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2014-2015 HANDBOOK

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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. ●

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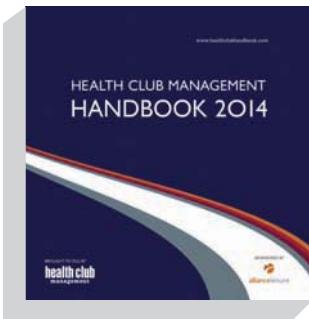
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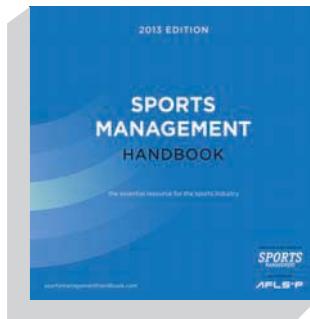
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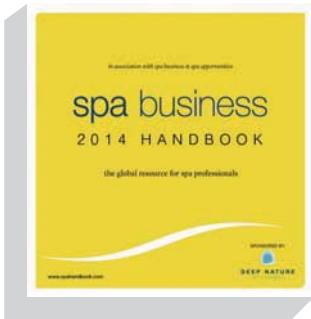
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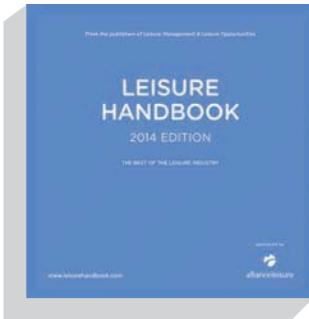
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Attractions Foresight™ 2014/15

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



Sharing tastes from around the world

PHOTO: © SHUTTERSTOCK/TUANAM

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.

C 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. ATTRACTIONS 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.

Blasting off: who will be the first attractions operator to plan a space theme park?



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.

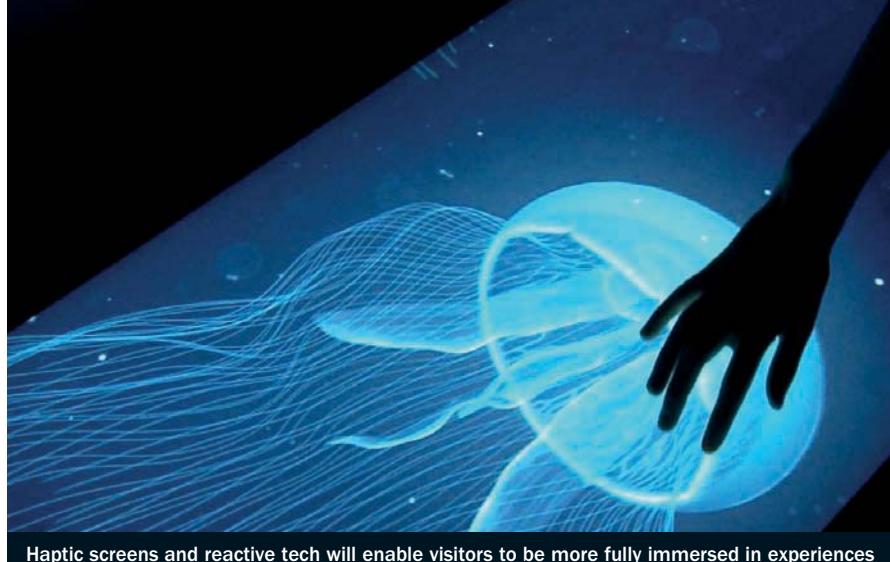
The more they concentrated on thinking cool thoughts, the more ice cold beer they were rewarded with.

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.



The system used brain scanning headsets



Haptic screens and reactive tech will enable visitors to be more fully immersed in experiences

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

CAttractions 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.

One day technology may enable us to communicate brain-to-brain with animals

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.



The days of orca in captivity are numbered

PHOTO: © SHUTTERSTOCK/LARS CHRISTENSEN



BIG's design for Zootopia has a pod transportation system and raised viewing platform (below)

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]

CUTTING COSTS

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.

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.

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 attractions industry will have a great fit with a robot workforce, especially in science centres and theme parks, where they can become part of the story. Robots are already being successfully used in education and we think they'll become a valid and valuable part of the attractions workforce as technology improves.

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.

