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We need stronger tech skills

Attractions operators are thriving, as leisure time and disposable income increase and the sector enjoys the benefits of being linked to the global tourism sector which is posting record results.

Where once attractions were all about the physical environment – museums curated and displayed their collections, theme parks installed the latest rollercoaster and science centres presented interactive displays – advances in technology are driving the industry in new and exciting directions and changing the landscape in which attractions operate.

In this edition of the Attractions Management Handbook, we’re introducing Attractions Foresight™ (page 10) – a new annual forecasting and trends report which stops to consider the directions the industry might take and looks at existing and predicted trends and how they’ll impact existing businesses.

The overwhelming impression gained from this report is that attractions operators must move from being experts in delivering visitor experiences through physical means to being experts in technology in all its forms and understanding how to use it to create ever more compelling experiences.

Technology is coming at us from every direction and in every field, from wearable headsets and skin patches to brain scanners, virtual reality headsets and interactive, haptic environments and we’re only just at the beginning of figuring out how we can use these amazing new tools in our work.

The next ten years will be some of the most exciting the industry has ever experienced, with opportunities for growth and deeper engagement with visitors and stakeholders.

But if we’re going to successfully take advantage of this wealth of opportunities, we need to up-skill fast and become far more tech-savvy.

There’s a real dearth of expertise in the area of tech for attractions in all but the largest operating companies and this needs to change.

Operators like Disney have always been able to afford in-house teams to tackle and exploit the lastest technology and their scale and reach means this is a viable option, but smaller operators don’t currently have this luxury.

We need these skills as an industry, so must find room on the payroll for full- or part-time experts or consultants who can find applications for new tech and support its implementation.

Academia is one likely source of this knowledge – we’d like to see more degrees in entertainment technology – and some operators are making tie-ups with research teams in universities to the benefit of both. And when graduates come onto the job market with vital skills in these areas, we must make sure they make their way into our industry to help us exploit this rich source of new ideas and technology.

Liz Terry, editorial director, Attractions Management Handbook
liz@leisuremedia.com @elizterry
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The team

EMAILS: FULLNAME@LEISUREMEDIA.COM

SUBSCRIPTION/HANDBOOK SALES
Denise Adams +44 1462 471 930

EDITORIAL TEAM
Handbook Editor
Helen Patenall +44 1462 471 933

Editorial Director
Liz Terry +44 1462 431 385
@elizterry

Managing Editor
Alice Davies +44 1462 471 918
@AliceDaviesAM

Publisher/Advertising Sales
Julie Badrick +44 1462 471 919
@juliebadrickAM

Martin Nash +44 1462 431 385

NEWSDESK
Jak Phillips +44 1462 471 938

Tom Anstey +44 1462 471 922

ADVERTISING SALES
Chris Barnard +44 1462 471 907
Jan Williams +44 1462 471 909
John Challinor +44 1462 431 385

WEB TEAM
Michael Paramore +44 1462 471 926
Dean Fox +44 1462 471 900
Emma Harris +44 1462 471 921

LEISURE MEDIA STUDIO/SOCIAL
Tim Nash +44 1462 431 385

ATTRACTIONS.KIT.NET
Jason Holland +44 1462 471 922

DESIGN
Sharon Hale +44 1462 431 385

FINANCE
Rebekah Scott +44 1462 471 930

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Attraction Foresight™ 2014/15

From Attractions Management magazine

What’s coming down the track for attractions? Attractions Management examines the trends, technologies and strategies which will shape the future

TOP 20 PREDICTIONS 2015
1. Remote tasting
2. Attractions in space
3. Brain scanning
4. Reactive environments
5. Mindmeld
6. High speed travel
7. The end of orca
8. Cage free zoos
9. Robots workers
10. BYOD & BYOW
11. Crowdfunding
12. Drones
13. Online reviews
14. 3D modeling
15. Ride enhancements
16. Wearables
17. Facial recognition
18. Hospitality
19. Virtual Reality
20. Scenting

SENSORY TECH

1. REMOTE TASTING

Attractions designers are on a quest to perfect the fully-immersive digital experience, with the aim of extending the attraction beyond its four walls to get more engagement with guests.

In working towards this aim they have all five senses to play with – sight, hearing, touch, smell and taste.

Stimulating sight and hearing have been the mainstays of most tech interactions to date – especially those which are screen-based, so this tech has been well developed. The quest is on to find ways of digitally sharing touch, smell and taste.

In this year’s predictions (numbers 4 and 20) we look at ways in which smell and touch will be transmitted digitally, but we believe that, in addition, technology will be developed which enables people to share taste digitally from anywhere in the world.

We expect this tech to utilise readers and 3D printers: a substance will be scanned, analysed, encoded, transmitted and reconstituted remotely by 3D printer.

Want to share a taste from the other side of the world? This will be possible once technologies like these are combined. Remote tasting will give attractions designers another great tool to play with.

Want to share a taste from the other side of the world?
The substance will be scanned, analysed, encoded, transmitted and reconstituted remotely by 3D printer.
INTO ORBIT

2. ATTR ACTIONS IN SPACE

With commercial space flight just a few years away, and plans for hotels in space already on the drawing board, we’re wondering who will be the first operator to announce an attraction in space? Disney? Universal? Merlin? Or an up-and-coming and ambitious Asian or Middle Eastern player?

The creative possibilities of zero gravity are mind boggling when it comes to designing ride concepts, while the journey there, the views and opportunity to space walk would be part of the experience.

We imagine a resort and attraction in space which combines the best of theme park and science centre with an overnight stay.
TRENDS

INTERACTIVE TECH

3. BRAIN SCANNING

Combining technology, entertainment and experiences, South African Breweries used technology to create an imaginative, interactive game for customers. The ‘Extra Cold Mind Reader’ challenged drinkers to keep thinking cool thoughts, even when presented with images of extreme heat and a range of other distractions.

The more they concentrated on thinking cool thoughts, the more ice cold beer they were rewarded with.

The brain-powered technology was created for Castle Lite – a low-carb, ice-cold beer, and the novel unique sensory experience used interactive lighting, cold air, immersive visuals and sound to complete the experience.

The system was designed by Hellocomputer and built by Thingking, using an EEG headset to measure spontaneous brain activity over a short period of time along the scalp. The device also picked up on conscious thought, emotion and facial expressions, all of which it used to control the experience. This tech has huge potential for attractions.

CUSTOMISATION

4. REACTIVE ENVIRONMENTS/HAPTICS

Traditionally attractions were static, with all input coming from the visitor. Then the industry moved to interactive environments, where visitors could learn by doing, but the experiences were still pre-programmed, with limited outcomes available from a set menu of options.

However, the next generation of attractions will be built with reactive environments, where multiple outcomes are possible depending on the actions of the visitor.

All sensory elements of the experience will be reactive, so each visitor will have a journey through the attraction which is initiated by them and customised for them based on how they react to the elements.

We see this as the next level of engagement and part of the trend towards customisation. Attractions will be able to delight each guest by creating an experience which resonates with them personally and engages all their senses.

We’ll see haptic surfaces which react and change; lighting and sound which respond to the actions of visitors; walls, floors and ceilings which move, and built-in tech, such as screens which have sensors that enable them to react to visitors.

Attractions will be able to combine these environments with live (or robot) actors, making it possible for each member of a group to have a different experience based around a shared core.

This principle is being used by operators such as Punchdrunk, with its award winning Sleep No More production in New York.

Find out more: punchdrunk.com

Attractions will combine reactive environments with live (or robot) actors, making it possible for each member of a group to have a different experience, based around a common core.
BRAIN TO BRAIN

5. MINDMELD

Scientists have just announced the first ever brain-to-brain communication and we believe this will have exciting potential applications for attractions.

Alvaro Pascual-Leone, professor of neurology at Harvard Medical School, a team from Starlab Barcelona, Spain, led by Giulio Ruffini and Carles Grau, and Axilum Robotics’ CEO Michel Berg and his team in Strasbourg, France, collaborated to transmit words in what they called a “computer-mediated, brain-to-brain transmission” between people in India and France.

They used two technologies to conduct the experiment – internet-linked EEG and robot-assisted, image-guided transcranial magnetic stimulation (TMS).

Four people took part – one sent words via a brain-computer interface and the other three received and had to understand them. Using EEG, the team translated the words ‘hola’ and ‘ciao’ into binary code and emailed the results from India to France. Once there, a computer-brain interface transmitted the words to the receivers through non-invasive brain stimulation.

The subjects experienced the words as flashes of light in their peripheral vision in a numerical sequence. They decoded and accurately reported the greetings.

This is the first time people have been able to communicate across thousands of miles without the need to speak or write and the researchers say it’s the first step in “bypassing traditional language-based or motor-based communication.”

We believe this ground-breaking idea will find applications in attractions once it’s been refined. It may even eventually enable communication between species.
TRENDS

A GLOBAL MARKET

6. HIGH SPEED TRAVEL

Inventors are working on technology which will enable super high-speed travel and make long-haul day trips a reality.

Elon Musk’s Hyperloop, for example, will use reduced-pressure vacuum tubes, linear motors and air compressors to move people by capsule at top speeds of 1,220 km/h, and although this kind of thing is unlikely to be operational for 20 years, in industry terms this is soon, because international-level visitor attractions are a long-term play.

Being aware of where future customers might come from will inform the way attractions are designed, to allow for cultural differences. It will also mean competition becomes more global.

CAPTIVITY

7. THE END OF ORCA?

The appetite for keeping orca in captivity is diminishing and industry insiders say the days of “fish shows” using large mammals are numbered.

We believe the trend is that animals in captivity should be limited to those whose natural behaviours can be expressed in the habitats we have the space, funding and ability to build.

RADICAL ZOO DESIGN

8. CAGE FREE ZOOS

Architectural practice BIG (Bjarke Ingels Group) has been commissioned to create a new format for Givskud Zoo in Denmark.

Called Zootopia, the design effectively cages the people while giving the animals freedom to roam. Visitor and nature will become entwined in the attraction, which will be divided into three ‘continents’, each with its own mode of transport. Visitors will ‘fly’ over the Americas (in a cable car), cycle or hike through Africa and sail across Asia in pods which get them close to the animals.

Animal attractions are popular but, in spite of improvements, still raise ethical concerns and we expect to see a radical rethink in the way animals are cared for.

We expect there to be a radical rethink in the way animals are cared for and presented to the public, with new formats replacing outmoded zoo designs.
9. ROBOT WORKERS

The ability to perceive the minds of others is emerging in robots and this, coupled with advances in sensor design will take us to a point where robots will become viable as workers, going from being attractions exhibits to being front of house and delivering guest services.

Robots are being prototyped for use in a number of leisure sectors – Starwood, for example, has announced it’s trialling room service by robot in its hotels, with robot butlers delivering trays and trolleys to keep costs under control, while retaining services.

Staffing costs in attractions are a significant and fixed proportion of overheads, so there’s a financial incentive to deliver services without increasing costs and robots meet this need.

In addition to representing a reduction in costs, money spent on robots will also count as infrastructure investment, so they’ll be treated as balance sheet assets, making them a more attractive option than incurring higher overheads due to increased salary and employee costs.

The hotel industry is struggling to keep room service viable – Hilton New York announced it was abandoning it last year – and operators are looking for ways to adjust the business model to salvage the situation. It seems robots may be the answer.

Corporate America had its best year last year at a time when unemployment was at its highest, so as a trend, there’s a move towards making more money from less people. We see the move to robot workers as an inevitable part of this wider trend.
**TRENDS**

**SHifting the cost of tech**

**10. BYOD & BYOW**

Bring Your Own Device and Bring Your Own Wearables are the future, as operators shift the cost of acquiring hardware to the consumer and concentrate instead on providing them with the apps needed to create experiences.

Smartphones are opening up opportunities for increased profits by passing costs back to users: we’ve seen this in systems such as Sonos, which couples wireless speakers with an app, enabling listeners to use mobile devices as controllers to play music files.

We expect operators to find creative ways to take advantage of the trend, so they engage with customers, extend the experience beyond the confines of the facility, drive down costs and offer more customisable, customised experiences.

**the new patrons**

**11. CROWDFUNDING**

Crowdfunding websites such as Kickstarter – which launched in the US in 2009, Europe in 2012 and Canada and Australia in 2013 – are transforming the funding of attractions, arts and culture projects. In the US, for example, Kickstarter channels more funding into the arts than the government.

Crowdfunding websites are proliferating rapidly worldwide and being used to raise finance for a wide range of attractions-related investment, from new museums to tech innovations.

*See Kickstarter in Leisure Management issue 1 2012: http://bit.ly/1jPnstR*

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**control of the skies**

**12. DRONES**

Disney’s patent application indicates it will use drones to control the flying characters in its parades to give more control and articulation than the current hot air system with an aerial display system based on the floating pixel, or “flixel” which would fill the sky with giant screens.

In addition, it appears Disney plans to use drones “where it’s desirable to provide an aerial display,” for large-scale shows in both indoor and outdoor settings.

Drone-mounted cameras have potential applications in attractions for a wide range of uses from education – where they can take camera feeds to show aerial views – to guest photography and for use for safety and security, especially on larger sites.

An image in Disney’s patent application features a marionette version of Jack Skellington

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STAR PERFORMANCE

13. ONLINE REVIEWS

Online reviews are having a huge impact on service businesses and although few operators embraced them to the degree seen in the hotel and restaurant sectors, the opportunity is there to increase business by encouraging and managing reviews across all areas of leisure, including attractions.

A study by economists at the University of California, Berkeley found a variance of just half a star rating can determine whether a service business grows and thrives or goes bust.

Researchers focused on restaurant reviews on Yelp.com and found that the difference between 3 and 3.5 stars increased the chance of a business reaching capacity at peak times from 13 per cent to as much as 34 per cent.

Further reinforcement of the impact comes from a TripAdvisor study which found that properties with 11 reviews or more on the website see a 28 per cent rise in user engagement when compared to those with 10 or fewer.

Dealing well with complaints relating to online reviews is also important, according to a PhoCusWright report which found that 84 per cent of TripAdvisor users said an appropriate management response to a bad review improves their impression of a hotel or restaurant.

In the attractions industry, monitoring reviews can act as a feedback loop for complaints, while managing them helps to neutralise the impact of bad reviews which have been shared by consumers.

As more attractions build hotels, spas and restaurants, managing these reviews also becomes an important part of the reputation management of the operation.
15. RIDE ENHANCEMENT

Rollercoaster manufacturers are eyeing the possibilities of combining rides with immersive technologies such as the Oculus Rift VR headset (see Trend 19) to create new experiences.

Thomas Wagner, professor of Virtual Design at the University of Applied Sciences Kaiserslautern, Germany, created a programme on Oculus rift, which are synchronised to rollercoasters at Europa Park built by Mack Rides for research and testing.

Wagner discovered the technology was more exciting without rails (in the VR world). The track can even be virtually adjusted if desired and virtual canon added to effectively turn the rollercoaster into a full game.

16. WEARABLES

We’re moving from an era when we interface with technology using keyboard and mouse, to a time where touch and voice are the norm. Wearable technology will find both business- and consumer-facing applications in the attractions industry, with things like Google Glass presenting a number of immediate opportunities.

A long time coming, Google Glass is still mainly in the hands of early adopters, but the underlying idea is an exciting one and we expect this type of wearable tech to be used creatively by the attractions sector in a myriad of ways from ride enhancement (see Trend 15) to educational applications.

We could see customers being given Google Glass pre-loaded with content to create augmented reality experiences, and a research team is investigating how Google Glass can be used to display instant information on artworks as visitors walk round museums and galleries.

There will be many applications once it becomes a mass market product.

There will also be challenges, as we’ll need protocols to deal with the downside – will we allow customers to use wearables to record and share experiences, for example?

The growth in image-based tech such as Snapchat and Instagram are turning photography and video into mediums that can replace words – a valuable resource in an increasingly global economy.
TUNING IN OR JUST CREEPY?

17. FACIAL RECOGNITION

Understanding consumers’ true feelings and motivations has been the concern of neuromarketers for years: what we say we want and what we really want are often two completely different – and sometimes contradictory – things.

Knowing what people are really thinking gives valuable insights for operators and now facial gesture recognition and profiling software is coming to market, which is enabling retailers to identify mood and respond accordingly to improve the customer experience.

For example, coffee brand Douwe Egberts conducted a PR stunt by installing a coffee vending machine at Johannesburg’s OR Tambo Airport. The machine had facial recognition built in. Travellers were given a free cup of coffee when the software detected them yawning.

We expect theme parks, stadiums and other high-footfall facilities to deploy facial recognition software both to profile customers and to assess their mood before and after experiences.

This will enable better product development and give insights into operational variables when it comes to delivering evermore enjoyable experiences. It will also give operators valuable feedback about areas for improvement.
HOTELS & SPAS

18. HOSPITALITY

As attractions work to capture more consumer spend, they’re diversifying into accommodation to add additional days (and nights) to the experience. This can take the form of hotel and self-catering accommodation, as well as a host of other creative options.

Where there are hotels involved, operators are ramping up the quality of the offer, with the addition of things like spas and resort services.

But it isn’t just at the luxury end where operators are making money from accommodation – even attractions which have no opportunity to sell conventional bed nights can welcome guests for the night with a little creative thinking and in this edition of the Attractions Management Handbook, we look at how museums, science centres, theme parks, historic attractions and zoos are all welcoming customers for sleepovers (see page 116).

From themed tents in castles to simply bunking down next to the dinosaurs in museums, attractions are finding ways to host visitors overnight.

SOCIAL IMMERSION

19. VIRTUAL REALITY

Facebook’s acquisition of virtual reality gaming company Oculus VR – the developer of VR gaming headsets – is bringing VR back to the top of the agenda for attractions.

Although the idea is nothing new for the industry, the purchase is opening up more opportunities and driving down research and integration costs.

Facebook’s Mark Zuckerberg said the move will create the critical mass necessary for more standard multifunctional hardware that could be used in many different situations, saying: “After games, we’re going to make Oculus a platform for many other experiences – this is really a new communication platform. By feeling truly present, you can share unbounded spaces and experiences with the people in your life. Imagine sharing not just moments with your friends online, but entire experiences and adventures.”

VR headsets will be used as enhancements in combination with other experiences and also as tools for augmented reality.

Read more in Attractions Management magazine here: http://lei.sr?a=l2C4Y
THE POWER OF AROMA

20. SCENTING

A powerful way of evoking emotion, scent is increasingly being used by attractions to enhance the customer experience.

Most sensory offerings relate to mass experiences, with scents puffed out to large groups of people. For example, Lotte World, South Korea, has a new sensory entrance, which was installed by theme designers The Goddard Group.

However, the development of chemically-mastered scents which are created and released using handheld devices is on the increase and this technology has the potential to make the experience a more personal one, with aromas delivered via mobile phones and tablets.

Professor Adrian Cheok, founder and director of Singapore’s Mixed Reality Lab, has been working on numerous products related to the human senses and his latest invention – Scentee – is making its way to the commercial market.

The Scentee attaches to a mobile device and emits scents through chemical cartridges kept inside a plug-on attachment. The cartridges take instructions from an app on the device, allowing users to send each other scents.

Scentee is being used at one of the world’s leading restaurants – Mugaritz in San Sebastian, Spain – which is using the device to give guests a sniff of what they can eat before they book.

Aside from its obvious potential to enhance theme park rides, the people behind Scentee are aiming to introduce the technology in museums, science centres and other attractions. This could open the door to a new world of experience for visitors.

ABOUT THE AUTHOR

LIZ TERRY
Editor, Leisure Management

Liz Terry, MD of Leisure Media, is a business journalist who’s been writing about the global leisure industries since 1983. She’s editor of Attractions Management and the Attractions Management Handbook.

Email: lizterry@leisuremedia.com
Twitter: @elizterry
Development Pipeline

Attractions Management Handbook presents a sector by sector guide to the most significant developments coming down the track

SHANGHAI DISNEY RESORT
Shanghai, China
■ OPENING 2015

An additional US$800m (£469m, €593m) is being pumped into Shanghai Disney Resort to accelerate expansion plans – while it is still being built.

Joint venture partners The Walt Disney Company and Shanghai Shendi Group agreed the increased investment at a time of huge growth in China’s tourism market.

Thomas Staggs, Walt Disney Parks & Resorts chair, said the investment would allow the creation of more attractions and entertainment, as well as other offerings to increase capacity at the theme park, with the majority targeted to be completed by the time the park opens in Q4 2015.

The increased investment brings the total amount the two owners plan to spend on the park to about US$5.5bn (£3bn, €4bn). Financing will be proportionate to ownership: Shanghai Shendi holds 57 per cent of shares, whereas Disney owns 43 per cent – the companies do not expect third-party debt to be incurred to finance the plans.

http://en.shanghaidisneyresort.com/cn
Europe is to get its first Ferrari-branded theme park, with the 2016 opening of a new €100m (£83m, US$139m) site in Spain. The branded attraction will be the sole Ferrari theme park in Europe.

Ferrari Land at Portaventura will cover 75,000sq m (807,000sq ft) and feature several rides, including the highest and fastest vertical accelerator in Europe. A five-star premium hotel with 250 rooms, restaurants, large simulation areas for car racing and shops will also be included.

The deal between PortAventura Entertainment – a company majority owned by investment subsidiaries of the Investindustrial group and KKR – and Ferrari will see the attraction open within the PortAventura destination resort near Barcelona.

PortAventura receives nearly four million visits annually, of which nearly 50 per cent come from outside Spain.

The existing Ferrari World in Abu Dhabi is also expanding, with the development of a further seven rides over the next three years. It is hoped that the move will boost attendance and capacity at the theme park by 40 per cent. Another aspect will be the introduction of new technologies to reduce the time spent waiting in queues.

www.portaventura.co.uk/ferrari-land
DEVELOPMENT PIPELINE: THEME PARKS

**GRAND TEXAS THEME PARK**
Houston, Texas, USA
- OPENING 2015

Plans to bring a massive entertainment complex and theme park to Houston, Texas, US, have taken a step forward after an opening date of Q1 2015 was set.

The complex will include Grand Texas Theme Park, Big Rivers Waterpark, Downtown Texas, Wakeboard Lake, Baseball Stadium, hotels and a concert and events centre.

The US$118m (£69m, €87.5m) Grand Texas Theme Park will not only include a theme park, but also a water park, an amphitheatre, a paintball arena and an equestrian centre.

Big Rivers Water Park should open for Q1 2015 and Grand Texas Theme Park in Q3 2015, with hotels and accommodation coming online sometime between those two dates.

Park representatives have said that they intend incorporating the design into a natural setting, with a site in New Caney having been identified.

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

**PANDORA: THE LAND OF AVATAR, DISNEY’S ANIMAL KINGDOM**
Bay Lake, Florida, USA
- OPENING 2017

Director James Cameron has revealed new details of the forthcoming Avatar theme park, set to open in 2017 at Disney World Florida’s Animal Kingdom.

Pandora: The Land of Avatar will include a number of sites unique to the Avatar world, including the movie franchise’s floating mountains.

Pandora is expected to span several acres and will feature multiple rides and attractions, entertainment, audio-animatronics and 3-D holograms, as well as retail, food and beverage outlets. A flying attraction featuring 3-D projections and creature designs which were cut from the original film could also be included. The park has been designed by Walt Disney Imagineering, with Cameron and Jon Landau providing creative assistance.

- [https://disneyworld.disney.go.com](http://https://disneyworld.disney.go.com)

**FORBIDDEN CITY THEME PARK**
Wyong, Australia
- OPENING 2015

An AU$500m (£277m, €348m, US$467m) theme park featuring a full-size replica of Beijing’s Forbidden City and a nine-storey temple housing a giant Buddha is to be built in Wyong in Australia.

The company behind the project – Australian Chinese Theme Park Pty (ACTP) – is expected to submit a full development plan for the 15-hectare (37-acre) park, with construction scheduled to begin this year.

The park will be split into seven sections, including a panda paradise, a 4D cinema and a waxworks museum.

It is hoped that the new attraction will attract Chinese visitors in a similar way to American tourists travelling to EuroDisney.


The attraction will issue its own currency, kidZos, which the four- to 14-year-old visitors will be able to spend on treats such as sweets or activities such as go-karting. It will feature a scaled-down replica of a real town, providing children with an environment to learn by role-playing “work” in a variety of jobs to earn money to be spent in the “city” on goods, services and activities. Visits are expected to last up to four hours and parents will be able to leave their children or wait in a lounge where they can watch a film or use a computer. London’s KidZania is expected to attract up to one million visitors a year.

A second site is being built in the 147-acre (145-hectare) Entertainment City development in Noida, near New Delhi, India. Entertainment City is being built and run by International Recreation Parks Private – a joint venture between real estate developer Unitech and entertainment operator International Amusement – and is already scheduled to include a go-kart track, an amusement park, a range of international rides and a 15-screen theatre complex to be operated by Indian cinema chain PVR (Priya Village Roadshow).

Meanwhile, the opening in May of this year of a KidZania in Istanbul marked the brand’s entry into a 13th country.

www.kidzania.com
MOVIE ANIMATION PARK STUDIOS (MAPS)
Perak, Malaysia
OPENING 2015

The RM450m (£84m, €105m, US$141m) Movie Animation Park Studios (MAPS) in Perak is due to open by the end of 2015.

It will boast more than 40 rides and attractions throughout its 52-acre (49-hectare) site and feature six different zones: Animation Square, Fantasy Forest, Live Action, Space Zone, DreamWorks and the Lakeside Zone. The DreamWorks zone will bring the film studio’s properties, including the likes of Mr Peabody & Sherman and Casper the Friendly Ghost.

MAPS will also be home to a car stunt show and expects to be the country’s only ‘live broadcast’ theme park, with real-time streams shown throughout the park and online of live shows, rides and attractions. A second phase includes a waterpark.

UNIVERSAL STUDIOS HOLLYWOOD
California, USA
OPENING 2015

Universal Studios Hollywood has unveiled details of an ongoing five-year investment plan in “revolutionary” rides and themed areas – the most significant undertaking in the park’s history.

Two new attractions have been announced for 2015 – the park’s 50th anniversary year. Fast & Furious – Supercharged is a hydraulic motion thrill ride based on the blockbuster film series, and will serve as the finale for the park’s studio tour. The ride will be located within a newly constructed 4,645sq m (50,000sq ft) building, and is conceived as a new instalment to the film series, telling an original story.

It incorporates special effects and 3D-HD imagery projected onto the world’s longest and most expansive 360-degree screen spanning nearly 122m (400ft) in length. The ride uses a front-projection system to fully envelope guests in action sequences, reaching perceived speeds in excess of 120 miles per hour.

An immersive Springfield themed area will also be created next year to surround the already-running The Simpsons Ride. It has been designed to make visitors feel like they are being propelled through their television sets into the accurately depicted city, and will feature signature locations from the show such as Krusty Burger, Moe’s Tavern and Duff’s Brewery.

2015 will also see the launch of Night-time Studio Tours, offering a new perspective on Hollywood movie-making magic, complementing the day tours.

www.mapsperak.com
www.universalstudioshollywood.com
ORIENTAL MOVIE METROPOLIS
Qingdao, China
■ OPENING 2017

China’s richest man and chair of Chinese company Dalian Wanda, Wang Jianlin, is launching a US$8.2bn (£5.1bn, €6bn) plan to expand the Chinese movie industry, which includes the opening of a mega-complex in the eastern port city of Qingdao.

The move has been supported by Hollywood stars such as Leonardo DiCaprio and Harvey Weinstein, who attended the project’s launch in China last October.

Wanda’s Qingdao Oriental Movie Metropolis complex has a planned 2017 opening date, with features expected to include a 10,000sq m (107,639sq ft) film studio, 19 smaller film outlets, a film and television celebrity wax museum, and a theme park which has been designed to rival the Universal Studios’ franchise.

www.wanda-group.com

QUR’AN PARK
Dubai, UAE
■ OPENING 2015

Dubai in the United Arab Emirates is branching away from its usual western-orientated tourist attractions after it was announced that the city will become home to an AED26m (US$7.1m, £4.2m, €5.1m) Qur’an-themed park. The 64-hectare (158-acre) Qur’an Park will include an Islamic garden with plants detailed in the Islamic holy book and an air-conditioned tunnel depicting events from the Qur’an – a far cry from the other ambitious projects being opened, such as the world’s largest ferris wheel and the recently opened pop up Angry Birds theme park.

Additional facilities at the Qur’an Park will include an Islamic garden, children’s playgrounds, an Umrah corner, an outdoor theatre, fountains, a desert garden, a palm oasis and a lake.

www.dm.gov.ae

LEGOLAND JAPAN
Nagoya, Japan
■ OPENING 2017

Merlin Entertainments has unveiled plans for a high-profile development in the world’s second biggest theme park market, with the launch of its first Legoland in Japan.

The new park, to be located in the central city of Nagoya, will cost around ¥32bn (£185m, €231m, US$312m) and adds to UK-based Merlin’s existing portfolio of six Legoland parks in five countries.

A Lego driving school is expected to be one of the many fun-filled areas at the new attraction.

First named a preferred site in late 2011, Legoland Japan will be opened in Q2 2017 under Merlin’s ‘operated and leased’ model, with the infrastructure being funded by a third party. Merlin will directly invest around ¥9.2bn (£53m, €66m, US$90m) in the park over the next three years.

www.merlinentertainments.biz
Sayyid Fatik bin Fahr al Said companies (FBF) and the Arab Malaysia Development Company (AMDC) are to develop Oman’s largest ever indoor theme park at Al Sawadi Beach in the Wilayat of Barka, 72km (45 miles) north of the capital city of Muscat. Costing OMR40m (£61m, €77m, US$104m) and measuring 25,000sq m (269,000sq ft), the Majarat Oman attraction will feature a water park; entertainment, retail and conference facilities; restaurants; a cinema; and a selection of rides.

The park, designed by Australia’s Sanderson Group, will comprise four zones – Alien Colony, Fuzzie’s World, Space Station and Neptune Water Park – and is expected to attract around 350,000 domestic and 150,000 foreign visitors annually. Completion is scheduled for the first quarter of 2016.

Japan is to be the site for a new Moomin theme park, although its exact location has yet to be determined. Scheduled for a 2015 opening, which will almost coincide with the 100th birthday of the late Moomins’ creator Tove Jansson, the park will feature her popular animated characters and fairytales and join the existing Moomin World theme park in Finland and a Moomin-inspired park elsewhere in Japan.

Moomin Monogatari Ltd will oversee the project, which is a joint venture by financial services company FinTech Global Inc. and Puuha International Oy, the Finnish playground equipment group.
The first phase of Robotland, the world’s first exhibition complex dedicated to robotics, is scheduled to open in Incheon, South Korea in 2016.

The KRW670.4bn (£386m, €485m, US$651m) project, 30km (18.5 miles) outside of Seoul, is being developed by Robotland Co. Ltd, and is a combination of learning facility and theme park attraction.

Of the site’s total area of 767,286sq m (190 acres), 343,950sq m (85 acres) will be occupied by the theme and water park element and their associated administration functions, with the theme park comprising three sections.

Robot Kingdom incorporates the Robot History Centre; a 350-seat research and development exhibition; and a 2000-seat Robot Game Arena and Convention Centre.

Robot City offers a water ride called Water Rapid, a single-car, 80-seat roller coaster; a Robot Aquarium; and the AutoFactory, where visitors can experience a robot-operated production and assembly line.

Kidbot Village features a flying robot coaster; a big wheel; a Bot Bounce jump ride; a merry-go-round known as the Bot-Go-Round; and an education centre.

Elsewhere on the site, Robotland Co. is planning to create a robot research and development centre, a post-graduate school of robotics and a Robot Industrial Support Centre.

Phase Two of the project, in 2018, will see hotels and condos being added.
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

MADAME TUSSAUDS SINGAPORE
Sentosa Island, Singapore
OPENING 2014

Merlin Entertainments is to take over the management of Sentosa’s Images of Singapore (IOS) attraction, while also introducing its own iconic Madame Tussauds to Asia’s leading leisure destination.

Merlin has entered into a partnership with resort managers the Sentosa Development Corporation to help upgrade the existing attraction and also install a new leading feature to the resort island in Singapore. The two attractions will run side by side with Madame Tussauds Singapore opening at Imbiah Lookout on Sentosa.

Merlin is to introduce a significant investment programme to relaunch IOS as an exciting, contemporary, world-class attraction, which can be enjoyed by both local Singaporeans and international visitors of all ages.

Madame Tussauds Singapore will be Merlin’s first Singapore-based attraction, with the facility allowing visitors to meet and interact with their heroes in waxwork form. A Singapore-based setup is to run the attraction, with support coming from Merlin’s Asia-Pacific management and global marketing teams. The new attraction is to be uniquely tailored to reflect the culture and vibrancy of its Singapore and south east Asia location in regard to its design and the choice of figures included.

This attraction will be the first Madame Tussauds outside of London to play host to its own ride reflecting the history and culture of its host region. Existing Madame Tussauds sites in Asia are located in Hong Kong, Shanghai, Tokyo, Bangkok and Wuhan.

Merlin is extending its Madame Tussauds’ concept to Singapore

GOLD COAST CULTURAL PRECINCT
Gold Coast City, Queensland, Australia
OPENING TBC

Australian firm ARM Architecture has won the design competition for an expansive cultural precinct in Gold Coast City. The AUS$280m (£155m, €196m, US$265m) Gold Coast Cultural Precinct is to feature an expanded Living Arts Centre, incorporating a 1200-seat theatre, a versatile 350-seat black box theatre and a 10,000-seat outdoor amphitheatre.

Visitors will also enjoy a sub-tropical outdoor garden artscape and can walk across a spiral-helix encased bridge to reach the region’s famous Chevron Island. Proposals also include a 14-storey New Arts Museum, complete with amazing city views and bungee-jumping activities. The Precinct will incorporate drama, music, dance, art, new media and public sculpture features and provide creative educational opportunities.

http://goldcoastculturalprecinct.info
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

INDOOR CULTURE ARENA
Copenhagen, Denmark
OPENING 2015

A multi-million euro sports, music and culture indoor arena, designed by 3XN, is set to launch in Copenhagen, Denmark. Designed to hold between 12,500 and 15,000 spectators, the new arena will be situated in the Ørestad-area of Denmark’s capital city, and is scheduled to be completed by the third quarter of 2015.

The new 3XN-designed arena will host both concerts and sports events

INDOOR CULTURE ARENA
Copenhagen, Denmark
OPENING 2015

The development team includes sports and venue specialists from AECOM, HKS Architects, Arup, ME Engineers and Planit. Realdania and the City of Copenhagen have each made available DKK 325m (£34.4m, €43.6m, US$60m) for the project, with the balance coming from commercially backed funding. The vision, marketed nationally and internationally, is to strengthen sports life, culture, urban life and economic development in Denmark.

The 32,000sq m (344,225sq ft) facility will stage concerts and sporting events.

www.arup.com

HASTINGS PIER
Hastings, UK
OPENING 2015

Hastings Pier is undergoing a £14m (€17.3m, US$23.6m) restoration after the 140-year-old structure was almost completely destroyed by fire. The Hasting Pier Charity formally took ownership of the derelict pier following a Compulsory Purchase Order issued by Hastings Borough Council, forcing ownership from Ravenclaw after it failed to carry out repairs.

The work includes refurbishment of the pier’s grade II-listed substructure, refurbishment of the only pavilion still standing and construction of a new visitor centre, which will also serve as an archive and display area showcasing the pier’s local heritage.

The majority of the investment came from the Heritage Lottery Fund, with significant amounts also coming from the Coastal Communities Fund, Community Assets Fund, Hastings Borough Council and East Sussex County Council.

www.hpcharity.co.uk

ENTERTAINMENT COMPLEX
Victoria Falls, Zimbabwe, Africa
OPENING TBC

Zimbabwe’s tourism minister has revealed plans to build a US$300m (£193m, €224m) entertainment complex near the country’s famous Victoria Falls.

The country has had a notorious reputation in recent years following an economic collapse, civil unrest and political controversy surrounding the Mugabe regime, and the Ministry for Tourism is looking to ‘re-brand’ peoples’ perception of the country.

Tourism minister Walter Mzembi said that the complex would become Zimbabwe’s top tourist attraction, and has revealed plans for exhibition and entertainment facilities, including a casino.

www.attractionshandbook.com
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

FORTH BRIDGE
South Queensferry, UK
OPENING 2015

Network Rail has revealed a £15m (€18.5m, US$25.3m) plan to build a viewing platform on top of Scotland’s Forth Bridge, opening the railway route to the public for the first time.

The bridge, which will celebrate its 125th anniversary in 2015, will see a visitor centre built into the base of its northern Fife tower. A glass-panelled lift will lead up to the 330ft (100m)-high viewing platform. A second centre will be opened in South Queensferry, which will act as a base for guided walks to the top of the bridge’s south tower.

Network Rail believes that the ‘high up’ style attraction could be a significant boost to South Queensferry and the country’s nearby capital city, Edinburgh. A similar project which has seen great success is Australia’s Sydney Harbour Bridge, which has become one of the country’s most popular and lucrative attractions since opening 15 years ago.

www.theforthbridgeexperience.com

DISCOVER ROBIN HOOD
Sherwood Forest, UK
OPENING TBC

Plans for a Robin Hood theme park in Sherwood Forest have been dealt a serious blow after the project delivery partner was dumped by the local authority.

The visitor attraction, originally planned to open in 2015 at a cost of £13m (€16m, US$22m) was being delivered by Discovery Attractions. The plans from Discovery include a Discover Sherwood Forest dome offering insight into the history of the forest, and The Village – exhibiting the medieval way of life with live entertainment, crafts workshops and live animals. Plans also include 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.

Following Nottingham County Council’s (NCC) u-turn, plans are uncertain. The authority said it was still ‘fully committed’ to having a new visitor centre up and running at Sherwood Forest no later than 2017, while Discovery Attractions has pledged that Discover Robin Hood will happen, with or without the council’s backing.

www.discoveryattractions.co.uk
Zaha Hadid Architects is among six short-listed candidates vying to rebuild Joseph Paxton’s Crystal Palace in London on a £500m (€617.2m, US$844.5m) budget.

Chinese investor The ZhongRong Group plans to recreate the 19th century’s largest glass structure as a major attraction.

Famous for her futuristic fragmented geometry – including the Mind Zone at the Millennium Dome – Zaha Hadid is to team up with Indian sculptor Anish Kapoor to create her proposal. Other high-profile architects in the running include David Chipperfield Architects; Grimshaw; Haworth Tompkins Architects; Marks Barfield Architects and Rogers Stirk Harbour.

The winning firm will be chosen by a panel run by Colander Associates. The panel includes The ZhongRhong Group, president of the Royal Institute of British Architects Stephen Hodder and chair of New London Architecture Peter Murray.

Lead consultants Arup will finalise the scheme by stimulating discussion surrounding the project and determining the form and role of the new palace, with final plans to be submitted by the end of this year. Construction of the chosen scheme could then start in late 2015.

The original Victorian building was constructed in 1851, but was destroyed by fire in 1936. During its 85-year existence, the palace and its grounds became the world’s first theme park, offering education, entertainment, a roller coaster and cricket matches. It also staged 20 FA Cup finals between 1895 and 1914.

ZhongRhong says the surrounding parkland will be landscaped and planted and feature a central tree-lined boulevard.

www.thelondoncrystalpalace.com
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

LINCOLN CASTLE
Lincoln, UK
OPENING 2015

Lincoln Castle is undergoing a £20m (€24.7m, US$33.8m) redevelopment to ‘bring the castle to life’, which includes opening the Victorian male prison for the first time in years.

Both prison buildings will be refurbished and the project will see the creation of a new vault to showcase the Magna Carta and the Charter of the Forest. The castle walls will be repaired and a complete wall walk created, along with a new cafe, a shop and an education space with film, audio and digital panels.

Lincoln Castle Revealed is expected to open in time for Magna Carta’s 800th anniversary, in spring 2015.

In addition to £12m (€14.8m, US$20.3m) from the Heritage Lottery Fund and £5.2m (€6.4m, US$8.8m) from the county council, £1.1m (€1.4m, US$1.9m) has come from the European Regional Development Fund; the remainder is to come from the Historic Lincoln Trust.

www.lincolnshire.gov.uk

FORT BOVISAND
Plymouth, UK
OPENING 2017

Heritage Lottery Funding has been awarded to The Fort Bovisand Trust to help it further develop its £5.6m (€6.9m, US$9.5m) plan to transform the ancient monument site in Plymouth into an attraction.

If all goes well, the award could lead to a further £4.32m (€5.3m, US$7.3m) grant to help renovate the whole site as part of a £16m (€19.7m, US$27m) public/private project. Consequently, development work can now proceed to completion later this year, with renovation work anticipated to commence in 2015 and a projected public opening date set for 2017.

Development plans include site renovations, a visitors’ interpretation centre, a café and learning facilities.

Owned by former director general of the BBC, Greg Dyke, the fort has been a defence feature since Tudor times and played a role in World War II when it was manned by servicemen with anti-aircraft guns and searchlights.

www.fortbovisandtrust.org
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

SHREK’S FAR FAR AWAY ADVENTURE
London, UK
OPENING 2015

Merlin Entertainments has agreed a deal with Hollywood studio DreamWorks Animation to open attractions based on the Shrek movies, with next year’s London opening scheduled to be followed by five more worldwide.

The attractions will take visitors on an interactive adventure featuring characters from the franchise and will see an initial roll out of six attractions up to 2023. The London site will open in Q3 2015.

The announcement marks the first time Merlin has worked with DreamWorks to create a branded entertainment attraction based on a globally recognised franchise. It also marks DreamWorks’ first foray into helping to produce an attraction of this scale by licensing the use of its characters and stories. Shrek’s Far Far Away Adventure will debut on the original film’s 15th anniversary at County Hall.

The 2,000sq m (21,500sq ft) attraction will be based around a completely new story written by the DreamWorks team and include characters from Shrek, Madagascar, Kung Fu Panda and How to Train Your Dragon. There will also be a rotating exhibition area for DreamWorks releases.

www.merlinentertainments.biz

DANISH LEGO HOUSE
Billund, Denmark
OPENING 2016

Construction work is expected to start this year on Lego House – a visitor and interactive exhibition centre in the Danish town of Billund.

Designed by progressive architects Bjarke Ingels Group (BIG), in conjunction with the Lego Group, the Lego Foundation and investment company Kirkbi A/S, the exterior will resemble a giant stack of Lego bricks.

On completion in 2016, the facility will host a 7,600sq m (81,805sq ft) exhibition space, a Lego store, a café and a public square. It will rise 30m (98ft) from the public square, with its roof housing a number of different rooftop gardens and spaces for visitors to enjoy.

It is thought that Danish Lego House will be run and managed by the Lego Group.

Architects BIG have been responsible for a number of innovative designs of late, including their work on the Danish Maritime Museum in Helsingor, which opened last year.

www.big.dk

The exterior will resemble Lego blocks

The attraction will be based on a completely new Shrek story written by Dreamworks

PHOTO: © DREAMWORKS
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

ONE WORLD TRADE CENTER
New York City, NY, USA
OPENING 2015

Construction of the One World Observatory atop New York’s One World Trade Center has now commenced. The skyscraper itself, in the city’s Lower Manhattan district will be the tallest in the Western Hemisphere when it reaches its final height of 1,776ft (541m), while the observatory will occupy 120,000sq ft (11,150sq m) on floors 100-102. Five ‘Skypod’ elevators will give visitors a virtual experience of being outside the building as they make their 60-second ascent.

Designed by The Hettema Group, the attraction will include interactive viewing stations and multimedia presentations.

http://onewtc.com

ARK ENCOUNTER
Kentucky, USA
OPENING 2016

A Christian ministry is looking to push ahead with plans for the construction of a US$120m (£71m, €86.5m) Old Testament theme park, based around a central Noah’s Ark structure. The 800-acre attraction, known as the Ark Encounter, is set to feature a recreation of a village prior to the biblical floods, as well as a Tower of Babel housing an audio-visual theatre. The site will also be home to a ride that will give visitors the chance to explore the 10 plagues of Egypt.

The group behind the plans, Answers in Genesis (AiG), is also responsible for a Creationist Museum in the US. Its developers believe the park could attract two million visitors during its opening year, with the facility potentially bringing in US$119m (£71m, €85m) over 10 years.

http://arkencounter.com

NOTTINGHAM CASTLE
Nottingham, UK
OPENING 2019

A Trust has been established to help push forward £24m (€29.6m, US$40.5m) plans for the regeneration of Nottingham Castle.

Nottingham Castle Trust is supporting plans for the castle to be turned into a leading heritage tourist attraction, hopefully by 2019.

Its introduction is being viewed as a way to attract further funding for the project on a new partnership basis with the local community and council, while also ensuring that the castle and its collections remain the property of the people of Nottingham.

If funding is raised and the plans approved, the castle would see the addition of a new visitor centre and the opening of an interactive ‘Robin And The Rebels’ gallery exploring the region’s affiliation with the idea of citizenship and the myth of Robin Hood. The plans also include a sharper focus on the castle’s relationship with its historic caves and will feature a glass lift to transport its visitors.

www.nottinghamcity.gov.uk

A new visitor centre is planned

The attraction is expected to attract two million visitors in its opening year
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

RED SEA ASTRARIUM
Aqaba, Jordan
■ OPENING 2017

Arabtec Construction, a subsidiary of engineering and construction group Arabtec Holding PJSC, has been selected to undertake an AED5.7bn (£930m, €1.13bn, US$1.55bn) contract for construction of the Red Sea Astrarium – a themed entertainment resort in Aqaba, Jordan.

Developed by Red Sea Astrarium LP, the resort will be home to an entertainment park offering a range of attractions including a 4D cinema, an adventure centre, a theatre, a water park and a signature Star Trek immersive experience; the latter created in collaboration with Paramount Parks & Resorts and CBS Consumer Products.

Other elements of the park will include the ‘Hijazi’ and ‘Hanging Gardens’ and four leading international hotels.

Construction is scheduled to begin later this year, with the third quarter of 2017 targeted as the soft opening date.

Arabtec is currently working on two projects in Jordan: the St Regis Amman hotel and the Saraya Aqaba development. The latter project includes a Wild Wadi water park; four hotels managed by Jumeirah International and Starwood Hotels and Resorts Worldwide; a Souk Saraya; a beach club; and a convention centre.

www.arup.com

 Visitors can perform alongside their idols

THE MUSIC HALL OF FAME
London, UK
■ OPENING 2015

A new 40,000sq ft (3,716sq m) attraction in London will offer visitors the chance to perform on stage with some of the biggest musical icons, living and dead.

The Music Hall of Fame – set to open in early 2015 in Camden’s Stables Market – will have a 4D attraction featuring the same technology used at California’s Coachella Festival in 2012 to create a holographic reincarnation of rapper Tupac Shakur performing on stage with Snoop Dogg and Dr Dre. Using hologram technology, an illusion technique known as ‘Pepper’s Ghost’ will beam high-definition images into a mirrored glass box to create a 3D space and give the appearance of a 3D object or person.

The attraction will also feature a walk of fame, running from Mornington Crescent to Chalk Farm, a Hard Rock Cafe-style restaurant and a UK music hall of fame where visitors can perform ‘alongside’ Jimi Hendrix at Woodstock or Freddie Mercury at the 1985 Live Aid concert.
DEVELOPMENT PIPELINE: WATERPARKS

VANA NAVA HUA HIN
Hua Hin, Thailand
OPENING 2014

Thailand’s Proud Real Estate (PRE) is opening its jungle-concept waterpark later this year. Vana Nava Hua Hin aims to set itself apart with its rainforest-inspired theme, positioning itself as an “ecologically aware” leisure destination. Nestled within thickly forested surrounds, the project will feature 19 stations and rides by Whitewater West, more than 800m (2,600ft) of waterslides, interactive water play structures and climbing/rope walls.

www.vananava.com

MK BOWL WATERPARK
Milton Keynes, UK
OPENING TBC

Milton Keynes National Bowl could become home to the UK’s largest indoor waterpark, with the leisure development also potentially featuring a sports village and an event venue. The plans are being proposed by Moirai Capital Investments, which has been granted a preferred bidder status by the Milton Keynes Development Partnership (MKDP). The sports village is to accommodate MK Cycling and provide a training camp for the Rugby World Cup in the UK in 2015.

www.milton-keynes.gov.uk

GALVESTON ISLAND WATER PARK
Galveston Island, Texas, USA
OPENING TBC

Schlitterbahn is in talks with a fitness club adjacent to the waterpark, with a view to buying the site to extend the park with new rides and additional parking. Owner of the 38-year-old Galveston Health and Racquet Club, Tom Cook, says that he has been looking for an exit strategy since Hurricane Ike, which drove many of his locals away from Galveston island. The 26-acre (23.5-hectare) waterpark opened in 2006, but is fully developed and parking is at its limit, preventing the park from growing.

www.schlitterbahn.com/galveston

The development marks PRE’s first foray into the water park and attractions sector

More land is needed for the park to expand
DEVELOPMENT PIPELINE: WATERPARKS

**GAYLORD ROCKIES WATERPARK**
Aurora, Colorado, US

- OPENING TBC

An extensive indoor/outdoor waterpark will be built at the huge Gaylord Rockies hotel and conference centre in Colorado, according to an announcement by developers RIDA Development Corp. of Houston.

The US$25m (£14.8m, €18.3m) plan envisages two waterslides and a range of pools, plus a family play zone, a lazy river and a ‘Colorado hot springs’ experience.

RIDA says the 1.9m sq ft (176,500sq m) resort, situated on an 85-acre (34-hectare) site to the east of Denver, costing at least US$800m (£473.7m, €585m) and to be operated by Marriott International, is expected to attract more than 450,000 new visitors to Colorado annually.

The Gaylord brand focuses mainly on the conference and convention business and it is hoped that the waterpark facility will encourage convention attendees to bring along family members, and consequently stay longer in Colorado.

+ www.ridadev.com

**ALPAMARE WATERPARK**
Scarborough, UK

- OPENING 2016

An £18m (€22.2m, US$30.4m) waterpark in the seaside town of Scarborough could open by Easter 2016. Operated by German company Alpamare, it expects to attract up to half a million visitors annually. The new park will initially feature four water rides, a wave pool, a spa suite and an outdoor iodine infinity pool, while other features are intended to be added to the waterpark in future phases. Located in Scarborough’s North Bay, known as The Sands, the waterpark will form part of a wider redevelopment being undertaken by Benchmark.

+ www.benchmarkproperties.co.uk

**MARBLELIVE**
Greater Toronto, Ontario, Canada

- OPENING 2016

A CAD$60m (£32.6m, €40.2m, US$55m) waterpark expected to operate 365 days a year is planned for the Greater Toronto Area, with hopes construction will start in spring 2015 ahead of a 2016 curtain raiser. The 100,000sq ft (9,290sq m) attraction will feature a retractable roof, sandy beaches, wave pools, crazy rivers, restaurants and live entertainment.

+ www.marblelive.com

Gaylord Rockies will feature a water park

The waterpark is expected to draw 500,000 visitors annually
DEVELOPMENT PIPELINE: WATERPARKS

LAKESIDE LANDING
WATERPARK AND RESORT
Ellensburg, Washington, USA
OPENING 2015

After nearly a decade of delays, plans for a waterpark in Ellensburg, Washington, US, look finally set to go ahead, with developers saying that construction should begin this autumn.

Originally revealed in 2006, plans for the plot of land, which sits on the interstate, include an eight-storey waterslide, in addition to a number of pools, smaller slides, a wave rider and relaxation areas for the tropical-themed waterpark. The facility would be partially powered by solar and wind energy, and also include a five-storey hotel with 144 rooms.

The US$80m (£47m, €59.5m) project stalled following the financial collapse of the economy, but owner Gene Martin insists the funding is now available for the project, which will create an estimated 400 permanent jobs.

Assuming construction kicks off as scheduled, the waterpark is scheduled to open in October 2015.

RIF010
Rotterdam, the Netherlands
OPENING 2015

Plans have been announced to convert a section of canal in the heart of Rotterdam into a wave simulator to be home to surfing, kayaking, scuba diving and a host of other aquatic sports and activities.

The artificial river RiF010 being built by Waveloch at a cost of €3.3m (£2.6m, US$4.4m) will be able to generate a 1.5m (4.9ft) wave while creating naturally purified water inside the canal (replacing the existing canal water in the process). Also included will be a beach house designed by Den Haag-based Morfis Architecture. All profit made will be reinvested to add a windmill to provide power on site.

www.rif010.nl
SPASH KINGDOM FAMILY WATERPARKS
Brazoria, Texas, USA
■ OPENING 2015

The owner of Christian-orientated Splash Kingdom Family Waterparks has announced that he will be opening another attraction, this time in Brazoria county.

The company’s parks are operated with the intention of “glorifying god”, according to Splash Kingdom’s owner Johnny Blevins. The new faith-based facility is expected to open in 2015 if it makes it past a county ballot later this year.

Splash Kingdom operates waterparks in the US locations of Canton and Hudson Oaks in the state of Texas, as well as in Shreveport in the state of Louisiana. The company’s owner belongs to the Faith-Based Amusement Association.

Given their Christian grounding, Splash Kingdom’s parks operate on a conservative set of rules, with particular types of women’s underwear and swimwear, denim and alcohol banned from their premises. Guests may also be asked to cover up if their swimwear or tattoos are deemed to be against to the park’s ethos.

Attractions based around religious principles are growing in numbers across the world, particularly in the United States, where a Christian group is also pushing ahead with the creation of an Old Testament visitor attraction – Ark Encounter.

www.splashkingdomwaterpark.com

SUNSHINE PARK
Glenview, Queensland, Australia
■ OPENING 2016

A planning application has been lodged on the Sunshine Coast for a AU$90m (£49.7m, €62.4m, US$83.4m) waterpark. It will include a wave pool, waterslides, a canoeing experience, a 120-room hotel, restaurants and a holiday village.

Specialist consultancy Waterplay – which has previously worked on projects including Sunway Lagoon in Malaysia and Wadi Adventure Park in the UAE – has applied for planning permission on the 24-hectare (59-acre) site, close to popular attractions such as Australia Zoo.

An independent economic report conducted by Waterplay indicates the development would create around 430 jobs in the construction phase, with 250 permanent jobs on opening.

The proposed development will be built over two construction periods, with a water and surf pool – using Webber Wave Pools technology – being built first, followed by the non-water elements, including the hotel and holiday village.

The park will offer year-round surfing

The waterpark has a Christian-orientated ethos
CAIRNS AQUARIUM AND REEF RESEARCH CENTRE
Cairns, Queensland, Australia
OPENING 2016

Design work on an AUS$50m (£27.3m, €33.7m, US$46.2m) aquarium on the Great Barrier Reef has been submitted. If given the green light, Cairns Aquarium will give visitors the chance to experience animals, plants and fish found in the Great Barrier Reef and surrounding rainforests.

The 10,000sq m (107,639sq ft) attraction designed by Peddle Thorp Architects in association with Architects Ellick and Partners is scheduled to open in July 2016. It will house more than 5,000 animals, fish, plants and other organisms within a Wet Tropics ‘narrative journey’, taking visitors through the habitats of the Wet Tropics, including The Great Barrier Reef, Rainforest, Rivers and Streams and Mangroves. Attractions will include a huge Oceanarium housing Australia’s only scalloped hammerhead sharks, while a 500,000-litre River Monsters exhibit will accommodate the Gulf Savannah’s endangered freshwater Sawfish.

The building’s exterior will comprise a series of giant “tectonic” plates to symbolise the movement of the earth over time causing the development of giant land masses and ocean structures in the region that led to the creation of the mountains and the reef.

The company expects the aquarium to attract 500,000 visitors per year. It will be the first part of a wider government initiative to revitalise the region and take advantage of the rapidly growing Chinese tourism market within the region.

www.cairnsaquarium.com.au
The masterplan for Chester Zoo’s second wave of expansion – to follow on from the attraction’s Islands opening in May 2015 – has now been revealed.

The 111-acre (50-hectare) zoo has earmarked an additional 389 acres (157.4 hectares) of space for this latest stage of its development, which will remaster the core zoo in order to bring it up to the same standard as the Islands project, in addition to the inclusion of a 150-bedroom hotel.

Next spring will see the long-awaited Islands zone opening to the public. The same size as seven full-size football pitches, it will be an immersive experience, themed as an expedition through Indonesia, so that visitors feel that they are “following in the footsteps of the explorers and adventurers as they travel through the islands.”

The idea behind the Islands project is to raise public awareness of the plight faced by animals in the Indonesian region and to show people what conservation efforts are being made by the zoo and other parties.

The zoo is also planning to refurbish its Oakfield House – a Victorian mansion – as a tourist attraction. Visitor demand was also expected to increase thanks to the BBC’s 2014 series Our Zoo. The popular six-part period drama tells the story of the founding of Chester Zoo in the 1930s.

One of the zoo’s most significant developments is its Heart of Africa project – an area which will match the Islands project in size, with a projected opening of 2020. Designs originally included a £90m (€111m, US$151m) Rainforest Biome, though plans have been revised, due to funding cuts, and are still being formulated.

www.chesterzoo.org
DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS

Clearwater Marine Aquarium
Clearwater, Florida, USA

Plans for a new US$160m (£94.7m, €116.9m) aquarium proposed for Clearwater have taken a step forward as the Clearwater Marine Aquarium (CMA) seeks to build a new 200,000sq ft (18,580sq m) home.

A draft agreement has been drawn up between the aquarium and the Clearwater City Council after the public voted to approve a funding arrangement for the development in a referendum last November.

The referendum included a move permitting a change in the city’s charter so it can lease the property where City Hall currently stands, to the aquarium. This was earmarked because of its proximity to salt water and the feasibility of assembling the necessary land. The site will become the aquarium’s main location, while there will also be a Clearwater Marine Hospital based at its Island Estates facility.

Though the plans are subject to change – and the deal could still be dissolved if the CMA fails to independently raise the construction cost by August 2016 – the aquarium is proposed over three levels.

The first will feature Everglades, manatee and otter exhibits, as well as a children’s area and classrooms. On the second level are plans for a large touch tank, a coral reef exhibit, a dolphin stadium and octopus, jellyfish and seahorse attractions, a turtle tank and a 4D theatre. The top level will feature 2D and 4D theatres, further coral reef exhibits and a rooftop deck.

www.seewinter.com

Dudley Zoo
Dudley, UK

Dudley Zoo has revealed design plans for its proposed Trilobite building – a futuristic education and conference centre with a nod to the site’s ancient history.

The new building, designed to recreate the famous Dudley Bug fossil shape, will be built on the site of Dudley Hippodrome, if approved. It will incorporate a centre for zoology, geology and education, with a link to the limestone Stores Cavern beneath the zoo site. The centre will showcase Castle Hill’s history as part of a prehistoric seabed, educating visitors about the trilobite, also known as the Dudley Bug, while also explaining how limestone and coal are key minerals to the region’s industrial heritage.

Major plans for Castle Hill are already under way, with a new visitor entrance transforming the lower levels of the zoo’s site in order to link with the Black Country Living Museum and Dudley Canal Trust.

www.dudleyzoo.org.uk

There will be jellyfish and seahorse tanks
OMAHA'S HENRY DOORLY ZOO
Omaha, Nebraska, US

OPENING 2016

A US$70m (£41.6m, €50.5m) full-immersion outdoor habitat project has been announced by Omaha’s Henry Doorly Zoo and Aquarium. Covering 28 acres (11.3 hectares), African Grasslands will be the largest project in the zoo’s history.

