entertaining resort experience.

Awarded an Award for Outstanding Achievement (AOA) – Themed Hotel Resort, Aulani has all of the traditional features expected of a great island hotel integrated within an experience deeply reflective of real historical and contemporary Hawaiian culture. The native Hawaiian aspect of the experience is presented in countless layers, enabling guests to indulge in as little or as much of native Hawaiian culture as they like.

This is a departure for Disney from the concept of hotels as support for theme parks to the resort being a destination itself, uniting recreation and culture in order to provide that unique guest experience considered so important in today’s world.
On a different scale but at a similar level of detail, Disney California Adventure Park’s Carthay Circle Restaurant seeks to connect with the past and, in particular, with a past experience by creating a restaurant within a reproduction of the famous Carthay Circle Theatre, where the 1937 premiere of Disney’s Snow White and the Seven Dwarfs took place.

Recognised with a Thea AOA for Theme Park Restaurant, the opulent dining experience takes the guest back to the Golden Age of Hollywood, complete with beautiful historic photographs and archival memorabilia. Here guests can, for a few hours, get a taste of a time when Walt Disney and his team were beginning to create engaging experiences for their audiences through their animated films, back when the whole history of theme parks was yet to be realised.
That desire to capture the feelings and emotions of history and its players is also present in Canada’s Sports Hall of Fame, which received a Thea AOA for Museum.

This dynamic 40,000sq ft (3,716sq m) facility in Calgary celebrates Canada’s sports heroes and legends through outstanding exhibition design, rich storytelling, media production and interactive technology, immersing visitors in Canada’s sports stories.

Eleven themed galleries and a changing gallery showcase the accomplishments of athletes and sport personalities through the years. With 529 inducted athletes and sport builders, representing 60 sports, the design transforms seamlessly from contemporary artefact displays juxtaposed with sensational large-scale media of athletes in action; crisp unified graphics treatments; life-like casts of Honoured Members; and more than 50 unique immersive sport challenges.

The exhibits engage visitors in the triumphant story of Canada’s sport history, even challenging them to go head to head with sports celebrities through virtual interactive game technologies such as “Be a Goalie”.
Storytelling is at the heart of all Thea Award recipients, and three in particular chose to tell their stories and engage their guests through light. The Thea Classic Award was presented to Aquanura, a new, beautiful and spectacular water and light show at Efteling.

Through Aquanura, Efteling expands on the fairytale and storytelling traditions that have been part of the park’s thematic foundation for some 60 years.

Four giant frogs, based on a historic fountain at the park featuring the Frog Prince, mark the corners of the lake. The frogs serenely open the show, shooting water sprays to the centre of the performing area. At this point, larger fountains begin to take over, presenting viewers with a celebration of Efteling’s rich mix of attractions through visualisations using water, light and fire against a music background referencing the many park attractions.

By linking to experiences with past and current rides and attractions at the park, Aquanura furthers the tradition of bringing stories to life in ways both unique and engaging for each and every park guest.
Far from serene, but using the same water, fire, light and sound elements, the Yeosu 2012 International Expo in Korea’s feature “BIG-O” show, fuses breathtaking multimedia and cutting-edge technology to create both an iconic structure and a compelling story.

The 45m (148ft)-high structure includes 24 moving 360-degree water cannons, 24 flame generators, hundreds of mist nozzles, five lasers, six video projectors and 58 moving lights – all working together to tell a story about the importance of caring for our oceans. The world’s largest and most intense water screen is at the centre of Big-O, but the action also flows around, above and below the screen, offering a unique and compelling spectacle so extraordinary that it has become a permanent fixture that will live well beyond the 2012 Expo, making it possible for new generations to experience both the spectacle and the story it presents through the advanced use of these new technologies.

And those new technologies now include the Tait Pixel Tablets – Thea AOA for Breakthrough Technology. The Tablets were first experienced by most of us at the opening ceremonies of the London Olympics. Using a “simple” programmable graphic display system in place of the stadium Card Trick in use for many years, the Tablets lit up the spectator seating areas in the arena, allowing producers to incorporate them into the overall experience of the event. Rippling, changing, flickering precisely to complement the actions and activities in the arena, these new devices provide storytellers and spectacle creators with the opportunities and tools to increase impact and expand content.

Gene Jeffers is the executive director of the Themed Entertainment Association (TEA) – an international non-profit organisation representing the world’s leading creators, developers, designers and producers of compelling places and experiences. If you would like more information about the Thea Awards programme, please visit www.TEAConnect.org Email: gene@teaconnect.org
MUSEUM DEVELOPMENTS

Iconic MUSEUMS

Architects are designing richer, bolder and edgier museums than ever before. Helen Patenall rounds up the latest edutainment venues offering visitors increasingly dynamic and interactive educational and cultural experiences.

CHINA WOOD SCULPTURE MUSEUM

Beijing-based MAD Architects have unveiled the completed China Wood Sculpture Museum located in Harbin, capital of Heilongjiang Province in northeast China.

The 200m (656ft)-long metal-sheathed building is surrounded by a densely populated neighbourhood and residential complexes.

Designed in collaboration with The Architectural Design and Research Institute of Harbin Institute of Technology and Gehry Technologies, the building’s exterior is covered by polished steel plates, mirroring the surroundings and the changing light, and takes the form of a twisted strip of steel, punctuated with curved windows.

By blurring the boundaries between solid and liquid throughout the 13,000sq m (140,000sq ft) structure, the architects aimed to reference the local natural scenery and surrounding landscape – the exterior was modelled on the shapes made by frozen liquids to represent Harbin, often referred to as the Ice City owing to its regular snowfall.

On a more practical structural basis, solid walls have also been incorporated to ensure minimal heat loss, while the breaking and twisting motion of the skylights splits the surface and allows in light from the low-hanging sun of northern China.

MAD describes the building as “bringing out an expression and abstraction of nature to an otherwise quotidian surrounding”.

The China Wood Sculpture Museum’s three galleries mainly house local wood sculptures made by Chinese artists as well as paintings depicting the ice and snow of the regional scenery.

MAD designed a metal-sheathed building to reflect light and add a surreal-looking structure within urbanity

www.i-mad.com
RIJIKSMUSEUM

THE NETHERLANDS

Rijksmuseum reopened in Amsterdam, the Netherlands, earlier this year following a massive 10-year refurbishment project.

Now 80 galleries and 8,000 objects tell the story of 800 years of Dutch history. Spanning four floors, Rijksmuseum recounts the arts period stretching from the Middle Ages to the present day – including famous artists such as Rembrandt and Frans Hals.

A spectacular entrance hall and an Asian pavilion are among the new additions and many new artefacts – art, photos, jewellery, fashion and silver – are now on show.

The much vaunted face lift was master-minded by Seville architect Cruz y Ortiz and the galleries were designed by French architect Jean-Michel Wilmotte, who also worked on the Louvre in France.

The renovation has successfully combined 19th century grandeur with modern design by fully reconstructing the original architecture in many of the museum’s key spaces.

More than 75,000 tickets were booked online in advance of the official opening ceremony by Queen Beatrix, in one of her last public appearances before her abdication.

www.rijksmuseum.nl
THE MARY ROSE

UK

The £35m (€41m, US$53.4m) boat-shaped museum designed around King Henry VIII’s flagship – the Mary Rose – opened in May. The opening marked 30 years since the hull of the Mary Rose was raised in 1982. It is located at the same dockyard in Portsmouth, UK, where the Tudor warship was built more than 500 years ago.

Designed by Wilkinson Eyre Architects and Pringle Brandon Perkins+Will, the new museum literally functions as a giant ‘air lock’ and time capsule constructed around the hull of the original ship. The building almost takes on the form of a finely crafted wooden ‘jewellery box’, with the hull at its centre and galleries running the length of the ship – each at a level corresponding to a deck.

The facility showcases 19,000 associated artefacts, including wooden eating bowls, leather shoes, musical instruments, long-bows, two-tonne guns and nit combs.

Faces of some of the crew have also been recreated by forensic science experts using skulls found with the wreck and, as such, the museum has been dedicated to the 500 men and boys who died when the ship sank during an attack on a French invasion fleet in 1545.

The fundraising target was achieved with £23m (€27m, US$34.9m) support from the Heritage Lottery Fund, as well as funds from charitable trusts, corporate and private sponsors and a public appeal as well as a team of volunteer fundraisers.

TASMANIAN MUSEUM AND ART GALLERY (TMAG)

TASMANIA

This spring, the Tasmanian Museum and Art Gallery (TMAG) reopened its doors in Hobart following a AUS$30m (£17.9m, €21m, US$27.2m) redevelopment project.

The new facility encompasses more than twice TMAG’s previous display space. There is also a dedicated facility for travelling exhibitions in order to enable the art gallery to host international exhibitions of a standard never before seen on the island.

An expanded public and education programme will also enable TMAG to showcase more of its state collection.

Architectural firm Francis-Jones Morehen Thorp focused on designing a contemporary structure sympathetic to the heritage and character of the site and waterfront setting. The new visitor entrance highlights the historic Watergate area as a central feature of the courtyard space. It is surrounded by heritage buildings on one side and a new building housing a cafe and the programme-delivery facility on the other aspect.

TMAG’s treasured heritage buildings, including the Bond Store and Commissariat Store, are preserved beneath an enclosed courtyard, where visitors can converge. In addition, there is a vibrant outdoor civic space where archaeological evidence of the island’s history, previously hidden beneath the fringes of TMAG’s historic site, are now showcased.
Earlier this year, Exploratorium – where architecture, art and science converge – unveiled its new US$300m (€197.8m, €231.2m) facility, constructed on a previously dormant stretch of the historic Embarcadero waterfront in San Francisco called Pier 15.

The 30,660sq m (330,000sq ft) science museum has treble the footprint of its former home within the Palace of Fine Arts in the city’s Marina District. The expansion has created significantly more space to accommodate 40 new art projects in five interior galleries: Human Phenomena (experiment with thoughts, feelings and social behaviour); Tinkering (think with your hands); Seeing and Listening (experiment with light and vision, colour, sound and hearing); Living Systems (investigate the living world); and Landscape Observation (explore the local environment).

The Outdoor Gallery showcases three exhibits: a 27ft (8m) Aeolian Harp automatically strummed by the wind; a Rickshaw Obscura; and Bay Windows – spin disks filled with mud, sand and gravel. A 150ft (46m) Fog Bridge by Fujiko Nakaya allows pedestrians to cross the bay between Piers 15 and 17.

Additional facilities include the waterside family friendly SEAGLASS Restaurant, from where visitors can view maritime traffic, Treasure Island, Bay Bridge, and the surrounding natural and man made landscape.

Exploratorium also features a gallery space called Black Box, where three different media installations will be accommodated each year, as well as a cabaret-style theatre equipped with a Meyer sound system for Cinema Arts programming – called the Forum – and a real-time exhibit showing live energy use and photovoltaic production data.

Established in 1969, the museum is dedicated to science, art and human perception, and also offers film screenings, workshops and evening learning events, as well as professional development for educators.

www.exploratorium.edu
**MUSEUM DEVELOPMENTS**

**NATURAL HISTORY MUSEUM (NHM) OF LOS ANGELES**

USA

Phase one of a US$135m (£88.6m, €104m) overhaul of the Natural History Museum (NHM) of Los Angeles in California reached completion in June.

Renovation and restoration of the original 1913 Beaux Arts building located in Exposition Park near downtown LA has cost US$91m (£59.7m, €70.1m) to date.

NHM now features a 3.5-acre (1.4-hectare) Nature Garden displaying outdoor exhibits; Nature Lab, where visitors can participate in science activities and learn more about the local southern California wildlife; and Otis Booth Pavilion – a new glass entrance and gathering place at the centre of the museum featuring a 19.2m (63ft) whale.

New permanent exhibitions include Age of Mammals, Dinosaur Hall, and 1,300sq m (14,000sq ft) Becoming Los Angeles, which tells the intertwined stories of cultural and ecological shifts in the development of the city and surrounding region.

In December, Travelling the Silk Road: Ancient Pathway to the Modern World – the first exhibit to be featured in the renovated galleries for temporary exhibitions – will take visitors on a caravan journey filled with the crafts, spices, ideas and cultures of peoples from around the world.

Los Angeles-based CO Architects collaborated with NHM and engineering firm Cordell to design the new gardens and remodel the galleries and Otis Booth Pavilion.

**MUSEUM OF EUROPEAN AND MEDITERRANEAN CIVILISATIONS (MUCEM)**

FRANCE

After more than a decade of planning and preparation, Marseille’s Museum of European and Mediterranean Civilisations (MuCEM) opened its doors to the public in June.

The €191m (£162.9m, US$247.4m) project is the world’s first museum dedicated to Mediterranean civilisations and culture. With an expected 300,000 visitors a year, MuCEM is also the first standalone French national museum ever to be located outside of Paris.

Developed in partnership with the State, City of Marseille, General Council of Bouches-du-Rhone and Provence-Alpes-Cote-d’Azur, the facility is split over three sites, covering a total area of 40,000sq m (430,556sq ft).

The 15,000sq m (161,458sq ft) museum zone located on the former J4 pier is the centrepiece of the project. This facility takes visitors on a journey through the major stages of Mediterranean civilisations, before leading them via a suspended footbridge to the 12th century Fort Saint-Jean, where they can view the popular and folk art collections.

Finally, the 10,000sq m (107,639sq ft) Centre for Conservations and Resources building near Saint-Charles railway station preserves the museum’s collections.

MuCEM will also function as a cultural venue showcasing films, concerts and shows.

The new MuCEM facility is the first standalone national museum to be located outside the French capital.
ABBA The Museum – the first visitor attraction to be dedicated entirely to the Swedish pop band – opened its doors at Djurgården in Stockholm in May.

Backed by ABBA founder Bjorn Ulvaeus, the museum offers visitors an interactive journey through the band’s history and features hundreds of artefacts relating to ABBA.

The overall concept and vision of the museum is to fully immerse visitors and allow them to feel what it would be like to be part of the band – “the fifth member of ABBA” – using interactive exhibitions. Guests can see what they would look like dressed in one of ABBA’s legendary stage costumes, singing at the famous Polar Studio and entering the stage with the band.

The journey kicks off with a film in the 180-degree cinema, where Swedish film director Jonas Åkerlund showcases ABBA’s history. This leads to Gamleby Folkets Park, symbolising the start of the members’ careers in the 1960s. The exhibition then explores Brighton in 1974, the song writing cottage on the island of Viggsö, Stig Anderson’s office, Owe Sandström’s tailor studio, arenas around the world, Björn and Agnetha’s kitchen, and finally the Polar studio.

The four band members – Agnetha, Benny, Björn and Frida – guide visitors through the museum by telling their own personal stories on the audio guide, which was developed in collaboration with the writer of the Mamma Mia! manuscript, Catherine Johnson. The curator of the exhibition is the also the band’s former stylist, Ingmarie Halling. Visitors can then dine at the Melody Restaurant.

www.abbatemuseum.com

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Opened in 2010, Morgan’s Wonderland was designed to be accessible by all special needs individuals and to be enjoyed by everyone. Featuring 25 rides and attractions, the US$35m (£22m, €27m), 25-acre theme park in San Antonio, Texas, US, has attracted more than 300,000 guests from all 50 states and 40 other countries. One family even moved from California to Texas so that they could bring their family to the park on a regular basis. And it’s all thanks to a girl named Morgan.

It was seeing his daughter Morgan, who has cognitive delay, struggling to interact...
with other children on a family holiday that gave Gordon Hartman the determination to create an attraction that everyone could enjoy together.

“It wasn’t that these children didn’t want to play with her,” Hartman recalls. “But Morgan has a hard time with some forms of communication at times and was unable to convey her desire to join in.

“The children didn’t know how to respond, as they’d never played with someone with special needs. Morgan, who’s now 19, has an incredible attitude and a very upbeat approach to life and it’s a shame that not everyone gets to enjoy that.”

Hartman’s vision was an ultra-accessible family fun park, aptly called Morgan’s Wonderland, which would welcome all, regardless of their abilities, and integrate special needs people with able bodied visitors to eliminate any awkwardness or stigmas that may exist.

Such a theme park had never been created before, so Gordon Hartman set out to convince people that it was needed and also that it needed funding.

**SOAR**

His first step was to put in US$1m (£623,500, €765,500) to get the process started. “I’d been in the home building and land development business for 23 years and had the opportunity to sell all my companies. This gave me the means and the time to focus all my energy on creating a park for Morgan and people like her,” he says.

Next, Hartman set up Sports Outdoor And Recreation (SOAR) Park Inc., a non-profit organisation, and acquired more than 100 acres in an abandoned limestone quarry on San Antonio’s north-east side. Under the umbrella of SOAR are two business entities – Morgan’s Wonderland and the STAR (South Texas Area Regional) Soccer Complex. “San Antonio is a very strong soccer city, but we hadn’t been putting any money into soccer facilities,” Hartman explains. “I wanted to do something for the community and bring some funding in.” The land was split into two parcels, with 25 acres set aside for a theme park that was designed for the special needs community and the rest for a first-class soccer complex featuring 13 full-size soccer fields. The playing fields are rented out for tournaments and league play to provide an income for the operating expenses at non-profit Morgan’s Wonderland.

Buoyed by the popularity of STAR Soccer, Hartman launched a community-wide campaign – Soccer for a Cause – to bring...
professional soccer to San Antonio. This led to the creation of the San Antonio Scorpions FC of the North American Soccer League. Like STAR Soccer, the Scorpions convey all net profits to Morgan’s Wonderland to defray operating expenses and to expand programmes and services for the special needs community.

“This is the very first professional team to be created for the expressed purpose of benefitting a cause rather than an investor,” Hartman said. In August, Toyota announced sponsorships of both Morgan’s Wonderland and the Scorpions’ new stadium, now known as Toyota Field.

RESEARCH
To learn what others would like in the park, Hartman held numerous forums for people with special needs, caregivers, doctors, therapists and family members. Hundreds of people came and it resulted in two particular elements being highlighted. The first was for a very safe environment, so visitors who have special needs could play and do things on their own. Consequently, the park has one entry and exit point, where visitors get an RFID wristband. Location station monitors throughout the park enable visitors to see where another member of their group is by scanning their own wristband and children cannot leave the park without the person they arrived with. Guaranteeing safety and security gives caregivers peace of mind so they can also relax and enjoy themselves.

The second request was for a casual environment without all the crowds that parks of this type usually have. This would ensure that visitors with special needs who are uncomfortable in overly stimulated situations would enjoy themselves. To achieve this, the park has a policy of closing the gates if they have too many guests. The park can hold 5,000 people, but the maximum they’ll allow in are 1,500 at a time. “It’s not about the number of tickets I sell; it’s the quality of experience guests have while they’re here,” says Hartman. “It sounds counter productive, but that’s not what we’re about.”

CHALLENGES
With his business plan in place, Hartman still needed to raise US$34m (£21.1m, €26m) to actually build the park, which was challenging initially. “Fundraising was difficult because it was a concept that hadn’t been
done before,” he says. “People didn’t realise why it was necessary. We had to overcome that issue to explain the importance of the park and what it can do.”

The theme park’s aim is to encourage the inclusion and interaction of people with or without special needs.

“Everyone understands the concept of play,” says Hartman. “We want people to realise that just because someone might not be able to see or hear or is sitting in a wheelchair, it doesn’t mean that they don’t have a personality or aren’t fun or intelligent or can’t contribute to society. We break through those barriers of misunderstanding which, hopefully, guests will transfer to the grocery store, library, school or place of work. It’s all an educational experience.

“Once people understood the concept, there was a real desire to get involved,” Hartman continues.

“We received donations from foundations, some public money and some private money from wonderful people. One lady wrote a cheque for US$20 and asked if we could delay banking the cheque by a month as she didn’t have enough money in her account but wanted to help out. We were enlightened by how many people wanted to contribute to what we were doing.”

The desire to make the project happen meant that from Hartman’s original idea to the opening of Morgan’s Wonderland took only 39 months, despite the complications of creating something new.

“If we ever ran into a problem, the desire to overcome the obstacle was so strong that it was never really an issue – we overcame every problem,” says Hartman.
THEME PARKS

THE RIDES

One such problem could have been building the theme park itself and creating the rides. To avoid this, Hartman bypassed conventional theme park consultants, in case they tried to convince him to build a standard park and retrofit it, and instead hired people who were not biased in any direction of how things should be done.

“None of our business acquaintances, contractors, manufacturers or vendors had experience in this, but they wanted to get involved,” says Hartman. “Everything we created was being made for the first time. We knew we would make mistakes as we were trying new things and were prepared to keep trying until we got it right.”

Three rides were custom-designed for the park by Chance Rides and a lot of time went into ensuring they looked like regular rides, as opposed to rides for people with special needs. The carousel is sunk into the ground so that people in wheelchairs can access it. The wheelchair is secured to a platform, themed like a dragon to match the other animals on the carousel, which goes up and down so that person gets the same motion and experience as the people going round on the horses. Benches have been suspended between the centre of some animals, which, again, go up and down, so people who aren’t able to climb onto a horse are still able to have just the same experience.

On all rides, lights flicker before they start to indicate to people who are hearing impaired that motion is about to begin. For the visually impaired, an announcement counts down to the start of the ride so guests can anticipate the movement.

Suggestions of a rollercoaster were instantly rejected. “There’s no way I can design a rollercoaster that goes upside down and is going to be safe for every one of my special needs guests,” explains Hartman.

“At Morgan’s Wonderland, every ride in our park can be experienced by everybody. I’m not going to put something in here that excludes some of our guests.”

Rather than requesting a patent on the rides, Hartman is keen for Chance Rides to replicate them: “The company now has a new product which enables wheelchairs to be put on any carousel. The next time anyone’s building a carousel, anywhere in the world, Chance Rides can ask if they want one that’s wheelchair accessible. We’re trying to push this out to all parks.”

ADMISSION PRICES

Admission to Morgan’s Wonderland is free for guests with special needs. For others, admission fees are minimal. As a result, the park doesn’t make money – in fact it loses money, which is why the revenue streams from the soccer park and pro soccer are so vital. “We realise many families with members having physical or cognitive special needs are on tight budgets,” says Hartman, “so we try to make everything we do for our guests as affordable as possible. We even allow guests to bring their own food and drinks into the park and to dine at our Picnic Place.”

EXPANSION

So, does the park’s phenomenal success mean that we can expect to see more Morgan’s Wonderlands in the future? “Yes,” says Hartman without hesitation. “When I first came up with the concept, I never thought it would have global impact. But there’s a pent up demand for a place like this. There’s all sorts of potential.”

“THERE’S A PENT UP DEMAND FOR A PLACE LIKE THIS. THERE’S ALL SORTS OF POTENTIAL. NOW IT’S A CASE OF WHEN, NOT IF, MORE WILL BE BUILT”
Hartman has had enquiries from other states in the US, the Netherlands, Israel, Australia and Canada.

“There’s a lot of homework and planning involved before building a park,” he advises. “For example, they have to have another revenue stream to support the park. We want to help people be successful rather than rushing into something and it not working.”

Hartman opened a school, Monarch Academy, on site last year for 25 students from grade six to age 24, which he plans to expand. “Developing a school for special needs individuals was always a dream of mine and by having it by the park means that we can use much of the park’s infrastructure,” he says. “The school isn’t just about learning your ABCs, it’s about learning life and job skills. We plan to make the school larger so we can teach hundreds of children in the future.”

MORGAN
Morgan attends the school and loves the park, but to her it’s just a park. “Her cognitive delay doesn’t allow her to understand the magnitude of what she’s done and her ability to make a real difference because of her incredible attitude to life, even though she has many things that make her life more difficult,” says Hartman proudly. “She often wonders why people want her picture or want her to sign her name. She sees Morgan’s Wonderland as somewhere that she and her friends, both with and without special needs, can play together.”

And, thanks to her dad and his supporters, so can many other people.

(Left) all activities are accessible to people in wheelchairs; (Above) The rides are built to ensure that everyone can enjoy them together; (Right) visitors of all ages and abilities can enjoy the activities at Morgan’s Wonderland

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“We want to start building anticipation of the ride from the moment people look at the website. This continues through to entering the park, joining the queue and extends beyond the time they spend in the shop afterwards. Building a brand heightens the experience by building anticipation and expectation. It gives the guest a story to engage with, which dramatises the experiences.”

For the rider, there is a tangible difference too. Online reviewer Coaster Critic has given the same ride a 9.5 and raved about it, and at another park a 7.5 and described it as underwhelming. The ride in question was Gerstlauer’s Eurofighter, launched at Dollywood, in 2007, as Dollywood’s Mystery Mine – it features a dilapidated building, cracks in the support structure, creepy ravens, an explosion and a spinning rock crusher. Six Flags Over Georgia in Atlanta calls it the Dare Devil Ride, but has relied on the ride alone to add the thrills and has not created an experience around it, resulting in its lower score.

The Eurofighter is soon to get another incarnation. Branded as The Smiler, the £18m (US$27m, €21m) ride is going to be Alton Towers’ top attraction this year. The UK-based theme park is hoping that this ride will be able to replicate the success and popularity of the alien-themed Nemesis, which even though it is 19 years old is still voted the park’s most popular roller coaster.

“It’s still the biggest roller coaster brand in the UK and that’s not because of the product, it’s because of the brand,” says Platt.

KNOW THE MARKET

Extensive customer research preceded the building of The Smiler brand.

Aimed at the thrill seeker target market, Alton Towers wanted to create a terrifying experience. The feedback showed that riders want a physical challenge, combined with a mental challenge. “That became our core
insight,” says Platt. “We are playing on the body and mind proposition.”

The resulting theme is sinister: The Smiler will make you smile, whether you like it or not. This has been played upon in the publicity, which has included the face of a member of the boy band JLS being manipulated into a smile. The early publicity was anonymous, with the logo appearing on billboards, projected onto Big Ben and branded onto sheep!

The ride itself, which features a beyond vertical drop, is being souped up with a few elements to disorientate riders: spinning hypnotic wheels, blinding lights and giant hypodermic needles. While they are worrying about being impaled on a huge spike, riders don’t even get the chance to mentally prepare themselves for the huge drop which is coming, making the whole coaster ride experience all the more memorable.

The Eurofighter has already proved a success at one of Merlin Entertainments’ other UK parks – Thorpe Park. The first horror-film themed ride in the UK, this time Merlin bought the ride IP. Again, the brand was informed from the feedback from consumers.

“Audiences showed unequivocal support for the use of horror themeing, and the general consensus was that a horror film IP would be a great addition,” says Jason Wills, marketing director of Thorpe Park.

“We worked very closely with the film’s creators to make sure all elements of the ride reflected the movie franchise in great detail, right down to adding props from the movies into the ride and its queue line. The movie was all about people having to escape deadly traps, so the ride became the ultimate trap.”

THE WINGED SERPENT
Bollinger and Mabillard’s winged coaster is another ride which has got Merlin’s creative juices flowing. The ride doesn’t have seats on the track, but on wings coming off the side: two on the left and two on the right, so riders feel like they are actually flying. Steel beams hold the two sides of the train together, and these are covered by an object which relates to the overall theme.
The winged coaster was launched at Thorpe Park in 2009. It was named The Swarm, as its seven rows of four seats look like a swarm. “We came up with the story that an alien swarm had attacked the Earth and had created a scene of post-apocalyptic devastation in its wake, which was enhanced by a crashed helicopter and flaming fire truck among other props,” says Wills.

“We also worked closely with Merlin’s creative team, Merlin Magic Making, to bring the story to life at the ride itself.”

Italy’s Gardaland, also owned by Merlin, took a similar approach when it launched the same coaster two years later. It had been 10 years since Gardaland’s last big coaster launch and this was a bid to re-engage with young people and teenagers. The theme was built around an ugly flying beast called The Raptor which had emerged from the soil and was destroying everything, while trapping people into terrifying flights.

The new ride helped the theme park to hit its target of 170,000 visits that year. “Raptor was the driver of volumes of the park that year. We know from many sources that many visitors’ decisions to come were based on the launch,” says the marketing director of Gardaland, Luca Marigo.

The winged coaster has just launched at Cedar Point, US, marking the park’s biggest investment in a decade. Although Cedar Point isn’t going to the same lengths as Merlin with its branding, the ride has also inspired a menacing theme. Called the Gatekeeper, the ride is a griffon which flies around the park. The two towers redefine the park entrance, and riders roll above incoming guests.

However, at Ocean Kingdom, a new park opening in China this year, it has an altogether more relaxed theme. Named Flying Over the Rainforest, it gives riders a scenic trip over verdant vegetation.

**THE PR STRATEGY**

The PR opportunities a good brand presents create another reason to build one. Marigo says a good ride needs a good story to inspire a long-term, multi-strand PR strategy, where all the elements work in synergy. Thrill seekers also tend to be a social media-savvy market, which means marketing teams can have lots of fun with the build up.

“Raptor was unique, with unique selling points which appealed to the target market. You need the right product for the market and the story behind the coaster is as important as the ride itself,” says Marigo.

“A new, unique story gives you the opportunity to create a long-term PR plan.”

Raptor inspired a story with many chapters: it involved people searching for eggs in the park, a laboratory was created to investigate the eggs and scientists even went around the park checking radiation levels. For nine months, every two weeks Gardaland unveiled a new chapter on Facebook and on the ride’s own website, which received one million hits.

Thorpe Park’s swarm story also created great potential for marketing. Firstly through teaser activity in the park prior to the launch – which included a madman running around the park claiming that the world was about to end – and also by viral videos showing swarm shadows ‘taking’ people.

“By themeing a ride we are able to immerse guests into the experience even before they get to the park,” says Wills. “By being able to communicate the story through all of our marketing channels, we are engaging our guests before they have even experienced the technology of the roller coaster itself.”
CREATE IN HOUSE OR BUY IN?

Buying in a brand has the advantage of the story already being in place and awareness among consumers. However, developing a theme in-house affords more creative freedom and control over the future of the brand.

“There is definitely a place for good IP experiences; however, Merlin is a brand builder and longevity is everything,” says Platt.

“So we have more confidence in our own home grown brands which we know we will continue to invest in, support and make unique to the theme park experience.”