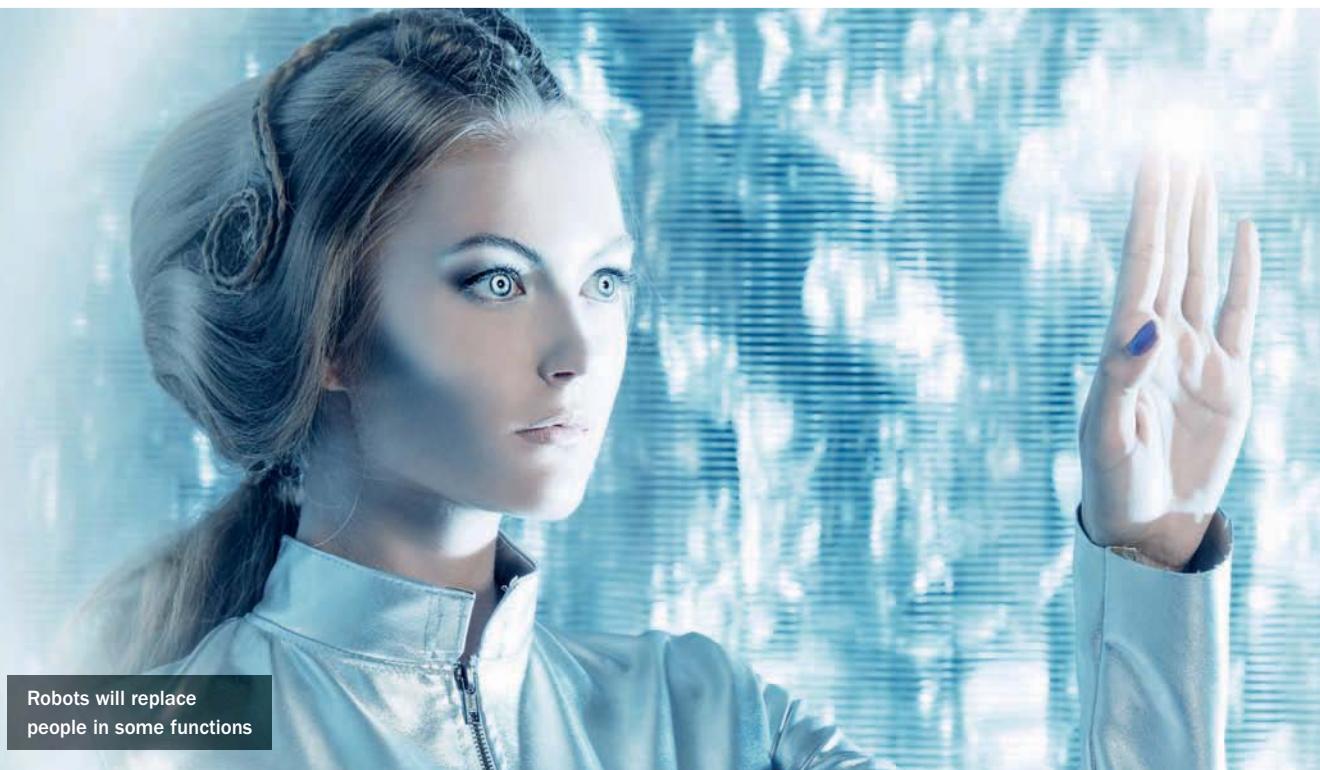


PHOTO: © SHUTTERSTOCK/ KISELEV ANDREY VALEREVICH

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, personalised experiences.

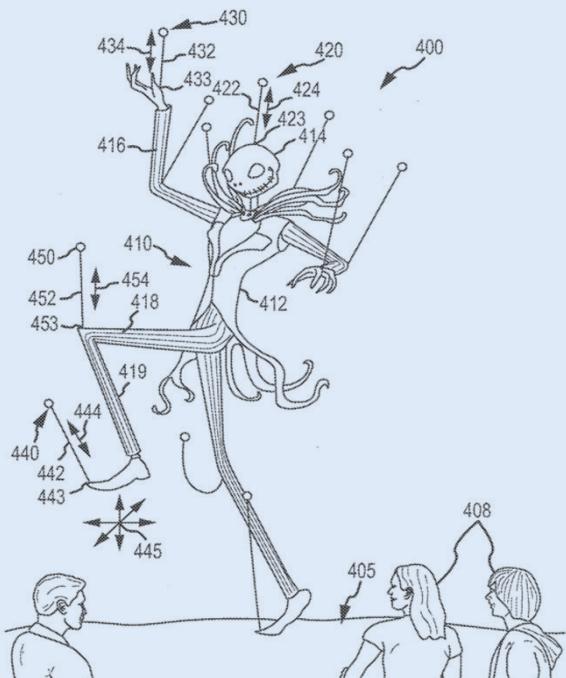
THE NEW PATRONS

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>



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

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

CONTROL OF THE SKIES

12. DRONES

Drone tech is advancing fast and early adopters are looking at applications.