Construction of the first phase is beginning shortly and will feature mixed-species habitats, pools for animals and interactive demonstration areas, with the layout and grouping of animals aiming to replicate the sights, sounds and smells of being in Africa. Zoo specialists CLR Design are believed to be the architects. To add to the visitor experience, the new area aims to provide panoramic views and long vistas of grasslands full of animals, and will make extensive use of grasses, acacia-like trees, rock kopjes (granite boulders set in the open savannah) and minimal barriers to facilitate unobstructed views.

Some of the wildlife will be new to the zoo, while the new elephant barn will measure more than half an acre, providing the largest herd room in North America.

The African Grasslands area will also feature interactive guest and keeper areas including a splash pool, an elephant training area and a giraffe feeding platform. A themed train station located near the African Lodge will host overnight sleepovers.

The first phase will open in early summer 2016 with a second phase – focusing on housing a pride of lions – following within a year. Seven donors have so far provided a total of US$40m (£23.7m, €29.2m) for the project. If the additional US$30m (£17.7m, €21.9m) is not raised, the project will be scaled back.

www.omahazoo.com
DEVELOPMENT PIPELINE: **ZOOS & AQUARIUMS**

**MUSEUM OF ZOOLOGY**
Cambridge, UK

- **OPENING 2016**

Cambridge University’s Museum of Zoology is undergoing a complete redevelopment after receiving a £1.8m grant (€2.2m, US$3m) from the Heritage Lottery Fund. The award will support the museum’s £4.8m (€5.9m, US$8.1m) plans for new displays showcasing the animal kingdom and new stores to preserve its outstanding collections for future display. Learning programmes will be expanded to reach out to wider audiences, while existing online resources will be boosted.

Work on the museum, which is closed during the redevelopment, will take around two years with plans to reopen in 2016.

New displays will showcase the museum’s huge zoology collection

With more than four million specimens, the museum has one of the largest zoology collections of historical and scientific importance in the world and forms a major part of one of the leading international research centres for the study of animal biology.

- [www.museum.zoo.cam.ac.uk](http://www.museum.zoo.cam.ac.uk)

**OCEAN WONDERS: SHARKS!**
Coney Island, NY, USA

- **OPENING 2016**

A groundbreaking ceremony for the construction of a new attraction at the Wildlife Conservation Society’s (WCS) aquarium on New York’s Coney Island marks the beginning of the redevelopment of the aquarium, after it was delayed by Hurricane Sandy in 2012.

The 57,000sq ft (5,300sq m) Ocean Wonders: Sharks! exhibit will house more than 115 species of marine wildlife, including sharks, rays, sea turtles and schooling fish. Showcasing WCS marine conservation work, it will hold more than 500,000 gallons of water (1.9 million litres) in fully immersive and interactive exhibits.

The building’s façade on the oceanside will include a 1,100ft (335m)-long shimmer wall ‘wrapped’ by 33,000 individual aluminium panels.

The aquarium’s exterior will be clad in 33,000 individual aluminium panels

The City of New York has already committed US$111m (£65.7m, €81.2m) of funding to the US$157.1m (£93m, €114.8m) capital cost of the project.

- [www.nyaquarium.com](http://www.nyaquarium.com)
A new 35,000sq ft (3,250sq m) Sea Life aquarium is coming to Michigan, with the new attraction set to open its doors in Auburn Hills. Merlin Entertainments says it has reached an agreement with the city and the Great Lakes Crossing outlet mall’s management company, Taubman Centers, for a spring opening of Sea Life Michigan.

The aquarium will feature more than 30 marine life displays, including shrimp, starfish, seahorses, sharks and rays, as well as a tropical ocean tank with a walk-through tunnel. Plans also include showcasing marine life specific to the Great Lakes region.

NEW DOHA ZOO
Doha, Qatar
OPENING 2017

A masterplan design has been revealed for the New Doha Zoo in Qatar, with the 75-hectare (185-acre) attraction providing visitors with a sustainable focus on the natural and climatic features of three different continents.

The project is the culmination of work between the Arab state’s Public Works Authority (Ashghal), construction supervisors KEO International Consultants and HHCP+PJA, with the total cost of the development thought to be in the region of QR230m (£37.4m, €46.1m, US$63.2m).

The zoo will feature an Africa Safari section characterised by savannahs, while an Asia Woodland will feature mountains and forestland. A South American Rainforest quadrant will be typified by dense, rain-soaked forests, with visitors being given the same sensory experiences often found in sub-tropical climates. Visitors will be able to explore by car, on foot through safe passages, and by boat.

www.ashghal.gov.qa/en

www.merlinentertainments.biz
DEVELOPMENT PIPELINE: PLANETARIUMS/SCIENCE CENTRES

SCIENCE GALLERY AT KING’S COLLEGE
London, UK
■ OPENING 2016

King’s College London has outlined its intention to open an innovative venue for science and art collaboration at London Bridge following two capital funding awards totalling £7m (€8.6m, US$11.8m).

Science Gallery at King’s College will include exhibitions, a theatre, a café and a courtyard, in addition to informal meeting areas, in a bid to provide a new London creative space.

The gallery will host events, performances and festivals that bring “science, technology and health into dialogue with the arts and design in an unprecedented way, inspiring new thinking and driving innovation”.

Free to visit, with a focus on visitors aged 15-25 years old, King’s College London aims to engage young people and inspire them through collaborations between science and art.

Science Gallery at King’s College London will be part of the Global Science Gallery Network – a network comprising eight Science Gallery locations developed in partnership with leading universities in urban centres worldwide by 2020.

Since opening in 2008, more than 1.3 million people have visited Science Gallery Dublin, ranking the gallery amongst the top ten free cultural attractions in Ireland.

www.kcl.ac.uk

GRIMSHAW ARCHITECTS’ design has already won an Innovation in Sustainability award

PATRICIA AND PHILLIP FROST MUSEUM OF SCIENCE
Miami, Florida, USA
■ OPENING 2015

The new US$275m (£162.8m, €205.1m) Patricia and Phillip Frost Museum of Science under development in Miami has already won a Britweek Business Innovation Award for Innovation in Sustainability.

The accolade was presented by the British Consulate-General, Florida and UK Trade and Investment for the science museum’s environmental design by Grimshaw Architects. The build incorporates excellence in energy efficiency, water conservation and sustainable materials.

From the development of the exhibits and programmes through to the green functionality of the building, the science museum aims to highlight the local environment via both indoor and outdoor exhibits, and includes a 600,000-gallon (2.3 million-litre) ‘living core’ aquarium and wildlife centre containing a microcosm of south Florida’s animal, fish and plant species. Additional facilities at the 23,226sq m (250,000sq ft) science museum will include a full-dome 3D planetarium, hands-on exhibits, and two extra wings of exhibition space.

The complex is still on target to open in 2015 and will be an anchor for the city’s major new 29-acre (11.7-hectare) Museum Park project.

www.miamisci.org

www.attractionshandbook.com
DEVELOPMENT PIPELINE: PLANETARIUMS/SCIENCE CENTRES

**CHILDREN’S SCIENCE CENTER**
Dulles, Loudoun County, Northern Virginia, USA
■ OPENING 2019

Dulles near Washington DC will be home to a new science centre focusing on educating children in the fields of science, technology, engineering and mathematics (STEM).

A 53,000sq ft (4,923sq m) space in the Kincora mixed-use development has been chosen as the permanent home for the centre. Total investment is expected to be US$40m (£23.8m, €29.3m). The site’s 150 acres (60.7 hectares) of parkland will also provide children with the chance to explore a heron rookery and go creeking – a type of canoeing.

![The centre will feature more interactive exhibits and educational programmes](image1)

**DISCOVERY SCIENCE CENTER**
Los Angeles, California, USA
■ OPENING 2015

Construction has begun on a US$22.5m (£13.3m, €16.8m) expansion of the Discovery Science Center (DSC) in Santa Ana.

The new development will replace the site currently occupied by the partially built Children’s Museum LA, which has remained incomplete owing to its non-profit operator going bankrupt in 2009.

The 44,000sq ft (4,088sq m) revamped science centre space will accommodate more interactive exhibits and educational programmes aligned with the core initiatives of science, technology, engineering and math proficiency, environmental stewardship, early learning and healthy living. Planned exhibits include Mission Control, Healthy Kitchen and Early Learning Zone.

*www.discoverycube.org*

![The centre’s focus will be on STEM](image2)

*www.childsci.org*
DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES

ABERDEEN ART GALLERY
Aberdeen, UK

OPENING 2017

Aberdeen Art Gallery has revealed £30m (€37m, US$50.7m) plans to redevelop its premises, having landed Heritage Lottery Fund support.

Designed by Gareth Hoskins, the redevelopment will restore and modernise its buildings, bring to life its internationally significant permanent collections, expand temporary displays and enhance the visitor experience. It will also raise the prominence of the gallery’s War Memorial building – the current focus of the annual Act of Remembrance. The redevelopment will begin in the first half of 2015 and be officially opened in 2017 – the year Aberdeen hopes to be hosting the UK City of Culture.

The council has committed £10m (€12.3m, US$16.9m) towards the project, as well as a further £3m (€3.7m, US$5m) to create a temporary collections centre.

www.aagm.co.uk

NORTON MUSEUM OF ART
West Palm Beach, Florida, USA

OPENING TBC

The deputy director of Norton Museum of Art believes hiring Foster & Partners for its new transformation has sent a “clear message” of the institution’s “serious ambition” to become a major arts venue.

Among the standout features of Foster’s masterplan for the ambitious transformation are three bold new pavilions, unified under a shimmering roof, which will enable the museum to almost double its gallery space. The design will also enable the West Palm Beach institution to regain the symmetry of the original east-west axial arrangement. The redesign will restore the art-deco inspired clarity of the museum’s original 1941 design by reinstating the main entrance on a new street frontage so that visitors will once again see through the building via a transparent grand hall.

www.norton.org
The National WWII Museum in New Orleans has launched the next phase of its US$320m (£189.5m, €239m) expansion. The US Freedom Pavilion Boeing Centre, which cost US$35m (£20.7m, €25.6m), tells the story of America’s industrial capability during the war years and explores what it was like to participate in World War II on land, at sea or in the air.

It showcases the macro artefacts of the war, representing America’s production of airplanes, artillery, tanks and other equipment that helped the victory in World War II. On display will be a Boeing B-17 ‘Flying Fortress,’ an SBD Dauntless, a B-25 fuselage and the TBM Avenger.

The expansive space will feature elevated visitor ‘catwalks’ for a dramatic view of the aircraft, as well as LED screens programmed with historical films and other presentations.

Designed by Voorsanger Architects, the 96-ft high pavilion has freestanding columns, no interior floors, and a sloping facade consisting of irregularly shaped horizontal panels, up to 40ft long.

Funds for the pavilion came from a US$20m (£11.8m, €14.6m) Congressional grant through the US Department of Defense, plus a US$15m (£8.9m, €10.1m) donation from The Boeing Company.

Another highlight of the US Freedom Pavilion is the “Final Mission: The USS Tang Submarine Experience”: an immersive and interactive submarine experience based on the last war patrol of the USS Tang in the Pacific Theatre. Visitors will man the positions and perform the battle actions of actual crewmembers as the sub engages the Japanese Imperial Naval Forces.

The new pavilion marks the fifth phase of the museum’s US$300m (£177.6m, €219.3m) expansion, The Road to Victory: A Vision for Future Generations, telling the story of the American experience in WWII.

When completed in 2015, the overall project will quadruple the size of the original museum.

www.nationalww2museum.org
The owners of the Glenstone Museum in the US, Mitchell and Emily Rales, have announced the beginning of construction of a new building to house their extensive private art collection.

The museum will join an existing one on their private estate in Potomac, Maryland. The current building, which opened to the public in 2006, was designed by Charles Gwathmey of Gwathmey Siegel & Associates Architects and covers a total area of 23,000sq ft (2,136sq m). By comparison, the new building will cover a larger area at 150,000sq ft (13,935sq m) and was designed by Thomas Phifer and partners.

According to the architects, the new building will at first appear as a cluster of simple masonry forms, varying in size and embedded on a rise in the land. Upon reaching the building, visitors will descend to gallery level and find a series of pavilion rooms, all facing inward toward a courtyard. Landscaping is provided by PWP Landscape Architecture and will include integrated walking paths, bridges and restored meadows and woodlands comprising 6,000 trees and 40 native species.

GLENSTONE MUSEUM
Potomac, Maryland, USA

OPENING 2016

PHOTO: © PETER GUTHRIE
HOME
Manchester, UK
OPENING 2015

A planned centre for international contemporary art, theatre and film at Manchester’s 20-acre (8-hectare) First Street site has received a £5.5m (€6.8m, US$9.3m) funding boost from the Arts Council.

HOME is due to open in spring 2015 and will include a 500-seat theatre, a 150-seat studio, a 500sq m (5,380sq ft) gallery space, five cinema screens, digital production and broadcast facilities, as well as a café bar and restaurants.

http://homemcr.org

US NATIONAL GALLERY OF ART
Washington, DC, USA
OPENING 2016

The US National Gallery of Art will construct two new art wings and an outdoor sculpture terrace after securing US$30m (£17.8m, €21.9m) in private donations.

The additional 12,260sq ft (1,139sq m) of exhibition space will be constructed within the current footprint of the East Building on Washington’s National Mall.

Philanthropists who donated to the cause include gallery president Victoria P. Sant and her husband Roger W. Sant; Mitchell Rales, a member of the gallery’s board, and his wife Emily Rales; and David M. Rubenstein, co-chief executive of The Carlyle Group.

An outdoor sculpture terrace will include stone paving, seating and tree planters. Two Tower Galleries, hexagonal in shape, will primarily display modern art from the permanent collection, while paintings by Mark Rothko will flank the terrace. Construction is already underway.

www.nga.gov

ESTONIA NATIONAL MUSEUM (ENM)
Tartu, Estonia
OPENING 2016

A new national museum will launch in Tartu, Estonia in late 2016. Located in the city’s Raadi district, the Estonia National Museum (ENM) will be funded by the Estonian Government.

Designed by Dan Dorell, Lina Ghotmeh and Tsuyoshi, the 33,876sq m (364,638sq ft) building will feature a long open hall and act as a stage for museum displays and performances.

Showcasing the history of Estonia as a nation, the new building will centre around two permanent exhibitions combining science and interactivity.

The Estonian permanent exhibition will look into the past, present and future through peoples’ experiences, lives and emotions.

The Finno-Ugric people’s exhibition will offer visitors knowledge on the cultural space of peoples living in Northern Eurasia.

Elsewhere, temporary exhibitions will introduce cultures and art projects from around the world.

www.erm.ee/en
A new museum exploring science fiction is being planned for Washington, DC. The Museum of Science Fiction will cover a broad sampling of literature, television, film, music, video games and art.

The project will undergo a three-stage construction process, with the facility being introduced to interested parties via an online medium, with a preview museum being created before the final facility is put together. By creating a preview structure, the museum’s creators believe that they will be able to encourage visitors to get involved early in the development process, allowing flexibility to adjust plans and assure a better completed visitor experience.

As well as central exhibition space to help educate the public on the field of science fiction, the museum will feature seven galleries pursuing its objective of broadening people’s horizons on STEM.

Several collectors have already approached the museum to offer potential collections to display, with exhibits including the likes of the Enterprise E used in the Star Trek: Insurrection film, as well as the Amargosa Observatory and Deep Space 9 ships featured in the brand’s earlier science fiction offerings.

[www.museumofsciencefiction.org](http://www.museumofsciencefiction.org)
**DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES**

**THE IMPERIAL WAR MUSEUM**
Duxford, UK

| OPENING 2018 |

The Imperial War Museum Duxford in Cambridgeshire has revealed details of a £15m (€18.5m, US$25.3m) investment to improve its visitor facilities ahead of the 2018 centenary of the airfield it occupies. Plans for the museum include a revamp of the American Air Museum in 2015-16; a new hangar where visitors can see aircraft conservation in action; the transformation of the unused officers’ mess into offices; and a scheme to resurface the runway that hosts the museum’s air shows.

Many of the plans are long term and details are still being determined. A study has also been carried out to identify a site for a hotel, which the museum says would add significantly to the visitor offer.

[www.iwm.org.uk](http://www.iwm.org.uk)

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**THE GRAND MUSEUM OF IRAQ**
Baghdad, Iraq

| OPENING TBC |

A new US$1bn (£592m, €731m) museum is reportedly being planned for the site of the former Al-Muthanna airport in Baghdad, Iraq.

The project, proposed by the Iraqi Ministry of Tourism and Antiquities, has been given the working title of The Grand Museum of Iraq. It is hoped that the museum will display objects currently being stored in the National Museum of Iraq, alongside new pieces unearthed in archaeological digs across the country.

The scheme has been envisaged as a tourism centre for Iraq and will also include the construction of shops, hotels and a library. However, no plans have yet been confirmed, including that of the proposed location.

The current National Museum remains closed to the public, as it has since 2003, although part can be accessed with special permission.

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

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**AEROSPACE CENTRE**
Bristol, UK

| OPENING 2017 |

The first images of Bristol’s new Aerospace Centre have been unveiled by the team behind the project. The designs by architect firm Purcell depict the multi-million pound heritage museum and learning centre, which will be dedicated to the rich aviation history of Bristol.

The centre will create a permanent home for Alpha Foxtrot 216 – the last ever Concorde to take to the skies – and will also include refurbished World War One aircraft hangars, which will be transformed into a heritage museum, learning suites, archives and workshops. It will also bring together the Bristol Aero Collection.

A number of aerospace companies have pledged their support for the project, which has been estimated to cost £13.5m (€16.7m, US$22.8m).

[www.bristolaero.com](http://www.bristolaero.com)
Legendary engineer Isambard Kingdom Brunel is to be the subject of a new £7m (€8.6m, US$11.8m) museum celebrating his work. Being Brunel will sit next to the SS Great Britain ship museum in Bristol, which centres on another of Brunel’s famous creations. It will be built within the historic Great Western Steamship Company dockyard and is expected to offer public access to the engineer’s design collections for the first time.

A major redevelopment of the derelict buildings that overlook the floating harbour will allow visitors to discover original Brunel artefacts, explore the life and world of the engineer and step back in time inside his original drawing office.

Run by the SS Great Britain Trust, with the architecture contract going out to tender soon, the development will form the hub of a new National Brunel Network of people, places, institutions and heritage resources around the UK.

www.beingbrunel.com
DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES

PALESTINIAN MUSEUM
Birzeit, Palestine
■ OPENING 2016

Plans to go ahead despite the conflict

Plans for a museum to be built in Palestine remain on schedule to open in 2016 – despite the major escalating conflict in the region.

Designed by Irish architectural firm Heneghan Peng, the US$18.5m (£11m, €13.9m) project, being constructed north of Ramallah, is continuing despite violent attacks in the not-too-distant Gaza Strip. The 13,500sq m (145,312sq ft) LEED-certified facility will be located around 80km (49.7m) from the main area of conflict, though fighting is spread across the state of Palestine.

Work started on the site in April 2013 – some 15 years after the project was first proposed – with an expected completion date of September 2015 and a soft opening planned for early 2016. Once completed, a second phase will be undertaken.

The museum will be devoted to preserving, celebrating and exhibiting the history, culture and society of modern and contemporary Palestine dating back 10,000 years.

NATIONAL MUSEUM OF OMAN
Muscat, Oman
■ OPENING 2014

Spanish company Acciona Producciones y Diseño has been selected by the Omani government to execute the design of the €18m (£14.8m, US$25m) National Museum of Oman in Muscat.

The Jasper Jacob-designed 4,000sq m (43,057sq ft) museum is set to open by the end of the year, and will be the first in the Middle East adapted to the needs of blind people, according to Acciona.

The permanent exhibition will include 7,000 objects in 12 permanent galleries, showcasing the history and traditions of the Omani people. Interactive and audiovisual elements will be featured, including those specifically aimed at blind people.

An Oman in History audiovisual presentation, shot by Acciona, will be projected onto a 8.3-megapixel screen in a cinema at the museum, and will be presented in ultra-high definition – four times the usual HD quality. The museum will also have a gallery for temporary exhibitions.

Sayyid Haitham bin Tariq Al Said, Oman minister of heritage and culture and chair of the board of the museum, said it was set up to be a “national institution with global outreach, providing leadership and guidance to the museums industry in Oman”. He added that the museum was intended to maintain a direct link between Omanis and their heritage – displaying its importance to a domestic and international audience while keeping heritage relevant to the modern age. Acciona has been involved the Museum of Islamic Art in Doha and the Qatar Orientalist Museum.

www.acciona.com

www.hparc.com

The museum hopes to maintain a direct link between Omanis and their heritage
Since the Great Exhibition in London in 1851, World Expos have been hailed as international events focused on strengthening global connections, cultural diversity and technological innovations related to issues such as the global economy, sustainable development and improved quality of life for the world’s population.

Every five years, millions of visitors explore pavilions, exhibitions and cultural events staged by hundreds of nations, international organisations and businesses. The most recent expo was hosted by China in 2010 – Expo Shanghai resulted in the transformation of a heavily industrial city into a cultural and commercial zone, under its theme Better City, Better Life.

Here’s a round up of the next three expos which aim to provide key meeting points for the global community.

EXPO 2017
Astana, Kazakhstan
10 JUNE TO 10 SEPTEMBER 2017

This International Recognised Exposition – an expo that occurs between Registered Expositions but lasts only six weeks to three months – will focus on Future Energy. It will be the first major international exhibition to be hosted in a former Soviet republic.

Aimed at concentrating on both the future of energy and innovative yet practical energy solutions and their global impact, the expo will explore how best to achieve qualitative changes in the energy sector, especially the development of alternative sources of energy and new methods of transportation.

The design by Adrian Smith + Gordon Gill (AS+GG) embodies the five pillars of the Third Industrial Revolution and will encompass two phases: a 174-hectare project featuring exhibition and cultural pavilions; a residential zone; and service areas with retail, socio-cultural, educational and civic facilities, parks and parking.

The legacy will convert the buildings into an office and research park to attract international companies, whereas the parking and service zones will be transformed into integrated neighbourhoods, offices, hotels and local markets.

More than 100 countries, 10 international organisations and two to three million people are expected to participate.

www.expo2017astana.com/en
EXPO MILANO 2015
MILAN, ITALY
1 MAY TO 31 OCTOBER 2015

By addressing the international community’s objective of providing sufficient, safe and healthy food for everyone, while guaranteeing environmental, social and economic sustainability within the agricultural and food sectors, EXPO 2015 will focus on technology, innovation, culture, traditions and creativity in relation to food and diet under the theme Feeding the Planet, Energy for Life.

Designed by architects Stefano Boeri, Richard Burdett, Mark Rylander and Jacques Herzog, the 110-hectare (272-acre) site northwest of Milan will be surrounded by an artificial lake, and connected to the Fiera Milano fairgrounds by a pedestrian bridge. Half of the site will feature pavilions adjacent to a massive open space, with the entire expo being fringed by a green area.

Attracting 144 official participants (as of August 2014) and numerous international organisations, an attendance of 29 million people is expected.

Architects Foster & Partners have masterplanned this event’s national pavilion for the UAE (hosts of EXPO 2020). The design represents a traditional desert city, while responding to the theme of Feeding the Planet by integrating dining options around modern Emirati food.

http://en.expo2015.org

EXPO DUBAI 2020
DUBAI, UAE
10 OCTOBER 2020 TO 10 APRIL 2021

In November 2013, the UAE won the right to host the World Expo in Dubai in 2020. This will mark the first occasion on which the World Expo is hosted in the Middle East, North Africa and South Asia (MENASA).

Dubai’s World Expo is held under the theme of Connecting Minds, Creating the Future – echoing the powerful spirit of partnership and co-operation that has driven the UAE’s success in pioneering new paths of development and innovation. Through this theme, Dubai Expo 2020 will serve as a catalyst, connecting minds from around the world and inspiring participants to mobilise themselves around shared challenges during a World Expo of unprecedented global scope, under the sub-themes of Mobility, Sustainability & Opportunity.

Dubai Expo will launch the country’s Golden Jubilee celebration and serve as a springboard to inaugurate a progressive and sustainable vision.

http://expo2020dubai.ae/en
MOVERS & SHAKERS

Scott Ault

After 19 years with BRC Imagination Arts, Scott Ault left to become president and CEO of a newly launched design company called Rethink Leisure and Entertainment.

Why did you move on from BRC?
BRC is truly wonderful – that’s why I spent 19 years working there. But I was presented with an opportunity that was really challenging and sparked a deep interest.

What are your aspirations going forward with Rethink?
For Rethink to be a vibrant group of talented, great people who are fun to work with and always have a voice for their opinions, ideas and needs. Rethink is not truly hierarchical. I want people to want to work at Rethink, and I want clients who want to work with us. If we achieve that, then all our business aspirations will be fulfilled.

What does the attractions industry mean to you?
It’s entertainment that is wholly interactive, for and about the guests: to inspire, educate, delight and provide opportunities for family experiences. For me, it’s about being there on opening day and hoping we did such a good job that the visitors don’t see the process and aren’t disappointed. It’s witnessing those magical moments when they gasp. It’s a thoroughly collaborative industry, which I love. We build entertainment hubs that continue for successive generations. It’s an industry that crosses social barriers and is so available.

What challenges face this sector?
A big challenge is the issue of suppliers. In many countries, hard goods must be imported and they’re heavily taxed. This is in addition to the necessity of working within fractured and/or foreign bureaucracies. Another challenge is that the industry’s talent base is not deep enough nor easily available beyond very distinct locations. Therein lies the challenge of capacity: with so many projects happening worldwide there’s a limit to trained professionals and resources. There is just so much time and just so many bodies available to create and manufacture. This also boils down to safety – the challenge of making attractions as safe as possible no matter where they’re located. And attractions aren’t solely based on importing or exporting “Hollywood” – we must work with the local culture and mindset. Plus, we need to identify the next generation of talent worldwide, and then train and encourage it.

What does the TEA mean to you?
The TEA provides a safe forum to get to know others doing what you do. To connect with individuals in the industry, who you wouldn’t necessarily get to meet, and on a global scale. This is a competitive and fluid sector: many of us have worked together or for each other. Although we may compete for a project or a job, we can sit together with a glass of wine when we meet at a TEA event. So, if you as a professional come up against a new obstacle, you can reach out to others for advice. The TEA fosters trust, offers a welcoming social and professional network with an accessible pool of advice and resources. But members must attend events and participate in order to reap the best benefits.

What does the year ahead hold out for attractions?
The world is now slowly recovering and people are making more and more plans, particularly for leisure projects in the Middle East with the announcement of Dubai’s 2020 Expo. Recovering economies result in more people with discretionary incomes, who then visit attractions. On another note, as Disney works out the kinks in its MyMagic+ program, I think you’ll see more use of integrated payment systems, which turn mixed areas into whole resorts – and people tend to then spend more money.
What attractions trends are you most excited about?
Diagon Alley and the continuing global expansion by Universal of Harry Potter. The overall area development is phenomenal.

How has your career progressed?
Like many, I started out in the attractions industry completely by accident – I applied for a summer job at Walt Disney Imagineering and have been in the industry ever since. But it’s also been a steady progression, with two side progressions: I left the industry to take a job with a party planning service, but that dovetailed into me becoming the producer of The NFL Experience, as I was the only one who could do it. I also temporarily worked in commercials because I wanted to learn about the production process in the media. But again, it all tied back in.

What are the best and worst business decisions you’ve made?
I realised that there would always be a better designer than me, but that I was good at production, organising and editing, so I changed my career path. All my business decisions are made with the intention of embracing change and welcoming risk. During The NFL Experience, I took on more than I should. My physical health was compromised. It taught me to set boundaries.

What’s been the biggest challenge?
Starting Rethink and hiring good people. To overcome challenges, work through them. I learned to rely on the right people and to listen and reflect before acting.

What’s the best advice you’ve ever been given? What advice would you similarly give?
Always be nice and kind to people, both in principle and in practice. Bob Rogers advised me that there’s never a reason to be rude to anyone – life’s too short. You never know – you might one day be working with them or even for them. Now is a challenging time, it’s a very competitive market. So, I’d advise people new to the sector to identify someone doing what they want to do in 5-10 years and learn from them.

ABOUT SCOTT AULT
Scott Ault is the president and CEO of Rethink Leisure & Entertainment, LLC. Facebook: /rethinkle Twitter: /rethinkle www.rethinkLE.com
Jeff Bezos

Amazon chief executive Jeff Bezos – founder of the largest retailer on the internet – is the principal donor for the new Bezos Center for Innovation in Seattle.

With the aim of “igniting the innovator within”, the Bezos Center for Innovation opened its doors at Seattle’s Museum of History & Industry (MOHAI) last October. This US$10m (£6m, €7.3m) extension to the 62-year-old museum furthers its vision to inspire people to create a better future – that the preservation and exploration of the past is essential to effective decision-making in the future.

**When did you become involved?**
I began talks with Museum of History & Industry’s (MOHAI) chief executive Leonard Garfield in the fall of 2011 to plan and develop an innovation museum in Seattle. I became familiar with the MOHAI programme, and by sharing ideas the mission of the museum was expanded.

Seattle is my hometown, so involvement in the Center enabled me to share the story of the history of innovation with a broader audience, especially young people. By sharing the innovation tradition in this way, the local community gained access to information.

**What funding did you provide?**
Overall, the Bezos Center cost US$10m. My wife MacKenzie and I were the primary funders, and the rest has come from general funding raised by the museum. Like all US museums, it is self-funded.

**How has the Bezos Center benefited the museum?**
History museums usually start with the distant past and work forward to the present day. The Bezos Center is the first thing you see on a visit to MOHAI and kicks off the visitor experience with the history of today, before leading back to a deeper history. We believe that this encourages visitors to think of the future.

Bezos says: “Look at the disproportionate number of extraordinary organizations founded in Seattle – Microsoft, Costco, Boeing, Fred Hutchinson Cancer Research Center, PACCAR – even UPS began here. Their innovations have had a big impact on Seattle, the country, and the world.

There’s something about Seattle that has made it an unusually good place to innovate, and the MOHAI Center for Innovation will help it continue on that course by showcasing and teaching how industrial innovation can play an important role in human advancement. New treatments, affordable flight, a computer on every desk – the core activities of these Seattle organizations have created benefit for people at home and around the world.”

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**ABOUT JEFF BEZOS**
American technology entrepreneur
Jeff Bezos founded Amazon.com in 1994.
Facebook: /seattlehistory
Twitter: @MOHAI
www.mohai.org/exhibits/center-for-innovation
The new innovation centre cost US$10m, with the primary funding coming from Amazon founder Jeff Bezos. MOHAI attracts 250,000 visitors a year, and the new centre will broaden the reach.
Gordon Hartman

Hartman explains the vision behind Morgan’s Wonderland – the only theme park accessible by all individuals with special needs

Morgan’s Wonderland is the world’s first theme park aimed at encouraging people with special needs to play alongside the more able bodied. The vision came from one man’s determination to create an ultra-accessible family fun park where everyone can play. Gordon Hartman’s inspiration was his daughter Morgan, who suffers from cognitive delay.

The Texan theme park is financially supported by the neighbouring STAR Soccer Complex and San Antonio Scorpions FC, which were also established by Hartman.

What was your driving force?
My daughter Morgan has a hard time with some forms of communication at times and was unable to convey her desire to join in. It wasn’t that other children didn’t want to play with her but more that they didn’t know how to respond, as they’d never played with someone with special needs.

How did you get started?
I’d been in the land development business for 23 years and had the opportunity to sell my companies. This gave me the means and time to focus my energy on creating a park for Morgan and people like her.

We knew we’d make mistakes as we were trying new things, but the desire to overcome obstacles was so strong it was never really an issue.

How did you raise the investment to create Morgan’s Wonderland?
Fundraising was difficult because it was a concept that hadn’t been done before. 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. Once people understood the concept, there was a real desire to get involved.

We received donations from foundations, some public money and some private money from wonderful people. One lady wrote a cheque for US$20 (£12, €15) and asked if we could delay banking it by a month as she didn’t have enough money in her account but wanted to help. We were enlightened by how many people wanted to contribute to what we were doing.

What barriers did you encounter along the way?
None of our business acquaintances, contractors, manufacturers or vendors had experience in this, but they wanted to get involved. Everything we created was being made for the first time. We knew we’d make mistakes as we were trying new things and we were prepared to keep trying until we got it right. 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.

Does the theme park have an educational component?
Everyone understands the concept of play. 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.
Can everyone enjoy all the attractions at the park?
All the rides in our park can be experienced by everybody. I’m not going to put anything in here that excludes someone. Chance Rides custom-designed three rides for us and spent a lot of time ensuring they looked like regular rides. The company now has a product which enables wheelchairs to be put on any carousel and we’re trying to push this out to all parks.

Chance Rides has manufactured a carousel that is sunken so that people with wheelchairs can enjoy the ride.

Can everyone afford entry?
We realise many families with members having physical or cognitive special needs are on tight budgets, so we try to make everything as affordable as possible. We even allow guests to bring their own food and drinks into the park and admission to Morgan’s Wonderland is also free for guests with special needs.

Will you roll out the concept?
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 so it’s a case of when – not if – more will be built.

There’s a lot of homework and planning involved before building a park. 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.

Tell us about the on-site school?
Developing a school for special needs individuals was always a dream of mine and by having it on site, we can use much of the park’s infrastructure. Monarch Academy isn’t just about learning your ABCs, it’s about learning life skills and job skills.

What does Morgan think of it all?
She sees the park as somewhere that she and her friends, both with and without special needs, can play together.

ABOUT GORDON HARTMAN
The park created by Hartman – Morgan’s Wonderland – is in San Antonio, Texas, and features 25 rides and attractions.
Facebook: MorgansWonderland
Twitter: @morganswndrlnd
www.morganswonderland.com

From Attractions Management Issue 4 2012
* Read this, and all of our back issues at www.attractionsmanagement.com/archive
When Terri Irwin’s husband Steve died, she suddenly found herself in charge of their business – Australia Zoo. Terri had to adapt quickly to her role as an attractions’ operator, while being a single mum of two and honouring Steve’s legacy. It’s a task most would find overwhelming.

Seven years on, Australia Zoo is thriving and the many conservation projects they set up together to protect wildlife all over the world remain regular beneficiaries of money raised by the Irwin family business.

Located at Beerwah on Queensland’s Sunshine Coast, about an hour north of Brisbane, Australia Zoo is set on 100 acres and is home to more than 1,200 animals. It takes 400 staff and over 100 volunteers to maintain it.

One of the zoo’s USPs is that wildlife shows happen throughout the day, including a midday croc feed in the zoo’s Crocoseum. All money raised from the photo opportunities goes into conservation.

How did you and Steve get started in the zoo industry?
We didn’t break even at Queensland Reptile and Fauna Park (their first joint venture, inherited from Steve’s parents), but he saw it as an opportunity to showcase and help all of the wildlife he was so passionate about. The first time I wanted to send out a press release, Steve told me it wasn’t how things were done. But I loved working with Steve – he always challenged me. He was the one with the vision. I would tell him we didn’t have any money but he’d build it anyway.

Australia Zoo is thriving and the conservation projects set up to protect wildlife remain regular beneficiaries of money raised by the Irwin family business.

How have you coped during the global financial crisis?
We’re social entrepreneurs – it’s what we want to do. Our profit margin isn’t high, but we’re joyful every day. I’m lucky to earn a living doing what I love. I’ve never felt like packing it in and have always honoured Steve’s promise (to keep Australia Zoo open). I have good help – people who are better at this than I am. Plus, I’ve done everything in the business; I’ve cleaned cages, I’ve done the marketing, I know where the cabling is. It’s grown organically, so hasn’t been as daunting as if I’d come straight into this huge business. After Steve died, despite my grief and fear, I was always driven to make things better, not just keep them the same.

What are your key priorities?
I run the company with the priority of animals first, staff second and visitors third. If the animals need something, that comes before anything else. If things get tough, we go on the skinny – we don’t can the project. I may not be able to give the tiger unit in Sumatra as much money for their anti-poaching activities, but I still give something and no one at the project loses their job.
How does Steve’s legacy live on at home and at the zoo?
Steve stood for so much. He always said he didn’t mind if he got remembered or not, just that his message did. We still use his pictures; he’s the embodiment of the ethics of the Irwin family and Australia Zoo. No one is ever going to come close to him, so we still use him as a major brand of what we do. We couldn’t ever afford in terms of marketing the exposure he gives us and our projects. Right now, Steve’s in 500 million houses in 42 countries.

How do you respond to visitors’ needs at Australia Zoo?
At Australia Zoo, there’s no red tape and no bureaucracy. That means, if we get feedback from a visitor to say they want bottle warmers in the baby change rooms for heating formula, we can have them in place by the next day.

How do you raise money to fund the zoo and your projects?
At Australia Zoo, we have an Aussie-made shop. It’s not easy to stock it and it’s not that lucrative, but from a social entrepreneurship point of view, it’s helping artists and indigenous communities and, more importantly, it’s building the ethics of who we are and what we stand for. You need to decide whether you’re about making money or changing lives. If you give, you’ll get back.

Do zoos have a responsibility for the future of our animals?
Zoos have a responsibility to be a caretaker, not just a showcase for animals. A zoo can be a life-changing experience if you set it up and package it to the guests properly – if you can feel and smell and connect with an animal, it gets into your heart and touches you and you fall in love with it. If visitors see pacing animals, they won’t come back. If you can’t afford to look after the animals properly in big happy environments, don’t have so many.

ABOUT TERRI IRWIN
Terri Irwin is the owner of Australia Zoo. She is a passionate wildlife spokesperson and conservation icon around the world
Facebook: AustraliaZoo
Twitter: @AustraliaZoo
www.australianzoo.com.au

From Attractions Management Issue 3 2013
◆ Read this, and all of our back issues at:
www.attractionsmanagement.com/archive
MOVERS & SHAKERS

Christine Kerr

The president of the Themed Entertainment Association (TEA) has come far since her early days as a costumer in the entertainment department of Canada’s Wonderland.

How did you first get into the attractions business?
I started out at Canada’s Wonderland. I’d just graduated with my degree in theatre and got a job as a costumer in the entertainment department in its opening season. I moved into production management for the Entertainment Department and very quickly became that department’s director, which included producing, staffing and operating live shows, the street entertainers and costume characters, park-wide technical support and producing all special events and the operation of a 15,000-seat concert facility. I had successfully transitioned from a creative, entertainment role into an operations role. This was somewhat unique at the time.

How has your career progressed?
I then spent two years leading the Guest Services Department at the CN Tower in Toronto where I was responsible for daily operation of all attractions. It was a time of change and renovation and I was a key part of the team responsible for a series of renewal projects, including a motion simulator theatre renovation, installation of the Glass Floor and new lighting on the iconic structure. I developed and implemented new staff training initiatives which led to the Tower and its staff being recognised for excellence in customer service.

I was then asked to join the LEGO Company as director of operations for the new LEGOLAND Park being built in Windsor, UK. I was involved in the design, construction and planning for most aspects of the park, including the development of all live entertainment and special events in its opening season. I assembled and trained the operations team during the park’s opening season. In 1997 I joined the project team building LEGOLAND California where I had the opportunity to perform a similar role.

In 2001 my family and I moved back home to Toronto and I joined BaAM Productions, leading business development, project teams and company operations. I’ve worked with clients in the for-profit and non-profit worlds and across the entertainment spectrum from theme parks to tourist attractions to cultural and heritage projects and large-scale events for major league sports and teams, and have developed an understanding of the similarities between cultural attractions, theme parks and major league sports.

How does it feel to be one of only two female TEA presidents?
More importantly – I’m only the second president from outside the US! I realise I’m still located in North America (I’m Canadian) but this reinforces the fact that the world is a smaller place. Being elected is a reflection of my long-standing involvement in the association and also because I was perhaps uniquely suited to lead some of the initiatives for 2013/2014.

In 2012, I had an opportunity to participate on a task force made up of executive committee colleagues, Gene Jeffers and some past TEA presidents – the Future Vision Task Force met over nine months to explore the future potential of TEA. Key among the results was a commitment to

TEA thrives because our members are adaptable, flexible and respond to industry needs reflected in our ongoing partnerships with owner operators like Disney.
running the not-for-profit with more “for profit” thinking. This subtle shift in thinking would guide us in our search for a new TEA leader, as Gene Jeffers was retiring.

When I began as TEA president in 2012, planning the recruitment and transition was at the top of my list. We hired our new COO, Jennie Nevin, in 2013. The shift in title from executive director to COO reinforces the shift in thinking about our business. Jennie’s tenure represents the first step in shaping TEA for the next 20 years. We did not set out to hire a female – but our top six candidates were all female.

What’s your vision for the TEA?
As having a global responsibility to define and be the experts on the themed entertainment industry. Then, as the connector for those working in, studying about and developing projects within the industry.

BaAM’s involvement in major sports events naturally extended to permanent sports attractions and then museums and science centres

The annual Theme Index we publish with AECOM is getting more traction as a global resource and it represents an opportunity for the expansion of our efforts to quantify the industry globally. Our Thea Awards, Summit and SATE represent thought leadership, while NextGen is rapidly growing and influencing curriculum.

Why is TEA so successful?
It thrives because our members are adaptable, flexible and respond to industry needs – reflected in our ongoing partnerships with owner operators like Disney and Universal. There’s also our international expansion (Asia Pacific Division launched in 2013) and our NextGen members.

Tell us about BaAM Productions’ involvement in sports attractions?
BaAM has been involved in the creation and project management of sizable professional sports events for years, working with Major League Baseball since 1991 and the National Hockey League since 1995. Our work has included the Olympic and Pan Am Games. Moving into the design and implementation of permanent sports attractions is a natural extension, and has led us to museum and science centre projects that explore non-sports related topics.

ABOUT CHRISTINE KERR
Christine Kerr is the president of TEA and vice president of BaAM Productions.
Facebook: /TEAConnect
Twitter: @TEA_Connect
www.teaconnect.org
What's the biggest opportunity for growth in the museum industry in the next 12 months?
Responding to digital opportunities is at the top as a matter of necessity because it affects every aspect of our business, outputs and services. Museum strategies have to embrace digital strategies, a stronger online presence with new international revenue sources and personalised rather than mass communications.

Looking after a state archive as well as a museum, I see great opportunities for giving the public what it wants in terms of research and source materials – UK institutions are particularly good at this already. I can see how this demand is growing on a daily basis.

And there are other opportunities for growth too: travelling temporary exhibitions are back on the agenda. China’s built many enormous museum exhibition halls at a national, provincial and municipal level and they now need filling. I’ve never seen so many requests for exhibitions.

Back at home in Canada, the biggest opportunity must be to address an overall poor standard of visitor welcome in museums. Few get this right. I still think the Museum of London sets the standard.

Where are the hot spots?
The principal hot spot is the concept of collaboration and partnership which is extending the museum beyond what is currently possible. Geographically, we can look at some superb museum work in unlikely areas – the National Museum in Rwanda is my favourite. How many museums do you know that run orphanages?

What's the biggest challenge the museum industry will face?
There are many and they are all big. Generating new income, making better use of real estate, looking at scholarship in new ways, drawing on indigenous knowledge, being a beacon in the neighbourhood, and thinking, preparing and responding to climate change. As our museum is on an earthquake fault line and its stores sit below the water line, it is about developing survival strategies. Globally, everyone accepts climate change is important but museums in general are not doing enough to prepare for it and help us understand it.

What's going to have the biggest impact on the way museums are run in the year ahead?
The pressure for philanthropic support as government support contracts and the demand for our services go up. The question is how do you increase your philanthropic base and make that support go further? Annual giving starts at a low base in Canada; there’s a need to ramp this up as it’s likely to have the biggest impact on our ability to deliver. Bringing together partnerships between philanthropists, governments and corporates is likely to yield the biggest results and change.

What new museum business models will emerge in the year ahead?
We have not quite delivered on the old business models, before we go exploring new business models. In my case, trying
to raise CAN$150m will require ingenuity and partnerships. Assets, especially land, can still create a sustainable museum.

**What upcoming museum trends are you most excited about?**
The smarter way of hiring new talent, identifying staff who find building relationships central to their work and who have a strong strategic mindset. I also believe the opportunity of museums forging better and more meaningful connections with young people is key to a prosperous future.

**How did you get into this industry?**
My parents were museum designers, so I grew up sitting around museums. My parents would ask us to curate shows in our bedrooms! My first job was as exhibitions officer for English Heritage (Historic Buildings and Monuments Commission for England), creating museums in historic houses and palaces. Lord Montagu and Jenny Page were a formidable team to work for.

**How has your career progressed?**
My career is very much global. I have always found myself in the right place at the right time: at the rise of Solidarity in Poland, in Syria on the eve of the Arab Spring, in Cuba at the moment of change in power from one brother to another – this has allowed me to sense opportunities for culture and to contribute. I am particularly proud of my involvement with Warsaw, where I chaired the National Museum for six years, lifting it out of an extreme crisis and back on track. Today, largely thanks to its brilliant director, Dr Agnieszka Morawinska, it is Poland’s most successful museum with its own distinctive identity reflecting its central role in the country.

**How did it feel to receive a CBE?**
Awesome. I did not really expect the award or to be cherished for what I did at the Museum of London. I was shocked when Poland gave me its highest order and then this came. I was immensely humbled as I knew I was the tip of a very large iceberg of people who transformed the museum.

**Is your life on track?**
The Canadian perspective has opened my eyes and so long as work can provide fresh insights, you want life to continue.

**ABOUT JACK LOHMAN**
Professor Jack Lohman is chief executive of the Royal BC Museum in Canada. Facebook: /RoyalBCMuseum Twitter: @RoyalBCMuseum http://royalbcmuseum.bc.ca
Joe Schott

With €440m to invest over the next five years, the future plans for Disneyland Paris couldn’t be more exciting, as COO Joe Schott reveals.

Joe Schott is a happy man – with just cause. As chief operating officer of Disneyland Paris, with responsibility for the quality of the guest experience, he was very involved with the park’s 20th anniversary celebrations. The success of these saw a record 16 million visitors to the theme parks and the new evening show Disney Dreams! won several awards, including IAAPA’s Brass Ring. It has now become one of the highest guest-rated shows at Disneyland Paris, with a 93 per cent satisfaction rating.

Despite this, he and the rest of the management team aren’t being complacent. Having had a tricky start when the park opened in 1992, they’ve learned that adapting, evolving and investing is the way forward. And with €440m (US$570m, £353m) set aside for maintenance and development over the next five years, there’s no shortage of plans.

First up is the recently opened ride Ratatouille – the park’s largest expression of that all-important trend for an interactive, immersive experience combining storytelling and state-of-the-art technology. As part of the group’s long-term commitment to investing in high-quality guest experiences, it’s projects like this that will bring work and revenue to the area. And the original agreed-upon structure between the French government and Walt Disney Company’s development team was not just to bring Disney to Paris, but to develop a world-renowned centre for tourism to create a strong vector for the social and economic development of the Eastern Paris Region.

Has Disneyland Paris realised its potential as an economic driver?
The city centre that’s right next to Disneyland Paris continues to grow and has one of the top visited malls in France – if not in Europe. And 55,000 people are in work thanks to direct, indirect and induced jobs throughout France. This amazing economic boost has happened because of our resort. Villages Nature [a vacation destination opening in 2016, just 6km south of Disneyland Paris] is a joint-venture with Pierre et Vacances, an independent French company [that owns Center Parcs in Europe]. It’s going to be an amazing experience based on the Center Parcs format, but in a very Disney way.

How do you meet guest’s needs?
My role is focused on the quality of the experience and making sure that for the 16 million guests we had last year, we maintain the quality of the organisation, the operation and the management of the resort. This includes seven hotels, two theme parks and the Disney Village.

Fifty-two per cent of our guests are from Paris, the rest from other countries in Europe. So you can’t focus on one group or one language in the shows and operation. We have to do things much more visually and put a lot of thought into how that’s going to make individuals feel. We offer our guide maps in seven languages and many of our cast speak several languages. Even the breakfast buffet can’t be traditionally French – it has to have bacon for the Brits. That organisation is quite complex.
How did you adapt the Disneyland concept to its host country?
Many of the things we had to change were based on culture relevancy. The decision not to have alcohol in the park followed a US paradigm about conduct within the park. However, in France, wine as part of a meal is common, so we developed our offer. That’s a good example of recognising when changing direction has to be met with the right kind of implementation or your guests aren’t going to be happy.

It’s taught me what’s unique about each place from an adaptation standpoint. You can’t go into a situation believing you have the answer. You have to get feedback from the people who will decide if your business is successful – your guests and cast.

How does your experience of living in France differ from back home?
In the US, we live our lives around the office. That’s not how the French look at the world, which gives you an appreciation of the quality of life and taking time to enjoy it and makes you a more thoughtful and balanced team leader.

I don’t spend all my time outside the office looking for new ideas. But, instead of working 80 hours a week, it’s more like 60 hours now, including visits to the parks regularly, which is a much healthier approach for me.

Sum up Disneyland Paris today
We didn’t open to a warm reception in France but today, 21 years after opening, Disneyland Paris is a powerhouse. We’re the number one tourist destination in Europe because our adaptation has made us relevant to all those different audiences.

Disneyland Paris is a European theme park now, not an American theme park.

Disneyland Paris is a powerhouse. We’re the number one tourist destination in Europe because our adaptation has made us relevant to all those different audiences.

Disneyland Paris is a European theme park now, not an American theme park.
John Wood

The chair and CEO of Sally Corporation was inducted into the International Association of Amusement Parks and Attractions Hall of Fame in 2013

Dark ride developer John Wood was honoured by IAAPA last year for his significant and lasting contributions to the global attractions industry and for his role in enabling the revival of family dark ride attractions.

How did Sally get started?
Founded in Jacksonville, Florida, in 1977 as an animatronic manufacturing company, Sally Corporation’s first foray into the world of dark rides was the company’s 1986 renovation of an existing ride at the Alton Towers theme park in the UK.
Several more renovations followed, with the recognition that there was a gap between the high-quality, story-based rides at the Walt Disney parks and most of the dark rides in the smaller markets. Attractions pioneer Wood wanted to create something new – a highly themed, affordable, interactive dark ride with a strong storyline that would foster repeat business.

How did Sally grow?
The company’s in-house talent pool was extended and began offering full design and build services for the visitor attractions industry. Sally’s first full drawing board-to-installation project was called Zombie Paradise – a haunted castle-type ride which opened at the Korakuen Park (now called Tokyo Dome City) in Tokyo, Japan during 1992.

What is Sally’s USP
Adding an extra element of fun and competition to rides with strong storylines, interactivity and modern technology, music, sound effects and special effects.
Sally Corporation has become well known for its method of incorporating animatronic characters into the company’s dark rides, as well as for its method of using black light painting in rides to create an additional exciting dimension – along with interactive laser targeting and ride car scoring consoles.
Sally recognised that there was a gap between the high-quality, story-based rides at the Disney parks and most of the dark rides in the smaller markets.

**What challenges face the industry?**

Coming up with new ideas and products that can perform in the mass entertainment industry is an ongoing challenge. Suppliers from all over the world are always trying to create the next new and exciting attractions. We have great creative thinkers on both the manufacturing and operating sides of the equation.

**What exciting things are happening right now?**

Disney’s hard work in China and Universal’s in Singapore, combined with the Middle East coming back to life and Russia’s serious approach to leisure.

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**ABOUT JOHN WOOD**

Wood has long been a recognised leader in the industry – a former director of IAAPA and TEA, a governor of the prestigious Applause Award and a member of the IAFE.

Facebook: SallyCorp
Twitter: @sallycorp
http://sallycorp.com

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From Attractions Management Issue 1 2014

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www.attractionshandbook.com
Inspired by the history, politics, philosophy and sheer energy of the Venetians through the centuries, Alberto – head of third-generation Italian ride manufacturer Antonio Zamperla SpA – is proposing to build a cultural hub in the heart of the historic Italian city.

If permission is granted, the attraction will be built on San Biagio Island in the Venetian Lagoon, formerly the location of the city’s rubbish incinerator.

Zamperla believes that the new gateway attraction will attract 500,000 visitors a year, who will be transported by boat from the city’s rail and cruise ship connections.

What inspired you to build an attraction in the heart of Venice?
Lots of people don’t understand how the city came to be, so we plan to tell the story of Venice and to celebrate and record its culture and traditions.

What’s so special about the history of Venice?
The Italians love history and we want to give them the chance to find out more about this amazing place.

democratic the entire time. This is something to celebrate, because Venice shows the power of people working together and there are great lessons – still relevant today – to be learned from the past.

For example, when a new Doge [chief magistrate] came to power in Venice, he was democratically elected and at the time of his appointment, the Venetian commissioners assessed his wealth. When he died, they estimated it again and if it had increased, the difference was confiscated by the government. So if the Doge benefited financially from his time in power, his family had to give the money back: what a great example to politicians today!

Can you explain the concept behind the masterplan?
The first area will be dedicated to the Venetian Laguna (Lagoon), which was very important in creating the way of life of the Venetians and protecting the city. We want to look at its strategic importance and also its traditions: inside the Laguna there are 50 different methods of fishing, for example, and we need to record them for posterity.

The second area will focus on the history of Venice in past centuries, when it played a pivotal role in Europe, and will feature subjects such as the Battle of Lepanto in 1561, when the Republic of Venice, as a member of the Holy League, took on and defeated Suleiman the Magnificent.

The third area will be about Venice’s famous Mardi Gras. We’re going to celebrate it all year round. There will be people with masques and music and a recreation of the magic of the festival. There will also be a big wheel, giving views of Venice, and the project will have a substantial theatre because a theatre is something that Venice is missing.

We will also be building a garden area. In Venice there’s a lack of places to relax
that are green and beautiful. So, we’ll rent the land from the state, create a garden, take care of the security and cleaning and open it for public use. Running a city like Venice is very expensive and the city’s only park is dirty and badly run. Ours will be beautiful.

What barriers have you striven to overcome?
I had the vision three years ago, but we had to keep it a secret because we didn’t want to give our enemies time to attack. Politicians are not brave, they wait for the opinion of the public – it’s frustrating. Objections are coming only from the intellectuals. After we went public, those organisations whose aim is to keep traditions alive and to stop things changing came out against it – but we’ve also had good support for the project, so we’re going to press on.

How are your plans progressing?
We’re building this cosmopolitan centre in an area that was originally a brownfield site. Under the city’s zoning regulations I can create an amusement development there and it will improve the area. We don’t need planning permission to do that, just a building permit.

At the moment, we’re checking how much cleaning we will need to do and how much weight we can put on the land. We estimate it will cost €8m (£6.5m, US$11m) just to clean the ground, but if we discover it’s going to be more, unfortunately that will scupper the project and we won’t be able to do it. We’re getting on with construction drawings.

When will the cultural visitor attraction open to the public?
We want to push on with the scheme and do it quickly. The plan is to open for Mardi Gras 2017 [the ‘Carnevale’ will be on 28 February] if things go well. It would be a two-year project – a year to create the plan and a year to build it.

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The proposed site of the development is on San Biagio Island, close to Venice’s cruise ship terminal and the historic heart of the city.

About Alberto Zamperla
Alberto Zamperla heads up one of the only global ride design and manufacturing businesses.
Facebook: Antonio.Zamperla.SpA
Twitter: @ZamperlaSpa
www.zamperla.com

From Attractions Management Issue 1 2014
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DIARY DATES

**6-12 SEPTEMBER** 2014

**World Leisure Congress**
Arthur R. Outlaw Mobile Convention Center, AL, USA
The 13th bi-annual event congress will bring together academics, educators, students, researchers and professionals working in leisure.
Email: tjohnson@mc-2.com
www.worldleisure2014.org

**8-9 SEPTEMBER** 2014

**Event Organisers Summit**
Hilton London Wembley, UK
This summit is organised for senior executives, managers, directors and buyers purchasing products and services for their organisation’s events.
Email: paitken@forumevents.co.uk
Twitter: @letstalkevents
www.forumevents.co.uk

**12-18 SEPTEMBER** 2014

**AZA Annual Conference**
Disney’s Animal Kingdom, The Seas, and Seaworld Orlando, FL, USA
Hosting over 1,800 attendees and 130 service providers, the annual conference attracts zoo and aquarium veterans and rising, future leaders.
Email: cwallen@aza.org
Facebook: /zoosasquariums
Twitter: @zoos_aquariums
www.aza.org

**23-25 SEPTEMBER** 2014

**Euro Attractions Show (EAS)**
RAI Exhibition and Convention Centre, Amsterdam, the Netherlands
Education sessions will cover new technologies, storytelling, safety, in-park spend and waterparks.
Email: europe@iaapa.org
Facebook: /IAAPAEurope
Twitter: @IAAPAEurope
www.iaapa.org/expos/euro-attractions-show-2014

**30 SEPTEMBER - 2 OCTOBER** 2014

**Leisure Industry Week (LIW)**
NEC, Birmingham, UK
The event showcases new products and services to over 8,000 visitors.
Email: douglas.read@ubm.com
Facebook: /LeisureIndustryWeek
Twitter: @l_i_w
www.liw.co.uk

**2-3 OCTOBER** 2014

**SATE – TEA Conference**
Savannah College of Art & Design, Savannah, GA, USA
TEA explores a new theme each year within Storytelling, Architecture, Technology and Experience.
Email: SATE@teaconnect.org
http://teaconnect.org

**9 OCTOBER** 2014

**VAC 2014**
Queen Elizabeth II Conference Centre, London, UK
An innovative and stimulating event run by the industry, for the industry.
Email: info@vac2014.co.uk
Twitter: @vac_conference
www.vac2014.co.uk

**9-10 OCTOBER** 2014

**Museums Association Conference**
Wales Millennium Centre, Cardiff, UK
This professional association for UK museums and heritage sites brings together 1,500 people to discuss the latest issues.
Email: lee@museumsassociation.org
www.museumsassociation.org

**22-23 OCTOBER** 2014

**Showman’s Show**
Newbury Showground, Berkshire, UK
The show attracts almost 5,000 visitors and has more than 340 exhibitors showcasing structures, equipment and entertainment products and services.
Email: info@showmans-directory.co.uk
Twitter: @TheShowmansShow
www.showmans-directory.co.uk

**27-30 OCTOBER** 2014

**WWA Symposium & Trade Show**
Paris Las Vegas Convention Center, Las Vegas, Nevada, USA
Waterpark owners and developers will be congregating at the 34th show to attend an education programme built for and by waterpark owners, designers and operators.
Email: aezra@waterparks.org
Twitter: @WWA
www.wwashow.org

**18-21 NOVEMBER** 2014

**IAAPA Attractions Expo**
Orange County Convention Center, Orlando, FL, USA
Last year, IAAPA was attended by 1,098 exhibitors, over 28,000 attendees, more than 17,000 buyers, and covered over 525,000sq ft of exhibit space.
Email: exhibitsales@IAAPA.org
www.iaapaexpo.com
3-6 DECEMBER 2014

**SIGGRAPH ASIA**
SZCEC, Shenzhen, China
SIGGRAPH Asia will attract some of the top researchers, developers, producers and providers of computer graphics and interactive techniques.
Email: online form
Facebook: /SIGGRAPHConferences
Twitter: @siggraph
http://sa2014.siggraph.org

**13-15 JANUARY 2015**

**EAG International**
ExCel, London, UK
EAG showcases products from more than 150 manufacturers and attracts 5,000 visitors.
Email: karencooke@eagexpo.com
Facebook: /EAGExpo
Twitter: @EAGExpo
www.eagexpo.com

**11-13 FEBRUARY 2015**

**IAAPI Amusement Expo**
Bombay Exhibition Centre, Mumbai, India
The Indian Association of Amusement Parks represents the amusement sector in India.
Email: info@iaapi.org
www.iaapi.org

**10-11 MARCH 2015**

**Retail Business Technology Expo**
Olympia, London, UK
RBTE offers a range of solutions and products from a wide variety of exhibitors with a free informative and interactive education programme incorporating a seminar and conference schedule.
Email: info@rbtexpo.com
Facebook: /EssentialRetail
Twitter: @rbtexpo
www.retailbusinesstechnologyexpo.com

**16-20 MARCH 2015**

**TED & TEDActive**
Vancouver and Whistler, Canada
Truth and Dare. TED dares to think this will, in truth, be the most provocative and mind-shifting TED yet.
Email: registration@ted.com
http://conferences.ted.com

**29-30 APRIL 2015**

**Museums + Heritage Show**
Olympia, London, UK
The show features the latest industry developments, products and policies in museums and heritage.
Email: felicity@museumsandheritage.com
www.museumsandheritage.com

**8-11 JUNE 2015**

**11th Annual International Conference on Tourism**
Venue TBC, Athens, Greece
The event will bring together scholars, researchers and students working in tourism.
Email: atiner@atiner.gr
www.atiner.gr/tourism.htm

**17-19 JUNE 2015**

**Asian Attractions Expo**
Hong Kong Convention Centre, Hong Kong
The largest trade show in Asia for the amusement park and attractions industry will head to Hong Kong.
Email: convention@iaapa.org
www.iaapa.org

**10-13 JULY 2015**

**AIM**
Location TBC, Pusan, Korea
The International Conference on Advanced Intelligent Mechatronics will be held in Korea.
www.aim2015.org
ANALYSIS

GLOBAL PICTURE: STILL ON THE UP

Once again, attendance at the top 25 global theme parks reached an all-time high of 215 million visits in 2013, an increase of 4.3 per cent year-on-year (see Table 1). The top of the chart is dominated by Disney, with Universal Studios Japan the only non-Disney park to break into the top 10.