According to Merlin’s CEO, Nick Varney, it’s important to create a compelling emotional theme that resonates with the target market and matches the physical attributes of the ride. “For SAW, we perceived that the inside vertical drop of the Gerstlauer Eurofighter coaster resembled a chain saw and this led us to an IP which carried real resonance with our teenage/young adult market. With other rides, such as Raptor/Swarm (and Nemesis before them), we saw the opportunity to create our own story around fiendish – mostly alien – creatures due to the serpentine nature of the track and the flying sensation of the wing/suspended formats. This is even more fun and, if you get it right, even more lucrative as there are no licencing fees!”

Platt says there are two core considerations when building a brand: combining the consumer truth with the product truth. “If you start with the product, then the brand must be appropriate for the product you are building it around. You have to do lots of insight work to understand what the consumer wants.”

Judging by the continuing popularity of Nemesis, a good brand is worth the investment. IP around a ride elongates the experience and creates an ongoing hook for marketing – crucial within the present climate of drip feed social media marketing. Plus, it’s what theme parks are all about: being swept away by a story.

Merlin branded its Gerstlauer Eurofighter ride to resemble a chain saw dubbed SAW.

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In today’s high-tech world of museum interpretation, almost anything can be skillfully recreated and ‘brought to life’ for the benefit of the viewing public. But there is something very powerful about travelling to the source of that inspiration, the place where something actually happened – where the writer wrote, the musician composed – that in many ways needs no interpretation at all.

That is why the Anne Frank museum in Amsterdam receives more than one million visitors a year and has constant queues outside the door. It is a real place, where real people lived – a place with a very powerful and emotional story to tell. “To live in a building is to get closer to the past than any amount of reading will ever achieve,” says director of The Landmark Trust, Anna Keay.

The Trust is a particular case in that it saves and renovates houses that are then let out to the public for holidays. Visitors can, for example, stay at The Grange in Ramsgate – the original home of celebrated 19th century architect Augustus Pugin.

In that sense, they are developed as ‘living museums’ to be enjoyed for extended periods of time. “You can see where the light falls when the sun rises, which rooms are cold and which are warm,” adds Keay.

The Grange in Ramsgate, UK, is just one of many historic properties that The Landmark Trust has renovated and let out as a unique holiday home.
Closer to history

There are also many independent ‘house museums’ for day visitors around the world – places where special and well-known characters have lived for a period of time. In the houses themselves, there are often few boundaries and little formal interpretation, few glass cases or Do Not Touch signs.

House museums can offer a sense of intimacy that perhaps their bigger cousins – the large historic houses and palaces – cannot.

At Kettle’s Yard in Cambridge, visitors need to ring the bell and wait for someone to let them in. Once inside this beautifully curated 20th century art collector’s house, nothing is really off limits.

Because house museums often exist on limited means, dependent on private donations and fundraising, they need to be all the more resourceful. They are often staffed by passionate volunteers who are able to tell the engaging stories of each particular house in a way that an audio tour or touchscreen panel simply cannot.

As Cindy Lovell, newly appointed executive director of The Mark Twain House and Museum in Connecticut, USA, says: “Our staff are wonderful historians and great storytellers. They each have their own favourite stories to tell, which means you could return to the house many times and have a different experience of it.”

We take a look at what’s happening at some notable house museums in the UK and the US, including future developments.
Bringing Belmont back to life

The decaying 18th century maritime villa of Belmont in Lyme Regis, UK, will be the next private house of historical importance to be restored by The Landmark Trust. As the charity nears its fundraising target of £1.8m (€2m, US$2.8m), Belmont is set to be fully renovated into a place to accommodate up to eight people for holidays and private functions.

In addition, its late 19th century observatory tower will be preserved as an important example of its type, while an adjacent stable block will be turned into a small museum to celebrate the lives of the house’s notable past residents: author John Fowles lived there from 1968 until his death in 2005 and completed his famous novel The French Lieutenant’s Woman from his study overlooking the bay. In 1769, businesswoman Eleanor Coade owned Belmont and an artificial stone factory in Lambeth, where she devised a way to mass produce architectural embellishments more durable and cheaper than stone.

Director of The Landmark Trust Anna Keay says Coade’s work made a remarkable contribution to the architecture of the time, and restoring the house will help tell her largely unknown story. John Fowles also wanted the house to be saved from being turned into a hotel – the inevitable fate of many large houses in tourist areas – and so he directly approached The Landmark Trust before his death with a view to finding a way to secure Belmont’s future. The Trust considers many factors before deciding to take on a major restoration: it must be an extraordinary place of historical importance, facing an uncertain future, in an advanced state of decay, and make a wonderful place to stay.

New adventures at Mark Twain’s house

Last summer, The Mark Twain House and Museum in Hartford, Connecticut, was named in National Geographic’s new publication of The 10 Best of Everything, as one of the 10 best historic homes worldwide. The former home of Samuel L. Clemens (Twain’s real name), his wife Libby and their three daughters was ranked alongside the likes of Anne Frank House in Amsterdam, Claude Monet’s house at Giverny, and Leo Tolstoy’s house in Yasnaya Polyana.

A few months earlier, the museum had also received news sure to greatly boost its future: The Mark Twain Commemorative Coin Act was passed in the US Senate in April 2012 to honour the famous writer’s contribution to American literature and history. The coin is due to be minted in 2016 and the four non-profit sites dedicated to Twain’s legacy will receive the proceeds [around US$1.5m (£980,000, €1.1m) for each site]. The other sites are The Mark Twain Boyhood Home and Museum in Hannibal, Missouri, the Center for Mark Twain Studies at Elmira College in New York and the Mark Twain Papers & Project at the University of California. Cindy Lovell, executive director at the Hartford site, says: “It just shows what you can achieve when you collaborate at a greater level.”

Museums like the Mark Twain House get no government subsidies or grants in the US and rely entirely on fundraising, donations and revenues. Lovell says the windfall, when it comes, will go towards creating a healthy endowment for the house and museum.
Handel and Hendrix united in Mayfair

Situated in the affluent area of London’s Mayfair, on the upper floors of a four-storey building at 25 Brook St, is the Handel House Museum – home to the famous German composer George Frideric Handel, from 1723 to 1759. After a long battle to acquire the lease during the 1990s, and with the help of Heritage Lottery funding, the small independent museum has only been open to the public since 2001.

Deputy director Martin Wyatt says the museum currently attracts around 18,000 visitors a year, with a 50/50 split between home and international guests. “For many it’s a pilgrimage. The house tells a very special story about a very special person, offering a unique experience to stand in these rooms and feel a presence,” he says.

Just over a decade on and the museum is set to embark on a £2m (€2.3m, US$3m) capital project involving another famous musician – Jimi Hendrix – who lived in the neighbouring building (currently home to the Handel House Trust’s administration offices).

Phase one of the project aims to authentically restore the flat at the top of 23 Brook Street, where Hendrix (1942-1970) lived with his British girlfriend for two years in the 1960s, and to create an exhibition space documenting part of his life story and association with the building (Hendrix would later be the first rock musician to be honoured with a Blue Plaque, erected at 23 Brook St).

By 2018, the museum will acquire the ground floor and basement of 25 Brook Street – currently leased out to a retail unit – and spend £2m restoring Handel House to its former full size, restoring the original ground floor facade and introducing a museum shop with direct access to the street. Both projects are being financed by the Heritage Lottery Fund, private donations, fundraising and museum revenues. It’s hoped that people from a broader age range and more diverse backgrounds will visit what the trust describes as “the amazing stories of two remarkable men, separated by 200 years, in neighbouring buildings in the heart of London”.

“There is something very powerful about travelling to the source of inspiration, the place where something actually happened”
June 2013 saw the completion of a US$23m (£15m, €17.3m), three-year renovation project that has turned the New York home of minimalist American artist Donald Judd (1928-1994) into a house museum – opening on what would have been the artist’s 85th birthday.

Given the city’s heritage of major artists, it’s perhaps surprising that it is only the third fully preserved artist’s home in the city, alongside the house museums of sculptor Chaim Gross in Greenwich Village and photographer Alice Austen on Staten Island.

At 101 Spring Street, New York City, USA, visitors can now experience Judd’s home and the art he made and collected while living there with his family from 1968. They can take a guided tour through all floors of the home, including Judd’s studio, kitchen and stately fifth-floor bedroom.

This site is where Judd formalised his ideas regarding “permanent installation” – his philosophy that a work of art’s placement is critical to one’s understanding of the work itself. Thus each floor remains as he installed it, displaying pieces from his collection of over 500 objects, including original sculpture, paintings, drawings, prints and furniture he designed. The roll call of artists and creators includes Jean Arp, Carl Andre, Larry Bell, John Chamberlain and Dan Flavin.

The development of 101 Spring Street has also preserved an architecturally significant site. Constructed in 1870 by Nicholas Whyte, the five-storey building is the last surviving, single-use, cast-iron building in its neighbourhood – a distinction that has earned 101 Spring Street the highest designation for national significance as part of the SoHo-Cast Iron Historic District.

The project has been overseen by the Judd Foundation (Judd’s two children sit on the board), conceived by the artist himself in 1977 and set in motion in 1996 in accordance with his will. Its mission is to maintain and preserve Judd’s living and working spaces, libraries and archives in New York and Marfa, Texas [a total of 126,000sq ft (11,706sq m) of exhibition space], facilitate public access to these spaces and develop educational programmes.

“To live in a building is to get closer to the past than any amount of reading will ever achieve”
Connecting communities to art in Tulsa

The Philbrook Museum of Art in Tulsa, Oklahoma, USA, is a prime example of how philanthropy can spread far and wide, making art and history accessible to broader segments of the population.

The ornate, Renaissance-style villa was constructed in 1927 as the family home of wealthy oilman Waite Phillips. Set in 23 acres (nine hectares) of beautifully tended grounds, the 72-room mansion became filled with thousands of pieces of art (paintings by Boudin, Corot, Courbet, Daubigny and Vuillard among them) and furniture. Waites lived there with his wife and two children until 1938 – surprising the city of Tulsa by gifting it the entire property (much of the original furniture moved with them to a new penthouse), to be preserved for the future as an art museum for all to enjoy.

Today, that mission endures, and the Philbrook has just expanded (June 2013) into a new modern space in the newly regenerated Brady Arts District in Tulsa’s downtown. Here, says the museum’s director Rand Suffolk, will be displayed some of the finest pieces of Native American art to be found anywhere.

The new development will also free up space in the original house for hitherto unseen works to be displayed (an adjacent, newer wing at the Philbrook site is already home to works from major modern artists such as Picasso and Kandinsky). The museum has taken great strides since Suffolk became director in 2007, with an intention to foster a culture of “growth, inclusivity and collaboration”. On taking over, he carried out an “unscientific survey” in the community which told him that around 98 per cent of people “knew the Philbrook for what it was, not what it did”.

Expanding art and life at Kettle’s Yard

The fact that the modestly sized Kettle’s Yard house museum in Cambridge, UK, was recently voted number 33 in The Times newspaper’s roundup of the world’s 50 greatest galleries (May 2013) is a great testimony to its benefactor, says the museum’s director Andrew Nairne.

Jim Ede, a former curator at the Tate Gallery in London, lived in the house with his wife from 1958 to 1973, during which time he amassed a remarkable art collection (including works by Christopher Wood, Joan Miro, Henry Moore and Barbara Hepworth) and hosted a lively open house every Sunday.

In 1966 he gifted the house and its collection to the University of Cambridge, and in 1970 a new exhibition space was added.

“Jim never wanted this place to be seen just as a museum. He was very interested in how art can change the spaces you live in. He was saying look harder at your world, you should care about mixing art and life together and if you do you’ll live a better life. It’s a pretty ambitious philosophy,” says Nairne.

Today, the museum is as Ede curated it, right down to the row of pebbles on a window ledge and the positioning of freshly cut flowers in the loo. The adjoining exhibition space offers a year-round programme of events.

Julie Cramer has worked as a news editor for BBC News Online for more than 10 years. She now has a successful freelance writing career.

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Attractions that create special experiences which engage visitors on an emotional level are the way ahead, explain Christian Lachel and Rich Procter.

Every single day millions of people visit attractions across the globe. These visits break down into hundreds of moments that inform our personal experience. Many moments get “dumped” from our consciousness because they don’t connect to our deepest desires, hopes and – let’s be honest – fears. We’re bombarded with information every day, from everywhere – we can’t “carry” everything with us. But certain moments and experiences are so powerful that they become part of our emotional DNA. We not only remember them, we crave to experience them again and again. Why?

We hold onto special experiences because they are emotional, engaging and meaningful – they matter. They connect us to something deeper within ourselves and our bond with those around us. They also connect us to the power of story, the spirit of love and the sensation of living. American writer Joseph Campbell captured this sentiment when he said, “I don’t believe people are looking for the meaning of life as much as they are looking for the experience of being alive.”

So what does it mean to “be alive” according to Campbell’s definition? It means that we aren’t regretting our past or dreading our future. We are here, in the moment, enjoying “our best selves” – wise, courageous and compassionate. Great experiences pull us from our everyday world and awaken that spirit, affirm our personal narrative and create moments that allow us to feel illuminated, energised and filled with joy. These experiences can be personal (reading a great book) or shared (a great show, museum, ride or event). What they all have in common is the pleasure that comes from going on a journey, confronting our fears, and “slaying the dragon” of our limitations so we can break through to a better, more soulful life.

Attractions that understand the power of primal storytelling elements can create experiences that speak to the hopes, dreams and desires of audiences. These attractions have the power to engage and change visitors on a deep, emotional level.

How can you tell if your attraction is delivering this kind of engagement? It’s never been easier to find out. What are your visitors saying to each other, and on social media? And what are they doing? Are they returning again and again, bringing their friends and family? Here are some examples of the power – and results – that come from harnessing the power of great storytelling.

Let’s begin with two projects by BRC Imagination Arts. We planned and designed these museum attractions to put the guest at the centre, to engage every guest at a visceral, emotional level, and to provide each guest with a memorable emotional souvenir.
The museum has just received the 2013 Traveller’s Choice award as one of the top ten museums in the USA and top 25 museums in the world. Eight years after opening, it’s still going strong without the benefit of major reinvestment. Not bad for a museum in a small town surrounded by corn and soybean fields in either direction for over a 100 miles. (No joke.)

But what’s most interesting is how the museum resonates with visitors of all ages. Here’s what people say:

“A must visit”
Stopped in Springfield on our Route 66 vacation. This is the hidden gem along the way. Felt cheated when we had to leave after three hours; there is so much to see and absorb. Volunteer staff are great and provided information that you would have missed. Lincoln Presidential Museum is great. Much better than other presidential museums I’ve visited. Learned a lot about the man and his contributions to the country. A must see is Ghosts of the Library. Won’t be a spoiler alert, but you have to experience it. Visited July 2013

“Interesting for everyone from small children to the oldest Lincoln fan”
What a great experience. You feel like you are at Disneyland. It is a very exciting way to learn about President Lincoln and his contributions to our country. Worth the price of admission; there are play areas where small children can dress up and do crafts, a great
EXPERIENCE DESIGN

Abraham Lincoln’s story is made accessible to the audience by embracing an immersive approach without compromising scholarship

We travelled to Springfield to visit the Abraham Lincoln Presidential Library and Museum for the 4th of July weekend. We had all been there as children, but that was over 20 years ago. If you have never been there and have any interest in history, please visit this place! I believe that as an adult, it made much more of an impact on us! The shows and movies they showed were awesome. No matter how much you think you know about President Lincoln and that time period, there is sure to be something within that you did not know. It was so awesome I just can’t put it into words. All I can say is that it is a must to see. Visited July 2013

So why does this experience continue to draw hundreds of thousands of people to Springfield, from every US state as well as from a number of foreign countries?

One reason may be that Lincoln’s story is told in a way that guests walk alongside this “extraordinary ordinary” man through a series of carefully chosen moments that compel empathy and connection. Guests can literally “see Lincoln in themselves”.

Another reason is that Abraham Lincoln’s story is made accessible to today’s audience by embracing an immersive and entertaining approach without compromising scholarship. It is the result of putting Lincoln scholars around the same table as middle-school teachers. Make it accurate meets make it fascinating.

Here’s an example of how we approached Lincoln’s story. Our goal was to make them care about him from the first moment of his journey, to make his story “come alive” in the context of their own lives.

The first dramatic moment in the first “journey” though Lincoln’s life is a theatrical diorama of a slave auction. Can anything be more low-tech than a diorama? But this theatrical approach served our narrative strategy, to create guest empathy.

First, it puts guests in Lincoln’s shoes. They see what he saw and feel what he felt – the horror and shame surrounding the sale of human beings. Second, the diorama foreshadows the greatest challenge of Lincoln’s life – his challenge to help erase America’s “original sin”, chattel slavery. Third,
When BRC and National Museums Liverpool set out to plan the Museum of Liverpool, we decided on a radical design strategy – put people first. This was not going to be a conventional city museum. This would be the world’s first social history museum that told the people’s story – the hope-filled, dreaming, suffering, persevering, sometimes triumphant ancestors of visitors themselves – through the lens of one of the world’s greatest cities. It would be a living museum of, for, and by the people. Here’s what visitors say:

“An amazing museum”
Never experienced such an amazing display in any of the other museums we’ve visited! Three floors of innovative displays, some interactive, depicting the history of this great city from nearly the beginning of time! The story is about its people, its infrastructure, its many famous manufacturing brands and its standing for years as a world leading port. Visited June 2013
“Quality, value and highest recommendations”

Every exhibit is done with style, care and most of all – humanity. The football and Beatles’ films and memorabilia are especially well done. Amazing elevated railway re-creation. Sections on culture, language, ALL seriously good! Take time to explore each fully. We enjoyed the people and music/arts area very much. We suggest you visit this attraction/museum first, then, if you have time, carefully select a few more attractions. Museum of Liverpool doesn’t have the biggest promotional budget, but it is the best and deserves your support. Good restaurant on site too! Refuel and see more! Visited June 2013

“Fabulous museum”

This is a great place for all the family. Wonderful range of exhibitions. Lots of interactive things for children. I particularly loved the history sections on pop music of the 60s. Amazingly well set out. Great views. Very helpful staff. It’s free! Little shop (I’d have liked more literature and poetry), but good for children. Very reasonable cafe. Great facilities. Right on the dock. Excellent place! Well done Liverpool! Visited June 2013

In the first two years the Museum of Liverpool had over two million visitors; exceeding all projections and expectations. And it’s not just the public who have embraced this museum. It also received the 2013 European Museum Prize by the Council of Europe for its recognition of human rights in museum practice. “It promotes mutual respect between ethnicity and socially diverse parts of society, addresses human rights through contemporary debates and dialogue and maintains an open and inclusive policy aimed at bridging cultures in every aspect of its work.”

Why do people continue to enjoy this museum? Because it is theirs – they can find their stories, told in a way that affirms and inspires them. When they visit, they can see themselves in the lives of the people who came to Liverpool and found their destiny. The emotional souvenir – for locals, especially – is that being from Liverpool is something special and wonderful. Didn’t four Liverpool lads change the world of popular music? And where else but Liverpool would the people themselves build such a wonderful, exciting and engaging experience to tell their story to the rest of the world?

The power of creating Experiences That Matter™ is not limited to museums or historical attractions. We see examples all around us. The emotional power of the Wizarding World of Harry Potter at Universal’s Islands of Adventure draws PotterManiacs from around the globe who thrill at the opportunity to step into the magical world of Rowling’s books. The Wizarding World works because it thrills the senses, engages the imagination and touches the heart of every guest who yearns for a spin around the Quidditch pitch at Hogwarts. It’s no surprise that Universal is adding this successful approach to their other parks and expanding the original concept in Orlando, USA.

So how can you tap into this power for your own attraction? We’ve developed some principles of experience design that can help guide the process for creating Experiences That Matter™. Here are just three of them:

1. Focus on the heart of the audience.
   Before you can educate, you have to engage. The best way to engage is to understand the hopes, dreams and fears of your guests. What do they want, for themselves and their children? The great storytellers always begin here. So should you.

2. Find your core theme and story.
   Without a central theme you will be lost and so will your visitors. If you want to create a successful attraction, spend quality time discovering your theme – what is your story about? This sounds simple, but it’s the kind
of simplicity that requires lots of rumination and a rigorous process of soul-searching.

3. Create an emotional experience that engages visitors before, during and after their visit.
Meet the audience where they’re at and give them what they want. Make the experience engaging, entertaining and one that leaves them with an emotional souvenir – a personal relationship with your brand. You’re not selling them a product, but inviting them to join your tribe and enjoy on-going benefits.

Rich Procter – senior writer at BRC Imagination Arts – has won five THEA Awards in his 25 years in the business, including an award for the Abraham Lincoln Presidential Museum. He is an avid student of all kinds of storytelling – movies, novels, cultural, place-based, television commercials and political campaigns. “The world is a classroom. Look, learn and use what works to do stuff that matters.”
http://brcweb.com

Christian Lachel – vice president and senior creative director at BRC Imagination Arts – has won nine THEA Awards and emerged as one of the industry's most influential creative leaders, combining incredible imagination with design expertise, business acumen and strategic thinking to create everything from tourist destinations and Expo pavilions to brand centres and museums.
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The emotional souvenir – for locals especially – is that being from Liverpool is something special
SOCIAL MEDIA

SOCIAL GATHERING

Real-time connections, increased loyalty and extending the offer are among the benefits of social media, but which platform is right for your attraction?

Businesses no longer require extensive persuasion to appreciate the benefits of using social media. By contrast, it’s widely recognised that such platforms have actually become an essential tool for engaging with the public. But just how do you go about selecting the right platform? The choice usually seems to come down to Facebook or Twitter, but these are by no means your only options.

Other platforms like Pinterest, Tout and Google+ are all worthy contenders to take on Facebook and Twitter. Not that this makes your first foray into the social realm any simpler. But luckily all it takes is a little forward thinking before hopping on to Facebook. The first step is to clearly define your aims – what do you want to achieve by having a social media presence? Having a Facebook page just because everyone else has one isn’t a good enough reason. Next, you need to assess what each social platform can offer you, along with its strengths and weaknesses. Whichever platform best matches your business objectives is the place to start.

As an agency, we always advise brands that it’s important to have one quality presence in social media. Creating a premium user experience on multiple social media platforms is next to impossible – unless your budget is particularly generous. So, as a starting point, invest in just one platform and manage it well.

Once you’ve proven the success of “social”, chances are that you’ll be able to pitch for more budget and slowly expand. To get you started, we’ve collated a round up of current social media platforms.

FACEBOOK
Primary strength: Building brand loyalty. Facebook is billed as the place to engage with customers, but it’s always in danger of becoming a numbers game. Many brands become fixated on the number of Likes they’re able to gain, instead of focusing on what they really should be striving to achieve – a sense of affection towards their brand and feeling of friendship with a consumer.

Churning out generic content may gain superficial interactions. However, the real gold is in getting people to communicate with your brand and creating an affinity towards your business.

One issue with Facebook is that it’s primarily a closed hub, in the sense that it’s up to the user to allow people (or brands) to see their updates and become part of their network. Or, in the instance that they’re looking to become involved in a specific arena of discussion, they must already know what sources are likely to contain the desired content before they make the best use of Facebook’s limited search functionality.

TWITTER
Primary strength: Sharing news and extending reach. The shorter format of tweets (140 characters) means that relationship building is not Twitter’s primary aim. Rather, it’s the ideal medium to keep people up to date...
with news and special offers and share blog content. Twitter was designed for sharing and people will naturally spread your content for you – as long as it’s worth sharing. This can amplify any activity that you’re already doing, while also acting as a real-time news feed for your brand. For example, if bad weather means you may need to close early, you could use Twitter to keep people in the loop.

This is why many believe that Twitter has the edge over Facebook, in terms of relevancy for brands. As an open channel, you can reach more people, without insisting on any investment on their part (individuals can share or retweet your news without having to follow you). However, an effective Twitter channel requires a significant investment of time and commitment from any brand. Users will expect to be answered if they have a customer service issue or a general query, and not responding could be damaging to the brand’s reputation.

**TOUT**

**Primary strength:** Creating video reviews. Tout is a lesser-known social media platform that allows users to shoot 15-second video status updates via their smartphones or webcams (think of it as similar to Twitter, but with video). Through Tout’s reply feature, users are also able to engage in conversations.

Tout has some amazing partnerships with brands already. The World Wrestling Entertainment organisation (WWE) featured some fan Touts during their tv broadcast and as a
result the app skyrocketed in popularity. The media platform offers endless opportunities – individuals can be encouraged to create reviews while they visit your attraction and those reviews can then be repurposed into a bigger marketing plan or shared on YouTube.

While this would present some challenges in countries with slower internet connections or lower smart phone penetration, it is certainly one of the more innovative options to consider.

**PINTEREST**

Primary strength: Creating a visual brand experience. Pinterest is a social scrapbooking site that lets brands showcase themselves in a visually creative way. However, according to the Etiquette of Pinning, as defined by the users of Pinterest, this isn’t the appropriate platform for self-promotion.

But this doesn’t mean that brands can’t get involved. The idea behind the platform is to showcase the things you love and to show appreciation for other people’s creativity. This gives brands the ideal opportunity to get involved with a community and reward brand loyalty.

Repinning user-generated imagery from your attraction could produce a visually inspiring Pinterest presence. As well as this, it could also help create long-term brand advocates.

Visitors may post video reviews of your attraction on Tout (top left), while images on Pinterest (top right) can highlight your creativity.

**FOURSQUARE**

Primary strength: Real-time connection to users. Foursquare allows people to check in to places so that they can show their friends where they are and what they’re doing. This is a great opportunity to reach people while they’re actually at your attraction and offer them extra value. For instance, Foursquare will let you offer vouchers or incentives to users who check in – linking your online activities to your real-time offline business.

**GOOGLE+**

Primary strength: Search benefits. Google+ is one of those platforms that we all love to hate, mainly because it’s just not quite Facebook.

Although its user numbers are questionable, and it’s less familiar to us than other social platforms, it shouldn’t be discounted as a medium.

As a platform, it’s meant to be used alongside all the other Google products – especially search. Google is renowned...
for favouring its own assets within search engine results pages meaning that Google+ is an extremely powerful tool to add to your search strategy. But this doesn’t mean that is isn’t social too. The platform is designed for sharing and will assist in amplifying blog posts, promoting news or even just sharing industry-related content.

What’s more, there are far fewer brands on Google+, meaning that there’s less competition and, therefore, ample opportunity to become one of the platform’s pioneering brands.

**SUMMARY**

To wrap up our round up of current social media platforms, we feel it’s important to point out that this list is by no means complete. There are almost too many platforms to mention – especially as social networks vary from country to country.

When starting a social media strategy, it will be important to take locale into account. For example, Twitter might perfectly meet your global business objectives. However, if targeting the under-25s in Russia, Vkontakte would be your better option.

Compared to Facebook, there are currently far fewer brands on Google+, allowing those using it to establish a greater presence.

Try to think beyond Facebook and Twitter and align your choice of platform with your business aims. Then, simply put in as much effort as you can afford, always remembering one key thing – social media is about being social.

As long as you offer value to your followers or fans and continually engage with them in an authentic manner, you won’t go wrong.

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Points of view

A new 3D project has brought Egypt’s Giza pyramids to life, allowing them to be shared worldwide while protecting their heritage

NICK LERNER • CONSULTANT

Situated on the outskirts of Cairo – Africa’s largest city – the Giza Plateau is a little-known archaeological jewel. Over the centuries, the ancient Egyptians built Giza into a vast necropolis, rich in lessons about their civilisation, conception of the afterlife, architecture, art and writing.

The area is subject to threats from all sides, from rampant urban sprawl, the elements and even vandalism. This raises two questions – how can this heritage be preserved and how can it be widely shared? The Giza 3D project has the answers.

On the Nile’s west bank, opposite the ancient city of Cairo, the Giza Plateau constitutes a vast development at the desert’s edge, spread across 2,000m (6,562ft) from east to west and 1,500m (4,921ft) from north to south.

Around the pyramids, where the kings are entombed, flanked by smaller satellite pyramids for their queens, the Egyptians customarily buried family members and dignitaries, so that they could enjoy the beneficent influence of the proximity of their sovereign in their journey to the hereafter. Over the centuries, the Giza Plateau was gradually covered with rectangular buildings called mastabas (mastaba means bench in Arabic), temples which were dedicated to worship, pits containing giant funerary boats and a network of passages and causeways.

It all constitutes a rich funerary complex, unfortunately much the worse for looting and the passage of time. The best-preserved royal mortuary complex, dedicated to the pharaoh Khafre, gives us an idea of what the necropolis must have been like in its heyday.

**ENDANGERED ZONE**

The Giza Plateau is an endangered heritage zone. The entire site is threatened by a combination of adverse factors. In addition to erosion by the weather, with sandstorms and temperature fluctuations, there’s also the human element. With growing urbanisation, Cairo’s megalopolis is now encroaching on
the site itself, with problems including pollution that attacks limestone. Moreover, the site is a victim of its own success. Abrasion from millions of footsteps and carbon dioxide exhalations of vast numbers of visitors are attacking the stone of the pyramids and mastaba. There’s additional damage from graffiti and people who have tried to extract stones.

Add this to the worldwide museum diaspora of objects extracted from the plateau, and the Giza Necropolis is practically impossible to study in its entirety. To do so would involve bringing together information and objects scattered throughout the world, listing, classifying and documenting them. The task is massive – yet a start has been made.

**EXCAVATIONS**

In 1904, Egyptologist George Reisner began work on the Giza Necropolis. During 40 years of excavations, he unearthed thousands of remains and works of art and left a thorough catalogue of his explorations, with 45,000 photographic glass plate negatives, tens of thousands of pages of diaries, countless maps and copious correspondence.

George Reisner’s death in 1942 and the Second World War eventually put an end to the mission, and the fruits of the expedition archives were sent home to the Museum of Fine Arts Boston (MFA), USA, along with all the reports and other materials.

This immense resource remained practically unused until the beginning of the 1970s when the MFA’s curator, William Kelly Simp-
son, returned to Giza for new excavations. Continuing Reisner’s work, he embarked on systematically logging the mastaba tombs in a monograph series. The task was a daunting one, as finding the information about a given mastaba on the ground was very difficult. Moreover, seeking remote access to the archives, for example by foreign students, was practically impossible. And the fragility of certain media, such as the famous glass plate photographs, complicated their transport and handling.

DIGITISATION
In 2000, thanks to the support of the Andrew W Mellon Foundation, the MFA was able to launch a major project. Technical progress and the democratisation of digital technology made it possible to initiate the Giza Archives Project, involving the digitisation of both the immense Reisner collection and selected data scattered among universities and museums worldwide.