Three drone patents filed by Disney suggest larger-than-life puppets could be drone powered, bringing characters to life with greater control than previous airborne characters which have simply been filled with hot air or various gasses.

The application also indicates that drones could replace Disney's fireworks

with an aerial display system based on the floating pixel, or "fixel" 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.

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.

Good customer reviews
can build your reputation.
Bad ones need to be
carefully managed


PHOTO: © SHUTTERSTOCK/SUNNY STUDIO

TRENDS

RE-CREATION

14. 3D MODELING

The Science Centre Singapore (SCS) has signed an agreement with French software company Dassault Systèmes to develop modelling to support education – Dassault creates software that allows people to explore places through interactive virtual 3D models.

The two are developing Visual SG, which will utilise virtual-reality technology to enable people to explore unusual sites and gain scientific knowledge. Included in the development are 3D models of medieval Paris and the Giza plateau, which will be available free.

For the SCS, this type of experiential learning environment helps children to retain and understand information.

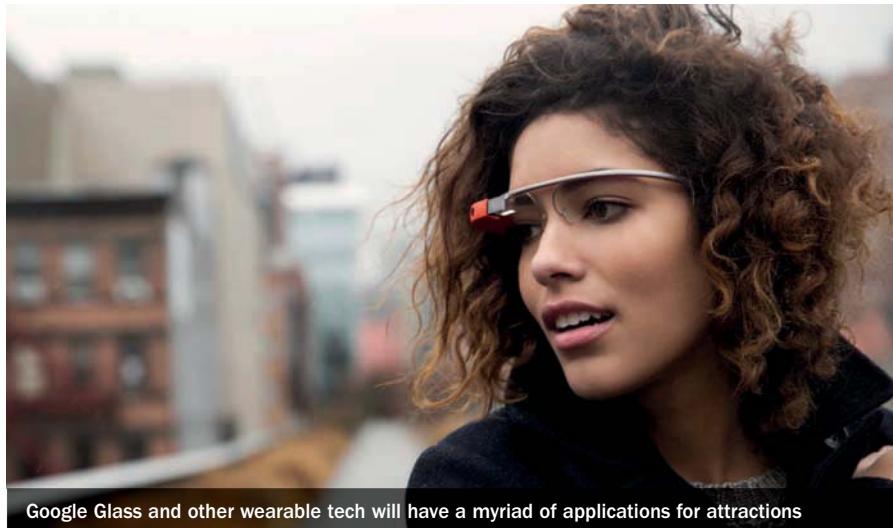
FINDING NEW COMBINATIONS

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.



Google Glass and other wearable tech will have a myriad of applications for attractions

PERSONAL TECH

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, while 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 replace words – a valuable resource in an increasingly global economy.

[The growth of image-based tech is 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