Particularly strong performance was witnessed at parks situated in Asia, most notably Tokyo Disneyland in Japan and Lotte World in South Korea; both of which experienced commendable attendance jumps of 15.9 per cent in 2013. This is indicative of a shift in focus for theme park development towards the East, which has come to the forefront in recent years.

The gap in attendance between the top 20 North American parks and the top 20 Asian parks is narrowing further, falling from a difference of 22.9 million people in 2012 to 18.3 million in 2013. New openings remain focused in Asia, as well as in emerging markets like the Middle East.

Despite experiencing another challenging year of flat growth, the European theme park market did see some success stories. Parks located in northern Europe generally outperformed those in southern Europe, with Merlin’s attractions performing particularly well. For example, attendance at Merlin-operated Chessington World of Adventures in the UK jumped by 15.4 per cent in 2013 to 1.5 million due to the addition of the new Zufari: Ride into Africa! off-road safari trail.

The global top 20 waterparks also had a great year, witnessing year-on-year growth of 7.1 per cent. Half of these parks are located in Asia, with Aquaventure in the UAE still being the only top water-based attraction in the EMEA region; with the rest being based in the Americas.

Europe still dominates the global museum market in terms of visitation; however, the National Museum of China experienced an incredible leap in attendance of 38.7 per cent, moving it into third place internationally. This strong growth reflects not only the change to free entry but also the significant redevelopment that has recently taken place at this museum, where the focus has shifted from local history to national history, while numerous attractive international exhibitions have been introduced to boost attendance.

OPERATOR PERFORMANCE: DISNEY RULES

The global top 10 attractions operators benefited from another successful year, seeing attendance increases of 5.4 per cent to the groups’ attractions in 2013. Disney led the way again, achieving an aggregate attendance level of 132.5 million, a growth of 4.8 per cent – primarily due to the incredibly strong performance of its Asian parks. Tokyo...
Disneyland, Tokyo DisneySea and Hong Kong Disneyland all posted double-digit growth in 2013, as a result of significant reinvestment in new rides and park expansions.

Building on remarkable growth of 16 per cent in 2012, Merlin cemented its silver medal position by posting yet another year of attendance growth; 11 per cent for 2013. A new addition to the top 10 global operator list is Fantawild Group. The Chinese chain registered incredible growth of 43 per cent in 2013, entering the chart for the first time at number nine, more than three million visits ahead of Haichang Group, which slipped back to number 10.

**EUROPEAN PICTURE:**

**NORTH – SOUTH DIVIDE**

Overall, attendance at the top 20 European theme parks dropped slightly from 57.9 million to 57.8 million in 2013, a decline of 0.1 per cent (see Table 2). A key reason was the relatively poor performance of the two Disney parks situated near Paris: Disneyland Park and Walt Disney Studios Park.

From a geographical perspective, one quarter of the top 20 theme parks are located in France, while one fifth are situated in the UK. The strongest increases in attendance were experienced in the UK (7.3 per cent), followed by Denmark (5.6 per cent) and Germany (5.2 per cent). Unsurprisingly these countries’ economies performed far better than those of the other European countries with parks in the top 20.

Generally speaking, there seems to be a correlation between the GDP of a particular country and its attractions sector’s attendance dynamics. When looking at the top 20 European parks as a whole, attendance has declined following the economic recession. On comparing GDP growth by country with the attendance growth of theme parks located within each country, economies boasting positive changes in GDP also experienced positive growth.
ANALYSIS

in attendance to theme parks. The sole anomaly was France (French GDP rose by 0.3 per cent in 2013 but attendance to French parks in the top 20 fell by 6.3 per cent), although GDP did exceed expectations and the positive economic picture was only achieved towards the latter half of the year. Perhaps it is actually perceived economic performance that matters more, an indicator very difficult to measure with any degree of accuracy (see Table 3).

WEATHER: DOES IT REALLY MATTER?
Poor weather is often to blame for poor attendance levels at visitor attractions with a dominant outdoor component. The UK market is a good focal point for understanding the relationship between the two, given that the country’s weather is so often a subject of heavy discussion! Year-on-year change in rainfall (mm) over the last five years shows a link between attendance and weather. More rain leads to drops in attendance; less rain, growth. In 2011, there was significantly more rainfall than in 2010 (99 per cent more) and theme park attendance in this year fell by 0.6 per cent. In 2010, there was significantly less rainfall than in 2009, and theme park attendance grew by 2.1 per cent.

Despite finding some evidence of a possible causal relationship between weather patterns and attendance levels, numerous other factors contribute significantly to the performance of the attractions market, such as economic conditions; reinvestment; strength of marketing campaigns; special offers or strategic linkages between parks (eg Merlin’s two-for-one deal); expansion of the park; and the addition of other components to the destination (eg accommodation).

TABLE 1: TOP 25 THEME/AMUSEMENT PARKS WORLDWIDE

<table>
<thead>
<tr>
<th>PARK AND LOCATION</th>
<th>CHANGE</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 MAGIC KINGDOM at Walt Disney World, Lake Buena Vista, FL</td>
<td>6.0%</td>
<td>18,588,000</td>
<td>17,536,000</td>
</tr>
<tr>
<td>2 TOKYO DISNEYLAND, Tokyo, Japan</td>
<td>15.9%</td>
<td>17,214,000</td>
<td>14,847,000</td>
</tr>
<tr>
<td>3 DISNEYLAND, Anaheim, CA</td>
<td>1.5%</td>
<td>16,202,000</td>
<td>15,963,000</td>
</tr>
<tr>
<td>4 TOKYO DISNEY SEA, Tokyo, Japan</td>
<td>11.3%</td>
<td>14,084,000</td>
<td>12,656,000</td>
</tr>
<tr>
<td>5 EPCOT at Walt Disney World, Lake Buena Vista, FL</td>
<td>1.5%</td>
<td>11,229,000</td>
<td>11,063,000</td>
</tr>
<tr>
<td>6 DISNEYLAND PARK AT DISNEYLAND PARIS, Marne-La-Vallee, France</td>
<td>-6.9%</td>
<td>10,430,000</td>
<td>11,200,000</td>
</tr>
<tr>
<td>7 DISNEY’S ANIMAL KINGDOM at Walt Disney World, Lake Buena Vista, FL</td>
<td>2.0%</td>
<td>10,198,000</td>
<td>9,998,000</td>
</tr>
<tr>
<td>8 DISNEY’S HOLLYWOOD STUDIOS at Walt Disney World, Lake Buena Vista, FL</td>
<td>2.0%</td>
<td>10,110,000</td>
<td>9,912,000</td>
</tr>
<tr>
<td>9 UNIVERSAL STUDIOS JAPAN, Osaka, Japan</td>
<td>4.1%</td>
<td>10,100,000</td>
<td>9,700,000</td>
</tr>
<tr>
<td>10 DISNEY’S CALIFORNIA ADVENTURE, Anaheim, CA</td>
<td>9.5%</td>
<td>8,514,000</td>
<td>7,775,000</td>
</tr>
<tr>
<td>11 ISLANDS OF ADVENTURE at Universal Orlando, FL</td>
<td>2.0%</td>
<td>8,141,000</td>
<td>7,981,000</td>
</tr>
<tr>
<td>12 OCEAN PARK, Hong Kong SAR</td>
<td>0.5%</td>
<td>7,475,000</td>
<td>7,436,000</td>
</tr>
<tr>
<td>13 HONG KONG DISNEYLAND, Hong Kong SAR</td>
<td>10.4%</td>
<td>7,062,000</td>
<td>6,195,000</td>
</tr>
<tr>
<td>14 LOTTE WORLD, Seoul, South Korea</td>
<td>15.9%</td>
<td>7,400,000</td>
<td>6,350,000</td>
</tr>
<tr>
<td>15 EVERLAND, Gyeonggi-Do, South Korea</td>
<td>6.6%</td>
<td>7,303,000</td>
<td>6,853,000</td>
</tr>
<tr>
<td>16 UNIVERSAL STUDIOS at Universal Orlando, FL</td>
<td>14.0%</td>
<td>6,470,000</td>
<td>6,030,000</td>
</tr>
<tr>
<td>17 UNIVERSAL STUDIOS HOLLYWOOD, Universal City, CA</td>
<td>4.0%</td>
<td>6,148,000</td>
<td>5,912,000</td>
</tr>
<tr>
<td>18 NAGASHIMA SPA LAND, Kuwana, Japan</td>
<td>-0.2%</td>
<td>5,840,000</td>
<td>5,850,000</td>
</tr>
<tr>
<td>19 SEALWORLD, Orlando, FL</td>
<td>-5.0%</td>
<td>5,090,000</td>
<td>5,335,000</td>
</tr>
<tr>
<td>20 EUROPA PARK, Rust, Germany</td>
<td>6.5%</td>
<td>4,900,000</td>
<td>4,500,000</td>
</tr>
<tr>
<td>21 WALT DISNEY STUDIOS PARK AT DISNEYLAND PARIS, Marne-La-Vallee, France</td>
<td>-5.9%</td>
<td>4,700,000</td>
<td>4,800,000</td>
</tr>
<tr>
<td>22 SEALWORLD, San Diego, CA</td>
<td>-3.0%</td>
<td>4,311,000</td>
<td>4,444,000</td>
</tr>
<tr>
<td>23 TIVOLI GARDENS, Copenhagen, Denmark</td>
<td>4.1%</td>
<td>4,200,000</td>
<td>4,033,000</td>
</tr>
<tr>
<td>24 DE EFTELING, Kaatsheuvel, the Netherlands</td>
<td>-1.2%</td>
<td>4,150,000</td>
<td>4,200,000</td>
</tr>
<tr>
<td>25 YOKOHAMA HAKKEIJIMA SEA PARADISE, Yokohama, Japan</td>
<td>2.4%</td>
<td>4,149,000</td>
<td>4,050,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td>4.3%</td>
<td>214,708,000</td>
<td>205,906,000</td>
</tr>
</tbody>
</table>
MUSEUMS:
SECOND YEAR IN THE THEME INDEX
Museums are a recent addition to the Global Theme Index – 2013 marks their second year of inclusion. The Asian market showed the most striking performance, with attendance rising by 27.8 per cent in 2013, largely owing to the Chinese initiative of free entry to all public museums, which was rolled out to around two-thirds of their museums during 2013.

Europe dominates the museum market on a global scale, benefiting from a mature market and a large number of collections with free entry. Whereas theme park attendance fell across Europe in 2013, museum attendance grew by 4.5 per cent from 71.5 to 74.8 million visitors in 2013.

Remaining at the top of the chart is the Louvre: head and shoulders above the rest of the global museum market with 9.3 million visitors a year.

TABLE 2: TOP 20 THEME/AMUSEMENT PARKS EUROPE

<table>
<thead>
<tr>
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<td>4,600,000</td>
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<td>-6.9%</td>
<td>4,470,000</td>
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<tr>
<td>4 TIVOLI GARDENS, Copenhagen, Denmark</td>
<td>4.1%</td>
<td>4,200,000</td>
<td>4,033,000</td>
</tr>
<tr>
<td>5 DE EFTELING, Kaatsheuvel, the Netherlands</td>
<td>-1.2%</td>
<td>4,150,000</td>
<td>4,200,000</td>
</tr>
<tr>
<td>6 PORTAVENTURA, Salou, Spain</td>
<td>4.0%</td>
<td>3,400,000</td>
<td>3,540,000</td>
</tr>
<tr>
<td>7 LISEBERG, Gothenburg, Sweden</td>
<td>2.1%</td>
<td>2,860,000</td>
<td>2,800,000</td>
</tr>
<tr>
<td>8 GARDALAND, Castelnuovo del Garda, Italy</td>
<td>0.0%</td>
<td>2,700,000</td>
<td>2,700,000</td>
</tr>
<tr>
<td>9 ALTON TOWERS, Staffordshire, England</td>
<td>4.2%</td>
<td>2,500,000</td>
<td>2,400,000</td>
</tr>
<tr>
<td>10 LEGOLAND WINDSOR, Windsor, England</td>
<td>2.5%</td>
<td>2,050,000</td>
<td>2,000,000</td>
</tr>
<tr>
<td>11 THORPE PARK, Chertsey, England</td>
<td>11.1%</td>
<td>2,000,000</td>
<td>1,800,000</td>
</tr>
<tr>
<td>12 LEGOLAND BILLUND, Billund, Denmark</td>
<td>9.1%</td>
<td>1,800,000</td>
<td>1,650,000</td>
</tr>
<tr>
<td>13 PHANTASIALAND, Brühl, Germany</td>
<td>0.0%</td>
<td>1,750,000</td>
<td>1,750,000</td>
</tr>
<tr>
<td>14 PUY DU FOU, Les Epesses, France</td>
<td>8.8%</td>
<td>1,740,000</td>
<td>1,600,000</td>
</tr>
<tr>
<td>15 PARC ASTERIX, Plailly, France</td>
<td>6.6%</td>
<td>1,620,000</td>
<td>1,723,000</td>
</tr>
<tr>
<td>16 GRONALUND, Stockholm, Sweden</td>
<td>6.6%</td>
<td>1,500,000</td>
<td>1,408,000</td>
</tr>
<tr>
<td>17 CHESSINGTON WORLD OF ADVENTURES, Chessington, England</td>
<td>15.4%</td>
<td>1,500,000</td>
<td>1,300,000</td>
</tr>
<tr>
<td>18 FUTUROSCOPE, Jaunay-Clan, France</td>
<td>-15.4%</td>
<td>1,446,000</td>
<td>1,730,000</td>
</tr>
<tr>
<td>19 HEIDE PARK, Soltau, Germany</td>
<td>7.7%</td>
<td>1,400,000</td>
<td>1,300,000</td>
</tr>
<tr>
<td>20 DUINRELL/ATTRAKTIEPARK, the Netherlands</td>
<td>-1.1%</td>
<td>1,375,000</td>
<td>1,380,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td>-0.1%</td>
<td>57,809,000</td>
<td>57,894,000</td>
</tr>
</tbody>
</table>
214.7 million visits to the world’s top 25 theme parks in 2013; a 4.3 per cent rise

377.3 million visits to attractions by top 10 operating groups in 2013; a 4.3 per cent rise

135.1 million visits to top 20 North American theme parks in 2013; a 2.7 per cent rise

13.7 million visits to top 10 L. American theme parks in 2013; a 3.8 per cent rise

116.8 million visits to top 20 Asian theme parks in 2013; a 7.5 per cent rise

57.8 million visits to top 20 European theme parks in 2013; a 0.1 per cent fall

26.9 million visits to the world’s top 20 waterparks in 2013; a 7.1 per cent rise

15.0 million visits to top 20 North American waterparks in 2013; a 2.3 per cent rise

57.7 million visits to top 20 North American museums in 2013; a 1.6 per cent rise

53.0 million visits to top 20 Asian museums in 2013; a 27.6 per cent rise

74.8 million visits to top 20 European museums in 2013; a 4.6 per cent rise
fee to visitors, and consequently French museum attendance performance was negative overall (-3.1 per cent) for this year; also perceived and expected to be a bad year for the French economy.

Museum attendance was mixed in the UK when looking at individual museum performance, but the overall picture is positive, with the industry achieving 6.7 per cent growth in 2013. This rise in attendance has been attributed to the success and strength of ‘Brand London’ in the wake of the Olympics, which provided a spotlight on the UK’s attractions and the city as a tourist destination. This strong performance has also been boosted by the string of popular exhibitions such as ‘Pompeii and Herculaneum’, which received around 471,000 visitors at the British Museum alone. This is a good example of how museums rely on new exhibitions to drive attendance, much like theme parks investing in new rides.

**OUTLOOK:**

**FOCUS ON EMERGING MARKETS**

Key trends to watch out for this year include the evolution of theme parks into destination resorts (by adding second gates, mixed-use developments and accommodation options) and a rise in the number of branded attractions and rides.

The results of this year’s Theme Index point towards continued growth globally, particularly in Asia. Despite another year of relative stability at theme parks across Europe, growth in museum attendance is a positive indicator for this region’s attractions market. Further recovery in the European theme parks will likely be tied to economic recovery in southern Europe.

A large number of exciting projects are in the pipeline in the Middle East – a region likely to feature heavily in the Index in years to come. Pre-recession plans are resurfacing, with the development of a new museum cluster on UAE’s Saadiyat Island and Warner Bros’ Park on Abu Dhabi’s Yas Island. Whilst development in the UAE has been focused on waterparks (with the exception of Ferrari World), a broader range of visitor attractions are either in the pipeline or due to open shortly.

Internationally recognised IP providers are rapidly gaining interest in the Middle East, with Walt Disney announcing negotiations with partners in Doha, Dubai and Kuwait in a bid to attract the regions’ high-spenders to its resorts. Merlin (Legoland Dubai) and Universal Studios are considering developing a theme park as part of the multi-park Dubailand development. We also understand that Seaworld is currently undertaking studies assessing the potential for developing theme park concepts in the Middle East region.

The museum industry looks set for further growth in Asia, with China’s free museums initiative, its push to open more facilities to increase the ratio of museums to people, and its ‘museumification’ strategy – the construction of state-run museums as well as facilities to support corporate and private interests. Building so many museums in such quick succession could result in a vast oversupply of new collections. However, ‘build it and they will come’ is often a popular phase used by developers and if recent attendance figures are anything to go by, China’s appetite for museums is very strong.

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**TABLE 3: ECONOMIC GROWTH VS ATTENDANCE GROWTH 2013**

<table>
<thead>
<tr>
<th>GDP GROWTH</th>
<th>ATTENDANCE GROWTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>France</td>
<td>0.30%</td>
</tr>
<tr>
<td>UK</td>
<td>1.90%</td>
</tr>
<tr>
<td>Italy</td>
<td>-1.90%</td>
</tr>
<tr>
<td>Spain</td>
<td>-1.20%</td>
</tr>
<tr>
<td>Germany</td>
<td>0.50%</td>
</tr>
<tr>
<td>Denmark</td>
<td>0.40%</td>
</tr>
<tr>
<td>the Netherlands</td>
<td>-0.80%</td>
</tr>
<tr>
<td>Sweden</td>
<td>1.50%</td>
</tr>
</tbody>
</table>

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**ABOUT THE AUTHORS**

Margreet Papamichael is the director of economics and Jodie Lock is a senior analyst at AECOM. margreet.papamichael@aecom.com, jodie.lock@aecom.com, www.aecom.com
What impact do your science activities have on visitors? Is your institution contributing to science engagement policies? What do staff, scientists, teachers and other actors involved get from participating in science communication events? How do these activities impact on your city or region?

Whether you use the results to improve your offer or prove your relevance to stakeholders and decision makers, impact evaluation can be a powerful tool. And that is exactly what the Impact Assessment Toolkit – developed through the European project PLACES – is all about.

What is PLACES?
PLACES is a four-year EU-funded project aimed at defining, developing and promoting the European City of Scientific Culture. It offers a common platform to dozens of local networks through which stakeholders can combine their efforts to structure science communication activities and help create instruments for the study of science communication initiatives and the impact of policies. PLACES is coordinated by Ecsite (European Network of Science Centres and Museums), in partnership with the European Regions Research and Innovation Network (ERRIN), European Science Events Association (EUSEA) and the Science Communication Observatory from Universitat Pompeu Fabra (OCC-UPF) in Barcelona.

As part of the PLACES project, a group of 28 independent researchers with experience in the field of Science in Society developed a method of assessing the impact of Science Communication Initiatives and Policies (SCIP). This group aimed to investigate and gather evidence about SCIP in Europe to establish common methodologies and collect recommendations for future activities. With these objectives in mind, they created The PLACES Impact Assessment Toolkit under the coordination of the Science Communication Observatory from Universitat Pompeu Fabra (OCC-UPF). As a result, 27 case studies were conducted using the Toolkit in 20 European countries, involving more than 50 investigators from 10 science centres and museums, eight science events and nine cities of scientific culture.

What is the benefit of the Toolkit?
The PLACES Toolkit allows users to evaluate both the individual effects of SCIP and their long-term, additive and cumulative effects. This gives the project a deeper scope, as a broader spectrum is gained when both kinds of impact are considered.
How can you use it?
The Toolkit can be found online at www.occ.upf.edu/places and is free to use. It offers a methodological matrix (see image above), combining quantitative and qualitative instruments that can be used online to explore any kind of impact. These include standardised surveys, semi-structured interviews and focus groups, in addition to institutional sources and documental analyses. All questions and surveys have been written for the user – all you have to do is simply approach your visitors, scientists or stakeholders and start collecting data. The modules have been translated into several European languages.

The Toolkit consists of a 3x3 grid. Depending on who is running the event or which policy you want to evaluate (ie science centre or museum, science event, or cities of scientific culture) and who the target audience is (ie public sphere, political sphere, or factors involved in SCIP), you will be advised to use different modules.

For instance, if you want to gauge the impact that spending a day at your institution has on individual visitors, you will be advised to run interviews immediately after their visit (module A1) and/or ask them to fill in a survey (module A2), whilst also looking into institutional resources. However, if you want to gain an insight into the impact that participating in a science festival has on the actors involved, it’s recommended to conduct in-depth semi-structured interviews (module C1) and/or to organise a focus group with their representatives (module C2).

One of the main features of the interactive version of the online Toolkit is...
that it can be used in situ, which is very convenient when visitors are being surveyed or interviewed immediately post-visit. Tablets and smart phones can be used to fill in the questionnaires, and results can then be sent directly to the evaluator’s email.

If you’d like to check case studies similar to yours, the series of 27 evaluations previously carried out can be viewed online and downloaded. The content of the Toolkit sections has been adapted to each individual case to make it more accurate and also to ensure it better addresses its target.

What do the results show?
An analysis of the existing 27 case studies has shown a remarkable “socialising” effect of SCIP on visitors of science centres or museums, science events, or cities of scientific culture. Thus, when visiting a science centre or science event:

- Visitors contribute to the “normalisation” of science, as visits to science centres or events become part of the leisure and cultural time of families or groups.
- Ties within families and groups of friends are strengthened.

The main contributions of the research are related to the study of SCIP’s impact on a local or city dimension.

- All actors involved consider that local policies promoting science culture already play – or are going to play – an important role in the economic development and visibility of the city.
- Citizens perceive science centres, museums and events as significant symbols of their town, especially in those regarded as scientifically cultured.

Moreover, results have confirmed that:

- SCIP have a cognitive impact on adults and children (that is, the positive learning effects that they induce).
- SCIP boost intellectual curiosity, increase self-esteem when talking about science issues and enhance scientific vocations.

Regarding the issue of education, a stakeholder involved in one of the case studies stated: “There has to be strong engagement at that early, formative stage. We need to promote a culture of engagement with science from the earliest possible opportunity” (1). In another, a researcher said that school visits to museums “are one of the most important tasks that these centres can accomplish” (2). A teacher involved in a science event stated: “it enhances the feeling of responsibility and democratic citizenship of students inside and outside the classroom” (3).

The study also showed that there’s a strong impact on actors involved in SCIP (scientists, teachers, business people, journalists, politicians, centre staff). Such activities stimulate networking among actors, promote the creation of new projects, facilitate access to new financial resources, help understanding of audience’s needs and improve professional skills.

A researcher participating in a semi-structured interview stated that science events are a great experience “to learn about the work of my university colleagues and from other institutions” (4), while a media person said: “prejudices and over-expectations towards science can only be changed if science does not stay isolated in laboratories and institutes” (5).

Any recommendations?
As part of the PLACES project, a set of recommendations has been compiled and can be found online. Its aim is to contribute to the planning, implementation and evaluation of future SCIP. Advice is organised into sections: objectives, targets,
venues, areas/issues, timing, formats/ways, local dimension, promotion/advertisement/communication, financing and evaluation.

Planning an event soon?
Easily implementable recommendations:
- Clearly define your objectives.
- Explicitly state your evaluation process
- Identify audiences and adapt content/planning to their needs/expectations.
- Science communication from museums and science centres is important to your city – take it into account when planning actions.
- Present contents in an innovative way with a multidisciplinary approach – visitors appreciate real the opportunity to explore.
- Liaise with local scientific communication agents and promote your activities with local print and broadcast media.

Quotes in text:
(1) Stakeholder IV5, case study 14
(2) Researcher 1, case study 24
(3) Teacher 3, case study 4
(4) Researcher, case study 26
(5) Media representative, case study 3

ABOUT THE AUTHORS
Gema Revuelta is an associate professor at Universitat Pompeu Fabra and deputy director of the Science Communication Observatory at the same university (OCC-UPF). Núria Saladié is a research assistant at OCC-UPF. ECSITE coordinates the PLACES project in partnership with ERRIN, EUSEA and OCC-UPF.
WATERPARKS HAVE PERMEATED OUR CULTURE IN WAYS WE COULDN’T HAVE IMAGINED EVEN A DECADE AGO. THEY’VE POPPED UP IN ALL THE EXPECTED PLACES WHERE TOURISTS LIKE TO TRAVEL – DUBAI, SYDNEY, THE CARIBBEAN, BANGKOK, SINGAPORE, BARCELONA, LAS VEGAS – AND ALSO IN PLACES WHERE TOURISTS HAPPILY UNCOVER THESE HIDDEN RECREATIONAL GEMS – EGYPT, SOUTH AFRICA, KUWAIT, SCOTLAND, AFGHANISTAN AND TURKEY, AMONG MANY OTHERS.

AND THEY’RE NOT JUST PLACES FOR TOURISTS, THESE DAYS WATERPARKS PROVIDE THE BACKGROUND FOR MOVIES, TELEVISION COMMERCIALS AND EVEN TV REALITY SHOWS.

THE WORLD WATERPARK ASSOCIATION (WWA) IS AWARE OF OVER 2,000 WATERPARKS LOCATED THROUGHOUT THE WORLD, WITH HUNDREDS MORE IN THE WORKS AND PLANNED OPENINGS IN 2014 AND BEYOND.

SOLID GROWTH

The waterpark industry as a whole is experiencing a solid growth period, both in the opening of new facilities and in the addition of major new attractions to existing parks located throughout North America and Asia. Thanks to this growth, more and more people are visiting waterparks.

Consider the following observation made within the recent Global Attractions Attendance Report published by the Themed Entertainment Association (TEA) and AECOM: “Asian attendance totals have for the first time surpassed those of North America. The Asian waterparks market showed 7.4 per cent growth with total attendance at 16 million”.

While this global attractions report focuses only on the top 20 facilities in both North America and Asia, these numbers support the notion that the industry is making significant strides in entering more markets and attracting more visitors.

CURRENT TRENDS

The waterpark development trend is being driven by several things, some relate to financial data and some to geography. Firstly, many economies have recovered to the point where investment companies and leisure entertainment corporations are pursuing investment in new venues.

Merlin Entertainments, Europe’s leading and the world’s second-largest visitor attraction operator with 99 attractions in 22 countries across four continents, stated in its 2013 annual report that: “Globally, leisure spending is expected to grow by approximately five per cent per annum from 2011-2016, driven by rising incomes and increasing leisure time”.

Clearly, forecasters are optimistic about what’s happening within global economies and where consumer sentiments lie in terms of how they make decisions for their discretionary monies. This has led companies like Merlin Entertainments to branch out into areas and regions where there has been an increase in the middle class.

Their annual report says: “A key focus for Merlin has been on developing its footprint in emerging markets, where a growing middle class, enjoying improving wealth and living standards, expands the market opportunity. Not only can Merlin reap this benefit in these local economies, but increasing wealth is driving international tourism, particularly in key ‘gateway’ cities such as London, New York and Hong Kong.”

Ubiquitous waterparks

The waterpark industry is growing fast and we’re seeing both new projects and the expansion of existing facilities, says Aleatha Ezra of the World Waterpark Association.

Aleatha Ezra, director of Park Member Development, World Waterpark Association (WWA)
Growth in waterparks is significant in North America and Asia, attracting families and young adults.
Yas Waterworld is a prime example of an innovative new waterpark.

Brands that represent some of the best and most innovative new waterpark facilities:

- **Yas Waterworld, Abu Dhabi, UAE**
  www.yaswaterworld.com/en
- **Cowabunga Bay, Las Vegas, Nevada, USA**
  www.cowabungabay.com/lasvegas
- **Splash E Spa Tamaro, Rivera Monteceneri, Switzerland**
  www.splashespa.ch/en
- **Legoland® Malaysia, Johor, Malaysia**
  www.legoland.com.my
- **Wet’n’Wild Sydney, New South Wales, Australia**
  www.wetnwildsydney.com.au
- **Cartoon Network Amazone Water Park, Chonburi, Thailand**
  www.cartoonnetworkamazone.com/en
- **Splashworld, D’avignon, France**
  www.splashworld.net
- **Vana Nava Water Jungle, Hua Hin, Thailand**
  www.vananava.com
- **Lotte World Water Park, Gimhae, South Korea**
  http://global.lotteworld.com/waterpark.asp
- **Plopsaqua Indoor Water Park, De Panne, Belgium**
  www.plopsa.be/plopsaland-de-panne/en
- **Schlitterbahn, Corpus Christi, Texas, USA**
  www.schlitterbahn.com/corpus-christi
Emerging Market – China
This is especially true in areas throughout China, which relates back to the observation made by TEA and AECOM referenced earlier.

There has been an explosion of new waterpark development in China, including the development of new properties and major waterpark expansions at existing attractions in Beijing, Guangzhou, Shanghai, Wuhan and Tianjin, among numerous others.

According to AECOM’s Chris Yoshii, senior vice president, Economics Asia-Pacific: “As a driver of global tourism, the mainland Chinese tourist is fast becoming the most sought-after visitor in the world, and will continue to be so for years to come. This vast market sector is still at the very early stages of growth.”

China, and Asia in general, has become a hotbed of waterpark development, which is certainly a new, if not unexpected, trend in the leisure industry. One reason for this is that waterparks have mass appeal but cost less than their dry counterparts.

“Waterparks require less investment than theme parks, attracting the interest of developers. The popular indoor/outdoor facilities extend the season and provide more control over the environment,” says Yoshii.

Family Facilities – North America
In addition to their lower costs, waterparks lend themselves to a multitude of development styles and themes. Waterpark development in North America has focused on appealing to families.

New facilities opening in North America within the last few years have included more emphasis on thematic design and elements, interactive ride attractions that are appropriate for many age levels, as well as private rental spaces for gathering as a family such as cabanas. Designers have focused on creating relevant play areas for toddlers, tweens, teens, parents and grandparents with rides that appeal to the youngest visitor and his or her parent.

Young Adults – Asia
In contrast, waterparks being developed in Asia have leaned towards a less family-style approach. “In Asia, the typical waterpark visitors are young adults, often on a group outing: it’s a day out with work colleagues, fellow students or friends. There’s something of a crossover with the culture of spas and hot springs. The settings tend to be more tranquil, with premium elements available – food service, massages, concerts, entertainment: things that extend the average length of stay and raise per caps,” says Yoshii.

Alongside strong growth in Asia and North America, attendance figures remain steady at facilities in Europe, South America, Australia and the Middle East.

BARRIERS AND PROGRESS
Although waterparks have entered a period of stability, a few issues remain that should be of concern to developers and operators – mainly changing weather patterns and water conservation. If the industry is to continue growing in size and attendance, designers and builders must continue to develop with green practices in mind and operators must continue to be good stewards of the environment.

Fortunately, advancements in water filtration, heating and cooling equipment, solar technologies and recirculation systems have allowed waterparks to use less while reclaiming more water and decreasing their impact on the natural environment.

Overall, the waterpark industry is enjoying a period of innovation and expansion that doesn’t appear to be tapering off anytime soon, while visitors continue to seek out social recreational experiences.

ABOUT THE AUTHOR
Aleatha Ezra is the director of Park Member Development for the World Waterpark Association: a member-based trade organisation serving the water park industry. Ezra works closely with water park members (outdoor, indoor, aquatic facility, hotel resort and public sector park owners, developers and operators) to provide meaningful member services that target business growth and support safety.
The International Association of Amusement Parks and Attractions (IAAPA) is the premier trade association for the attractions industry worldwide. Founded in 1918, IAAPA is the largest international trade association for permanently situated amusement facilities and attractions and is dedicated to the preservation and prosperity of the amusement industry. The association represents more than 4,700 attractions, suppliers and individual members from over 90 countries.

Since its incorporation in 2008, the European office – IAAPA Europe – has seen membership grow to more than 1,000 active members in Europe. Its location in Brussels, Belgium, has enabled staff to actively work to continue the development, improvement and provision of member services on a more regional level. In doing so, IAAPA Europe has seen an increase in services for members, including more EU lobbying and industry exposure, and reports that better represent the industry and provide members with information on the issues impacting on their businesses.

**European Studies**

IAAPA Europe has collected data on the financial strength of the industry through its *Economic Impact of Attractions in Europe* study. Furthermore, to better understand and prepare for changes in the value added tax (VAT) policy, an extensive Europe-wide VAT study was commissioned to provide detailed information to members, national associations and politicians on the negative and/or positive impact that changes in VAT can have on the industry and long-term on tourism.

Looking ahead, IAAPA Europe hopes to continue to develop more economic studies on the industry, in addition to producing regional benchmark studies on various important industry subjects to help members better evaluate, manage and grow their businesses.

**FIGURE 1 EUROPEAN ATTRACTION INDUSTRY IMPACTS 2012**

<table>
<thead>
<tr>
<th>Sectors</th>
<th>No. of attractions</th>
<th>Attendance (mill)</th>
<th>DIRECT IMPACT</th>
<th>FTE jobs</th>
<th>TOTAL ECONOMIC IMPACT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Revenues (€mill)</td>
<td></td>
<td>Value (€ mill)</td>
</tr>
<tr>
<td>Theme &amp; Amusement Parks</td>
<td>307</td>
<td>150</td>
<td>4,883</td>
<td>53,103</td>
<td>10,023</td>
</tr>
<tr>
<td>Waterparks</td>
<td>188</td>
<td>76</td>
<td>849</td>
<td>17,266</td>
<td>1,760</td>
</tr>
<tr>
<td>FECs</td>
<td>1,116</td>
<td>49</td>
<td>308</td>
<td>5,927</td>
<td>640</td>
</tr>
<tr>
<td>Science Centres</td>
<td>187</td>
<td>43</td>
<td>951</td>
<td>10,825</td>
<td>1,971</td>
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<tr>
<td>Wildlife Attractions</td>
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<td>143</td>
<td>2,331</td>
<td>28,387</td>
<td>4,834</td>
</tr>
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<td><strong>TOTAL</strong></td>
<td><strong>2,119</strong></td>
<td><strong>460</strong></td>
<td><strong>9,322</strong></td>
<td><strong>115,508</strong></td>
<td><strong>19,228</strong></td>
</tr>
</tbody>
</table>

*Source: D & J International Consulting and Morisetti Associates*
Economic Impact of Attractions in Europe Study (2012)
IAAPA Europe has just completed an assessment of the Economic Impact of Attractions in Europe. The report builds on the 2009 study (European Amusement and Theme Park Industry: An Assessment of Economic Impact of Onsite Visitor Spending), which identified that in 2008 theme and amusement parks in Europe had a combined total economic impact of €8.6bn (£7.1bn, US$12bn).

Both studies covered EU countries plus Norway and Switzerland, whereas the latest study extended its coverage to visitor attractions like waterparks, family entertainment centres (FECs), wildlife facilities and science centres, in addition to the more mainstream theme and amusement park sector.

A summary of the report’s findings is set out in Figure 1. The economic impact of theme and amusement parks has grown by just under 17 per cent since the 2009 study, to reach more than €10bn (£8.2bn, US$13.9bn). This growth has been primarily driven by existing parks, with the addition of on-site accommodation and second gate attractions – an increasingly popular route to growing revenues. The inclusion of the other attraction sectors brings the total economic impact to an estimated €19.2bn (£15.8bn, US$26.7bn), indicating the importance of these researched attraction sectors to the European economy. The study aimed
IAAPA Europe VAT Study

The European attractions industry has campaigned for many years for reductions in VAT to support investment and growth in the industry, and IAAPA Europe is active in supporting its members in such campaigns. The need for this support has grown in recent years, with many governments seeking to offset the impact of the recession through increases in VAT.

IAAPA Europe has just completed a VAT study to assess the current situation and to support future lobbying. The report identified the scale of variation in the VAT regime for visitor attractions across Europe. Figure 2 sets out the current VAT rates applied to admission prices at theme and amusement parks for each EU member state, showing that VAT rates vary from a high of 27 per cent in Hungary to a low of three per cent in Luxembourg.

Of particular relevance to the industry is the extent to which the VAT rate has increased since the recession. The average standard rate for the EU was 19.5 per cent in 2007 and has increased by 10.3 per cent to reach 21.5 per cent in 2014. However, for theme and amusement parks the change has been more significant, ranging from an average rate of 12.7 per cent in 2007 to an average rate of 15.7 per cent in 2014 – showing a 23.6 per cent increase.

![VAT Rates Chart]

**Figure 2: VAT Rates on Admissions to Amusement Parks in EU Member States, January 2014**

Source: EC - VAT rates applied in the member states of the EU as at 13 January 2014.

EU average @ January 2014 = 15.7%
The IAAPA Europe VAT study presents numerous European case studies, showing both the adverse impact of VAT increases (e.g., the shift from a reduced rate of eight per cent to a standard rate of 21 per cent for Spanish theme and amusement parks in September 2012) and, conversely, the positive impact on investment and jobs of a reduced VAT rate (e.g., the application of a reduced VAT rate for tourist accommodation in Germany in 2010).

The IAAPA Europe VAT Study concludes that lower VAT rates have the beneficial effect of stimulating investment, growth and jobs in the attractions sector and that these indirect gains could more than offset any immediate loss in VAT revenues for EU member states. Additionally, eliminating the current distortions that exist between commercial theme parks and other visitor attractions in many EU member states would help the EC to achieve its objective of an undistorted competitive market with a level playing field between different enterprises.

2014 and Beyond
IAAPA Europe will build on these studies with further benchmarking research to enable members to compare their site’s operating performance with industry averages. The forthcoming research programme includes attendance benchmarking pre and post the main summer season to provide members with a check on how their current season performance compares with their peers, and an end-of-year financial benchmarking study to help compare key performance indicators like visitor spends and staff productivity.

ABOUT THE AUTHOR
Karen Staley is vice president of IAAPA Europe. The complete Economic Impact of Attractions in Europe study and the IAAPA Europe VAT study are available to IAAPA members.
Email: europe@iaapa.org
www.iaapa.org
US theme parks are riding high, but it’s a bumpy ride for teen visits, reports Fiona O’Donnell of the Mintel Group.
Unlike many other leisure markets that are just beginning to recover from the steep revenue declines experienced during the recession of 2008-09, the US theme park industry has proven far more resilient. Despite a sluggish economy, revenues are estimated to have increased 17 per cent between 2007 and 2012 – and are forecast to grow a further 7.1 per cent annually until 2017, to reach US$17.95bn (£10.71bn, €13.19bn).

ATTENDANCE
Consumers’ increased confidence in the economy, major parks’ investment in new themed areas or renovations of existing parks, as well as a plethora of new rides and attractions are drawing visitors in record numbers, which is driving revenue growth for the industry.

Despite the recession adult attendance has also remained steady – even during difficult times, theme parks are perceived as offering good value for money and remain a draw for many Americans.

Fierce industry competition is driving theme parks to new heights in immersive entertainment and innovative attractions to lure vacationers through their gates.

While consumers continue to enjoy theme parks, in the face of rising costs they’re focused on looking for ways to save money during their visit. Though admissions account for the largest portion of theme park revenues, a majority of theme park goers buy discounted admission tickets, which means ancillary purchases will become an increasingly important component of total revenues. Beyond upscale food and drink and new merchandise tied to popular attractions, additional fees that eliminate or substantially reduce lines appear to have the most promise.

DEMOGRAPHICS
About one in five adults have visited a theme park in the past 12 months. These adults tend to be in their “family” years (aged 18-44) and comprise the mid- to upper-level household income (US$75,000+, £44,800+, €55,100+). Married adults with children at home are key theme park goers. The combination of being white, younger than 55, married, with four plus people at home (including under 18s), and a household income of at least US$100,000 (£59,700, €73,500) creates the most likely adult theme park visitor profile.

From 2006 to 2012, the number of adults who visited a theme park within the last 12 months remained relatively flat. While teens aged 12-17 are more than three times as likely as the average adult to have visited a theme park (67 per cent vs. 22 per cent), teen visitation has dropped over the past five years with 67 per cent of those aged 12-17 having visited a park in the last year compared with 76 per cent five years ago. In contrast, visits from adults have remained steady at 22-23 per cent. And it seems price may be a factor in the decline of teen visits, as our research found that from 2007 to 2010, per diem expenses hovered around US$150 (£90, €110), but by 2012 this had increased to more than US$170 (£102, €125). Today, over one third (36 per cent) of goers consider themselves “avid” visitors. And it’s not just younger consumers being thrilled by theme parks – our research shows that more than one in five (23 per cent) over 55-year-olds consider themselves as avid theme park goers.

TOP VISITOR PURCHASES WHILE AT A THEME PARK
1. Food (83%)
2. Beverages (74%)
3. Souvenirs for family or friends (45%)
4. Souvenirs for oneself (33%)
5. Photographs (26%)

TECHNOLOGY
The report also highlights the value of technology and its importance in connecting theme parks with visitors – consumers feel more technology could be used to improve their experience. Some 76 per cent of theme park visitors think parks should use technology to manage and shorten wait times, and one in five (22 per cent) claim to have visited Disney Parks’ website, Facebook or Twitter before coming – 15 per cent report the same for Six Flags, while 14 per cent visit social media sites before arriving at Sea World and Universal Studios, 12 per cent for Busch Gardens and 19 per cent for Cedar Point.

FUTURE GROWTH
The theme park industry is healthy and growth is forecast due to increasing attendance numbers and per diem expenditures in park. Revenues can grow further by incorporating gaming and the internet into the offering, while guest satisfaction can be improved by alleviating wait times via technology.

ABOUT THE AUTHOR
Fiona O’Donnell is the category manager of Multicultural, Lifestyles, Leisure, Travel and Retail at the London branch of the Mintel Group: an award-winning provider of market research.

For more data see Theme Parks US – June 2013 at www.mintel.com
A Global Impact

The advancement of zoos and aquariums within conservation, education, science and recreation has an invaluable impact on the future of wildlife and communities worldwide.

Jim Maddy of the Association of Zoos and Aquariums (AZA) reports

Founded in 1924, the Association of Zoos and Aquariums (AZA) is a 501(c) non-profit organisation dedicated to the advancement of zoos and aquariums in conservation, education, science and recreation.

AZA represents more than 200 institutions in the US and overseas – collectively drawing over 182 million visitors annually. These facilities meet the highest standards in animal care and provide a fun, safe and educational family experience.

For visitors, AZA accreditation is an assurance that they are supporting zoos and aquariums where the animals are getting the best possible care, where there is a deep commitment to conserving wildlife and wild habitats, and where the staff comprise highly trained professionals who provide excellent care for more than 800,000 animals, making them the leading experts in care and animal welfare.

In addition to being dedicated to maintaining standards of excellence in animal care and welfare, AZA-accredited facilities provide visitors with exciting opportunities to connect with wild animals in a safe setting while having an invaluable impact on local communities and the world.

CONSERVATION

Conservation is a priority for AZA-accredited facilities and is key to their missions – they serve as conservation centres that dedicate millions of dollars to support scientific research, conservation and education programmes. Every year, US$160m (£96m, €118m) is spent on field conservation, supporting more than 3,600 projects in 130 countries. This provides society with the opportunity to develop personal connections with the animals in their care, while playing a vital role in maintaining our diverse wildlife and natural habitats.

SPECIES RECOVERY

Zoos and aquariums have long been seen as important contributors to species recovery. Since the 1960s, iconic animals worldwide have been identified as endangered – or even extinct in the wild – and their reproduction in zoos and aquariums has helped recover and support their populations in the wild. Species recovery is a global endeavour that includes work in our own communities. It is thanks, in part, to accredited zoos and aquariums that the US can still claim California condors and red wolves among its wildlife ranks.
FIELD CONSERVATION
AZA-accredited zoos and aquariums do much more than save species on the brink of extinction – they make substantial contributions towards coordinating, participating or supporting conservation projects that directly contribute to all types of field work, provide veterinary and rehabilitation care in the face of wildlife disease and injury, conduct lab and field research on ways to protect species or ecosystems in the wild, and create opportunities to increase conservation awareness, advocacy, action, capacity and fundraising.

Each year, AZA member institutions spend around US$160m (£96m, €118m) on these wide-reaching projects in more than 130 countries.

SUSTAINABLE PRACTICES
Habitat loss and degradation (resulting from pollution, over-exploitation, invasive species and climate change) are significant threats facing wildlife worldwide. Conserving resources can lessen this and therefore AZA-accredited zoos and aquariums strive to conserve the natural resources utilised in their business operations.

Sustainable practices are implemented to reduce water/energy usage, decrease waste, and encourage green products and renewable energy. From developing water filtration systems in aquatic exhibits that save water; installing solar panel arrays; creating innovative waste-to-energy systems; receiving ISO 14001 certification for effective environmental management and the U.S. Green Building Council’s LEED certifications; and working with visitors and vendors to offer sustainable food options, AZA-accredited facilities are inspirational public examples of putting conservation talk into daily operations.

SOUND SCIENCE
AZA believes that conservation, in addition to animal management, husbandry and veterinary care, should be based in science, and that a commitment to scientific research is a trademark of the modern zoo and aquarium. AZA-accredited facilities conduct or facilitate research to mitigate human-wildlife conflict, improve reintroduction methodologies, develop new tools for monitoring animals in the wild, examine...
disease transmission between domestic and wild animals and test bird-friendly options for zoo and aquarium construction.

Research carried out with accredited zoos and aquariums in sensory biology, physiology, nutrition and reproduction and cognition has increased our understanding of the species being investigated and provides results which may be of benefit to the health of animals in wild populations. For conservation activities to achieve their intended outcomes, accredited facilities rely on research and science.

COOPERATIVE CONSERVATION
AZA cooperates with conservation partners and AZA members work collaboratively within committees, animal programmes and scientific advisory groups to guarantee that sophisticated conservation and research programmes are successful.

An abundance of educational information, planning tools and guides, databases, funding sources, awards and specialised conservation projects have also been created to advance animal conservation initiatives and strategies, such as AZA’s Green Guide and Guidelines to Develop an Institutional Conservation Strategic Plan, as well as AZA’s Smart Source – a national purchasing cooperative exclusively for AZA members – which includes a focus on green initiatives and sustainability.

Two of AZA’s most prestigious programmes to support members’ conservation initiatives are its annual awards and the Conservation Grants Fund (CGF). Since its inception in 1991, the CGF has provided over US$5.7m (£3.4m, €4.2m) to more than 320 conservation projects in over 55 countries. More than 70 AZA-accredited and certified related facilities, in addition to university and non-profit agencies, have received CGF funding. Grants are awarded in six categories: animal health, animal welfare, conservation education, field conservation, management and/or breeding, and research. The two-tier review process includes subject matter experts and makes it extremely competitive. Support for the CGF comes almost exclusively from AZA members. Since 1999, the Walt Disney World Company and the Disney Worldwide Conservation Fund have provided significant financial support, increasing the funds available for AZA members’ conservation projects by over one third.

Whether saving species on the brink of extinction or ensuring species never reach that state, visitors can trust that AZA-accredited facilities are working hard to protect wildlife and habitats for the future.

EDUCATION
AZA-accredited zoos and aquariums also provide the public with essential connections to the natural world by serving as centres for conservation involvement. More than 50 million visitors to AZA-accredited facilities are children, making them essential to science and environmental education. AZA-accredited facilities

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**AZA-accredited facilities are key to education**

**Programmes for students and teachers:**
- 4 million students participate in formal off-site education programmes every year
- AZA-accredited zoos and aquariums conduct training for 40,000 teachers annually

**Community resources for diverse audiences:**
- 12 million students (pre-K through Grade 12: 4-18 years old) visit AZA-accredited zoos and aquariums each year as part of a school field trip
- 11 million students participate in formal on-site education programmes each year
- 400,000 students are engaged in field trips to AZA-accredited zoos and aquariums each year
- 500,000 students participate in educational programmes at AZA-accredited zoos and aquariums each year
- 4 million students participate in formal off-site education programmes every year
- AZA-accredited zoos and aquariums conduct training for 40,000 teachers annually

**Working with Federal, State and Local Education Agencies:**
- 13% of AZA-accredited zoos and aquariums collaborate on initiatives/projects with their State or US Department of Education
- AZA-accredited zoos and aquariums with school programmes and materials aligned with their State’s education standards (97%) and Local education standards (86%)
- 27% of AZA-accredited zoos and aquariums have been involved in their State’s Environmental Literacy Plan
Aquarists and curators are keen to share their work with the public train 40,000 teachers every year, supporting state science curricula with teaching materials and hands-on opportunities for students who might otherwise have no first-hand experience with wildlife. In fact, there is growing evidence that aquariums and zoos are highly effective at teaching people about science and connecting them to the natural world.

Educators at AZA-accredited facilities are trained to help visitors make connections with the incredible resources found there. It is a skill known as interpretation – a communication process that builds intellectual and emotional connections between the things people are curious about and the greater significance of those things. The zoo keepers, aquarists and curators working with the animals are also keen to share their work with the public and to relate what they do to their enthusiasm for animals. People are invited to ask them questions, hear their stories and make them part of the learning experience.

Additionally, aquariums and zoos not only offer the opportunity to connect with animals at their parks, but also through conservation projects that encourage local community involvement in action that supports the habitats and animals where we live. Education is a major component of these projects, sharing perspectives on ways we can live cooperatively with wildlife, utilise resources wisely, and successfully integrate conservation practices into our daily lives. In this way, aquariums and zoos help make vital connections among people of many cultures and communities, as well as offer safe places for children to play and explore the natural world, to learn from trained educators how to interact responsibly with the environment, to have fun, get exercise, and to establish valuable, life-long connections with animals and their habitats.

ECONOMIC IMPACT
The annual operating and capital outlays of attractions accredited by AZA provide important economic benefits within local and state economies and generate important economic benefits nationally and internationally. These benefits include growing gross domestic product (GDP),
ASSOCIATION OF ZOOS AND AQUARIUMS (AZA)

ZOOS AND AQUARIUMS ARE MORE POPULAR THAN EVER
BEFORE – AND MORE NECESSARY THAN EVER BEFORE
AS ENGINES OF WILDLIFE CONSERVATION

creating wages for workers at the institutions, and supporting jobs throughout the economy as the initial spending by zoos and aquariums is re-spent and re-cycled.

AZA-accredited US facilities spent US$4.6bn (£2.8bn, €3.4bn) in 2012, according to Stephen S Fuller, PhD, director of the Center for Regional Analysis at George Mason University (see Table). This was divided between annual operations expenditures of US$3.5bn (£2.1bn, €2.6bn), plus US$1.1bn (£660m, €800m) in capital improvements. Not included were the significant spending outlays of concessionaires that provide retail and food services at these facilities. Including the operating expenses of these businesses would grow the total economic impact of the respective attractions even more.

Another source of important revenue in the community surrounding AZA-accredited facilities is the off-site spending of their visitors in combination with their visits. While not all guests combine their visit with commercial activities, research has shown that some do and that this spending can be significant, particularly when it stems from out-of-town tourists. Visitors to AZA-accredited attractions in 2012 numbered 181.9 million globally, while 169.4 million of those visited an accredited establishment in the US. The visit-related, off-site spending of those visitors in the US has been estimated at US$2.4bn (£1.4bn, €1.8bn). Here is a summary of the economic benefit of the facilities and their visitors in 2012:

- Direct expenditures by US AZA-accredited attractions of US$4.6bn (£2.8bn, €3.4bn) contributed US$13.2bn (£7.9bn, €9.7bn) to the US GDP, based on the use of an aggregate output multiplier of 2.88.

- Direct spending generated US$4.4bn (£2.6bn, €3.3bn) in wages and salaries for US workers and supported 132,015 jobs in the US.

- Before-and-after visitor spending, estimated to total US$2.4bn (£1.4bn, €1.8bn), added an additional US$6.6bn (£3.9bn, €4.9bn) to GDP generated US$2bn (£1.2bn, €1.5bn) in wages, and supported 61,971 jobs nationwide.

- Total contribution of AZA-accredited facilities to the US economy in 2012 was US$19.8bn (£11.8bn, €14.6bn), generating personal earnings of US$6.4bn (£3.8bn, €4.7bn) and supporting 193,986 jobs.

- Eight of AZA’s ten international member organisations reported direct annual operating and capital expenditures totaling US$490.7m (£293.3m, €360.5m) in 2012. This added an estimated US$1.1bn (£660m, €800m) in aggregate benefits.

<table>
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<tr>
<th>Sources</th>
<th>Direct outlays</th>
<th>Total output (1)</th>
<th>Personal earnings (2)</th>
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<td>$6.730</td>
<td>204,758</td>
</tr>
</tbody>
</table>

Source: Association of Zoos and Aquariums; GMU Center for Regional Analysis. Notes: (1) Total value of goods and services generated directly and indirectly as a result of annual expenditures by zoos and aquariums and their visitors in the US in 2012; (2) Additional earnings generated within the US; (3) Additional new jobs supported nationwide by the spending and re-spending of direct expenditures. *Four of six non-Canadian zoos reporting.
to the economies of these international members’ countries, generated US$352m (£210m, €259m) in new wages to local workers (in addition to direct payroll outlays) and supported 10,772 jobs across their respective national economies.

These analyses have confirmed that the economic impacts of annual spending by AZA-accredited zoos and aquariums and the visit-related, off-site spending by their guests have benefits that far exceed the value of the initial investments, constituting an important source of income and jobs that contribute across the local, state, national and international economies.

CONCLUSION
The future of zoos and aquariums is critical to the future of our wildlife and wild places. These attractions are more popular than ever before – a good thing as they are more necessary than ever as engines of wildlife conservation.

Not only will they continue to work directly in the field to save species, they will continue to build the next generation of wildlife conservationists with rich educational programming, vibrant exhibits and amazing live animal experiences. They will also continue to be powerful economic engines in their communities.

ABOUT THE AUTHOR
Jim Maddy is president and CEO of AZA and a nationally recognised leader in conservation policy and advocacy. Under his leadership, Jim has grown AZA’s membership and budget; implemented a successful plan to improve association member services; and raised the positive profile of AZA-accredited zoos and aquariums as drivers of tourism and economic development; as leaders in animal care and welfare; and as key players in the conservation of wildlife and wild places. www.aza.org
MUSEUMS ROUND UP

TIME TRAVEL

We take a look at some of the latest museums and heritage projects either recently opened or taking shape around the world

LEARNING

Creating child’s play in Beijing

Lao Niu Children’s Discovery Center of CNCC, Beijing, China

Amidst children from early infancy through to age seven, Lao Niu Children’s Discovery Center is due to open in Beijing in January 2015. The 2,400sq m (25,833sq ft) centre will be located in the Xicheng District, with the 50 million yuan (£4.8m, €5.8m, US$8.1m) forming part of the China National Children’s Center (CNCC). Design firm Jack Rouse Associates (JRA), which creates visitor experiences worldwide, has been commissioned to create the new discovery centre. The design brief from CNCC is to provide children with opportunities to understand the diversity of their world, discover their potential and improve their resilience in the face of life’s challenges.

Children will be able to exercise their minds and bodies via a series of interactive exhibits and creative play experiences. They will also learn how to exercise judgment through testing, exploring and problem solving.

JRA offers a wealth of experience in creating child-oriented centres and museums. These include Imaginosity in Ireland, Guangdong Science Center in China, En-ginuity in the UK and Museo de los Niños in Guatemala, as well as the Golisano Children’s Museum of Naples, Kohl Children’s Museum and McKenna Children’s Museum in the US. The firm is also currently designing 8,000sq ft (743sq m) of exhibition space for the Children’s Museum of Siouxland in Sioux City, Iowa, US. ●
Capturing a defining period in World War II history, Battle of the Atlantic Place will be a bold new piece of architecture for the Halifax waterfront, on a 4.5-acre site. Due to open in 2017, it will incorporate a large interpretative centre and serve as the new home to Canada’s naval memorial, HMCS Sackville.

BRC Imagination Arts has collaborated with the Canadian Naval Memorial Trust and Stantec Architects to create the new centre. BRC’s creative director Matthew Solari, says: “Guests will take a journey that gives them a visceral sense of Canada’s decisive role in winning the war itself. They’ll feel what it was like to serve at sea in a ship under constant threat, to design and build hundreds of ships in an impossibly short period of time, to fly the unforgiving skies over one of the stormiest oceans in the world, and for people and provinces to come together as a nation.”