The challenges were manifold: a gigantic task of digitising the available records, entering data, establishing coherent cross-indexing and constructing a database to facilitate search by various criteria. It took years of dedicated work to complete the digitisation of the Reisner expedition archives. The next task was to provide the simplest and most effective access possible to the archives, whether for university researchers or the public looking for more on the Giza wonders.

The Web was the preferred solution, and the website of the Giza Archives Project was put online. Several modes of searching the database catered to the needs of all types of users, along with explanatory videos.

Now people can click on a mastaba while flying over a photo of the Giza Plateau and obtain a wealth of information, such as the identity of its occupants, the date of its discovery, the exploration report, the list and photographs of remains and more. Visitors can search the database by entering the specific identifier of a tomb or object in the catalogue and quickly obtain information. The depth of its content and interface has made the Giza Archives Project website the leading reference resource on the Giza Necropolis.

A NEW DIMENSION
Fantastic as this achievement was, Dr Peter Der Manuelian, director of the Giza Archive Project, wanted to take it further. In 2007 he saw a 3D presentation of the theory of the building of the Khufu pyramid, which took audiences to the heart of the original construction work on the Great Pyramid.

Created by 3D experience company Dassault Systèmes, the 3D immersion in a virtual
Egypt offered unprecedented realism, all the more so as the experience was interactive. It wasn’t a film with a fixed screenplay, where the 3D was calculated in advance, but a live adventure where the 3D was presented in real time and depended on the movements made in the virtual world.

A 3D-jockey, or 3DJ, led the spectators around the Khufu construction site, following directions to approach certain details or enter particular spaces. The 3D virtual experience was also uploaded to the Dassault Systèmes’ website, allowing millions of internet users to take off for the Egypt of Khufu’s time. A documentary mixing footage shot in the field and 3D images of the experience was produced the following year.

Der Manuelian realised the added value potential of immersive 3D for navigating through the immense data pertaining to Giza, so approached the team at Dassault Systèmes. Different eras in the history of the Giza Necropolis had to be reconstituted and the data digitised to create an interactive experience that put the finds in their proper context. In this way, the general public could visit an extremely realistic, virtual Giza Necropolis. Researchers and academics could also share new data and collaborate to advance the state of knowledge of the Giza Plateau together.

**TIME TRAVEL**

The ravages of weather have left tombs on the Giza Plateau in poor condition. Using information compiled in expeditions, the Necropolis has been reconstituted at various periods in time. As a result, the mastabas and other monuments can be visited in 3D in a state of virtual conservation considerably better than the reality, as some have entirely disappeared.

The Necropolis can now be viewed in various stages of completion and from any angle, including aerial 3D views, cross sections of the ground and passing through walls. People can visit a mastaba, restore all the finds discovered there to their original context and consult the available documentation from the database.

The tombs can also be considered from other angles, such as isolating a sub-group and observing the relations between the tombs of a single family or going below ground to follow the complicated maze of shafts linking tombs in search of a logical system or a story.

Reconstruction of vanished temples or tombs from available information makes it possible to trace the entire history of the Giza Plateau at different eras and follow the development of the Necropolis down through the centuries. Various arrangements of the monuments can be quickly prototyped, allowing simple and speedy testing of multiple hypotheses. The use of 3D has enabled the discovery of new correlations, raising fresh questions and helping to advance the overall knowledge of Giza.
TOMORROW'S MUSEUMS

The online publication of the Giza 3D project makes sharing it much easier. Instead of shipping fragile archival photos and documents from collections around the world for temporary exhibitions, the digitilised, 3D can be placed in context of the tombs they came from, with all the corresponding information.

Installed in interactive terminals or on pads provided, interactive 3D can give visitors a new dimension to objects exhibited in glass cases, showing them in their context and bringing them to life, balancing scientific discipline and technological creativity.

Museums can equip themselves with everything from simple 3D televisions, such as those used in the At the Foot of the Great Pyramids temporary exhibition at Germany’s Pelizaeus-Museum in Hildesheim and a forthcoming exhibition in Vienna planned for this year – to more complex immersive systems. These include a virtual reality cave with interactive tours where visitors wear special glasses and visit the restored tombs, shafts and burial chambers.

Giza 3D is a complex project involving management of a wealth of data in an attractive, realistic and user-friendly presentation. It’s both a demonstration of the power of 3D in the service of specialised research and an example of universal knowledge sharing.
Promoting the Arts

SPONSORSHIP IS A LIFELINE FOR CULTURAL INSTITUTIONS, BUT IT DOES THROW UP SOME CONTROVERSIES. WHAT IS THE BEST PRACTISE, TO MAKE SURE IT WORKS FOR ALL PARTIES? KATH HUDSON REPORTS

With government grants shrinking, the commitment to free access at many UK national museums and galleries, and the continual drive to keep standards high, sponsorship has become an essential revenue stream, helping a large proportion of museums, galleries and theatres to balance the books.

And the benefits don’t stop at money. “Sponsors not only bring financial support, but help us to promote our work more widely to their clients and staff,” says Naomi Conway, head of development at The National Portrait Gallery in London. According to Caroline Reid, senior development executive at The Science Museum in London, the partnerships also add value through expertise, volunteering and advocacy.

SELLING OUT

However, there are a few pitfalls to avoid. In this tough economic climate it’s becoming increasingly competitive to find sponsors. Sponsorship isn’t a charity handout: it’s an investment on which institutions are expected to deliver. Then there is the issue of maintaining curatorial control, and being seen by the public to maintain this. Did the Texas-based Perot Museum of Nature and Science lose sight of this when it accepted a US$10m (£6.6m, €7.5m) sponsorship from Exxon-owned Hunt Petroleum and went on to celebrate fracking – widely regarded as environmentally destructive? One of the exhibitions features a drill cutting into rock.

The Guggenheim and New York’s Metropolitan Museum have previously been criticised for selling out when they featured exhibitions about companies – Armani and Alexander McQueen respectively – which had the featured companies as the principal sponsors. Both needed buy-in from the companies to stage the exhibitions, so did this matter? The museums argued not, but some critics believed so.

PUBLIC IMAGE

There is also the public image of the sponsor to consider: whether or not an unpopular company is simply trying to buy respectability by association with a cultural institution and if this will be off-putting to the target market.

National Portrait Gallery - criticised for BP funding

Naomi Conway, National Portrait Gallery, points out that sponsors help them to promote their work
The National Gallery in London terminated its agreement with Italian weapons’ manufacturer Finmeccanica a year early in 2012, when there was outrage about arms dealers from Libya and Bahrain sipping champagne and eating canapés in the hallowed halls. The National Gallery said sponsorship must not be “disproportionate to the benefit derived”, or harm the gallery. Harm can mean criticism from the public, press or relevant communities of professionals.

Over the past 30 years, one of the most philanthropic organisations towards the UK arts has been BP. But its four main beneficiaries – Tate, The British Museum, Royal Opera House and The National Portrait Gallery – have all been subject to pressure from protesters over their acceptance of funds. Despite protesters throwing molasses over a sculpture at the British Museum and letting loose balloons attached to dead fish at the Tate, directors have defended their decisions.

As well as the epic Deepwater Horizon oil spill disaster in 2010, which destroyed marine and wildlife habitats and livelihoods, BP has been heavily criticised for tar sands extraction, in addition to being investigated for the rigging of oil prices.

When Tate director Nicholas Serota was pushed on whether the BP sponsorship contravened the Tate’s ethics policy – which states it won’t accept money from tobacco companies, arms manufacturers or laundered money – he said not and compared the 2010 oil rig deaths to those on a building site. However, last year at the Tate Members AGM, the Gallery did undertake to look at alternative sources of funding which could replace the oil money.

Drilling for oil is a legitimate business, so why shouldn’t cultural institutions accept its sponsorship? There is no full-scale protest to close petrol stations, so isn’t it better that BP gives some of its profits to the arts, which allows many more people to enjoy them? Or do the arts, which have a history of pushing boundaries, challenging authority and shaping public opinion, have a responsibility to choose wholly benign sponsors?

GREENWASHING

Art collective and protest group Liberate Tate thinks oil sponsorship should be avoided: “Accepting money from oil companies makes arts institutions compliant in greenwash and involved in the exploitation and use of oil. These corporations construct public support far from the places of extraction. This process is what links gallery-goers to the devastation, such as that in boreal forests and to indigenous communities in Canada, through tar sands extraction. What they are actually doing is buying the means to manufacture consent through the building of a social license to operate.”

James Atherton, at protest group Reclaim Shakespeare Co., believes it’s important for art organisations to choose sponsors responsibly: “For anyone to associate themselves with cultural institutions is a great honour and it should not be dealt with lightly.”

He argues alternative sponsors could be found and experience with the tobacco industry would prove this to be true. The National Portrait Gallery was once sponsored by British Tobacco, which seems incredible now. “We have seen in the recent past...”

SPONSORSHIP

SHRINKING GRANTS COMBINED WITH WIDESPREAD FREE VISITOR ACCESS HAS MADE SPONSORSHIP INCREASINGLY ESSENTIAL
how sport has disassociated itself from the tobacco industry because they did not want to be seen to promote such a destructive and unhealthy habit. Ending oil sponsorship would not start the end of the arts, no arts institution depends on one sponsor,” says Atherton. “The oil industry is one of the most destructive industries on the planet, causing environmental devastation, the displacement of indigenous peoples on several continents, loss of wildlife habitat and severe health risks for communities affected by oil spills like on the Gulf Coast.”

FINDING SPONSORS
Although the National Portrait Gallery has a strong record on keeping major supporters on board for multi-year partnerships, the team still has to spend a lot of time searching for new partners. “It is harder now than it was pre-2008,” says Conway. “There is a smaller pool of major sponsors out there. For us, free entry is absolutely essential and a priority to maintain. Our government grant covers 40 per cent of our needs, so we need to actively raise the remaining necessary funds.”
SPONSORSHIP

London’s V&A has to find 42 per cent of its funding from sources other than government grants and uses sponsorship to maintain free admission to the permanent collections. Its approach to sponsorship could be deemed a success: it has never had to deal with any protestors and has attracted both repeat sponsors, such as Ernst & Young, and new partners with no previous history of sponsorship, such as Harry Winston – sponsor of Hollywood Costume.

“In 2012/13, 55 per cent of the museum’s self-generated income came from fundraising activities and eight per cent of this was from corporate sponsorship,” says Olivia Colling, speaking on behalf of the V&A. “It is never easy and we certainly have to prove the anticipated return on investment to any potential sponsor.”

START EARLY
Successful sponsorship is down to painstaking research and preparation. The V&A plans two to three years ahead, researching and approaching potential sponsors as early as possible to put together tailored approaches. “We aim to be transparent about fees and benefits and to work very much as a partnership team in order to deliver the best results for both parties,” says Colling. “Partnerships work best when there is a natural brand match and the sponsor wants to support and enhance the museum’s plans.”

While it’s important for the gallery to maintain curatorial control, development teams can give valuable input on what will be attractive to sponsors and should be consulted as early on as possible, according to Claire Williamson, assistant director of marketing and support at the London Transport Museum.

“It takes around two years to get a major sponsor (£50,000-100,000; US$76,000-153,000, €57,000-115,000) on board, so ideally the development and marketing departments should be involved in discussions as early on as possible,” says Williamson. “Many museums and galleries don’t do this, but development teams can give some insight into what could make an exhibition more appealing to a sponsor and therefore assure its sustainability. Sponsors need a package of benefits and development teams need to make their colleagues aware of these early on, so that they can become embedded, rather than tagged on at the end.”

When drawing up a hit list of companies to target, those who have synergy with the museum, gallery or exhibition should be at the top of the list. “It’s important for both parties to find a good match,” says Williamson. “Get to know the business community first, either by hosting networking events or inviting them onto the board, then it makes it easier to approach them for sponsorship. Have some discussions before a formal pitch, so that you can understand and respond to their business strategy.”

SECRET LONDON
The Serco Prize for Illustration 2012

The development team at the London Transport Museum gives their sponsors valuable input

BEST PRACTICE CHECKLIST

- Start research on sponsors well ahead of time.
- Get to know the sponsor’s aims before building a case for them.
- Development teams should be involved with the curating team.
- Get to know the business community by offering the venue for events or by asking them to join the board.
- Look for a company with brand similarities and which likes what you do. Successful partnerships are those in which the sponsor is genuinely excited about the museum or gallery.
- Be clear, but also realistic, about how your sponsor will benefit.
- Make it clear that the gallery retains curatorial control.
- Build a partnership, so both parties are working to make the sponsorship a success. Use the sponsors’ client base, expertise and experience as much as possible.
- Work hard to exceed the sponsor’s expectations and gather evidence throughout the term of the sponsorship to show it is working.
- Take a cross-department approach: the sponsor will most likely want to also work with the press, marketing and education teams.
- Create an ethics policy and regularly review it.
- Make sure that the sponsors are acceptable to your target market.

LONG-TERM APPROACH
On signing up a sponsor, expectations must be discussed. “Be clear about the benefits and realistic about what the sponsorship can achieve,” says Conway. “You need to show the potential supporter how the project will benefit their business and how your team will support the business in achieving its aims. Make it clear that the content and tone of the exhibit is controlled by the gallery; and not open to changes from the sponsor.”
Reid says the sponsorship needs to work for everyone and, if possible, it’s best to take a long-term approach.

“Sponsorship needs to benefit our audience, the sponsor and the museum. In attracting a sponsor, we ensure we meet this mix of needs and that it is a partnership which can grow over the long term.”

Delivery of the sponsorship is incredibly important and should be resourced. If the sponsor is well looked after they are more likely to renew their support. “We aim to exceed their expectations and work hard all the way along to gather evidence to prove how the relationship is working, from collecting press cuttings to quotes,” says Williamson.

It is competitive to get sponsorship now; however, there are still opportunities. The advantage for the arts’ world is that the venues are attractive for sponsors to hold events and offer free admission, plus the fact the sector has an excellent reputation.

The Victoria & Albert museum in London uses sponsorship to maintain free admission to its permanent collections.
Museum visitors can now touch ancient artefacts virtually. Christopher Dean explains how the technology works

In 2012, the Manchester Museum, UK, became the first museum in the world to harness the new technology of haptics, giving an entirely new way of accessing the museum’s collection of ancient artefacts in its revamped Egyptian Gallery, the Ancient Worlds. This was achieved using a console called Probos, which brings digital images, sound and haptics – or virtual touch – together.

Created by Touch and Discover Systems, with funding from the Stavros Niarchos Foundation, Probos is a portal into virtually touching objects that are too precious to receive regular handling. It offers a selection of objects from a digitised catalogue that can be explored to reveal their physical qualities, attributes and history. Originally designed with blind and visually impaired users in mind, it has appealed to early users, especially children.

HOW IT WORKS
Using a control device held in the fingertips, the user can explore the surfaces, shapes and sounds of ancient objects that are usually inaccessible behind glass cases. Haptics draws on force feedback to create resistance to touch, tricking the mind into the sensation of touch. In fact, nothing is there at all – it’s all virtual.

The haptics device at the heart of the system is a SensAble Phantom Omni, but the user is deliberately given the simplest of interfaces, so they’re able to use the technology after a brief tutorial with everyday objects and are unaware of the underpinning technology – we wanted the users’ focus to be on the object they’re exploring, rather than the technology they’re simultaneously experiencing. Probos also adds extra dimensions for the sighted because it uses the three main senses of vision, hearing and touch.

So far, Manchester Museum has digitised three of its artefacts: a Greek jug, dating from circa 500 BC; a terracotta bowl surmounted with hippopotamus figures, dating from circa 5,000 BC; and an Egyptian figurine, dating from circa 380 BC. The visualisation environment was done using custom software by virtual reality company Virtalis. The objects were then sited in re-creations of their likely original locations and each object was covered with hot spots, which tell the user about the item’s construction and history. Haptics are used to tell the story of each object. Explorers of the hippopotamus bowl don’t just feel the hippos, they also feel the crack that runs along its centre. The bowl even sounds cracked when you tap it virtually.

Ultimately, we hope to digitise objects from collections all over the world, bringing them within literal reach of vast audiences. We’ve also developed a portable version of Probos, so museum masterpieces will be able to travel to schools, colleges, universities and remote communities. The Probos team worked in close collaboration with Virtalis’ lead modeller, Tim Goodwin. As the technology was entirely new, there was a great deal of experimentation with the user interface to find the best way for people to learn how to operate the system without time consuming instructions. “Trying to design something completely intuitive is bizarrely difficult,” admits Goodwin.

THE INSPIRATION
The idea behind harnessing touch to enrich visitor experience began in 2002. Having trained in sculpture at the Royal Academy, I
realised the importance of the tactile connection. During my training, it became apparent that touching plaster casts of sculptures brings you closer to the artist who created it. Touching creates sensory connections and emotional memory to aid learning. Digitisation is the way forward and the benefits for conservation practice, and the heritage sector will be immense. In 2010, I worked with Virtalis to form Touch and Discover Systems to develop the haptic Probos system. The design brief was to create an inclusive 3D platform that enables the public to benefit from sophisticated haptic technology, engaging three senses simultaneously.

**THE FUTURE**

Now that Probos has been established, with a travelling variant for outreach work to schools, colleges and libraries, the inclusion of additional museum artefacts from Manchester Museum and other museums is the vital next step.

New objects will offer a greater depth of content, incorporating filmed interviews in which curators introduce and discuss the object, animation and film sequences. The ultimate vision is that entire collections from around the world will be digitised for Probos, giving fascinating insights for both visitors and academics pursuing research.

The successor to Probos will give an even more life-like experience, offering more tactile depth, such as fast/slow friction or vibration, plus new sound clues to actions, location and proximity to objects and surface, as well as further finessing the user interface to make it more accessible to all users. At the start of each user session, a new settings function will enable people to establish their personal settings preferences in a way that best suits them.

Although I first came across haptics a decade ago, it was experimental back then. I believe we are going to come across the technology more often in our daily lives, with many computers in the future being haptically enabled.

If I am correct in this prediction, then Probos will be a significant technological milestone.

Christopher Dean, director
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Left: The user’s mind is tricked into the sensation of touch. Above: Explorers can feel the cracks in the artefacts and tap them virtually. A Greek jug, dating from circa 500 BC, is among the items that have been digitalised at Manchester Museum.
Predicting Future Experience Design

CHRISTIAN LACHEL HIGHLIGHTS THE TOP FIVE TRENDS SHAPING THE THEMED ENTERTAINMENT INDUSTRY

Future leaders of the themed entertainment industry have kindly shared their enthusiasm for the new trends that they're seeing, and have speculated on how these trends will help shape the attractions of the 21st century.

Lively conversations have expanded the scope of the topic, revealing how experience design is converging into a trans-experiential world of stories, technologies and shared experiences (see “The Experience Economy: Work Is Theater & Every Business a Stage” by Joseph Pine & James Gilmore; truly coming of age).

Themed entertainment industry experts have shared the ideas behind some of the important projects that they've been working on and have highlighted the emerging directions in food & beverage, retail, and transmedia, as well as breaking trends like interactive overlays in existing attractions.

Lively discussions have also focussed on how others in the attractions sector are successfully extending and expanding their experiences and encouraging more participation and spend by audiences.

This sharing of ideas, knowledge and experiences has allowed me to collate the top five trends in the themed entertainment industry that I believe have come to the fore over the last few years.

I hope that they inspire and engage you.

TOP FIVE TRENDS

1. **Connected and Self-Curated Content**
   
   Today’s audience is playing a bigger part in creating, shaping, connecting and curating their own content and experiences. In fact, they expect it. In the future we’ll see this trend growing as attractions and experiences recognise, connect and invite us to curate our own experiences. How can designers of attractions “stay ahead of the power curve” in a way that customers find empowering?

   **Projects:** The Exquisite, Victoria Secret London, Google Forest (www.exquisiteforest.com)

2. **Seduced by Shakespeare (Live Immersion)**
   
   Future experiences will no longer be passive – there’s a growing trend around the world to invite audiences to write themselves into the story the way they want it, and allow them to be immersed in a living story world that unfolds the narrative and action in real-time. You no longer watch, you live the experience!

   **Project:** Sleep No More, Delusion (www.sleepnomorenc.com)

3. **DIY Retail (Memorialising Experiences)**
   
   The growing “maker” culture means we no longer want generic products or experiences.


4. **Sculptural Projection & Deconstructed Screens**
   
   We used to think of screens in aspect ratios of 4:3 or 16:9. Not any more. Today we can
project on anything (well, almost anything). Moving sculptural elements, buildings and even people are the new screens. Media displays can fly, deconstruct and reshape themselves into an immersive dome of light that floats above our heads. The entire world is now our creative canvas and our ability to tell stories in new and engaging ways is just beginning.

**Project:** Yeosu Expo (http://eng.expo2012.kr/main.html), Human Preservation Project (http://survivalcode.com)

### 5 Dynamic Tools for Continued Relevance

Experiences are no longer singular in nature – audiences expect to participate before, during and after their visit. The ways in which audiences can engage are vast and ever-changing. Interactive apps, crowd sourcing, gamification, branching storylines, wearable computing and emotion detection are just some of the ways that attractions around the world are using to engage visitors in ways that are relevant and meaningful.

In the future we will continue to see our experiences move beyond a single moment or destination to an extended relationship and journey with audiences. We are ringing in a new era of convergence and participation.

**Project:** Star Wars Universe (http://starwars.com/news), Harry Potter (www.harrypotteruniverse.com)

### IT’S A WRAP

These trends are just inspiration points for lively conversations and 'news you can use' when conversing with the best and brightest creative minds in the entertainment business and to help illuminate the new pathways in attraction design.

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Christian Lachel – vice president and senior creative director at BRC Imagination Arts – has won nine THEA Awards and emerged as one of the industry's most influential creative leaders, combining imagination with design expertise, business acumen and strategic thinking to create everything from tourist destinations and Expo pavilions to brand centres and museums.

At the 2013 IAAPA Attractions Expo's FUTURE Legends of the Industry session, four of the brightest young thinkers and designers in the next wave of entertainment design will predict what's just around the corner.

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## TRADE ASSOCIATIONS

### American Association of Museums (AAM)
- Tel: +1 202 289 1818
- Email: membership@aam-us.org
- Facebook: /american-museums
- Twitter: @aamers
- [www.aam-us.org](http://www.aam-us.org)

### Association of American Zoos & Aquariums (AZA)
- Tel: +1 301 562 0777
- Email: membership@aza.org
- Facebook: /zoosaquariums?ref=ts
- Twitter: @zoos_aquariums
- [www.aza.org](http://www.aza.org)

### Arts & Business
- Tel: +44 (0)20 7566 6650
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- [www.artsandbusiness.org.uk](http://www.artsandbusiness.org.uk)

### Arts Council England
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- Facebook: /artscouncilofengland
- Twitter: @ace_national
- [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### Arts Council of Wales
- Tel: +44 (0)845 8734 900
- Email: info@artswales.org.uk
- Facebook: /celfcymru.artswales
- Twitter: @arts_wales
- [www.artswales.org.uk](http://www.artswales.org.uk)

### Association for Heritage Interpretation (AHI)
- Tel: +44 (0)560 274 7737
- Email: mail@ahi.org.uk
- Twitter: @ahi_social
- [www.ahi.org.uk](http://www.ahi.org.uk)

### Association of Art Museum Directors (AAMD)
- Tel: +1 212 754 8084
- Email: membership@aamd.org
- Facebook: /artmuseumdirectors
- Twitter: @MuseumDirectors
- [www.aamd.org](http://www.aamd.org)

### Association of Independent Museums (AIM)
- Tel: +44 (0)1584 878 151
- Email: aimadmin@aim-museums.co.uk
- Twitter: @AIMuseums
- [www.aim-museums.co.uk](http://www.aim-museums.co.uk)

### Association of Leading Visitor Attractions (ALVA)
- Tel: +44 (0)20 7222 1728
- Email: email@alva.org.uk
- Twitter: @alva_uk
- [www.alva.org.uk](http://www.alva.org.uk)

### Association of Science and Technology Centers (ASTC)
- Tel: +1 202 783 7200
- Email: info@astc.org
- Twitter: @ScienceCenters
- [www.astc.org](http://www.astc.org)

### Association of Scottish Visitor Attractions (ASVA)
- Tel: +44 (0)141 229 0923
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- Twitter: @ASVAtweets
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### Association of Zoos and Aquariums (AZA)
- Tel: +1 301 562 0777
- Email: membership@aza.org
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- [www.aza.org](http://www.aza.org)

### Australian Amusement Leisure & Recreation Association (AALARA)
- Tel: +61 7 3807 35 08
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### British and Irish Association of Zoos and Aquariums (BIAZA)
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- Twitter: @BIAZA
- [www.biaza.org.uk](http://www.biaza.org.uk)

### British Association of Leisure Parks Piers and Attractions (BALPPA)
- Tel: +44 (0)20 7403 4455
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- [www.balppa.org](http://www.balppa.org)

### Creative Scotland
- Tel: +44 (0)330 333 2000
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- [www.creativescotland.com](http://www.creativescotland.com)

### English Heritage
- Tel: +44 (0)870 333 1181
- Email: customers@english-heritage.org.uk
- Twitter: @englishheritage
- [www/english-heritage.org.uk](http://www/english-heritage.org.uk)

### European Association of Amusement Suppliers Industry (EAASI)
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International Association of Amusement Parks & Attractions (IAAPA)
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International Planetarium Society
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Irish Science Centres Awareness Network (ISCAN)
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National Farm Attractions Network (NFAN)
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Outdoor Amusement Business Association (OABA)
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The Aquarium & Zoo Facilities Association (AZFA)
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The Canadian Museums Association
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The Canadian Association of Science Centres (CASC)
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Themed Entertainment Association (TEA)
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www.teaconnect.org

UK Association for Science and Discovery Centres
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www.sciencecentres.org.uk

World Waterpark Association (WWA)
Tel: +1 913 599 0300
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Zoo & Aquarium Association
Tel: +61 2 9978 4797
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Twitter: @ZooAquariumAssn
www.zooaquarium.org.au
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COST of Wisconsin Inc

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Background briefing
COST was established in 1957 as a zoological exhibit fabrication firm by John Stanwyck. The firm has since diversified into several related market segments and is owned by Jon J. Stanwyck, president, and Lance Stanwyck, vice president.

Main services
COST provides theme and specialty construction services for zoological parks, aquariums, museums, theme parks, casinos, botanical gardens, waterparks and family entertainment centres. The firm has an extensive resumé of high-profile water features that have been successfully completed at shopping malls, resorts, office complexes, golf courses and public parks. COST specialises in shotcrete, GFRC, GFRG, FRP (fibreglass), theme carpentry, urethanes, epoxies, metals and acrylics.

Additional products
In addition to construction, COST fabricates unique, one-of-a-kind, theme elements, such as sculptures, façades, artistic pieces and interpretive exhibits that can be completed within their plant and shipped anywhere in the world for final installation by the owner. Prefabricated putting greens for family entertainment centres, cruise ships and other amusement facilities are also part of their offerings.

Unique selling points
The 150-strong employee business offers full service theme construction from shop drawings, engineering, modelling (3D and physical models), fabrication to construction using staffed construction crews. COST’s plant occupies a 140,000sq ft (13,000sq m) building on 64 acres (26 hectares). The latest design assist and fabrication technology is used on most of the projects undertaken. This includes the proprietary computer aided framework system (CAFS) and BIM technology. Regional offices are located in Seattle, Orlando and Winnipeg to better serve their clients.

Key customers
AZA-accredited zoological parks, including the National Zoo (Smithsonian), Bronx Zoo and Fresno’s Chaffee Zoo. COST has developed successful projects in well over half of the accredited institutions worldwide. Theme park clients include Disney, Universal Studios, SeaWorld and Six Flags.

Where in the world?
COST has worked throughout the world on various projects as a consultant, fabricator and/or contractor, including China, India, New Zealand, Bahrain, Oman, UAE, Saudi Arabia, Italy, Germany, Denmark, Spain, Slovakia, Bermuda, Federation of St Kitts, Mexico, Columbia and Canada.

Plans for 2013
To continue on the path of specialty construction excellence. Several high-profile projects completed by COST of Wisconsin are currently under consideration for industry awards – recognition for efforts on these projects is always a primary company goal.

The firm is also involved in several confidential new fabrication processes to be launched in late 2013/14. Projects underway include the Journey to Churchill Exhibit, Assiniboine Park Zoo, Audubon Zoo, Edmonton’s Valley Zoo, Chaffee Zoo and Wonders of Wildlife. The firm is also developing several large retail aquarium projects nationwide.

2013 trade shows
NWIGC, IAAPA, G2E, AZA and NIGA.
**Background briefing**
DJW was founded in 1986 by husband and wife team David and Lynn Willrich.

**Main products and services**
The company is an audio-visual systems integrator company, offering an AV consultancy, system design, equipment supply and installation, system programming and commissioning service to clients.

**Additional services**
DJW offers thematic lighting design, supply, installation and commissioning, as well as motion-base/simulator programming.

**Unique selling points**
DJW is not tied into any supplier and can offer equipment to suit the needs of any given project. The company is known for its friendly and flexible approach, providing an excellent service on time and to budget.

**Key customers**
Mainly museums and theme parks.

**Where in the world?**
DJW offers an international service. During the past 26 years, DJW has undertaken projects in North America, Europe, the Middle East and the Far East.

**Plans for 2013**
To build on the company’s already high standards, provide a first-class service to clients and hopefully make a profit! The company entered the Eastern European market in 2012 – completing a project in Hungary and is currently working on another project in Poland.

**2012 trade shows**
We have already exhibited at the M&H Show, attended ISE and the Celebrations for the 20th Anniversary of TEA at the THEA Awards. We will also attend EAS and IAAPA, and support the AV Industry Awards.

**Key personnel**
David Willrich, managing director; Lynn Willrich, director; Josh Miller, director.

**What the clients say**
“It was very obvious from the first interview that DJW were the preferred bidder, with a thorough enthusiasm and understanding of the practical requirements of the project and the needs to work in budget and timescale for our Titanic Belfast project.”
*Kevin Murphy, development director, Event Communications, UK*

“This incredible technology has made it possible for us to have a one of a kind attraction in Edmonton. The experience is immersive; the sound and images take us on a journey and we always leave smiling and in awe.”
*Amanda Bergen, artistic director, Fort Edmonton Park, Edmonton, Canada*

**DJW worked on the Titanic Belfast project**

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Website: www.djwillrich.co.uk

David Willrich,
managing director

David Willrich, managing director; Lynn Willrich, director; Josh Miller, director.