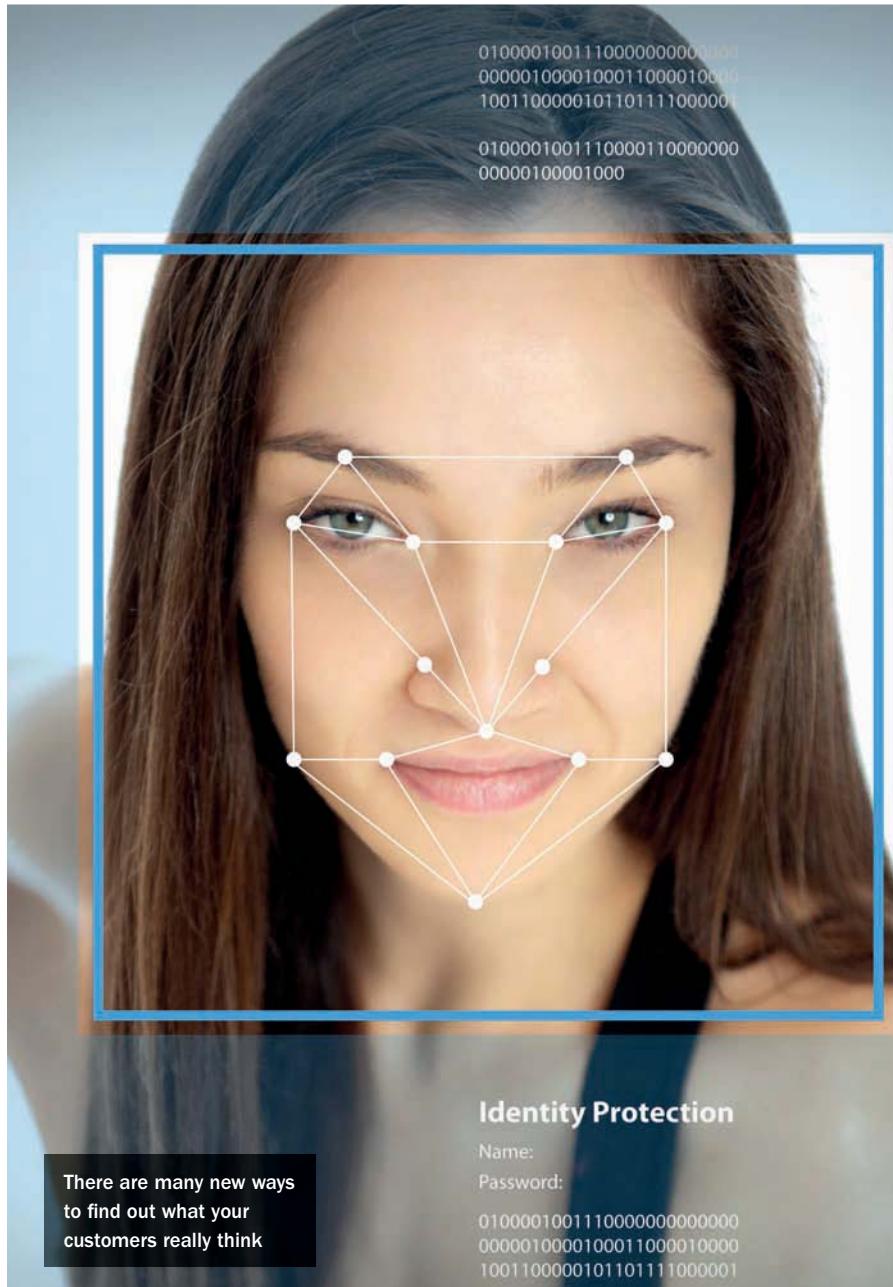
Understanding consumers' true feelings and motivations has been the concern of neuromarketers for years: what we say we want and what we really want are often two completely different – and sometimes contradictory – things.

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.



TRENDS



Sleepovers are popular money makers

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.



PHOTO: © SHUTTERSTOCK/FREDERIC LEGRAND

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=I2C4Y>

CVirtual Reality headsets will be promoted by Facebook as a new communication platform to share entire experiences and adventures with others

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 cre-

ated 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. ●

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Scentee delivers aromas via a plug-on attachment which works on mobile



Development Pipeline

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



The investment will allow the creation of more attractions

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>



The new park will be situated within the PortAventura resort

FERRARI LAND AT PORTAVVENTURA

Barcelona, Spain

■ OPENING 2016

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.

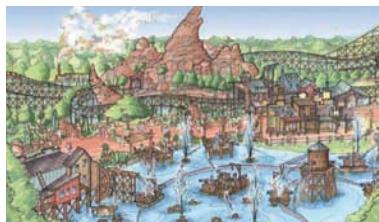
The deal between PortAventura Entertainment – a company majority owned by investment subsidiaries of the Investindustrial group and KKR – and Ferrari will see the attraction open within the PortAventura destination resort near Barcelona.

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



A natural setting for Grand Texas park

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



Pandora is to include a number of sites which are unique to the Avatar world

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

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 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>

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.

● www.wyong.nsw.gov.au

KIDZANIA

UK & India

■ OPENING 2015

A new ‘reality theme park’ where children take jobs and earn ‘money’ is to open at Westfield London shopping centre in Shepherd’s Bush, London, in early 2015.

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



The opening of the venue at Noida will follow that of Central Plaza Mumbai, which debuted in August 2013. West London, UK and Istanbul will also see the arrival of the KidZania brand

DEVELOPMENT PIPELINE: THEME PARKS



MAPS will feature six different zones

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.

● www.mapsperak.com



Fast & Furious – Supercharged is among the new attractions coming to Universal Studios

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 Nighttime Studio Tours, offering a new perspective on Hollywood movie-making magic, complementing the day tours.

● www.universalstudioshollywood.com



Features are expected to include a 10,000sq m film studio and a celebrity wax museum

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 a

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



One area will be a Lego driving school

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

DEVELOPMENT PIPELINE: THEME PARKS



The park will comprise four zones

MAJARAT OMAN – OMAN GALAXY STAR CITY

Muscat, Oman

■ OPENING 2016

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.



The new attraction will join the existing Moomin World theme park in Finland

MOOMIN THEME PARK

TBC, Japan

■ OPENING 2015

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 coin-

cide 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.

DEVELOPMENT PIPELINE: THEME PARKS



The world's first exhibition complex dedicated to robotics will comprise Robot Kingdom, Robot City and Kidbot Village, plus a planned robot research and development centre

ROBOTLAND

Incheon, South Korea

■ OPENING 2016

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.