A simulator will allow visitors to experience operations at sea (night action in a ship or U-boat). On a more human scale, stories will be told from the individual sailor’s point of view on what it was like to serve at sea and how their families coped. HMCS Sackville, owned and operated by the Canadian Naval Memorial Trust, is the last of the corvettes that served in the wartime fleet. This memorial, and an RCAF Canadian-built Canso Flying Boat, will allow visitors to ‘walk the decks’ with interactive interpretation. A more reflective memorial hall adjacent to this will honour the 5,000-plus members of the Canadian Navy and Air Force who died at sea.

Stantec has conceived a LEED ‘gold performance rated’ building with striking glass façades, vaulted halls and galleries, and public spaces offering spectacular views of Halifax Harbour.

**NAVAL HISTORY**

**Historic sea spectacle for Nova Scotia**

Battle of the Atlantic Place, Halifax, Nova Scotia, Canada

Capturing a defining period in World War II history, Battle of the Atlantic Place will be a bold new piece of architecture for the Halifax waterfront, on a 4.5-acre site. Due to open in 2017, it will incorporate a large interpretative centre and serve as the new home to Canada’s naval memorial, HMCS Sackville.

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MUSEUMS ROUND UP

CULTURE

Tracking a rich history in Texas

The Nau Center for Texas Cultural Heritage, due to open in 2016, is being designed as a regional gateway for tourism – telling the history of the 29 counties that comprise southeast Texas. Located in Houston’s downtown area and along Texas’ Independence Trail, the museum is being conceived as “an aspirational learning centre” where local history and culture can be experienced interactively.

Designed by BRC Imagination Arts, Nau Center will allow guests to discover three pivotal themes: Gone to Texas, Seize Opportunity and Get Big Things Done.

Gone to Texas is a theatrical experience that will bring legends to life, such as the Allen Brothers and Jesse Jones.

Historic locomotive Southern Pacific 982 will allow visitors to envisage journeys across the plains.

SOCIETY

Compelling history of US civil rights

America’s National Civil Rights Museum, Memphis, Tennessee, US

America’s National Civil Rights Museum, the converted motel where Martin Luther King Jr was assassinated, reopened in April 2014 after a major redevelopment – the day after the 46th anniversary of King’s death.

The museum in Memphis has undergone a US$27.5m (£16.8m, €20m) renovation – the culmination of 18-months’ construction, led by architect firm Self+Tucker – to complete the remodelling of the attraction.

A replica of the bus Rosa Parks travelled on.

Now offering 52,000sq ft (4,831sq m) of exhibition space, the museum features many poignant historical replicas (including one of the buses on which rights activist Rosa Parks travelled), touchscreen displays and archive footage from the civil rights era. Interactive exhibits take visitors on a journey through the civil rights struggle, starting with the slave trade and the notorious ‘Middle Passage’ along which enslaved Africans were shipped across the Atlantic Ocean in terrible conditions.

The museum features a replica of the slave ship galley, where visitors can experience the cramped conditions that slaves were subjected to during their journey.

“Visitors will learn about some of the lesser-known civil rights leaders through oral histories and new emotionally charged, multi-user, multi-touch interactives and visually compelling exhibitions,” says museum president Beverly Robertson.
The Bezos Center for Innovation opened at Seattle’s Museum of History & Industry (MOHAI) last October, named after its principal donors, Jeff Bezos and his wife MacKenzie. The extension aims to inspire people to create a better future, while preserving and exploring the past.

Seattle has been the birthplace of many of the world’s most successful companies, including Amazon, Starbucks, Nintendo, Microsoft and Boeing. The Bezos Center has been designed as a celebration of this successful business track record, and also aims to prepare the ground for further homegrown talent, inspiring young students to continue their city’s legacy.

MOHAI worked with local firm Olson Kundig Architects, which has a reputation for being experimental exhibit designers. Another Seattle firm, Pacific Studio, was responsible for the primary design fabrication, while a San Francisco company, Stimulant, created the interactive media.

The centre is a combination of exhibits, oral history, programmes and interactives, asking what it means to be innovative and how do people stay innovative. The Patent Tree details patents over the past 100 years for all types of objects from umbrellas to medical equipment. There are first-person oral accounts from innovators themselves about what inspired them, like Howard Schultz, founder of Starbucks. Visitors can record what they think about innovation and are even invited to come up with their own inventions.
The Olympic Museum in Lausanne, has reopened following an extensive investment programme. A team of 70 companies in total worked on the US$61m (£36.3m, €36.2m) project, including Swiss architects Brauen & Wälchli. The site’s permanent exhibition space has been increased from 2,000 to 3,000sq m (21,530-32,290 sq ft), while a former second-floor, open-air terrace of 1,500sq m (16,145 sq ft) has been incorporated into the building to accommodate new hospitality areas. All of these areas and gallery spaces now have sweeping views over Lake Geneva and the Alps.

The extensive museum gardens, known as Olympic Park, have been entirely redesigned by Lausanne agency L’Atelier du Paysage. Extended and enhanced, they host works by contemporary artists such as Arnoldi, Botero, Chillida and Tàpies, blending in with the sports installations such as the athletics track, high-jump bar and shot put circle. A new staircase leading from the lake area to the museum entrance has steps engraved with the names of the Olympic torch bearers.

Featuring new interactive exhibits and archive content, the newly designed museum interior aims to offer a 360-degree view of the modern Olympic movement, covering its philosophical roots and the aims of the modern Olympics’ founder Pierre de Courbetin. Also celebrated are the achievements of the athletes and the work of the ‘behind-the-scenes’ volunteers and architects who make the world’s biggest sporting event happen.
Kenwood House in London reopened in November 2013 after an ambitious £5.95m (€7.31m, US$10m) repair and restoration programme by English Heritage. The historic property in Hampstead features interiors designed by the renowned 18th century architect Robert Adam, as well as an internationally important collection of paintings from famous artists like Rembrandt, Vermeer, Turner and Gainsborough.

The 20-month restoration, backed by funding from the Heritage Lottery Fund (HLF) and support from the Wolfson Foundation and other donors, represents English Heritage’s second-largest investment in a site after Stonehenge, which cost £27m (€33.19m, US$45.46m).

The Library, or ‘Great Room’, at Kenwood House, built 1767-1770, has been restored to its former vibrant colour scheme. Using evidence from more than 400 tiny samples of historic paint, a newly discovered inventory and some of Robert Adam’s original drawings, English Heritage was able to re-create the complex palette of colours from the original scheme.

In addition to the library, the project saw the restoration of three other Adam-designed rooms, the redecoration of four rooms in the 18th century style, and the repair of the house’s slate roof.

On reopening, English Heritage wanted Kenwood House to feel more like a home. There are no ticket desks or rope barriers, and visitors can enjoy the warmth of an open fire, relax on leather sofas, enjoy the paintings and discover the many stories of family life in Kenwood.

A new Kenwood Tour app has been designed to help visitors explore the house and collections. The app includes specially recorded audio interviews with English Heritage’s experts, and images and information to enjoy while visiting the house.

ABOUT THE AUTHOR
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.

juliecramer@me.com
ZOOS

After five years of negotiations between Beijing and Britain, a specially chartered plane finally touched down at Edinburgh airport. Anticipation was high, history was in the making.

Having tracked the historic flight with 24-hour rolling news coverage, the world’s media scrambled to snatch a glimpse of the two VIPs from China. They emerged, flanked by a dedicated team of aides, while high-ranking politicians waited in the wings to greet them. But it wasn’t the Chinese Premier disembarking from the aircraft. It was a pair of giant pandas.

The event offers a telling insight into the peculiar practice of panda leasing. The pandas, Tian Tian and Yang Guang, were en route to Edinburgh Zoo to become the UK’s first resident pandas in 17 years. Aside from five years of cajoling between the Royal Zoological Society of Scotland (RZSS – the charity that owns Edinburgh Zoo) and the Chinese Wildlife Conservation Association, the deal to lease the pandas involved political and diplomatic negotiations at the very highest level.

Costs and conservation
In addition to the extra staff they require, the pandas, which remain the property of China, cost US$1m (£582,620, €736,141) per annum over the 10-year lease period. And that’s before the estimated £70,000 (€88,445, US$120,146) cost to the zoo each year of the pandas’ 18,000kg of specially-grown bamboo. Also, any cubs produced by the pair would be returned to China after two years. So why did the zoo go to all that trouble?

Apart from it being something of a coup, the gains, according to the RZSS, were seen as both conservational and financial. The zoo’s Iain Valentine, says: “RZSS sought to include giant pandas as part of their collection for a variety of reasons. Pandas are seriously endangered and we believe Scotland’s expertise in animal nutrition, genetics, embryology, immunology and veterinary medicine could add to the overarching conservation programme. They are also a flagship species to highlight other conservation work and the commercial benefits were obviously part of the picture too. Visitor numbers spiked by 50 per cent in the first year of the pandas’ residency, covering the costs of the lease fee.”

Media attention, public affection
Traditionally, zoos that lease pandas expect to see a visitor drop-off by the end of the second year when the initial excitement has died down. Valentine says that Edinburgh Zoo avoided this, with its pandas receiving their one millionth visit in December 2013, two years after they first arrived. “Our giant panda business model has always been extremely conservative. To date we’ve not seen any tail off in interest and we’ve bucked the trend for a panda zoo in year two.

“Realistically there’ll be a reduction in visitor levels at some point, however no zoo that has ever had giant pandas in recent years has ever returned them – all have extended their agreements.”

A £70,000 bill for specially-grown bamboo...
Of course, the biggest boon for generating visits and publicity is the birth of a panda cub. At 1/900th of their mother’s size, panda cubs appeal to visitors and newspaper editors alike, driving up gate receipts and earning huge publicity.

In the absence of nature’s miracles, zoos have had to explore innovative methods to maintain the panda buzz. Toronto Zoo became the world’s latest recipient of cubs when it welcomed Er Shun and Da Mao in March 2013 and the centre has sought to heighten public interaction with the cuddly creatures by creating its Giant Panda Experience exhibit.

THE BEAR HAS COME TO REPRESENT ONE OF THE MOST TREASURED AND MYSTERIOUS CREATURES OF NATURE

PANDA PARTICULARS

- Giant Pandas have a distinctive black and white coat, with black eye patches and ears. Adults can grow to over 1.5m long and weigh up to 150kg
- Pandas often have twins. In the wild, the mother will choose one cub to raise and leave the other to die. In captivity, the discarded cub is raised by zoo staff
- Panda cubs grow up to 10 times their birth weight in the first five to six weeks
- Following ancient Chinese tradition, giant panda cubs are not to be named until they have been alive for 100 days
- A giant panda can eat up to 38kg of bamboo a day and will only select the best, rejecting as much as 85 per cent of it. This can take up to 16 hours to eat each day
- The giant panda’s teeth are approximately seven times bigger than a human’s, which helps the animal chew and eat its mountains of bamboo
ZOOS

Panda interpretation
The centre offers conservation and educational features designed for adults and children, using graphics and model displays, plus interactive features, multi-media games and audio-visual presentations.

Particularly popular with visitors is the food display, showing the amount of bamboo each panda eats in a day and also “panda poop” to illustrate the output of the bamboo. “Our Panda Interpretive Centre is one of the largest panda educational facilities in the world,” says Toronto Zoo’s chief operating officer Robin Hale.

“It employs many state-of-the-art interactive features to convey the importance of habitat preservation for the survival of many threatened and endangered wild species, not just the giant panda.”

This approach appears to have paid off, with attendance figures showing a year-on-year increase of 31 per cent for the five months after the exhibit opened.

So far, it seems, the pandas are earning their keep, just as well when you consider their bamboo costs US$200,000 (£116,524, €147,228) a year.

It’s not just about the money though. Hale adds: “We’ve always put environmental protection awareness at the heart of our mission and giant pandas are global ambassadors for species survival and protection. A key objective of the 21st century is to show people the connection between wildlife survival and protection and sustainable human development.”

Beijing benefits
The practice of obtaining pandas from China is not new. Originating in the 1950s under Chairman Mao, the gifting of pandas – ‘panda diplomacy’ – to foreign nations proved so popular that China gave 23 pandas to nine different countries between 1958 and 1982.

Since the mid-1980s though, China has stopped giving away pandas, instead leasing them for around US$1m (£582,620, €736,141) per year over what is typically a decade-long contract. However, despite the price hike, the western public’s love of pandas remains undiminished.

Ever since the WWF chose the panda as its logo in 1961, the bear has come to represent one of the most treasured and mysterious creatures of nature, while modern movies such as Kung Fu Panda have attracted a whole new generation of fans.

Weighing up costs
However, Dave Towne, president of the Giant Panda Conservation Foundation for North America, insists leasing a panda is more a labour of love than a calculated business decision. “I try to discourage institutions from going after pandas, unless they have a really strong commitment and a large cheque book,” he says, pointing out that zoos face additional costs for feeding, extra staff and entertaining Chinese visitors, as well as having to fund further research and projects. “It’s a long commitment that will require US$15-30m (£8.8-17.5m, €11.1-22.2m).”

All the money paid to China for the pandas is reinvested in conservation projects across the country’s north where the bears primarily reside. China appears to see other benefits however, with a 2013 research paper by a team from Oxford suggesting that since 2008, panda loans have come about at the same time the country has been signing trade deals for valuable resources and technology.

The study claimed that panda loans made to Canada, France and Australia coincided with trade deals for uranium, while the Edinburgh panda exchange...
was followed by around £2.6bn (€3.3bn, US$4.4bn) worth of contracts with Scotland for the supply of salmon, renewable energy technology and Land Rovers.

**Panda protection**

Despite attracting criticism from wildlife groups who say panda diplomacy is cruel and unnecessary, the benefits for China’s wild and captive panda populations appear to be evident. Whether panda leasing is seen as a costly loss-leader, an investment or a huge revenue generator, the success of conservation efforts and huge interest in the creatures, means that successful panda diplomacy is likely to continue well into the future.

*THE MONEY PAID FOR THE PANDAS IS REINVESTED INTO CONSERVATION PROJECTS, ALTHOUGH CHINA SEES OTHER BENEFITS*

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**ABOUT THE AUTHOR**

Jak Phillips is the news editor of Leisure Media publication *Leisure Opportunities.*

jakphillips@leisuremedia.com

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Yang Guang and Tian Tian have raised the profile of Edinburgh Zoo.
Live animal shows, story-telling sessions and large film screenings are just some of the activities on offer at attractions embracing the sleepover trend. Helen Patenall rounds up some of the best twilight offers.

Helen Patenall, handbook editor, Attractions Management Handbook
A Night at the Museum

American Museum of Natural History (AMNH), New York City, NY, USA

Explore the dimmed corridors and say a hushed hello to your distant relatives in the Anne and Bernard Spitzer Hall of Human Origins, before climbing the staircase and shining your torch on the mighty T Rex in the Age of Dinosaurs. Meet live bats and listen while the curators tell about their natural habitats, before watching the Mysteries of the Unseen World at the IMAX. Round off the night by snuggling down to sleep beneath a huge blue whale.

Who: 6-13 years  
Adult/child ratio: 1 to 3  
Cost: US$145pp  
When: monthly  
www.amnh.org

Sleeping with the Sharks

National Marine Aquarium, Plymouth, UK

Young visitors can experience what happens at night in the underwater world by spending a night in close quarters with native sharks. A twilight tour of the UK’s largest aquarium is followed by crafts in the Just Add H2O Creative Centre, and a late-night movie on a big screen in front of the aquarium’s Eddystone Reef tank. Then it’s time to bed down alongside the scary shark tank.

Who: 5-15 years  
Adult/child ratio: 1 to 5  
Cost: £40 child/£30 adult  
When: variable  
www.national-aquarium.co.uk
OPEN ALL HOURS

ROM Sleepover
Royal Ontario Museum, Toronto, ON, Canada

Get up close to the museum artifacts, speak to ROM experts, and enjoy a special movie screening of Night at the Museum. Join the exclusive after-hours access tour of the hands-on CIBC Discovery Gallery and Patrick and the Barbara Keenan Family Gallery of Biodiversity.

Who: 5+ years  Adult/child ratio: 1 to 5
Cost: CAN$75pp  When: variable
Limited to: 250
www.rom.on.ca

Jack Hanna Family Fun Sleepover
Busch Gardens, Tampa, FL, USA

Sleeping in Tiger World – a floor-to-ceiling glass box looking out onto the zoo’s tiger zone – is sure to be a lifelong treasured memory. But that’s not all on offer at the Summer Nights and Jack Hanna sleepovers. Handlers will also teach you all about tiger training and feeding techniques, and night hikes will let you explore the zoo’s nocturnal animals while they are out on their night-time prowl.

Who: 8+ years  Adult/child ratio: 1 to 2
Cost: US$78pp  Limited to: 200
When: variable
http://seaworldparks.com

School groups can spend the night at Turkey’s giant aquarium surrounded by sharks and rays

Sleepover with Sharks
Turkuazoo, Istanbul, Turkey

Turkey’s first giant aquarium – Turkuazoo – invites school groups to spend a night surrounded by sharks, giant rays, groupers and more than 10,000 different fish species. The educational programme is geared towards teaching children about the marine environment and how best to safeguard its future. The evening kicks off with a documentary about sea life, followed by an adventurous journey into Istanbul’s longest underwater tunnel. Equipped with torches, the children discover the night life of the top ocean predators, before meeting an injured loggerhead turtle and rehabilitated green turtle. The evening comes to a stunning end when the children get to camp down in the Panorama Room, which offers 270° panoramic views of the capital city lit up at night.

Who: 7-12 years  Adult/child ratio: 1 to 10
Cost: 115,00 Turkish Lira  When: term time weekdays
Limited to: 115
www.turkuazoo.com
BedBUGS

ZSL London Zoo, London, UK

BedBUGS promotes its sleepovers as being small and intimate, so that guests enjoy a more personalised experience. Animal talks, a torch lit tour of the zoo, games and storytelling sessions with an animal theme promise to keep the kids busy right up to bedtime and are held within the zoo’s biodiversity and conservation exhibit – B.U.G.S. People with creepy crawly phobias need not apply!

Who: 7-11 years  
Cost: £50  
Limited to: 80

Night with the Sharks

Genova Aquarium, Genova, Italy

Children are invited to discover little-known and fascinating facts about sea creatures by getting to visit their tanks under the cover of darkness. When the lights are turned off at sunset, the children witness incredible transformations, as new creatures and colours are revealed alongside nocturnal movements and behaviours. The experience comes to a close when the children bunk down in sleeping bags next to the shark tank.

Who: 7-13 years  
Cost: €80pp  
Limited to: 35

www.acquariodigenova.it
OPEN ALL HOURS

Young Friends Sleepover

British Museum, London, UK

The museum invites you to explore its hugely significant collections at night, complemented by storytelling, music and dance workshops, reenactments and craft activities. This year, three themed sleepovers are on offer: Vikings, Mummies and Ming. Bedtime quarters are located in the Egyptian Sculpture & Mesopotamian Galleries.

Who: 8-15 years  Adult/child ratio: 1 to 4  Cost: £35pp  When: six per annum  Limited to: 260  www.britishmuseum.org

Science Night

Science Museum, London, UK

Promising to be “an all-night extravaganza with a twist”, the Science Museum’s special overnight event features fun hands-on workshops, science shows, and an IMAX show.

Who: 7-13 years  Adult/child ratio: 1 to 5  Cost: £45  When: monthly  Limited to: 460  www.sciencemuseum.org.uk

Sleepover with Sharks & Dolphins

National Aquarium, Baltimore, MD, USA

Where can you get the chance to fall asleep while dolphins swim above your head? Baltimore’s National Aquarium. You can watch dolphins in action during the amphitheatre show, access behind-the-scenes areas and learn fascinating facts at the Dolphin Discovery Lab. To top it off, trainers will show you the tricks of their trade, demonstrating how they teach dolphins to jump through hoops to the delight of audiences. The aquarium’s shark catwalk will dare you get up close to these silent swimmers, while hands-on experiences like holding shark jaws and eggs in the Shark Discovery Lab will enlighten you about these amazing ocean predators. Behind-the-scenes activities include a visit to the food prep area to learn how the sharks are fed and cared for.

Who: 8+ years  Adult/child ratio: 1 to 10  Cost: US$114.95pp  When: weekly  Limited to: 55  www.aqua.org
Marketed as “Sydney’s ultimate sleepover”, Roar and Snore invites you to camp down in a plush safari tent set on a cliff edge with spectacular views of the Opera House and Harbour Bridge. This overnighter promises two captivating behind-the-scenes tours and a night safari where you’ll be introduced to native Australian reptiles, before setting off on a night tour showcasing nocturnal animals from the African waterhole and the Big Cats. And with adults-only and corporate events on offer, Roar and Snore isn’t just for families.

Who: 5-17 years  
Adult/child ratio: 1 to 3  
Cost: AU$205 child/AU$320 adult  
When: every weekend year-long  
Limited to: 44  
http://taronga.org.au
OPEN ALL HOURS

Kip in a Ship
HMS Belfast, IWM, London, UK

Kip in a Ship offers an exciting educational opportunity for schools and youth groups with its one- to three-night sleepover on the River Thames. Dedicated overnight concierges provide a personal point of contact for visitors, who even get to sleep in real sailors’ bunks on the mess decks – the original sleeping quarters. A learning session provides an overview of HMS Belfast’s extraordinary history from convoy duties in icy Arctic conditions at the height of the Second World War, through being one of the first ships to open fire on German positions on D-Day to patrolling coastal waters in support of U.N. forces during the Korean War. Guests can examine historic photographs and film clips and explore all nine decks to fully immerse themselves in the lives of those who worked onboard.

Who: 8-18 years
Adult/child ratio: 1 to 10
Cost: £42
Limited to: 52
When: numerous each month
www.iwm.org.uk

Dino Snores
Natural History Museum (NHM), London, UK

Now in its fifth successful year, the monthly NHM sleepover invites children to join its Dino Snores torch-lit trail and be scared senseless by the stalking T Rex! Or they might perhaps prefer a live show about creatures that bite and sting at Revenge of the Minibeasts, before bedding down under the shadow of the 26-metre Diplodocus skeleton. Wake up to a breakfast accompanied by owls and meerkats at another live show narrated by Animal Man Nick Spellman, before heading home with a personally designed Dino T-shirt. Even big kids can get in on the act, with Dino Snores for Grown-ups: The Ultimate Sleepover! Kicking off with a three-course dinner in the museum’s restaurant, this unique event offers an unforgettable night of stand-up comedy, live music, an all-night natural horror movie marathon, dinosaur-drawing classes in the Darwin Centre atrium, and a science show on the sex lives of insects, before tucking into a most unusual midnight feast of edible insects. Other after-hours events include Crime Scene Live, Night Safari and Lates.

Who: 7-11 years  Adult/child ratio: 1 to 5
Cost: £52pp (Dino Snores)
£175pp (Dino Snores for Grown-ups)
When: monthly
Limited to: 400 (Dino Snores)
220 (Dino Snores for Grown-ups)
www.nhm.ac.uk

If bedding down under the skeleton of a Diplodocus is your thing, sign up to Dino Snores!
**Spend the Night**

**Calgary Zoo, Calgary, AB, Canada**

At Calgary you can choose from a selection of exciting sleepovers. At the Savannah Sleepover children fall asleep to the noise of splashing hippos and rustling giraffes, learn about African animals and plants, and even try out West African drumming and dancing, before making a souvenir African mask. The Dinos After Dark Sleepover takes you back to prehistoric times, kicking off the evening with a tour of the zoo’s prehistoric park, before retiring to the Karsten Discovery Centre atrium for an edutaining programme with themed activities. Northern Nights features a starlight tour of the Canadian Wilds and an evening of activities at Cequel Energy Lodge. And who could resist waking up to the playful antics of river otters? Penguin Sleepover teaches you all about the habits of these adorable birds with an evening of interactive storytelling, activities and a penguin-specific craft, and you bunk down in the Karsten Discovery Centre. Rainforest Adventure celebrates the zoo’s bats, snakes and gorillas with sleeping space at the rainforest atrium.

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**Science After Dark**

**Carnegie Science Center, Pittsburgh, PA, USA**

Science After Dark’s shut-eye sleepover explores circadian rhythms and hibernation. You can test your reflexes in the simulated sleep-deprivation challenge, investigate ultraviolet light in the glow room and make a sleep mask. And who better to snooze next to than R2-D2! Activities include an Omnimax movie, a planetarium or laser show, a live theatre show and a science workshop. And for really early learners, the Jammie Jams sleepover offers an ‘almost overnighter’ for younger children. Preschoolers can enjoy make-and-take activities, a live theatre show and storytime before going home at 9pm. And you guessed it, they can even wear their pjs.

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**Mediaeval Glamping**

**Warwick Castle, Warwick, UK**

Merlin Entertainments has jumped on the sleepover trend with last year’s launch of its overnight Mediaeval Glamping experience at Warwick Castle. Visitors sleep in one of 41 ready-to-bed mediaeval-themed tents, before breakfasting at mediaeval-styled tables in a banqueting tent set amid a beautiful woodland glade; just five minutes’ walk through the grounds from the magnificent castle. Evening entertainment includes Have-A-Go Archery, Jester’s School, Knight’s School and mediaeval games.

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**ABOUT THE AUTHOR**

Helen Patenall is the Handbook Editor of Attractions Management Handbook

helenpatenall@leisuremedia.com

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www.attractionshandbook.com
THEA AWARDS

Thea Awards 2014

The TEA recently presented its latest tributes to the creators and developers of compelling entertaining, historical and educational places that exemplify the value of globally engaging themed entertainment and experience design. Matt Kerr summarises the 20th annual Thea Awards – hosted earlier this year at the Disneyland Resort in California – and the international attractions that have garnered the coveted Thea tribute.

Garner Holt

Recognising a Lifetime of Distinguished Achievements

AWARD: BUZZ PRICE

As a child, Garner Holt was so amazed by a Wonderful World of Disney episode of the Haunted Mansion that he decided he would create animatronics for a living. Flash forward to 2014 and he has generated a decades-long portfolio of amazing animatronics, parade floats and other fantastic scenery and theming elements that redefine story creation, technical artistry and engineering wizardry.

At 18, Garner applied to Disney’s MAPO division where all of the mechanical animation was then manufactured. His portfolio showed animated figures that he’d been building since age 12, but was told: “Disney has all the professional animation builders it needs”. So Garner expanded his operation over the years, building animations and shows for clients worldwide.

Garner Holt persevered with his dreams

Garner’s advice – put enough perseverance and focus on your dreams, and they will come true. In time, you will become the very best in your business. Garner Holt is now the largest animation show manufacturing operation worldwide and a key contractor for Disney because of their rigorous attention to quality. Little Mermaid, Haunted Mansion and Buzz Lightyear are just a few of their amazing projects. All this makes Garner a worthy recipient of the Buzz Price Award for Lifetime Achievement.

Karen McGee

BRC Imagination Arts

AWARD: DISTINGUISHED SERVICE

The TEA is proud to present the 2014 Distinguished Service Award to Karen McGee – executive assistant with BRC Imagination Arts – in recognition of her outstanding contributions as a member “above & beyond the call of duty” to the association.

As the coordinator for the Awards Nominating Committee for over 12 years, Karen administers and manages all of the applications, submissions, nominations, media presentations, record-keeping and committee communications for the Thea Awards Judging Committee.

In addition to her work with the TEA, Karen has helped create and plan philanthropic events for such charities as Cystic Fibrosis, Bay Area Lupus, Scleroderma and Stanford Kidney Research, Family Promise, Bridge to Home Shelter, Single Mothers Outreach, Breast Cancer and many others.
Walt Disney’s Enchanted Tiki Room
Anaheim, CA, USA

AWARD: CLASSIC

This year’s Classic Award winner, Walt Disney’s Enchanted Tiki Room, celebrated its 50th anniversary in June 2013. Pre-dating Disney’s Carousel of Progress, Great Moments with Mr Lincoln and Pirates of the Caribbean, it is the longest-running theatre show in the industry.

The world’s first “theatre-in-the-round” audio-animatronics show, the Enchanted Tiki Room stars 225 animated singing birds and flowers in an island-inspired musical revue. When introduced in 1963, this immersive experience – filled with entertaining characters, fun songs and innovative technology – brought story and characters to life in a whole new way. This new technology soon became one of the dominant tools used by designers and engineers in our industry. Animatronics for Abraham Lincoln, Pirates of the Caribbean, and many other Disney attractions wouldn’t have been possible without it.

Tiki Room also introduced the first original song created for a Disney park show: “In The Tiki Tiki Room”, written by Richard Sherman and Robert Sherman a year before they won an Academy Award for Mary Poppins. Story-tunes for other Disney Park shows would follow, such as “It’s A Small World”, “There’s A Great Big Beautiful Tomorrow” and “One Little Spark”.

The Orange County Register reported, “The basement was as big as the Tiki Room, and filled with all kinds of control cabinets, air valves and more” and went on to say, “Now you could probably put all the audio and programming data on a laptop!” Walt Disney’s drive to “blend creative imagination with technical know-how” had its first complete show example in Disneyland’s Enchanted Tiki Room.

Not only is the Tiki Room a much-loved fan favourite, it launched a 3D animation sector that influenced attractions created for practically all theme parks worldwide.
Thea Awards for Outstanding Achievement

The Thea Awards for Outstanding Achievement (AOA) were introduced during the third year of the awards ceremony to honour excellence found throughout the themed entertainment industry. The AOAs praise the entire achievement and everyone who worked on the achievement, rather than individuals. As there are no set categories in this section and the TEA is free to champion several achievements in the same category or skip categories altogether, the format of this aspect of the ceremony differs each and every year.

Mystic Manor
Hong Kong Disneyland Park

Mystic Manor at Hong Kong Disneyland Park is a highly themed, ride-through attraction that combines ingenious projection mapping, audio-animatronics technology and stunning, one-of-a-kind, special effects to tell a charming, original story with state-of-the-art excellence.

At the Manor, a mischievous monkey named Albert opens a newly arrived music box reputed to possess strange powers. A magical melody escapes the box as a vaporous ribbon of mystical energy gives life to whatever object it touches. The monkey chases the vapour from room to room, getting deeper and deeper into trouble.

A wire-guided, trackless ride system choreographs the guest's vehicle with variable speeds, stopping, starting and turning to follow the action. Guests get a front-row seat experience of the 40 visual effects created by different technologies and 36 projectors to provide a highly repeatable guest experience: an immersive adventure full of surprises, special effects and theatrical wonders.

Mystic Manor signals a new generation of possibilities in the integration of projection mapping with ride technology, audio-animatronics and other special effects. Ride creators will be studying and borrowing technical ideas from this project, but amid the technical breakthroughs, and the seamless integration of the latest technology with true state-of-the-art storytelling, the ride creators never lost their rigorous focus on a beautifully told story.
The 1966 Disneyland Voyage Thru Inner Space Omnimover was the first ride system that enabled show designers to direct guest viewing directly at scenes rather than be restricted by a fixed view of the preceding ride vehicle. This was enabled by a rotating and tilting seat arrangement supported on linear track guided vehicles. In 2012, Oceaneering Entertainment Systems developed what may be the ultimate show viewing ride system of all time – one that will provide show scene presentations completely unrestrained when compared to all previous ride systems.

Eliminating completely any fixed-floor track installation, allowing an economical flat floor, and using free travelling, self-powered vehicles equipped with motion base passenger seating, the Revolution Tru-Trackless Ride System gives show designers unparalleled show design freedom. No longer will a show ride experience be confined to a linear path. Travel through a show environment can be completely variable as to travel path, speed, scene viewing, and load/unload configurations.

This means no waiting, and individual vehicles can take differing routes through an adventure which can provide nearly unlimited guest experiences. Shows can take advantage of ride experience re-programming at any time so that guests will be able to enjoy entirely variable individual show experiences. It is the show designer’s ultimate flexibility dream come true.

Battery powered and continually re-charging, each vehicle is supported and propelled by fully steered wheel assemblies, responding to vehicle-to-vehicle GPS central programming commands including communication through positioning methods. Seating sections can rotate and tilt in any direction independent of a vehicle’s motion. In short, these intelligent vehicles know where they are going and can designate their own ride paths, as well as interact with other vehicles in real time, creating ride scenarios that are different every time.

The Revolution Tru-Trackless Ride System will provide the entire themed entertainment industry with the ability to create a new level of compelling experiences nearly unconstrained by existing ride systems. This makes it more than deserving of the TEA’s Technical Breakthrough Thea Award.
THEA AWARDS

Marine Worlds Carousel, Les Machines de l’île
Nantes, France

AWARD: UNIQUE ART INSTALLATION

You are on an island in the Loire River, 50km from the Atlantic coast of France: a fantasy world that mixes the imagination of Jules Verne with the mechanical universe of Leonardo da Vinci. Two artists, François Delarozière and Pierre Orefice, have transformed an abandoned shipyard warehouse into a true experimental laboratory. This is “Les Machines de l’île”.

It’s an astonishing collection of giant mechanical wonders such as the walking mechanical Great Elephant and a stunning new addition – the Marine Worlds Carousel. This giant, three-tiered carousel is a fascinating mechanised structure dedicated to the three levels of the sea. Up to 300 guests can ride and discover delightful, animated mechanical sea life sculptures – from the giant crab and reverse propulsion squid to the lantern fish and manta ray, to the jellyfish, flying fish and sailing ships that fly on the surface of the mechanical waves. These beautiful metal and steel sculptures stand on their own as pieces of art. Guests can board the carousel and, seated inside, operate them to move their fins, tails and tentacles.

The quality of the design, the incredible and audacious nature and scale of what would otherwise be a simple carousel, its interactive elements, and most of all its sculptural sophistication and artistic vision, have made the Marine Worlds Carousel a deserving recipient of the 2014 Thea Award for Unique Arts Installation.
The sculptural sophistication and scale of the carousel is both incredible and audacious.
Het Spoorwegmuseum (The Railway Museum) is a unique museum in the heart of Utrecht that exemplifies the fact that a limited budget does not translate to limited guest experience. Fully themed exhibitions offer guests a multi-sensory journey through the history of the Dutch and European railway tradition; stage shows and even rides are part of the inventive ways to engage and entertain guests. De Vuurproef (The Fire Test) is a new 4D simulator attraction that offers guests a fully themed, family oriented experience.

Guests in the queue are divided into four groups which are linked to a number before entering a themed waiting room full of vintage railway artefacts. Based on these numbers each guest is assigned to a task that has to be fulfilled during the experience that follows. After an instructional film, guests continue into a dimly lit space, where they enter one of four richly themed Jules Verne-esque locomotives. From there, guests experience a high-speed journey through many different habitats and time periods. At certain moments during the simulation, participation by the guest – such as speeding up or slowing down the train – influences the simulation when a specific task is mentioned.

This attraction demonstrates true excellence in design and execution. Highly detailed finishes and props, ambient lighting, special effects and media, make for a rich and visually very consistent experience. It successfully engages the public in a way not usually seen in museum attractions. The thrill and excitement experienced by fully engaging visitors is akin to a theme park experience, while also reinforcing the message of the railway museum at the same time. While entertained, visitors experience the responsibilities of being at the controls of a powerful locomotive.
Theme park guests love character meet-and-greets, especially when they are taken to “the next level”. The Magic Kingdom Fantasyland expansion truly does that, and guests (especially children) are invited to act out the story of Beauty and the Beast, along with characters Belle, Madame de la Grande Bouche and Lumiere.

Entering through Belle’s father’s cottage and workshop, guests are transported though a magic mirror to the Beast’s Castle where they participate in a role-playing re-enactment of the story that combines a deceptively simple, low-tech participatory theatre format with sophisticated and technically impressive effects and animation. The audio-animatronics figure of Lumiere is in the highest tradition of groundbreaking Imagineering. At the conclusion, each member of the “cast” and other audience members can pose for a personal photograph with Belle. The participatory nature is surprisingly impactful, allowing guests to imagine themselves in the story. The combination of simple costumes and props, theatrical effects, animation and lighting, and live interplay with Belle, create a truly unique invitation to suspend disbelief, creating memories that many children will remember for a lifetime.

Far more than the typical character-greeting experience, Enchanted Tales with Belle has allowed Disney to reach back to its storytelling roots and create a show that’s intimately and personally connected to the guests, while being slyly supported by state-of-the-art effects and animation wizardry. While it may have been tempting to focus on more contemporary theatrical media and technology, the daring use of simple storytelling and playacting (with a background of Imagineering wizardry) creates a much stronger and deeper personal experience.
Science museums around the world often highlight the inquisitive and aspirational nature of the human species. At The Mind Museum, five interconnected stories unify to tell this story, involving visitors in a unique, entertaining and engaging way. These galleries – Atom, Earth, Life, Universe and Technology – give visitors a sense of the tremendous scope and reach of this unique education destination. Featuring 4,900sq m (52,740sq ft) of interactive science and technology exhibitions, with more than 250 interactive “minds-on” and hands-on exhibits, The Mind Museum is the Philippines’ first world-class science museum.

Visitors are welcomed by thematic sculptural gardens and wide-open spaces prior to entering the five expansive galleries. The Lobby, Introductory Hall, Ten Most Beautiful Experiments, and Hall of Philippine Science all serve to initiate the visitors’ museum experience.

The five galleries are organised around stories about the collective wondering and understanding of nature through art, technology and science. Beautifully rendered passageways – “Nature’s Webways” – link the galleries and feature a variety of specialty lighting, audio-visuals and artistic exhibits to help visitors make the transitions from one to another of the intricately woven stories of the galleries.

Collaboration with a US firm helped create the museum’s master plan, but well over 90 per cent of the exhibits were designed and built by Filipino designers, scientists and fabricators, making it uniquely theirs. Each gallery setting is creatively themed and masterfully represented. The thematic thread and artistic treatments throughout the museum make this project extraordinary by any standard. In bringing their stories to life, the Filipino designers went the extra step in expanding science into a fully experiential world, creating unusual scale, playful details and interactivity throughout. This world-class design, combined with sensory-rich experiences, makes The Mind Museum a truly outstanding achievement worthy of recognition in the AOA Science Museum category.
Since opening on the Hawaiian island of Oahu in 1963, more than 37 million guests from around the globe have visited the Polynesian Cultural Center (PCC).

On and beyond its 42-acre property, the PCC offers guests breathtaking and memorable shows and experiences that tell the story of Hawaiian culture and ancestry. Recently, they revitalised the centre to include The Gateway – a grand Hawaiian hall re-imagined as a 37,000sq ft (3,437sq m) facility providing an evening buffet meal service – and a second project called Hawaiian Journey, which repurposes an aging giant-screen theatre. The Gateway revitalisation included new canopies and doors, a new colour scheme, exterior lighting and landscaping, as well as a 20-foot high by 500-foot long mural encircling the entire space and depicting a Hawaiian King welcoming his royal Polynesian brothers and sisters to join in feast and fellowship.

Hawaiian Journey represents the repurposing of PCC’s giant-screen theatre. Recast with the look, feel, sounds and sensibilities of an ancient volcano, the facility takes on a whole new character. Extensive rock work, waterfalls, faux painting, “breathing” steam vents and lush landscaping greet visitors. The entry is a lava tube with flame-effect lighting and rumbling sounds that lead guests into the interior volcanic chamber (theatre). An HD digital 4K projection system delivers images to the projection screen, while black lights highlight dramatic painted wall graphics. The new original film production highlights the cultural and natural settings of the islands, enhanced by the 4D effects.

Staying true to its mission, and extending it, the transformation has added to the compelling story of Hawaiian culture and ancestry, and the traditions that live on.
The immense garden experience provides a glimpse of future botanical design

Gardens by the Bay
Singapore

AWARD: BOTANICAL GARDEN

Its vista looks like a scene from a sci-fi motion picture. Immense Supertrees dominate the diorama, and guests walk a sky path through the Cloud Forest ten storeys above the ground. More than a mere botanical display, Gardens by the Bay is a compelling and iconic experience that showcases education, entertainment, other-worldly environments, regionally unique biomes and extraordinary perspectives.

Opened in 2012, the immense, 54-hectare botanical experience on reclaimed land next to the iconic Marina Bay Sands Hotel hosted 1.7 million visitors in its first five months. The two conservatories, Cloud Forest and Flower Dome, can be seen from all around central Singapore.

The attraction includes interpretative and educational exhibits, a uniquely configured projection gallery (featuring a screen that wraps from ceiling to wall and across the floor, encouraging people to sit on the projections) and more. Visitors can traverse the sky path more than 130 feet in the air on a suspended/cantilevered “catwalk” through the Cloud Forest – giving visitors a unique perspective on the garden – visit regionally unique biomes, and see exotic and unusual floral specimens in the arid Flower Dome. They can take in the lush landscape outdoors by walking the 72-foot high elevated skyway, which is connected by two of the Garden’s spectacular Supertrees. The 18 unique Supertrees range from 82 to 164 feet high.

Created as a gift to the people of Singapore, the project boasts an audacious scale, a unique site plan, a focus on quality of the educational and interpretation experience, and, especially, excellence of design. It is truly a glimpse of the future of the botanical garden.
Playing to an audience where Western holiday pageantry and religious significance are not ingrained, The Song of an Angel works its magic by overlaying the Japanese reverence for young love and marriage onto the familiar Western music and themes of the Christmas holiday.

In Universal Studios’ recreation of the cityscape of Gramercy Park, New York City, this nightly, seasonal theming overlay blends local cultural relevance with the magic of Christmas in the big city. Projections on the Gramercy Park facade produce an ever-changing romantic backdrop to frame the 25-minute spectacular. It begins with a Christmas Eve marriage proposal set in the snowy hustle and bustle of New York City. Then, the wintry setting is transformed into saturated stained glass, with colour and Gothic motifs, creating a massive formal environment for the wedding ceremony. In the final act, the newlyweds celebrate their union and the joy of the season in a riot of iconic Christmas symbols, enhanced by guest participation (electric candles), fireworks, an enormous Christmas tree (holding the Guinness record for the greatest number of lights), and above it all, masses of angels.

The story is enacted by a cast of nearly 50 performers, appearing as family and city dwellers, then as cathedral choirs, and finally as angels trumpeting seasonal joy and love for the start of a new family.

What makes The Song of an Angel exceptional is the way in which mapping technology is integrated into a fully staged performance and emotional storytelling. Temporary stages and projection surfaces allow the cast to perform at all levels within the huge environment. This culminates in a finale where practical roof structures add to the multi-levelled performance stages, allowing angelic performers to preside over the festivities from far above.

This spectacular display of Western traditions and customs frames a warm story of Japanese domestic relevance. Music, live performance, projections, sets, costumes and pyrotechnics work together to build an emotional arc that reaches out to a culturally unique audience. With this show Universal has redefined the term “Event Spectacular” and bridged a cultural divide. This is a live performance that is stunning and emotionally engaging for all.
It was called “The Ship of Dreams” and its story, its triumph and tragedy, will live forever. Titanic Belfast, billed the “World’s Largest Titanic Visitor Experience”, deserves to be called “the building of dreams”. It is an iconic architectural marvel that embodies beautiful execution, compelling storytelling, attention to detail, sense of place and time (present and past), visual impact and community significance. When it opened its doors on 31 March 2012, Titanic Belfast marked 100 years since the completion of the world’s most famous ocean liner.

At the heart of Titanic Belfast is a fully immersive exhibition that explores Edwardian Belfast and the story of the Titanic – the people who crafted her, the passengers who sailed on her and the scientists who found her. The visitor’s centre not only gives guests the opportunity to look behind the scenes and marvel at the scale of Belfast’s innovation and industry, but also seeks to dispel some of the myths and legends about the tragedy.

The experience team has used a range of interpretative techniques to bring events to life, with oral testament, film, photographs, archival material and a range of media combined to create an engaging and thought-provoking experience. Working with the architects, the team ensured that the gallery spaces take advantage of the building’s scale and proportion. The exhibition and experience combines nine galleries across five floors and includes a unique dark ride tour through the shipyard, a 3D walk-through “cave” of the ship, and unique HD footage of the Titanic.

Overall, it is a beautiful project architecturally, thematically and experientially. It uses theatrical techniques to immerse the visitor deeper into details of the story, and respects the larger story that unfolds after the ship sets sail and eventually sinks. At night, the exterior of the building has provided a textured architectural canvas for spectacular projection and firework shows.

There are many attractions around the planet dedicated to telling the story of the Titanic. Is this “just another Titanic attraction”? No, this is something quite different. This is one that truly brings to life the spirit behind “The Ship of Dreams”.

Titanic Belfast
Belfast, Northern Ireland

AWARD: VISITOR CENTRE
Michael Jackson: ONE dazzles at every turn, alternating between multi-sensory overload and poetic theatricality. It is a creative deconstruction of Michael Jackson’s essential components, both physical and emotional. A single white glove... a fedora hat... a pair of sparkle-spatted shoes... each becomes a springboard to a segment of the show that grows from that single artefact into a mind-blowing series of images. Eternal themes emerge – the healing of Love... the power of Belief... the glory of Unity – and these grand ideas combine with Jackson’s iconic visuals to remind us of his essential goodness and eternal optimism, even in the face of unspoken sorrows and a life lived in the camera’s glare.

The show introduces a number of innovative performance technologies, including dynamic acrobatic routines performed on neon green elastic straps, and a frenetic number in which performers hurl themselves belly-first to the stage floor, and then spring high into the air like crickets. ONE takes mapped projection to a whole new level, wrapping the entire stage, proscenium and theatre walls in a dizzying barrage of images that skilfully capture...
the essence of each song. And while the King of Pop himself is present throughout the show via multi-screen projection and clever costume references, when the moment finally comes (as it must) for The Gloved One to appear in a holographic-style Pepper's Ghost illusion, it’s done with such lyrical elegance and musical precision that Jackson becomes a golden sparkling spirit, blessing the show’s dancers with his magic. The show reaches beyond the proscenium to immerse audiences visually, sonically and emotionally.

All of this makes Michael Jackson: ONE an apt choice for this year’s Thea AOA for Event Spectacular.

ABOUT THE GUEST EDITOR
Matt Kerr, principal of KerrCreative and a TEA member, is an educator, writer, editor and director based in Toronto.
www.TEAConnect.org
info@teaconnect.org
ATTRACTIONS IN CHINA

This year IAAPA presented China with an platform from which to showcase its rapidly evolving arts and attractions sector. Helen Patenall highlights some of the country's most ambitious future designs.

M+, Hong Kong’s future museum for 20th and 21st century visual culture, is to grace the waterfront of Victoria Harbour as part of the new West Kowloon Cultural District.

Of the total investment, approximately HK$5bn (£378m, €474m, US$645m) is coming from the Hong Kong SAR government to pay towards construction costs, with a further HK$1.7bn (£128m, €161m, US$219m) being spent on the art collection and related costs.

Pritzker prize-winning Swiss architecture firm Herzog & de Meuron was selected ahead of five other short-listed practices to design the project. Previous work includes the 2008 Beijing Olympics ‘Bird’s Nest’ Stadium and Tate Modern. Also chosen to work on the design of the project is TFP Farrells and Ove Arup & Partners HK.

In addition to 20th and 21st century art, M+ will accommodate design, architecture and moving image collections from Hong Kong, China, Asia and beyond. It will be the largest component of a 40-hectare (99-acre) project delivered by the West Kowloon Cultural District Authority, which will include 23 hectares (57 acres) of public open space built on reclaimed land.

The planned exhibition space for the museum is around 17,000sq m (183,000sq ft) – more than double the size of Tate Modern – and the facility will also feature education facilities, restaurant and museum offices.

Since 2012 M+ has presented diverse public programmes and exhibitions, while a permanent collection is being compiled in the run up to the 2018 opening.
Inspired by their client’s devotion to the comics and animations entertainment industry, MVRDV designed the €92m (£73m, US$125m) China Comic and Animation Museum (CCAM) to resemble a series of interconnected speech balloons.

On completion in 2015, texts and cartoon-style reliefs will be projected onto the monochrome white concrete façade of the CCAM to animate the exterior while simultaneously making reference to the traditional and very much respected Chinese ceramic trade industry.

The huge 44-acre (18-hectare) project in Hangzhou – commissioned by Hangzhou Urban Planning Bureau – will occupy a park spread over a series of linked islands. Large openings between the balloons will provide access and views.

The eight speech balloon-shaped structures will cover 30,000sq m (322,917sq ft) and each will accommodate a different aspect of the attraction, including a lobby, an education zone, three theatres/cinemas seating 1,100 people, and a comic book library. By interconnecting the structures, guests will be able to access all the areas on a circular tour. Visitors will also be invited to physically experiment with animation techniques via elements such as green screen, stop motion, drawing, and facial animation accommodated within a giant 3D zoetrope – a device that produces the illusion of motion from a rapid succession of static pictures – within the ‘interactive balloon’.

Amsterdam-based exhibition designers Kossmann.deJong have also created a permanent exhibition zone featuring a chronological spiral, complemented by a flexible temporary exhibition hall.

Additional facilities will include a roof terrace restaurant and a public plaza.

CCAM is the centrepiece of a wider project comprising a series of hill-shaped buildings accommodating offices, a hotel and a convention centre.
Chinese port city Qingdao is to become the home of a huge two million sq ft (185,806sq m) cultural complex featuring museums, galleries and art islands.

The Qingdao Culture and Art Centre, designed by Steven Holl Architects, will house four museums connected by a specially designed light loop that mimics the characteristics of China’s Jiaozhou Bay Bridge − the world’s longest bridge over water. The loop will connect all parts of the complex, as well as gallery space, so that visitors can enjoy the views while exploring the centre. The loop will also be raised in such a way as to permit the natural sounds and breezes blowing in from the nearby ocean to flow across the attraction.

The main feature of the site is the use of art islands – otherwise known as Yishudao – which will come in the form of three sculpted cubes and four small landscaped art areas. The Modern Art Museum is to sit in the central square of the site, while the Public Arts Museum will form the main experience for those who enter from the south. The north Yishudao will house the Classic Art Museum, while the south Yishudao will host the Performing Arts Programme and exhibition space. The light loop will also create a public central square overlooking a water garden.

Renowned for focusing on sustainable resources, Steven Holl has encompassed solar cells in the loop to provide 80 per cent of the museum’s electrical needs. Reflecting on-site ponds will help recycle water, while 480 geothermal wells will provide the centre’s heating and cooling.

Qingdao is emerging as one of China’s most culturally expansive cities. The region hosted the watersports section of the 2008 Beijing Olympics, and in 2017 it will be home to a cinematic mega-complex created by the Dalian Wanda group – aimed at pushing the country’s cinematography innovative architects Steven Holl have also designed The Sifang Art Museum in Nanjing, which hit the public arena last November. The structure explores the viewpoints, structures and materials that influence Chinese painting.

Based at the opening of an architectural site in the Laoshan National Forest Park, which houses projects from the Chinese International Practical Exhibition of Architecture (CIPEA) programme, the museum incorporates parallel perspective spaces and gardens and is furnished in black bamboo-formed concrete. The black-and-white colour scheme was designed to complement the exhibits housed inside, while the centre’s courtyard is paved in recycled Old Hutong bricks from the ancient courtyards in the centre of Nanjing city.

The 30,000sq ft (2,787sq m) Sifang Art Museum is capped by two impressive lighted structures, which appear to hover over the museum’s base. These two structures house gallery spaces providing views across the skyline of one of China’s most ancient cities.

The country’s growing desire to increase its usage of economically viable processes and materials has resulted in the implementation of a geothermal cooling and heating system which makes use of recycled storm water.

The Sifang’s opening exhibition – The Garden of Diversion – explored the utopian tradition of philosophical gardens in the region, showcasing works from the likes of He An and emerging Nanjing-based artist Li Jingxiong.
Sifang Art Gallery explores the viewpoints, structures and materials that influence Chinese painting.
Shanghai Disney Resort in the city’s Pudong New District is opening in 2015. The 3.9sq km (1.5sq mile) resort will centre on Shanghai Disneyland – a Magic Kingdom-style park blending classic Disney storytelling and characters with new attractions, experiences and entertainment tailored for the people of China. The Enchanted Storybook Castle will be the world’s tallest, largest and most interactive Disney castle yet, featuring a magnificent winding staircase leading visitors on a “Once Upon a Time Adventure”, complete with Disney princesses, as well as a boat ride with a secret underground chamber.

Opening in 2016 at Hong Kong Disneyland is a new themed area based on the Iron Man film. Visitors will be taken on an epic adventure with character Tony Stark against alien invaders across Hong Kong. At Stark Expo to Tomorrowland at Hong Kong Disneyland, guests will be able to view Iron Man’s suits and other innovations, while the Iron Man Experience will allow guests to take flight with Iron Man and meet and take photos with Iron Man. In the past two years, new zones such as Toy Story Land, Grizzly Gulch and Mystic Point combined have increased the size of the theme park by around 25 per cent.

A theme park in landlocked Sichuan will showcase a life-size replica of the Titanic. Seven Star Energy Investment Group’s vision is to build a ship in which several hundred people can simultaneously experience a simulation of the tragic sinking in 1912. Shaking, tumbling and leaking water will be created via sound and light effects. It is thought that the mock vessel will cost in the region of RMB1bn (£94m, €118m US$161m). Central to the new Roman-disease Seven Star International Cultural Tourism Resort, the Titanic attraction will also incorporate a museum celebrating the vessel’s and heritage.

A new imaginative amusement park called Harbin Eontime City is set to open in China’s northeast region in 2015. Visitors will encounter magical lands inhabited by mysterious characters at Cloud Castle Kingdom and Galaxy Wonderland.
A highly immersive attraction based on tales from one of the greatest novels of Chinese literature – Journey to the West – is slated to open in China later this year. Designed and creatively managed by Thinkwell in collaboration with Beijing-based Zhonghong Group, Monkey Kingdom will encompass conference centres, hotels, exhibition halls and cultural entertainment zones in order to meet the needs of business and tourism visitors. Aspects will include a Sea Village, based on Mediterranean and Persian shipping ports; a Sky Village featuring Tibetan architecture; a boat ride; a 4D cinema; and a Battles of the Monkey King motion simulator dark ride.

The Sea Village is based on Mediterranean and Persian shipping ports.

A tourism area dubbed The Great Wall Experience will be built at the most visited section of the Great Wall of China. The zone aims to bring the rich history of the Great Wall to life by showcasing the cultural importance, historic significance and grandeur of the historic monument.

The new tourism area will showcase the significance and beauty of the Great Wall of China.

ABOUT THE AUTHOR

Helen Patenall is the Handbook Editor of Attractions Management Handbook
helenpatenall@leisuremedia.com
TELEVISING ZOOS

ANIMAL MAGIC

The sex lives of meerkats, rhino births and sick tigers; zoos are a soap opera with a cast of cute and dangerous characters, so it’s no wonder there’s a constant appetite for television series about them. Kath Hudson reports

“A visit to the zoo is only the tip of the iceberg and the tv series shows all that goes on underneath.”

So says Helen Pantenburg, senior media officer at Taronga Zoo in Sydney, Australia.

Providing a look behind the scenes as animals give birth, undergo operations, or even get a bit feisty with keepers, the zoo story never gets old. As one series draws to a close, another springs up elsewhere.

So, if your zoo were to open its doors to a film crew, what would you be letting yourselves in for? Would the disruption be worth the publicity? What shape does the zoo need to be in first? And how does it impact the bottom line?

The usual arrangement is that zoos don’t get paid for hosting tv crews, and generally don’t receive any royalties. The financial gain from the zoo’s point of view is the uplift in visitor figures and increased spend. If the shows run in prime time, the viewing figures can be significant.

As Pantenburg at Taronga Zoo says: “Wild Life at the Zoo reached a national audience of more than half a million each Wednesday and was channel ABC1s third highest rating programme of that night, reaching a total audience of 4,459,932, plus 31,000 more on iView.”

Secondary spend can also increase as a result of the tv series: sales of cuddly toys rocketed as a result of Wild Life at the Zoo. In anticipation of this, Busch Gardens in Florida has created a line of merchandise to accompany its new series, The Wildlife Docs, which started airing on ABC last October.

Longleat Safari Park in the UK hosted Endemol for a decade: from 2000 to 2008 Animal Park aired on the BBC channel at teatime, attracting one million viewers, and then children’s tv programme ROAR aired from 2009–2010.

“We saw it as a great marketing opportunity,” says Steve Mytton, media and PR manager at Longleat. “It gave us exposure on a national and international level, generating fans from all over the world and significantly boosting visitor numbers.”

WHY DO IT?
The airtime isn’t the only reason why many zoos have decided to embark on this journey: it also provides the opportunity
for good press. Zoos have received some negative treatment in the past, particularly from animal rights campaigners, and tv series provide a vehicle to present the important work they carry out, including breeding programmes, conservation issues and explaining animal behaviour.

“Our primary objective was to educate the audience,” says Pantenberg. “We wanted to give audiences a better understanding of global breeding programmes and the management of animals in our care.”

Similarly, Busch Gardens wanted to document the important work that goes on at its new Animal Care Center. The series follows vets, technicians and trainers as they care for 12,000 exotic animals at Busch Gardens. The tv series is part of a strategy by Busch Gardens’ parent company SeaWorld Parks & Entertainment to use entertainment and media to engage more people with nature and animals. Other benefits included stimulating interest in traditionally less popular animals.

“We found that it generated more interest in the specific animals which were featured, such as the elephants and gorillas,” says Pantenburg. This could be particularly
TELEVISING ZOOS

BUSCH GARDENS

Busch Gardens in Florida is the latest zoo to launch a tv series with *The Wildlife Docs* on channel ABC, produced with Litton Entertainment. The series kicked off at the beginning of October 2013 with the birth of three tiger cubs and the ensuing emergency when one of them was discovered to have a life-threatening condition.

It premièred along with the third season of *Sea Rescue* with Sam Champion, filmed at sister attraction, SeaWorld. This tells the stories of marine animal rescue, rehabilitation and release by the SeaWorld rescue team and its partners.

The birth of three tiger cubs captured the public’s immediate interest in *The Wildlife Docs*

CHALLENGES AND PITFALLS

Hosting a camera crew does present logistical problems, which the zoo needs to manage, as ensuring the welfare and routine of the animals is not disrupted and that visitors still have access to all the attractions is very important. Sometimes ingenious methods need to be used to get cameras into travelling crates and nesting boxes! Also filming is time consuming, so staff are required to work longer hours, which is likely to result in higher staff costs and this has to be affordable and set against the marketing and reputational benefits of the increased publicity.

“Animal welfare has to remain the number one priority – making sure that animals are not affected by the filming and it doesn’t necessitate a change in their routines,” says Pantenburg. “We gave the camera crews access to our keepers, vet teams and also our researchers. The staff even had cameras on their hats and we had cameras installed in work areas to give film crews an access-all-areas pass to see and film the teams at work.”

With a film crew on site for such long periods of time, there could be a danger of them digging for scandal to spice up the storyline, but none of the zoos I spoke to had experienced this. Filming was considered a positive experience, with crews and keepers striking up strong friendships and staff enjoying being included. But it could be prudent to take legal advice on this, and cover it in the contract by maintaining a level of editorial control over content.

Finally, it goes without saying that before inviting the cameras in, you need to be confident your zoo will serve as a shining example and that staff are on-message.

ABOUT THE AUTHOR

Kath Hudson writes for *Attractions Management* magazine and other Leisure Media titles.