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*Amanda Bergen, artistic director, Fort Edmonton Park, Edmonton, Canada*
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Justin Burke, SEGA Amusements Europe Ltd
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Amsterdam
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Euro Attractions Show

Background briefing
Euro Attractions Show (EAS) was established in 2005 with the first show in Vienna, Austria. The Euro Attractions Show (EAS) is owned and produced by the International Association of Amusement Parks and Attractions (IAAPA).

Main services
Euro Attractions Show is Europe’s largest trade fair dedicated to the attractions industry, with an extensive conference programme and networking events, as well as tours and visits to leading attractions.

Unique selling points
Europe’s premier event for the complete attractions industry with exhibitors and attendees from more than 100 countries.

Key customers
Suppliers and operators from the attractions industry.

Where in the world?
Exhibitors and attendees come from more than 100 countries; mostly from Europe, but also from North America, the Middle East, Africa and Asia.

2013 trade shows
Asian Attractions Expo; Euro Attractions Show (EAS); IAAPA Attractions Expo.

Plans for 2013
Hosting the largest Euro Attractions Show (EAS) in history with more than 370 exhibitors located on more than 9,500sq m (102,257sq ft), and welcoming more than 8,000 attendees.

EAS has added additional events for operators of waterparks and family entertainment centres/indoor playgrounds, as well as further developed the IAAPA Safety Institute and the Young Professionals Forum.

Key personnel
Karen Staley, vice president; Andrea Kolar, sales manager.
Designing playful spaces for public buildings
Introducing play content into museums and visitor attractions
Devising inclusive educational content
Project management and tendering processes for gallery and exhibition development
Devising educational programming linked to gallery content
Designing learning through play programmes
Delivering intuitive accessibility and support for families with disabled children
Gallery content interpretation strategies and optimising the impact of learning outcomes
Eureka! The National Children’s Museum

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Website: www.eureka.org.uk

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www.facebook.com/EurekaMuseum

Background briefing
Eureka! opened to the public in July 1992. Eureka! The National Children’s Museum is an educational charity (Charity Number 292758). Our aim is to engage children in extraordinary opportunities for creative play and learning. We do this at our museum, through outreach programmes and consultancy.

Main services
Eureka! draws upon two decades of experience as the leading children’s museum in the UK. Our education specialists, play experts, exhibition developers and project managers are available to consult on projects of all sizes in and out of conventional museum and visitor attraction markets.

Additional services
We can assist with any or all aspects of your project, including
• Designing playful spaces for public buildings
• Introducing play content into museums and visitor attractions
• Devising inclusive educational content
• Project management and tendering processes for gallery and exhibition development
• Devising educational programming linked to gallery content
• Designing learning through play programmes
• Delivering accessibility programmes and inclusive support for families with disabled children
• Gallery content interpretation strategies and optimising the impact of learning outcomes

Unique selling points
Play is the key factor differentiating Eureka! from science centres or traditional museums. Play creates a physical interaction with things real and imaginary that stretches children intellectually and physically, and ensures they are learning. Experts at Eureka! design, build and manage exhibitions and programmes for our own award-winning facility and clients aiming to nurture and sustain the natural curiosity of children. We work in partnership with selected expert associates to ensure a comprehensive approach to client briefs.

Key customers
Our 21 years worth of experience has already been drawn upon by museums, academia, healthcare professionals, developers and commercial organisations.

Where in the world?
Eureka! works worldwide with a variety of partners and is open to discussions internationally.

Plans for 2013
2013 saw Eureka! open a new gallery exploring health and well being for children aged 0-11 years. This £2.9m (€3.4m, US$4.5m) gallery was created in partnership with Rex Proctor & Partners and Paragon Creative and is now the flagship gallery for the museum. Our programmes for 2013 and beyond will build on the success of this gallery, ensuring its accessibility to all children and families, and evaluating its impact on our visitors. We will also be developing a skill sharing programme for visitor attractions and family destinations to share our knowledge and expertise.

Key personnel
Leigh-Anne Stradeski, CEO; Michelle Emerson, director of marketing and development; Tudor Gwynn, projects director.
Cool creative stuff that works.

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- Water Parks
- Entertainment Centres
- Retail and Mixed-use
- Museums and Science Centres
- Resorts and Leisure Communities

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Background briefing
Forrec, founded in 1984, based in Toronto Canada, is an internationally recognised multi-disciplinary design and planning firm dedicated to entertainment design.

Main services
Starting with sound masterplanning, Forrec provides a complete range of services, including program development, design management, attraction design, landscape architecture, interior design, exhibit design, graphic design, wayfinding and signage design, and architectural design.

Additional services
Existing facilities review. Forrec analyses existing facilities and undertakes visitor and revenue enhancement studies, including refurbishing, replanning, expanding and reorganising.

Unique selling points
It’s more than what we do; it’s how we do it that counts – collaborative, creative and always with the guest experience at the core. Our ability to design success comes from the process we’ve refined over 40 years of intense work with leading companies. One hundred professionals with a mix of views – in five design studios – collaborate on projects to create big ideas that work.

Key customers
Universal Studios; LEGOLAND Development Corporation; Center Parcs; Herschend Family Entertainment Corporation; Triple Five; Nickelodeon; Cadillac Fairview Corporation and Wanda Group, China.

Where in the world?
We have projects, ranging from mixed-use to water parks, completed or underway in 77 countries. We use the insights from our global work to make sure every project is locally relevant and fits with the latest global trends.

Plans for 2013
• Portsmouth Historic Dockyard (UK)
• Billy Beez Palisades Mall (Various)
• Mall of Istanbul (Turkey)
• Wuhan Cultural Movie Park (China)
• Desaru (Malaysia)
• Cotai Theme Park (China)
• American Dreams Meadowlands (USA)
• LEGOLAND (new locations)

Chimelong Panyu, Guangzhou, China

2013 trade shows
World Waterpark Association; Euro Attractions Show Booth #1001; IAAPA Booth #1654.

Key personnel
Gordon Dorrett, president and CEO; Anthony Van Dam (Asia), Steven Rhys (Americas, Middle East, Europe), executive VPs; Linda Hung (theme parks), Steve Shah (retail and mixed-use), John Plumpton (entertainment centres), Gunta Mackars (resorts & leisure communities), Lou Vicic (water parks) and Matt Dawson (museums and science centres) directors.
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Background briefing
Founded in Schruns in Austria in 1982, GANTNER is recognised as a pioneer in contactless access control and electronic locking systems, and administration solutions for the global leisure industries.

Main products
GANTNER systems use the latest RFID (radio frequency identification) technology to store and transmit information between clients and leisure facilities. Visitors use a card, wristband or key tag to access the site and services – from the turnstiles, to lockers, vending and additional attractions.

Additional services
GANTNER operates an ‘open-source’ system, which means all of its technology and hardware can be retro-fitted into a leisure facility’s existing software. This saves the client money, and gives leisure businesses the freedom to partner with local software suppliers for a truly bespoke solution.

New for 2013
GANTNER is releasing a new ticketing terminal for theme parks and large resorts.

Additional technologies
GANTNER’s patented electronic locker system provides an added benefit to theme parks and waterparks, who may offer customers the chance to pre-book and pre-pay for lockers. Especially useful for families who do not wish to carry all their belongings around the park, lockers can be pre-allocated at a chosen area within the park and accessed by swiping a card or wristband. Visitors may also opt for a ‘pay-per-use’ system if they require shorter locker usage in several areas.

Key customers
Clients include international theme parks and waterparks, health clubs, spa resorts, thermal baths, and ski resorts.

Latest leisure projects
Recent clients include Tropical Island in Berlin, Germany; Yas Waterworld and Ferrari World, both in Abu Dhabi, UAE; Wild Wadi Waterpark in Dubai, UAE; Waterpark Atlantis in Ljubliana, Slovenia; and Splash und Spa in Tamaro Tessin, Switzerland.

Where in the world?
GANTNER has clients in over 50 countries, with subsidiaries in Germany, the UK, Dubai and Australia, and over 150 staff.
We’re Garner Holt Productions, Inc.

From world-class creative design to building the very best animatronics available anywhere, we are the most complete show company on the planet. Find out why we’ve built more animatronics, designed more elements for rides and attractions, and enjoyed the trust of the world’s leading entertainment, shopping, dining, and educational companies for nearly four decades—then let us know how we can create magic for you.
COMPANY PROFILE

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Website: www.garnerholt.com

Garner Holt, president

Background briefing
Garner Holt Productions (GHP) was established in 1977. Garner L. Holt is the owner and key stakeholder.

Main services
World-class animatronics, show action equipment and animated props.

Additional products
Special effects, sets and scenery and complete creative design services.

Unique Selling points
We have created more animatronic figures – nearly 3,000 individual characters – more than any company in history. We were the first outside company to build a compliant animatronic figure for a classic Disney attraction, and have since become Disney’s primary animatronics vendor, in addition to Universal Studios, Chuck E. Cheese, Coca-Cola, NASA, Lockheed-Martin, Knott’s Berry Farm, McDonald’s and Mattel.

Key customers
Walt Disney Imagineering; Disney Theme Parks; Universal Studios; Chuck E. Cheese; Cedar Fair; and other leading theme park, shopping and dining, educational and recreational venues.

Where in the world?
GHP has worked in 30 countries on six continents. GHP has the ability to distribute our products throughout the world.

Plans for 2013
As our company moves closer to its fourth decade of business, we intend to continue creating the world’s finest animatronic figures for distinguished clients worldwide.

GHP plans to introduce two groundbreaking new animated figures in 2013: a highly realistic velociraptor, as part of a first-of-its-kind interactive attraction; and a fluid, exceptionally lifelike self-contained human figure. Both will continue GHP’s reputation for creating the most realistic, robust and innovative animatronic figures.

GHP Creative Design, LLC – a subsidiary of GHP – will also ramp up its design services for clients in theme parks, themed retail and dining sectors, and museums. For 2013, GHP Creative has worked to reimagine two major attractions at Knott’s Berry Farm and created concepts for two major retailers.

Major projects planned for 2013 include Timber Mountain Log Ride and Knott’s Berry Farm in California, featuring new scenes designed by GHP with 60 new GHP animatronic figures. As well as Mystic Manor, Hong Kong Disneyland, featuring many GHP animatronics, and the historic Mine Ride at Knotts. Numerous other projects are also underway at major parks around the world.

2013 trade shows
GHP will have a presence at the American Association of Museums show in Baltimore, IAAPA Asia, and the IAAPA Attractions Expo in Orlando.

Key personnel
Garner Holt, president; Michelle Berg, vice president; David Geoghegan, sales manager; Bill Butler, creative design director.

What the clients say
“GHP has been a tremendous resource for Knott’s – their design and production work on the Timber Mountain Log Ride and other attractions is exceptional. They’re the best.”
Lara Hanneman, director of entertainment, design & production, Knott’s Berry Farm, US
The Galaxy™ Revenue Generation Solution provides the operational cost savings of an integrated solution while providing revenue driving functionality when combining Galaxy™ Loyalty, Galaxy™ Packages, Galaxy™ Stored Value and Galaxy™ Upsell. The ability to collect spending trend data across all revenue collection points allows you to make educated business decisions, create innovative customer experiences and drive revenue.
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Background briefing
Established in 1988, Gateway Ticketing Systems has been the world leader in the attractions and amusement industries, providing software tools for managing ticketing, admission control, passes and membership, group sales, e-commerce and mobile, and F & B and retail operations for 25 years. It is privately owned and operated.

Main product
Gateway Ticketing Systems’ Galaxy Product Suite offers a robust, revenue-generating POS solution spanning across all of your revenue collection points: ticketing, retail and food POS, membership, group sales, admission control, kiosk and integrated online products. A highly experienced team of staff complement the software solution to ensure a consultative approach to success.

Additional products
Our Galaxy Revenue Generation solution provides the operational cost savings of an integrated solution, while providing revenue-driving functionality, such as Galaxy Loyalty, Packages, Stored Value and Upsell. Collecting spending trend data through one solution allows our customers to make educated business decisions, drive revenue and fuel their organisation’s mission. In addition to sales, service and support for its products, Gateway offers consulting services to help venues increase operational efficiency and improve the guest experience.

Unique selling points
A product suite that spans all revenue collection points within an organisation (from ticketing to retail, food and beverage to membership to group sales and beyond). Gateway’s employees draw from years of industry experience to create the best custom installation for a given venue. Customers can work with us to develop custom enhancements to the product line to tailor fit our products to their business!

Where in the world?
The past 25 years, over 400 companies in more than 40 countries have automated their ticketing operations with Gateway’s Galaxy™ software. Gateway maintains a network of international value-added resellers who offer local support to customers worldwide.

Key personnel
Scott Lobaugh and Marcus Lopez.

What the clients say
“We have seen a real return of investment with the eGalaxy Web Store. We’ve been able to reduce staff Mondays to Fridays and need fewer sales windows open because so many of our customers order their tickets online ahead of time.”
Janette Centracchio, Block Island Ferry

“With the eGalaxy Reseller Web Store we now save over US$100,000 a year in labour costs alone for operating our reseller program – and that doesn’t take into account the savings in reduced ticket stock, printer heads and shipping!”
Michael McSparran, Gateway, San Diego Zoo
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Scott Forbes, president

Background briefing
International Play Company was established in 1999. Iplayco Corporation Ltd is the owner and key stakeholder.

Main services
Commercial play structures; playground equipment; custom theming; FEC development; soft toddler play; climbing walls; sport courts; air trek; ballistic ball shooters; tuff stuff; soft sculpted foam play; toddler rinks; jungle gyms; and playframes.

Additional services
Family entertainment centre development and branding; turn-key solutions; museums; and interactive events.

Unique selling points
All play structure designs come complete with renderings, levels and layout. All meet safety standards worldwide.

Key customers
Family entertainment centres; museums; shopping centres; retail stores; fitness centres; restaurants; airport terminals; aquariums; hotels and resorts; as well as recreation centres.

Where in the world?
Worldwide installations and distribution.

Plans for 2013
New products will be announced at IAAPA trade show events. We currently market, ship and install worldwide.

2013 trade shows
YMCA; EAS Europe; IAAPA Orlando; Nations Restaurant Show; IAAPA; AAE; DEAL; ICSC; IHRSA.

Key personnel
Scott Forbes, president; Franco Aquila, CEO; Wes Loberg, design manager; Kathleen Kuryliw, marketing coordinator; Carey Robertson, international sales manager.

What the clients say
“We spent a long time looking for the right manufacturer for our play centre. Our requirement was for a high-quality themed structure. IPC was at the top of our list.”

Andy Hixon, owner, Time Twisters

Customer wins largest soft play centre in the world by Guinness World Records

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Facebook: facebook.com/mackrides

Background briefing
As a family business MACK Rides is proud to look back on a 230-year-old history, and is today one of the market leaders for the development and construction of amusement park attractions. The key stakeholder is the Mack family; also owner of Germany’s largest theme park, Europa-Park.

Main services
Mack Rides is a supplier of high-speed rollercoasters, great water rides, family friendly spin rides and people movers.

Unique selling points
The unique constellation of being a ride manufacturer and a park operator allows MACK Rides to develop – from practice, for practice – optimal solutions for our customers worldwide.

It is exactly this uniqueness that builds the solid foundation of our areas of expertise: quality, reliability, durability, investment, security and design.

Key customers
From large amusement parks chains to small fairground rides.

Where in the world?
Mack Rides has a worldwide field of operation. Our rides are located in Europe, USA, Asia, Africa and Australia.

Plans for 2013
We are currently manufacturing the biggest project in our history. It will be launch-

ing in 2014 at Liseberg, Sweden. Helix is a multi-LSM-launch coaster and will feature several inversions in a breathtaking ride.

In 2013 the water attraction Twist n Splash will be spread out with different variations of size and decoration. In addition, we opened a Megacoaster ride that stands 30 metres high at Etnaland in Sicily.

Arthur and the minibooks is a new product that will launch in 2014 at our own park here in Germany. Europa-Park’s largest investment in an attraction will feature a unique new ride experience.

2013 trade shows
We are exhibiting at all the IAAPA shows in Europe, USA and Asia. Also, we have representatives at CAE and DEAL Dubai.

Key personnel
Christian von Elverfeldt, CEO; Günter Burger, CTO; Thorsten Koebele, chief officer sales & marketing.
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Fax: +32 1150 2195
Email: info@niceberg.be
Website: www.niceberg.be

Background briefing
Niceberg Studios was established in 2011 by founders Cedric Igodt and Nicolas Verhelst. The company consists of a management with solid track record in media and entertainment industries. Together with a team of highly skilled and creative key personnel, the company today bundles a vast experience in production and distribution of 3D/4D content for media-based attractions.

Main products
Niceberg Studios core activity is production and distribution of highly immersive 3D/4D attractions and ride films for simulators and 4D theatres in theme parks, science centres and FECs worldwide. As Niceberg has its own production facilities, the majority of the films are produced in house.

Additional services
Stereoscopic computer animations, visual effects and simulations. We put high-end stereoscopic content on screen, behind the screen, and in front of the screen. Produced for simulators, theatres and media-based attractions, our animations, visual effects and simulations challenge audiences to fully participate in the action.

Unique selling points
Creation: our own production department is constantly producing high-end films, of which the majority are entirely developed, financed and produced in house.

Customisation: we guide our clients through the film selection process in order to find the right film for the right theatre. Besides this, our own production facilities afford us the necessary flexibility to make changes to our films according to our clients’ wishes: for example, inserting a logo, incorporating product placement, and adapting endings or beginnings.

In addition, provided that clients contact us during an early stage of production, they can also make decisions about the theme and storyline of our upcoming films.

Implementation: once the customer has chosen the right film for his theatre, a crucial step is implementation.

In order to make sure that the film perfectly matches the motion and effects in the theatre, Niceberg always stay in close contact with its hardware partners, who will be installing and programming the motion and effects.

Key customers
Mainly operators and owners of theme parks, science centres and FECs.

Where in the world?
With its multinational distribution network, Niceberg is able to service customers worldwide.

Plans for 2013
Recently launched films are the Great Wall of China, Toy Ride and Catacombs.

Great Wall of China is a fantasy adventure that puts the audience in a rickshaw placed on top of the famous World Heritage architectural monument. In Toy Ride, the audience is miniaturised and finds itself in the hands of children. Catacombs is a typical scary film that catapults visitors back in time to the late 19th century and the underground world of Paris.

2013 trade shows
CAE Beijing; RAAPA Moscow; IAAPA Singapore; EAS Paris; and IAAPA Orlando.

Key personnel
Cedric Igodt, managing director; Nicolas Verhelst, operations manager.
Awaiting A/W

Access our catalog of films at nWave.com

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Background briefing
nWave was founded in 1994 by filmmaker Ben Stassen and D&D Entertainment Group, an independent TV production company headed by Eric Dillens. Our company is a multi-national, award-winning integrated digital animated studio specialising in the production and distribution of immersive, educational and entertaining 3D films.

nWave is a privately held company co-owned by independent investors in Belgium and French company StudioCanal (a subsidiary of the Canal+ Group). Our company is based in Brussels (Belgium) and has a US sales office in Burbank (CA).

Main products
nWave is a market leader in the production and distribution of high-quality and innovative 4D/3D attraction films; 3D/2D ride simulation films; and 3D nature documentaries for giant screen theatres and digital 3D cinemas, for location-based entertainment and institutional venues. Our 65-plus titles include crowd-pleasing 3D/4D films like TurtleVision, The Little Prince, Wild Safari, Haunted House, 20,000 Leagues Under the Sea, Castle Secret and Sherlock Holmes.

Additional services
nWave develops and produces feature-length animated films in 3D for worldwide theatrical release, including Fly Me to the Moon (2008), Sammy’s Adventures: The Secret Passage (2010), Sammy’s Adventure: Escape from Paradise (2012), and The House of Magic (2013). Our company operates an animation studio facility in Brussels with around 120 artists specialised in 3D CGI animation, SFX and 3D live-action production.

Unique selling points
nWave is known for supplying exciting, immersive and memorable 3D/4D titles that maximise the WOW factor for our client’s audiences. Our company delivers reliable world-class production values thanks to our creative team and strong alliances with independent partners like Red Star Films and Atlantic Productions. nWave is proud of its excellent worldwide distribution services, bringing years of expertise to each market segment and to each client.

Plans for 2013
nWave is expanding its catalogue of films by adding new and exciting titles every year, sourced from in-house productions and independent films acquired from experienced producers.

In 2013, nWave launched David Attenborough’s Penguins 3D and The Good the Bad and A Horse 4D. Our company is committed to providing our clients with a steady flow of original titles to satisfy the needs of our market segments: attraction, ride simulation and educational venues.

To help boost our sales results, nWave is strengthening our marketing and servicing efforts to better meet the evolving needs of our clients, and have added experienced new management personnel to our team with a focus on more customised promotional and marketing support services.

2013 trade shows
IAAPA; AAE; EAS; GSCA; AAM; AZA; Jackson Hole Wildlife Festival.

“\textit{The Good, The Bad and A Horse 4D}”
Design, Manufacturing, Installation of

WATERPARKS

2000 Waterpark projects in 82 countries

Six Flags Great Adventure, NJ - USA
Aquaworld, Budapest - HUNGARY
SA Aquatic Center, Marion - AUSTRALIA

Aqualand Bassin d'Arcachon - FRANCE
Aquasplash Marineland - FRANCE

Magic Sphere - New for 2013

Dream Island, Kiev - UKRAINE

Aquafantasy, Selcuk, Izmir - TURKEY

Tai Po Aquatic Center - HONG KONG
Odissea 2000, Rossano - ITALY
Maxx Royal, Antalya - TURKEY

www.polin.com.tr
COMPANY PROFILE

Polin Waterparks and Pool Systems

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Background briefing
Polin Waterparks was founded in Istanbul, Turkey, in 1976.

Main products & services
Polin designs, manufactures, engineers and installs waterparks, waterslides and waterplay attractions.

Unique selling points
Polin is a pioneer in the advancement and application of closed-molded manufacturing technology in waterslide development.

Polin offers both bowl rides and family rides featuring RTM techniques, as well as its unique and patented Natural Light Effect technology, Special Pattern Effects technology in RTM and translucent RTM waterslides.

The company also provides a wide range of slides, including signature rides like the patented King Cobra, Magic Spheres, Spheres, Magi Cone and Space Shuttle.

Key customers
We work with waterpark owners and operators; hotel and resort owners and operators; aquatic designers; architects; investors and construction companies.

Where in the world?
Eighty-two countries worldwide.

Plans for 2013
Polin is committed to providing the best-quality product and service by investing in continuous research and development.

We plan to further expand our L-RTM line while introducing new signature rides and innovations. We will be launching a new waterslide by the end of 2014.

2013 trade shows
Asian Attractions Expo, Marina Bay Sands, Singapore; EAS, Paris, France; WWA, West Palm Beach, FL, USA; FSB, Cologne, Germany; IAAPA, Orlando, FL, USA.

We have completed many successful projects, and are a growing company in terms of numbers, plant capacity, turnover, number of projects, number of countries, awards and brand awareness, etc.
**Background briefing**
Prime Play by WhiteWater was founded in 1993, and in 2001 it became a division of the organisation WhiteWater West Industries Ltd.

Geoff Chutter is the founder, president and CEO of WhiteWater West Industries Ltd. Other key stakeholders include: Andrew Wray, VP sales & marketing; Mike Heaven, COO; and Doug Heke, regional sales manager.

**Main services**
Prime Play has been creating active attractions that are fun for the entire family for nearly 20 years. As a world leader in the design and manufacture of active play attractions, Prime Play brings a world of imagination to life.


**Additional services**
Prime Play’s in-house team of industry experts also provides a range of services: ranging from architecture, designing and theming to manufacturing, project management, installation and retrofitting.

**Unique Selling points**
We specialise in masterplanning, integrated product mix and turn key operations.

**Key customers**
Family entertainment centres, amusement and theme parks, waterparks, bowling centres, zoos and aquariums, museums and recreation centres, hotels and resorts, restaurants and cruise ships.

**Where in the world?**
WhiteWater distributes to over 100 countries worldwide. All continents except for Antarctica.

**2013 trade shows**
CAE; RAAPA; DEAL; AALARA; LAAE; IAAPA; AZA; EAS; and WWA.

**Key personnel**
Seth Foster, VP of sales, USA.

**What the clients say**
“To create the industry’s first on-board ropes course we would need the expertise of Prime Play. From the beginning, they were able to solve our engineering challenges and balance the need for family fun.”  
*Lania Rittenhouse, vice president of product development, Carnival Cruise Lines*

“The new Ballocity™ and ropes course have sparked increased interest. This is the third I’ve purchased and all of them are still attracting guests and operating perfectly.”  
*Eric Barnes, owner, Thrill It Fun Centre, Orange, CA, USA*
Fed up with paying OEM prices for your Ride and Coaster wheels? Traction problems? Wear Problems? Special Requirements?

The QW programme is currently the preferred supplier process for many of the UK’s Theme Parks.

We can help with any specific requirements including:

- Tyre re-covering service to existing wheels.
- We can help reduce or increase noise of wheels in application.
- Full traceability service from start to finish of all manufactured wheels.
- Improve wear through using materials such as Vulkollan® or Nylon.
- Mimic the properties of rubber, but with other advantages, with our QWE material.
- Direct business to business communication.
- Expert analysis of wheels and ride conditions.
- We welcome guests to our facilities, so you can see all processes and equipment.

QW utilise their experience of processing and knowledge of material performance to offer customers a professional service from material specification through product and tooling design to the finished item.

QW pride themselves on their innovative use of both technology and technique to solving customers’ application problems. With over 35 year’s castable Polyurethane experience, you can have confidence in our products.

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QWheels

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www.facebook.com/QWheelsUK
www.linkedin.com/company/qwheels

Background briefing
QWheels was founded in 1971 as a subsid- iary of the Watts Group of Companies.

Main products & services
QWheels provides polyurethane wheels for theme park rides. The company is able to provide a recovering service, advice on the best materials to use, and supply brand new complete wheels.

Additional services
QWheels also manufactures a wide range of industrial polyurethane wheels for pallet and fork trucks, and numerous engineering products manufactured from polyurethane. Owing to the company’s expertise in this area, further help and support can be provided as required.

Unique selling points
With more than 40 years of experience working with polyurethane, QWheels is able to provide guidance on technical issues, as well as assistance in design concepts and queries from the first steps to guidance during ongoing projects.

Key customers
QWheels is a key supplier to a number of leading theme parks in the UK and Europe.

Where in the world?
As a group, QWheels distributes to 75 countries worldwide, with a number of key distributors throughout Europe.

Plans for 2013
QWheels is constantly developing new products in conjunction with customers and by gauging the market place. The company is currently setting up more distributors to widen the product range available to customers in Europe. Owing to interest shown by ride manufactures, more wheels are being used as an OEM choice.

2013 trade shows
Berlin, BALPPA and IAPPA.

Key personnel
Callum Robin, business manager; Elaine Powell, sales administrator.

What the clients say
“We have been working with QW for several years and have enjoyed the quality of product and service – offering more than just a wheel recovering service by actually taking an interest in the rides and application.”
David Cadell, Cadells Amusements, Brean Leisure Park, UK

“We’ve been working with QW/Watts Urethane Products for years and they never fail to deliver a quality product.”
David Bennet, Alton Towers Resort, Merlin

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BHSTS masterplan
Brighton

Film and Music Hotel
Dubai

Rainforest House
Hannover

Int. Sports Village
Cardiff

VW Pavilion
Autostadt

Restless Planet
Dubailand

Ripleys BION Museum
London

VW Brandland
Wolfsburg

Bentley Pavilion
Autostadt

Café Graze
Marwell Wildlife

Fashion Hotel
Dubai

Grand Pier
Weston-Super-Mare

Gorilla Enclosure
Durrell Wildlife

Lingfield Racecourse
Surrey

Fashion Convention Centre Dubai

Railway Station
Castellon

Science Centre
Marwell Wildlife

Cobblestone Bay
Trinidad

Gosforth Sports
Newcastle

Eco Adventure Park
South Africa

Elvisly Yours
London

Brunel Bridge
South East Asia

Ballooon Apartments
London

Visitor Centre
Durrell Wildlife

Rolls Royce
Crew

Gibbons Enclosure
Marwell Wildlife

Prado Museum
Spain

Hotel and Water Park
West Midland Safari Park

Meerkats enclosure
Marwell Wildlife

Penguins Cove
Marwell Wildlife

Private Residence
Barnet

Café Graze
Marwell Wildlife

Cultural and Leisure Centre
Egypt

...museums brandlands cultural attractions botanic gardens zoos safari parks visitor centres themed attractions mixed development heritage centres science centres hotels restaurants...
 COMPANY PROFILE

ray hole architects

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Email: rh@rh-architects.com
Website: www.rayhole-architects.com
Blog: ray hole architects

Background briefing
The company’s founder, principal share- holder and owner is Ray Hole.

Main services
We are chartered RIBA architects providing: strategic, masterplanning and architectural design services across all visitor attraction sectors. Our role on projects ranges from project architect and lead consultant to client representative, built environment advisors and support agency to the lead design consultants.

Unique selling points
We are international, award-winning architects underpinned by over 30 years’ experience gained in highly creative, multi-disciplinary design environments.

Founded originally to provide tangible expression to an emerging ‘experience economy’ philosophy, the practice has developed a design attitude which differentiates our approach, completed work and belief that ‘architecture’ is but one of a range of design mediums by which greater ‘value’ can be realised for clients, stakeholders, end-users, society and the environment.

Key customers
Our broad understanding and experience is forging an increasingly influential role in assisting our clients in redefining the cultural, heritage, science, industrial, wildlife and themed visitor attraction sectors, but also creating new opportunities and value within the commercial property and industrial work place sectors.

Where in the world?
We currently have live projects in the UK, Europe, Middle East and South East Asia but have also worked in China and South Africa. We also represent Great Britain on trade missions arranged through the UK T+I initiatives, in addition to delivering key note talks at international conferences on strategic economic development.

Plans for 2013
Developing greater understanding of sector trends is fundamental to our continued ability to deliver commercial benefit, enhanced revenue-generating and operationally efficient visitor experiences for our clients. Therefore broader membership of client bodies and active participation in industry conferences and international trade missions is crucial in maintaining our knowledge base which positively informs our projects.