➤ www.robotland.or.kr

DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

PHOTO: © ARM ARCHITECTURE



The cultural facility will incorporate art

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>



Merlin is extending its Madame Tussauds' concept to Singapore

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.

● www.merlinentertainments.biz



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

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.

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 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

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.



The 140-year old pier will be refurbished

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 Hastings 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.hpccharity.co.uk

DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS



The bridge will have a viewing platform

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



PHOTO: © SHUTTERSTOCK/RTIMAGES

The new visitor attraction has been dealt a serious blow

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



Six short-listed architects are vying to rebuild the iconic Victorian building

CRYSTAL PALACE

London, UK

■ OPENING 2018

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



The castle will be 'brought to life'

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



The ancient monument will be transformed into a visitor attraction

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

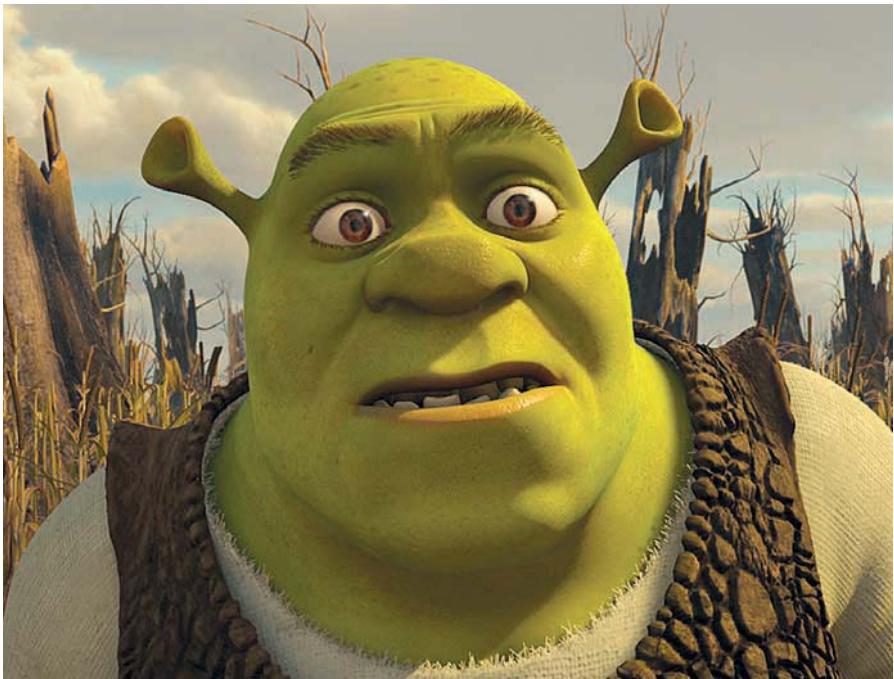
project. Consequently, development work can now proceed to completion later this year, with renovation work anticipated to commence in 2015 and a projected public opening date set for 2017.

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



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



The exterior will resemble Lego blocks

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.

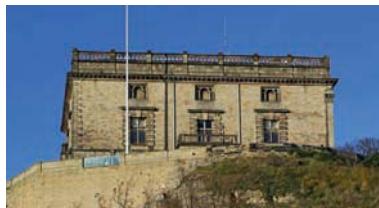
On completion in 2016, the facility will host a 7,600sq m (81,805sq ft) exhibition space, a Lego store, a café and a public square. It will rise 30m (98ft) from the public square, with its roof housing a number of different rooftop gardens and spaces for visitors to enjoy.

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 Helsingør, which opened last year.

⊕ www.big.dk

DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS



A new visitor centre is planned

NOTTINGHAM CASTLE

Nottingham, UK

■ OPENING 2019

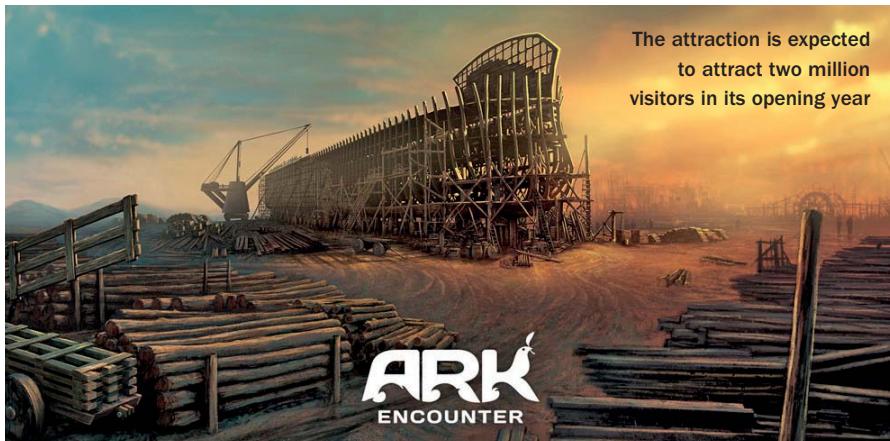
A Trust has been established to help push forward £24m (€29.6m, US\$40.5m) plans for the regeneration of Nottingham Castle.