Email: seventhwavedesign.com
**AUCKLAND ZOO**

Broadcast for 12 series, *The Zoo* first went on air in 1999 in New Zealand and has since been viewed all over the world, in more than 35 countries. When screened in New Zealand and Australia, the top-rating programme regularly pulls in 500,000 viewers. While very successful, changes to its programming saw Television New Zealand decide not to purchase the Greenstone TV-produced show in 2013.

*The Zoo* has been viewed in more than 35 countries

**LONGLEAT SAFARI PARK**

Presented by Ben Fogle and Kate Humble, *Animal Park* ran for nine series, from 2000–2008, and attracted one million weekly viewers. Storylines included the impact of foot and mouth disease and the transfer of the Longleat elephants to France, as well as lots of births. It was followed by two series of *ROAR*, in 2009-2010, presented by Johny Pitts and Rani Price, which took children behind-the-scenes to meet keepers and animals and highlighted all the enrichment going on at the park. There are no plans for Longleat to resurrect its media career at the moment.

*Animal Park* attracted one million weekly viewers throughout its nine series on BBC Two

**TARONGA ZOO**

Since 2007, Taronga Zoo has had two separate series: *The Zoo*, on channel 7, which had nine episodes, followed by *Wild Life at the Zoo* on ABC – an eight-part documentary series. Popular storylines included the birth and development of the zoo’s first baby elephant and the story of Mr Hobbs, the sun bear rescued from the Cambodian restaurant trade before he became bear paw soup. There are no immediate plans for further filming at Taronga Zoo.
THE ATTRACTION OF STORIES

THE SCIENCE OF storytelling

Christian Lachel discusses the emotional pathway of storytelling and the importance of becoming fully immersed in great narratives to best enjoy memorable experiences

Christian Lachel, vice president and senior creative director, BRC Imagination Arts

Stories are the way we understand the world. Everyone – you, your customers, your competitors, your family – depends on ever-evolving subjective personal and cultural narratives to make sense of so-called ‘objective reality’. Storytellers have always known this. Now neuroscientists are proving it. You are programmed to love and respond to stories. Your brain produces ‘pleasure chemicals’ and your body – heart rate and skin temperature – changes with your shifting emotional state.

THE STORY
First, let me tell you a story. A famous story, filled with the elements – drama, empathy, heartache – that make a story memorable. Perhaps you’ve never heard it. If you haven’t, I guarantee that you’ll be able to repeat it word-for-word after hearing it once. There’s even a mystery behind this story that adds to its ‘stickiness’. Ready? Here’s the story, in its entirety:


Six simple words. Can you help but fill in what’s missing? The grieving mother? The thunderstruck father? The freshly painted, empty nursery? The mystery behind this story is, “who wrote it?” Legend has it that in the 1920s Ernest Hemingway bet a lunch table full of writer friends that he could write a complete, satisfying short story on a bar napkin. He wrote this, and won the bet. The problem is that ‘proof’ for this claim wasn’t published until 1991, 30 years after Hemingway’s death, and several (slightly longer) versions of the story pre-date Hemingway’s career as a writer. What’s interesting about this mystery is that Hemingway’s authorship persists in the face of convincing evidence to the contrary. Famous for the brevity and conciseness of his prose, this story perfectly aligns with his ‘legend’. It all fits. Hemingway, in a bar (he was a famous drinker) betting he could do the impossible (he was a famous braggart), and then doing it (he was a great writer) – and so creating a real, memorable short story with a beginning, a middle and an end; hitting the bulls-eye of universal empathy.

THE GOLDEN RULES
What makes this story work? First, let’s measure this story against Andrew Stanton’s five ‘Golden Rules’ for telling a great story. Then we’ll get to the science – what happened in your body when you read the story. Stanton is a Pixar legend – director of Finding Nemo and WALL-E, and writer of the Toy Story movies. He’s a master storyteller, known to work with...
The writer of Toy Story, Andrew Stanton, is a Pixar legend and master storyteller.
THE ATTRACTION OF STORIES

WE CRAVE GREAT STORIES THAT BRING US TOGETHER IN A CELEBRATION OF OUR COMMON HUMANITY

► his colleagues for years to ‘nail’ a story before the first image is created. Stanton gave a famous talk at TED (www.ted.com/talks/andrew_stanton_the_clues_to_a_great_story.html) revealing Pixar’s ‘secrets’ to a great story:

1) MAKE ME CARE: Baby Shoes makes you care. The character’s suffered the greatest tragedy to befall a parent. Everyone can empathise with this life-changing plight.

2) TAKE ME WITH YOU: Stanton describes the pleasure of going on a journey with a character – Luke Skywalker’s adventure destroying the Death Star, Frodo’s quest for the ring. Baby Shoes continues to resonate with us because it takes us on a journey. Who is writing this classified ad? Someone (the mother?) whose life has changed. Someone about to embark on a dark journey where profound questions must be asked: Why is there suffering? Does this terrible event have meaning?

3) BE INTENTIONAL: Protagonists have a great mission, and they go after it with fervour. The goal is both worthy and demanding. Is our hero ‘intentional’ in this sense? The beauty of Baby Shoes is that we’re eager to speculate on this. To fit this into Joseph Campell’s “Hero’s Journey” template (a renowned basic story pattern that proponents argue is found in many narratives worldwide), we must speculate that what has happened forces our hero (the mother) to hit despair, to then find meaning from the tragedy, and to then return and share what’s been learned about suffering, fortitude and compassion.

4) LET ME LIKE YOU: Stanton says, “The audience also must relate to and appreciate your characters to make them worthy of attention”. In Baby Shoes we can empathise with the author (the mother) living a nightmare. She has our sympathy. We can imagine her weeping as she writes this in the nursery that will never hold her baby.

5) DELIGHT ME: Is Baby Shoes ‘delightful’? Not in the conventional sense. Stanton means ‘delight’ in the sense of an emotional ‘release’ at the end of story. When Skywalker destroys the Death Star, the audience experiences real catharsis. For Baby Shoes to be delightful, we must use the narrative tools of our own imaginative ‘story minds’ and envisage our hero, many years on, coming upon a young woman who’s undergone a similar tragedy. Our hero takes her hand and says, “I know you think you can’t get through this. That no-one has ever experienced such heartbreak. Well, let me tell you a story”. So, our hero finds meaning from her own tragedy by facilitating the healing journey of another.

EMOTIONAL TRANSPORTATION

Now, let’s consider the actual science of storytelling. Neuroeconomist Paul Zak carried out a study in which paid research subjects read a tragic story about a father...
whose son had a terminal illness. After reading the story, the subjects had the opportunity to give money to a charity helping sick children. Zak took blood samples before and after they read the story. He discovered that the story produced a spike of oxytocin (the ‘empathy’ hormone). The higher the oxytocin levels, the more money they donated. As Zak tweaked his study, he discovered that the information on the sick child only worked if embedded in the ‘emotive template’ of a classic story. No story, no oxytocin, no donation. The ‘emotional transportation’ of storytelling was key to the release of the hormone.

**PUSH THE BUTTON**

Another study by Zak revealed the power of storytelling for brands – that brands can have a stronger emotional pull than peers. He measured emotional responses with wireless monitors to record data like heartrate nerve twitches. He discovered that when a subject’s relationship with a product or brand was tied to a compelling story, the subject ‘loved’ the product or brand more than he loved his peers. Men loved their favorite National Football League (NFL) team more than their children. Why? Because the story swept them up in an emotional ‘reason’ to love the product or brand. Zak makes a vital distinction when he summarises his research this way: “We’ve known for a long time that there is no ‘buy’ button in the brain. But these results show there’s a ‘story’ button”. And, of course, the story button connects to the ‘buy’ button.

**STORIES TELL A STORY**

Now let’s move beyond the brain to the whole body. Finnish researchers have published a study in *Proceedings of the National Academies of Sciences* that shows how stories produce emotions that can influence our bodies in consistent ways: 701 participants in five separate experiments read short stories and watched movies. They were shown a blank, computerised figurine and asked to colour in how their bodies were responding to the stories. The researchers discovered that stories
THE ATTRACTION OF STORIES

- affected subjects from different cultures similarly, with visceral changes (‘physical twinges’) throughout the entire body.

Striking research has also been compiled in a book by American literary scholar Jonathon Gottschall called The Storytelling Animal. Gottschall cites vital research into ‘mirror neurons’ and the role they play in our enjoyment of stories. “Many scientists now believe we have neural networks that activate when we perform an action or experience an emotion, and also when we observe someone else performing an action or experiencing an emotion.”

Gottschall quotes Marco Lacoboni, a pioneer of mirror neuron research: “Movies feel authentic to us because mirror neurons in our brains re-create for us the distress we see on the screen. We have empathy for the fictional characters because we literally experience the same feelings ourselves. And when we watch the movie stars kiss on screen? Some of the cells firing in our brain are the same ones that fire when we kiss our lover. ‘Vicarious’ is not a strong enough word to describe the effect of these mirror neurons.”

What happened when you read Baby Shoes? Why did you care? Your mirror neurons fired in empathy with the hero – you felt what the mother felt as she sat writing the heartbreaking classified ad. This is why we seek out great stories, because of the pleasure of feeling what great heroes (Harry Potter, Indiana Jones, Scout Finch) feel as we join them on their fraught journeys. And ‘join’ is just the right word. Our brains are engaged. When they fight, we fight with them. Thanks to our mirror neurons, we’re participating in the story.

And Gottschall goes deeper with the research. “We’re addicted to story. Even when the body goes to sleep, the mind stays up all night, telling itself stories.”

STORYTELLING TRUTHS

Gottschall’s book is filled with universal truths about storytelling. Stories aren’t something we do when we’re in the mood, they are ‘what we are’, the foundation of our very being, the context from which we make sense of the world, the software program our body runs 24 hours a day. Further Gottschall insights include:

- Scientists have ‘mapped’ stories across cultures. Great stories are owned by everyone, around the world.
- One reason we tell ourselves stories is to prove to ourselves that the world makes sense. Virtue is rewarded, justice is done, heroes thrive. Unfortunately, psychopaths, serial killers and murderous dictators hijack these storytelling tropes and twist them to justify their insane actions.
- Our memories are an unreliable data bank. We don’t remember what happened, we remember our story of what happened.

So what’s the future of story? Here’s Gottschall again: “These are undeniably nervous times for people who make a living through story. The publishing, film and television businesses are going through a period of painful change. But the essence of story is not changing. The technology of storytelling has evolved from oral tales to clay tablets to hand-lettered manuscripts to printed books to movies, television, Kindles and iPhones. This wreaks havoc with business models, but it doesn’t fundamentally change story. Fiction is as it was and ever will be: Character + Predicament + Attempted Extrication.”

MEMORABLE STORIES

Science can measure the effect of storytelling, but it will never create great, memorable stories. Storytelling will always be an art that flows from a great truth: “What comes from the heart goes to the heart.”
If stories could be quantified, crunched and ‘solved’ by science, then every book would be a bestseller and every film would be a billion-dollar blockbuster. Although nobody knows what story will grab people, and what story won’t, we do know something about stories and storytelling. We know that we’re all ‘hard-wired’ for stories, immersed in our own stories 24 hours a day. We know that we crave new and fascinating stories that complement, challenge and deepen our on-going narratives and cause us to transcend our personal ‘consciousness silos’ so that we can share our emotions. That’s why television didn’t kill the movies, and movies didn’t kill theatre. We know that everything old is new again. Take Frozen. What’s this story about? The same elements used by storytellers of old – a misunderstanding between sisters, the betrayal of a lover, and personal redemption through courageous sacrifice. So why is Frozen a billion-dollar hit? Because the filmmakers shaped these emotionally powerful elements in an innovative and delightful way (specifically, Disney subverting its classic ‘love at first sight’ trope).

**FUTURE NARRATIVES**
Read The Storytelling Animal. Rejoice in the science that confirms the good news – we crave great, emotional stories that bring us together in a celebration of our common humanity. Our job is to create the next wave of great narratives, and to provide our visitors with the opportunity to experience them, love them, and most importantly, LIVE them.

**ABOUT THE AUTHOR**
Christian Lachel of BRC Imagination Arts has won nine Thea Awards. One of the industry’s most influential creative leaders, he combines incredible imagination with design expertise, business acumen and strategic thinking.
Email: CLachel@brcweb.com
In-park and ride safety is of prime importance in the attractions industry, and the challenges are ever changing. We ask industry experts in Europe and the US about the latest developments

**What does your work involve?**
I’ve recently completed my term as the chair of IAAPA’s European Safety Committee. I was also an IAAPA Global Safety Committee member but have since handed over responsibility to Paul Chatelot from Disneyland Paris. I was also a member of IAAPA’s European Advisory Committee.

**Describe the IAAPA Safety Committee’s role in Europe?**
It was set up in 2011 as a sub-committee of both IAAPA’s Global Safety Committee and IAAPA’s Advisory Committee to assist IAAPA’s members to adopt and promote safe practices in their attractions and to represent their interests in health and safety issues. The Global Safety Committee deals with matters beyond Europe.

**What’s the current focus of the committee with regards to safety in theme park rides?**
It has focused on revised EN and new ISO standards for Amusement Devices; developing a ‘Best Practice Safety Management System’ which members can adopt; developing best practices for guests with disabilities to boost accessibility; safety seminars for members; and gathering data on incident rates for member benchmarking and promotion.

**What challenges face the industry at the moment?**
A survey of members last year revealed these key issues: guest misbehaviour and failure to follow instructions for their safety – 87 per cent of incidents on rides were caused by guests’ behaviour; recruitment and retention of ride operators and engineers; and changes in legislation – especially with regards disability discrimination.

**How can these be addressed?**
To address misbehaviour, we need to find more effective ways of communicating the safety message to our guests, particularly using technology and social media. Regarding recruitment, our industry offers great career opportunities, but we need to ‘sell’ that message more effectively and back it up with clear career development structures and training. For legislation, the industry needs to anticipate the changes, develop a consistent and reasoned case and get that viewpoint across effectively to legislators and influencers.

**What are the main recent safety improvements?**
Technology has advanced significantly and ride control systems have high levels of safety ‘redundancy’ built in, increasing reliability. The adoption and rigorous application of standards such as EN and the American Society for Testing and Materials (ASTM) by more countries has been of great benefit – and these standards are regularly reviewed and improved in their own right.

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**ADRIAN MAHON**
Director of health, safety & risk management
Merlin Entertainments

Mahon, Merlin Entertainments
Do you have a background/experience in safety? 
As a qualified aerospace and transport mechanical engineer, I’ve been involved with major programmes with Airbus, and GE/Snecma CFM56 engines for Formula 1 Grand Prix cars – where safety is the number one priority. Since 1990, I’ve held key roles at Disneyland Paris: QA manager for ride design and construction; maintenance director; safety director for employee safety; and now safety director for all aspects of guest safety (attractions, food safety, consumers product, special events, fire prevention, hazardous installations and transports, fireworks and crisis management). So you could say safety is in my DNA.

What does your work at IAAPA Europe involve? 
As an IAAPA Global Safety Committee member, it involves maintaining good relationships with all European members and understanding different cultures; having a good understanding of the stakes for manufacturers and park operators; and working together to ensure robust safety in our industry.

What’s the current focus of the committee with regards to safety in theme park rides? 
Accessibility is a key challenge and there’s been a lot of research and conferences in this area. We’re also developing and sharing content for best practices or standards via a new safety management system.

What challenges face the industry at the moment? 
There’s the focus on how to manage guest behaviour; training operators and maintenance teams; and accessibility for people with special needs. Also, evolution of the EN Norm 13814 and development of an ISO Norm related to design, manufacturing maintenance, operations and inspections.

How can these be addressed? 
With the involvement of our safety experts in the different Working Groups; communicating with IAAPA members on best practices for safety; sharing our challenges with government agencies, authorities, associations and involving them; developing better communication tools for our guests to boost their safety awareness; and adapting future ride designs to address challenging behaviours.

What are the main recent safety improvements? 
Design standards are now very robust, and incidents related to design, maintenance or operations are very rare in theme parks with permanent rides.

What’s your advice to today’s operators and suppliers? 
At the IAAPA level, it’s important that manufacturers and operators work together with a common goal – safety. And to adapt training programmes and supervision to suit the needs of employees.
ASK AN EXPERT

JIM SEAY
President
Premier Rides

What does your safety work involve?
I’ve been chair of ASTM F24 (Amusement Rides and Devices) for six years. For six years prior to that, I was vice chair. Before that I served as subcommittee chair for the design and manufacturing standard.

What’s the current focus of the ASTM with regards to safety in theme park rides?
All our 1,000-plus members volunteer their time to develop consensus safety standards that can be applied globally. The focus is on traditional areas of ride safety (design, operation and maintenance of rollercoasters, family and water rides) plus new products quickly expanding on the market (zip lines and trampoline courts).

Bolivia recently completed a year-long review of the F24 standards and published their own standards via their standards body IBNORCA, referencing many key F24 standards.

What challenges face the industry at the moment?
The dramatic growth of the industry on a global basis, especially in rapidly emerging economies like Brazil, Russia, India and China, is creating a tremendous demand for applicable global safety practices and a significant need for experienced talent to build new facilities and get them operating with a high level of safety.

How can these be addressed?
Regarding safety practices, ASTM F24 has established two protocols that allow for the adoption of F24 standards by countries with established or emerging economies. ASTM F24 is publishing a Canada-specific standard that, in addition to current F24 requirements, includes long-withheld practices important to Canada.

IAAPA has presented safety seminars virtually worldwide with a large audience of suppliers, regulators, inspectors and operators. This has made a great impact and helped establish global connections for those who participated. There’s been a strong effort to harmonise safety standards worldwide to ensure a global minimum bar for safe operations at amusement parks everywhere. IAAPA sponsors meetings with experts from countries globally to help determine how best to harmonise existing standards. The ASTM F24 and EURONORM harmonisation effort has been a great success.

What advice do you have for the industry?
The industry shouldn’t fear a focus on safety practices – they result in better performance and equipment.

Are there any changes to legislation on the horizon?
Extensive legislative efforts are occurring worldwide which makes the job of those focused on safety more difficult to ensure harmonisation. Of great concern are new standards established by countries that do not take into consideration existing efforts of groups like ASTM and EURONORM.

Three key issues are guest misbehaviour; recruitment and retention of ride operators and engineers; and changes in legislation, especially with regards to disability discrimination.

Seay, Premier Rides

“Three key issues are guest misbehaviour; recruitment and retention of ride operators and engineers; and changes in legislation, especially with regards to disability discrimination.”
What safety committees are you involved with?
IAAPA Safety Committee, ASTM international board of directors, and National Swimming Pool Foundation board of directors.

How does your background assist with this work?
I’ve spent 27 years operating amusement parks, waterparks, resorts and FECs, focusing mainly on safety and risk management. Understanding how parks operate, how rides and devices work, and how employees and guests interact with rides and devices gives an understanding of what is realistic, reasonable, and addresses risk in these environments.

What’s the current focus with regards to safety in water park rides?
There are standards through EN and ASTM on waterslides and now we have one on aquatic play. We’re currently focusing on sprays in play environments, fall protection on waterslides, netting in aquatic play, stationary waves and wave pools. Sprays are of interest to minimise injuries from water impacts to the face and eyes. Several companies now sell stationary waves and some minimum standards should be developed as more products come into the market. Wave pools have always been considered a pool, but the mechanism that creates the wave is of interest to minimise certain risks inherent to these environments.

What challenges face the industry at the moment?
Not so much a challenge but an opportunity – there’s a lot of growth right now and employing minimum standards, especially in areas where waterparks are new, will help operators and manufacturers minimise risk to guests and employees. There’s a learning curve for new operators – minimum standards help to start them off on the right foot.

What are the main recent safety improvements?
The work that has gone into harmonising standards worldwide. Previously manufacturers had several local standards to consider when designing, changing from locale to locale. With harmonisation, we take the best and most reasonable standard and make that the new standard for all.

EN and ASTM have been working to harmonise amusement ride and device standards and that will encourage others to do so. ASTM provided a forum for Canada to write its own standards using an ASTM designation with F24 standards, customised to accommodate Canada-specific requirements. This will become the model for other countries to use ASTM F24 standards and develop their own to meet local needs, and meanwhile have access to the most robust set of standards for the industry written by accomplished experts. This means that as the industry grows globally, we’re all using the latest standards to establish a baseline for industry safety.

FRANCEEN GONZALES
VP of business development
WhiteWater West Industries

Gonzales, WhiteWater West

There are now standards through EN and ASTM on waterslides
San Francisco’s Exploratorium combines entertainment and education via its dynamic art and science installations. Brent Bushnell tells us about his life-long fascination with and appreciation of this iconic museum.

Born in Silicon Valley in 1978 to an electrical engineering nerd father, I grew up surrounded by the amusement industry. It was no surprise that he sat me down at the Mosaic web browser and said, “Here Brent, this is the Internet, play around.” I had no idea what I was looking at, and as there were less than 100 computers on the Internet at the time, there was comparatively little to play with. But the seeds of change were taking root. People were actively exploring the creative, entertaining and powerful solutions that evolved from computers.

EARLY MEMORIES
A few miles north, the Exploratorium was a veritable icon of play and science and we would visit the cavernous warehouse religiously. Not to be confused with museums – quiet, stuffy places with ‘no touching’ – the Exploratorium was noisy and required user interaction to make the magic happen. In a playful way, the curators revealed the awe-inspiring magic and accessibility of science to all children. For those without tinkering fathers like mine, here was a venue that could get them started. For me, it added fuel to my geek fire. In the same way that early computer and Internet pioneers explored to better lives, the creators of the Exploratorium explored how to better education. I don’t know of any operation that has so elegantly combined entertainment and education.

FROM STEM TO STEAM
It’s the graceful combination of entertainment and education that attracts me to the recent addition of art to STEM (science, technology, engineering and maths). There’s been a lot of talk in the education...
community these past few years about the need for more students to be trained in STEM. My challenge with STEM is that for the uninitiated, the hard sciences are intimidating. If a child is not already exhibiting at a science fair or exposed to technology by their friends and family, it’s a fairly impenetrable set of disciplines. So, how best can we expose a young learner to some early successes and avoid discouraging them? Add art to create STEAM and different pathways appear!

Anyone can make art, and if a student is involved in making art in STEAM-based projects, they’re exposed to the other four disciplines in a less intimidating fashion. They’re already at the table and around the tools, so there’s less of a threat to test the waters. Art projects that use desktop manufacturing tools are still art, but the user might now have a reason to learn a vector art program so they can incorporate products from a laser cutter. While Minecraft is a game, it’s also a powerful authoring environment that enables art and design, as well as programming.

PROJECT-BASED LEARNING
The Exploratorium is great at focusing on projects. Each installation is its own real world application of whatever real-life principle the creator wanted to convey. Better yet, many of the big installations have smaller home versions that guests can even take home to build their own version.

I remember the small plastic element that enabled us to marry two-litre soda bottles to create our version of the tornado exhibit. We added food colouring to the liquid and stuffed toys inside. The fact we could see it at the Exploratorium and then make it at home was awesome.

MOVING FORWARD
I’m thrilled that almost two decades on, technology and project-based learning have finally taken root and are making huge headways toward reforming education. Technology has overpromised and underdelivered to education for far too long, but the perfect storm is now upon us. Project-based approaches to education are cropping up everywhere. It’s an exciting time to be a curious human.

ABOUT THE AUTHOR
Brent Bushnell is the chief executive of Two Bit Circus – a think tank and talent magnet which builds products at the crossroads of amusement and education. http://twobitcircus.com
Linda Dackman

Question everything, learn by doing, and show, don’t tell is the philosophy at The Exploratorium, which reopened last year at a new site, three times its original size.

**What is The Exploratorium?**
The Exploratorium, an internationally celebrated museum based in San Francisco, is considered the prototype for participatory museums worldwide. Its original home closed in January 2013, and the museum reopened four months later at its new home on Pier 15, the Embarcadero.

**What is its aim?**
At The Exploratorium, the goal is to change the way the world learns. By combining science, art and perception, we’ve created active, personal explorations of our natural, social and digital worlds. Our philosophy is inquiry-based and experiential: question everything. Learn by doing. Show, don’t tell. And the best answer is often another question. By sharing this philosophy and our programmes with museums and schools the world over, it’s produced some of the world’s most innovative exhibits, as well as generations of critical thinkers.

**Why was a new site opened?**
Principally, we ran out of space to do our work. The new location places The Exploratorium at the heart of the San Francisco waterfront, at the gateway to the city and at the nexus of public transit, radically improving educational access to all. Previously, two out of three teachers had to be turned away from our nationally recognised Teacher Institute – considered one of the premier professional training opportunities for K-12 science and maths teachers in the Bay Area and beyond. The new site at Pier 15 is triple the size, meaning there’s room for three times the number of teachers who come to learn.

**Where’s the content sourced?**
The Exploratorium creates all its own exhibits and exports them through Exploratorium Global Studios – an entrepreneurial endeavour that vastly expands our impact, advancing our mission to change the way the world learns. It shares creative capital, expertise, programmes and exhibits in innovative ways tailored to the specific needs of a project, organisation or government around the world.

Visitors are invited to think with their hands with exhibits such as the giant mirror.

“NEW AREAS: HUMAN BEHAVIOUR AND THE SCIENCE OF SHARING AND THE OPPORTUNITY FOR VISITORS TO CREATE THEIR OWN EXHIBITS.”

From Attractions Management Issue 2 2013
◆ Read this, and all our editions at: www.attractionsmanagement.com/archive
The Exploratorium's fun exhibits include a string squirter (left); bubble hoops (above); and icy bodies (top left)
Marc L’Italien

The Exploratorium has relaunched in its new home, with the aim of being the largest net zero energy museum in the USA.

How did you get involved with the Exploratorium?
My first run in with The Exploratorium was as a young architect in 1991 when they sponsored a design charrette with three teams made up of artists, landscape architects and architects. I was on a team with Joseph Esherick, the founder of my firm, and landscape architect George Hargreaves among others.

Why did the museum move?
I don’t think founder Frank Oppenheimer ever saw the Palace of Fine Arts as a permanent home. They had long since outgrown their space and could no longer adequately serve visitors or train teachers who teach science in elementary schools.

Can you describe the design?
The new home is the renovation of an ageing pier, where architecture, art, science and site converge. It elevates the museum’s mission as both a destination for experiential exhibits and a research and development facility that creates innovative ways to teach and learn. Visibility, public access and flexibility drove the planning and design. The new site brings to life a previously dormant stretch of the historic Embarcadero waterfront – the city’s front porch. The new campus uses Bay water as a basis for many new outdoor exhibits.

How about sustainability?
We designed a building that incorporates many energy-efficient elements aimed at producing all its energy needs on site. The 1.3-megawatt photovoltaic array on the roof is equivalent to powering 1,000 average US homes over the course of a year. Bay water is brought in and run through a heat exchanger to affect the temperature of a separate closed freshwater loop running through the floor. This second loop contains 40 miles of plastic pipe moving over 73,000 gallons per hour to change the temperature of the space. Fewer overhead ducts were required as a result. All new windows use high-performance triple element glazing to better insulate the building and admit copious amounts of natural light, further reducing reliance on electricity, while 16 per cent of roof runoff is captured in cisterns and sterilised before flushing toilets. What isn’t stored is filtered and returned to the bay.

What was the state of the original pier structure?
The pier’s substructure was heavily damaged in the 1989 Loma Prieta earthquake. Our design combined repairs to existing pilings with the insertion of new mega piles at the four corners, connected by a new structural slab poured over the existing floor to knit it together, creating a stiff platform to withstand major tremors. This allowed us to repair just over a third of the existing 15,000 piles. A 1950s service lot built to conjoin the piers was removed to create the new plaza. Pilings were left to mark tide movement and serve as anchorage for temporary exhibits. The structure is painted a uniform colour to maximise light reflectance, minimise glare and allow it to recede from view. Structure is celebrated but never steals the show.

From Attractions Management Issue 3 2013
◆ Read this, and all of our back issues at: www.attractionsmanagement.com/archive
The Living Systems gallery frames the view of the Bay as the exhibits investigate the world it looks out on.
TURN ON MEDIA-BASED ATTRACTIONS

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www.ahi.org.uk

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Email: info@asva.co.uk
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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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Email: info@eaasi.org
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www.eaza.net

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Tel: +32 2 649 73 83
Twitter: @Ecsite
Email: info@ecsite.eu
www.ecsite.eu

Giant Screen Cinema Association (GSCA)
Tel: +1 919 346 1123
Email: tammy@giantscreencinema.com
Facebook: /giantscreencinema
www.giantscreencinema.com

Historic Houses Association (HHA)
Tel: +44 (0)20 7259 5688
Email: info@hha.org.uk
www.hha.org.uk

Historic Scotland
Tel: +44 (0)131 668 8600
Email: use online form
www.historic-scotland.gov.uk

Indian Association of Amusement Parks & Industries (IAAPI)
Tel: +91 22 6523 1643
Email: info@iaapi.org
www.iaapi.org

International Association of Amusement Parks & Attractions (IAAPA)
Tel: +1 703 836 4800
Email: iaapa@IAAPA.org
Facebook: @IAAPAHQ
Twitter: @IAAPAHQ
www.iaapa.org

International Planetarium Society (IPS)
Tel: +1 808 969 9703
Email: use online form
www.ips-planetarium.org

Museums Association (UK)
Tel: +44 (0)20 7566 7800
Email: info@museumsassociation.org
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www.museumsassociation.org

Museums Australia
Tel: +61 2 6230 0346
Email: ma@museumsaustralia.org.au
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National Farm Attractions Network (NFAN)
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Email: info@farmattractions.net
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Email: info@navet.com
Facebook: /pages/Navet-science-center/100707219996921?fref=ts
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Outdoor Amusement Business Association (OABA)
Tel: +1 407 681 9444
Email: oaba@oaba.org
Facebook: /OABAINFO
Twitter: @OABAINFO
www.oaba.org

The Aquarium & Zoo Facilities Association (AZFA)
Email: john.kanzia@czs.org
www.azfa.org

The Canadian Museums Association
Tel: +1 613 567 0099
Email: info@museums.ca
www.museums.ca

The Canadian Association of Science Centres (CASC)
Tel: +1 613 566 4247
Email: casc.accs@gmail.com
www.canadiansciencecentres.ca

Themed Entertainment Association (TEA)
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Email: Info@teaconnect.org
www.teaconnect.org

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Email: info@sciencecentres.org.uk
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Background briefing
Access Group was founded in 1991, and acquired GammaDataware in June 2014, renaming the product Access Gamma.
GammaDataware was originally founded in 1996. The company is privately owned by the directors of Access Group and private equity firm Lyceum Capital.

Main products
Access Gamma is a software solution for admissions and ticketing, booking and event management, retail and catering point of sale, stock control and purchase order processing, membership/CRM and mail order. The company also produces web APIs for its bookings, membership and mail order modules and EPOS hardware to support its software products.

Additional services
Hosting services.

Unique selling points
Access can offer the solution you need to enable your business to grow. The modular approach to the systems, together with the integration between modules, are unique selling points. Also, our ability to tailor systems to meet individual customer requirements.

Key customers
We sell to a broad cross-section of visitor attractions, museums and heritage sites in both the public and private sector. We have one of the most comprehensive venue solutions available in the UK, which complements our finance, HR and membership solutions, enabling us to offer a more complete package.

Where in the world?
We distribute in Europe, but our systems can operate in any country.

Plans for 2014/15
To further enhance the software modules we produce by adding more functionality.
We recently redeveloped our booking and event management module, and are currently making changes to our booking and purchase ordering module, streamlining stock movements and replenishment, alongside new functionality for catering.
We are also integrating directly with our finance solution, Access Dimensions, to offer a joined up view of their organisation.
Access has numerous offices and specialist development centres across the UK and France, with a good geographical spread.
In 2014 we will be completing a major implementation of our systems at the Guinness Storehouse in Dublin and at Smithwick’s visitor centre in Kilkenny, Ireland.

Key personnel
Chris Bayne, CEO; Jon Jorgensen, group sales director; Adam Brown, chief financial officer; Stuart Allsopp, chief technology officer; Mike Audis, chief operations officer; Chris Tossell, commercial director; Peter Ferguson, head of operations; ticketing and electronic point of sale; Colin Tuttle, business development manager – Access Gamma.
AIR RACE

SOARING & ROARING

THUNDERBOLT

www.zamperla.com
Background briefing
Founded in 1967, the Antonio Zamperla SPA, is privately owned by Mr. Alberto Zamperla. Located in Vicenza, Italy, the headquarters are supported by many Zamperla subsidiaries around the globe.

Main products
Zamperla offers a broad range of rides. Providing entertaining amusement for high adrenaline thrill seekers as well as families and children. With an in house creative and engineering departments, Zamperla’s possibilities and capabilities are limitless.

Additional services
Zamperla new ‘Maintenance Course’ can be attended by all maintenance professionals within the amusement industry. Designed to improve the level of after sales personnel, by empowering all participants with the knowledge and capability of preventing and assisting parks turning maintenance costs into an investment while at the same time bringing clear economical advantages to owners.

Unique selling points
Zamperla’s ability lays within the capability and expertise of combining all aspects: from early design concepts to finished products and after sales. Due to it’s innovative creative designs, cutting edge technology and highly trained after sale personnel, Zamperla is your one-stop-shop.

Key customers
With a strong presence in all major parks and in some of the most remote and challenging areas in the world, such as North Korea and Iraq, the company today prides itself with a world wide distribution with installations in the greater part of parks world-wide.

Plans for 2014/15
With 681 m of track, top speed of 90 km/h, a 35 m vertical drop, five inversions and a brand new, patent pending nine seat vehicle, the Thunderbolt is the newest thrill coaster signed by Zamperla launched this summer and already acclaimed by many riders in Coney Island – New York.

2014/15 trade shows
IAAPA Expo; Asian Attractions Expo; Euro Attractions Show; DEAL Dubai; RAAPA and some others.
DJW

Beufre Farm, Bucklers Hard Road, Beaulieu,
Hampshire, SO42 7XA, UK

Tel: +44 (0)1590 612 603
Fax: +44 (0)1590 612 603
Email: djw@djwillrich.com
Web: www.djwilrich.com

Background briefing
DJW was founded in 1986 by husband and wife team David and Lynn Willrich.

Main products
The company are Audio-Visual Systems Integrators, offering AV consultancy, system design, equipment supply and installation, system programming and commissioning.

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 28 years, DJW has undertaken projects in North America, Europe, the Middle East, Africa and the Far East.

2014/15 trade shows
We exhibit annually at the M&H Show, and attend ISE, EAS and IAAPA (both US and in Asia) and continue to support the AV Industry Awards, M&H awards and the EMEA InAVation 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
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E: sales@swanevents.co.uk
Background briefing
EAG International is in its sixth successful year. EAG International 2015 will take place at ExCeL London on 13th-15th January 2015. The show continues a long tradition of an amusement and coin-op expo being held in London at the start of the year. EAG International is owned by BACTA and organised by Swan Events Ltd. The show is attended by manufacturers, distributors, operators, trade bodies and other special interest groups.

Main products
EAG International is a showcase for the latest innovative products targeted at the coin-op, amusements and attractions industries, attended by over 5,400 visitors from 62 countries.

Additional services
In addition to networking events and gatherings around the show, a lively seminar programme reflects the issues of the day.

Unique selling points
EAG International is unique in that it is an event put on by the amusements and coin-op industry, exclusively for the benefit of the stakeholders. Holders have the opportunity to input directly into the show's organisation and direction through a series of working groups. EAG International also assists exhibitors with promotion to the international trade press.

Key customers
EAG International attracts buyers from the coin-op, amusements and attractions industries.

Where in the world?
In 2014 EAG International attracted visitors from 62 countries. Exhibiting companies are mainly European but with some attending from as far away as Asia.

Plans for 2015
To ensure the EAG International 2015 continues to meet the business needs of its participants and maintains its position as the ‘must attend’ event in the industry calendar. EAG International 2015 will feature products from over 180 represented manufacturers, many of whom use it as a European launch pad for new products.

Key personnel
Martin Burlin, chair; Karen Cooke, organiser.
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www.IAAPA.org/EAS

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COMPANY PROFILE

Euro Attractions Show

Rue du Congrès 37-41, Brussels, B-1000, Belgium

Tel: +32 2 609 5445
Fax: +32 2 609 5446
Email: europe@IAAPA.org
Web: www.IAAPA.org/EAS
Twitter: @IAAPAEurope
Facebook: www.facebook.com/IAAPAEurope

Background briefing
Euro Attractions Show (EAS) was established in 2005 with the first show in Vienna, Austria. The Euro Attractions Show is owned and produced by the International Association of Amusement Parks and Attractions (IAAPA).

Main products
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.

Additional services
Many events and seminars will be hosted at Liseberg to expand the experience beyond the trade show floor. We hope to launch a Park Presentation Event where parks can present on new products, new parks and new plans.

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.

Plans for 2014/15
For EAS we hope to host the largest EAS event. We hope to provide the attendees with a very energizing and inspiring event preparing them for the 2016 season and beyond. Our goal is that attendees will find that EAS is their event for the attractions industry here in Europe.

We plan to provide a new educational program “The Leadership Program” which is step above the IAAPA Attraction Managers Program. Our goal is to offer a Science Center day and host it at the Universeum for all of the Aquariums and Science Centers in the Nordic Region. Many events and EAS 2015 will be hosted in Gothenburg Sweden, home of Liseberg one of the finest parks in Europe. The goal is to enter deeper into Norway, Sweden, Denmark, Finland, the Baltic Countries and Eastern countries such as Poland, Russia, Czech Republic and more.

For EAS 2015 we will focus on continuing to develop a high quality event for the Attractions Industry. With a inspiring seminars, exceptional social event, while utilizing Liseberg as a great platform for the attractions visitors.

For IAAPA we will continue to work hard on EU Government Affairs, Safety is always a priority, Education for our members, and overall improved member services.

Key personnel
Karen Staley, Vice President, IAAPA Europe; Andrea Kolar, Sales Manager; Nico Reynders, Jr. Program Manager; Pablo Moragrega, Sr. Sales Manager.

What the clients say
“It’s one of the rare places, where you can meet everybody important in the industry.”
Jan Jansen, CEO Tropical Island

“EAS has grown to be the primary meeting place for the European attractions industry and has become the place to learn network and get inspiration.”
Andreas Andersen, President CEO Liseberg Group

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Background briefing
A pioneer in the industry, Empex Watertoys was established in 1986 to provide interactive watertoys for existing wading pools which were non-existent at the time. Empex is a private family owned corporation located in Markham, Ontario, Canada.

Main products
Empex designs and manufactures interactive watertoys and play structures for all types of recreational facilities and provides design and layout assistance. Mechanical design and schematics are also offered.

Additional services
Empex also offers larger play structures and a variety of waterslide complexes.

Unique selling points
Empex Watertoys are fabricated from non-ferrous materials providing a robust product, much lighter than metal. The products do not require elaborate foundations or embedded anchors as they are all surface mounted. Construction costs are reduced. Composite and specialist plastics are used to provide a lifetime corrosion warranty, low electrical conductivity in lightning and low heat conductivity on hot days. Empex uses a larger pipe size which offers increased strength and provides a safe, tactile product with a dynamic colour impact.

Where in the world?
Empex has installations in most countries in the world.

Plans for 2014/15
Empex will continue to design and manufacture new water features to provide creative interactivity in water play.

2014 will see more Aquaton, Aquatropica, and Aquacircus products being developed to add to the existing product categories. New categories will include Aquamotivs- all things motorized, Aquamer, fun marine features and Aquazoo, a series of friendly animals.

We will also expand into mainland China and Europe.

2014/15 trade shows
We will attend IAAPA in Europe, Asia and USA as well as the World Waterpark Tradeshow and Deal Dubai. Several new tradeshows are on the list as well.

Key personnel
Wyeth Tracy, president; Katia Tracy, vice president sales; Valerie Langford, controller; Luciano Lorenzatti, director of design; Buntry Ly, director of production.

Cronwell Platamon Resort, Platamonas, Greece

Key customers
Empex ships to customers worldwide.
Designing Success

Resorts • Theme Parks • Entertainment Centres • Water Parks
Retail and Mixed-Use • Museums and Science Centres

www.forrec.com
Background briefing
Established in 1984, we are a 100 per cent Canadian company. Our senior team members are company owners and project leaders who see your project through from concept to opening day.

Main products
Starting with sound master planning, FORREC provides a complete range of design services, including: creative concepts, programme development, attraction design, architecture, landscape architecture, interior design, graphics and signage, exhibit design and design management.

Additional services
Revitalization of existing attractions – we know that success often comes from building on what you already have. From reinventing a beloved museum exhibit to re-building a resort, we can undertake an existing facilities review of your site, including visitor and revenue enhancement studies. We create a road map for future development/expansion/redesign of your project so it stays fresh and relevant, which is good for your guest experience and your bottom line.

Unique selling points
• Our in-house team of 100 varied design professionals works across six sectors, bringing a mix of views to every project.
• Our approach ensures that the guest experience is at the core of each project.
• Our creativity respects and responds to local culture and market considerations.

Key customers
Our team designs for some of the world’s leading entertainment companies, globally recognized development corporations and governments including: Universal Studios, LEGOLAND Development Corporation, Center Parcs Europe, Nickelodeon, Herschend Family Entertainment Corporation, Wanda Group, Chimelong Group and HiT Entertainment. We like to help new clients realize niche projects too.

2014/15 trade shows
Asian Attractions Expo, World Water Park Association, European Attractions Show, IAAPA, DEAL, IAAPI, China Attractions Expo and American Alliance of Museums.

Key personnel
Gordon Dorrett, president and CEO; Anthony Van Dam, Steven Rhys and Cale Heit, executive vice presidents; Linda Hung (theme parks), Steve Shah (retail and mixed-use), John Plumpton (entertainment centres), Matt Dawson (museums and science centres), Eric O’Rourke (resorts) and Glenn O’Connor (water parks), senior directors.

What the clients say
“When we started the development of The Villages, we were delighted that we had found a design firm that understood our objectives and had the experience to help us realize them.” Tracy Mathews, Vice President of Design, The Villages, FL, USA
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Background briefing
Founded in Schruns in Austria in 1982, GANTNER Technologies is recognised as a pioneer in contactless electronic access control and SMART systems, time recording and administration solutions for the leisure sector and other industries.

Main products
GANTNER systems use the latest RFID (radio frequency identification) technology to store and transmit information between the leisure client and leisure facility. Visitors or members can use a card, wristband or key tag to access offerings at the leisure site – from the turnstiles, to lockers, restaurants, vending machines, and additional leisure attractions.

New for 2014
GANTNER’s new battery-operated locking system. Ideal for leisure clubs, the Battery Locking System is part of the GANTNER RFID System Solution.

Members simply swipe any available locker with their card, wristband or NFC-enabled smartphone.

New special features include a 10-year battery life, alarm function via a signal from the lock, and the highest ‘C’ safety class. It is the world’s first battery lock to be mounted in the locker rather than on the door, making it vandal-proof as well as creating a clean design.

Multiple operating modes and easy retrofitting help simplify operations, reduce costs and increase profits for clubs.

Additional technologies
GANTNER’s new silicon wristband with integrated RFID chip is a battery-free data carrier that enables operators to manage personal ID, access rights, locker systems and cashless payments for customers with ease. The new-style GAT Chip Band 20 is hygienic, fade-resistant, watertight and suitable for use in high temperature areas. The band comes in a variety of colours and sizes and can be branded with a customer logo, making it a great marketing tool for businesses like water parks, amusement parks, as well as the corporate world.

Key customers
International theme parks, adventure parks and waterparks, health and fitness clubs, spa and wellness resorts, thermal baths, and ski resorts.

Latest leisure projects
Recent leisure park clients include Waterpark Atlantis in Ljubliana, Slovenia; Wahoo Akvapark in Skopje, Macedonia; Splash und Spa in Tamaro Tessin, Switzerland; Wild Wadi Waterpark in Dubai, UAE; Yas Waterworld and Ferrari World, both in Abu Dhabi, UAE.

New projects include the Aquacolors and Istralandia waterparks in Poreč and the Dugopolje waterpark in Split, Croatia.

Where in the world?
GANTNER has clients in over 50 countries, with subsidiaries in Germany, the UK, Dubai and Australia. The company is continuously expanding, and currently has over 150 staff based at its HQ in Austria and worldwide.
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Email: info@holovis.com
Web: www.holovis.com
Twitter: @holovisint
Facebook: www.facebook.com/Holovis
LinkedIn: www.linkedin.com/company/holovis

Background briefing
Holovis is a privately owned company established in 2004.

Main products
Holovis specialises in creating turn-key motion, media and interactive-based attractions from ‘under one roof’ that transform the sensory experience through immersive content in 180° or full 360° dome environments. Combined with accurate interaction, real time media and game-asset integration and perfectly synched subtle motion, we create next-gen experiences.

Additional products
Holovis provides total solutions designed and manufactured in-house from ride systems to ultra-high-quality gaming/media, motion vehicles (track/AGV), bespoke interactive devices (InterAct™) and propriety software for real-time gaming. Behind the scenes RideView™ is our unique tool for visualising and simulating attractions to masterplans in our 1:1 Scale 3D VR volumetric systems.

Unique selling points
The Holovis Group is unique in offering complete solutions in-house and ensuring the creative vision drives the entire process, uniquely taking an experiential approach to ride design through our value-add capability and technology. This de-risks projects when creating complex attractions, eliminating disjointed multiple 3rd party suppliers for our end-clients.

Key customers
Holovis works alongside global theme park and attractions operators, FECs, science centres and museums looking to create high-impact and cost-effective dark ride and interactive gaming solutions.

Where in the world?
Holovis distributes globally with our head offices, R&D and extensive demo facilities in the Midlands, UK; our precision engineering and ride manufacturing setup in Derby, UK; and with Sales and Support offices in Canada and China.

Plans for 2014/15
Holovis has seen extensive growth over the past five years to specifically cater for our diverse range of markets and ever-expanding solutions portfolio. Holovis is continuing investment in key staff driven around innovation and development, as well as opening geographic support offices, demo facilities and R&D centres throughout. Holovis launched our InterAct™ technology in 2013 for highly accurate interaction within our Dark Rides, MotionDomes™, ImmersiveTunnels™ and ImmersiveTheatres™, and is launching a range of turn-key attractions in 2014 using InterAct™. Behind the scenes, Holovis launched RideView™, our unique immersive design tool for development of attractions as well as project. In January 2015 Holovis will open an office in Shanghai, where a team will cover the whole Asia Pacific region.

2014/15 trade shows
Holovis will be exhibiting its latest dark ride and interactive gaming solution at EAS in Amsterdam and IAAPA in Orlando. The team will be attending IMERSA, Museums and Heritage Show, ISE, InfoComm and InfoComm MEA.

Key personnel
Stuart Hetherington, CEO; Joe Jurado, technical director; Andrew Brown, strategy director.
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Tel: +49 (0)421 499 00-0
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Email: sales@hussrides.com
Web: www.hussrides.com

Background briefing
Huss Park Attractions GmbH is an internationally renowned market leader in the design, development, manufacture and sale of amusement rides for theme and amusement parks. HUSS® is well known as a long-established German brand with an excellent reputation for high quality, reliability and outstanding performance, as well as successful attractions.

Main products
Huss Park Attractions GmbH offers an extensive portfolio of amusement rides for amusement and theme parks worldwide. Our products are grouped into three main product ranges under the titles Classic Rides, Family Rides and Giant Rides. It includes attractions such as the Shot’N Drop, Pirate Ship, Condor 2G, Break Dance, Top Spin, Airboat, King Kong, Topple Tower, Giant Frisbee and Jump². The Explorer (a themed immersive experience attraction) is one of our latest products.

Additional services
Huss Parts & Service GmbH provides a first-class after sales support service to all our clients. Many HUSS® products are still in operation up to 30 years after first beginning their working life and we pride ourselves on an excellent after sales service that provides service and spare parts around the clock with delivery worldwide.

Unique selling points
The company has extensive experience in the fields of engineering, project management, installation, supervision and after-sales services for amusement rides. Our expert team is highly skilled in these and all other relevant disciplines enabling us to ensure the quality, safety, robustness and longevity of each HUSS® ride.

Key customers
Our customers are spread throughout the world and include a wide range of venues and organisations. Among these are amusement and theme parks, outdoor and indoor parks, tourist attractions and resorts, in addition to park designers and developers.

Where in the world?
We deliver our products and services to an international customer base, including the whole of Europe, the US, Canada, the Middle East and Asia.

2014/15 trade shows
During 2014 and 2015, Huss Park Attractions GmbH will be attending all the major trade shows for the attractions industry worldwide. These will include IAAPA Attractions Expo Orlando, EAS, AAE, CAE, DEAL and IAAPI.

Key personnel
Mirko J. Schulze, chief executive officer, Huss Park Attractions GmbH; Christine Althausen, commercial director, Huss Park Attractions GmbH; André Warnecke, managing director, Huss Parts & Service GmbH.
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Fax: +1 604 607 1107
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Web: www.iplayco.com
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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 products**
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 2014/15**
New products will be announced at IAAPA trade show events. We currently market, ship and install worldwide.

**2014/15 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*
FORCES IN MOTION
Maurer Rides GmbH
Frankfurter Ring 193, 80807 Munich, Germany

Tel: +49 89 32394 221
Email: ar_office@maurer-soehne.de
Web: www.maurer-soehne.com

Background briefing
The establishment of Maurer Soehne GmbH & Co. KG in Munich dates back to the year 1876. Continuous growth has enabled the family owned company to secure and enlarge their market position. In 2012, around 900 employees worldwide created a turnover of 150 million Euro. Maurer’s headquarters and main production site are based in Munich. With the formation of the Maurer Rides GmbH one of today’s worldwide leading roller coaster manufacturers was established more than twenty years ago. Customers are operating Maurer Rides successfully all over the world.

Main products
Roller coasters – from the initial idea to the commissioned ride – are the prominent flagship products of Maurer Rides. “forces in motion” are harnessed to provide recreational fun at an exceptional level.

Unique selling points
Proficiency in all processes from layout through engineering and manufacturing up to the erection and commissioning of the rides makes Maurer Rides a full service supplier for fast and thrilling roller coasters and a competent partner for the customers throughout the lifetime of the coaster.

Key customers
From family owned parks up to the large-scale parks of the world leading entertainment companies.

Where in the world?
Maurer Rides operates worldwide.

Plans for 2014/15
This year will mark another milestone in the history of Maurer Rides. The first roller coaster based on our new X-Train will open in Ningbo, China this year. It will be equipped with our unique Flying Launch Technology – a breathtaking experience for every rider. A customised Spinning Coaster SC3000 for a shopping mall in Eastern Europe is scheduled for an opening late 2014 and our Spinning Coaster SC2000 with a darkride extension for a shopping mall in northern China is planned to open by the end of the year.

2014/15 trade shows
Maurer has been a very innovative company in the past with developments like the X-Seat (for inversions without shoulder restraints), X-Car, Non-Inverted loop, Racing Coaster in Abu Dhabi, Rip Ride Rockit at Universal Studios, etc. This year we will show further developments during the upcoming trade shows, reflecting current trends an the latest standards.

Key personnel
Joerg Hernando, managing director; Wolfgang Brost, VP sales & marketing; Hermann Bockhorni, sales director; Steve Boney (USA); Ge Li Feng (China).
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Background briefing
Founded in 1956, Neptune Benson provides engineered filtration and UV disinfection solutions and related accessories to the aquatics, industrial and municipal markets worldwide. Growth in recent years has been fueled by the global expansion of our award winning Defender RMF filter and targeted acquisitions across our vertical markets. In 2011, the company acquired Engineered Treatment Systems, a manufacturer of UV disinfection equipment and Lawson Aquatics, a manufacturer of high quality aquatic components.

Main products
Neptune Benson markets and sells under worldwide brand names such as Defender® regenerative media filter, ETS-UV disinfection system, Neptune Benson steel and fiberglass sand filters, the AEGIS™ anti-entrapment shield, Dominion™ butterfly valves, and Guardian™ strainers and a wide array of Lawson Aquatics accessories.

Additional products
In addition to our core products, Neptune Benson also provides a line of pumps, reducers, variable frequency drives, CO2 feeders, water level controllers, grating, main drains and sumps.

Unique selling points
Our products provide superior air and water quality and are designed to lower energy costs, safe space and eliminate the need for harsh chemicals.

Key customers
Customers range from high-profile aquatic venues such as waterparks, zoos and aquariums to recreational centres, hotels and resorts, colleges and universities, spas and fountains or any type of aquatic attraction you can think of.

Where in the world?
We have installations in over 45 countries.

Plans for 2014/15
Our plans will continue to focus on meeting the needs of the global aquatic marketplace targeting higher growth emerging regions such as China, India and the Middle East along with other geographies. Our systems provide our customers with leading edge technology to meet the growing demand for filtration and disinfection solutions.

2014/15 trade shows
In 2014 we have exhibited at IAAPI India, AOAP, AALSO, DEAL, NIRSA, IAAPA Asian, NATA, SPLASH and FRPA to name a few. Shows for the remainder of the year include: EAS, NRPA, Aquality, WWA, Athletic Business and of course IAAPA Attractions.

What the clients say
The Defender filters have proven to be a remarkable product. The ease of operating, the cost savings enjoyed, the “green” aspect of the design and the additional space in our plant rooms are more than we expected. It’s not often a product can live up to the hype presented in the company’s sales and marketing literature. The Defender is that rare breed, however, and we are looking forward to many years of cost savings in our operations in the magnitude of hundreds of thousands of dollars per year.”

Chris Perry Director of Operations
Wild Wadi Waterpark Dubai UAE
3D/4D RIDES AND ATTRACTION FILMS

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Niceberg Studios

C-Mine 12, Genk 3600, Belgium

Tel: +32 1194 8045
Fax: +32 1150 2195
Email: info@niceberg.be
Web: www.niceberg.be

Background briefing
Niceberg Studios was established in 2011. The company is a privately held company, co-owned by filmmakers Cedric Igodt, Nicolas Verhelst and a group of Belgian venture capitalists.

Main products
Niceberg is a fully integrated computer animation studio, specializing in production and distribution of highly immersive 3D/4D attraction and ride films.

Additional services
In addition to the production and distribution of its own films, Niceberg also engages in production of customized films, tailored to clients’ specific wishes.

Unique selling points
Niceberg’s unique selling points are the very high quality standards for its film production activities, combined with a very customized approach for its distribution activities.

Key customers
Theme parks and science centers.

Plans for 2014/15
Adding at least 2 major attraction films and 2 ride films to our library. Customized productions: 2-3 films.

New products – Rome Racer, Meet the Dinos and Diving with Dolphins.

Entering China, because it is a promising market, driven by innovation and willingness to create compelling and unique media-based attractions.

2014/15 trade shows
- AAE Beijing
- EAS Amsterdam
- IAAPA Orlando
- EAS Gothenburg
- AAE Hong Kong

Key personnel
Cedric Igodt: CEO Nicolas Verhelst: COO.

Where in the world?
Worldwide distribution, which is handled by our own distribution department, working together closely with local sub-distributors and hardware partners.
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The leading image capture partner for the leisure and entertainment industry

theme parks

water parks

resorts

events

attractions

For further information please visit picsolve.biz
Download the full text: [www.attractionshandbook.com](http://www.attractionshandbook.com)
Carnival Sunshine Cruise

Exciting

Maxx Royal, Antalya - Turkey

Themed

Interactive

Aqua Fantasy, Izmir - Turkey

Odessa Waterpark - Ukraine

Avonturenpark - Netherlands

Appealing

MSC Preziosa Cruise

Watercube, Tianjin - China

Grida Village, Antalya - Turkey

High Capacity

Crystal Sun Set, Antalya - Turkey

Avonturenpark - Netherlands

Santorini Water Fantasy - Thailand

Visual Impact

Patmantis, Bodrum - Turkey

Orbita Waterpark - Ukraine

www.polin.com.tr
COMPANY PROFILE

Polin Waterparks & Pool Systems

Istasyon Mah. 1495/2 Sok. No:1, Gebze/Kocaeli, 41400, Turkey

Tel: +90 2626566467 Fax: +90 2626566475
Email: polin@polin.com.tr
Web: www.polin.com.tr
Blog: blog.polin.com.tr
Twitter: @polinwaterparks
Facebook: www.facebook.com/polinwaterparks
LinkedIn: www.linkedin.com/company/Polin Waterparks and Pool Systems Co.

Background briefing
Polin was founded in Istanbul in 1976 and has since grown into a leading company in the waterparks industry. We conduct our production in three high-capacity plants in Turkey, and a fourth facility open by the end of this year.

Main products
Design, engineering, manufacturing, installation of waterslides, waterparks and water play attractions. Polin has perfected hundreds of exclusive and successful projects around the world: outdoor parks, indoor parks, and hotel/resort packages, regardless of the project’s size. Polin offers the industry’s widest range of products, including signature rides such as the patented King Cobra, Magic Spheres, Spheres, Magi Cone and Space Shuttle.

Additional services
Polin is the pioneer in the advancement and application of closed-molded manufacturing technology in waterslide development. First implemented in 2006, all of Polin’s annual fibreglass production has been converted to resin transfer molding (RTM), and meets the industry’s highest standards. Polin offers both bowl rides and family rides featuring RTM techniques. Polin also offers its unique and patented Natural Light Effect technology, Special Pattern Effects technology in RTM and translucent RTM waterslides.

Unique selling points
Leading the way in waterslide manufacturing technologies and innovator in waterslide design.

Key customers
Our main customers comprise waterparks, hotels & resorts, construction companies, municipalities and architects.

Where in the world?
We have completed 2,500 waterpark projects in more than 90 countries around the world. Polin is the biggest waterslide supplier in Eurasia, both in terms of the number of projects and geography.

Plans for 2014/15
We plan to further expand our L-RTM line while also introducing new signature rides and innovations.

Over the last 12 months, the Asian market has been increasingly important to us: it’s growing and particularly open to new ideas and concepts, so we see great potential, especially a trend for more larger traditional waterparks.

Major projects for 2014/15
Cowabunga Bay Las Vegas, USA; Isla Magica, Seville, Spain; Istralandia, Croatia; Aquacolors, Croatia; Rixos Premium, Antalya, Turkey; CN Amazone, Thailand; Dino Waterpark, Thailand; Austin Heights Water Theme Park, Malaysia; Aquamagica, India.

2014/15 trade shows
Euro Attractions Show, World Waterpark Association, IAAPA Attractions Expo.
MORE OF THE TOP ENTERTAINMENT COMPANIES TRUST US TO TURN THEIR BRANDS INTO WORLD-CLASS EXPERIENCES

CCTV Dream Factory Theme Park
Shanghai, China

BBC Entertainment Centre
Chongqing, China

Simpsons Springfield
Universal Studios, Orlando

Despicable Me Retail
Universal Studios, Orlando

Universal Plaza
Universal Studios, Hollywood

RHE TRO
ACTIVE

EXPERIENCE & ENTERTAINMENT STRATEGY & ARCHITECTURE
rhetroactive.com
Background briefing
Set up in 2004, RHETROACTIVE Design is owned by Tim Rheault and Steve Trowbridge.

Main products
Architecture, interior design, master planning, placemaking, show design, ride design, art direction, production, branding, and digital engagement.

Additional services
Theme parks and attractions, museums, aquariums and zoos, retails centres, hotels, resorts and casinos, food and beverage, branded experiences.