We will continue to evolve and demonstrate our abilities through further delivery of successfully operating projects across a rich diversity of clients, cultures and business sectors (public and private). This will include projects currently considered outside the mainstream attraction market and new philosophies which will challenge traditional norms. These projects have the greatest potential to transform the visitor attraction sector.

We will continue to develop our core team at our London-based studio whilst maintaining our flexibility and agility to respond to clients’ requirements and market demands in the UK and overseas.

We currently have a range of live projects in various stages of design development and implementation. These include two museums in Saudi Arabia, a number of zoo masterplans, a water park and a leading children’s activity attraction in the UK, plus botanic gardens in China and Kuwait, an FEC in Eastern Europe and other interesting projects in the visitor attraction sector.
Experience You Can Count On

Great Dark Rides Worldwide!

For 36 years clients have counted on the Sally team to create outstanding animatronics and dark rides...year after year, project after project.

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Youtube: www.youtube.com/sallycorp

Background briefing
Sally Corporation was founded in 1977 to merge technology and art into memorable entertainment and educational experiences. Since then, the company has designed and fabricated thousands of animatronic characters, productions and museum exhibits. It has also played a lead role in the resurgence and development of classic and interactive dark rides for parks and attractions worldwide.

Main products & services
Sally has built a solid reputation for innovation, quality and service. The company reinvented the traditional dark ride with its successful ride/game adventures, making them affordable, flexible and operator friendly.

An experienced staff of designers, sculptors, artists, writers/ producers, technical and electronics experts, together with dedicated project management, makes the difference.

Additional services
In addition to building custom rides, shows and animatronics, Sally Corporation specialises in redesigning and renovating existing rides and attractions: whether it’s a newly themed ride to fit an old footprint or new characters and special effects to bring the attraction back to life, Sally has the skills to make it a star attraction.

Key customers
Sally Corporation’s international clientele includes Universal Studios, Legoland Parks, Merlin Entertainments, Paramount Parks, Six Flags, Walibi, Seoul Land, OCT (Happy Valley parks), Terra Mitica, St Louis Zoo, Tower Bridge, Hersheypark, The Tate Gallery, Missouri Botanical Gardens, Liseberg, Tivoli Gardens, Warner Bros Movie World, Ocean Park, and many others.

2013 trade shows
IAAPA in USA, Asia and Europe.

Key personnel
John Wood, CEO; Fitz Otis, sales manager; Drew Hunter, VP design; Donna Gentry, VP projects; Todd Gillrup, VP production; Jan Sherman, AVP creative services; John Stegall, technical services creative director.

Reese’s Xtreme Cup Challenge is an interactive, black light, dark ride at Hersheypark in the USA
The power to move you...

Creating amazing dynamic simulation attractions and 4D cinemas

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simworx
Terry Monkton

Background briefing
The company was initially established in 1997. Terry Monkton & Andrew Roberts are the key stakeholders.

Main products
Simworx sells a diverse range of media-based attractions, including dynamic motion simulation attractions and 4D cinemas for the worldwide entertainment, education and corporate markets.

Additional products
Simworx is involved in product development, manufacturing and service support, film content, motion programming and the creation of complete themed attractions.

Unique selling points
The company also offers clients a genuine turn key service, with an unparalleled after-sales support service.

Key customers
Our key customers are primarily in the theme park, museum, zoo, aquarium, space and science centre, corporate promotion, family entertainment centre and cinema sectors.

Where in the world?
Simworx sells its attractions to countries worldwide, with installations across every continent.

Plans for 2013
With more new products in development, Simworx aims to further reinforce its position as one of the leading companies in the supply of media-based simulation attractions worldwide.

In 2013 we are launching our latest dynamic motion simulation attraction – the Immersive Tunnel. Riders are seated on a tram-style vehicle upon a hidden dynamic motion base and are immersed by 3D projection on three sides to provide a real wow factor. The Immersive Tunnel will be available in 30/60/90-person units.

Simworx will also continue to expand its business around the globe and currently has numerous projects at major new theme parks across Europe, the Middle East and the Far East.

2013 trade shows
Euro Attractions Show and IAAPA.

Key personnel
Terry Monkton, managing director; Andrew Roberts, technical director.

What the clients say
“All the guys from Simworx have been fantastic. We are very pleased with the response to the 4D cinema. It appeals to children and adults alike. The reactions from the visitors are just unbelievable!”
David Bryans, general manager, Heritage Attractions, Lands End, UK

““When we first decided to invest in a 3D theatre we knew that we wanted something more immersive than other parks in Denmark. We found that the Stargazer was just that – the movement is remarkable and the sheer sight of our four pods leaves guests in awe.”
Jakob Kragelund, Head of IT and Projects, Danfoss Universe.
definiti - new dimensions in relaxation

Sky-Skan, Inc
Nashua • Munich • Melbourne
Sky-Skan Europe GmbH

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Background briefing
Since 1967 Sky-Skan has been the leading provider of multi-media products, services and turn-key installations to the planetarium industry. For over 15 years this has included projection systems designed to cover full or partial spherical surfaces with seamless video in stunningly high resolution.

This technical capability has enabled Sky-Skan to expand into other areas like spa and wellness, special venue theatres, Expos, product launches and research visualisation. Digital image generators allow rapid configuration to countless themes.

Recently Sky-Skan technology has been specified for a number of new spa and wellness applications and several new projects are including Sky-Skan in their designs.

Main services
Our in-house design department includes an architect for liaison with project planners, and an engineering department which handles special requests for function or adaptation. Sky-Skan works globally, sometimes with local partners – as happens in China. Everything delivered to our customers is fully support by the in-house team.

Additional services
The Sky-Skan Definiti® line of projection systems covers everything from the smallest to largest spaces, using configurations based on single projectors with fisheye optics or multi-projector layouts using sophisticated masking and edge-blending technology. Definiti®Surround is the company’s 360° sound environment, and CoveEX lighting brings sophisticated RGB lighting effects with 32-bit control, so fades and transitions are smooth and invisible at very slow speeds.

Unique selling points
Sky-Skan is unique in its 45-year history of dealing with almost any type of situation and request and has won numerous awards for its technology and installations.

The company is also unique in that it offers full support in-house from concept phase to post-sale support, including content creation and distribution.

With the immersive nature of Sky-Skan’s installations there has been a growing number of requests from leading film festivals around the world, which are looking to take the cinema experience to the next level.

Key customers
Many of the world’s leading science centres and Expos. Sky-Skan was part of the gold-medal team at EXPO 2012 (German Pavilion) and EXPO2010 (Saudi Arabia pavilion).

The dome-themed Therme Bad Aibling in Southern Bavaria has a special relaxation dome based on Sky-Skan technology.

Where in the world?
Sky-Skan serves clients worldwide from offices near Boston, USA; Munich, Germany; and Melbourne, Australia.

The company also has partners in China, India, Korea, South America and Japan.

Plans for 2013
- The Definiti®8K projection system: delivers 30 million pixels to a hemispheric screen
- Definiti®Surround: a 360° sound environment based on wave-field synthesis from IOSONO
- CoveEX: modular cove lighting with unique high-resolution control, designed to eliminate visible stepping or other artifacts in operation
Awesomeness!

The Nexgen of Interactive Dark Ride

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Email: sales@trio-tech.com
Website: www.trio-tech.com

Background briefing
Triotech was established in 1999. It is privately owned by Ernest Yale, founder, president and CEO, and Jacques Drouin, chair.

Main products
Integrated designer and manufacturer of media-based immersive (6D) and interactive (7D) attractions, such as the flagship XD Theatre and XD Dark Ride. Triotech has recently launched two new products: the iDR – an interactive dark ride which is already being deployed in three continents – as well as the Interactive Cinema, which is aimed at the Edutainment segment.

Triotech is unique in its integration as both a ride and content developer and is constantly adding titles to its film library.

Additional products
Triotech is also the manufacturer of the Typhoon – a coin-operated immersive experience that includes motion seats and wind effects. Typhoon is continually ranked among the top video simulator by operators.

Unique selling points
Triotech creates intense and exciting multi-sensory interactive attractions that excel in providing superior user experience. Additionally, Triotech’s products are extremely reliable. Pushing the limits of immersive and interactive technology, Triotech is known for its industry-leading movement simulation, as well as accurate and fast targeting technology. These combine to provide a superior simulation and thus unparalleled customer experience.

Key customers
Theme parks, tourist attractions and family entertainment centres are prime segments. Any site with large traffic or targeted traffic can benefit from a Triotech attraction due to its easily customised concept.

Where in the world?
Triotech products are in operation in over 40 countries spread over each continent.

Plans for 2013
Triotech’s focus on delivering the best user experience and a secure ROI for operators has created strong momentum. Company growth is accelerating in all markets and segments fuelled by the iDR and Interactive Cinema product launches. Triotech has installed its iDR concept in both brand new and retrofit mode. This highly customised solution is gathering strong attraction from the market. New content is under development and will be released in 2013-14.

Triotech is already positioned with operating customers on all continents. The plan is to continue growing across the globe. Additionally, Triotech has been working on several projects with museums, zoos and aquariums on edutainment concepts.

Triotech has recently opened offices in China and the UK.

Triotech is working closely with high-profile industry leaders on several custom projects, but these are confidential under nondisclosure agreements, so stay tuned for public announcements as projects move forward.

2013 trade shows
IAAPA; EAS; AAE; CAE; DEAL.

Key personnel
Jacques Drouin, chair; Ernest Yale, president and CEO; Sylvain Larose, COO and GM; Gabi Salabi, VP sales and business development; Loic Berthout, VP partnerships; Christian Martin, VP marketing.

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TURNING YOUR WORLD AROUND
Vekoma Rides Manufacturing B.V.

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Background briefing
Vekoma Rides has been in the amusement industry for many years. Vekoma Rides Manufacturing, Vekoma Rides Engineering and Vekoma Rides Parts & Services are all part of the Vekoma Rides Group.

Product range
We offer in-house design, engineering and manufacturing of a full range of coasters and attractions, including family coasters, thrill and mega coasters, indoor coasters, and attractions and specialties. In addition, together with our partner Brogent Technologies, we offer a broad range of interactive media-based attractions.

Main products
Vekoma Rides Manufacturing is one of the largest roller coaster manufacturers in the world and a market leader in the amusement industry. With in-house concept design, engineering and manufacturing divisions, we are in a unique position. Custom-designed attractions are one of our highly valued specialities.

Additional services
Vekoma Rides Parts & Services stands for customers after-sales service in the broadest sense of the word, offering maintenance check-up programs, spare parts, rehabs and customised service contracts, so that the reliability and availability of Vekoma Rides’ coasters and attractions are maintained to the highest possible level.

Key customers
Vekoma Rides is proud to state that its coasters and attractions are installed worldwide. You will find our coasters in major theme, attraction and family parks, FECs and shopping centres. We work closely with owners, developers and designers to offer unique and high-quality coasters and attractions.

2013 trade shows
IAAPA Attractions Expo, USA; IAAPA Asian Attractions Expo, Asia; Euro Attractions Expo, Europe; DEAL Dubai; and several shows in Asia (CAAPA) and Russia (RAAPA & EAAPA).

Key personnel
Henk Roodenburg, CEO; Peter van Bilsen, Sr. VP marketing and sales; Charlotte van Etten, account manager; Stefan Holtman, account manager. Alex Ong (Vekoma Rides Singapore)
DESIGN.
- Waterpark Masterplanning & conceptual design
- Collaborative team participation

ENGINEERING.
- Innovative engineering of aquatic water treatment and disinfection systems
- Integrated sustainable design practices

PROJECT SUPERVISION.
- On-site administration services

Water Technology, Inc is an USA Based Aquatic Consultancy Firm, and proud team member of the Yas Waterworld, Abu Dhabi, UAE design team.
Background briefing
Water Technology Inc (WTI) is headquartered in Beaver Dam, Wisconsin, and was established in 1983. WTI key stakeholders include: Charles Neuman, CEO; Nicholas Neuman, COO; and Douglass Whiteaker, president.

Main services
Water Technology Inc is the world leader in planning, design and engineering qualifications in the waterpark industry. WTI believes that creating exciting and sustainable waterpark environments help clients become leaders in their markets, across sectors that include resort destination waterparks, themed waterparks, and community waterparks in North America, Asia, Europe, the Middle East and Australia.

WTI has also teamed with Neuman Aqua (NA) to provide design/build services throughout Europe.

Unique selling points
WTI’s global experience has taken indoor and outdoor waterpark development to new heights by integrating the latest technology in design, engineering and construction. As a leader in waterpark design and engineering, WTI continues to integrate the latest environmentally friendly disinfection and filtration technologies into waterparks. WTI’s strength is in realising the client’s vision, incorporating new attraction developments and innovations, and then delivering a technologically superior waterpark product for any location.

Key customers
WTI works with a range of customers with projects that vary in size and type. WTI’s customers include architects, waterpark/resort developers, recreation/sports professionals and design/build professionals.

Plans for 2013
WTI has partnered with Neuman Aqua (NA) and Neuman Group (NG) – a design/build contractor that specialises in diverse aquatic entertainment facilities – to offer a complete package of services, including design, engineering, project management, supervision, procurement, installation, commissioning and warranty.

WTI recognises the tremendous growth opportunity in the Middle East and has opened an office in Dubai, United Arab Emirates.

Major project in 2013 include the Wet n’ Wild Waterpark in Sydney, Australia.

2013 trade shows
IAAPA Euro Attractions Expo (EAS), Paris, France; WWA (World Waterpark Association) Symposium and Tradeshows, West Palm Beach, FL; IAAPA Attractions Expo, Orlando, FL; Amusement & Attractions Industry Exhibition (ATRAX), Istanbul, Turkey.
We are proud to have been commissioned to supply and manufacture **12 of 14** complexes for the highly anticipated Yas Waterworld!

**WhiteWater**

The ORIGINAL Waterpark & Attractions Company

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Background briefing
WhiteWater West Industries Ltd was founded in 1980. Geoff Chutter, president and CEO, is the founder and majority owner. Other key stakeholders include: Andrew Wray, director of sales; Mike Heaven, COO; and Doug Heke, regional sales manager.

Main products
WhiteWater is the ORIGINAL waterpark company specialising in design, engineering, manufacturing and installation. WhiteWater has a hugely diverse product range, including rides and slides; interactive attractions and waves and FlowRider®.

Additional products
Iconic waterslides: AquaLoop™, Python™, Anaconda™, Abyss™, Rattler™, Bowl series, Master Blaster® and Boomerango™. Interactive attractions: AquaPlay™ interactive structures and AquaCourse™. Our waves division includes FlowRider® stationary surfing machines and 3m-high surf systems.

Unique selling points
WhiteWater has focused on the waterpark in its entirety. Starting with conceptual design, WhiteWater’s ORIGINAL brand is the ability to provide “out-of-the-pool” ideas and innovative products to clients, ensuring the projects maximise attendance and repeat visitation for the owner.

Key customers
Indoor and outdoor waterparks, destination hotels and resorts, amusement and theme parks, cruise ships, specialty markets, and municipal aquatic facilities.

Where in the world?
WhiteWater distributes to over 100 countries. You’ll find our products on every continent on the globe except Antarctica.

Plans for 2013
To maintain our industry leadership position through the introduction of innovative new products. The newest Fusion was introduced in Nagashima Resort in Japan, with the Family Boomerango™ + Manta™. Anaconda™ will be the industry’s largest waterslide at Atlantis on Palm Island Dubai, while the first AquaShere™ will debut at The Frankston Aquatic Centre in Australia. The Manta™ will follow close behind!

We have recently opened offices in the Middle East, India and Spain.

2013 trade shows
EAS, AZA, WWA, NRPA, IAAPA.

Key personnel
Geoff Chutter, CEO; Mike Heaven, COO; Ray Dubois, VP WhiteWater Attractions; Rick Briggs, VP Interactives; Marshall Myrman, VP Waves & FlowRider; Ron Laushman, director of design; Sean Hinton, VP business development; Andrew Mowatt, VP business development (Americas); Grant Poje, VP sales operations; Andrew Wray, director of sales.
**REINVENTING THE WHEEL**

Working with Maurer German Wheels, Bussink Design has built and installed a transportable giant observation wheel in Munich, Germany. Observation Wheel R80XL SP stands about 80m high and houses 500,000 LED lights, which can be seen from across the city. The wheel is available in a stationary semi-transportable version for permanent or long-term installation and also in a fully transportable version with its own compact base frame.

**FLUID DYNAMICS MADE EASY**

Empex Watertoys has unveiled a range of interactive water play toys. Watertoys let the user create a water jet by constantly pedalling, jumping or turning a handle and include Waterbike, Watershooter, Squirtin’ Frog and Watertotter. Aquatron water features are static play structures and Aquajetz are ground jets; both have a variety of nozzle designs, and stopping the flow of a nozzle with either fingers or feet will change the effect of the other jets. All the toys are designed to help young children learn about physics and fluid dynamics as well as working together as a team.

**GRAPE EXPECTATIONS**

Arcstream AV has completed an immersive and educational experience to transform visitor attraction and events venue Vinopolis in London. The AV installation – featuring touchtables, touchscreens and projectors – takes visitors through the grapes, regions and tastes of wines across the world. Arcstream has designed a range of educational, interactive content to personalise the user experience.

**SIMWORX’ TREASURE HUNT**

New for 2013, Simworx has installed a 150-seat 4D cinema at Paultons Park. The venue is part of the Hampshire, UK park’s new art-deco theatre and 1930’s Hollywood-themed Show Street. The 4D sensory cinema plays a movie in 3D, while specially designed moving chairs coincide with the action on the big screen. Features include water sprays, blasts of air, leg ticklers and even bubbles. The first feature film takes children and their parents to the high seas with Captain Scabb on a pirating adventure to find the legendary treasure of Skull Rock. The project follows a similar installation at the Royal Air Force Museum Cosford in Shropshire, UK. Set in the venue’s Test Flight Hangar, the new theatre lets visitors experience two different, seven-minute 4D films, *Fly Me to the Moon* and *Dog Fight – Red Baron*.
TAPEMYDAY VIDEO SYSTEM

TapeMyDay is a fully automatic visitor video generating system for rides and attractions. Customised wireless on-ride and cabled off-ride solutions can be installed at amusement facilities – theme parks, waterparks, family entertainment centres, snow domes, ice rinks, zoos and sports venues. High-definition cameras equipped with tracking and tracing software simultaneously film large numbers of people, with specific visitors being automatically recognised and filmed throughout their stay. TapeMyDay automatically creates, processes and distributes personalised videos, available for download within 24 hours. This is a great revenue generator. The download creates repeat visits by customers to the attractions website, while easy upload to YouTube, Facebook and Google guarantees unlimited worldwide publicity.

IT'S A WRAP FROM LIGHTHOUSE

LED screen manufacturer Lighthouse Technologies has launched the flexible X3 screen for large-scale indoor LED video display. It has a 3.9mm pixel pitch and is its highest resolution LED screen to date for the indoor rental and staging market. The X3 combines Lighthouse’s processing with mechanical design developed by the XL Video AV rental and staging business, resulting in a flexible joint structure that allows the screen to be shaped in different ways to become concave or convex both horizontally and vertically, so you can wrap it, bend it and twist it.

KERRYMAID’S TOPPING OFFER

Kerrymaid offers venues personalised ice creams with special sauces and toppings. Customers add their own toppings and operators can create theatre around the experience to boost secondary spend. DaVinci Gourmet, part of Kerry, provides dessert sauces and inclusions such as Cookie Crumb and Shortcake Crumble.

SYX UNVEILS THE CITYCARD

Syx Automations, Belgium, has created a CityCard that combines visits to museums and attractions with trips on public transport. The card has been launched in Ghent, Belgium, allowing visitors to enter the city’s principal museums, other attractions including a boat trip, and public transport without the need for any paper passes. There are two types of card, one valid for 48 hours, the other for 72 hours. They come with a visitors’ guide and are sold in the Ghent Tourist Office, hotels, participating museums and points of sale of the transport company De Lijn.
THE WILD WEST BY NWAVE

The Good, The Bad, and A Horse is the new comic Wild West 3D/4D film from Belgium-based nWave Pictures Distribution. The 11-minute film, which was released at IAAPA’s Asian attractions expo in June, tells the story of a brave young sheriff and his horse as they track down a bank robber. It was directed and produced by British 3D animation studio Red Star. The film was set to premiere at attractions and theme parks in summer 2013.

WHITEWATER’S NEW STORY

WhiteWater has acquired mobile technology company Apptivations LLC to offer new technology-led mobile fun. The company creates downloadable apps that provide live action storytelling and fun, educational interactive games. They are designed to engage and entertain guests while creating additional ways to reward and generate additional revenue streams with devices that are already in use by consumers. Whitewater will use the mobile apps to create opportunities to sell upgrades, reinforce marketing and create memorable takeaways, including photo-imaged comic books and post-able social media videos. It aims to combine hands-on interactives with storytelling to enhance mobile gaming, game-embedded waterpark sliding and ‘night glow’ integrated experiences.

RAINBOW’S BESPOKE MASCOTS

Rainbow is offering a bespoke attraction mascot creation. Bespoke mascots can be used for PR and promotional opportunities as well as providing a commercial opportunity to develop and sell a range of merchandise based around the character. They can entertain visitors in queues, at the entrance or specific children’s areas. Rainbow can also help attractions develop their own bespoke stage shows and create assets for these, such as puppets and props. As well as developing the character, Rainbow can train staff in wearing and portraying the walkabout mascot.

MARMAX SUPPLIES ZSL

Marmax Products has supplied London zoo with more than 80 outdoor seats and benches made from recycled plastic milk bottles. The Zoological Society of London (ZSL), a charity devoted to the worldwide conservation of animals and their habitats, runs London and Whipsnade zoos, which both use Marmax products. ZSL said it is committed to reducing the amount of waste that goes to landfill.
EXPLORING WITHHUSS

Huss Park Attractions has developed a new ride concept – The Explorer.

The experience combines observation towers with an audio visual system and sensory elements, together providing a totally enclosed immersive environment.

The Explorer can accommodate up to 70 guests in closed cabin round gondolas, taking them into a variety of environments viewed through the gondola windows and delivered via a seamless, 360°, multi-projector film format.

The experience begins with a themed pre-show in the queuing area, the scenery and theming depending on the subject chosen for the core content of the ride.

Guests can encounter sea, space, storm or scenic environments, and the content can be created as CGI, live action or a composition of both.

ATTRACTIONS-KIT.NET KEYWORD: HUSS

A BATTERY OF IMPROVEMENTS

World of Rides has introduced a range of new models including its upgraded Formula One Racing Teams and themed Super Bike Trikes. It has also unveiled its off-road Jurassic Jeeps and large quad bikes, as well as its Hyper-Battle soft-impact bumper cars and bumper boats. New battery technology used with its equipment is designed to last a full working day, without needing to be changed every four hours. The large-capacity dry-batteries can be recharged in situ overnight without needing to be removed from the rides, using automatic battery chargers.

ATTRACTIONS-KIT.NET KEYWORD: WORLD OF RIDES

COUNTING ON NEW LIGHTING

Abacus Lighting has supplied an energy-efficient lighting scheme as part of a family theme park redevelopment project in Northern Ireland. The scheme was introduced to coincide with the launch of the Pickie Family Fun Park and uses Lightblade LEDs and Continuum LEDs for a low-maintenance, energy-efficient solution.

ATTRACTIONS-KIT.NET KEYWORD: ABACUS LIGHTING

SMART MOVE BY DATATON

Dataton has launched the new Wiretag transponder for audioguides. It provides a smart link between audio and video as part of the Pickup audio guide system. Visitors carrying the Pickup guide point and click at the Wiretag, located by displays or other video sources, and hear the show’s audio from the correct point. The transponder works up to 8m (26ft) away from the display with visuals presented using the company’s Watchout software. Wiretag is primarily designed for use with Dataton’s new Watchpax media server running the Watchout show.

ATTRACTIONS-KIT.NET KEYWORD: DATATON
AN ILLUSIONARY REMINDER

Interactive Productline has launched a product called ReMind Mirror aimed at visitor experiences. A visual illusion, the ‘mirror’ is actually a camera attached to a long TV screen which displays the viewer with a few seconds delay. ReMind Mirror uses a camera, a PC and a 47in TV and the screen is contained in a metal case for wall mounting. Everything the visitor does in front of the mirror is shown with a delay of three seconds.

ATTRACTIONS-KIT.NET KEYWORD: REMIND

ANGRY MOVE AT SUNDOWN

Lappset has designed and manufactured the first Angry Birds Activity Park, now open at Sundown Adventureland in Nottinghamshire, UK. Mainly aimed at under 10s, the park has characters from the popular digital game bursting into life in an interactive setting and features activities for children. Angry Birds Activity Parks are designed to encourage people to surrender their video game controllers in favour of outdoor play. Sundown Adventureland has also included Lappset’s Sona unit in its new themed area, an interactive playground that uses movement and sound.

JORA’S 3D ZOO EFFECTS

Jora Entertainment, sister company of Jora Vision, has developed a new 3D Animal Experience attraction for Zoo Emmen in the Netherlands. The first of its kind in the country, it shows a world full of 3D effects, colours, scents and soundtracks, where the visitor plays an active role by exploring through their eyes, ears, nose and hands. Features include a garden of flowers, butterflies, caves, mangroves and a temple.

CINEMA MUSEUM OVERHAUL

As part of a technological overhaul at the site, projectiondesign has supplied 40 of its high-performance DLP projectors to the Museo Nazionale del Cinema in Turin, Italy. Inside the building, a number of themed rooms lead off the main walking route, each one being a form of miniature cinema, designed to showcase the work of a particular director or cinematic genre, with each showing suitable pre-programmed video content. A mixture of projectiondesign F12 and F22 DLP projectors together with F10 AS3D active stereo 3D models is being used, each one tailored to its own space and application so that the museum can reflect the growing interest in 3D among film-makers and audiences. The installation uses projectiondesign’s Pro-Net asset-management software which is designed to minimise maintenance costs.

ATTRACTIONS-KIT.NET KEYWORD: DLP
RUNNING HOT AND COLD

A new addition to Severn Lamb’s product portfolio is the Piaggio – a mobile selling or marketing unit which can be adapted and customised to suit the attraction.

The Piaggio can be used to sell hot and cold food and drink, such as ice cream or coffee, as well as other merchandise.

As a unit on wheels, the Piaggio is designed to easily move up and down a queue of people.

NEC’S NEW SPECTRAVIEW 552

NEC Display Solutions Europe has developed the SpectraView 552, to give creative professionals life-size colour accurate images. The 55-inch LCD monitor supports applications requiring accurate colour reproduction and has a resolution of 1920x1080. It is intended for the design, textile, virtual imaging and real-time modelling markets and the image can offer 1:1 sizing with full colour.

New to the company’s V Series is its first 32-inch public display with an OPS slot, the first such to incorporate NEC/Intel OPS slot technology.

ICE AGE ENLIGHTENMENT

A variety of Clay Paky moving lights are being used in the Ice Age Live show adaptation of the 20th Century Fox ‘Ice Age’ animation movies. Belgium-based creative visual design practice Painting With Light designed the lighting, which uses Clay Paky models to help the process of matching and texturing the ice and the props.

CHINA CHOOSES ZAMPERLA

Zamperla is to kit out new indoor venues for two Chinese theme parks. Beijing OCT and Changzou Dinosaur Park will be featuring a selection of its rides from 2014, offering entertainment all year round. The two parks will each install an Aero Top Jet classic plane ride, along with a Demolition Derby. OCT has chosen three other rides for installation including the Air Race 6.4, a Disk’O 24 and a Midi Discovery. The Dinosaur Park will be creating a family area to include Zamperla’s Mini Jet 6, a Sombrerito, Bumper Cars and a Ferris Wheel.
ZORKY LAUNCHED BY IE PARK

IE Park srl has completed a challenging indoor roller coaster project for the AFI Cotroceni Mall in Bucharest, Romania. The ride was incorporated into the mall’s Zorky’s Planet attraction, which has a ceiling height of five metres, and is the first indoor, custom-built roller coaster to be installed in the Balkans. IE Park worked with engineers from both the Mall and Britta to develop a special track design, which is suspended from branch-like supports coming off the main vertical support columns. The ride vehicle is a custom-built, 16-seat train, themed as Zorky’s Space Train.

DARKLIGHT UNVEILS GANTOM

New from Darklight is the Gantom series for the professional lighting and architectural sectors. Included is the Gantom iQ, an ultra-compact image projector, along with Gantom LED fixtures and controllers. Small and unobtrusive, the iQ is zoom and focus adjustable. Using LED technology and special optics, it’s created to be easy to install and provide a 50,000-hour lamp life for indoor and outdoor use.

CRAYOLA TRANSFORMATION

Gateway Ticketing Systems is overhauling The Crayola Experience’s ticketing and access control operations as part of a major renovation project. The Easton, US-based Crayola Experience began its operational transformation in February 2013 with point of sale admissions and a new eGalaxy Consumer Web Store, which enables visitors to buy tickets online and print them at home. With Gateway’s flagship product Galaxy, The Crayola Experience will be implementing a fully integrated solution, including single-day tickets and annual memberships as well as resource management for planning hosted events like birthday parties and banquets. The multi-million dollar renovation project will expand the facility on Centre Square to more than 5,574sq m (60,000sq ft) and include many new and unique experiences.

POLIN’S GREEK FANTASY

Following a soft opening in July, Polin’s Santorini Water Fantasy was scheduled for an August grand opening as an aquatics addition to Santorini Park, an eight-acre (3.2-hectare) amusement park in the Phetchaburi Province of Thailand themed after the eponymous Greek island. The waterpark will occupy about four acres (1.6 hectares). Waterslides planned for the new venue include the King Cobra, Looping Rocket, Space Shuttle and Windigo.
MARTIN’S WHEEL LIGHTING

Liseberg amusement park in Gothenburg, Sweden, has installed dynamic lighting schemes from Martin Professional for an exciting nighttime experience. Martin, which worked closely with Liseberg from idea, visualisation and product choice through to installation, supplied LED lighting for the parks’ new Liseberg Wheel attraction, a 60m-high, 275 ton classic Ferris wheel ride that gives visitors a view over the park and city. New LED lighting technology was used to illuminate the legs, spokes and carriages of the wheel in colour. Used to decorate the wheel are LED-based Martin Exterior 400 and Exterior 410 luminaires. These are mounted on four free-standing poles and at the base of each of eight support legs. The IP65-rated luminaires emit over 5,000 lumens of light yet operate at a low 139 watts of power.