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



The attraction is expected to attract two million visitors in its opening year

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

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 Hemis-

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>

sphere 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>



Construction is expected to begin later this year

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



© SHUTTERSTOCK/MAT HAWARD

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



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

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 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) water park opened in 2006, but is fully developed and parking is at its limit, preventing the park from growing.

● www.schlitterbahn.com/galveston

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



PHOTO: © SCHLITTERBAHN WATER PARKS AND RESORTS

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



Gaylord Rockies will feature a water park

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



The waterpark is
expected to draw
500,000 visitors annually

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

DEVELOPMENT PIPELINE: WATERPARKS



The waterpark will be tropically themed

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.



The artificial river will be home to aquatic sports and activities

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

PHOTO: © RIF010

DEVELOPMENT PIPELINE: WATERPARKS



PHOTO: © SHUTTERSTOCK.COM / VALIZA

SPLASH KINGDOM FAMILY WATERPARKS

Brazoria, Texas, USA

■ OPENING 2015

The owner of Christian-oriented 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



The park will offer year-round surfing

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.

DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS



CAIRNS AQUARIUM AND REEF RESEARCH CENTRE

Cairns, Queensland, Australia

■ OPENING 2016

Design work on an AU\$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.

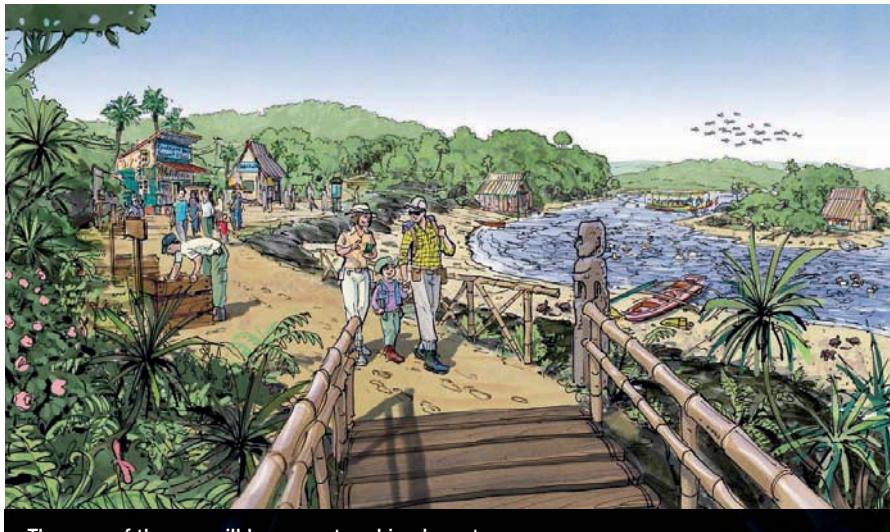
The company expects the aquarium to attract 500,000 visitors per year. It will be the first part of a wider government initiative to revitalise the region and take advantage of the rapidly growing Chinese tourism market within the region.

★ www.cairnsaquarium.com.au



A series of giant "tectonic" plates will clad the exterior of the aquarium

DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS



The core of the zoo will be remastered in phase two

CHESTER ZOO

Chester, UK

■ OPENING 2015

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



Guests can enjoy interactive touch tanks

TOLEDO ZOO AQUARIUM

Opening 2015

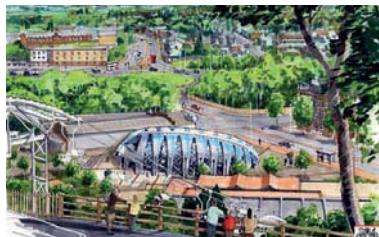
■ TOLEDO, OHIO, USA

The Institute of Museum and Library Services (IMLS) has awarded Toledo Zoo a grant for renovations to its historic aquarium. The grant will help fund life-support systems for the zoo's interactive touch tanks: one for sharks and stingrays, and the other for invertebrates like sea stars and sea cucumbers. These exhibits provide multi-sensory experiences that connect people with animals, while the life-support systems maintain proper water temperature, oxygen concentration and other factors that ensure optimal animal care.