Unique selling points
RHETROACTIVE Design is a partnership headquartered in Los Angeles and Hong Kong, formed by joining a world-leading entertainment design firm, RHETROACTIVE, with one of China’s largest and most capable architecture firms, LWK & Partners. We own a Grade A Local Design Institute in Shenzhen, and maintain offices throughout Asia. Our Los Angeles studio draws from a pool of the most experienced talent and creative minds in Hollywood to create world-class entertainment, leisure, shopping and dining experiences.

Key customers

Where in the world?
Our principal offices are in Los Angeles and Hong Kong, with supporting offices in Shanghia, Chengdu, Guanzhuo, Shenzhen, Shenyang, and Manila.

Plans for 2014/15
New offices will be opening in Hong Kong and Shanghai. Plus we’ll be entering the Middle East and South American markets. Attractions for Universal Studios and 20th Century Fox; Concept and Masterplan for CCTV China; Several FECs throughout China; One of the world’s largest malls located in Saudi Arabia; Two destination resorts in Egypt.

2014/15 trade shows
Asian Attractions Expo 2014
IAAPA Attractions Expo 2014
simworx

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IMMERSIVE TUNNEL - DYNAMIC SIMULATION ATTRACTIONS
4D EFFECTS CINEMA - AGV DARK RIDES - ROBOCOASTER RCX
3D/4D FILM CONTENT - AND COMING SOON... VIPER 360
Simworx Ltd

37 Second Avenue, Pensnett Trading Estate, Kingswinford, DY6 7UL, UK

Tel: +44 (0)1384 295 733  Fax: +44 (0)1384 296 525
Email: sales@simworx.co.uk  Web: www.simworx.co.uk
Twitter: @SIMWORX
Skype: simworx
LinkedIn: www.linkedin.com/company/Terry Monkton
Facebook: www.facebook.com/SimworxUK

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 services
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 2014/15
Continued sale, manufacture and installation of high quality media based simulation attractions and the development of an exciting new generation of RoboCoaster attractions and AGV Dark Rides.

We have delivered and installed our first Immersive Tunnel Attractions this year, with several more in our order book. We have also launched a new Simulation Ride called the Viper 360, which like the Immersive Tunnel, brings groundbreaking technology and innovation to simulation attractions.

In the last 17 years, we have installed attractions on every continent. Europe, Middle East and Far East are particularly strong markets for us at the moment.

We are delighted to be adding another 25,000 sqft manufacturing and demonstration facility in a new high building just a few 100 yards from our current facility.

Having completed the 326 seat Angry Birds 4D Cinema at Thorpe Park, and “The Lost Temple” Immersive Tunnel attraction at Movie Park Germany, we are just commissioning another Immersive Tunnel in Italy with further attractions in build for Dubai, China, Philippines and the UK.

2014/15 trade shows
DEAL Dubai, IAAPA Asian Expo, IAAPA Euro Attraction Show and IAAPA Orlando.

Key personnel
Terry Monkton, managing director; Andrew Roberts, technical director.
Let your brand shine, whatever the weather!

We supply market leading global brands with bespoke printed and plain stock rainwear at affordable prices.

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Rainwear

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+44 (0) 1299 253009 | sales@staydry.co.uk | www.staydry.co.uk
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Unit 136, Oak Drive, Hartlebury Trading Estate, Hartlebury, Worcestershire, DY10 4JB, UK

Tel: +44 (0)1299 253009
Fax: +44 (0)1299 253302
Email: sales@staydry.co.uk
Web: www.staydry.co.uk
Twitter: @StayDryRainwear
Facebook: www.facebook.com/StayDry/1465585933688836

Background briefing
StayDry was founded by David Perry in 1999.

Main products
- Bespoke printed rain ponchos
- Plain stock rain capes/raincoats and over trousers
- Disposable rain ponchos
- Reusable rain ponchos
- Kids rain ponchos
- High visibility rain ponchos
- Eco ponchos (environmentally friendly)

Key customers
We supply market leading global brands with bespoke printed and plain stock rainwear at affordable prices.

Here is a list of a few of our clients who are satisfied with StayDry’s quality products: Coca Cola, Adidas, Vodafone, Merlin, Alton Towers, Thorpe park, Sealife Centre and Chessington World of Adventures.

Plans for 2014/15
We aim to further expand our sales into Germany in order to reach into the European market. The United States market is a target due to our success with States due to an increase of enquiries and interest. An office and warehouse would be useful to expand the business and focus on sales in America.

2014/15 trade shows
We will be attending the IAAPA attractions Expo in Florida to further our relationships with customers in the US and Europe. The expo focuses on gathering people from the attractions business from all over the world to participate in mass networking for like-minded professionals.

What the clients say
“I was very happy with the service I received from StayDry, and we were pleased with the ponchos. We were lucky with the weather during Chelsea however we still managed to use up most of our ponchos on the days when it rained.”

Deirdre Rogers, The M&G Group

“Thank you so much, very impressed by your customer service and response. Will definitely recommend site to others and use again!”

Fiona Michael Retail, Affluent Programme, Santander UK
TRIOTECH

OUR LATEST INTERACTIVE DARK RIDE PROJECT

CANADA'S WONDERLAND'S
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IDR
INTERACTIVE DARK RIDE
Background briefing
Triotech was established in 1999. This year marks our 15th anniversary. We have now grown to over 100 full time employees from designers, software engineers, creative artists, to all our manufacturing, service, sales and support teams. We are a privately owned company with our president CEO and founder still a majority shareholder.

Main products
Integrated designer and supplier of media-based immersive and interactive attractions. We also develop content in our 3D animation studio. Our main products are the Interactive Dark Ride as well as the award-winning XD Dark Ride.

Additional products
Triotech’s product line up also includes its Interactive Cinema for the edutainment market as well as the XD Theater and Typhoon.

Unique selling points
Triotech is the leader in interactivity. Our targeting system is more accurate and more responsive than any other on the market. Our proprietary engine technology ensures best-in-class game play. Our motion simulation is also industry leading. These factors combine to create the best interactive and immersive experience for guests. Additionally, Triotech is unique in its integration as both an attraction and content developer. We provide a turn-key solution.

Key customers
Theme parks, tourist destinations and family entertainment centres represent one primary sector. The other sector is the edutainment segment (museums, science centres, zoos and aquariums).

Where in the world?
Over 40 countries worldwide.

Plans for 2014/15
To continue our strong double-digit growth and become a preferred supplier on Interactive Dark Ride projects thanks to our interactive technology and real-time media content production capabilities. We’re also opening new segments with our Interactive Cinema in the world of edutainment. 2014 marks the opening of Wonder Mountain’s Guardian, a unique iDR and flagship attraction at Canada’s Wonderland. There are several other IDR projects in Europe, Asia and the Middle East, involving well-known IP and original Triotech developed content.

2014/15 trade shows
IAAPA, EAS, AAE, DEAL, AMOA.

Key personnel
Ernest Yale, president & CEO; Sylvain Larose, COO/CFO; Gabi Salabi, vice president business development; Christian Martin, vice president marketing; Jean-Francois Campeau, vice president R&D.

What the clients say
“Triotech always absolutely delivers what they promise.”
H.R. Olesen, managing director, Tivoli
TURNING YOUR WORLD AROUND
Vekoma Rides Manufacturing B.V.
Schaapweg 18, Vlodrop, 6063 BA, The Netherlands

Tel: +31 475 409 222
Fax: +31 475 402 115
Email: info@vekoma.com / sales@vekoma.com
Web: www.vekoma.com

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 partners Brogent Technologies, we offer a broad range of interactive media-based attractions and with Rocky Mountain Construction for wood coasters with two new revolutionary track technologies.

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.

2014/15 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. V.P. marketing & sales; Charlotte van Etten, account manager; Stefan Holtman, account manager; Alex Ong (Vekoma Rides Singapore); Nathan Jones, VP sales USA & Canada.
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www.neumanqua.co.uk
www.wtiworld.com

Europe | North America | Asia | Russia | Middle East | India | Africa
Water Technology Inc

100 Park Avenue, Beaver Dam, WI 53916, USA

Tel: +1 920 887 7375
Fax: +1 920 887 7999
Email: info@wtiworld.com
Web: www.wtiworld.com
Twitter: @wtiworld
Facebook: www.facebook.com/WaterTechnologyInc

Background briefing
Water Technology Inc (WTI) is headquartered in Beaver Dam, Wisconsin, and was established in 1983. WTI key stakeholders include: Charles Neuman, Chairman; Nicholas Neuman, CEO.

Main products
WTI 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 2014/15
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.

2014/15 trade shows
IAAPA Euro Attractions Show, Amsterdam Netherlands; WWA (World Waterpark Association) Symposium and Tradeshow, Las Vegas, Nevada; IAAPA Attractions Expo, Orlando, Florida; IAAPA Attractions Expo in Mumbai India; China Attractions Expo, Beijing, China; DEAL, Dubai, UAE; IAAPA Asian Attractions Expo, Hong Kong, China.
Raft Battle

The Next Generation of Interactive Rafting

A fully interactive adventure-themed raft ride offering unprecedented interactive thrills and excitement to riders and spectators alike. Aboard round rafts, riders travel and spin along a scenic river encountering a thrilling sequence of surprises and events.
WhiteWater Attractions

6700 McMillan Way, Richmond, British Columbia, V6W 1J7, Canada

Tel: 604 273 1068
Email: sales@whitewaterattractions.com
Web: www.whitewaterattractions.com
Twitter: @WWAttractions
Facebook: www.facebook.com/whitewaterattractions
LinkedIn: www.linkedin.com/company/prime-play

Background briefing
WhiteWater Attractions became it’s own entity, comprised of Hopkins Rides (est. 1980s) and Prime Interactives (est. 1990s) in 2013. Geoff Chutter, president & CEO, is the founder and majority owner. Other key stakeholders include: Andrew Wray, VP sales and partner; Mike Heaven, COO; and Doug Heke, regional sales manager.

Main products
WhiteWater Attractions offers a complete range of innovative products, including harnessed attractions, interactive play structures and water rides. With master planning, custom design, manufacturing and theming services, WhiteWater Attractions creates complete amusement experiences for the whole family, from concept through to completion.

Additional services
Project management, after sales & services, master planning, concept design and schematic design.

Unique selling points
The concept-to-completion approach we bring to each project at WhiteWater Attractions is what sets us apart. Also our controlled high-quality manufacturing and in-house design, theming, architecture and project management.

Key customers
We serve many different markets including family entertainment centres, amusement and theme parks, waterparks, hotels and resorts, cruise ships, recreation centres, shopping centers, zoos and aquariums, and museums.

Where in the world?
We have international distribution in continents all over the world, excluding only Antartica.

Plans for 2014/15
Continue building the strength of the WhiteWater Attractions’ brand. We’ve launched two new products: No Boundaries™ and Raft Battle. No Boundaries™ is an edgy and exciting iconic attraction offering high-thrill and high-challenge activities for guests of all ages and skill levels. Raft Battle is a fully interactive adventure themed raft ride.

The waterpark market has been diversifying their product mix and including products that allow them to operate year round. WhiteWater Attractions has designers and architects that understand how these two product categories (wet and dry) fit together perfectly. We have a couple of major projects in Asia right now that include a huge mix of our attractions. One in China has both wet and dry products and a project in Taiwan (Shang Shun Plaza) is opening a massive family entertainment centre featuring WhiteWater Attractions products... and more!

2014/15 trade shows
IAAPA, EAS, AAE, ACOLAP and DEAL.
Another Original WhiteWater Innovation

Rattler™
Now Open at Wet'n'Wild, Sydney
WhiteWater West Industries was founded in 1980. Geoff Chutter, president & CEO, is the founder and majority owner. Other key stakeholders include: Andrew Wray, VP sales & marketing; Mike Heaven, COO; and Doug Heke, regional sales manager.

WhiteWater is the ORIGINAL waterpark company specialising in design, engineering, manufacturing and installation of waterslides, interactive water play structures, Waves and FlowRider®.

Additional services that we offer include master planning for amusement and water parks as well as After Sales & Services.

WhiteWater has a concept to completion business model, providing design and master planning services before manufacturing as well as long after installation is complete.

Our dedicated project management team ensures that all projects are completed on time and on budget. We also offer services in multiple languages within our Chinese office and our Barcelona office.

WhiteWater has led the market with its international presence. This continues around the world with our commitment to local economies in emerging markets. We have yet to find a country or culture where we could not make people smile.

Plans for 2014/15
A new SuperBowl™ will be introduced; kids-sized versions of our iconic rides; the world’s first AquaSphere is expected to open at the end of this summer; and a park with an exciting mix of wet and dry attractions will be opening in Thailand in Q3.

To become a better resource to our clients by investing in local offices and local staff. We’ve developed an international presence and provide support to our international clients by offering our services in the same time zone as those clients. Although there are no plans for new offices, we will be expanding the services offered in our international offices to provide more project services, after sales and operations. We have restructured some of our European and Asian offices.

2014/15 trade shows
NLC, IAAPA, WWA, NRPA, EAS, AAE, ACOLAP, DEAL, IAAPI and AOAP.
MARKING MILESTONES

Dataton Watchout multi-image display and presentation software is being used across LCD displays at The National Football Museum, Manchester, UK. The technology is in use in the Milestones gallery, showing football milestones on LCD screens with light and sound. It’s also employed to map and edge-blend content and projected images in a 15.9m curved-screen panoramic and immersive theatre.

JORA’S COMPUTER VILLAINS

French film and technology park Futuroscope has taken a pioneering approach to graphics to showcase a chilling new ride starring villains from the hit computer game Rayman Raving Rabbids. Called ‘La Machine à Voyager dans le Temps’, the attraction is a combination of 3D projections, various special effects and the latest interactive techniques, all provided by Jora Entertainment in collaboration with Jora Vision for the decor and Jora Graphics for the visuals. The ride builds on a trend away from traditional ghost trains towards technically impressive horror attractions.

A BLAST FROM ZAMPERLA

Watermania is one of the latest additions to Zamperla’s portfolio. It takes the form of a duelling tea-cup ride on water with a configuration of six, four-seater cups. Each rider is seated in front of a water blaster which allows them to shoot water at fellow riders. As the whole ride rotates around a central axis, each cup also rotates, alternately clockwise and anti-clockwise, making the ‘battle’ between cups more fun.

LAUNCHPAD FOR SUCCESS

Simworx created the world’s first Angry Birds 4D experience theatre as part of a themed area based on the popular game at Thorpe Park Resort. The 326-seat theatre was designed to emphasise the high-impact special effects that accompany a 10-minute film, which is produced by Los Angeles film company Pure Imagination. A range of light and sound effects also immerse visitors in the experience. Effects include air gusts, water jets, leg ticklers and bubbles as well as a unique ‘catapult’ chair movement. When the angry birds are pulled back into a catapult on the film, the viewers’ seats also go back slowly until the birds are fired from the catapult. The seats are then propelled forwards very quickly to simulate the catapult firing movement. The theatre forms the centrepiece of the theme park’s 4,000sq m Angry Birds Land.
REVOLVING STAGES

Whether you want to add excitement to your retail or exhibition display, create spectacular film sequences, produce dynamic TV commercials or wow your audience at your product launch, there’s probably a standard Movetech UK revolving stage that will meet your needs. And if there isn’t, we can build one to your exact specification. Available in diameters from 1m to 33m, in 1m increments, Movetech UK revolving stages are used across the world in car showrooms, concert venues, conference presentations, exhibition halls, fashion shows, film sets, theatre productions, TV shows, and museum and heritage visitor centres. Our delivery, installation, on site and removal service is available worldwide – giving you peace of mind, and demonstrating our commitment to you, the customer.

PHOTOFINISH AT CBEEBIES

Picsolve has opened a new interactive photo studio at Alton Towers Resort’s CBeebies Land. The company’s GSX photo solution has been installed in the themed area, and offers children the chance to get a unique photo with some of their favourite TV characters. The CBeebies Photo Studio has been launched to recreate the actual studios the children will be familiar with and includes a wide variety of photo content, with the aim of getting children to feel as if they are immersed within the show by displaying them on-screen with the characters.

SALLY’S TIGER BURNS BRIGHT

Sally Corporation has provided nine life-size animatronic models for China’s first ever animal restaurant show at the Chimelong Hotel’s White Tiger restaurant in Guangzhou. The show is designed to entertain guests during the restaurant’s breakfast, lunch and evening dinner periods with songs, jokes and stories.

VEKOMA UNDER WATER

Vekoma Rides has created a roller-coaster which travels both over and under the water, the only one in northern Europe to do so. The Orkanen, in use at Fårup, is a custom designed suspended family coaster and the largest new ride at the Danish theme park. With their feet dangling free in the air, Orkanen takes riders to a height of 20m (65ft) and then – at 75km/h (47mph) – speeds them 5m (16ft) below the water, into a tunnel. A 120-degree banked horseshoe is then followed by horizontal loops and S-curves, all at high speed.
**CRUDEN SUPPLIES SIMULATORS**

Dutch company Cruden has supplied the technology for China’s first ever high tech racing simulator centre in Guangzhou. The 5,000sq m (53,820sq ft) Huan Teng Technology centre features eight Cruden Hexat-ech Formula Style race car simulators linked together, with the attraction only available to members at the high end private club. The centre said Cruden’s 6-DOF motion system was the most stable and the “closest product to real F1 cars”.

**MUMMY MYSTERIES UNWRAPPED**

Holovis provided the AV integration for a major exhibition on mummies at London’s British Museum. The exhibition, 'Ancient lives, new discoveries', uses findings from CT scanning to tell the different stories of eight individuals who were mummified over a period of more than 4,000 years, from the Predynastic period to the Christian era. The mummies come from sites in Egypt and the Sudan. Holovis worked with the museum’s technical staff to install screens and two ProjectionDesign F22 projectors – one projects onto a two metre curved wall at the heart of the exhibition while the other is mapped accurately "to create historic imagery onto an ancient artefact jar, displaying the variety of content that would have been inside it". The screens range in size from 42” to 22” displays and bring the story of each mummy to life.

**ZOO INSTALLS INTERACTIVE MAPS**

Onelan reseller Eclipse Digital has installed two outdoor interactive maps at Marwell Zoo in Hampshire, UK. Using Onelan’s multi-zoned media player ‘Net-Top-Box 660’ and the company’s ‘CMS 100’ server, the digital maps have been created to allow visitors to locate different areas of the park and touch animal sections to learn more about each creature. Other information on the signage includes forthcoming events, membership information and details of restaurants and shops. The content will be updated by Marwell Zoo’s in-house marketing and events team.

**A CANADIAN COMBINATION**

Triotech’s latest interactive dark ride has opened at Canada’s Wonderland theme park. Wonder Mountain’s Guardian is a combination interactive dark ride and roller coaster dubbed a 3D adventure with 4D effects and interactivity. As part of the ride, Triotech has developed and installed what it says is the longest interactive wall ever integrated into a theme park attraction. It measures 152m long by 4m high.

**ATTRACTIONS-KIT.NET KEYWORD: CRUDEN**

**ATTRACTIONS-KIT.NET KEYWORD: HOLOVIS**

**ATTRACTIONS-KIT.NET KEYWORD: TRIOTECH**

**ATTRACTIONS-KIT.NET KEYWORD: ECLIPSE**
REICH CREATING HISTORY

Reich + Petch Design International are working with the site’s staff to create a range of exhibits for a new dinosaur museum in Wembley, Alberta, Canada. The Philip J. Currie Dinosaur Museum has been included in an architecture magazine’s list of ‘Top 10 Projects to Follow in 2014’. Designed by Canadian firm Teeple Architects, it appears alongside projects in China, the Netherlands, Italy, the UK and elsewhere in Canada, in a list which the magazine’s editor says focuses on ‘innovative, forward-looking and socially relevant’ architectural design. Work on the 41,000sq ft (3,800sq m) structure – named for Canada’s most prominent dinosaurologist – commenced in summer 2013, with completion scheduled for the autumn of this year. Facilities are expected to include two classrooms, a theatre, a gift shop and a restaurant.

WHITEWATER ON A WAVE

WhiteWater West has acquired the award-winning Wave Loch line of products which includes FlowRider, FlowBarrel, FlowCurl, Flow House, Wave-in-a Box and WaveOz; WhiteWater had previously been the exclusive worldwide licensee of Wave Loch’s FlowRider business. Wave Loch founder, Tom Lochtefeld will continue to market the WaveHouse and work on his surf pool business, while Aquatic Development Group will continue to be the exclusive marketer and manufacturer of the FlowRider product line in the US and eastern Canadian market.

MINI-SIZED BUMPS

World of Rides is launching a new mini-sized bumper car ride to complement its larger twin-seat parent and child bumper cars. The single seat soft-impact Mini Disco Dodgem Bumper Car is said to be suitable for use by five-year-olds and over and uses joysticks to enable 360 degree spins as well as forwards and backwards.

SEEING THE LIGHT AT CAST

Canada’s CAST Software has released the latest version of its ‘wysiwyg’ solution for lighting designers, multimedia and production professionals. The company says it is the biggest release of the software since it was introduced twenty years ago. The latest version, R33, includes 10 new features with a focus on added realism, enabling creativity and return on investment. These include an LED video wall glow, shaded view optimisations and profiles, templates, and double the number of universes. CITP content protocol uses JPEG compression for hi-res videos.
AN ADVENTURE IN TIME

Distributor The Juice has signed a deal with Vision Films Entertainment for the exclusive rights to two new films based on Jules Verne’s stories. Family adventure Freedom Force is a 4D attraction which the company says has the “look and feel” of a Hollywood movie. A ride version, The Illusionauts, has been developed for the ride simulator market. The film follows the adventures of four children who are sent back in time to the pages of Verne’s stories.

ROBE’S EXPRESS LIGHTING

Robe moving lights were used as part of an intricate lighting design for the epic rollerskating Andrew Lloyd Webber musical Starlight Express, staged at the Nelson Mandela Theatre in Johannesburg, South Africa. It was designed to be big, bold and spectacular for the large scale production and in total there were over 600 lights. In the overhead lighting rig were 18 Robe Robin MMX Spots and 18 Robe Colour-Wash 700E ATs. Most of the fixtures, which also included other moving lights, generic and LED fixtures, had to be rigged due to the construction of the set design.

OPENAIRE IN BETWEEN

OpenAire has designed, manufactured and installed a bi-parting rooftop skylight for the Refinery Hotel in New York, NY, USA. The retractable glass roof is designed to enhance the vista of city sunsets, offering a view of the skyline of Manhattan and the Empire State Building. Guests can enjoy a cocktail in the lounges of the hotel: indoor, outdoor and a space ‘in-between’ with an integrated bi-parting skylight.

CONTRACT WINS FOR STAYDRY

Contracts to supply the RHS Chelsea Flower Show and its main sponsor M&G investments are among a number won by StayDry in 2014. The company, which carries a large stock of plain disposable and reusable rain ponchos, raincoats, raincoats and over-trousers that are ideal for all outdoor events, also won contracts with global radio companies Capital Radio, Heart FM and XFM. It says the products, which can be immediately delivered, are ideal for corporate or sporting events when there is no time to obtain bespoke printing. The company also supplies promotional rainwear and counts Merlin Entertainments, Blackpool Pleasure Beach and Drayton Manor Park among its clients. StayDry is BPMA and BSI 9001 accredited and its factory is compliant and audited annually on ethical and safety standards.
NWave Hits the Galapagos

Distributor nWave Pictures has acquired the worldwide giant screen distribution rights to a new film, Galapagos 3D, written and narrated by naturalist and veteran filmmaker David Attenborough. The film, from London-based Colossus Productions, is an exploration of the Galapagos islands, home to approximately 9,000 species. Around 80 per cent of the land-dwelling population is indigenous to these volcanic islands in the Pacific Ocean 600 miles (966km) from the coast of South America and has developed in isolation from human contact over millions of years. Species include the giant half-ton long necked tortoise, blue-footed booby birds and flightless cormorants. Galapagos 3D was released to Imax theatres and Digital Giant Screen cinemas in 3D and 2D in both 38-minute and 20-minute versions.

Baboon Boon at Waterpark

WhiteWater West provided theming for a new interactive play structure at the Zoombezi Bay water park. The AquaPlay RainFortress at the park in Ohio, US features sixteen life-sized baboons and a sprawling octopus. The play structure, which is called Baboon Lagoon and opened in May 2014, is surrounded by a heated pool and has more than 90 interactive water elements, nine water-slides and is topped with a 1,000 gallon tipping bucket. The models started as giant blocks of Styrofoam and were hand carved, treated and painted.

Museums Adopt Syx Software

Syx Automations has been selected by Royal Museums Greenwich, which consists of the National Maritime Museum, The Queen’s House, the Royal Observatory and the Cutty Sark, to become its software partner. The museums will each adopt several modules of Syx Automations’ RECreateX software platform.

Wizard Move by Accesso

Accesso has secured a master service agreement with Merlin Entertainments. Merlin can now utilise the Accesso Passport suite of ticketing and e-commerce solutions during a three-year term, starting with a trial installation of the Accesso eCommerce Suite at the UK’s Thorpe Park Resort. The suite also supports the attraction’s onsite sales with traditional POS, mobile POS and self-service kiosks through a cloud-based platform. The contract further offers the opportunity for Accesso technology to be used anywhere across the Merlin portfolio.
A PRESIDENTIAL ADDRESS

A reopened US museum which explores the life and legacy of sixteenth US president Abraham Lincoln is using Alcorn McBride audio systems to interpret the world in which he lived. The Lincoln Heritage Museum is using Alcorn McBride’s Digital Binloop for surround sound audio, while its A/V Binloop HD provides synchronised video playback. Other Alcorn McBride AV and control systems were used, with DMX Machines controlling about 400 lights in the facility, a ProTraXX 16-channel audio player being used for other programs, and a V16 Pro serving as the show controller.

ROBOTIC GROUP DYNAMIC

WeRobots, a joint venture between Attraction! and MetraLabs, has been created to develop unique robot products mainly characterised by their group dynamic. Launched in November 2013 and fitted with a 15in multi touch screen, an integrated camera and a microphone, they act together, communicate with each other, interact with people in their environment and can orientate themselves.

POLIN SET FOR TURBOLANCE

Polin successfully installed a Racer Twin Turbolance waterslide in time for Aqualand Maspalomas’ new season. It is the first of its kind in Spain, and one of the biggest waterslides in Europe, according to the Turkish manufacturer. The ride features two circular, racing tube slides, in which two people per tube race down a path before reaching an enclosure that suddenly plummets them down a nearly vertical drop. The double-tubes then diverge into two separate Turbolance slides and propel the riders vertically uphill. A reverse path continues the ride backward over a hill, into a valley and ending in a dry-out. The half-closed/half-open waterslide is manufactured with resin transfer molding technology, offering a smooth and shiny finish on both sides. Aqualand Maspalomas is located in Gran Canaria.
GATEWAY BRIDGES THE GAP

Gateway Ticketing Systems has been selected to be the ticketing and access control provider for the Royal Gorge Bridge & Park in Colorado, US. It is reopening after a devastating fire swept through the park last summer, destroying 48 of its 52 buildings, although the bridge – the highest suspension bridge in North America – remained largely unscathed. Gateway’s Galaxy product suite was selected for ticketing, retail, food and beverage and access control, with the park expecting a “dramatic” increase in annual visitors over the 300,000 level it previously reached, following the installation of a range of new attractions. These include a new visitor centre, one of the world’s longest single-span aerial gondolas, an over-the-gorge zip line and children’s playland, and a Sky Coaster thrill ride.

A SPECTACULAR MEMORIAL

Tricolor India and the Projection Studio have created a new permanent immersive multi-media spectacle at the Guru Tegh Bahadur Memorial near Singhu Border, Delhi, India. Tricolor India delivered the technical infrastructure – including projection, lighting and audio – and content was created by The Projection Studio. The looped 20 minute visual show is based on 'Panchtatva, the five elements of nature: earth; wind; fire; water and void. It runs every night and uses fantastical natural and Indian mythology imagery. The memorial represents the Guru and his strength.

ELO OFFERS THE MAGIC TOUCH

Elo Touch Solutions has added the InteliTouch Pro projected capacitive solution to its zero-bezel touch technology portfolio. It includes touchscreen, controller and software. InteliTouch Pro is performance optimised for Microsoft Windows 8.1 touch specifications and delivers 10-touch capability at screen sizes up to 32 inches.

NEW FROM PARAGON

Paragon Entertainment’s licensing division has added a range of branded attraction licenses to its portfolio, including: Yu Kids – the innovative and customisable Japanese soft play system providing an engaging and enriching play experience for young children; Hilo Challenge Domes – the versatile all-weather geodesic dome suitable to house a range of exciting indoor and outdoor attractions, such as a Paragon-supplied high ropes course; and the Hilo Challenge Dome, which can come with a range of cover options to suit an operator’s individual needs.
ACCESS ACQUIRES GAMMA

Business management software company Access Group has acquired leisure solutions specialist Gamma Dataware. The deal is designed to add Gamma’s admissions, ticketing, ePos and bookings software to Access’ existing finance, HR and membership offerings – creating a complete solution for museums, galleries, zoos and other leisure companies.

BAMAN WINGS WAY TO VEGAS

SimEx-Iwerks Entertainment has created a fully themed Batman laser maze attraction, giving visitors the chance to train with the caped crusader and take on notorious villain The Joker. The first Batman Laser Challenge is already open at the Adventuredome Theme Park in the Circus Circus Hotel & Casino in Las Vegas. The ride was developed exclusively with Warner Bros. Consumer Products on behalf of DC Entertainment, and features high-visibility lasers, UV lighting, branded elements, character dialogue, music and special effects. It has a capacity of 30-40 guests per hour.

COSMO'S BOLSHOI CONTENT

Cosmo AV, France-based specialist in video mapping images, lit up the The Bolshoi Theatre as part of the Moscow International Festival The Circle of Light. The company created content which was projected onto the facade of the historic structure for the event, mixing video and computer generated images and supporting them with music by classical music composers Rachmaninov and Tchaikovski.

4D CHOCOLATE HEAVEN

Triotech has supplied the seats and motion systems for Cadbury World’s new 4D Chocolate Adventure. The recently inaugurated zone at the Birmingham, UK visitor attraction features a 4D immersive cinema experience. Seating 60 people, the auditorium offers modern production, motion seats, surround sound and special effects. Canada-based Triotech operates its own studio in Montreal, and has offices in the US, the UK, and China.
360 PLAY GOES TO EUROPE

The operator of UK-based children’s play centre brand 360 Play is seeking to expand into Europe through franchised ventures. DP Leisure has launched the ‘Franchise 360’ programme, which would create franchised openings of 360 Play in Europe, and specifically in the Netherlands, Belgium and Germany. Sister company DP Associates is currently conducting trade investigations. There are three of the entertainment centres in the UK – in Milton Keynes, Stevenage and Leicester – and DP Leisure said it was also seeking further opportunities domestically. The 360 Play centres have attracted more than one million visitors since their creation and feature a three storey play structure, dodgem cars, a carousel, and a ‘360 Street’ creative play area. Two of the current sites also contain outdoor activity areas.

DEFENCE AND DISINFECTION

Kalahari has selected Neptune Benson to provide aquatic filtration and disinfection at its new waterpark in The Poconos Mountains of Pennsylvania. The indoor park, covering an area of 18,581sq m (200,000sq ft) when complete, will use the Defender regenerative media filter and ETS-ultraviolet disinfection systems to filter and sanitise the water. The Defender system removes particles down to one micron or less, while the ETS system reduces chloramines – which can produce a chlorine smell. Kalahari’s Poconos location will open in 2015.

RAVING RABBIDS RIDE

Alterface Projects has partnered with video games company Ubisoft to design an interactive dark ride based on the Rabbids franchise. The tie-up was announced at the Asian Attractions Expo (AAE) 2014 in Beijing. Rabbids first appeared as side characters in a Ubisoft video game but now have a dedicated TV show, while the popular franchise is now set to be launched in China. The Rabbids Invasion ride will use Alterface Projects’ 4D Shooter Technology, which allows users to physically see the projectiles being thrown from their gun into the video game.

KIDS GO WILD AT TURTLE BEACH

Australian Waterslides & Leisure has completed a five-zone KIPS (Kids Interactive Play Structure) installation at Turtle Beach Resort on the Gold Coast, Australia. The project took 12 weeks to complete besides planning and design, and was created on a disused tennis court in the middle of the beach resort.
Green Resources

**Alupro**
UK  
Tel +44 (0)1527 597 757  
Twitter @AluproUK  
[www.alupro.org.uk](http://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 /AsiaIsGreen  
Twitter @asiaisgreen  
[www.asiaisgreen.com](http://www.asiaisgreen.com)

Asia is Green is an online publication focusing on sustainability solutions, ideas, technologies, tools, models, policies and trends in Asia.

**AskNature**
USA  
[www.asknature.org](http://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](http://www.acfonline.org.au)

This organisation gets to the heart of environmental problems by tackling the underlying social and economic causes.

**Carbon Managers**
UK  
Tel +44 (0)8700 766 766  
[www.carbonmanagers.com](http://www.carbonmanagers.com)

A provider of carbon management solutions for businesses, conducting carbon audits, arranging cost-effective tree planting to offset a company’s carbon footprint, and for operating the Green Informer platform.

**The Carbon Trust**
UK  
Tel +44 (0)20 7170 7000  
Facebook /thecarbontrust  
Twitter @thecarbontrust  
[www.carbontrust.com](http://www.carbontrust.com)

The trust helps businesses, governments and the public sector to accelerate the move to a sustainable, low carbon economy through carbon reduction, energy-saving strategies and commercialising low carbon technologies.

**Centre for Alternative Technology**
UK  
Tel +44 (0)1654 705 950  
Facebook /centreforalternativeotechnology  
Twitter @centre_alt_tech  
[www.cat.org.uk](http://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 (0)1604 620 426  
Twitter @ciwm  
[www.ciw.co.uk](http://www.ciw.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](http://earth911.com)

This site offers free advice on waste reduction and recycling.

**EcoDirectory**
Australia  

A free online directory of environmental products, services and resources to help individuals and businesses.

**EC3 Global**
Australia  
Tel +61 7 3238 1900  
Facebook /theplanetdeservesmorethanhalf-measures  
Twitter @EC3global  
[www.ec3global.com](http://www.ec3global.com)

An international tourism and environmental management and advisory group working with enterprises, destinations and communities to provide leading-edge, evidence based, sustainability solutions.

**Ecolabelling Sweden**
Sweden  
Tel +46 8 555 524 00  
Facebook /MiljomarkningenSvanen  
Twitter @svanen  
[www.svanen.se](http://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 /EcotourismAustralia  
Twitter @EcotourismAus  
www.ecotourism.org.au  
The Ecotourism Certification Program ensures that tourism is in line with sustainable practices.

**European Platform on Life Cycle Assessment (LCA)**  
European Union  
http://epica.jrc.ec.europa.eu  
The Platform on Life Cycle Assessment 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.

**Forum for the Future**  
UK  
Tel +44 (0)20 7324 3630  
Facebook /forumforthefuture  
Twitter @Forum4theFuture  
www.forumforthefuture.org  
An independent non-profit organisation working with governments, businesses and other organisations to solve complex sustainability challenges.

**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.

**Edie (Environmental Data Interactive Exchange)**  
UK  
Tel +44 (0)1342 332 000  
Facebook /edie.net  
Twitter @edie  
www.edie.net  
An online resource providing information, videos and a wealth of networking and communications channels.

**EMAS**  
European Union  
Tel +800 6789 1011  
Facebook /EUEnvironment  
Twitter @EU_ENV  
http://ec.europa.eu/environment/emas  
A management tool for organisations to evaluate, report and improve their environmental performance.

**Emirates Environmental Group**  
UAE  
Tel +971 4 344 8622  
www.eeg-uae.org  
EEG has formulated a long term strategy that engages all sectors of society in the UAE and encourages the environmental practice of recycling.

**Energy Star**  
USA  
Tel +1 703 412 3086  
Facebook /energystar  
Twitter @ENERGYSTAR  
www.energystar.gov  
An initiative aimed at saving money and protecting the climate through superior energy efficiency.

**Friends of the Earth**  
UK  
Tel +44 (0)20 7490 1555  
Facebook /wwwfoecouk  
Twitter @wwwfoecouk  
www.foe.co.uk  
A charity running campaigns and providing information on a wide range of environmental and sustainability issues.

**Global Action Plan**  
UK  
Tel +44 (0)20 7420 4444  
Facebook /globalactionplan  
www.globalactionplan.org.uk  
Since 1993, Global Action Plan has helped businesses, schools and communities reduce their impact on the environment by taking action on energy, waste, water and travel.

**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.

**GreenBiz Group**  
USA  
Tel +1 510 550 8285  
Facebook /GreenBiz  
Twitter @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.

**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 RESOURCES

Green Lodging News
USA
Facebook /Green-Lodging-News
Twitter @greenlodging
www.greenlodgingnews.com
An online magazine and website providing updates on environmental news in the global lodging industry.

Green Pages
Switzerland
Tel +41 44 272 3479
Facebook /econow
www.eco-web.com
An online directory listing international businesses and organisations that supply products and services which can remedy environmental problems.

Green Tourism
UK
Tel +44 (0)1738 632 162
Facebook /green.tourism.gtbs
Twitter @the_GTBS
www.green-tourism.com
With over 2,000 members in the UK, Ireland and Canada, Green Tourism is said to be the largest and most established sustainable grading programme in the world.

GreenBlue
USA
Tel +1 434 817 1424
Facebook /GreenBlueOrg
Twitter @greenblueorg
www.greenblue.org
A not-for-profit institute created to equip business with the science and resources to make products more sustainable.

Greenwashing Index
USA
www.greenwashingindex.com
A company dedicated to educating consumers and exposing ‘green fraud’.

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.

Greenleisure.net
UK
Tel +44 (0)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.

Groundwork
UK
Tel +44 (0)121 236 8565
Facebook /groundworkuk
Twitter @groundworkuk
www.groundwork.org.uk
Big global issues, such as the economy and the environment, have a big local impact. Groundwork operates across the UK helping communities find practical solutions to the challenges they face.

I Dep 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 0111
Facebook /isostandards
Twitter @isostandards
www.iso.org
ISO is the world’s largest developer of voluntary International Standards. Developed through global consensus, International Standards give state of the art specifications for products, services and good practice, helping to make industry more efficient and effective.

Leapfrog
UK
Tel +44 (0)20 7825 3479
Facebook /pureleapfrog
Twitter @pureleapfrog
www.pureleapfrog.org
The leading social investment provider in the community energy sector. We provide low cost finance to UK projects, drawing on a credit facility from Big Society Capital. We also support international carbon reduction projects via carbon offsetting.

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 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.
NRCS works with landowners through conservation planning and assistance designed to benefit the soil, water, air, plants and animals.

NISP National Industrial Symbiosis Programme
UK
Tel +44 (0)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 can be 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 @tccertified
www.tcodevelopment.com
TCO Development offers the TCO Certified sustainability certification for IT products, making sustainable IT purchasing easier.

Terra Inferma
UK
Tel +44 (0)191 265 7899
Twitter @GarethKane
www.terrainfirma.co.uk
Terra Inferma helps organisations take a proactive approach to sustainability 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 40 years on environmental issues.

Tropical Science Centre
Costa Rica
Tel +506 2253 3267
Facebook /centrocientificotropical
Twitter @cct_cr
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 the sustainable, fair and efficient use of fresh water resources worldwide.

World Green Building Council
USA
Facebook /worldgreenbuildingcouncil
Twitter @WorldGBC
www.worldgbc.org
A network of national green building councils across more than 90 countries.

WBCSD World Business Council for Sustainable Development
Switzerland
Tel +41 22 839 3100
Facebook /WBCSD
Twitter @wbcsd
www.wbcsd.org
A CEO-led group of companies aimed at galvanising the global business community into creating a sustainable future.

World Heritage Alliance for Sustainable Tourism
USA
Tel +1 202 887 9040
Facebook /unitednationsfoundation
Twitter @unfoundation
www.unfoundation.org
An initiative designed to promote environmentally and economically sustainable business practises around UNESCO World Heritage Sites and educate people about travelling responsibly.

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 sustaining the Earth's natural resources.

WRAP
UK
Tel +44 (0)808 100 2040
Twitter @WRAP_UK
www.wrap.org.uk
A not-for-profit company set up to help recycling take off in the UK and create a market for recycled materials.
How to use the Address Book
This section shows the basic contact details for a selection of leading global attractions equipment, product and service suppliers while full company details can be found online at: www.attractions-kit.net

For a breakdown of particular pieces of equipment, products and services that these companies provide please visit our Product Selector on p.266.

The Product Selector outlines products and services by types and categories.

21st Century AV
Unit 4, Thames Court, 2 Richfield Avenue, Reading, RG1 8EQ, UK
Tel: +44 (0)118 997 7770
Email: sales@21stcenturyav.com
www.21stcenturyav.com

A+K UK Ltd
Norderstedt House, James Carter Road, Mildenhall, IP28 7RQ, UK
Tel: +44 (0)1638 510 900
Email: sales@anders-kern.co.uk
www.anders-kern.co.uk

3D Custom Foam Inc
3127 Thunderbird Crescent, Burnaby, V5A 3G1, British Columbia, Canada
Tel: +1 604 444 3626
Fax: +1 604 420 3626
Email: john@3dcustomfoam.com
www.3dcustomfoam.com

Aardvark Mascots
10545 Burbank Boulevard, 305, North Hollywood, CA 91601, USA
Tel: +1 818 508 7900
Email: aardwarkmascots@gmail.com
www.aardvarkmascots.com

3D Experience
6 Harrisons, Birchhanger, Bishop’s Stortford, CM23 5QT, UK
Tel: +44 (0)1279 817 219
Email: info@3dexperience.co.uk
www.3dexperience.co.uk

AB Audio Visual Ltd
Unit 7, 96g New Drove, Wisbech, PE13 2RZ, UK
Tel: +44 (0)1945 476 973
Fax: +44 (0)1945 481 277
Email: web@abaudiovisual.co.uk
www.abaudiovisual.co.uk

3DBA 3D Branded Attractions
Prins Karellaan 32, Knokke Heist, B-8300, Belgium
Tel: +32 473 510 380
Fax: +32 50 340 332
Email: use online form
www.3dba.be

Absolute Action Limited
Focus House, No. 6 Tonbridge Road, Maidstone, ME16 8RP, UK
Tel: +44 (0)1622 351 000
Fax: +44 (0)1622 351 001
Email: enquiries@absolute-action.com
www.absolute-action.com
<table>
<thead>
<tr>
<th><strong>Address Book</strong></th>
<th><strong>Access Gamma</strong></th>
<th><strong>Adrian Fisher Design Ltd</strong></th>
<th><strong>AFLS+P Architects</strong></th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Wright Business Centre, 1 Lonmay Road, Glasgow, G33 4EL, UK</td>
<td>Portman Lodge, Durweston, DT11 0QA, UK</td>
<td>70 Cowcross Street, London, EC1M 6EJ, UK</td>
</tr>
<tr>
<td></td>
<td>Tel: +44 (0)845 835 0192</td>
<td>Tel: +44 (0)1258 458 845</td>
<td>Tel: +44 (0)20 7409 3545</td>
</tr>
<tr>
<td></td>
<td>Email: <a href="mailto:tellmemore@theaccessgroup.com">tellmemore@theaccessgroup.com</a></td>
<td>Email: <a href="mailto:info@adrianfisherdesign.com">info@adrianfisherdesign.com</a></td>
<td>Email: <a href="mailto:mail@afl-uk.com">mail@afl-uk.com</a></td>
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<th><strong>Acesso</strong></th>
<th><strong>Agenda Design</strong></th>
<th><strong>Airwave Europe Ltd</strong></th>
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</thead>
<tbody>
<tr>
<td>1025 Greenwood Boulevard, Suite 500, Lake Mary, FL 32746, USA</td>
<td>108 Point Pleasant, London, SW18 1PP, UK</td>
<td>Lime Place, Rosier Business Park, Billingshurst, RH14 9DE, UK</td>
</tr>
<tr>
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<td>Tel: +44 (0)20 8870 1847</td>
<td>Tel: +44 (0)845 555 1212</td>
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<th><strong>Advanced Animations Inc</strong></th>
<th><strong>Alcons Audio BV</strong></th>
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<td>9 Beaumont Avenue, London, W14 9LP, UK</td>
<td>PO Box 34, Route 107, Stockbridge, VT 05772, USA</td>
<td>De Corantijn 69, 1689 AN, Zwaag, the Netherlands</td>
</tr>
<tr>
<td>Tel: +44 (0)20 7381 1447</td>
<td>Tel: +1 802 746 8974</td>
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</tr>
<tr>
<td>Fax: +44 (0)20 7386 9594</td>
<td>Fax: +1 802 746 8971</td>
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<td>Email: <a href="mailto:sales@adelroostein.co.uk">sales@adelroostein.co.uk</a></td>
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<td>439 County Route 45, Argyle, NY 12809, USA</td>
<td>5-8 Hardwick Street, London, EC1R 4RG, UK</td>
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<tr>
<td>Tel: +1 518 638 8000</td>
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<td><a href="http://www.adkstudios.com">www.adkstudios.com</a></td>
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<td>Address Book</td>
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| **ALcontrol Laboratories**  
Units 7 & 8, Hawarden Business Park,  
Manor Road, Hawarden, CH5 3US, UK  
Tel: +44 (0)1244 528 700  
Fax: +44 (0)1244 528 701  
Email: use online form  
www.alcontrol.com |
| **Aluline Environmental Solutions**  
1 Aldborough Street, Blyth, NE24 2EU, UK  
Tel: +44 (0)844 770 1555  
Fax: +44 (0)844 770 1666  
Email: info@alulinegroup.com  
www.aluline-environmental.co.uk |
| **Amusement Services International**  
Office No. 1706, Tameem House,  
Tecom C, PO Box 113926, Dubai, UAE  
Tel: +971 (0)4 454 2929  
Fax: +971 (0)4 454 2945  
Email: info@asi-world.com  
www.asi-world.com |
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3300 South Hiawassee Rd, Building 105, Orlando, FL 32835, USA  
Tel: +1 407 296 5800  
Email: use online form  
www.alcorn.com |
| **AMA Amusement Machines**  
Heinz Bausch, Kirchgasse 10,  
85653 Aying, Germany  
Tel: +49 8095 9350  
Fax: +49 8095 874805  
Email: info@ama-ag.de  
www.ama-ag.de |
| **Antenna International**  
85 Great Eastern Street,  
London, EC2A 3HY, UK  
Tel: +44 (0)20 3365 8600  
Fax: +44 (0)20 3365 8601  
Email: uk@antennainternational.com  
www.antennainternational.com |
| **Alfa Laval Ltd**  
Doman Road, Camberley,  
GU15 3DN, UK  
Tel: +44 (0)1276 633 83  
Fax: +44 (0)1276 6850 35  
Email: general.uk@alfalaval.com  
www.alfalaval.co.uk |
| **American Wave Machines**  
224C South Cedros Ave, Solana Beach, CA 92075, USA  
Tel: +1 858 755 1497  
Email: info@surfstream.com  
www.americanwavemachines.com |
| **Antonio Zamperla SpA**  
Via Monte Grappa, 15/17, 1-36077, Altavilla, Vicentina (VI), Italy  
Tel: +39 0444 998 400  
Fax: +39 0444 573 720  
Email: zamperla@zamperla.it  
www.zamperla.it |
| **Alinco Costumes**  
5505 South Riley Lane,  
Murray, UT 84107, USA  
Tel: +1 801 266 6337  
Fax: +1 801 266 6320  
Email: customerservice@alincocostumes.com  
www.alincocostumes.com |
| **Apogee Attractions Inc**  
23811 Washington Avenue, Ste. C-110, Murrieta, CA 92562, USA  
Tel: +1 951 600 8855  
www.apogeeattractions.com |
| **Alterface**  
Axis Technology Park, Rue Edouard Belin 5, B-1435 Mont-Saint-Guibert, Belgium  
Tel: +32 10 480 060  
Fax: +32 10 480 069  
Email: alterface@alterface.com  
www.alterface.com |
| **Apogee Sound International**  
50 Spring Street, Ramsey, NJ 07446, USA  
Tel: +1 800 443 3979  
Fax: +1 800 999 9016  
Email: info@apogeesound.com  
www.apogeesound.com |
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<td>Aqua Leisure International</td>
<td>The Tannery, Queen Street, Gomshall, GU5 9LY, UK</td>
<td>+44 (0)1483 205 950</td>
<td></td>
<td><a href="mailto:info@aqua-leisure.co.uk">info@aqua-leisure.co.uk</a></td>
<td><a href="http://www.aqua-leisure.co.uk">www.aqua-leisure.co.uk</a></td>
</tr>
<tr>
<td>Aquality Trading &amp; Consulting Ltd</td>
<td>6 Wadsworth Road, London, UB6 7JJ, UK</td>
<td>+44 (0)845 270 7171</td>
<td>+44 (0)20 8991 1442</td>
<td><a href="mailto:info@aqua-lity.co.uk">info@aqua-lity.co.uk</a></td>
<td><a href="http://www.aqua-lity.co.uk">www.aqua-lity.co.uk</a></td>
</tr>
<tr>
<td>Aquatic Development Group</td>
<td>PO Box 648, 13 Green Mountain Drive, Cohoes, NY 12047, USA</td>
<td>+1 518 783 0038</td>
<td>+1 518 783 0474</td>
<td><a href="mailto:info@aquaticgroup.com">info@aquaticgroup.com</a></td>
<td><a href="http://www.aquaticgroup.com">www.aquaticgroup.com</a></td>
</tr>
<tr>
<td>Aquosis Ltd</td>
<td>Unit B1, Ryelands Business Centre, Ryelands Lane, Elmley Lovett, Droitwich, WR9 0PT, UK</td>
<td>+44 (0)1299 251 010</td>
<td>+44 (0)1299 250 935</td>
<td><a href="mailto:wateryplaces@aquosis.co.uk">wateryplaces@aquosis.co.uk</a></td>
<td><a href="http://www.aquosis.co.uk">www.aquosis.co.uk</a></td>
</tr>
<tr>
<td>Arcstream AV Ltd</td>
<td>Unit 19, Nonsuch Industrial Estate, Kiln Lane, Epsom, KT17 1DH, UK</td>
<td>+44 (0)1372 742 682</td>
<td>+44 (0)1372 737 279</td>
<td><a href="mailto:info@arcstreamav.com">info@arcstreamav.com</a></td>
<td><a href="http://www.arcstreamav.com">www.arcstreamav.com</a></td>
</tr>
<tr>
<td>Artech Design &amp; Productions</td>
<td>Room 108, Block 4, Nan Fung Industrial City, 18 Tin Hau Rd, Tuen Mun, Hong Kong</td>
<td>+852 2454 3547</td>
<td>+852 2455 2492</td>
<td><a href="mailto:artech@artech-hk.com">artech@artech-hk.com</a></td>
<td><a href="http://www.artech-hk.com">www.artech-hk.com</a></td>
</tr>
<tr>
<td>Artem</td>
<td>Perivale Park, Horsenden Lane South, Perivale, UB6 7RH, UK</td>
<td>+44 (0)20 8997 7771</td>
<td>+44 (0)20 8997 1503</td>
<td>use online form</td>
<td></td>
</tr>
<tr>
<td>Artwork Creative Ltd</td>
<td>Stone Hall, Stone Drive, Colwall, WR13 6QJ, UK</td>
<td>+44 (0)1684 540 809</td>
<td>+44 (0)1684 541 551</td>
<td><a href="mailto:enquiries@artwork-creative.com">enquiries@artwork-creative.com</a></td>
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<td><a href="http://www.artwork-creative.com">www.artwork-creative.com</a></td>
</tr>
<tr>
<td>Arts and Craft Group</td>
<td>27-29 High Street, Sunningdale, Ascot, SL5 0NG, UK</td>
<td>+44 (0)1344 620 001</td>
<td>+44 (0)1344 628 028</td>
<td><a href="mailto:peter@atomltd.com">peter@atomltd.com</a></td>
<td><a href="http://www.atomltd.com">www.atomltd.com</a></td>
</tr>
<tr>
<td>Arsenaudio Ltd</td>
<td>39-55 Mall Road, Sunningdale, Ascot, SL5 0NX, UK</td>
<td>+44 (0)1344 632 410</td>
<td>+44 (0)1344 624 014</td>
<td><a href="mailto:arsenales@arsenaudio.co.uk">arsenales@arsenaudio.co.uk</a></td>
<td><a href="http://www.arsenaudio.co.uk">www.arsenaudio.co.uk</a></td>
</tr>
<tr>
<td>Artek International</td>
<td>15-17 High Street, Sunningdale, SL5 0NJ, UK</td>
<td>+44 (0)1344 622 120</td>
<td>+44 (0)1372 733 001</td>
<td><a href="mailto:arsenales@arsenaudio.co.uk">arsenales@arsenaudio.co.uk</a></td>
<td><a href="http://www.arsenaudio.co.uk">www.arsenaudio.co.uk</a></td>
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<tr>
<td>Atkins Heneghan Associates</td>
<td>Forest Lodge Studios, Dolwyddelan, Conwy, LL25 0DX, UK</td>
<td>+44 (0)1690 750 367</td>
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<td><a href="mailto:info@atkinsheneghan.com">info@atkinsheneghan.com</a></td>
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<td>ATOM Ltd</td>
<td>High Street, Sunningdale, Ascot, SL5 0NG, UK</td>
<td>+44 (0)1344 620 001</td>
<td>+44 (0)1344 628 028</td>
<td><a href="mailto:peter@atomltd.com">peter@atomltd.com</a></td>
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<td>Attraction Advisors</td>
<td>Garden Cottage, Kemming Road Whitwell, Ventnor, Isle of Wight, PO38 2QX, UK</td>
<td>+44 (0)7760 614 959</td>
<td>+44 (0)1983 730872</td>
<td><a href="mailto:simon@attractionadvisors.co.uk">simon@attractionadvisors.co.uk</a></td>
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<td>Audioposts Ltd</td>
<td>Unit 29b, Washford Industrial Estate, 28 Heming Road, Redditch, B98 0DH, UK</td>
<td>+44 (0)1527 522 021</td>
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<td><a href="mailto:info@audioposts.co.uk">info@audioposts.co.uk</a></td>
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### ADDRESS BOOK

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<td><strong>Australian Waterslides &amp; Leisure</strong></td>
<td>PO Box 1168, Beenleigh, QLD 4207, Australia</td>
<td>+61 75 560 674</td>
<td>+61 75 556 764</td>
<td><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><strong>BAF Graphics</strong></td>
<td>25-27 Lydden Road, London, SW18 4LT, UK</td>
<td>+44 (0)844 875 9632</td>
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<td><a href="mailto:info@baf.co.uk">info@baf.co.uk</a></td>
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<td><strong>BCA London</strong></td>
<td>7A Lamb’s Conduit Passage, London, WC1R 4RG, UK</td>
<td>+44 (0)20 7092 3080</td>
<td>+44 (0)20 7242 6992</td>
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<td><strong>AVG Technologies</strong></td>
<td>9175 Deering Avenue, Chatsworth, CA 91311, USA</td>
<td>+1 818 709 8500</td>
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<td><a href="mailto:info@a-v-g.com">info@a-v-g.com</a></td>
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<tr>
<td><strong>Baldwin Boxall Communications Ltd</strong></td>
<td>Wealden Industrial Estate, Farningham Road, Crowborough, TN6 2JR, UK</td>
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<td><strong>BDS Architects Ltd</strong></td>
<td>19 Cyprus Road, Cambridge, CB1 3QA, UK</td>
<td>+44 (0)1223 655 334</td>
<td></td>
<td><a href="mailto:iain@bdsarchitects.co.uk">iain@bdsarchitects.co.uk</a></td>
<td><a href="http://www.bdsarchitects.co.uk">www.bdsarchitects.co.uk</a></td>
</tr>
<tr>
<td><strong>Ballpool EU</strong></td>
<td>PO Box 66, NL-7260 AB Ruurlo, the Netherlands</td>
<td>+31 573 453 388</td>
<td>+31 573 453 546</td>
<td><a href="mailto:info@vanveendesign.com">info@vanveendesign.com</a></td>
<td><a href="http://www.ball-pool.eu">www.ball-pool.eu</a></td>
</tr>
<tr>
<td><strong>Barco</strong></td>
<td>President Kennedypark 35, BE-8500 Kortrijk, Belgium</td>
<td>+32 56 36 89 70</td>
<td>+32 56 26 22 62</td>
<td><a href="mailto:sales.events@barco.com">sales.events@barco.com</a></td>
<td><a href="http://www.barco.com">www.barco.com</a></td>
</tr>
<tr>
<td><strong>Batwin &amp; Robin Productions</strong></td>
<td>151 West 19th Street, 10th Floor, New York, NY 10011, USA</td>
<td>+1 212 243 0229</td>
<td>+1 212 229 1616</td>
<td><a href="mailto:mail@batwinandrobin.com">mail@batwinandrobin.com</a></td>
<td><a href="http://www.batwinandrobin.com">www.batwinandrobin.com</a></td>
</tr>
<tr>
<td><strong>Bemrose Booth Paragon</strong></td>
<td>Stockholm Road, Sutton Fields, Hull, HU7 OXY, UK</td>
<td>+44 (0)1482 826 343</td>
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<td><a href="mailto:info@bemrosebooth.com">info@bemrosebooth.com</a></td>
<td><a href="http://www.bemrosebooth.com">www.bemrosebooth.com</a></td>
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<tr>
<td><strong>Benoy</strong></td>
<td>Handley House, Northgate, Newark, NG24 1EH, UK</td>
<td>+44 (0)1636 672 356</td>
<td>+44 (0)1636 707 513</td>
<td><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><strong>Beauchamp Design</strong></td>
<td>Selquin Limited, Unit E2, Halesfield 5, Telford, TF7 4QJ, UK</td>
<td>+44 (0)1952 581 856</td>
<td>+44 (0)1952 582 481</td>
<td><a href="mailto:sales@selquin.com">sales@selquin.com</a></td>
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<td>Wealden Industrial Estate, Farningham Road, Crowborough, TN6 2JR, UK</td>
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<td><a href="mailto:newark@benoy.com">newark@benoy.com</a></td>
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</table>
Bertazzon 3B Srl
Via Trevigiana 178, 31020 Sernaglia, Italy
Tel: +39 0438 966 291
Fax: +39 0438 966 165
Email: bertazzon@bertazzon.com
www.bertazzon.com

BEST Constructors Ltd
Station Offices, Whitehead, Carrickfergus, Northern Ireland, BT38 9QG, UK
Tel: +44 (0)28 9337 8855
Fax: +44 (0)28 9337 0890
Email: enquiries@bestconstructors.com
www.bestconstructors.co.uk

Big Squirt!
1741 Torrance Boulevard, Suite D, Torrance, CA 90501, USA
Tel: +1 310 782 8180
Fax: +1 310 782 8580
Email: internet5@bigsquirt.com
www.bigsquirt.com

BlueBotics SA
PSE-C, CH 1015, Lausanne, Switzerland
Tel: +41 21 693 83 14
Fax: +41 21 693 83 15
Email: info@bluebotics.com
www.bluebotics.com