ATTRACTIONS-KIT.NET KEYWORD: MARTIN

HIPPO REVIVAL IN THE WEST

The installation by Hippo of a pirate-themed Water Factory has revived the leisure pool at Torquay Riviera Centre. Its ‘beach area’ has been transformed into a Water Factory and comprises a Hippo Waterball with two arms and a span arm arch which joins to a short mast for high and low level play. A pirate-themed interactive toddler slide has also been installed. Elsewhere in the west of England, Saltash Leisure Centre has recently had three Hippo play panels installed. Providing sound and touch interaction, these include Diver, Who Pairs Wins and Splash.

ATTRACTIONS-KIT.NET KEYWORD: HIPPO

HAWAII’S WONDERS IN 4D

Technifex 4D seating and special effects have been used in the reimagined IMAX theatre at the Polynesian Cultural Center on Oahu, Hawaii. Produced by Michael Lee Design, with a high-definition audio-visual theatrical system, the new large screen production engages all the guest’s senses while presenting the natural wonders of Hawaii and the spirit of its people. Technifex installed 252 seats with motion bases and guests experience headrest stereo speakers, a motion tilt system, face air blasts and mist, low frequency emitters and scent spray.

ATTRACTIONS-KIT.NET KEYWORD: TECHNIFEX

VIZERS’ CHARMING HEADWEAR

Sea Thoughts has launched its Vizers hats for retail, promotional campaigns and staff wear at amusement and water parks. Made from soft EVA material, the hats are colourful and lightweight and designed to be durable. The floating cap has holes in its brim for Jibbitz charms, giving opportunity for additional profit per hat.

ATTRACTIONS-KIT.NET KEYWORD: SEA THOUGHTS
**PRODUCTS**

**POWERPARK SUPER FLUME**

Water ride specialist Interlink has completed the installation of a new Super Flume log flume ride at PowerPark in Finland. The new attraction opened at the park in Harma in July and was designed and manufactured by Interlink to fit into a specific area of the venue and integrated into an existing bridge structure. Named Kwai River, it’s themed around the World War Two film *The Bridge on the River Kwai* starring Alec Guinness, with each of the boats/logs used on the ride being named after a character from the film. The Super Flume features two lifts and two drops, one of 7m and another of 14m, and has an overall circuit length of 400m. It features a themed station building with a 12m long section for loading/unloading and uses nine, six-seater boats, providing an hourly capacity of 600 passengers.

**BIG WAVE’S ASPIRING APP**

Leisure marketing agency Big Wave Media has developed a mobile app for Gloucester, UK-based Aspire Sports and Cultural Trust. The new app covers three trust sites: GL1 Leisure Centre, Oxstalls Tennis Centre and Xpress Fitness Cheltenham. Delivering a mix of live timetables, special offers, news, virtual tours, in-app booking and site info, it’s available on iTunes and Google Play. Big Wave’s mobile app services allow trusts and councils as well as clubs and facilities to have a bespoke branded mobile app for both iPhone and Android smartphones.

**LED TO THE PARLAMENTARIUM**

Dynamic bespoke displays by LED specialists Messagemaker are forming part of an interactive exhibition at the Parliamentarium visitor centre in Brussels. The company devised LED digital message displays for integration into three key areas within the exhibition. Five 9m long by 120mm high LED ticker displays continuously relay quotes and statistics about the European Parliament in more than 23 languages.

**X4D ROLLOUT BY FILM GIANTS**

MediaMation’s X4D Motion EFX format is to be used by Sony Pictures and Warner Bros Pictures for selected new titles. The format, launched earlier this year, is to be rolled out in multiple 250+ seat auditorium installs for Cinemex, with new release films programmed in X4D format. Films released so far this year include *Hansel and Gretel: Witch hunters*, *Jack the Giant Slayer*, and *GI Joe: Retaliation*, with more set to be announced.

**ATTRACTIONS-KIT.NET KEYWORD: x4d**
CRUDEN’S SMAAASH HIT

Motion simulation company Cruden has sold its first simulator into India – a Hexathrill professional racing simulator for a new sports entertainment centre in Mumbai, India called Smaaash. In addition to driving the Cruden simulator, visitors to the centre will be able to play on a cricket simulator, enter into combat on an FPS simulator, play on a selection of coin-operated machines and watch live sports. Cruden showcased the Hexathrill – which uses full motion or ‘six degrees of freedom’ – at a recent event, as well as a single-seater, Formula-style simulator and three-seater Hexatech 3CTR. The company – which is also building Smaaash for Mumbai-based AHA Holdings Pvt Ltd – says it is offering the more realistic motor sports position of a single-seater, which is increasingly specified by attractions.

VIRTUAL ASSISTANCE

The Tensator Virtual Assistant made its worldwide debut in Switzerland, greeting visitors at the opening of a three-year environmental exhibition at the Umwelt Arena. Designed by international customer journey specialists Tensator, the Virtual Assistant uses audio-visual technology to create the illusion of a real person to advise visitors and relay a continuous stream of information, in this case for the Swiss specialty chemicals company Clariant. The Virtual Assistant will be used by Clariant during exhibitions for manufacturers of green products, systems and services.

JOINT VENTURE DARK RIDE

Triotech, maker of the XD Dark Ride, has teamed up with Zamperla to launch a new interactive dark ride designed to immerse players in a universe that combines advanced interactive technology with thrills and speed. Zamperla crafted a cart for the attraction, which has been designed specifically for group gameplay.

LOW COST PROLUDIC KIT

Outdoor playground specialist Proladic has developed the Primo range of low cost products specially for sports and leisure centre children’s play areas. Primo includes five different multiplay ranges, a variety of moving equipment and more traditional items such as slides, playhouses and balancing equipment. It also includes a number of themed play products and sand play items for younger children, along with a new ballcourt, fitness stations and trim trail. There are 118 individual products to choose from, together with 10 pre-designed playground packages.
APP ART FROM ANTENNA

Antenna International produced a new multimedia guide and mobile app to accompany Lichtenstein: A Retrospective, which was on display at Tate Modern in London. This show was the first full-scale Roy Lichtenstein retrospective in over twenty years and brought together 125 of his most definitive paintings and sculptures. The guide and app explored the life and work of Lichtenstein – looking in detail at more than 20 of his iconic pieces – and guided users and visitors through the multiple inspirations behind his vibrant and eye-catching art. Users of the guide and app were able to listen to Tate curators sharing their views on his work, and even hear from the artist in his own words and find out how he felt about popular culture, through interviews and video of his widow, Dorothy Lichtenstein.

WHATEVER THE WEATHER

Christie has released its WeatherAll Series of LCD outdoor flat panels, aiming to set the standard for outdoor LED-backlit LCD technology. The first of the range is the 55in Christie FHD551-W, a professional grade Full HD (1920 x 1080 resolution) product. It is designed to perform in a variety of applications including outdoor sporting venues and live events, architectural applications, entertainment parks, public displays, the hospitality and resort industries, transportation services and various other outdoor environments not typically applicable with standard LCD panels.

ROBE’S ROBIN 100 LEDBEAM

Robe Lighting has created the Robin 100 LEDBeam – a small and light effects lighting tool. With a seven degree beam angle and weighing 4kgs (9lb), it has been designed to be very bright, with RGBW technology and fast pan and tilt movement. The LEDs are controllable in three zones – top half, bottom half and middle – to produce effects, zone strobing, colour chasing and others.

AIR TECHNOLOGY FOR N.T.

Environmental monitoring and control specialist Hanwell Instruments has completed a project at the National Trust’s oldest building, a fourth century Romano-British villa in Chedworth, Gloucestershire, UK. It provided a building control system to preserve the site and its newly found mosaics. The system monitors the air in and around the site and uses internal mechanical vents to control CO2 levels which fluctuate when crowds are present.
A BLAST FROM PRIME PLAY

Stone Mountain Park in Atlanta, USA has seen the installation of Prime Play’s first water Adventure Trail. Known as Geyser Towers, it has been designed as a shoes-on attraction that sprays guests, with geysers erupting up to 25ft (8m) into the air. One is placed directly under the Adventure Trail and shoots up the middle of the multi-level attraction, soaking guests through the suspended triangle net walk above it. Other spray elements squirt, mist and blast guests as they criss-cross suspended rope bridges, netted tunnels, towers and the web elevator climb. With a 40ft x 50ft (12m x 15m) footprint, Geyser Towers lets children choose their own adventure as they explore different ways to move from tower to tower across bridges that test their balance, dexterity and strength along the way.

ighting Up the Piste

Pharos has upgraded the lighting at Sweden’s Are ski resort, including installing 240 luminaires on a 3.5km ski run enabling longer winter opening hours to boost revenue. The lighting, covering 1,080 acres (437 hectares) across four adjacent skiing areas, is designed to attract more visitors, creating an experience and appealing to skiers of all ages and abilities. Controlled via DMX by a network of six Pharos LPC1s and a Touch Panel Controller, the light intensities of the IP-66-rated Lumenbeam family luminaires can be modified along the ski slope.

New to ProStage II Range

Le Maitre has added a range of new products to its ProStage II professional pyrotechnics. Falling Star, which falls 30ft, is a bright star available in ten different colour versions. Ice Gerb is a spray of silver sparks with a bright white flame, projecting up to 8ft high. Saxon is a 20ft spray of projected rotating silver sparks, creating a catherine wheel-style effect. Gold Glitter Waterfall is a stream of gold glittering stars falling 16ft that lasts for 12 seconds, and Flashpots are bright coloured flashes in red, green or white with rolling smoke and flames.

Asian Show Debut for BOS

OmniTicket Network demonstrated its latest innovations at IAAPA’s Asian Attractions Expo in June. Included was the Best Overview Solution (BOS), which has recently been installed at various sites in Asia, including Ocean Park in Hong Kong, Tokyo Lego Discovery Centre in Japan and the Puteri Family Theme Park in Malaysia.
GREEN RESOURCES

Alupro
UK
Tel +44 1527 597 757
Twitter @AluproUK
www.alupro.org.uk
A not-for-profit company representing the leading aluminium packaging producers and re-processors in the UK.

AsiaIsGreen (AIG)
USA
Facebook /asiagreen
Twitter @AsiaIsGreen
www.asiaisgreen.com
AIG helps businesses in Asia to reduce their impact on the environment. It includes news, directories and events.

AskNature
USA
www.asknature.org
A resource for the biomimicry community looking for planet-friendly solutions.

Australian Conservation Foundation
Australia
Tel +61 1 800 332 510
Facebook /AustralianConservationFoundation
Twitter @AusConservation
www.acfonline.org.au
The organisation gets to the heart of environmental problems by tackling the underlying social and economic causes.

Business Commitment to the Environment (BCE) Awards
UK
Tel +44 870 190 6053
www.bceawards.org
Established to recognise businesses whose activities enhance the environment, while meeting commercial demands.

Carbon Leapfrog
UK
Tel +44 20 7825 3479
Facebook /Carbon-Leapfrog
Twitter @leapfrognews
http://carbonleapfrog.org
An organisation which channels free services from businesses into activities that deliver carbon reductions.

Carbon Managers
UK
Tel +44 8700 766 766
www.carbonmanagers.com
Carbon Managers conducts carbon audits and arranges tree planting to offset a company's carbon footprint.

The Carbon Trust
UK
Tel +44 20 7170 7000
Facebook /thecarbontrust
Twitter @thecarbontrust
www.carbontrust.com
The trust advises businesses, governments and the public sector on their opportunities in a sustainable low carbon world.

Centre for Alternative Technology
UK
Tel +44 1654 705 950
Facebook /centreforalternativetechnology
Twitter @centre_alt_tech
www.cat.org.uk
CAT is an education and visitor centre which demonstrates practical solutions for sustainability.

The Chartered Institute of Waste Management (CIWM)
UK
Tel +44 1604 620 426
Twitter @ciwm
www.ciwm.co.uk
CIWM is the professional body which represents waste and resource professionals working in the sustainable waste and resource management sectors worldwide.

Earth 911
USA
Facebook /Earth911
Twitter @earth911
http://earth911.com
This site offers free advice on waste reduction and recycling paper, metal, glass and plastic.

EC3 Global
Australia
Tel +61 7 3238 1900
Facebook /theplanetdeservesmorethan-halfmeasures
Twitter @ec3global
www.ec3global.com
An international tourism and environmental management and advisory group providing leading-edge, evidence based, sustainability solutions.

EcoDirectory
Australia
www.ecodirectory.com.au
A free online directory of environmental products, services and resources to help individuals and businesses.

Ecolabelling Sweden
Sweden
Tel +46 8 555 524 00
Facebook /MiljomarkningenSvanen
Twitter @Svanen
www.svanen.se
Ecolabelling Sweden has responsibility for criteria development, licencing and marketing of the Nordic Ecolabel and the EU Ecolabel in Sweden.

Ecotourism Australia
Australia
Tel +61 7 3252 1530
Facebook /Ecotourism-Australia
Twitter @EcotourismAus
www.ecotourism.org.au
The Ecotourism Certification Program is Ecotourism Australia's flagship program. It is for nature tourism operators and provides industry, protected area
managers, local communities and travellers with an assurance that the certified experience is backed by a commitment to best practice ecological sustainability, natural area management and the provision of quality experiences.

**Edie (Environmental Data Interactive Exchange)**

**UK**
Tel +44 1342 332 000  
Facebook /edie.net  
Twitter @edie  
www.edie.net
Edie (Environmental Data Interactive Exchange) is the online resource for professionals responsible for the sustainability of their company or organisation. Edie provides practical information, in-depth yet accessible news, informative videos and a wealth of networking and communications channels.

**EMAS**

European Union  
Tel +800 6789 1011  
Facebook /Sustainable-Production-Consumption-Unit-DG-Environment  
Twitter @green2eu  
http://ec.europa.eu/environment/emas
EMAS is a management tool for companies and other organisations to evaluate, report and improve their environmental performance.

**Emirates Environmental Group**

**UAE**
Tel +971 4 344 8622  
www.eeg-uae.org
Devoted to the advancement of sustainable development in Dubai and the UAE by acting as a focal point for people concerned with environmental protection and responsible waste management.

**Energy Star**

**USA**
Tel +1 703 412 3086  
Facebook /energystar  
Twitter @energystar  
www.energystar.gov
A US initiative focused on energy-efficient products, practices and strategies.

**European Commission Joint Research Centre on Life Cycle Thinking and Assessment**

European Union  
http://lct.jrc.ec.europa.eu
Life Cycle Thinking (LCT) seeks to identify possible improvements to goods and services in the form of lower environmental impacts and the reduced use of resources across all life cycle stages. This begins with raw material extraction and ends with re-use, recycling and disposal.

**Forum for the Future**

**UK**
Tel +44 20 7324 3630  
Facebook /forumforthefuture  
Twitter @forum4thefuture  
www.forumforthefuture.org
An independent non-profit organisation working with businesses to bring about sustainable development.

**Friends of the Earth**

**UK**
Tel +44 20 7490 1555  
Facebook /wwwfoecouk  
Twitter @wwwfoecouk  
www.foe.co.uk
An environmental charity providing information on a wide range of topics, plus a free magazine for members.

**Global Action Plan**

**UK**
Tel +44 20 7420 4444  
Facebook /globalactionplan  
Twitter @globalactplan  
www.globalactionplan.org.uk
The plan aims to help people live sustainably by offering practical yet creative solutions.

**Global Footprint Network**

**USA**
Tel +1 510 839 8879  
Facebook /GlobalFootprintNetwork  
Twitter @EndOvershoot  
www.footprintnetwork.org
Global Footprint Network provides tools and programs that can help countries thrive in a resource-constrained world. More than ever, decision-makers are employing Ecological Footprint accounting to manage their ecological capital, both now and for the future.

**Green Biz Group**

**USA**
Tel +1 510 550 8285  
Facebook /GreenBiz  
www.greenbiz.com
Provides information, resources, and learning opportunities to help companies integrate environmental responsibility into their operations.

**Green Building**

**South Africa**
Tel +27 21 447 4733  
Facebook /Green-Building  
Twitter @a2gGreenBuilding  
www.alive2green.com/greenbuilding
A website focusing on environmentally friendly building in South Africa.
## GREEN RESOURCES

### The Green Guide
USA
Facebook /natgeo
Twitter @NatGeo
http://environment.nationalgeographic.com/environment/green-guide

An online magazine with green living tips, product reviews and environmental news.

### Green Lodging News
USA
Twitter @greenlodging
www.greenlodgingnews.com

An online magazine and website giving daily updates on environmental news in the global hospitality industry.

### Green Pages
Switzerland
Tel +41 44 272 3479
www.eco-web.com

An online directory of environmental products and services, publications, organisations and events.

### Green Tourism Business Scheme
UK
Tel +44 1738 632 162
Facebook /green.tourism.gtbs
Twitter @the_GTBS
www.green-business.co.uk

A national sustainable tourism certification scheme for the UK validated by VisitBritain.

### GreenBlue
USA
Tel +1 434 817 1424
Facebook /pages/GreenBlue
Twitter @greenblueorg
www.greenblue.org

A not-for-profit institute created to equip business with the science and resources to make products more sustainable.

### The Greenhouse Gas Protocol (GHG Protocol)
USA
Facebook /GHG-Protocol
Twitter @GHGProtocol
www.ghgprotocol.org

The GHG Protocol is the most widely used international accounting tool for government and business leaders to understand, quantify and manage greenhouse gas emissions. It provides the accounting framework for nearly every GHG standard and program in the world.

### Greenleisure.net
UK
Tel +44 1462 431 385
Facebook /leisureopportunities
Twitter @green_leisure
www.greenleisure.net

A website offering from Leisure Media, publishers of this handbook, offering green-related news and product stories.

### Greenwashing Index
USA
www.greenwashingindex.com

A company dedicated to educating consumers and exposing ‘green fraud’.

### Groundwork
UK
Tel +44 121 236 8565
Facebook /groundworkuk
Twitter @groundworkuk
www.groundwork.org.uk

Groundwork is passionate about helping people reach their potential and committed to creating better places with a greener future. By combining these driving forces into thousands of practical, locally led projects, it aims to make a difference greater than the sum of its parts.

### IDEP Foundation
Indonesia
Tel +62 361 294 993
Facebook /idepfoundation
Twitter @idepfoundation
www.idepfoundation.org

A Bali-based NGO that develops and delivers training, community programs and media related to sustainable development.

### ISO International Organization for Standardization
Switzerland
Tel +41 22 749 01 11
Facebook /isostandards
Twitter @isostandards
www.iso.org

ISO is the world's largest developer of voluntary International Standards. Consensually developed, International Standards give state of the art specifications for products, services and good practice, helping to make industry more efficient and effective.

### LEED (Leadership in Energy and Environmental Design)
USA
Tel +1 202 742 3792
Facebook /USGBC
Twitter @USGBC
www.usgbc.org

A third-party verification programme and nationally recognised benchmark for high-performance green buildings.

### National Resources Conservation Service
USA
Tel +1 202 720 7246
Facebook /USDA
Twitter @usda_nrcs
www.nrcs.usda.gov

NRCS works with landowners through conservation planning and assistance designed to benefit the soil, water, air, plants and animals.
National Resources Defense Council
USA
Tel +1 212 727 2700
Facebook /nrdc.org
Twitter @nrdc
www.nrdc.org/enterprise/greeningadvisor
A guide providing information on a wide range of topics relating to sustainability.

NISP National Industrial Symbiosis Programme
UK
Tel +44 845 094 9501
Twitter @NISPnetwork
www.nispnetwork.com
The NISP Network identifies mutually profitable links or synergies between its business members so that underutilised and undervalued resources from one are recovered and reused elsewhere.

Responsible Purchasing Network
USA
Tel +1 866 776 1330
Facebook /Responsiblepurchasing
Twitter @RPN
www.responsiblepurchasing.org
A network of buyers dedicated to socially responsible and environmentally sustainable purchasing.

TCO Development
Sweden
Tel +46 8 782 92 00
Twitter @tcocertified
www.tcodevelopment.com
The company behind TCO certification, an internationally known sustainability certification for IT products.

Terra Infirma
UK
Tel +44 191 265 7899
Twitter @GarethKane
www.terrainfirma.co.uk
Terra helps organisations take a proactive approach to environmental issues.

Total Environment Centre
Australia
Tel +61 2 9211 5022
Facebook /totalenvironmentcentre
www.tec.org.au
A not-for-profit group in Australia which has been campaigning for more than 30 years on environmental issues.

Tropical Science Centre
Costa Rica
Tel +506 2253 3267
www.cct.or.cr
An environmental NGO carrying out studies in Latin America, Africa and Asia.

Water Footprint Network
The Netherlands
Tel +31 53 489 5383
Facebook /WaterFootprint
Twitter @WaterFootprintN
www.waterfootprint.org
Promoting the transition towards sustainable and efficient use of fresh water.

WBCSD World Business Council for Sustainable Development
Switzerland
Tel +41 22 839 3100
Facebook /WBCSD
Twitter @wbcسد
www.wbcsd.org
A CEO-led group of companies aimed at galvanising the global business community into creating a sustainable future.

World Green Building Council
USA
www.worldgbc.org
A network of national green building councils across more than 90 countries.

World Heritage Alliance for Sustainable Tourism
USA
Tel +1 202 887 9040
Facebook /unitednationsfoundation
Twitter @unfoundation
www.unfoundation.org
An initiative that encourages the travel industry to adopt sustainable business practices and promotes local economic development at UNESCO sites.

World Resources Institute
USA
Tel +1 202 729 7600
Facebook /worldresources
Twitter @worldresources
www.wri.org
An environmental think-tank that finds practical ways of protecting the earth.

WRAP
UK
Tel +44 808 100 2040
Twitter @WRAP_UK
www.wrap.org.uk
A not-for-profit company backed by government funding to help recycling take off in the UK.
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>Phone Numbers</th>
<th>Email/Site</th>
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<tr>
<td>21st Century AV</td>
<td>Unit 4, Thames Court, 2 Richfield Avenue, Reading, RG1 8EQ, UK</td>
<td>Tel: +44 (0)118 997 7770</td>
<td>Email: <a href="mailto:sales@21stcenturyav.com">sales@21stcenturyav.com</a> <a href="http://www.21stcenturyav.com">www.21stcenturyav.com</a></td>
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<tr>
<td>Aardvark Mascots</td>
<td>10545 Burbank Boulevard, 305, North Hollywood, CA 91601, USA</td>
<td>Tel: +1 818 508 7900</td>
<td>Email: <a href="mailto:aardwarkmascots@gmail.com">aardwarkmascots@gmail.com</a> <a href="http://www.aardvarkmascots.com">www.aardvarkmascots.com</a></td>
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<td>Action Park</td>
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<td>Tel: +34 961 240 688, Fax: +34 961 240 758</td>
<td>Email: <a href="mailto:info@actionpark.es">info@actionpark.es</a> <a href="http://www.actionpark.es">www.actionpark.es</a></td>
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<td>3D Custom Foam Inc</td>
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<td>Tel: +1 604 444 3626, Fax: +1 604 420 3626</td>
<td>Email: <a href="mailto:john@3dcustomfoam.com">john@3dcustomfoam.com</a> <a href="http://www.3dcustomfoam.com">www.3dcustomfoam.com</a></td>
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<tr>
<td>AB Audio Visual Ltd</td>
<td>Unit 7, 96g New Drove, Wisbech, PE13 2RZ, UK</td>
<td>Tel: +44 (0)1945 476 973, Fax: +44 (0)1945 481 277</td>
<td>Email: <a href="mailto:web@abaudiovisual.co.uk">web@abaudiovisual.co.uk</a> <a href="http://www.abaudiovisual.co.uk">www.abaudiovisual.co.uk</a></td>
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<td>Tel: +44 (0)20 7381 1447, Fax: +44 (0)20 7386 9594</td>
<td>Email: <a href="mailto:sales@adelroosteint.co.uk">sales@adelroosteint.co.uk</a> <a href="http://www.rootstein.com">www.rootstein.com</a></td>
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<tr>
<td>3D Experience</td>
<td>6 Harrisons, Birchchanger, Bishop's Stortford, CM23 5QT, UK</td>
<td>Tel: +44 (0)1279 817 219</td>
<td>Email: <a href="mailto:info@3dexperence.co.uk">info@3dexperence.co.uk</a> <a href="http://www.3dexperience.co.uk">www.3dexperience.co.uk</a></td>
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<td>Focus House, No. 6 Tonbridge Road, Maidstone, ME16 8RP, UK</td>
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<td>Email: <a href="mailto:enquiries@absolute-action.com">enquiries@absolute-action.com</a> <a href="http://www.absolute-action.com">www.absolute-action.com</a></td>
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<td>Adirondack Studios</td>
<td>439 County Route 45, Argyle, NY 12809, USA</td>
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<td>Email: use online form <a href="http://www.adkstudios.com">www.adkstudios.com</a></td>
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<tr>
<td>Adrian Fisher Design Ltd</td>
<td>Portman Lodge, Durweston, DT11 0QA, UK</td>
<td>Tel: +44 (0)1258 458 845</td>
<td>Email: <a href="mailto:info@adrianfisherdesign.com">info@adrianfisherdesign.com</a> <a href="http://www.adrianfisherdesign.com">www.adrianfisherdesign.com</a></td>
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<td>A+K UK Ltd</td>
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<td>Tel: +44 (0)1638 510 900</td>
<td>Email: <a href="mailto:sales@anders-kern.co.uk">sales@anders-kern.co.uk</a> <a href="http://www.anders-kern.co.uk">www.anders-kern.co.uk</a></td>
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<td>ADTEC Inc</td>
<td>Media Choice Broadcast Systems, Tiendweg 8b, 2671 SB Naaldwijk, the Netherlands</td>
<td>Tel: +31 174 75 05 40, Fax: +31 174 67 08 77</td>
<td>Email: use online form <a href="http://www.adtec.nl">www.adtec.nl</a></td>
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<td>Acesso</td>
<td>1025 Greenwood Boulevard, Suite 500, Lake Mary, FL 32746, USA</td>
<td>Tel: +1 407 333 7311</td>
<td>Email: <a href="mailto:info@accesso.com">info@accesso.com</a> <a href="http://www.accesso.com">www.accesso.com</a></td>
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<td>Company Name</td>
<td>Address</td>
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<tr>
<td>Advanced Animations Inc</td>
<td>PO Box 34, Route 107, Stockbridge, VT 05772, USA</td>
<td>Tel: +1 802 746 8974, Fax: +1 802 746 8971</td>
<td>Email: <a href="mailto:info@advancedanimations.com">info@advancedanimations.com</a>, <a href="http://www.advancedanimations.com">www.advancedanimations.com</a></td>
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<td>Alan Keef Ltd</td>
<td>Lea Line, Ross-on-Wye, HR9 7LQ, UK</td>
<td>Tel: +44 (0)1989 750 757, Fax: +44 (0)1989 750 780</td>
<td>Email: <a href="mailto:sales@alankeef.co.uk">sales@alankeef.co.uk</a>, <a href="http://www.alankeef.co.uk">www.alankeef.co.uk</a></td>
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<td>Alinco Costumes</td>
<td>5505 South Riley Lane, Murray, UT 84107, USA</td>
<td>Tel: +1 801 266 6337, Fax: +1 801 266 6320</td>
<td>Email: <a href="mailto:customerservice@alincocostumes.com">customerservice@alincocostumes.com</a>, <a href="http://www.alincocostumes.com">www.alincocostumes.com</a></td>
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<td>Aedas Architects</td>
<td>5-8 Hardwick Street, London, EC1R 4RG, UK</td>
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<td>Email: <a href="mailto:info@alconsaudio.com">info@alconsaudio.com</a>, <a href="http://www.alconsaudio.com">www.alconsaudio.com</a></td>
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<td>Email: <a href="mailto:alterface@alterface.com">alterface@alterface.com</a>, <a href="http://www.alterface.com">www.alterface.com</a></td>
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<td><a href="http://www.afl-uk.com">www.afl-uk.com</a></td>
</tr>
<tr>
<td>Agenda Design</td>
<td>108 Point Pleasant, London, SW18 1PP, UK</td>
<td>Tel: +44 (0)20 8870 1847, Email: <a href="mailto:paul@agendadesign.com">paul@agendadesign.com</a></td>
<td><a href="http://www.agendadesign.com">www.agendadesign.com</a></td>
</tr>
<tr>
<td>Airwave Europe Ltd</td>
<td>Lime Place, Rosier Business Park, Billingshurst, RH14 9DE, UK</td>
<td>Tel: +44 (0)845 555 1212, Email: use online form</td>
<td><a href="http://www.airwave.tv">www.airwave.tv</a></td>
</tr>
<tr>
<td>Alcorn McBride</td>
<td>3300 South Hiawassee Rd, Building 105, Orlando, FL 32835, USA</td>
<td>Tel: +1 407 296 5800, Email: use online form</td>
<td><a href="http://www.alcorn.com">www.alcorn.com</a></td>
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<tr>
<td>Alfa Laval Ltd</td>
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<td>Email: <a href="mailto:general.uk@alfalaval.com">general.uk@alfalaval.com</a>, <a href="http://www.alfalaval.co.uk">www.alfalaval.co.uk</a></td>
</tr>
<tr>
<td>American Wave Machines</td>
<td>224C South Cedros Ave, Solana Beach, CA 92075, USA</td>
<td>Tel: +1 858 755 1497, Email: <a href="mailto:info@surfstream.com">info@surfstream.com</a></td>
<td><a href="http://www.americanwavemachines.com">www.americanwavemachines.com</a></td>
</tr>
</tbody>
</table>
Amusement Logic SL
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www.amusementrideservices.com

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www.antennainternational.com

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www.zamperla.it

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www.apogeeattractions.com

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Fax: +44 (0)1299 250 935
Email: wateryplaces@aquosis.co.uk
www.aquosis.co.uk

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Fax: +44 (0)1372 737 279
Email: info@arcstreamav.com
www.arcstreamav.com

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Fax: +44 (0)20 8991 1442
Email: info@aquality.co.uk
www.aquality.co.uk

Aquatic Development Group
PO Box 648, 13 Green Mountain Drive, Cohoes, NY 12047, USA
Tel: +1 518 783 0038
Fax: +1 518 783 0474
Email: info@aquaticgroup.com
www.aquaticgroup.com