Other improvements include a centrepiece comprising a large tank with a microphoned diver who will give educational talks while feeding the fish, plus a tank designed to mimic a flooded Amazon forest, complete with an arapaima, a pacu and Leopoldi sting rays. A further feature will be the Captain's Room – a floor-to-ceiling moon jelly exhibition.

● www.toledozoo.org

DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS



Trilobite will house an education centre

DUDLEY ZOO

Dudley, UK

■ OPENING 2015

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



The new facility proposed for the aquarium will feature three levels

CLEARWATER MARINE AQUARIUM

Clearwater, Florida, USA

■ OPENING 2017

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



PHOTO: © SHUTTERSTOCK.COM/JLEYSSEN

There will be jellyfish and seahorse tanks

DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS



PHOTO: © SHUTTERSTOCK.COM/DONOVAN VAN STADEN

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

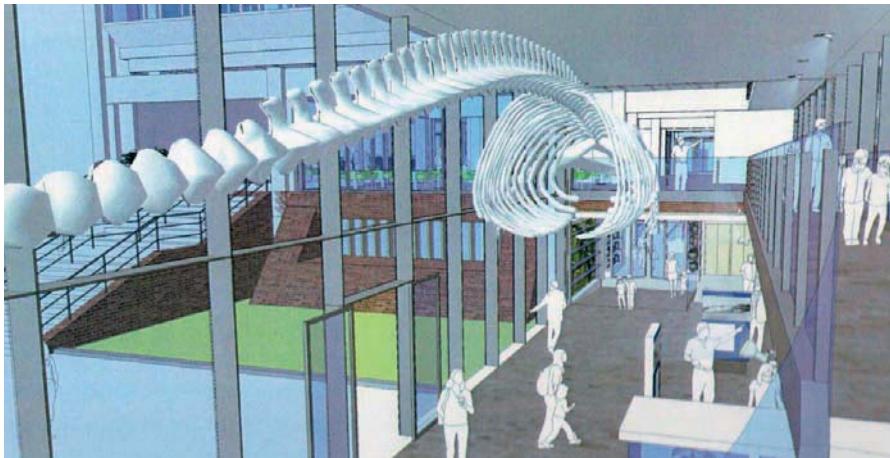
Cambridge, UK

■ 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

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



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

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 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

DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS



A tropical ocean tank will feature a walk-through tunnel

PHOTO: © SHUTTERSTOCK.COM/FAMVELD

SEA LIFE MICHIGAN

Auburn Hills, Michigan, USA

■ OPENING 2015

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.

⊕ www.merlinentertainments.biz



The zoo will feature three continents

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

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

DEVELOPMENT PIPELINE: PLANETARIUMS/SCIENCE CENTRES



The centre will feature more interactive exhibits and educational programmes

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 re-

mained 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

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.

⊕ www.childsci.org

DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES

PHOTO: © GARETH HOSKINS ARCHITECTS



Gareth Hoskins designed the new space

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



The Foster & Partners' masterplan features a shimmering roof and doubled gallery space



PHOTOS: © FOSTER + PARTNERS

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 transforma-

tion 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



US FREEDOM PAVILION: NATIONAL WWII MUSEUM

New Orleans, Louisiana, USA

■ OPENING 2016

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

DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES



PHOTO: © PETER GUTHRIE

The pavilion rooms at gallery level will all face inward towards a courtyard

GLENSTONE MUSEUM

Potomac, Maryland, USA

■ OPENING 2016

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.

● www.glenstone.org

DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES



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

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.

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>

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



The building will feature a long open hall

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 Ghormeh 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

DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES



The project will undergo a three-stage construction process, with the facility being introduced via an online medium



MUSEUM OF SCIENCE FICTION

Washington, DC, US

■ OPENING 2017

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

DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES



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

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



Envisaged as a tourism centre for Iraq

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 the war-torn nation 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

DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES



Forming the hub of a National Brunel Network of heritage resources

ISAMBARD KINGDOM BRUNEL MUSEUM

Bristol, UK

■ OPENING 2016

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



The museum hopes to maintain a direct link between Omanis and their heritage

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 audio-visual 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.accionia.com



Plans to go ahead despite the conflict

PALESTINIAN MUSEUM

Birzeit, Palestine

■ OPENING 2016

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.

➤ www.hparc.com

DEVELOPMENT PIPELINE: EXPOS

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, sustaina-

ble 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.



The design embodies the five pillars of the Third Industrial Revolution

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



The expo site will be linked to the Fiera Milano fairgrounds by a pedestrian bridge



The first World Expo hosted in MENASA

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 suc-

cessive 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 con-



▲ Scott Ault, president of Rethink Leisure

nect 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.