Bob's Space Racers Inc
427 15th Street, Daytona Beach, FL 32117, USA
Tel: +1 386 677 0761
Fax: +1 386 677 0794
Email: use online form
www.bobsspaceracers.com

BRC Imagination Arts
2711 Winona Avenue, Burbank, CA 91504, USA
Tel: +1 818 841 8084
Fax: +1 818 841 4996
Email: brc@brcweb.com
www.brcweb.com

Brennan Design LLP
19 Quintin Avenue, London, SW20 8LD, UK
Tel: +44 (0) 20 8543 1884
Fax: +44 (0) 20 8543 7970
Email: dennis@brennanwhalley.co.uk
www.brennanwhalley.co.uk

BrightSign
16795 Lark Avenue, Suite 200, Los Gatos, CA 95032, USA
Tel: +44 (0)1223 911 842 (global)
Email: pr@brightsign.biz
www.brightsign.biz

Broadbent Studio
Droppingstone Farm, New Lane, Harthill, CH3 9LG, UK
Tel: +44 (0)1829 782 822
Email: enquiries@sbal.co.uk
www.sbal.co.uk

Brother, Brother & Sons ApS
Amager Strandvej 50, DK-2300 København S, Denmark
Tel: +45 7027 4241
Email: brothers@brothers-sons.dk
www.brothers-sons.dk

Bruns BV
PO Box 47, 5570 AA Bergeijk, the Netherlands
Tel: +31 497 577 027
Fax: +31 497 555 650
Email: jan.burgmans@bruns.nl
www.bruns.nl

Bungee Trampoline
Keepers Cottage, Buckles Lane, South Ockendon, RM15 6RS, UK
Tel: +44 (0)7973 345 061
Email: info@bungeetrampoline.com
www.bungeetrampoline.com

BurkeRickhards Architects
Devcor House, 91 North Hill, Plymouth, Devon, PL4 8JT, UK
Tel: +44 (0)1752 266 111
Fax: +44 (0)1752 265 988
Email: mail@burkerickhards.co.uk
www.burkerickhards.co.uk

C Melchers GmbH & Co
101 Thomson Road, #24-01/05 United Square, Singapore 307591
Tel: +65 6259 9288
Fax: +65 6259 9111
Email: jenniferteo@melchers.com.sg
www.melchers.com.sg

Centre of the Cell
Blizard Institute, 4 Newark Street, Whitechapel, London, E1 2AT, UK
Tel: +44 (0)20 7882 2562
Email: info@centreofthecell.org
www.centreofthecell.org
### ADDRESS BOOK

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>Phone Numbers</th>
<th>Email Addresses</th>
<th>Websites</th>
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<td><strong>Centre Screen Productions</strong></td>
<td>Eastgate, 2 Castle Street, Manchester, M3 4LZ, UK</td>
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<td>Email: <a href="mailto:info@centrescreen.co.uk">info@centrescreen.co.uk</a></td>
<td><a href="http://www.centrescreen.co.uk">www.centrescreen.co.uk</a></td>
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<td>125 High Street, Odiham, RG29 1LA, UK</td>
<td>Tel: +44 (0)845 058 4650, Fax: +44 (0)870 458 1668</td>
<td>Email: <a href="mailto:info@cga-integration.co.uk">info@cga-integration.co.uk</a>, <a href="http://www.cga-ltd.co.uk">www.cga-ltd.co.uk</a></td>
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<td>4219 Irving, Wichita, KS 67209, USA</td>
<td>Tel: +1 316 945 6555</td>
<td>Email: <a href="mailto:sales@chancerides.com">sales@chancerides.com</a></td>
<td><a href="http://www.chancerides.com">www.chancerides.com</a></td>
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<td><strong>Chemidose Ltd</strong></td>
<td>Unit D2, St Georges Business Park, Castle Road, Sittingbourne, ME10 3TB, UK</td>
<td>Tel: +44 (0)1795 432 788, Fax: +44 (0)1795 432 799</td>
<td>Email: <a href="mailto:sales@chemidose.co.uk">sales@chemidose.co.uk</a></td>
<td><a href="http://www.chemidose.co.uk">www.chemidose.co.uk</a></td>
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<td><strong>Chicago Scenic Studios</strong></td>
<td>1315 N. North Branch Street, Chicago, IL 60642, USA</td>
<td>Tel: +1 312 274 9900</td>
<td>Email: use online form</td>
<td><a href="http://www.chicagoscenic.com">www.chicagoscenic.com</a></td>
</tr>
<tr>
<td><strong>Chris Hillman Creative Services</strong></td>
<td>608 South Randolph (Suite 4N), Philadelphia, PA 19147, USA</td>
<td>Tel: +1 215 900 3527</td>
<td>Email: <a href="mailto:c40179@aol.com">c40179@aol.com</a>, <a href="http://www.christopherhillman.com">www.christopherhillman.com</a></td>
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<td>Viewpoint, 200 Ashville Way, Wokingham, RG41 2PL, UK</td>
<td>Tel: +44 (0)118 977 8000, Fax: +44 (0)118 977 8100</td>
<td>Email: use online form, <a href="http://www.christiedigital.co.uk">www.christiedigital.co.uk</a></td>
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<td><strong>Citizen Systems Europe</strong></td>
<td>Park House, 643-651 Staines Road, Feltham, TW14 8PA, UK</td>
<td>Tel: +44 (0)20 8893 1900, Fax: +44 (0)20 8893 0080</td>
<td>Email: use online form, <a href="http://www.citizen-europe.com">www.citizen-europe.com</a></td>
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<td>Unit 2, Dodds Farm, Boxley Lane, Hatfield Broad Oak, CM22 7JX, UK</td>
<td>Tel: +44 (0)845 230 9001, Fax: +44 (0)870 350 0096</td>
<td>Email: <a href="mailto:info@cmtevents.co.uk">info@cmtevents.co.uk</a></td>
<td><a href="http://www.cmtevents.co.uk">www.cmtevents.co.uk</a></td>
</tr>
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<td><strong>Coastal Amusements Inc</strong></td>
<td>1950 Swarthmore Avenue, Lakewood, NJ 08701, USA</td>
<td>Tel: +1 732 905 6662, Fax: +1 732 905 6815</td>
<td>Email: <a href="mailto:sales@coastalamusements.com">sales@coastalamusements.com</a>, <a href="http://www.coastalamusements.com">www.coastalamusements.com</a></td>
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<tr>
<td><strong>Concept I</strong></td>
<td>38 Q.House Convent Bldg, 4th Floor, Convent Road, Silom, Bangrak, Bangkok 10500, Thailand</td>
<td>Tel: +66 2 632 0876, Fax: +66 2 632 0879</td>
<td>Email: <a href="mailto:admin@concept-i-design.com">admin@concept-i-design.com</a>, <a href="http://www.concept-i-design.com">www.concept-i-design.com</a></td>
<td></td>
</tr>
<tr>
<td><strong>COST of Wisconsin Inc</strong></td>
<td>Corporate Headquarters, 4201 Highway P, Jackson, WI 53037, USA</td>
<td>Tel: +1 262 677 6060 / +1 800 21 7625, Fax: +1 262 677 6020</td>
<td>Email: <a href="mailto:cfoster@costofwisconsin.com">cfoster@costofwisconsin.com</a>, <a href="http://www.costofwisconsin.com">www.costofwisconsin.com</a></td>
<td></td>
</tr>
<tr>
<td><strong>Costumes with Character</strong></td>
<td>Unit 4, Rugby Park, Battersea Road, Heaton Mersey, Stockport, SK4 3EB, UK</td>
<td>Tel: +44 (0)161 442 8740, Fax: +44 (0)161 442 8683</td>
<td>Email: <a href="mailto:sales@costumeswithcharacter.com">sales@costumeswithcharacter.com</a></td>
<td><a href="http://www.costumeswithcharacter.com">www.costumeswithcharacter.com</a></td>
</tr>
<tr>
<td><strong>CPD Design</strong></td>
<td>Bryant House, Bryant Road, Rochester, ME2 3EW, UK</td>
<td>Tel: +44 (0)1634 730 883</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Creative Kingdom Inc</strong></td>
<td>1201 West 5th Street, Suite M-145, Los Angeles, CA 90017, USA</td>
<td>Tel: +1 213 534 3796, Fax: +1 213 534 3798</td>
<td>Email: <a href="mailto:info@creativekingdom.com">info@creativekingdom.com</a>, <a href="http://www.creativekingdom.com">www.creativekingdom.com</a></td>
<td></td>
</tr>
</tbody>
</table>
Creative Solutions
The Office, 4 Birch Way, Preston, Weymouth, DT3 6HZ, UK
Tel: +44 (0)1305 832 512
Email: enquiries@creativesolutions-uk.com
www.creativesolutions-uk.com

Cruden Group Ltd
Hillcrest, Knutsford Road, Grappenhall, Warrington, WA4 3LA, UK
Tel: +44 (0)1925 267 314
Fax: +44 (0)1925 602 069
Email: enquiries@crudengroup.co.uk
www.crudengroup.co.uk

Cronix Ltd
New Druids, Eastgate, Cowbridge, Vale of Glamorgan, CF71 7EL, UK
Tel: +44 (0)1446 775 252
Fax: +44 (0)1446 775 262
Email: websales@ctronix.com
www.ctronix.com

Cubic Design & Construction Ltd
Ventureforth House, South Denes Road, Great Yarmouth, NR30 3PT, UK
Tel: +44 (0)1493 332 031
Fax: +44 (0)1493 745 120
Email: info@cubicdesign.biz
www.cubicdesign.biz

CUK Audio
Norwood Court, Ibrox Business Park, Glasgow, G51 2JR, UK
Tel: +44 (0)141 440 5333
Fax: +44 (0)141 440 1119
Email: sales@cku-audio.com
www.cuk-audio.com

Cummins Allison Corp
William H Klotz House, Colonnade Point, Prologis Park, Coventry, CV6 4BU, UK
Tel: +44 (0)2476 339 810
Email: use online form
www.cumminsallison.co.uk

Cunningham Group
St. Anthony Main, 201 Main Street SE, Suite 325, Minneapolis, MN 55414, USA
Tel: +1 612 379 3400
Fax: +1 612 379 4400
Email: use online form
www.cunningham.com

Custom Characters
621 Thompson Avenue, Glendale, CA 91201, USA
Tel: +1 818 507 5940
Fax: +1 818 507 4400
Email: ryan@customcharacters.com
www.customcharacters.com

Dataton AB
Box 454, S-581 05 Linkoping, Sweden
Tel: +46 13 102 450
Fax: +46 13 138 445
Email: info@dataton.se
www.dataton.com

Dauphin Restoration Ltd
The Poultry Farm, Marsh Baldon, Oxford, OX44 9LJ, UK
Tel: +44 (0)1865 343 542
Fax: +44 (0)1865 343 307
Email: dauphin@dauphin.co.uk
www.dauphin.co.uk

Design and Display Structures Ltd
The Studio, Amberley, Hempstead Road, Uckfield, TN22 1DZ, UK
Tel: +44 (0)844 736 5995
Fax: +44 (0)844 736 5992
Email: sales@design-and-display.co.uk
www.design-and-display.co.uk

Design Compendium
155 20th Street, Brooklyn, NY 11232, USA
Tel: +1 718 499 7722
Fax: 1 718 499 0740
Email: dcstudio@designcompendium.com
http://designcompendium.com

Design Duncan Miller Ullmann
1203 Dragon Street, Dallas, TX 75207, USA
Tel: +1 214 748 5944
Email: use online form
www.designdmu.com

Destination Consulting, Colliers International
50 George Street, London, W1U 7GA, UK
Tel: +44 (0)20 7935 4499
E-mail: use online form
www.locumconsulting.com
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<tr>
<th>Name</th>
<th>Address</th>
<th>Tel</th>
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<tr>
<td><strong>Dianapure International Company</strong></td>
<td>No. 259-3, Sec. 1, Daqing Street, South District, Taichung 40256, Taiwan</td>
<td>+886 4 2262 2348, +886 4 2262 2349</td>
<td><a href="mailto:info@dianapure.com">info@dianapure.com</a></td>
<td><a href="http://www.dianapure.com">www.dianapure.com</a></td>
</tr>
<tr>
<td><strong>Dillon Works</strong></td>
<td>11775 Harbour Reach Drive, Mukilteo, WA 98275, USA</td>
<td>+1 425 493 8309, +1 425 493 8310</td>
<td><a href="mailto:info@dillonworks.com">info@dillonworks.com</a></td>
<td><a href="http://www.dillonworks.com">www.dillonworks.com</a></td>
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<td><strong>DJ Willrich Ltd (DJW)</strong></td>
<td>Beaufre Farm, Bucklers Hard Road, Beaulieu, S042 7XA, UK</td>
<td>+44 (0)1590 612 603, +44 (0)1590 612 660</td>
<td><a href="mailto:djw@djwillrich.co.uk">djw@djwillrich.co.uk</a></td>
<td><a href="http://www.djwillrich.co.uk">www.djwillrich.co.uk</a></td>
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<td><strong>Dotto Trains</strong></td>
<td>Borgo Pieve 115, Casella postale 156, 31033 Castelfranco, Veneto,Italy</td>
<td>+39 0423 723 020, +39 0423 723 022</td>
<td><a href="mailto:info@dottotrails.com">info@dottotrails.com</a></td>
<td><a href="http://www.dottotrails.com">www.dottotrails.com</a></td>
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<td><strong>DP Associates GB Ltd</strong></td>
<td>1 Worrelle Avenue, Middleton, Milton Keynes, MK10 9AD, UK</td>
<td>+44 (0)1908 608 577</td>
<td><a href="mailto:mail@dpassociates.uk.com">mail@dpassociates.uk.com</a></td>
<td><a href="http://www.dpassociates.uk.com">www.dpassociates.uk.com</a></td>
</tr>
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<td><strong>Dreamation</strong></td>
<td>56925 Yucca Trail, Suite 222, Yucca Valley, CA 92284, USA</td>
<td>+1 760 365 3119</td>
<td><a href="mailto:sales@dreamation.com">sales@dreamation.com</a></td>
<td><a href="http://www.dreamation.com">www.dreamation.com</a></td>
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<td><strong>DTS Inc</strong></td>
<td>5220 Las Virgenes Road, Calabasas, CA 91302, USA</td>
<td>+1 818 436 1000</td>
<td>use online form</td>
<td><a href="http://www.dts.com">www.dts.com</a></td>
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<td>c/o Swan Events, 10 Clare Lodge, 41 Hollybush Lane, Harpenden, AL5 4AY, UK</td>
<td>+44 (0)1582 767 254</td>
<td><a href="mailto:karencooke@eagexpo.com">karencooke@eagexpo.com</a></td>
<td><a href="http://www.eagexpo.com">www.eagexpo.com</a></td>
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<td><strong>Eastwood Cook Ltd</strong></td>
<td>312B Kingston Road, Wimbledon Chase, London, SW20 8LX, UK</td>
<td>+44 (0)20 8417 1188, +44 (0) 20 8417 1199</td>
<td><a href="mailto:info@eastwoodcook.com">info@eastwoodcook.com</a></td>
<td><a href="http://www.eastwoodcook.com">www.eastwoodcook.com</a></td>
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<td><strong>Ecarr</strong></td>
<td>7402 Velez Sarsfield Street, Rosario 2000, Argentina</td>
<td>+54 341 451 0443, +54 341 456 0530</td>
<td><a href="mailto:contacto@ecarjuegos.com.ar">contacto@ecarjuegos.com.ar</a></td>
<td><a href="http://www.ecarjuegos.com.ar">www.ecarjuegos.com.ar</a></td>
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<td><strong>Ecclesiastical Insurance Group</strong></td>
<td>Beaufort House, Brunswick Road, Gloucester, GL1 1JZ, UK</td>
<td>+44 (0)845 777 3322</td>
<td><a href="mailto:information@ecclesiastical.com">information@ecclesiastical.com</a></td>
<td><a href="http://www.ecclesiastical.com">www.ecclesiastical.com</a></td>
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<td>Brunel House, 1 Thorp Road, Newton Heath, Manchester, M40 5BJ, UK</td>
<td>+44 (0)161 203 3150, +44 (0)161 202 2500</td>
<td><a href="mailto:sales@edm.ltd.uk">sales@edm.ltd.uk</a></td>
<td><a href="http://www.edm.ltd.uk">www.edm.ltd.uk</a></td>
</tr>
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<td><strong>EDSA</strong></td>
<td>1512 East Broward Boulevard, Suite 110, Fort Lauderdale, FL 33301, USA</td>
<td>+1 954 524 3300</td>
<td><a href="mailto:info@edsaplan.com">info@edsaplan.com</a></td>
<td><a href="http://www.edsaplan.com">www.edsaplan.com</a></td>
</tr>
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<td><strong>Elbow Productions</strong></td>
<td>Rich Mix Cultural Foundation, 35-47 Bethnal Green Road, London, E1 6LA, UK</td>
<td>+44 (0)20 3432 6314</td>
<td><a href="mailto:info@elbowproductions.com">info@elbowproductions.com</a></td>
<td><a href="http://www.elbowproductions.com">www.elbowproductions.com</a></td>
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<td><strong>Electronic Theatre Controls Ltd</strong></td>
<td>26-28 Victoria Industrial Estate, Victoria Road, London, W3 6UU, UK</td>
<td>+44 (0)20 8896 1000, +44 (0)20 8896 2000</td>
<td><a href="mailto:uk@etcconnect.com">uk@etcconnect.com</a></td>
<td><a href="http://www.etcconnect.com">www.etcconnect.com</a></td>
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**Electrosonic**  
Hawley Mill, Hawley Road, Dartford, DA2 7SY, UK  
Tel: +44 (0)1322 222 211  
Fax: +44 (0)1322 282 215  
Email: info@electrosonic.co.uk  
www.electrosonic.co.uk

**Enta Ticketing Solutions Ltd**  
9 Bonhill Street, London, EC2A 4PE, UK  
Tel: +44 (0)20 7448 5900  
Email: sales@enta.com  
www.enta.com

**Entertainment Design Corporation**  
6101 West Centinela Avenue, Suite 212, Culver City, CA 90230, USA  
Tel: +1 310 641 9300  
Fax: +1 310 641 9304  
Email: info@entdesign.com  
http://entertainmentdesigncorp.com

**Ets Marcel Lutz**  
Zone industrielle, F-67340 Ingwiller, France  
Tel: +33 3 88 89 48 50  
Fax: +33 3 88 89 51 04  
Email: info@marcel-lutz.fr  
www.marcel-lutz.fr

**Eurobungy USA**  
10552 SW 184th Terrace, Miami, FL 33157, USA  
Tel: +1 305 252 1422  
Fax: +1 305 252 1492  
Email: use online form  
www.eurobungy.com

**EuroFlo Fluid Handling**  
Wexford Place, Lucks Lane, Paddock Wood, TN12 6PA, UK  
Tel: +44 (0)1892 832 144  
Fax: +44 (0)1892 830 858  
Email: sales@euroflo.com  
www.euroflo.com

**EuroJumper**  
ul. Wrocławska 18A, 55-095 Januszkowice, Poland  
Tel: +48 609 655 895  
Email: info@eurojumper.pl  
www.eurojumper.pl

**Evans & Sutherland**  
770 Komas Drive, Salt Lake City, UT 84108, USA  
Tel: +1 801 588 7972  
Fax: +1 801 588 4520  
Email: ScottN@es.com  
www.es.com

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Tel: +44 (0)20 7378 9900  
Email: info@eventcomm.com  
www.eventcomm.com

**Etpi Bridge Co**  
800 Case Avenue, Jacksonville, IL 62650, USA  
Tel: +1 217 245 7145  
Email: info@elbridge.com  
www.elbridge.com

**Empex Watertoys**  
(A division of Empex Productions Ltd)  
250-1 Cochrane Drive, Markham, ON L3R 8E5, Canada  
Tel: +1 905 649 5047 / +1 866 833 8580  
Fax: +1 905 649 1757  
Email: info@watertoys.com  
www.watertoys.com

**EPOC System AB**  
Box 44 058, 100 73 Stockholm, Sweden  
Tel: +46 8 744 3450  
Fax: +46 8 191 286  
Email: info@epocsystem.se  
www.epocsystem.se

**ETF Ride Systems**  
Randweg Zuid 11, PO Box 2703, 6030 AA Nederweert, the Netherlands  
Tel: +31 495 677 000  
Fax: +31 495 632 323  
Email: sales@etf.nl  
www.etf.nl

**Eureka! National Children’s Museum**  
Discovery Road, Halifax, HX1 2NE, UK  
Tel: +44 1422 330 069  
Fax: +44 1422 398 490  
Email: info@eureka.org.uk  
www.eureka.org.uk
Exposed Design Consultants
PO Box 35575, London, NW4 4UH, UK
Tel: +44 (0)20 8202 5964
Email: enquiry@exposed.co.uk
www.exposed.co.uk

ExtremeTix Inc
7600 West Tidwell, Suite 806, Houston, TX 77040, USA
Tel: +1 832 251 0888
Email: use online form
www.clicknprinttickets.com

F & D Scene Changes Ltd
2B 803 24th Avenue South East, Calgary, Alberta, T2G 1P5, Canada
Tel: +1 403 233 7633
Fax: +1 403 266 7597
Email: joe@fdscenechanges.com
www.fdscenechanges.com

FAB Freizeit-Anlagen-Bau Sarl
26 Boulevard Royal, PO Box 819, Luxembourg L-2018, Luxembourg
Tel: +35 2 47 10 83
Fax: +35 2 22 41 89
Email: office@fab.lu
www.fab.lu

Fabbri Group
Via dell’Artigianato 198, 45030 Calto (RO), Italy
Tel: +39 0425 805 452
Fax: +39 0425 808 112
Email: info@fabbbrigroup.com
www.fabbbrigroup.com

Fairhurst & Partners
225 Bath Street, Glasgow, G2 4GZ, UK
Tel: +44 (0)141 204 8800
Fax: +44 (0)141 204 8801
Email: glasgow@fairhurst.co.uk
www.fairhurst.co.uk

Flume Rider Waterslides and Flumes
Pol. Ind. La Alberca, C/La Villojoisa, 03530 La Nucia, Alicante, Spain
Tel: +34 902 001 200
Email: info@flumerider.com
www.flumerider.com

FogScreen Inc
Porkkalankatu 3, 00180 Helsinki, Finland
Tel: +358 40 767 4190
Email: getintouch@fogscreen.com
www.fogscreen.com

Forrec Ltd
219 Dufferin Street, Suite 100C, Toronto, Ontario, M6K 3J1, Canada
Tel: +1 416 696 8686
Fax: +1 416 696 8866
Email: designs@forrec.com
www.forrec.com

Firma Mazur
ul. Szyby Rycerskie 1, 41-909 Bytom, Poland
Tel: +48 32 396 89 00
Fax: +48 32 396 89 01
Email: sekretariat@firma-mazur.pl
www.mazur.net.pl

Fisher Audio Visual
Carrington Business Park, Manchester Road, Carrington, Urmston, Manchester, M31 4ZU, UK
Tel: +44 (0)161 775 0515
Fax: +44 (0)161 776 4166
Email: info@fisheraudiovisual.co.uk
www.fisheraudiovisual.co.uk

Frenzy Creative Ltd
Unit 2, 4 Tameside Business Park, Windmill Lane, Denton, Manchester, M34 3QS, UK
Tel: +44 (0)161 336 2762
Email: studio@frenzycreative.co.uk
www.frenzycreative.co.uk
Fresh Technologies
4311 Wilshire Boulevard,
Suite 311, Los Angeles,
CA 90010, USA
Tel: +1 323 931 6300
Fax: +1 323 931 6309
Email: info@freshtechnologies.co
www.freshtechnologies.com

Frolicker Electronic Co. Ltd
6F, No. 961 Zhongzheng Road,
Zhonghe City, Taipei 235, Taiwan
Tel: +886 2 2221 9775
Fax: +886 2 2221 0217
Email: jshying@ms11.hinet.net
www.frolicker.com.tw

Furneaux Stewart Design Ltd
Bloxham Mill, Barford Road,
Bloxham, Banbury, OX15 4FF, UK
Tel: +44 (0)7917 260 201
Email: john.furneaux@furneauxstewart.com
www.furneauxstewart.com

Futur-2
Passage Masoliver 10, 08005
Barcelona, Spain
Tel: +34 934 853 100
Email: contacto@futur-2.com
www.futur-2.com

Fuzion Ltd
9 Lyon Road, Walton On
Thames, KT12 3PU, UK
Tel: +44 (0)1932 882 222
Fax: +44 (0)1932 882 244
Email: info@fuzion.co.uk
www.fuzion.co.uk

FX Simulation (UK) Ltd
Unit 28A Cupar Trading Estate,
Cupar, Fife, KY15 4SX, UK
Tel: +44 (0)1334 657 575
Email: sales@fxsimulation.com
www.fxsimulation.com

Gallery Systems
58-60 Berners St, London,
W1P 4JS, UK
Tel: +44 (0)20 8123 7477
Email: support@gallerysystems.com
www.gallerysystems.com

Gantner Electronic GmbH
Montafonerstr. 8, A-6780
Schrruns, Austria
Tel: +43 (0)5556 73784-0
Fax: +43 (0)5556 73784-8000
Email: info@gantner.com
www.gantner.com

Garner Holt Productions Inc
825 East Cooley Avenue, San
Bernardino, CA 92408, USA
Tel: +1 909 799 3030
Fax: +1 909 799 7351
Email: info@garnerholt.com
www.garnerholt.com

Gateway Ticketing Systems Inc
315 E. 2nd Street, Boyertown,
PA 19512, USA
Tel: +1 610 987 4000
Fax: +1 610 987 4001
Email: info@gatewayticketing.com
www.gatewayticketing.com

GEP Productions Inc
2030 Barclay Messerly Road,
Southington, OH 44470, USA
Tel: +1 330 392 6527
Fax: +1 330 392 6527
Email: gep@gepproductions.com
www.gepproductions.com

Gerstlauer GmbH
Industriestrasse 17, D-86505
Munsterhausen, Germany
Tel: +49 8281 9968 0
Fax: +49 8281 9968 33
Email: info@gerstlauer-rides.de
www.gerstlauer-rides.de

GHT Ltd
1010 N. Glebe Road, Suite 200,
Arlington, VA 22201, USA
Tel: +1 703 243 1200
Fax: +1 703 276 1376
Email: info@gerstlauer-rides.de
www.ghtltd.com

Gilderfluke & Company
205 South Flower Street,
Burbank, CA 91502, USA
Tel: +1 818 840 9484
Fax: +1 818 840 9485
Email: info@gilderfluke.com
www.gilderfluke.com

Global Experience Specialists (GES)
Silverstone Drive, Gallagher Business Park,
Coventry, CV6 6PA, UK
Tel: +44 (0)2476 380 000
Fax: +44 (0)2476 380 001
Email: enquiry@ges.com
www.globalexperiencespecialists.co.uk
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<th>Fax</th>
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<td>35 Paul Street, London, EC24 4UQ, UK</td>
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<td><a href="mailto:sales-uk@glomas.com">sales-uk@glomas.com</a></td>
<td><a href="http://www.glomas.com">www.glomas.com</a></td>
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<td>+44 (0)121 423 2000</td>
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<td><a href="mailto:sales@uv-light.co.uk">sales@uv-light.co.uk</a></td>
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<td>Bracken House, 1 Lidgett Lane, Leeds, LS8 IPQ, UK</td>
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<td><a href="mailto:architecture@gwp-arch.com">architecture@gwp-arch.com</a></td>
<td><a href="http://www.gwp-arch.com">www.gwp-arch.com</a></td>
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<td>Gosetto Srl</td>
<td>Via Montegrappa 122 zi, 31010 Mosnigo di Moriago, Treviso, Italy</td>
<td>+39 0 4 3889 2847</td>
<td>+39 0 4 3889 2593</td>
<td><a href="mailto:info@gosetto.com">info@gosetto.com</a></td>
<td><a href="http://www.gosetto.com">www.gosetto.com</a></td>
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<td>Group Motoi</td>
<td>Viale Europa 12/14, 41011 Campogalliano, MO, Italy</td>
<td>+39 0 5 985 1600</td>
<td>+39 0 5 985 1601</td>
<td><a href="mailto:info@motoi.it">info@motoi.it</a></td>
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<td>+49 7240 942 550</td>
<td>+49 7240 36 157</td>
<td><a href="mailto:info@hafema.de">info@hafema.de</a></td>
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<td>+44 (0)116 242 9036</td>
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<td>+44 (0)1438 725 200</td>
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<td><a href="mailto:sales@harkness-screens.com">sales@harkness-screens.com</a></td>
<td><a href="http://www.harkness-screens.com">www.harkness-screens.com</a></td>
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<tr>
<td>Heege Freizeittechnik</td>
<td>Bahnhofstrasse 35, 56759 Laubach, Germany</td>
<td>+49 2653 9894 0</td>
<td>+49 2653 9894 44</td>
<td><a href="mailto:info@heege-freizeittechni.de">info@heege-freizeittechni.de</a></td>
<td><a href="http://www.heege-freizeittechnik.de">www.heege-freizeittechnik.de</a></td>
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<tr>
<td>Heimotion GmbH</td>
<td>Bahnhofstrasse 19, D-74249 Jagsthausen, Germany</td>
<td>+49 7943 930 0</td>
<td>+49 7943 930 135</td>
<td><a href="mailto:info@heimotion.com">info@heimotion.com</a></td>
<td><a href="http://www.heimotion.com">www.heimotion.com</a></td>
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<tr>
<td>Heritage Multimedia</td>
<td>Strelley Hall, Main Street, Strelley, Nottingham, NG8 6PE, UK</td>
<td>+44 (0)115 906 1273</td>
<td></td>
<td><a href="mailto:phil@heritage-multimedia.co.uk">phil@heritage-multimedia.co.uk</a></td>
<td><a href="http://www.heritage-multimedia.co.uk">www.heritage-multimedia.co.uk</a></td>
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<tr>
<td>Herzog &amp; de Meuron Basel Ltd</td>
<td>Rheinschanze 6, 4056 Basel, Switzerland</td>
<td>+41 61 385 5757</td>
<td></td>
<td><a href="mailto:info@herzogdemeuron.com">info@herzogdemeuron.com</a></td>
<td><a href="http://www.herzogdemeuron.com">www.herzogdemeuron.com</a></td>
</tr>
<tr>
<td>High End Systems Inc</td>
<td>2105 Gracy Farms Lane, Austin, TX 78758, USA</td>
<td>+1 512 836 2242</td>
<td>+1 512 837 5290</td>
<td>use online form</td>
<td><a href="http://www.highend.com">www.highend.com</a></td>
</tr>
<tr>
<td>Hippo Leisure Products Ltd</td>
<td>Unit 18, Estover Road, Plymouth, PL6 7PY, UK</td>
<td>+44 (0)1752 771 740</td>
<td></td>
<td><a href="mailto:sales@hippoleisure.com">sales@hippoleisure.com</a></td>
<td><a href="http://www.hippoleisure.com">www.hippoleisure.com</a></td>
</tr>
</tbody>
</table>
HOK International Ltd
Qube, 90 Whitfield Street,
London, W1T 4EZ, UK
Tel: +44 (0)20 7636 2006
Email: london@hok.com
www.hok.com

Holmes Miller
89 Minerva Street, Glasgow,
G3 8LE, UK
Tel: +44 (0)141 204 2080
Fax: +44 (0)141 204 2082
Email: glasgow@holmesmiller.com
www.holmesmiller.com

Holovis
The Brick Barn, Bittesby Campus,
Mere Lane, Lutterworth,
Leicestershire, LE17 4JH, UK
Tel: +44 (0)1455 553 924
Email: info@holovis.com
www.holovis.com

Holo-Walls, LLC
5594 Shadow Canyon, Westlake
Village, CA 91362, USA
Tel: +1 818 735 3565
Fax: +1 818 530 7852
Email: info@holowalls.com
www.holowalls.com

Hopkins Rides
4239 SW High Meadows Avenue,
Palm City, FL 34990, USA
Tel: +1 772 266 4395
Email: sales@hopkinsrides.com
www.hopkinsrides.com

Househam Henderson
70-74 City Road, London,
EC1Y 2BJ, UK
Tel: +44 (0)20 7940 3170
Email: london@hharchitects.co.uk
www.househamhenderson.com

Hudsons Media Ltd
35 Thorpe Road,
Peterborough, PE3 6AG, UK
Tel: +44 (0)1733 296910
Email: use online form
www.hudsons.co.uk

Hunt Design Associates
25 North Mentor Avenue,
Pasadena, CA 91106, USA
Tel: +1 626 793 7847
Email: suzette@huntdesign.com
www.huntdesign.com

Huss Park Attractions GmbH
Emil-Sommer-Strasse 4-6,
28329 Bremen, Germany
Tel: +49 421 499 00 0
Fax: +49 421 499 00 70
Email: sales@hussrides.com
www.hussrides.com

Hydroscape Ltd
Waterhouse, 10 Carvers Industrial Estate, Southampton Road,
Ringwood, BH24 1JS, UK
Tel: +44 (0)1425 476 261
Fax: +44 (0)1425 472 380
Email: sales@hydroscape.co.uk
www.hydroscape.co.uk

Hypsos
14-15 Charity House, Perseverance Works, 38 Kingsland Road,
London, E2 8DD, UK
Tel: +44 (0)20 7749 9400
Email: info@hypsos.co.uk
www.hypsos.com

IAAPA Europe
Rue du Congrès 37-41, B-1000
Brussels, Belgium
Tel: +32 2 609 54 45
Fax: +32 2 609 54 46
Email: europe@IAAPA.org
www.IAAPA.org/europe

I.E. Park Srl
Via Don P. Borghi 3, 42043 Praticello di Gattatico, Reggio Emilia, Italy
Tel: +390 522 678 526
Fax: +390 522 678 750
Email: sales@iepark.com
www.iepark.com

Ikonic Entertainment Group
10940 Wilshire Boulevard, Suite 1600, Los Angeles, CA 90024, USA
Tel: +1 310 443 4268
Fax: +1 310 443 4220
www.ikonicgroup.com

Innovative Leisure Ltd
Unit 5 Pomeroy Drive, Oadby Industrial Estate, Oadby,
Leicester, LE2 5NE, UK
Tel: +44 (0)116 271 3095
Email: info@innovativeleisure.co.uk
www.innovativeleisure.co.uk
Intamin AG
Verenastrasse 37, PO Box 95,
CH-8832, Wollerau, Switzerland
Tel: +41 44 786 91 11
Fax: +41 44 785 02 02
Email: info@intaminworldwide.com
www.intaminworldwide.com

Integrated Circles Ltd
Unit A, 91 Ewell Road,
Surrbiton, KT6 6AH, UK
Tel: +44 (0)845 310 5757
Fax: +44 (0)845 310 5756
Email: info@integrated-circles.com
www.integrated-circles.com

Interactive Media Solutions GmbH
Mommsengasse 13/2,
1040 Vienna, Austria
Tel: +43 720 51 00 50
Fax: +43 19 43 43 36
Email: office@im-solutions.com
www.im-solutions.com

Interactive Productline AB/Mindball
Osterogatan 3, Kista,
164 40, Sweden
Tel: +46 709 82 00 24
Email: info@mindball.se
www.mindball.se

Intermark Ride Group IRG
1613 Otter Creek Road,
Nashville, TN 37215, USA
Tel: +1 615 370 9625
Fax: +1 615 370 8852
Email: sales@intermarkridegroup.com
www.intermarkridegroup.com

International Concept Management Inc
2530 East Foresight Circle,
Grand Junction, CO 81505, USA
Tel: +1 970 241 6864
Fax: +1 970 257 1088
Email: info@icm-corp.com
www.icm-corp.com

International Play Company
#215-27353 58th Crescent,
Langley, BC V4W 3W7, Canada
Tel: +1 604 607 1111
Fax: +1 604 607 1107
Email: sales@iplayco.com
www.internationalplayco.com

International Rides Management
PO Box 2302, Wildwood,
NJ 08260, USA
Tel: +1 609 920 0252
Fax: +1 775 255 3942
Email: info@irmpri.com
www.irmpri.com

International Theme Park Services Inc
2195 Victory Parkway,
Cincinnati, OH 45206, USA
Tel: +1 513 381 6131
Fax: +1 513 381 2756
Email: use online form
www.interthemepark.com

Iocus Systems GmbH
Semkenweg 39, Bremen, 28357, Germany
Tel: +49 421 841 3065
Fax: +49 421 841 3067
Email: info@iocus-systems.com
www.iocus-systems.com

IOSONO GmbH
Erich-Kästner-Str. 1, 99094
Erfurt, Germany
Tel: +49 361 511 43 670
Email: contact@iosono-sound.com
www.iosono-sound.com

Ital International LLC
4117 Hillsboro Pike, Ste 103-358,
Nashville, TN 37215, USA
Tel: +1 615 383 3986
Fax: +1 615 383 9244
Email: use online form
www.italintl.com

ITEC Entertainment Corporation
8544 Commodity Circle,
Orlando, FL 32819, USA
Tel: +1 407 226 0200
Fax: +1 407 226 0201
Email: productionsinfo@itec.com
www.itec.com

It’s Alive Co
2219 West Olive Avenue, #378,
Burbank, CA 91506, USA
Tel: +1 818 237 3588
Email: use online form
www.italsaliveco.com
Jackson Lift Group
3/19 Ropery Business Park, Anchor & Hope Lane, London, SE7 7RX, UK
Tel: +44 (0)20 8293 4176
Email: use online form
www.jacksonlifts.com

John Duffy Design Group
23-24 The Crescent, Monkstown, Co. Dublin, Ireland
Tel: +353 1 284 4455
Fax: +353 1 280 7075
Email: info@johnduffydesign.ie
www.jddg.ie

Kinesys
Unit 2, Kempton Gate, Oldfield Road, Hampton, TW12 2AF, UK
Tel: +44 (0)20 8481 9850
Fax: +44 (0)20 8487 0396
Email: sales@kinesys.co.uk
www.kinesys.co.uk

Jakabel Ltd
39 Ethelbert Road, London, SW20 8QE, UK
Tel: +44 (0)20 8715 2385
Email: info@jakabel.com
www.jakabel.com

Jonathan Smith & Partners
31 Lower Brown Street, Leicester, LE1 5TH, UK
Tel: +44 (0)116 247 0101
Email: beinspired@jsparchitecture.com
www.jsparchitects.com

Kinetico UK Ltd
Bridge House, Park Gate Business Centre, Chandler’s Way, Park Gate, SO31 1FQ, UK
Tel: +44 (0)1489 566 970
Fax: +44 (0)1489 566 976
Email: enquiries@kinetico.co.uk
www.kinetico.co.uk

Janvs Design/VIDAR Media Group Ltd
Upcroft House, Moor Park, Beckwithshaw, Harrogate, HG3 1QN, UK
Tel: +44 (0)1423 520 801
Fax: +44 (0)870 705 8928
Email: web.enquiry@vidarmedia.com
www.janvs.com

Josa Vision bv
De Maessloot 2B, 2231 PX, Rijnsburg, the Netherlands
Tel: +31 71 40 26 747
Email: info@joravision.com
www.joravision.com

KMG Machine Construction
Parallelweg 35, NL-7161, AE Neede, the Netherlands
Tel: +31 545 294 545
Fax: +31 545 291 306
Email: sales@kmg.nl
www.kmg.nl

Jesler Enterprises Inc
PO Box 70006, Peterborough, Ontario K9H 7J6, Canada
Tel: +1 705 876 0226
Email: admin@jesler.com
www.jesler.com

Kokoro Company Ltd
4-9-1 Shinmeidai Hamura-shi, Tokyo 205-8556, Japan
Tel: +81 42 530 3911
Fax: +81 42 530 5310
Email: use online form
www.kokoro-dreams.co.jp/english

JK Design Group
16921 Parthenia Street, Suite 205, North Hills, CA 91343, USA
Tel/fax: +1 818 895 7000
Email: info@jkdesigngroup.com
www.jkdesigngroup.com

Kossmann.dejong
De Ruyterkade 107, 1011 AB Amsterdam, The Netherlands
Tel: +31 20 420 8890
Fax: +31 20 620 8368
Email: info@kossmanndejong.nl
www.kossmanndejong.nl
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<td>Kraftwerk Living Technologies GmbH</td>
<td>Maria-Theresia-Strasse 49, 4600 Wels, Austria</td>
<td>+43 72 42 692 69 0</td>
<td>+43 7242 69269 10</td>
<td><a href="mailto:office@kraftwerk.at">office@kraftwerk.at</a></td>
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<td>KUKA Robotics UK Ltd</td>
<td>Great Western Street, Wednesbury, West Midlands, WS10 7LL, UK</td>
<td>+44 (0)121 505 9970</td>
<td>+44 (0)121 505 6589</td>
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<td>Mittelbugweg 90, D-90571, Schwaig bei Nuremberg, Germany</td>
<td>+49 911 995 33 0</td>
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<td>+49 8544 9625 0</td>
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<td><a href="mailto:kusser@kusser.com">kusser@kusser.com</a></td>
<td><a href="http://www.kusser.com">www.kusser.com</a></td>
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<td>Lagotronics</td>
<td>Noorderpoort 28, 5916 PJ Venlo, the Netherlands</td>
<td>+31 77 320 43 43</td>
<td>+31 77 320 43 40</td>
<td><a href="mailto:projects@lagotronics.com">projects@lagotronics.com</a></td>
<td><a href="http://www.lagotronics.com">www.lagotronics.com</a></td>
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<td>Land Design Studio Ltd</td>
<td>5 Spring Grove Road, Richmond, TW10 6EH, UK</td>
<td>+44 (0)20 8332 6699</td>
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<td><a href="mailto:info@landdesignstudio.co.uk">info@landdesignstudio.co.uk</a></td>
<td><a href="http://www.landdesignstudio.co.uk">www.landdesignstudio.co.uk</a></td>
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<td>Landmark Entertainment Group</td>
<td>3900 West Alameda Avenue, Suite 100, Burbank, CA 91505, USA</td>
<td>+1 818 569 4900</td>
<td>+1 818 569 4902</td>
<td><a href="mailto:lchristopher@landmarkusa.com">lchristopher@landmarkusa.com</a></td>
<td><a href="http://www.landmarkusa.com">www.landmarkusa.com</a></td>
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<td>LARC</td>
<td>2151 Fort Worth Avenue, Dallas, TX 75111, USA</td>
<td>+1 214 942 4474</td>
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<td><a href="http://www.larcinc.com">www.larcinc.com</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</td>
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<td>+61 2 9658 1000</td>
<td>+61 2 9658 1035</td>
<td><a href="mailto:info@laservision.com.au">info@laservision.com.au</a></td>
<td><a href="http://www.laservision.com.au">www.laservision.com.au</a></td>
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<td>Lazenby Design Associates</td>
<td>Farnley Park, Farnley, LS21 2QF, UK</td>
<td>+44 (0)1943 850 101</td>
<td></td>
<td><a href="mailto:david@lazenbydesign.com">david@lazenbydesign.com</a></td>
<td><a href="http://www.lazenbydesign.com">www.lazenbydesign.com</a></td>
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<tr>
<td>Lazer Themed Construction</td>
<td>107 Mt Zion, Florence, KY 41042, USA</td>
<td>+1 513 917 9301</td>
<td>+1 859 817 9810</td>
<td><a href="mailto:info@larson-usa.com">info@larson-usa.com</a></td>
<td><a href="http://www.larson-usa.com">www.larson-usa.com</a></td>
</tr>
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<td>Le Maitre</td>
<td>6 Forval Close, Wandle Way, Mitcham, CR4 4NE, UK</td>
<td>+44 (0)20 8741 5747</td>
<td>+44 (0)20 8748 9879</td>
<td><a href="mailto:contact@lci-uk.com">contact@lci-uk.com</a></td>
<td><a href="http://www.lci-uk.com">www.lci-uk.com</a></td>
</tr>
<tr>
<td>Lasersport International Ltd</td>
<td>Building 19, Stanmore Industrial Estate, Bridgnorth, WV15 5HR,UK</td>
<td>+44 (0)1746 767 186</td>
<td>+44 (0)1746 761 312</td>
<td><a href="mailto:sales@lasersport.biz">sales@lasersport.biz</a></td>
<td><a href="http://www.lasersport.biz">www.lasersport.biz</a></td>
</tr>
<tr>
<td>Le Maitre</td>
<td>6 Forval Close, Wandle Way, Mitcham, CR4 4NE, UK</td>
<td>+44 (0)20 8646 2222</td>
<td>+44 (0)20 8646 1955</td>
<td><a href="mailto:info@lemaitreltd.com">info@lemaitreltd.com</a></td>
<td><a href="http://www.lemaitreltd.com">www.lemaitreltd.com</a></td>
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Leisure Development Partners LLP
42 Brook Street, London, W1K 5DB, UK
Tel: +44 (0)20 7129 1276
Email: info@leisuredevelopment.co.uk
http://leisuredevelopment.co.uk

Leisure Labs LLC
6701 South Gator Creek Boulevard, Sarasota, FL 34241, USA
Tel: +1 941 929 0535
Fax: +1 941 929 9784
Email: dean@leisurelabsllc.com
www.leisurelabsllc.com

Leisurtec Distribution
Unit L3, Cherrycourt Way, Leighton Buzzard, LU7 4UH, UK
Tel: +44 (0)1525 850 085
Fax: +44 (0)1525 852 285
Email: sales@leiseretec.co.uk
www.leiseretec.co.uk

Lexington
12660 Branford Street, Los Angeles, CA 91331, USA
Tel: +1 818 768 5768
Fax: +1 818 768 4217
Email: rkessing@lex-usa.com
www.lexingtonscenery.com

Lifeforms Ltd
The Front Room, 44 Victoria Street, Whitstable, CT5 1HZ, UK
Tel: +44 (0)1227 771 166
Email: info@lifeforms-design.com
www.lifeforms-design.com

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Tel: +44 (0)20 8600 4800
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www.lifschutzdavidson.com

Lighting and Production Resources
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Tel: +1 407 967 7716
Fax: +1 888 847 3454
Email: sales@mylpr.com
www.mylpr.com

Lighting Technology Projects
C/o The PAI Group, Units 3 & 4 Heol Rhosyn, Dafen Park, Llanelli, SA14 8QG, UK
Tel: +44 (0)1554 740 500
Fax: +44 (0)1554 740 501
Email: info@ltprojects.com
www.ltprojects.com

Lightmasters UK Ltd
15 Little End Road, Eaton Socon, St Neots, PE19 8JH, UK
Tel: +44 (0)1480 407 727
Fax: +44 (0)1480 407 757
Email: info@lightmasters.co.uk
www.lightmasters.co.uk

Lindstrand Hot Air Balloons Ltd
Maesbury Road, Oswestry, SY10 8ZZ, UK
Tel: +44 (0)1691 671 717
Fax: +44 (0)1691 671 122
Email: info@lindstrand.co.uk
www.lindstrand.co.uk

LM Associates
Clock Tower House, Lewes Rd, Lindfield, RH16 2LH, UK
Tel: +44 (0)1444 484 711
Fax: +44 (0)1444 484 799
E-mail: info@lm-associates.co.uk
www.lm-associates.co.uk

Lord Cultural Resources
1300 Yonge Street, Suite 400, Toronto, Ontario, M4T 1X3, Canada
Tel: +1 416 928 9292
Fax: +1 416 928 1774
Email: info@lord.ca
www.lord.ca

Maber Associates Ltd
17 Barker Gate, The Lace Market, Nottingham, NG1 1 JU, UK
Tel: +44 (0)115 941 5555
Fax: +44 (0)115 950 0995
Email: info@maber.co.uk
www.maber.co.uk

Mack Rides GmbH & Co KG
Mauermattenstrasse 4, D-79183 Waldkirch, Germany
Tel: +49 7681 2000 0
Fax: +49 7681 2000 699
Email: info@mack-rides.com
www.mack-rides.com

Mackenzie Wheeler
1 Redchurch Street, Shoreditch, London E2 7DJ, UK
Tel: +44 (0)20 7042 7670
Email: admin@mackenziewheeler.co.uk
www.mackenziewheeler.co.uk
**ADDRESS BOOK**

**Mad Science Group**  
8360 Bougainville Street, Suite 201, Montreal, Quebec, H4P 2G1, Canada  
Tel: +514 344 4181  
Fax: +514 344 6695  
Email: info@madscience.org  
www.madscience.org

**Marler Haley**  
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www.marlerhaley.co.uk

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Route de la Gemmi 145, 3960 Sierre, Switzerland  
Tel: +41 27 455 86 85  
Fax: +41 27 455 86 65  
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**Magenta Research Ltd**  
128 Litchfield Road, New Milford, CT 06776, USA  
Tel: +1 860 210 0546  
Fax: +1 860 210 1758  
Email: sales@magenta-research.com  
www.magenta-research.com

**Magnetar Technologies Corp**  
Tel: +1 562 493 2946  
Email: pribonic@roadrunner.com  
www.magnetarcorp.com

**Majestic Manufacturing**  
4536 State Route 7, New Waterford, OH 44445, USA  
Tel: +1 330 457 2447  
Fax: +1 330 457 7490  
Email: sales@majesticrides.com  
www.majesticrides.com

**Mark Rylander**  
607 Lexington Avenue, Charlottesville, VA 22902, USA  
Tel: +1 434 981 0068  
Email: markdavidrylander@gmail.com  
www.rylandermark.com

**Marmax Products**  
Units 9-16, Tanfield Lea South Industrial Estate, Stanley, Durham, DH9 9QX, UK  
Tel: +44 (0)1207 283 442  
Fax: +44 (0)1207 235 164  
Email: sales@marmaxproducts.co.uk  
www.marmaxproducts.co.uk

**Martin Audio Ltd**  
Century Point, Halifax Road, Cressex Business Park, High Wycombe, HP12 3SL, UK  
Tel: +44 (0)1494 535 312  
Fax: +44 (0)1494 438 669  
Email: simon@martin-audio.com  
www.martin-audio.com

**Martin Professional A/S**  
Olof Palmes Allé 18, DK-8200 Århus N, Denmark  
Tel: +45 87 40 00 00  
Fax: +45 87 40 00 10  
Email: info@martin.dk  
www.martin.com

**Maurer Rides GmbH**  
Frankfurter Ring 193, 80807 Munich, Germany  
Tel: +49 89 32394 221  
Email: ar_office@maurer-soehne.de  
www.maurer-soehne.com
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387 Maple Avenue, Torrance, CA 90503, USA
Tel: +1 310 320 0696
Fax: +1 310 320 0699
Email: sales@mediamation.com
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Medoc Computers Ltd
Meadow House, Meadow Lane, Nottingham, NG2 3HS, UK
Tel: +44 (0)115 986 8786
Fax: +44 (0)115 986 8737
Email: info@medoc.co.uk
www.medoc.com

Merlin Software Ltd
Barnsley BIC, Innovation Way, Barnsley, S75 1JL, UK
Tel: +44 (0)1226 321 213
Fax: +44 (0)1226 321 284
Email: sales@merlinsoft.co.uk
www.merlinsoft.co.uk

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6 Maidstone Building Mews, 72-76 Borough High Street, London, SE1 1GD, UK
Tel: +44 (0)20 7940 2810
Email: london@metstudio.com
www.metstudio.com

Metavision Corporation
350 North Glenoaks Boulevard, Suite 208, Burbank, CA 91502, USA
Tel: +1 818 424 0275
Email: peter@thechemackgroup.com
www.metavision.com

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70E & 70F Brazil St, Leicester, LE2 7JB, UK
Tel: +44 (0)116 2852 777
Email: info@meticulousltd.co.uk
www.meticulousltd.co.uk

Metropolis Productions
9468 American Eagle Way, Ste. 100, Orlando, FL 32837, USA
Tel: +1 407 541 0553
Email: use online form
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Tel: +1 801 225 9169
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Fax: +42 416 837 275
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www.milosgroup.com

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Via Cocci 19, 42100 Reggio Emilia, Italy
Tel: +39 0522 512 344
Email: mit@rides.it
www.rides.it

Mitsubishi Electric Europe BV
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Tel: +44 (0)1707 276 100
Fax: +44 (0)1707 278 693
www.mitsubishielectric.co.uk

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Newpark, Greystone Road, Antrim, BT41 2QN, Northern Ireland, UK
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Fax: +44 (0)289 446 6338
Email: hq@mivan.com
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Mittelweg 31c, Hamburg, 21048, Germany
Tel: +49 40 430 6066
Email: contact@montic.de
www.montic.de

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Tel: +1 704 333 4653
Fax: +1 704 348 3032
Email: party@morriscostumes.com
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Tel: +39 0386 800 001
Fax: +39 0386 802 099
Email: moser@moserrides.com
www.moserrides.com
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Email: wellness@nola7.com  
[http://nola7.com](http://nola7.com) |
| **MVRDV**  
Dunantstraat 10, 3024 BC, Rotterdam, The Netherlands  
Tel: +31 10 477 2860  
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[www.mvrDV.nl](http://www.mvrDV.nl) |
| **Northern Light**  
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[www.nsccreative.com](http://www.nsccreative.com) |