Aquatic Leisure International
The Tannery, Queen Street, Gomshall, GU5 9LY, UK
Tel: +44 (0)1483 205 950
Email: info@aqua-leisure.co.uk
www.aqua-leisure.co.uk

Artem
Perivale Park, Horsenden Lane South, Perivale, UB6 7RH, UK
Tel: +44 (0)20 8997 7771
Fax: +44 (0)20 8997 1503
Email: use online form
www.artem.com

Artwork Creative Ltd
<table>
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<tr>
<th>Company Name</th>
<th>Address</th>
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<tr>
<td>Associates in Media Engineering</td>
<td>5328 Abbott Place, Los Angeles, CA 90042, USA</td>
<td>Tel: +1 213 407 9001</td>
<td>Fax: +1 323 256 7020</td>
<td>Email: <a href="mailto:info@media-engine.com">info@media-engine.com</a></td>
<td><a href="http://www.media-engine.com">www.media-engine.com</a></td>
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<td>Audioposts Ltd</td>
<td>Unit 29b, Washford Industrial Estate, 28 Heming Road, Redditch, B98 0DH, UK</td>
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<td></td>
<td>Email: <a href="mailto:info@audioposts.co.uk">info@audioposts.co.uk</a></td>
<td><a href="http://www.audioposts.co.uk">www.audioposts.co.uk</a></td>
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<td>Atacama Ltd</td>
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<td></td>
<td>Email: <a href="mailto:studio@atatama.co.uk">studio@atatama.co.uk</a></td>
<td><a href="http://www.atatama.co.uk">www.atatama.co.uk</a></td>
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<td>Argus Waterslides &amp; Leisure</td>
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<td>Fax: +61 75 556 764</td>
<td>Email: <a href="mailto:info@waterslide.net">info@waterslide.net</a></td>
<td><a href="http://www.waterslide.net">www.waterslide.net</a></td>
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<td>BAF Graphics</td>
<td>25-27 Lydden Road, London, SW18 4LT, UK</td>
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<td></td>
<td>Email: <a href="mailto:info@baf.co.uk">info@baf.co.uk</a></td>
<td><a href="http://www.baf.co.uk">www.baf.co.uk</a></td>
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<td></td>
<td>Email: <a href="mailto:mail@baldwinboxall.co.uk">mail@baldwinboxall.co.uk</a></td>
<td><a href="http://www.baldwinboxall.co.uk">www.baldwinboxall.co.uk</a></td>
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<td><a href="http://www.ball-pool.eu">www.ball-pool.eu</a></td>
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<td>Barco</td>
<td>President Kennedypark 35, BE-8500 Kortrijk, Belgium</td>
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<td>Fax: +32 56 26 22 62</td>
<td>Email: use online form</td>
<td><a href="http://www.barco.com">www.barco.com</a></td>
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www.attractionshandbook.com
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<th>Company</th>
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<td>Batwin &amp; Robin Productions</td>
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<td><a href="http://www.batwinandrobin.com">www.batwinandrobin.com</a></td>
</tr>
<tr>
<td>Benoy</td>
<td>Handley House, Northgate, Newark, NG24 1EH, UK</td>
<td>Tel: +44 (0)1636 672 356, Fax: +44 (0)1636 707 513, Email: <a href="mailto:newark@benoy.com">newark@benoy.com</a></td>
<td><a href="http://www.benoy.com">www.benoy.com</a></td>
</tr>
<tr>
<td>Bob’s Space Racers Inc</td>
<td>427 15th Street, Daytona Beach, FL 32117, USA</td>
<td>Tel: +1 386 677 0761, Fax: +1 386 677 0794, Email: use online form</td>
<td><a href="http://www.bobsspace">www.bobsspace</a> racers.com</td>
</tr>
<tr>
<td>BCA London</td>
<td>7A Lamb’s Conduit Passage, London, WC1R 4RG, UK</td>
<td>Tel: +44 (0)20 7092 3080, Fax: +44 (0)20 7242 6992, Email: <a href="mailto:post@bcalondon.com">post@bcalondon.com</a></td>
<td><a href="http://www.bcalondon.com">www.bcalondon.com</a></td>
</tr>
<tr>
<td>Bertazzon 3B Srl</td>
<td>Via Trevigiana 178, 31020 Sernaglia, Italy</td>
<td>Tel: +39 0438 966 291, Fax: +39 0438 966 165, Email: <a href="mailto:bertazzon@bertazzon.com">bertazzon@bertazzon.com</a></td>
<td><a href="http://www.bertazzon.com">www.bertazzon.com</a></td>
</tr>
<tr>
<td>BRC Imagination Arts</td>
<td>2711 Winona Avenue, Burbank, CA 91504, USA</td>
<td>Tel: +1 818 841 8084, Fax: +1 818 841 4996, Email: use online form</td>
<td><a href="http://www.brcweb.com">www.brcweb.com</a></td>
</tr>
<tr>
<td>BDS Architects Ltd</td>
<td>19 Cyprus Road, Cambridge, CB1 3QA, UK</td>
<td>Tel: +44 (0)1223 655 334, Email: <a href="mailto:lain@bdsarchitects.co.uk">lain@bdsarchitects.co.uk</a></td>
<td><a href="http://www.bdsarchitects.co.uk">www.bdsarchitects.co.uk</a></td>
</tr>
<tr>
<td>BEST Constructors Ltd</td>
<td>Station Offices, Whitehead, Carrickfergus, Northern Ireland, BT38 9QG, UK</td>
<td>Tel: +44 (0)28 9337 8855, Fax: +44 (0)28 9337 0890, Email: <a href="mailto:enquiries@bestconstructors.com">enquiries@bestconstructors.com</a></td>
<td><a href="http://www.bestconstructors.co.uk">www.bestconstructors.co.uk</a></td>
</tr>
<tr>
<td>Brennan Design LLP</td>
<td>19 Quintin Avenue, London, SW20 8LD, UK</td>
<td>Tel: +44 (0)20 8543 1884, Email: <a href="mailto:dennis@brennanwhalley.co.uk">dennis@brennanwhalley.co.uk</a></td>
<td><a href="http://www.brennanwhalley.co.uk">www.brennanwhalley.co.uk</a></td>
</tr>
<tr>
<td>Beuchamp Design</td>
<td>Selquin Limited, Unit E2, Halesfield 5, Telford, TF7 4QJ, UK</td>
<td>Tel: +44 (0)1952 581 856, Fax: +44 (0)1952 582 481, Email: <a href="mailto:sales@selquin.com">sales@selquin.com</a></td>
<td><a href="http://www.beuchampdesign.co.uk">www.beuchampdesign.co.uk</a></td>
</tr>
<tr>
<td>Bemrose Booth Paragon</td>
<td>Stockholm Road, Sutton Fields, Hull, HU7 OXY, UK</td>
<td>Tel: +44 (0)1482 826 343, Email: <a href="mailto:info@bemrosebooth.com">info@bemrosebooth.com</a></td>
<td><a href="http://www.bemrosebooth.com">www.bemrosebooth.com</a></td>
</tr>
<tr>
<td>Big Squirt!</td>
<td>1741 Torrance Boulevard, Suite D, Torrance, CA 90501, USA</td>
<td>Tel: +1 310 782 8180, Fax: +1 310 782 8580, Email: <a href="mailto:internet5@bigsquirt.com">internet5@bigsquirt.com</a></td>
<td><a href="http://www.bigsquirt.com">www.bigsquirt.com</a></td>
</tr>
<tr>
<td>BlueBotics SA</td>
<td>PSE-C, CH 1015, Lausanne, Switzerland</td>
<td>Tel: +41 21 693 83 14, Fax: +41 21 693 83 15, Email: <a href="mailto:info@bluebotics.com">info@bluebotics.com</a></td>
<td><a href="http://www.bluebotics.com">www.bluebotics.com</a></td>
</tr>
<tr>
<td>BrightSign</td>
<td>16795 Lark Avenue, Suite 200, Los Gatos, CA 95032, USA</td>
<td>Tel: +44 (0)1223 911 842 (global), Email: <a href="mailto:pr@brightsign.biz">pr@brightsign.biz</a></td>
<td><a href="http://www.brightsign.biz">www.brightsign.biz</a></td>
</tr>
<tr>
<td>Broadbent Studio</td>
<td>Droppingstone Farm, New Lane, Harthill, CH3 9LG, UK</td>
<td>Tel: +44 (0)1829 782 822, Email: <a href="mailto:enquiries@sbal.co.uk">enquiries@sbal.co.uk</a></td>
<td><a href="http://www.sbal.co.uk">www.sbal.co.uk</a></td>
</tr>
<tr>
<td><strong>Brother, Brother &amp; Sons ApS</strong></td>
<td><strong>Centre of the Cell</strong></td>
<td><strong>Chicago Scenic Studios</strong></td>
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<tr>
<td>Amager Strandvej 50, DK-2300</td>
<td>Blizard Institute, 4 Newark Street, Whitechapel, London, E1 2AT, UK</td>
<td>1315 N. North Branch Street, Chicago, IL 60642, USA</td>
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<td>København S, Denmark</td>
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<td>Email: use online form</td>
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<tr>
<td>Email: <a href="mailto:brothers@brothers-sons.dk">brothers@brothers-sons.dk</a></td>
<td><a href="http://www.centreofthecell.org">www.centreofthecell.org</a></td>
<td><a href="http://www.chicagoscenic.com">www.chicagoscenic.com</a></td>
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<td><a href="http://www.brothers-sons.dk">www.brothers-sons.dk</a></td>
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<th><strong>Bruns BV</strong></th>
<th><strong>Centre Screen Productions</strong></th>
<th><strong>Chris Hillman Creative Services</strong></th>
</tr>
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<tr>
<td>PO Box 47, 5570 AA Bergeijk,</td>
<td>Eastgate, 2 Castle Street,</td>
<td>608 South Randolph (Suite 4N),</td>
</tr>
<tr>
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<td>Philadelphia, PA 19147, USA</td>
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<td>Tel: +31 497 577 027</td>
<td>Tel: +44 (0)161 832 7151</td>
<td>Tel: +1 215 900 3527</td>
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<td>Fax: +31 497 555 650</td>
<td>Email: <a href="mailto:info@centrescreen.co.uk">info@centrescreen.co.uk</a></td>
<td>Email: <a href="mailto:c40179@aol.com">c40179@aol.com</a></td>
</tr>
<tr>
<td>Email: <a href="mailto:jan.burgmans@bruns.nl">jan.burgmans@bruns.nl</a></td>
<td><a href="http://www.centrescreen.co.uk">www.centrescreen.co.uk</a></td>
<td><a href="http://www.christopherhillman.com">www.christopherhillman.com</a></td>
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<th><strong>Bungee Trampoline</strong></th>
<th><strong>CGA Integration</strong></th>
<th><strong>Christie Digital Systems</strong></th>
</tr>
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<tr>
<td>Keepers Cottage, Buckles Lane,</td>
<td>125 High Street, Odiham,</td>
<td>Viewpoint, 200 Ashville Way,</td>
</tr>
<tr>
<td>South Ockendon, RM15 6RS, UK</td>
<td>RG29 1LA, UK</td>
<td>Wokingham, RG41 2PL, UK</td>
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<tr>
<td>Tel: +44 (0)7973 345 061</td>
<td>Tel: +44 (0)845 058 4650</td>
<td>Tel: +44 (0)118 977 8000</td>
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<tr>
<td>Email: <a href="mailto:info@bungeetrampoline.com">info@bungeetrampoline.com</a></td>
<td>Fax: +44 (0)870 458 1668</td>
<td>Fax: +44 (0)118 977 8100</td>
</tr>
<tr>
<td><a href="http://www.bungeetrampoline.com">www.bungeetrampoline.com</a></td>
<td>Email: <a href="mailto:info@cga-integration.co.uk">info@cga-integration.co.uk</a></td>
<td>Email: use online form</td>
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<td></td>
<td><a href="http://www.cga-ltd.co.uk">www.cga-ltd.co.uk</a></td>
<td><a href="http://www.christiedigital.co.uk">www.christiedigital.co.uk</a></td>
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<th><strong>BurkeRickhards Architects</strong></th>
<th><strong>Chance Rides</strong></th>
<th><strong>Citizen Systems Europe</strong></th>
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<tr>
<td>Devcor House, 91 North Hill,</td>
<td>4219 Irving, Wichita, KS 67209, USA</td>
<td>Park House, 643-651 Staines</td>
</tr>
<tr>
<td>Plymouth, Devon, PL4 8JT, UK</td>
<td>Tel: +1 316 945 6555</td>
<td>Road, Feltham, TW14 8PA, UK</td>
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<tr>
<td>Tel: +44 (0)1752 266 111</td>
<td>Email: <a href="mailto:sales@chancerides.com">sales@chancerides.com</a></td>
<td>Tel: +44 (0)20 8893 1900</td>
</tr>
<tr>
<td>Fax: +44 (0)1752 265 988</td>
<td><a href="http://www.chancerides.com">www.chancerides.com</a></td>
<td>Fax: +44 (0)20 8893 0080</td>
</tr>
<tr>
<td>Email: <a href="mailto:mail@burkerickhards.co.uk">mail@burkerickhards.co.uk</a></td>
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<td>Email: use online form</td>
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<tr>
<td><a href="http://www.burkerickhards.co.uk">www.burkerickhards.co.uk</a></td>
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<th><strong>C Melchers GmbH &amp; Co</strong></th>
<th><strong>Chemidose Ltd</strong></th>
<th><strong>CMT Events</strong></th>
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<tbody>
<tr>
<td>101 Thomson Road, #24-01/05</td>
<td>Unit D2, St Georges Business</td>
<td>Unit 2, Dodds Farm, Boxley Lane,</td>
</tr>
<tr>
<td>United Square, Singapore 307591</td>
<td>Park, Castle Road, Sittingbourne,</td>
<td>Hatfield Broad Oak, CM22 7JX, UK</td>
</tr>
<tr>
<td>Tel: +65 6259 9288</td>
<td>ME10 3TB, UK</td>
<td>Tel: +44 (0)845 230 9001</td>
</tr>
<tr>
<td>Fax: +65 6259 9111</td>
<td>Tel: +44 (0)1795 432 788</td>
<td>Fax: +44 (0)870 350 0096</td>
</tr>
<tr>
<td>Email: <a href="mailto:jenniferteo@melchers.com.sg">jenniferteo@melchers.com.sg</a></td>
<td>Fax: +44 (0)1795 432 799</td>
<td>Email: <a href="mailto:info@cmtevents.co.uk">info@cmtevents.co.uk</a></td>
</tr>
<tr>
<td><a href="http://www.melchers.com.sg">www.melchers.com.sg</a></td>
<td>Email: <a href="mailto:sales@chemidose.co.uk">sales@chemidose.co.uk</a></td>
<td><a href="http://www.cmtevents.co.uk">www.cmtevents.co.uk</a></td>
</tr>
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<td></td>
<td><a href="http://www.chemidose.co.uk">www.chemidose.co.uk</a></td>
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</table>
Coastal Amusement Inc
1950 Swarthmore Avenue, Lakewood, NJ 08701, USA
Tel: +1 732 905 6662
Fax: +1 732 905 6815
Email: sales@coastalamusements.com
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DTS Inc
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<table>
<thead>
<tr>
<th>Address Book</th>
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</table>
| **EAG International**  
c/o Swan Events, 10 Clare Lodge, 41 Hollybush Lane, Harpenden, AL5 4AY, UK  
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Email: karencooke@eagexpo.com  
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<th>Company Name</th>
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<th>Website</th>
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<td>Garner Holt Productions Inc</td>
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<td>Tel: +44 (0)8449 020 304</td>
<td>Email: <a href="mailto:sales@uv-light.co.uk">sales@uv-light.co.uk</a></td>
<td><a href="http://www.humberts-leisure.com">www.humberts-leisure.com</a></td>
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<td></td>
<td>W1J 8JR, UK</td>
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<td>Maria-Theresia-Strasse 49, 4600 Wels, Austria</td>
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<td><a href="mailto:office@kraftwerk.at">office@kraftwerk.at</a></td>
<td><a href="http://www.kraftwerk.at">www.kraftwerk.at</a></td>
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<tr>
<td>Land Design Studio Ltd</td>
<td>5 Spring Grove Road, Richmond, TW10 6EH, UK</td>
<td>+44 (0)20 8332 6699</td>
<td><a href="mailto:info@landdesignstudio.co.uk">info@landdesignstudio.co.uk</a></td>
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<tr>
<td>KUKA Robotics UK Ltd</td>
<td>Great Western Street, Wednesbury, West Midlands, WS10 7LL, UK</td>
<td>+44 (0)121 505 9970, +44 (0)121 505 6589</td>
<td>use online form</td>
<td><a href="http://www.kuka-robotics.com">www.kuka-robotics.com</a></td>
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<tr>
<td>Kurt Huttinger GmbH</td>
<td>Mittelbugweg 90, D-90571, Schwaig bei Nuremberg, Germany</td>
<td>+49 911 995 33 0, +49 911 995 33 99</td>
<td><a href="mailto:info@huetttinger.de">info@huetttinger.de</a></td>
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<td>Kusser Granitwerke GmbH</td>
<td>Dreiburgenstrasse 5, 94529 Aicha vorm Wald, Germany</td>
<td>+49 8544 9625 0, +49 8544 9625 90</td>
<td><a href="mailto:kusser@kusser.com">kusser@kusser.com</a></td>
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<td>Larson Themed Construction</td>
<td>107 Mt Zion, Florence, KY 41042, USA</td>
<td>+1 513 917 9301, +1 859 817 9810</td>
<td><a href="mailto:info@larson-usa.com">info@larson-usa.com</a></td>
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<tr>
<td>Lagotronics</td>
<td>Noorderpoort 28, 5916 PJ Venlo, the Netherlands</td>
<td>+31 77 320 43 43, +31 77 320 43 40</td>
<td><a href="mailto:projects@lagotronics.com">projects@lagotronics.com</a></td>
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<td>Lasersport International Ltd</td>
<td>Building 19, Stanmore Industrial Estate, Bridgnorth, WV15 5HR,UK</td>
<td>+44 (0)1746 767 186, +44 (0)1746 761 312</td>
<td><a href="mailto:sales@lasersport.biz">sales@lasersport.biz</a></td>
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<td>Laser Star Amusement Inc</td>
<td>4700 SW 51st Street, Suite 202, Davie, FL 33314, USA</td>
<td>+1 954 583 3222, +1 954 583 1762</td>
<td>use online form</td>
<td><a href="http://www.lasershootinggalleries.com">www.lasershootinggalleries.com</a></td>
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<td>Laservision Pty Ltd</td>
<td>50 Carters Road, Dural, NSW 2158, Australia</td>
<td>+61 2 9658 1000, +61 2 9658 1035</td>
<td><a href="mailto:info@laservision.com.au">info@laservision.com.au</a></td>
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<td>55 Merthyr Terrace, London, SW13 8DL, UK</td>
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<td>+44 (0)20 8748 9879</td>
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<td>Le Maitre</td>
<td>6 Forval Close, Wandle Way, Mitcham, CR4 4NE, UK</td>
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<td>+44 (0)20 8646 2222</td>
<td>+44 (0)20 8646 1955</td>
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<tr>
<td>Leisure Development Partners LLP</td>
<td>42 Brook Street, London, W1K 5DB, UK</td>
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<td>Leisure Labs LLC</td>
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<td>The Front Room, 44 Victoria Street, Whitstable, CT5 1HZ, UK</td>
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<td>Maurer Rides GmbH</td>
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<td>+49 89 32394 220</td>
<td>+49 89 32394 234</td>
<td><a href="mailto:ruhe@mchn.maurer-soehne.de">ruhe@mchn.maurer-soehne.de</a></td>
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### Marler Haley
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Fax: +1 305 445 4048
Email: use online form
www.medialon.com
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<td>MediaMation Inc</td>
<td>387 Maple Avenue, Torrance, CA 90503, USA</td>
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<td>Medoc Computers Ltd</td>
<td>Meadow House, Meadow Lane, Nottingham, NG2 3HS, UK</td>
<td>+44 (0)115 986 8786</td>
<td><a href="mailto:info@medoc.co.uk">info@medoc.co.uk</a></td>
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<td>Merlin Software Ltd</td>
<td>Barnsley BIC, Innovation Way, Barnsley, S75 1JL, UK</td>
<td>+44 (0)1226 321 213</td>
<td><a href="mailto:sales@merlinsoft.co.uk">sales@merlinsoft.co.uk</a></td>
<td><a href="http://www.merlinsoft.co.uk">www.merlinsoft.co.uk</a></td>
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<td>MET Studio</td>
<td>6 Maidstone Building Mews, 72-76 Borough High Street, London, SE1 1GD, UK</td>
<td>+44 (0)20 7940 2810</td>
<td><a href="mailto:london@metsstudio.com">london@metsstudio.com</a></td>
<td><a href="http://www.metsstudio.com">www.metsstudio.com</a></td>
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<tr>
<td>Metavision Corporation</td>
<td>350 North Glenoaks Boulevard, Suite 208, Burbank, CA 91502, USA</td>
<td>+1 818 424 0275</td>
<td><a href="mailto:peter@thechemackgroup.com">peter@thechemackgroup.com</a></td>
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<tr>
<td>Meticulous Ltd</td>
<td>70E &amp; 70F Brazil St, Leicester, LE2 7JB, UK</td>
<td>+44 (0)116 2852 777</td>
<td><a href="mailto:info@meticulousltd.co.uk">info@meticulousltd.co.uk</a></td>
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<td>Mitsubishi Electric Europe BV</td>
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<td>+44 (0)1707 276 100</td>
<td><a href="mailto:sales@mediamation.com">sales@mediamation.com</a></td>
<td><a href="http://www.mitsubishi.electric.co.uk">www.mitsubishi.electric.co.uk</a></td>
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<td>Metropolis Productions</td>
<td>9468 American Eagle Way, Ste. 100, Orlando, FL 32837, USA</td>
<td>+1 407 541 0553</td>
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<td><a href="http://www.metropolis-productions.com">www.metropolis-productions.com</a></td>
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<tr>
<td>Michael Lee Design</td>
<td>714 West, 550 South Street, Orem, UT 84058, USA</td>
<td>+1 801 225 9169</td>
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<td><a href="http://www.michaelleedesign.com">www.michaelleedesign.com</a></td>
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<td>Milos Structural Systems</td>
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<td>+42 416 837 846</td>
<td><a href="mailto:info@milos.cz">info@milos.cz</a></td>
<td><a href="http://www.milosgroup.com">www.milosgroup.com</a></td>
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<td>+39 0522 512 344</td>
<td><a href="mailto:mit@rides.it">mit@rides.it</a></td>
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<td>Mivan</td>
<td>Newpark, Greystone Road, Antrim, BT41 2QN, Northern Ireland, UK</td>
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<td><a href="http://www.mivan.com">www.mivan.com</a></td>
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<td>Montic Fischer</td>
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<td>+49 40 430 6066</td>
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<td>Morris Costumes</td>
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<td><a href="mailto:party@morriscostumes.com">party@morriscostumes.com</a></td>
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<td><strong>Muncie Novelty Company Inc</strong></td>
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<td>Email: <a href="mailto:wellness@nola7.com">wellness@nola7.com</a></td>
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<td><strong>Northern Light</strong></td>
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<td>Grasweg 77, 1031 HX Amsterdam, the Netherlands</td>
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<td><strong>NSC Creative</strong></td>
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<td>National Space Centre, Exploration Drive, Leicester, LE4 5NS, UK</td>
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<td>Tel: +44 (0)116 258 2101</td>
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<td>Rue des Allies 282, Bondgenotenstraat, 1190 Brussels, Belgium</td>
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<td>C-Mine 12, 3600 Genk, Belgium</td>
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<th>Address</th>
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<td>114 Log Canoe Circle, Stevensville, MD 21666, USA</td>
<td>+1 410 643 9300</td>
<td><a href="mailto:sales@rideentertainment.com">sales@rideentertainment.com</a></td>
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<td>+44 (0)1942 674 703</td>
<td><a href="mailto:info@roche-design.co.uk">info@roche-design.co.uk</a></td>
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<td>Robe UK Ltd</td>
<td>3 Spinney View, Stone Circle Road, Round Spinney Industrial Estate, Northampton, NN3 8RF, UK</td>
<td>+44 (0)1604 741 000</td>
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<td>RoboCoaster Ltd</td>
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<td>+44 (0)3337 00077</td>
<td><a href="mailto:admin@robotsrus.co.uk">admin@robotsrus.co.uk</a></td>
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<td>Rocas &amp; Design</td>
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<td>+34 902 109 092</td>
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<td>RTP</td>
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<td>+1 970 748 6301</td>
<td>use online form</td>
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<td>Company</td>
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<td>Saville Audio Visual</td>
<td>Unit 5, Millfield Lane, Nether Poppleton, York, YO26 6PQ, UK</td>
<td>+44 (0)870 606 1100</td>
<td></td>
<td><a href="http://www.saville.co.uk">www.saville.co.uk</a></td>
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<tr>
<td>Scape Design Associates</td>
<td>36-42 New Inn Yard, London, EC2A 3EY, UK</td>
<td>+44 (0)20 7729 7989</td>
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<td><a href="http://www.scape.co.uk">www.scape.co.uk</a></td>
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<tr>
<td>Sennheiser UK Ltd</td>
<td>3 Century Point, Halifax Road, High Wycombe, HP12 3SL, UK</td>
<td>+44 (0)1494 551 551</td>
<td>+44 (0)1494 551 550</td>
<td><a href="http://www.sennheiser.co.uk">www.sennheiser.co.uk</a></td>
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<tr>
<td>Severn Lamb</td>
<td>SL Transportation Ltd, Tything Road, Alcester, B49 6ET, UK</td>
<td>+44 (0)1789 400 140</td>
<td>+44 (0)1789 400 240</td>
<td><a href="http://www.severnlamb.com">www.severnlamb.com</a></td>
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<tr>
<td>seymourpowell</td>
<td>327 Lillie Road, London, SW6 7NR, UK</td>
<td>+44 (0)20 7381 6433</td>
<td></td>
<td><a href="http://www.seymourpowell.com">www.seymourpowell.com</a></td>
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<tr>
<td>ShowSys</td>
<td>1252 Okeechobee Road, West Palm Beach, FL 33401, USA</td>
<td>+1 561 227 1090</td>
<td>+1 561 651 7001</td>
<td><a href="http://www.showsys.com">www.showsys.com</a></td>
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<tr>
<td>Sightline Studios</td>
<td>Tel: +1 403 462 6600</td>
<td></td>
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<td><a href="http://www.calgaryvideoproductionservices.com">www.calgaryvideoproductionservices.com</a></td>
</tr>
<tr>
<td>Sigma Services Inc</td>
<td>8310 South County Road 39, Plant City, FL 33567, USA</td>
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<td>+1 813 737 1063</td>
<td><a href="http://www.sigmaservices.com">www.sigmaservices.com</a></td>
</tr>
<tr>
<td>Simon Morris Associates</td>
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<td>+44 (0)845 612 1832</td>
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<td>+1 818 707 8401</td>
<td><a href="http://www.skeng.com">www.skeng.com</a></td>
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<td><a href="http://www.simworx.co.uk">www.simworx.co.uk</a></td>
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<td>+43 6246 888 7</td>
<td><a href="http://www.skidata.com">www.skidata.com</a></td>
</tr>
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</table>
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Fax: +44 (0)1933 274 766
www.stagecraft.uk.com
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<thead>
<tr>
<th><strong>Street Art</strong></th>
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<th><strong>Technifex</strong></th>
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<tbody>
<tr>
<td>Via F. Filzi 861, Ceneselli, Rovigo, Italy</td>
<td>Suite 15, Level 42, Office Tower, Langham Place, 8 Argyle Street, Mongkok, Kowloon, Hong Kong</td>
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<td>Fax: +39 0386 627 92</td>
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<td>Fax: +1 661 294 3827</td>
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<td>Email: <a href="mailto:info@streetart.it">info@streetart.it</a></td>
<td><a href="http://www.streetart.it">www.streetart.it</a></td>
<td>Email: <a href="mailto:info@technifex.com">info@technifex.com</a></td>
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<td><strong>Syncrolite</strong></td>
<td><strong>Tannoy Ltd</strong></td>
<td><strong>Technovations Limited</strong></td>
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<tr>
<td>2025 Royal Lane, Suite 370, Dallas, TX 75229, USA</td>
<td>Coatbridge, North Lanarkshire, ML5 4TF, UK</td>
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<td>Tel: +44 (0)845 170 0017</td>
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<tr>
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<td>Fax: +44 (0)1236 428 230</td>
<td>Fax: +44 (0)845 170 0018</td>
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<tr>
<td>Email: <a href="mailto:jcalmes@syncrolite.com">jcalmes@syncrolite.com</a></td>
<td><a href="http://www.tannoy.com">www.tannoy.com</a></td>
<td>Email: <a href="mailto:grahammowens@technovations.co.uk">grahammowens@technovations.co.uk</a></td>
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<td><a href="http://www.syncrolite.com">www.syncrolite.com</a></td>
<td><strong>TapeMyDay</strong></td>
<td><strong>The Effects Company</strong></td>
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<tr>
<td><strong>Sysco Audio Visual Solutions</strong></td>
<td>PO Box 75835, 1070 AV Amsterdam, the Netherlands</td>
<td>Unit 1, 100 Redehall Road, Smallfield, Surrey, RH6 9RS, UK</td>
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<td>Email: <a href="mailto:customerservices@syscoav.co.uk">customerservices@syscoav.co.uk</a></td>
<td>Email: <a href="mailto:info@tapemyday.com">info@tapemyday.com</a></td>
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<td><a href="http://www.syscoav.co.uk">www.syscoav.co.uk</a></td>
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<td><strong>System UVEX</strong></td>
<td><strong>Team Imagination Inc</strong></td>
<td><strong>The Great Escape</strong></td>
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<td>Unit 3, Summit Centre, Cranborne Industrial Estate, Potters Bar, EN6 3QW, UK</td>
<td>916 Silver Spur Road, Suite 110, Rolling Hills Estates, CA 90274, USA</td>
<td>20645 Langley Bypass, Unit 104, Langley, British Columbia, V3A 5E8, Canada</td>
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<td>Tel: +1 604 530 1400</td>
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<td>Email: <a href="mailto:info@thege.ca">info@thege.ca</a></td>
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<td><a href="http://www.systemuvex.com">www.systemuvex.com</a></td>
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<td><a href="http://www.thege.ca">www.thege.ca</a></td>
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<td><strong>TAB-Austria GmbH</strong></td>
<td><a href="http://www.teamimagination.com">www.teamimagination.com</a></td>
<td><strong>The Ideas Company</strong></td>
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<td>Haider Strasse 40, Ansfelden, 4052, Austria</td>
<td><strong>Technical Park S.N.C.</strong></td>
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<td>Tel: +43 7229 78040 0</td>
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<td>Tel: +39 0425 892 76</td>
<td>Fax: +44 (0)113 274 6268</td>
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<td>Email: use online form</td>
<td>Fax: +39 0425 896 45</td>
<td>Email: <a href="mailto:ian@theideas.co.uk">ian@theideas.co.uk</a></td>
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<tr>
<td>The Jim Henson Company</td>
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<td>+1 323 802 1500</td>
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<td>The Nassal Company</td>
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<td>The Natural History Museum Planning and Design Consulting</td>
<td>Natural History Museum, Cromwell Road, London, SW7 5BD, UK</td>
<td>+44 (0)20 7942 5111</td>
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<tr>
<td>The Natural History Museum Touring Exhibitions</td>
<td>Natural History Museum, Cromwell Road, London, SW7 5BD, UK</td>
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<td>The One Off</td>
<td>15B St George's Mews, London, NW1 8XE, UK</td>
<td>+44 (0)20 7833 9450</td>
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<tr>
<td>The Projection Studio</td>
<td>13 Tarves Way, Greenwich, London, SE10 9JP, UK</td>
<td>+44 (0)20 8293 4270</td>
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<tr>
<td>The Robot Factory</td>
<td>3740 Interpark Drive, Colorado Springs, CO 80907, USA</td>
<td>+1 719 447 0331</td>
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<td>The Works Ltd</td>
<td>Cedan House, 102 Kirkstall Road, Leeds, LS3 1JA, UK</td>
<td>+44 (0)113 244 1334</td>
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<td>ThemeScape Art Studios Inc</td>
<td>4720 Chino Avenue, Studio A, Chino, CA 91710, USA</td>
<td>+1 909 627 1922</td>
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<tr>
<td>Theming &amp; Animatronics Industries S.A. TAA</td>
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<td>The Projection Studio</td>
<td>13 Tarves Way, Greenwich, London, SE10 9JP, UK</td>
<td>+44 (0)20 8293 4270</td>
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<td>Timberplay Ltd</td>
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<tr>
<td>Company Name</td>
<td>Address</td>
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<td>Company Name</td>
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<tr>
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#### 3DBA 3D Branded Attractions
www.3dba.be

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#### Bekonscot Model Village
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#### Bungee Trampoline.com
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www.lasershootinggalleries.com

#### Leisure Labs LLC
www.leisurelabsllc.com

#### Lindstrand Balloons Ltd
www.lindstrand.co.uk

#### Mack Rides GmbH & Co KG
www.mack-rides.com

#### Magnetar Technologies Corp
www.magnetarcorp.com

#### Majestic Manufacturing
www.majesticrides.com

#### Maurer Sohne
www.maurer-sohne.com

#### Maxi-Fun Air Games
www.maxi-fun.com

#### Mecpower-Tecway
www.mecpower.com.cn

#### MIT Srl
www.rides.it

#### Montic Fischer
www.montic.de

#### Moser Rides
www.moserrides.com

#### Namco Europe Ltd
www.namco.co.uk

#### nWave Pictures Distribution
www.nWave.com

#### Pan Amusements
www.panamusements.com

#### Pax Company
www.pax.ru/en

#### Peter Petz Productions GmbH
www.peter-petz.de

#### Polin Waterparks & Pool Systems
www.polin.com.tr

#### Pouzet-Group
www.pouzet-group.com
Prat Trains Touristiques
www.prattrains.com
Premier Rides (US)
www.premier-rides.com
PremierWorld Technology Ltd
www.premierworld.com
Prime Pedal Karts
www.primekarts.com
QubicaAMF
www.qubicaamf.com
Rainbow Rides Ltd
www.rainbowrides.co.uk
Ride Entertainment Systems
www.rideentertainment.com
RobotsRus / Robogeddon
www.robogeddon.com
S&S Worldwide
www.engineeringexcitement.com
Sandy Creek Mining Co
www.sandycreekmining.com
Sanoyas Hishino Meisho Corp
www.sanoyas-leisure.com
Sartori Rides
www.sartorirides.net
Sega
www.sega.co.uk
Sela Cars S.R.L.
www.selacarshop.com
Severn-Lamb Ltd
www.severn-lamb.com
Simworx Ltd
www.simworx.co.uk
Skytrack
www.skytrack.nl
Spellmann Bowling
www.spellmann.de
Spibox
www.spibox.com
TAB-Austria
www.tab.at
Tai Tin Amusement Ltd
www.taitin.com.hk
Technical Park SNC
www.technicalpark.com
Tornado International Ltd
www.tornado-uk.com

Triotech
www.trio-tech.com
United International Leisure AG
www.amusement-rides.com
Vekoma Rides Manufacturing B.V.
www.vekoma.com
Videotronics UK
www.videotronicsuk.com
Wai Lee Video Amusement Co. Ltd
www.waillee.com
Whitewater West Industries
www.whitewaterwest.com
Wiegand Slides / Josef Wiegand GmbH & Co KG
www.wiegandslide.com
Wisdom Rides Inc
www.wisdomrides.com
World of Rides
www.worldofrides.com

ANIMATRONICS

Adel Rootstein Ltd
www.rootstein.com
Advanced Animations Inc
www.advancedanimations.com
Amusement Electronics Co.
www.amusementelectronics.com
ATOM Ltd
www.atomltd.com
Chris Hillman Creative
www.christopherhillman.com
David Hayes Studios
www.davidhayes.co.uk
Garner Holt Productions Inc
www.garnerholt.com
GEP Productions
www.gepproductions.com
Gilderfluke & Company
www.gilderfluke.com
Heimotion GmbH
www.heimo.com
Kokoro Company Ltd
www.kokoro-dreams.co.jp/english
Meticulous Ltd
www.meticulousltd.co.uk
NHM Planning & Design Consulting

www.nhm.ac.uk/business-centre
NHM Touring Exhibitions
www.nhm.ac.uk/business-centre
P&P Projects BV
www.ppprojects.com
Sally Corporation
www.sallycorp.com
The Jim Henson Company
www.henson.com
Theming & Animatronics Industries S.A.
www.taaindustries.com

3D/4D/5D THEATRES

3DBA
www.3dba.com
Evans & Sutherland
www.es.com
Kraftwerk Living Technologies GmbH
www.kraftwerk.at
LCI Productions Ltd
www.lci-uk.com
Niceberg Studios
www.niceberg.be
nWave Pictures Distribution
www.nWave.com
ray hole architects ltd
www.rayhole-architects.com
Simworx Ltd
www.simworx.co.uk
thejuice films ltd
www.thejuice.com
Triotech
www.trio-tech.com
Vekoma Rides Manufacturing B.V.
www.vekoma.com

ADVENTURE GOLF

COST of Wisconsin Inc
www.costofwisconsin.com
International Play Company
www.IPLAYCO.com
Themescape Adventure Golf Services
www.themescape.co.uk
PRODUCT SELECTOR

AQUARIUMS

Casco Group
www.casco-group.com

COST of Wisconsin Inc
www.costofwisconsin.com

International Play Company
www.IPLAYCO.com

nWave Pictures Distribution
www.nWave.com

ray hole architects ltd
www.rayhole-architects.com

Theming & Animatronics Industries S.A.
www.taaindustries.com

Triotech
www.trio-tech.com

ARCHITECTS/DESIGNERS

Aedas Architects
www.aedas.com

AFLS+P
www.afl-uk.com

Archer Partnership
www.archerpartnership.co.uk

Atlam Design Partnership
www.atlamdesignworldwide.com

Austin-Smith Lord
www.austinsmithlord.com

BCA London
www.bcalondon.com

BDS Architects Ltd
www.bdsarchitects.co.uk

Benoy
www.benoy.com

BH&M Architects
www.bhmarchitects.com

Bignell Shacklady Ewing
www.bignellshackladyewing.com

Blue Ant Design
www.blueantdesign.com

Blueprint Interior Design Inc
www.blueprintdesign.com

Boyes Rees Architects Ltd
www.boyesrees.co.uk

Cadmium Design
www.cadmiumdesign.co.uk

Colwyn Foulkes & Partners
www.colwynfoulkes.co.uk

cpd design
www.cpd-design.co.uk

Crane & Associates
www.craneassociates.com

Creative Solutions (Design & Theming) Ltd
www.creativesolutions-uk.com

Cunningham Group
www.cunningham.com

EDSA
www.edsaplan.com

Fairhurst & Partners
www.fairhurst.co.uk

FaulknerBrowns
www.faulknerbrowns.co.uk

Forrec Ltd
www.forrec.com

Goddard Wybor Practice
www.gwp-arch.com

Hankinson Duckett Associates
www.hda-enviro.co.uk

HKS Sports Design Group
www.hksinc.com

HOK International Ltd
www.hok.com

Holmes Miller
www.holmesmiller.com

Househam Henderson
www.hharchitects.co.uk

Hypsos
www.hypsos.com

Ibex Interiors Ltd
www.ibex-interiors.co.uk

IDA Chartered Design Consultants
www.ida-designs.com

Idea Architects & Design Consultant
www.thinkidea.co.uk

International Concept Management Inc
www.icm-corp.com

Janvs Design
www.janvs.com

John Duffy Design Group
www.jddg.ie

Jonathan Smith & Partners
www.jsparchitecture.com

Lazenby Design Associates
www.lazenbydesign.com

Lifeforms Design
www.lifeforms-design.com

Lifschutz Davidson Sandilands
www.lifschutzdavidson.com

Maber Associates
www.maber.co.uk

Mackenzie Wheeler
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MASS Designers
www.massdesigners.com

McFarlane Latter Architects
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www.metstudio.com

Michael Lee Design
www.michaelleedesign.com

Ocean Design
www.bardesign.co.uk

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PGAV Destinations
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Polin Waterparks & Pool Systems
www.polin.com.tr

Prime Play
www.primeplay.com

P&P Projects BV
www.pppprojects.com

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www.rayhole-architects.com

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www.scapea.co.uk

Simworx Ltd
www.simworx.co.uk

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Steiner AG  
www.steiner.ch  
The Great Escape  
www.thege.ca  
TTSP  
www.ttsp.com  
ValleyCrest Landscape Companies  
www.valleycrest.com  
Vincent & Gorbing  
www.vincent-gorbing.co.uk  
Water Technology Inc  
www.watercom.com  
Whitewater West Industries  
www.whitewaterwest.com  
Wilkinson Eyre Architects Ltd  
www.wilkinsoneyre.com  
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WS Atkins Consultants Ltd  
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www.okayo.com  
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Orpheo Group  
www.orpheogroup.com  
Phonak AG  
www.phonak.com  

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www.airsound.net  
Airwave Europe Ltd  
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Alcons Audio B.V.  
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Apogee Sound Inc  
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Armstrong World Industries Ltd  
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Atacama Ltd  
www.atacama.co.uk  
Audeon Ltd  
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Audio Technology & Communications (AT&C Ltd)  
www.atandc.net  
Audio Visual Consultants  
www.auc-edinburgh.co.uk  
Audio Visual Experience  
www.ave1.com  
Audio-Technica Ltd  
www.audio-technica.com  
Autograph Sound Recording  
www.autograph.co.uk  
Barco  
www.barco.com  
Batwin & Robin Productions  
www.batwinandrobin.com  
Bose Ltd  
www.bose.co.uk/business_solutions  
Bretford Manufacturing Ltd  
www.bretforduk.com  
BrightSign  
www.brightsign.biz  
BSS Audio  
www.bss.co.uk  
C-Burn Systems  
www.c-burn.com  
Cambridge Multimedia Ltd  
www.cmggroup.co.uk  
Centre Screen Productions  
www.centrescreen.co.uk  
CGA Integration  
www.cga-ltd.co.uk  
Christie Digital Systems  
www.christiedigital.co.uk  
Cloud Electronics Ltd  
www.cloud.co.uk  
CP Sound  
www.cpsound.co.uk  
Creative Technology Ltd  
www.ctlondon.com  
CUK Audio  
www.cuk-audio.com  
CVA  
www.cvasound.com  
D&M Professional Europe  
www.d-mpro.eu.com  
Dataton AB  
www.dataton.com  
Denon  
www.denon.com  
DTS  
www.dts.com  
DJ Willrich Ltd (DJW)  
www.djwillrich.com  
DNH Worldwide  
www.dnh.co.uk  
Elbow Productions  
www.elbowproductions.com  
Electracoustic  
www.electracoustic.co.uk  
Electro-Voice  
www.electrovoice.com  
Electrosonic  
www.electrosonic.com  
EPOC System AB  
www.epocsystem.se
### AV/MULTIMEDIA/SOUND

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<thead>
<tr>
<th>Company</th>
<th>Website</th>
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<tbody>
<tr>
<td>ETC UK Ltd</td>
<td><a href="http://www.projecting.co.uk">www.projecting.co.uk</a></td>
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<td>Evans &amp; Sutherland</td>
<td><a href="http://www.es.com">www.es.com</a></td>
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<td>Fisher Audio Visual</td>
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<td>Fuzion Plc</td>
<td><a href="http://www.fuzion.co.uk">www.fuzion.co.uk</a></td>
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<td>GMS</td>
<td><a href="http://www.gmsmusic.com">www.gmsmusic.com</a></td>
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<td>Harkness Screens</td>
<td><a href="http://www.harkness-screens.com">www.harkness-screens.com</a></td>
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<td>Heritage Multimedia</td>
<td><a href="http://www.heritage-multimedia.co.uk">www.heritage-multimedia.co.uk</a></td>
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<td>Integrated Circles Ltd</td>
<td><a href="http://www.integrated-circles.com">www.integrated-circles.com</a></td>
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<td>Interactive Media Solutions GmbH</td>
<td><a href="http://www.im-solutions.com">www.im-solutions.com</a></td>
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<td>IOSONO GmbH</td>
<td><a href="http://www.iosono-sound.com">www.iosono-sound.com</a></td>
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<td>iRobic AV</td>
<td><a href="http://www.selecter.net">www.selecter.net</a></td>
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<td>Jamo A/S</td>
<td><a href="http://www.jamo.com">www.jamo.com</a></td>
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<td>KEF Audio UK</td>
<td><a href="http://www.kef.com">www.kef.com</a></td>
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<td>Klark Teknik Group</td>
<td><a href="http://www.klarkteknik.com">www.klarkteknik.com</a></td>
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<td>KLE Audiovisual Ltd (KLEAV)</td>
<td><a href="http://www.kleav.co.uk">www.kleav.co.uk</a></td>
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<td>Knight Electronics</td>
<td><a href="http://www.addabox.com">www.addabox.com</a></td>
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<td>Kraftwerk Living Technologies GmbH</td>
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<td>Laservision Pty Ltd</td>
<td><a href="http://www.laservision.com.au">www.laservision.com.au</a></td>
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<td>LCI Productions Ltd</td>
<td><a href="http://www.lci-uk.com">www.lci-uk.com</a></td>
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<td>Leisure Sound Solutions Ltd</td>
<td><a href="http://www.leisuresound">www.leisuresound</a> solutions.co.uk</td>
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<td>Leisuretec Distribution</td>
<td><a href="http://www.leisuretec.co.uk">www.leisuretec.co.uk</a></td>
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<td>Lifestyle Entertainment Solutions Ltd</td>
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<td>Loud Technologies plc</td>
<td><a href="http://www.loudtechnics.com">www.loudtechnics.com</a></td>
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<td>M-Jay Electronics Ltd</td>
<td><a href="http://www.audeon.co.uk">www.audeon.co.uk</a></td>
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<td>Magenta Research Ltd</td>
<td><a href="http://www.magenta-research.com">www.magenta-research.com</a></td>
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<td>Marquee Audio</td>
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<td>Martin Audio Ltd</td>
<td><a href="http://www.martin-audio.com">www.martin-audio.com</a></td>
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<td>Martin Professional</td>
<td><a href="http://www.martin.com">www.martin.com</a></td>
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<td>MSP</td>
<td><a href="http://www.msp-av.co.uk">www.msp-av.co.uk</a></td>
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<td>Midwich Ltd</td>
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<td>Mission Group</td>
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<td>Mitsubishi Electric Europe BV</td>
<td><a href="http://www.mitsubishielectric.co.uk">www.mitsubishielectric.co.uk</a></td>
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<td>Niceberg Studios</td>
<td><a href="http://www.niceberg.be">www.niceberg.be</a></td>
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<td>nWave Pictures Distribution</td>
<td><a href="http://www.nWave.com">www.nWave.com</a></td>
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<td>Optoma Europe Ltd</td>
<td><a href="http://www.optoma.co.uk">www.optoma.co.uk</a></td>
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<td>Pacific Wave</td>
<td><a href="http://www.pacificwave.co.uk">www.pacificwave.co.uk</a></td>
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<td>PAI Group</td>
<td><a href="http://www.paigroup.com">www.paigroup.com</a></td>
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<td>Panasonic</td>
<td><a href="http://panasonic.net/prodisplays">http://panasonic.net/prodisplays</a></td>
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<td>Paradigm Audio Visual Ltd</td>
<td><a href="http://www.rearpro.com">www.rearpro.com</a></td>
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<td>Peavey Electronics Ltd</td>
<td><a href="http://www.peavey-eu.com">www.peavey-eu.com</a></td>
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<td>POLARaudio</td>
<td><a href="http://www.polaraudio.co.uk">www.polaraudio.co.uk</a></td>
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<tr>
<td>Precise Pro Audio Hire</td>
<td><a href="http://www.preciseaudiohire.com">www.preciseaudiohire.com</a></td>
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<td>Presentation Service Providers (PSP)</td>
<td><a href="http://www.pspav.com">www.pspav.com</a></td>
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<td>PRG Lighting</td>
<td><a href="http://www.prg.com">www.prg.com</a></td>
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<td>projectiondesign</td>
<td><a href="http://www.projectiondesign.com">www.projectiondesign.com</a></td>
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<td>Purchase AV Ltd</td>
<td><a href="http://www.purchaseav.co.uk">www.purchaseav.co.uk</a></td>
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<td>Samsung Electronics Ltd</td>
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<td>Sarner International Ltd</td>
<td><a href="http://www.sarner.com">www.sarner.com</a></td>
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<td>Saville Audio Visual</td>
<td><a href="http://www.saville.co.uk">www.saville.co.uk</a></td>
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<td>Sennheiser UK Ltd</td>
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<td>Simon-Kaloi Engineering</td>
<td><a href="http://www.skeng.com">www.skeng.com</a></td>
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<td>Simworx Ltd</td>
<td><a href="http://www.simworx.co.uk">www.simworx.co.uk</a></td>
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<td>SNP Productions</td>
<td><a href="http://www.snp-productions.co.uk">www.snp-productions.co.uk</a></td>
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<td>Softeq Development Ltd</td>
<td><a href="http://www.softeq.com">www.softeq.com</a></td>
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<td>Sony UK Ltd</td>
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<td>Sound &amp; Secure Systems Ltd</td>
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<td>Sound Associates Ltd</td>
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<td>Sound Leisure</td>
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<td>Sound Services</td>
<td><a href="http://www.soundservices.co.uk">www.soundservices.co.uk</a></td>
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<td>Sound Technology Ltd</td>
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<td>Soundcraft</td>
<td><a href="http://www.soundcraft.com">www.soundcraft.com</a></td>
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<td>SoundGuys</td>
<td><a href="http://www.soundguys.co.uk">www.soundguys.co.uk</a></td>
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<td>Soundpower Ltd</td>
<td><a href="http://www.soundpower.co.uk">www.soundpower.co.uk</a></td>
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<td>Sporting Performance Ltd</td>
<td><a href="http://www.sportingperformance.com">www.sportingperformance.com</a></td>
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<td>Stage Accompany</td>
<td><a href="http://www.stageaccompany.com">www.stageaccompany.com</a></td>
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<td>Stealth Acoustics</td>
<td><a href="http://www.stealthacoustics.com">www.stealthacoustics.com</a></td>
</tr>
<tr>
<td>Sysco Audio Visual Solutions</td>
<td><a href="http://www.syscoav.co.uk">www.syscoav.co.uk</a></td>
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</tbody>
</table>
Tannoy Ltd
www.tannoy.com
The Projection Studio
www.theprojectionstudio.com
The Sound Workshop Ltd
www.thesoundworkshop.com
The Soundbeam Project Ltd
www.soundbeam.co.uk
TMC
www.tmc.ltd.uk
TOA Corporation (UK) Ltd
www.toa-corp.co.uk
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www.transtec.nl
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Wilding Sound Ltd
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Prime Play
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Whitewater West Industries
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www.costofwisconsin.com
DP Associates GB Ltd
www.dpassociates.uk.com
Eureka! The National Children’s Museum
www.eureka.org.uk
Forrec Ltd
www.forrec.com
GVA Hotels and Leisure
www.humberts-leisure.com
International Play Company
www.IPLAYCO.com
Leisure Development Partners LLP
http://leisuredevelopment.co.uk
LM Associates
www.lm-associates.co.uk
P&P Projects BV
www.ppprojects.com
ray hole architects ltd
www.rayhole-architects.com
Turner Media Innovations
www.turnermediainnovations.com
Water Technology Inc
www.wtiworld.com

COSTUME

Aardvark Mascots
www.aardvarkmascots.com
Alinco Costumes
www.alincocostumes.com
Costumes with Character Ltd
www.costumeswithcharacter.com
Cowan Costumes Inc
www.cowancostumes.com
Curlywilly Productions Ltd
www.curlywilly.com
Custom Characters
www.customcharacters.com
Dreamation Inc
www.dreamation.com
Frenzy Creative
www.frenzycreative.co.uk
Metropolis Productions
www.metropolis-productions.com
Morris Costumes
www.morriscostumes.com
Rainbow Productions
www.rainbowproductions.co.uk

DARK RIDES

Alterface
www.alterface.com
Garner Holt Productions Inc
www.garnerholt.com
Mack Rides GmbH & Co KG
www.mack-rides.com
P&P Projects BV
www.ppprojects.com
Sally Corporation
www.sallycorp.com
Simworx Ltd
www.simworx.co.uk
Triotech
www.trio-tech.com
Vekoma Rides Manufacturing B.V.
www.vekoma.com
### DESIGN

<table>
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<th>Company Name</th>
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<td>Absolute Action</td>
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<td>Academy Studios</td>
<td><a href="http://www.academystudios.com">www.academystudios.com</a></td>
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<td>Action Park</td>
<td><a href="http://www.action-park.es">www.action-park.es</a></td>
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<td>Agenda Design Associates</td>
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<td><a href="http://www.atkinsheneghan.com">www.atkinsheneghan.com</a></td>
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<td><a href="http://www.zebweb.co.uk">www.zebweb.co.uk</a></td>
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<td><a href="http://www.eureka.org.uk">www.eureka.org.uk</a></td>
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<td>KidzStuff</td>
<td><a href="http://www.kidzstuff.uk.com">www.kidzstuff.uk.com</a></td>
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<td>The Ideas Company</td>
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<td>The One Off</td>
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<td>The Works Ltd</td>
<td><a href="http://www.worksltd.co.uk">www.worksltd.co.uk</a></td>
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ThemeScape Art Studios Inc
www.themescapeart.com
Thinkwell Design & Production
www.thinkwelldesign.com
Transactis
www.transactis.co.uk
TVS Media Ltd
www.tvsmedia.com
Unlimited Snow
www.snow.biz
Vision XS
www.visionxs.co.uk
Water Technology Inc
www.wtiworld.com
Whitewater West Industries
www.whitewaterwest.com

DIGITAL THEATRES
Evans & Sutherland
www.es.com
Niceberg Studios
www.niceberg.be
nWave Pictures Distribution
www.nWave.com
Sky-Scan Inc
www.skyscan.com
Simworx Ltd
www.simworx.co.uk
Triotech
www.trio-tech.com

EXHIBITIONS & DISPLAYS
B Brown Display Materials Ltd
www.bbrow.com
COST of Wisconsin Inc
www.costofwisconsin.com
Eureka! The National Children’s Museum
www.eureka.org.uk
Forrec Ltd
www.forrec.com
ID Ess CD Ltd
www.idesscd.co.uk
International Play Company
www.IPLAYCO.com
Garner Holt Productions Inc
www.garnerholt.com

Global Experience Specialists (GES)
www.globalexperiencespecialists.co.uk
Kurt Hutttinger GmbH
www.huetttinger.de
Marler Haley
www.marlerhaley.co.uk
Milosgroup Entertainment
www.milosgroup.com
P&P Projects BV
www.ppprojects.com
ray hole architects ltd
www.rayhole-architects.com
Real Studios
www.realstudios.co.uk
Silverwood Exhibitions Ltd
www.silverwood-exhibitions.com
Superchrome Services Ltd
www.superchromeservices.com
Wire Fittings Designs Ltd
www.wirefittings.co.uk

HERITAGE VISITOR GUIDEBOOKS
Hudson’s Media Ltd
www.hudsons.co.uk

INSURANCE
Ecclesiastical
www.ecclesiastical.com

INTERACTIVE ATTRACTIONS
3DBA 3D Branded Attractions
www.3dba.be
Alterface
www.alterface.com
COST of Wisconsin Inc
www.costofwisconsin.com
Creative Kingdom LLC
www.creativekingdom.com
Eureka! The National Children’s Museum
www.eureka.org.uk
Garner Holt Productions Inc
www.garnerholt.com
Intelligent Gaming Solutions
www.intelligentgaming.co.uk

International Play Company
www.IPLAYCO.com
Lagotronics
www.lagotronics.com
Mack Rides GmbH & Co KG
www.mack-rides.com
OptiMusic i-Tech Ltd
www.optimusic.com
Prime Play
www.primeplay.com
Raw Thrills Inc
www.rawthrills.com
ray hole architects ltd
www.rayhole-architects.com
Simworx Ltd
www.simworx.co.uk
Triotech
www.trio-tech.com
Visual Sports Systems (VSS)
www.visualsportssys.com
Whitewater West Industries
www.whitewaterwest.com

LARGE FORMAT FILM
Evans & Sutherland
www.es.com
IMAX
www.imax.com
nWave Pictures Distribution
www.nWave.com
Simworx Ltd
www.simworx.co.uk

MERCHANDISING
Turner Media Innovations
www.turnermediainnovations.com

MUSEUM SUPPLIES
COST of Wisconsin Inc
www.costofwisconsin.com
Dauphin Restoration Ltd
www.dauphin.co.uk
EDM Ltd
www.edm.ltd.uk
**MUSEUM SUPPLIES**

- Fractal
  - www.fractal.be
- GK Beaulah & Co Ltd
  - www.beaulah.co.uk
- Gallery Systems
  - www.gallerysystems.com
- Glomas UK Ltd
  - www.glomas.com
- Hudson's Heritage Group
  - www.hudsons.co.uk
- International Play Company
  - www.IPLAYCO.com
- King & McGaw
  - www.kingandmcgaw.com
- Lord Cultural Resources
  - www.lord.ca
- McKenzie Clark
  - www.mckenzieclark.co.uk
- Polstore Storage Systems
  - www.polstore.co.uk
- P&P Projects BV
  - www.ppprojects.com
- Secol Ltd
  - www.secol.co.uk
- Sightline Studios
  - www.calgaryvideoproductionservices.com
- Visual Systems Sales Ltd
  - www.visualsystems.co.uk

**OUTDOOR FURNITURE**

- Marmax Products
  - www.marmaxproducts.co.uk

**PEOPLE MOVERS**

- Dotto Trains
  - www.dottotrains.com
- Jackson Lift Services
  - www.jacksonlifts.com
- Mack Rides GmbH & Co KG
  - www.mack-rides.com
- Movetech UK
  - www.turntable.co.uk

**PLANETARIUMS**

- Evans & Sutherland
  - www.es.com
- International Play Company
  - www.IPLAYCO.com
- NSC Creative
  - www.nsccreative.com
- nWave Pictures Distribution
  - www.nWave.com
- ray hole architects ltd
  - www.rayhole-architects.com
- Sky-Scan Inc
  - www.skyscan.com
- Simworx Ltd
  - www.simworx.co.uk
- Triotech
  - www.trio-tech.com

**PLAY**

- Eureka! The National Children's Museum
  - www.eureka.org.uk
- International Play Company
  - www.IPLAYCO.com
- Prime Play
  - www.primeplay.com
- Proludic Play Equipment
  - www.proludicplayequipment.co.uk
- SMP Playgrounds
  - www.smp.co.uk
- Timberplay Ltd
  - www.timberplay.com
- Whitewater West Industries
  - www.whitewaterwest.com

**PHOTOSOUVENIRS**

- Niceberg Studios
  - www.niceberg.be
- TapeMyDay
  - www.tapemyday.com

**ROBOTS/ROBOTICS**

- BlueBotics SA
  - www.bluebotics.com
- Garner Holt Productions Inc
  - www.garnerholt.com
- Kuka Robotics UK Ltd
  - www.kuka-robotics.com
- P&P Projects BV
  - www.ppprojects.com
- Robocoaster Ltd
  - www.robocoaster.com
- Sally Corporation
  - www.sallycorp.com
- Simworx Ltd
  - www.simworx.co.uk
- The Robot Factory
  - www.robotfactory.com

**ROPE COURSES**

- Innovative Leisure Ltd
  - www.innovativeleisure.co.uk
- International Play Company
  - www.IPLAYCO.com
- Prime Play
  - www.primeplay.com
- Whitewater West Industries
  - www.whitewaterwest.com

**SHOW CONTROL**

- Associates in Media Engineering
  - www.media-engine.com
- Kinesys
  - www.kinesys.co.uk
- Kraftwerk Living Technologies GmbH
  - www.kraftwerk.at
- Lift Turn Move Ltd
  - www.liftturnmove.co.uk
- Medialon SA
  - www.medialon.com
- MediaMation
  - www.mediamat.com
- Out Board
  - www.outboard.co.uk
- P&P Projects BV
  - www.ppprojects.com
### SPECIAL EFFECTS

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<td>Garner Holt Productions Inc</td>
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