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<td>+44 (0)1923 691 800, +44 (0)1923 691 888</td>
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<td>+33 4 38 12 40 60, +33 4 76 96 22 34</td>
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<td>+31 493 694 511, +31 493 694 526</td>
<td><a href="mailto:info@ppprojects.com">info@ppprojects.com</a></td>
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<td>Paul Steelman Ltd</td>
<td>3330 West Desert Inn Road, Las Vegas, NV 89102, USA</td>
<td>+1 702 873 0221, +1 702 367 3565</td>
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<td>Pax Company</td>
<td>30 Mitinskaya Street, Moscow, 125430, Russia</td>
<td>+7 495 665 7453</td>
<td>+7 495 665 7452</td>
<td><a href="mailto:sales@pax.ru">sales@pax.ru</a></td>
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<td>27770 North Entertainment Drive, Suite 200, Valencia, CA 91355, USA</td>
<td>+1 661 257 0233</td>
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<td>+44 (0)20 7250 3477</td>
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<td>+1 973 509 2056</td>
<td>+1 908 298 9739</td>
<td><a href="mailto:waynesullivan@msn.com">waynesullivan@msn.com</a></td>
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<td>Peter Wynne-Willson</td>
<td>Sandford Common Farm, Oxfordshire, OX7 7AE, UK</td>
<td>+44 (0)1608 683 881</td>
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<td>+41 58 928 01 01</td>
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<td>Pouzet-Group</td>
<td>Le Moulin du Porche, 18340 Plaimpie-Givaudins Cher, France</td>
<td>+33 2 48 50 29 62</td>
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<tr>
<td>Premier Fountains</td>
<td>17/1C Alipore Road, Kolkata, 700027, India</td>
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<td><strong>projectiondesign</strong></td>
<td>Habornveien 53, N-1630 Gamle Fredrikstad, Norway</td>
<td>Tel: +47 69 30 45 50 Fax: +47 69 30 45 80 Email: <a href="mailto:sales@projectiondesign.com">sales@projectiondesign.com</a> <a href="http://www.projectiondesign.com">www.projectiondesign.com</a></td>
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<tr>
<td><strong>Prologic First (UK)</strong></td>
<td>Suite 419, 19-21 Crawford Street, London, W1H 1PJ, UK</td>
<td>Tel: +44 (0)20 3129 9340 Email: <a href="mailto:info@prologicfirst.com">info@prologicfirst.com</a> <a href="http://www.prologicfirst.com">www.prologicfirst.com</a></td>
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<td><strong>ProSlide Technology Inc</strong></td>
<td>2650 Queensview Drive, Suite 150, Ottawa, Ontario, K2B 8H6, Canada</td>
<td>Tel: +1 613 526 5522 Fax: +1 613 526 5872 Email: <a href="mailto:salesinfo@proslide.com">salesinfo@proslide.com</a> <a href="http://www.proslide.com">www.proslide.com</a></td>
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<tr>
<td><strong>PurePlay, LLC</strong></td>
<td>7000 Broadway, Suite 108, Denver, CO 80221, USA</td>
<td>Tel: +1 303 539 8585 Fax: +1 303 539 8520 Email: use online form <a href="http://www.pureplayparks.com">www.pureplayparks.com</a></td>
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<tr>
<td><strong>Quarry Fold Studio</strong></td>
<td>Billinge End Road, Pleasington, Blackburn, BB2 6QY, UK</td>
<td>Tel: +44 (0)1254 207 620 Email: use online form <a href="http://www.quarryfoldstudio.com">www.quarryfoldstudio.com</a></td>
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<tr>
<td><strong>QubicaAMF</strong></td>
<td>Via Della Croce Coperta 15, Bologna, 40128, Italy</td>
<td>Tel: +39 051 419 2611 Fax: +39 051 419 2602 Email: use online form <a href="http://www.qubicaamf.com">www.qubicaamf.com</a></td>
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<td><strong>QW</strong></td>
<td>Church Rd, Lydney, GL15 5EN, UK</td>
<td>Tel: +44 (0)845 300 5561 Fax: +44 (0)1594 843586 Email: <a href="mailto:sales@qwheels.co.uk">sales@qwheels.co.uk</a> <a href="http://www.qwheels.co.uk">www.qwheels.co.uk</a></td>
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<tr>
<td><strong>R &amp; R Creative Amusement Designs Inc</strong></td>
<td>2413 East Lincoln Avenue, Anaheim, CA 92806, USA</td>
<td>Tel: +1 714 776 5234 Email: <a href="mailto:info@randrdesign.com">info@randrdesign.com</a> <a href="http://www.randrdesign.com">www.randrdesign.com</a></td>
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<td><strong>Rainbow Productions</strong></td>
<td>Unit 3, Greenlea Park, Prince George’s Road, London, SW19 2JD, UK</td>
<td>Tel: +44 (0)20 8254 5300 Fax: +44 (0)20 8254 5306 Email: <a href="mailto:info@rainbowproductions.co.uk">info@rainbowproductions.co.uk</a> <a href="http://www.rainbowproductions.co.uk">www.rainbowproductions.co.uk</a></td>
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<td><strong>Rainbow Rides Ltd</strong></td>
<td>Cullum, Commanders Walk, Fairlight, Hastings, TN35 4BE, UK</td>
<td>Tel: +44 (0)1424 812 484 Email: <a href="mailto:sales@rainbowrides.co.uk">sales@rainbowrides.co.uk</a> <a href="http://www.rainbowrides.co.uk">www.rainbowrides.co.uk</a></td>
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<td><strong>Raw Thrills Inc</strong></td>
<td>5441 Fargo Avenue, Skokie, IL 60077, USA</td>
<td>Tel: +1 847 679 8373 Fax: +1 847 679 8538 Email: <a href="mailto:info@rawthrills.com">info@rawthrills.com</a> <a href="http://www.rawthrills.com">www.rawthrills.com</a></td>
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<td>Company Name</td>
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<td>Ray Hole Architects Ltd</td>
<td>9th Floor, 69 Park Lane, Croydon, CR0 1JD, UK</td>
<td>Croydon</td>
<td>UK</td>
<td>+44 (0)20 8662 4600</td>
</tr>
<tr>
<td>Richard Burdett</td>
<td>c/- The London School of Economics and Political Science, Houghton Street, London WC2A 2AE, UK</td>
<td>London</td>
<td>UK</td>
<td>+44 (0)20 7107 5261</td>
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<tr>
<td>Rocas &amp; Design</td>
<td>Rocas Theming Factory, C/Alvarado 26, 28039 Madrid, Spain</td>
<td>Madrid</td>
<td>Spain</td>
<td>+34 902 109 092</td>
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<tr>
<td>Real Studios</td>
<td>75 Oglander Road, East Dulwich, London, SE15 4DD, UK</td>
<td>London</td>
<td>UK</td>
<td>+44 (0)20 8693 0077</td>
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<tr>
<td>Rhetroactive Design</td>
<td>542 S San Vicente Blvd, Los Angeles, CA, 90048, USA</td>
<td>Los Angeles</td>
<td>USA</td>
<td>+1 310 362 3280</td>
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<tr>
<td>Rock &amp; Waterscape</td>
<td>PO Box 214438, Auburn Hills, MI 48321, USA</td>
<td>Auburn Hills</td>
<td>USA</td>
<td>+1 877 865 1007</td>
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<td>RoboCoaster Ltd</td>
<td>Pure Building, Plato Close, Tachbrook Park, Leamington Spa, CV34 6WE, UK</td>
<td>Leamington Spa</td>
<td>UK</td>
<td>+44 (0)1926 430 666</td>
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<td>Rock Themes International Ltd</td>
<td>Unit 1, Hawksway, Tree Beach Park, Gunn, EX32 7NZ, UK</td>
<td>Gunn</td>
<td>UK</td>
<td>+44 (0)1271 831 177</td>
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<tr>
<td>Rhythm &amp; Hues Studios</td>
<td>2100 East Grand Avenue, El Segundo, CA 90245, USA</td>
<td>El Segundo</td>
<td>USA</td>
<td>+1 310 448 7500</td>
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<tr>
<td>Ride Entertainment Group</td>
<td>114 Log Canoe Circle, Stevensville, MD 21666, USA</td>
<td>Stevensville</td>
<td>USA</td>
<td>+1 410 643 9300</td>
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<tr>
<td>Roché Design</td>
<td>31 Moreton Drive, Leigh, WN7 3NF, UK</td>
<td>Leigh</td>
<td>UK</td>
<td>+44 (0)1942 674 703</td>
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<tr>
<td>RTKL</td>
<td>901 South Bond Street, Baltimore, MD 21231, USA</td>
<td>Baltimore</td>
<td>USA</td>
<td>+1 401 537 6000</td>
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<td><strong>S &amp; S Worldwide Inc</strong></td>
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<td>Brookside Office Center, 37347 Highway 6, Suite 110, Avon, CO 81620, USA</td>
<td>350 West 2500 North, Logan, UT 84341, USA</td>
<td>350 West 2500 North, Logan, UT 84341, USA</td>
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<tr>
<td>Tel: +1 970 748 6301 Fax: +1 970 748 6340 Email: use online form <a href="http://www.rtp.com">www.rtp.com</a></td>
<td>Tel: +1 435 752 1987 Fax: +1 435 752 1948 Email: <a href="mailto:sales@engineeringexcitement.com">sales@engineeringexcitement.com</a> <a href="http://www.engineeringexcitement.com">www.engineeringexcitement.com</a></td>
<td>Tel: +1 435 752 1987 Fax: +1 435 752 1948 Email: <a href="mailto:sales@engineeringexcitement.com">sales@engineeringexcitement.com</a> <a href="http://www.engineeringexcitement.com">www.engineeringexcitement.com</a></td>
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<td>745 West Forsyth Street, Jacksonville, FL 32204-1609, USA</td>
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<td>5 Princess Mews, Horace Road, Kingston upon Thames, KT1 2SZ, UK</td>
</tr>
<tr>
<td>Tel: +1 904 355 7100 Fax: +1 904 355 7100 Email: <a href="mailto:sally@sallycorp.com">sally@sallycorp.com</a> <a href="http://www.sallycorp.com">www.sallycorp.com</a></td>
<td>Tel: +44 (0)20 8481 0600 Fax: +44 (0)20 8481 0601 Email: <a href="mailto:info@sarner.com">info@sarner.com</a> <a href="http://www.sarner.com">www.sarner.com</a></td>
<td>Tel: +44 (0)20 8481 0600 Fax: +44 (0)20 8481 0601 Email: <a href="mailto:info@sarner.com">info@sarner.com</a> <a href="http://www.sarner.com">www.sarner.com</a></td>
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<td>PO Box 88, Fostoria, OH 44830, USA</td>
<td>Via Del Commercio 19, 35044 Montagnana, PD, Italy</td>
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<tr>
<td>Tel: +1 419 435 5891 Fax: +1 419 435 6690 Email: use online form <a href="http://www.sandycreekmining.com">www.sandycreekmining.com</a></td>
<td>Tel: +39 0429 836 74 Fax: +39 0429 807 564 Email: <a href="http://www.sartorirides.net">www.sartorirides.net</a></td>
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<td>5-2-7 Kitakagaya, Suminoe-ku, Osaka 559-0011, Japan</td>
<td>The Granary, Hortham Farm, Hortham Lane, Almondsbury, Bristol, BS32 4JW, UK</td>
<td>The Granary, Hortham Farm, Hortham Lane, Almondsbury, Bristol, BS32 4JW, UK</td>
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<tr>
<td>Tel: +81 6 6684 1010 Fax: +81 6 6684 1012 Email: <a href="mailto:info@sanoyas-leisure.com">info@sanoyas-leisure.com</a> <a href="http://www.sanoyas-leisure.com">www.sanoyas-leisure.com</a></td>
<td>Tel: +44 (0)1454 202 076 Fax: +44 (0)1454 202 276 Email: <a href="mailto:info@saturnprojects.com">info@saturnprojects.com</a> <a href="http://www.saturnprojects.com">www.saturnprojects.com</a></td>
<td>Tel: +44 (0)1454 202 076 Fax: +44 (0)1454 202 276 Email: <a href="mailto:info@saturnprojects.com">info@saturnprojects.com</a> <a href="http://www.saturnprojects.com">www.saturnprojects.com</a></td>
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<td>Via Masetti 46, 47122 Forli’, Italy</td>
<td>3 Century Point, Halifax Road, High Wycombe, HP12 3SL, UK</td>
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<td>Tel: +39 0543 796 623 Fax: +39 0543 723 636 Email: <a href="mailto:info@selacarshop.com">info@selacarshop.com</a> <a href="http://www.selacarshop.com">www.selacarshop.com</a></td>
<td>Tel: +44 (0)1494 551 551 Fax: +44 (0)1494 551 550 Email: <a href="http://www.sennheiser.co.uk">www.sennheiser.co.uk</a></td>
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<td>SL Transportation Ltd, Tything Road, Alcester, B49 6ET, UK</td>
<td>327 Lillie Road, London, SW6 7NR, UK</td>
<td>327 Lillie Road, London, SW6 7NR, UK</td>
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<tr>
<td>Tel: +44 (0)1789 400 140 Fax: +44 (0)1789 400 240 Email: use online form <a href="http://www.severn-lamb.com">www.severn-lamb.com</a></td>
<td>Tel: +44 (0)20 7381 6433 Email: <a href="mailto:design@seymourpowell.com">design@seymourpowell.com</a> <a href="http://www.seymourpowell.com">www.seymourpowell.com</a></td>
<td>Tel: +44 (0)20 7381 6433 Email: <a href="mailto:design@seymourpowell.com">design@seymourpowell.com</a> <a href="http://www.seymourpowell.com">www.seymourpowell.com</a></td>
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<td>1252 Okeechobee Road, West Palm Beach, FL 33401, USA</td>
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<td>Tel: +44 (0)20 7729 7989 Email: <a href="mailto:info@scapeda.co.uk">info@scapeda.co.uk</a> <a href="http://www.scapeda.co.uk">www.scapeda.co.uk</a></td>
<td>Tel: +1 561 227 1090 Fax: +1 561 651 7001 Email: <a href="mailto:info@showsys.com">info@showsys.com</a> <a href="http://www.showsys.com">www.showsys.com</a></td>
<td>Tel: +1 561 227 1090 Fax: +1 561 651 7001 Email: <a href="mailto:info@showsys.com">info@showsys.com</a> <a href="http://www.showsys.com">www.showsys.com</a></td>
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ADDRESS BOOK

**Sigma Services Inc**
8310 South County Road 39, Plant City, FL 33567, USA
Tel: +1 813 737 1904
Fax: +1 813 737 1063
Email: info@sigmaservices.com
www.sigmaservices.com

**Skjonberg Controls Inc**
1363 Donlon Street, #6, Ventura, CA 93003, USA
Tel: +1 805 650 0877
Fax: +1 805 650 0360
Email: sales@skjonberg.com
www.skjonberg.com

**Spiral Productions Ltd**
Units 17/18, The Dove Centre, 109 Bartholomew Road, London, NW5 2BJ, UK
Tel: +44 (0)20 7428 9948
Fax: +44 (0)20 7485 1845
Email: info@spiral.co.uk
www.spiralproductions.co.uk

**Simon Morris Associates**
Studio 5, Ravensquay, Cray Avenue, London, BR5 4BQ, UK
Tel: +44 (0)845 612 1831
Fax: +44 (0)845 612 1832
Email: enq@madesignstudios.com
www.madesignstudios.com

**Simon-Kaloi Engineering**
31192 La Baya Drive, Unit G, Westlake Village, CA 91362, USA
Tel: +1 818 707 8400
Fax: +1 818 707 8401
Email: sales@skeng.com
www.skeng.com

**Slingco Ltd**
Station Road, Facit, Whitworth, OL12 8LJ, UK
Tel: +44 (0)1706 855 558
Fax: +44 (0)1706 855 559
Email: sales@slingco.co.uk
www.slingco.co.uk

**Spitz Inc**
PO Box 198, Chadds Ford, PA 19317, USA
Tel: +1 610 459 5200
Fax: +1 610 459 3830
Email: use online form
www.spitzinc.com

**Simworx Ltd**
37 Second Avenue, The Pensnett Estate, Kingswinford, DY6 7UL, UK
Tel: +44 (0)1384 295 733
Fax: +44 (0)1384 296 525
Email: sales@simworx.co.uk
www.simworx.co.uk

**SSP Water & Play**
Unit 20, Woolmer Way, Bordon, GU35 9QF, UK
Tel: +44 (0)1276 489 999
Fax: +44 (0)1276 476 047
Email: info@sspwaterandplay.co.uk
www.sunsafe.co.uk

**SNP Productions**
Unit 1, 41 Simpson Road, Fenny Stratford, Milton Keynes, MK1 1BA, UK
Tel: +44 (0)1908 410 129
Fax: +44 (0)870 706 3250
Email: simon@snp-productions.co.uk
www.snp-productions.co.uk

**Stage Accompany**
Haven 28, 2984 BR Ridderkerk ZH, the Netherlands
Tel: +31 180 42 62 25
Fax: +31 180 42 18 31
Email: info@stageaccompany.com
www.stageaccompany.com

**Stagecraft Visual Communications Ltd**
20 Leyland Trading Estate, Irthlingborough, Wellingborough, NN8 1RS, UK
Tel: +44 (0)1933 442 474
Fax: +44 (0)1933 274 766
www.stagecraft.uk.com

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**Skidata AG**
Untersbergstrasse 40, 5083 Grödig/Salzburg, Austria
Tel: +43 6246 888 0
Fax: +43 6246 888 7
Email: info@skidata.com
www.skidata.com

**Softeq Development Corp**
1155 Dairy Ashford, Suite 125, Houston, TX 77079, USA
Tel: +1 281 552 5000
Fax: +1 281 552 5099
Email: sales@softeq.com
www.softeq.com
| **Start JudgeGill** | 3 Cobourg Street, Manchester, M1 3GY, UK  
Tel: +44 (0)161 228 3066  
Email: info-uk@startjg.com  
www.startjg.com |
| **StayDry Rainwear Ltd** | Unit 136, Oak Drive, Hartlebury Trading Estate, Hartlebury, Worcestershire, DY10 4JB, UK  
Tel: +44 (0)1299 253 009  
Fax: +44 (0)1299 253 302  
Email: sales@staydry.co.uk  
www.staydry.co.uk |
| **Stealth Acoustics** | Dimensional Communications Inc, 1220 Anderson Road, Mount Vernon, WA 98274, USA  
Tel: +1 360 848 6800  
Fax: +1 360 424 8872  
Email: stealth@dimensional.net  
www.stealthacoustics.com |
| **Stefano Boeri Architetti** | Via Donizetti 4, Milan 20122, Italy  
Tel: +39 02 5501 4101  
Fax: +39 02 5501 3693  
Email: studio@stefanoboeriarchitetti.net  
www.stefanoboeriarchitetti.net/ |
| **Steiner AG** | Hagenholzstrasse 56, CH-8050 Zurich, Switzerland  
Tel: +41 58 445 20 00  
Fax: +41 58 445 30 00  
Email: use online form  
www.steiner.ch |
| **Steven Holl Architects** | 450 West 31st Street, 11th Floor, New York, NY 10001, USA  
Tel: +1 212 629 7262  
Fax: +1 212 629 7312  
Email: nyc@stevenholl.com  
www.stevenholl.com |
| **Storyland Studios** | 590 Crane Street, Lake Elsinore, CA 92530, USA  
Tel: +1 951 674 0998  
Fax: +1 951 674 0245  
Email: sales@storylandstudios.com  
www.storylandstudios.com |
| **Strand Lighting Philips** | 10911 Petal Street, Dallas, TX 75238, USA  
Tel: +1 214 647 7880  
Fax: +1 214 647 8031  
Email: leonard.miller@philips.com  
www.strandlighting.com |
| **Street Art** | Via F. Filzi 861, Ceneselli, Rovigo, Italy  
Tel: +39 0386 627 92  
Email: info@streetart.it  
www.streetart.it |
| **Syncrolite** | 2025 Royal Lane, Suite 370, Dallas, TX 75229, USA  
Tel: +1 214 350 7696  
Fax: +1 214 350 8051  
Email: jcalmes@syncrolite.com  
www.syncrolite.com |
| **Sysco Audio Visual Solutions** | The Rickyard, Eashing Lane, Godalming, GU7 2QA, UK  
Tel: +44 (0)1483 429 491  
Email: customerservices@syscoav.co.uk  
www.syscoav.co.uk |
| **System UVEX** | Unit 3, Summit Centre, Cranborne Industrial Estate, Potters Bar, EN6 3QW, UK  
Tel: +44 (0)1707 642 358  
Email: info@systemuvex.co.uk  
www.systemuvex.co.uk |
| **Syx Automations Ltd** | 8 Northumberland Avenue, London, WC2N 5BY, UK  
Tel: +44 (0)1782 499 195  
Email: info@syxautomations.co.uk  
www.syxautomations.co.uk |
| **TAB-Austria GmbH** | Haider Strasse 40, Ansfelden, 4052, Austria  
Tel: +43 7229 78040 0  
Fax: +43 7229 78660  
Email: use online form  
www.tab.at |
| **Tai Tin Amusement Ltd** | Suite 15, Level 42, Office Tower, Langham Place, 8 Argyle Street, Mongkok, Kowloon, Hong Kong  
Tel: +852 2712 0211  
Email: cs@taitin.com.hk  
www.taitin.com.hk |
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<td>Tannoy Ltd</td>
<td>Coatbridge, North Lanarkshire, ML5 4TF, UK</td>
<td>+44 (0)1236 420 199</td>
<td>+44 (0)1236 428 230</td>
<td><a href="http://www.tannoy.com">www.tannoy.com</a></td>
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<tr>
<td>TapeMyDay</td>
<td>PO Box 75835, 1070 AV Amsterdam, the Netherlands</td>
<td>+31 20 471 4640</td>
<td>+31 8471 06619</td>
<td><a href="mailto:info@tapemyday.com">info@tapemyday.com</a></td>
<td><a href="http://www.tapemyday.com">www.tapemyday.com</a></td>
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<tr>
<td>Team Imagination Inc</td>
<td>916 Silver Spur Road, Suite 110, Rolling Hills Estates, CA 90274, USA</td>
<td>+1 310 541 7790</td>
<td>+1 310 541 8797</td>
<td><a href="mailto:info@teamimagination.com">info@teamimagination.com</a></td>
<td><a href="http://www.teamimagination.com">www.teamimagination.com</a></td>
</tr>
<tr>
<td>Technical Park S.N.C.</td>
<td>Via dell’Artigianato 47, 45037 Melara, RO, Italy</td>
<td>+39 0425 892 76</td>
<td>+39 0425 896 45</td>
<td><a href="mailto:info@technicalpark.com">info@technicalpark.com</a></td>
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<tr>
<td>Technifex</td>
<td>25261 Rye Canyon Road, Valencia, CA 91355, USA</td>
<td>+1 661 294 3800</td>
<td>+1 661 294 3827</td>
<td><a href="mailto:info@technifex.com">info@technifex.com</a></td>
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<tr>
<td>Technovations Limited</td>
<td>Bentley House, Forge Lane, Great Bentley, CO7 8GD, UK</td>
<td>+44 (0)845 170 0017</td>
<td>+44 (0)845 170 0018</td>
<td><a href="mailto:grahammowens@technovations.co.uk">grahammowens@technovations.co.uk</a></td>
<td><a href="http://www.technovations.co.uk">www.technovations.co.uk</a></td>
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<tr>
<td>TFP Farrells</td>
<td>7 Hatton Street, London NW8 8PL, UK</td>
<td>+44 (0)20 7258 3433</td>
<td>+44 (0)20 7723 7059</td>
<td><a href="mailto:enquiries@terryfarrell.co.uk">enquiries@terryfarrell.co.uk</a></td>
<td><a href="http://www.tfpfarrells.com">www.tfpfarrells.com</a></td>
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<td>+44 (0)1342 842 701</td>
<td><a href="mailto:martin@effectsco.com">martin@effectsco.com</a></td>
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<td>The Goddard Group</td>
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<td>+1 310 601 2000</td>
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<td>garygoddard.com</td>
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<td>+1 604 530 1400</td>
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<td><a href="mailto:info@thege.ca">info@thege.ca</a></td>
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<td>+44 (0)113 274 6268</td>
<td><a href="mailto:Ian@theideas.co.uk">Ian@theideas.co.uk</a></td>
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<td>Fax: +44 (0)20 8858 1707</td>
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<td>Fax: +1 719 447 0332</td>
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<td>Central house, Central Way, Winwick Street, Warrington, WA2 7TT, UK</td>
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<td>Unit 18 Francis Way, Bowthorpe Employment Area, Norwich, NR5 9JA, UK</td>
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<tr>
<td>Tel: +44 (0)20 7193 7473</td>
<td>Tel: +44 (0)114 282 3474</td>
<td>Tel: +44 (0)871 702 9593</td>
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<tr>
<td>Email: <a href="mailto:info@thejuice.com">info@thejuice.com</a></td>
<td>Fax: +44 (0)114 282 3463</td>
<td>Email: <a href="mailto:norfolk@totally-dynamic.co.uk">norfolk@totally-dynamic.co.uk</a></td>
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<tr>
<td>Triotech</td>
<td>2030 Pie-IX Boulevard, Suite 307, Montreal, QC, H1V 2C8, Canada</td>
<td>+1 514 354 8999</td>
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<tr>
<td>United International Leisure AG</td>
<td>Aubuendt 36, 9490 Vaduz, Principality of Liechtenstein</td>
<td>+41 514 354 8999</td>
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<tr>
<td>Van Egdom B.V.</td>
<td>Strijkviertel 9, 3454 PG, De Meern, the Netherlands</td>
<td>+31 30 666 2104</td>
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<tr>
<td>TTSP</td>
<td>90-98 Goswell Road, London, EC1V 7RD, UK</td>
<td>+44 (0) 20 7490 8899</td>
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<td>Turner Media Innovations</td>
<td>Turner House, 16 Great Marlborough Street, London, W1F 7HS, UK</td>
<td>+44 (0) 20 7693 1143</td>
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<td>Unlimited Snow</td>
<td>PO Box 75835, NL-1070, AV, Amsterdam, the Netherlands</td>
<td>+31 20 471 4640</td>
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<td>Vekoma Rides Manufacturing B.V.</td>
<td>Schaapweg 18, 6063 BA, Vlodrop, the Netherlands</td>
<td>+31 475 409 222</td>
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<td>Ustigate Waterplay Ltd</td>
<td>11 Masthead, Capstan Court, Crossways Business Park, Dartford, DA2 6QG, UK</td>
<td>+44 (0) 1322 424 445</td>
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<tr>
<td>Visual Sports Systems (VSS)</td>
<td>329A Millway Avenue, Concord, Ontario, L4K 4T3, Canada</td>
<td>+1 905 883 4461</td>
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<tr>
<td>UK Hydroslides Ltd</td>
<td>Waterpark House, Green Lane, Llantwit Major, Vale of Glamorgan, CF61 1YW, UK</td>
<td>+44 (0) 1446 794 649</td>
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<tr>
<td>UV/FX Scenic Productions</td>
<td>171 Pier Avenue, Santa Monica, CA 90405, USA</td>
<td>+1 310 821 2657</td>
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<tr>
<td>Wai Lee Video Amusement Co. Ltd</td>
<td>18/F Ginza Plaza, 2A Sai Yeung Choi Street South, Mongkok, Kowloon, Hong Kong</td>
<td>+852 2729 8342</td>
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<td>United Exhibits Group (UEG)</td>
<td>Vimmelskaftet 47 3th, DK-1161, Copenhagen K, Denmark</td>
<td>+45 7023 5555</td>
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<td>ValleyCrest Landscape Companies</td>
<td>24151 Ventura Boulevard, Calabasas, CA 91302, USA</td>
<td>+1 818 223 8500</td>
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<tr>
<td>Water Sculptures Ltd</td>
<td>Unit 4, Stevant Way, White Lund, Morecambe, LA3 3PU, UK</td>
<td>+44 (0) 1524 377 07</td>
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<td>Water Technology Inc</td>
<td>PO Box 614, 100 Park Avenue, Beaver Dam, WI 53916, USA</td>
<td>+1 920 887 7375</td>
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<td>Waterfun Products</td>
<td>#3, 1381 Hastings Crescent SE, Calgary, Alberta, T2G 4C8, Canada</td>
<td>+1 403 612 2911</td>
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<td>Waterplay Solutions Corp</td>
<td>1451B Ellis Street, Kelowna, British Columbia, V1Y 2A3, Canada</td>
<td>+1 250 712 3393</td>
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<tr>
<td>Waterworks International</td>
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<td>WhiteWater Attractions</td>
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<td>Zebec</td>
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<td>Wiegand Slides / Josef</td>
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<td>Wilkinson Eyre Architects</td>
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<td>Wisdom Rides Inc</td>
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<td>S&amp;S Worldwide</td>
<td><a href="http://www.engineeringexcitement.com">www.engineeringexcitement.com</a></td>
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<tr>
<td>Sandy Creek Mining Co</td>
<td><a href="http://www.sandycreekmining.com">www.sandycreekmining.com</a></td>
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<tr>
<td>Sanoyas Hishino Meisho Corp</td>
<td><a href="http://www.sanoyas-leisure.com">www.sanoyas-leisure.com</a></td>
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<tr>
<td>Sartori Rides</td>
<td><a href="http://www.sartorirides.net">www.sartorirides.net</a></td>
</tr>
<tr>
<td>Sega</td>
<td><a href="http://www.sega.co.uk">www.sega.co.uk</a></td>
</tr>
<tr>
<td>Selas Rides</td>
<td><a href="http://www.selacarshop.com">www.selacarshop.com</a></td>
</tr>
<tr>
<td>Severn-Lamb Ltd</td>
<td><a href="http://www.severn-lamb.com">www.severn-lamb.com</a></td>
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<tr>
<td>Simworx Ltd</td>
<td><a href="http://www.simworx.co.uk">www.simworx.co.uk</a></td>
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<tr>
<td>Skytrack</td>
<td><a href="http://www.skytrack.nl">www.skytrack.nl</a></td>
</tr>
<tr>
<td>Spellmann Bowling</td>
<td><a href="http://www.spellmann.de">www.spellmann.de</a></td>
</tr>
<tr>
<td>Spibox</td>
<td><a href="http://www.spibox.com">www.spibox.com</a></td>
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<tr>
<td>TAB-Austria</td>
<td><a href="http://www.tab.at">www.tab.at</a></td>
</tr>
<tr>
<td>Tai Tin Amusement Ltd</td>
<td><a href="http://www.taitin.com.hk">www.taitin.com.hk</a></td>
</tr>
<tr>
<td>Technical Park SNC</td>
<td><a href="http://www.technicalpark.com">www.technicalpark.com</a></td>
</tr>
<tr>
<td>Tornado International Ltd</td>
<td><a href="http://www.tornado-uk.com">www.tornado-uk.com</a></td>
</tr>
<tr>
<td>Triotech</td>
<td><a href="http://www.trio-tech.com">www.trio-tech.com</a></td>
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<tr>
<td>United International Leisure AG</td>
<td><a href="http://www.amusement-rides.com">www.amusement-rides.com</a></td>
</tr>
<tr>
<td>Vekoma Rides Manufacturing B.V.</td>
<td><a href="http://www.vekoma.com">www.vekoma.com</a></td>
</tr>
<tr>
<td>Videotronics UK</td>
<td><a href="http://www.videotronicsuk.com">www.videotronicsuk.com</a></td>
</tr>
<tr>
<td>Wai Lee Video Amusement Co. Ltd</td>
<td><a href="http://www.wailee.com">www.wailee.com</a></td>
</tr>
<tr>
<td>Whitewater West Industries</td>
<td><a href="http://www.whitewaterwest.com">www.whitewaterwest.com</a></td>
</tr>
<tr>
<td>Wiegand Slides / Josef Wiegand GmbH &amp; Co KG</td>
<td><a href="http://www.wiegandslide.com">www.wiegandslide.com</a></td>
</tr>
<tr>
<td>Wisdom Rides Inc</td>
<td><a href="http://www.wisdomrides.com">www.wisdomrides.com</a></td>
</tr>
<tr>
<td>World of Rides</td>
<td><a href="http://www.worldofrides.com">www.worldofrides.com</a></td>
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**ANIMATRONICS**

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Website</th>
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<tr>
<td>Adel Rootstein Ltd</td>
<td><a href="http://www.rootstein.com">www.rootstein.com</a></td>
</tr>
<tr>
<td>Advanced Animations Inc</td>
<td><a href="http://www.advancedanimations.com">www.advancedanimations.com</a></td>
</tr>
<tr>
<td>Amusement Electronics Co.</td>
<td><a href="http://www.amusementelectronics.com">www.amusementelectronics.com</a></td>
</tr>
<tr>
<td>ATOM Ltd</td>
<td><a href="http://www.atom">www.atom</a> ltd.com</td>
</tr>
<tr>
<td>Chris Hillman Creative</td>
<td><a href="http://www.christopherhillman.com">www.christopherhillman.com</a></td>
</tr>
<tr>
<td>David Hayes Studios</td>
<td><a href="http://www.davidhayes.co.uk">www.davidhayes.co.uk</a></td>
</tr>
<tr>
<td>Garner Holt Productions Inc</td>
<td><a href="http://www.garnerholt.com">www.garnerholt.com</a></td>
</tr>
<tr>
<td>GEP Productions</td>
<td><a href="http://www.gepproductions.com">www.gepproductions.com</a></td>
</tr>
<tr>
<td>Gilderfluke &amp; Company</td>
<td><a href="http://www.gilderfluke.com">www.gilderfluke.com</a></td>
</tr>
<tr>
<td>Heimotion GmbH</td>
<td><a href="http://www.heimotion.de">www.heimotion.de</a></td>
</tr>
<tr>
<td>Kokoro Company Ltd</td>
<td><a href="http://www.kokoro-dreams.co.jp/english">www.kokoro-dreams.co.jp/english</a></td>
</tr>
<tr>
<td>Meticulous Ltd</td>
<td><a href="http://www.meticulousltd.co.uk">www.meticulousltd.co.uk</a></td>
</tr>
<tr>
<td>NHM Planning &amp; Design Consulting</td>
<td><a href="http://www.nhm.ac.uk/business-centre">www.nhm.ac.uk/business-centre</a></td>
</tr>
<tr>
<td>NHM Touring Exhibitions</td>
<td><a href="http://www.nhm.ac.uk/business-centre">www.nhm.ac.uk/business-centre</a></td>
</tr>
<tr>
<td>P&amp;P Projects BV</td>
<td><a href="http://www.ppprojects.com">www.ppprojects.com</a></td>
</tr>
<tr>
<td>Sally Corporation</td>
<td><a href="http://www.sallycorp.com">www.sallycorp.com</a></td>
</tr>
<tr>
<td>The Jim Henson Company</td>
<td><a href="http://www.henson.com">www.henson.com</a></td>
</tr>
<tr>
<td>Theming &amp; Animatronics Industries S.A.</td>
<td><a href="http://www.taaindustries.com">www.taaindustries.com</a></td>
</tr>
<tr>
<td>WhiteWater Attractions</td>
<td><a href="http://www.whitewaterattractions.com">www.whitewaterattractions.com</a></td>
</tr>
</tbody>
</table>
PRODUCT SELECTOR

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
Theming & Animatronics Industries S.A.
www.taaindustries.com
Triotech
www.trio-tech.com

ARCHITECTS/DESIGNERS

Adrian Smith + Gordon Gill Architecture
www.smithgill.com
Aedas Architects
www.aedas.com
AFLS+P
www.afl-uk.com
Archer Partnership
www.archerpartnership.co.uk
Arup
www.arup.com
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

AMUSEMENT RIDE MANUFACTURERS

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
Herzog de Meuron Basel Ltd
www.herzogdemeuron.com
HKS Sports Design Group
www.hksinc.com
HOK International Ltd
www.hok.com
Holmes Miller
www.holmesmiller.com
Holovis
www.holovis.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

ADVENTURE GOLF

COST of Wisconsin Inc
www.costofwisconsin.com
International Play Company
www.internationalplayco.com
Themescape Adventure Golf Services
www.themescape.co.uk

AQUARIUMS

Casco Group
www.casco-group.com
COST of Wisconsin Inc
www.costofwisconsin.com
International Play Company
www.internationalplayco.com
PRODUCT SELECTOR

AV/MULTIMEDIA/SOUND CONT.

ADI UK Ltd
www.theadigroup.com

ADTEC Inc
www.adtec.nl

Airsound LLP
www.airsound.net

Airwave Europe Ltd
www.airwave.tv

Alcons Audio B.V.
www.alconsaudio.com

Apogee Sound Inc
www.apogeesound.com

Arcstream AV Ltd
www.arcstreamav.com

Armstrong World Industries Ltd
www.armstrong-ceilings.co.uk

Atacama Ltd
www.atacama.co.uk

Audeon Ltd
www.audeon.co.uk

Audio Technology & Communications (AT&C Ltd)
www.atandc.net

Audio Visual Consultants
www.avc-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.brightsight.biz

BSS Audio
www.bss.co.uk

C-Burn Systems
www.c-burn.com

Cambridge Multimedia Ltd
www.cmgroup.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

ETC UK Ltd
www.projecting.co.uk

Evans & Sutherland
www.es.com

Fisher Audio Visual
www.fisheraudiovisual.co.uk

FT Audio Visual
www.ftav.co.uk

Fuzion Plc
www.fuzion.co.uk

GMS
www.gmsmusic.com

Harkness Screens
www.harkness-screens.com

Heritage Multimedia
www.heritage-multimedia.co.uk

Holovis
www.holovis.com

Integrated Circles Ltd
www.integrated-circles.com

Interactive Media Solutions GmbH
www.im-solutions.com

IOSONO GmbH
www.iosono-sound.com

iRobic AV
www.irobicsystems.com

Jamo A/S
www.jamo.com

KEF Audio UK
www.kef.com

Klark Teknik Group
www.klarteknik.com

KLE Audiovisual Ltd (KLEAV)
www.kleav.co.uk

Knight Electronics
www.addabox.com

Kraftwerk Living Technologies GmbH
www.kraftwerk.at

Laservision Pty Ltd
www.laservision.com.au
LCI Productions Ltd
www.lci-uk.com
Leisure Sound Solutions Ltd
www.leisuresoundsolutions.co.uk
Leisureretec Distribution
www.leisureretec.co.uk
Lifestyle Entertainment Solutions Ltd
www.lifestylesolutions.co.uk
Loud Technologies plc
www.loudtechnic.com
M-Jay Electronics Ltd
www.audeon.co.uk
Magenta Research Ltd
www.magenta-research.com
Marquee Audio
www.marqueeaudio.co.uk
Martin Audio Ltd
www.martin-audio.com
Martin Professional
www.martin.com
MSP
www.msp-av.co.uk
Midwich Ltd
www.midwich.com
Mission Group
www.mission.co.uk
Mitsubishi Electric Europe BV
www.mitsubishielectric.co.uk
Niceberg Studios
www.niceberg.be
nWave Pictures Distribution
www.nwave.com
Optoma Europe Ltd
www.optoma.co.uk
Pacific Wave
www.pacificwave.co.uk
PAI Group
www.paiigroup.com
Panasonic
http://panasonic.net/prodisplays
Paradigm Audio Visual Ltd
www.rearpro.com
Peavey Electronics Ltd
www.peavey-eu.com
POLARaudio
www.polaraudio.co.uk
Precise Pro Audio Hire
www.preciseaudiohire.com
Presentation Service Providers (PSP)
www.pspav.com
PRG Lighting
www.prg.com
projectiondesign
www.projectiondesign.com
Purchase AV Ltd
www.purchaseav.co.uk
Samsung Electronics Ltd
www.samsung.com/uk
Sarner International Ltd
www.sarner.com
Saville Audio Visual
www.saville.co.uk
Sennheiser UK Ltd
www.sennheiser.co.uk
Simon-Kaloi Engineering
www.skeng.com
Simworx Ltd
www.simworx.co.uk
SNP Productions
www.snp-productions.co.uk
Softeq Development Ltd
www.softeq.com
Sony UK Ltd
www.sony.co.uk
Sound & Secure Systems Ltd
www.soundsnsecure.com
Sound Associates Ltd
www.soundassociates.co.uk
Sound Leisure
www.slretail.co.uk
Sound Services
www.soundservices.co.uk
Sound Technology Ltd
www.soundtech.co.uk
Soundcraft
www.soundcraft.com
SoundGuys
www.soundguys.co.uk
Soundpower Ltd
www.soundpower.co.uk
Sporting Performance Ltd
www.sportingperformance.com
Stage Accompany
www.stagecompany.com
Stealth Acoustics
www.stealthacoustics.com
Sysco Audio Visual Solutions
www.syscoav.co.uk
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
Touch Vision
www.touchvision.tv
TransTec bv
www.transtec.nl
Turbosound Ltd
www.turbosound.com
Turner Media Innovations
www.turnermediainnovations.com
Unicol Engineering
www.unicol.com
Unique Systems UK Ltd
www.unique-online.co.uk
Vaughan Sound Installations
www.vaughansound.co.uk
Videotree Ltd
www.videotree.com
PRODUCT SELECTOR

**AV/MULTIMEDIA/SOUND CONT.**
Vieta Pro  
www.vietapro.com  
Viewfax Multimedia Ltd  
www.viewfax.com  
Void Acoustics  
www.nullaudio.com  
Waves System / I.D. AL  
www.id-al.com  
Wharfedale International Ltd  
www.wharfedale.co.uk  
Wilding Sound Ltd  
www.wildingsound.co.uk

**CATERING**
Frutina  
www.frutina.com

**CLIMBING WALLS**
COST of Wisconsin Inc  
www.costofwisconsin.com  
Entre-Prises (UK) Ltd  
www.ep-uk.com  
Innovative Leisure Ltd  
www.innovativeleisure.co.uk  
International Play Company  
www.internationalplayco.com  
WhiteWater Attractions  
www.whitewaterattractions.com

**CONSULTANTS**
AECOM  
www.aecom.com  
Barry Noble Consultancy  
www.barrynoble.co.uk  
Destination Consulting,  
Colliers International  
www.locumconsulting.com

**COST of Wisconsin Inc**  
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.internationalplayco.com  
Leisure Development Partners LLP  
http://leisureddevelopment.co.uk  
**LM Associates**  
www.lm-associates.co.uk  
P&P Projects BV  
www.ppprojects.com  
**Populus**  
www.populus.co.uk  
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  
**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  
Holovis  
www.holovis.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**
A Basic Service  
www.abasicservice.com  
Absolute Action  
www.absolute-action.com  
Action Park  
www.action-park.es  
Agenda Design Associates  
www.agendadesign.com  
Apogee Attractions Inc  
www.apogeeattractions.com  
Artech Design & Productions  
www.artech-hk.com
Artwork Creative  
www.artwork-creative.com  
Atkins Heneghan  
www.atkinsheneghan.com  
Baf Graphics  
www.baf.co.uk  
Beauchamp Design  
www.beauchampdesign.co.uk  
BRC Imagination Arts  
www.brcweb.com  
Brennan Design LLP  
www.brennanwhalley.co.uk  
Broadbent  
www.sbal.co.uk  
Chicago Scenic Studios  
www.chicagoscenic.com  
Concept I  
www.concept-i-design.com  
Dawson Design  
www.dawsondesign.com  
Design Duncan Miller Ullmann  
www.designdmu.com  
DesignLSM  
www.designlsm.com  
DP Associates GB Ltd  
www.dpassociates.uk.com  
Entertainment Design Corporation  
www.entdesign.com  
Eureka! The National Children’s Museum  
www.eureka.org.uk  
Event Communications Ltd  
www.eventcomm.com  
Exposed Design Consultants  
www.exposed.co.uk  
Forrec Ltd  
www.forrec.com  
Four IV  
www.fouriv.com  
Fresh Technologies  
www.freshtechnologies.com  
Fulcrum Lighting  
www.fulcrum.uk.com  
Garner Holt Productions Inc  
www.garnerholt.com  
GHT Ltd  
www.ghtltd.com  
Haley Sharpe Design Ltd  
www.haleysharpe.com  
Holovis  
www.holovis.com  
Hunt Design Associates  
www.huntdesign.com  
Ian Bishop Design Ltd  
www.ianbishopdesign.co.uk  
Ikonic Entertainment Group  
www.ikonicgroup.com  
Imagemakers  
www.imagemakers.uk.com  
Interaction  
www.interaction.uk.com  
International Play Company  
www.internationalplayco.com  
International Theme Park Services Inc  
www.interthemepark.com  
Jack Rouse Associates  
www.jackrouse.com  
Jellybean Creative Ltd  
www.jellybeancreative.com  
Keane Brands  
www.keanebrands.com  
KHS&S Contractors  
www.khss.com  
KidzStuff  
www.kidzstuff.uk.com  
Land Design Studio Ltd  
www.landdesignstudio.co.uk  
Landmark Entertainment Group  
www.landmarkusa.com  
LARC  
www.larcinc.com  
Metavision Corporation  
www.metavision.com  
Mytton Williams Ltd  
www.myttonwilliams.co.uk  
Newangle  
www.newangle.co.uk  
Northern Light  
www.northernlight.nl  
Pyott  
www.pyott.co.uk  
Polin Waterparks & Pool Systems  
www.polin.com.tr  
P&P Projects BV  
www.ppprojects.com  
Quarry Fold Studio  
www.quarryfoldstudio.com  
Rhetroactive Design  
www.rhetroactive.com  
Rhythm & Hues Inc  
www.rhythm.com  
Sanchuri Design Ltd  
www.sanchuri.co.uk  
Saturn Projects Ltd  
www.saturnprojects.com  
seymourpowell  
www.seymourpowell.com  
Simon Morris Associates  
www.madesignstudios.com  
Simworx Ltd  
www.simworx.co.uk  
Spiral Productions  
www.spiralproductions.co.uk  
Start JudgeGill  
www.startjg.com  
The Creative Store  
www.thecreativestore.co.uk  
The Deluxe Group  
www.thedeluxegroup.com  
The Ideas Company  
www.theideas.co.uk  
The One Off  
www.theforenoff.com  
The Works Ltd  
www.worksltd.co.uk  
ThemeScape Art Studios Inc  
www.thescapeart.com
PRODUCT SELECTOR

DESIGN CONT.

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
Weldon Exhibits
www.weldonexhibits.com
WhiteWater Attractions
www.whitewaterattractions.com
WhiteWater West Industries
www.whitewaterwest.com
Zebra
www.zbr.co.uk

DIGITAL THEATRES

Evans & Sutherland
www.es.com
Holovis
www.holovis.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

ELECTRONIC LOCKER SYSTEMS

Gantner Electronic GmbH
www.gantner.com

EXHIBITIONS & DISPLAYS

B Brown Display Materials Ltd
www.bbrown.co.uk
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.internationalplayco.com
Garner Holt Productions Inc
www.garnerholt.com
Global Experience Specialists (GES)
www.globalexperiencespecialists.co.uk
Kurt Hutttinger GmbH
www.huettinger.de
Marler Haley
www.marlerhaley.co.uk
Mirosgroup Entertainment
www.mirosgroup.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
International Play Company
www.internationalplayco.com
Lagotronics
www.lagotronics.com
Mack Rides GmbH & Co KG
www.mack-rides.com
OptiMusic i-Tech Ltd
www.optimusic.com
Raw Thrills Inc
www.rawthrills.com
ray hole architects ltd
www.rayhole-architects.com

INTERACTIVE ATTRACTIONS CONT.

Simworx Ltd
www.simworx.co.uk
Triotech
www.trio-tech.com
PRODUCT SELECTOR

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  
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.internationalplayco.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  
Visual Systems Sales Ltd  
www.visualsystems.co.uk

OUTDOOR FURNITURE
Marmax Products  
www.marmaxproducts.co.uk

PEOPLE MOVERS
Dotto Trains  
www.dottotrails.com  
Jackson Lift Services  
www.jacksonlifts.com  
Mack Rides GmbH & Co KG  
www.mack-rides.com  
Movetech UK  
www.turntable.co.uk  
Pickerings Ltd  
www.pickerings.co.uk  
Severn Lamb  
www.severn-lamb.com

PLANETARIUMS
Evans & Sutherland  
www.es.com  
International Play Company  
www.internationalplayco.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.internationalplayco.com  
Proludic Play Equipment  
www.proludicplayequipment.co.uk  
SMP Playgrounds  
www.smp.co.uk  
Timberplay Ltd  
www.timberplay.com  
WhiteWater Attractions  
www.whitewaterattractions.com  
Whitewater West Industries  
www.whitewaterwest.com

PHOTOGRAPHY
Picsolve International Ltd  
www.picsolve.biz

PHOTOSOUVENIRS
Niceberg Studios  
www.niceberg.be  
TapeMyDay  
www.tapemyday.com

PROJECTORS
Barco  
www.barco.com/entertainment
### PRODUCT SELECTOR

#### RAIN PONCHOS
- StayDry Rainwear Ltd
  - www.staydry.co.uk

#### 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
- Robocaster Ltd
  - www.robcaster.com
- Sally Corporation
  - www.sallycorp.com
- Simworx Ltd
  - www.simworx.co.uk
- The Robot Factory
  - www.robotfactory.com

#### ROLLER COASTERS
- Maurer Rides GmbH
  - www.maurer-soehne.com

#### ROPE COURSES
- Innovative Leisure Ltd
  - www.innovativeleisure.co.uk
- International Play Company
  - www.internationalplayco.com
- WhiteWater Attractions
  - www.whitewaterattractions.com
- Whitewater West Industries
  - www.whitewaterwest.com

#### SPECIAL EFFECTS
- Back-Stage Technologies Inc
  - www.back-stage.com
- CMT Events
  - www.cmtevents.co.uk
- FogScreen Inc
  - www.fogscreen.com
- Garner Holt Productions Inc
  - www.garnerholt.com
- Kraftwerk Living Technologies GmbH
  - www.kraftwerk.at
- LCI Productions Ltd
  - www.lci-uk.com
- Le Maitre
  - www.lemaitrerltd.com
- Mad Science Inc
  - www.madscience.org
- Metropolis Entertainment
  - www.metropolisav.com
- PeopleVisionFX
  - www.peoplevisionfx.com
- P&P Projects BV
  - www.ppprojects.com
- RLH Enterprises LLC
  - www.rlhf.com
- Sigma Services Inc
  - www.sigmaservices.com
- Sky-Skan Inc
  - www.skyskan.com
- Simworx Ltd
  - www.simworx.co.uk
- The Effects Company
  - www.effectsco.com
- Triotech
  - www.trio-tech.com
- UV/FX Scenic Productions
  - www.uvfx.com
- Whitewater West Industries
  - www.whitewaterwest.com
- Wildfire
  - www.wildfirefx.com
- WOW!Works
  - www.wow-works.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.lifturnmove.co.uk
- Medialon SA
  - www.medialon.com
- MediaMation
  - www.mediamat.com
- Out Board
  - www.outboard.co.uk
- P&P Projects BV
  - www.ppprojects.com
- ShowSys
  - www.showsys.com
- Skjonberg Controls Inc
  - www.skjonberg.com
- Slingco Ltd
  - www.slingco.co.uk
- United Exhibits Group (UEG)
  - www.unitedexhibits.com
- 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.lifturnmove.co.uk
- Medialon SA
  - www.medialon.com
- MediaMation
  - www.mediamat.com
- Out Board
  - www.outboard.co.uk
- P&P Projects BV
  - www.ppprojects.com
- ShowSys
  - www.showsys.com
- Skjonberg Controls Inc
  - www.skjonberg.com
- Slingco Ltd
  - www.slingco.co.uk
- United Exhibits Group (UEG)
  - www.unitedexhibits.com

#### THEME PARK WHEELS
- QW
  - www.qwheels.co.uk

#### THEMING
- 3D Custom Foam Inc
  - www.3dcustomfoam.com
- Adirondack Studios
  - www.adkstudios.com
- Adrian Fisher Mazes Ltd
  - www.fishermazes.com
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<th>Artem</th>
<th><a href="http://www.artem.com">www.artem.com</a></th>
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<td>AVG Technologies</td>
<td><a href="http://www.a-v-g.com">www.a-v-g.com</a></td>
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<tr>
<td>BEST Constructors Ltd</td>
<td><a href="http://www.bestconstructors.co.uk">www.bestconstructors.co.uk</a></td>
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<tr>
<td>Bruns B.V.</td>
<td><a href="http://www.bruns.nl">www.bruns.nl</a></td>
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<td>Cod Steaks</td>
<td><a href="http://www.codsteaks.com">www.codsteaks.com</a></td>
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<td>COST of Wisconsin Inc</td>
<td><a href="http://www.costofwisconsin.com">www.costofwisconsin.com</a></td>
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<td>Cubic Design &amp; Constr.</td>
<td><a href="http://www.cubicdesign.biz">www.cubicdesign.biz</a></td>
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<td>Design &amp; Display</td>
<td><a href="http://www.design-and-display.co.uk">www.design-and-display.co.uk</a></td>
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<td>Dillon Works</td>
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<td>Eastwood Cook</td>
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<td>F &amp; D Scene Changes</td>
<td><a href="http://www.fdscenechanges.com">www.fdscenechanges.com</a></td>
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<td>Farmer Attraction</td>
<td><a href="http://www.farmer.co.uk">www.farmer.co.uk</a></td>
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<td>Forrec Ltd</td>
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<td>Futur-2</td>
<td><a href="http://www.futur-2.com">www.futur-2.com</a></td>
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<td>Garner Holt Productions Inc</td>
<td><a href="http://www.garnerholt.com">www.garnerholt.com</a></td>
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<td>International Play Company</td>
<td><a href="http://www.internationalplayco.com">www.internationalplayco.com</a></td>
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<td>ITEC Entertainment Corporation</td>
<td><a href="http://www.itec.com">www.itec.com</a></td>
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<td>Jora Vision</td>
<td><a href="http://www.joravision.com">www.joravision.com</a></td>
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<td>Larson Themed Construction</td>
<td><a href="http://www.larson-usa.com">www.larson-usa.com</a></td>
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<td>Lexington</td>
<td><a href="http://www.lexingtonscenery.com">www.lexingtonscenery.com</a></td>
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<td>Meticulous Ltd</td>
<td><a href="http://www.meticulousltd.co.uk">www.meticulousltd.co.uk</a></td>
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<td>Mivan</td>
<td><a href="http://www.mivan.com">www.mivan.com</a></td>
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<td>MTE Studios</td>
<td><a href="http://www.mtestudios.com">www.mtestudios.com</a></td>
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<td>NatureMaker</td>
<td><a href="http://www.naturemaker.com">www.naturemaker.com</a></td>
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<td>P&amp;P Projects BV</td>
<td><a href="http://www.ppprojects.com">www.ppprojects.com</a></td>
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<td>Parsons</td>
<td><a href="http://www.parsons.com">www.parsons.com</a></td>
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<td>Preserved Treescapes International</td>
<td><a href="http://www.treescapes.com">www.treescapes.com</a></td>
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<td>R &amp; R Creative Amusement Designs Inc</td>
<td><a href="http://www.randrdesign.com">www.randrdesign.com</a></td>
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<td>Richard York Musician Interpreter</td>
<td><a href="http://www.richard-york.co.uk">www.richard-york.co.uk</a></td>
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<td>Rocas &amp; Design</td>
<td><a href="http://www.rocas-design.com">www.rocas-design.com</a></td>
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<td>Roché Design</td>
<td><a href="http://www.roche-design.co.uk">www.roche-design.co.uk</a></td>
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<td>Rock &amp; Waterscape</td>
<td><a href="http://www.rockandwaterscape.com">www.rockandwaterscape.com</a></td>
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<td>Rock Themes International Ltd</td>
<td><a href="http://www.rockthemes.co.uk">www.rockthemes.co.uk</a></td>
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<td>Sally Corporation</td>
<td><a href="http://www.sallycorp.com">www.sallycorp.com</a></td>
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<td>Saturn Projects Ltd</td>
<td><a href="http://www.saturnprojects.com">www.saturnprojects.com</a></td>
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<td>Spitz Inc</td>
<td><a href="http://www.spitzinc.com">www.spitzinc.com</a></td>
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<td>Storyland Studios</td>
<td><a href="http://www.storylandstudios.com">www.storylandstudios.com</a></td>
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<td>Street Art</td>
<td><a href="http://www.streetart.it">www.streetart.it</a></td>
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<td>Technifex Inc</td>
<td><a href="http://www.technifex.com">www.technifex.com</a></td>
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<td>Technovations Limited</td>
<td><a href="http://www.technovations.co.uk">www.technovations.co.uk</a></td>
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<td>Theming &amp; Animatronics Industries S.A.</td>
<td><a href="http://www.taaindustries.com">www.taaindustries.com</a></td>
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<td>The Nassal Company</td>
<td><a href="http://www.nassal.com">www.nassal.com</a></td>
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<td>Totally Dynamic</td>
<td><a href="http://www.totally-dynamic.co.uk">www.totally-dynamic.co.uk</a></td>
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<td>Water Technology Inc</td>
<td><a href="http://www.wtiworld.com">www.wtiworld.com</a></td>
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<td>WhiteWater Attractions</td>
<td><a href="http://www.whitewaterattractions.com">www.whitewaterattractions.com</a></td>
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<tr>
<td>Whitewater West Industries</td>
<td><a href="http://www.whitewaterwest.com">www.whitewaterwest.com</a></td>
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### TICKETING & ACCESS CONTROL

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<th>Access Gamma</th>
<th><a href="http://www.theaccessgroup.com/gamma">www.theaccessgroup.com/gamma</a></th>
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<td>Accesso</td>
<td><a href="http://www.accesso.com">www.accesso.com</a></td>
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<td>Baldwin Boxall</td>
<td><a href="http://www.baldwinboxall.com">www.baldwinboxall.com</a></td>
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<td>BemroseBooth</td>
<td><a href="http://www.bemrosebooth.com">www.bemrosebooth.com</a></td>
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<td>Citizen Systems Europe</td>
<td><a href="http://www.citizen-europe.com">www.citizen-europe.com</a></td>
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<tr>
<td>Ctronix Ltd</td>
<td><a href="http://www.ctronix.com">www.ctronix.com</a></td>
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<tr>
<td>Deltronic Labs</td>
<td><a href="http://www.deltroniclabs.com">www.deltroniclabs.com</a></td>
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<tr>
<td>Extremetix Inc</td>
<td><a href="http://www.clicknprinttickets.com">www.clicknprinttickets.com</a></td>
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<tr>
<td>Enta Ticketing Soluton</td>
<td><a href="http://www.enta.com">www.enta.com</a></td>
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<td>Gantner Electronic GmbH</td>
<td><a href="http://www.gantner.com">www.gantner.com</a></td>
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<tr>
<td>Gateway Ticketing Systems Inc</td>
<td><a href="http://www.gatewayticketing.com">www.gatewayticketing.com</a></td>
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<tr>
<td>Hollaender Architectural Handrail Systems</td>
<td><a href="http://architecturalhandrail.hollaender.com">http://architecturalhandrail.hollaender.com</a></td>
</tr>
<tr>
<td>Lonsto (International) Ltd</td>
<td><a href="http://www.lonsto.co.uk">www.lonsto.co.uk</a></td>
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</tbody>
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www.attractionshandbook.com
PRODUCT SELECTOR

**TICKETING & ACCESS CONTROL CONT.**

- **Medoc Computers Ltd**
  www.medoc.co.uk
- **Merlin Software Ltd**
  www.merlinsoft.co.uk
- **Muncie Novelty Company Inc**
  www.muncienovelty.com
- **Omnico Group**
  www.omnicogroup.com
- **OmniTicket Network Ltd**
  www.omniticket.com
- **OTOT Electronics Ltd**
  www.otot.ws
- **PDC**
  www.pdcorp.com
- **Prologic First (UK) Ltd**
  www.prologicfirst.co.uk
- **RefTech**
  www.reftech.com
- **RTP**
  www.rtp.com
- **SATO UK**
  www.satoeurope.com
- **SKIDATA AG**
  www.skidata.com
- **Syndicate UK Ltd**
  www.syndicateprinters.com
- **Syx Automations Ltd**
  www.syxautomations.co.uk
- **Ticket International**
  www.ticket-international.com
- **Tickets.com Ltd**
  www.tickets.com
- **Time Pursuit**
  www.timepursuit.com
- **TOR Systems Ltd**
  www.torsystems.co.uk
- **Totem Ticketing**
  www.tempspace.isys-computers.co.uk
- **Water Technology Inc**
  www.wtiworld.com

**WATER LEISURE**

- **Aqua Drolics**
  www.aquadrolics.nl
- **Aqua Leisure International**
  www.aqua-leisure.co.uk
- **Aquatic Development Group**
  www.aquaticgroup.com
- **Aquosis Ltd**
  www.aquosis.co.uk
- **Austalian Waterslides & Leisure**
  www.waterslide.net
- **Big Squirt!**
  www.bigsquirt.com
- **Canadian Spa Company Ltd**
  www.canadianspacompany.com
- **Empex Watertoyes**
  www.watertoyes.com
- **Epsan Water Fly UK Ltd**
  www.epsanwaterfly.com
- **Firma Mazur**
  www.mazur.net.pl
- **Floaties By Styrox**
  www.styrox.co.uk
- **Flume Rider Waterslides and Flumes**
  www.flumerider.com
- **Forrec Ltd**
  www.forrec.com
- **Glatz Pioneer**
  www.glatzpioneer.co.uk
- **Golden Coast Ltd**
  www.goldenc.com
- **Hippo Leisure Products Ltd**
  www.hippoleisure.com
- **International Play Company**
  www.internationalplayco.com
- **JakaBel Ltd**
  www.jakabel.com
- **Kusser Granitwerke**
  www.kusser.com
- **Neuman Pools Inc**
  www.neumanpools.com
- **Nola 7 Ltd**
  http://nola7.com
- **Ocmis (UK) Ltd**
  www.ocmis.com
- **OpenAire Inc**
  www.openaire.com
- **Polin Waterparks & Pool Systems**
  www.polin.com.tr
- **ProSlide Technology Inc**
  www.proslide.com
- **PurePlay LLC**
  www.pureplaywaterparks.com
- **ray hole architects ltd**
  www.rayhole-architects.com
- **Sevylor Europe (Groupe Zodiac)**
  www.sevylor.com
- **Styro (UK) Ltd**
  www.styrox.co.uk
- **System UVEX**
  www.systemuvex.co.uk
- **SSP Water & Play**
  www.sunsafe.co.uk
- **The Floatworks**
  www.i-sopod.com
- **UK Hydrosides Ltd**
  www.ukhydrosides.com
- **Ustigate Waterplay Ltd**
  www.ustigatewaterplay.co.uk
- **Van Egdom B.V.**
  www.vaneegdom.nl
- **Water Technology Inc**
  www.wtiworld.com
- **Waterfun Products**
  www.waterfunproducts.com
PRODUCT SELECTOR

Waterplay Solutions Corp
www.waterplay.com
Waterwalkerz
www.waterwalkerz.com
Waterworks International
www.waterworks-fountains.com
Whitewater West Industries
www.whitewaterwest.com
Zebec
www.zebec.com

WATER PLAYGROUNDS
Empex Watertoys
www.watertoys.com
Whitewater West Industries
www.whitewaterwest.com

WATER SPECIAL EFFECTS
Aqua Pharos
www.aquapharos.net
Aquality Trading & Consulting
www.aqua-lity.co.uk
Brahma Granitech
www.brahmaganitech.com
COST of Wisconsin Inc
www.costofwisconsin.com
Garner Holt Productions Inc
www.garnerholt.com
Kraftwerk Living Technologies GmbH
www.kraftwerk.at
Premier Fountains
www.premierworld.com
Water Sculptures
www.watersculptures.co.uk
Water Technology Inc
www.wtiworld.com
Whitewater West Industries
www.whitewaterwest.com

WATER TREATMENT
ALcontrol Laboratories
www.alcontrol.com
Alfa Laval Ltd
www.alfalaval.co.uk
Aluline Environmental Solutions
www.aluline-environmental.co.uk
ATG UV Technology
www.atguv.com
Chemidose Ltd
www.chemidose.co.uk

WATER TREATMENT CONT.
Cistermiser
www.cistermiser.co.uk
Dianapure International Company
www.dianapure.com
Euroflo Fluid Handling
www.euroflo.net
GB Environmental
www.gb-environmental.com
Geberit Gruppe
www.geberit.com
Hanovia Ltd
www.hanovia.com
Hydroscape Ltd
www.hydroscape.co.uk
Industrial Purification Systems Ltd (IPS)
www.industrial-purification.co.uk
Kinetico Water
www.kinetico.co.uk
Leisureteq
www.leisureteq.co.uk
Lowara UK Ltd
www.lowara.co.uk
Neptune Benson
www.neptunebenson.com
ray hole architects ltd
www.rayhole-architects.com

Topline Electronics Ltd
www.topline.uk.net
Water Technology Inc
www.wtiworld.com
Watling Hope
www.watling-hope.co.uk

ZOOS
COST of Wisconsin Inc
www.costofwisconsin.com
International Play Company
www.internationalplayco.com
Theming & Animatronics Industries S.A.
www.taaindustries.com
Triotech
www.trio-tech.com
Web Directory

A LISTING OF KEY SUPPLIERS TO THE ATTRACTIONS INDUSTRY

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