▲ Diagon Alley and the continuing global expansion by Universal of Harry Potter – an exciting development within attractions

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.

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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.

AN UNUSUALLY GOOD PLACE TO INNOVATE

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,

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



▲ An important role in human advancement

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.”



▲ Jeff Bezos, principal donor of MOHAI

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?

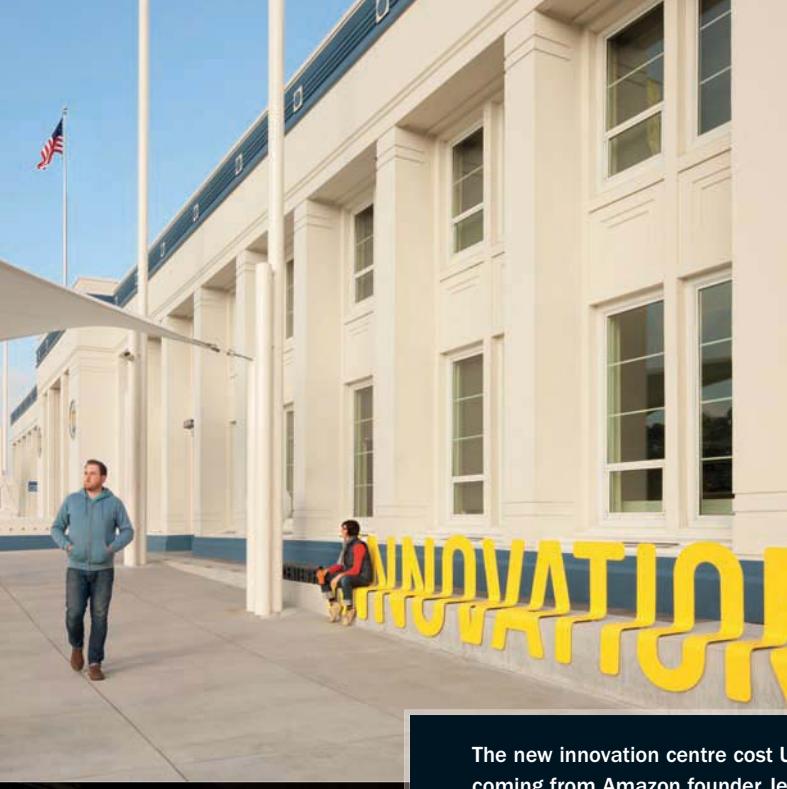
Overall, the Bezos Center cost US\$10m. My wife MacKenzie and I were the primary funders, and the rest has come from general funding raised by the museum. Like all US museums, it is self-funded.

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. ●

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



▲ Gordon Hartman of Morgan's Wonderland

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.

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.

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

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: @morganswndlnd

www.morganswonderland.com

From Attractions Management Issue 4 2012

◆ Read this, and all of our back issues at www.attractionsmanagement.com/archive

Terri Irwin

The conservationist, social entrepreneur and zoo operator describes how she's continuing late husband Steve Irwin's work

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 wild-life 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),

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

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.

How difficult was it for you both to break into TV?

They (Discovery Channel) didn't like what we showed them of Steve with the animals. They told us wildlife programmes needed 80 per cent animals, 20 per cent presenter. In ours, Steve was in every shot.



▲ Terri Irwin, owner of Australia Zoo

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.

▲ Terri and her children Robert and Bindi honour Steve's legacy by continuing his work

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 pack-

age 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

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From Attractions Management Issue 3 2013

◆ Read this, and all of our back issues at: www.attractionsmanagement.com/archive

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 imple-

TEA thrives because our members are adaptable, flexible and respond to industry needs – reflected in our ongoing partnerships with owner operators like Disney

mented 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 Pro-



▲ TEA president Christine Kerr

ductions, 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



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.

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Twitter: @TEA_Connect

www.teaconnect.org

Professor Jack Lohman CBE

Leadership positions at the Royal BC Museum in Canada, the Museum of London and Iziko Museums in South Africa – Lohman is well versed in what makes museums tick

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.

Travelling exhibitions are back on the agenda. China's built many enormous museum exhibition halls and they now need filling

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 orphansages?

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,



▲ Jack Lohman, CEO, Royal BC Museum in Canada

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

PROFESSOR JACK LOHMAN CBE



PHOTO: © MUSEUM OF LONDON

▲ Lohman headed up the £20m redevelopment of the Galleries of Modern London at the Museum of London and earned himself a CBE

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 Eng-

land), 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.

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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

55,000 people are in work thanks to direct, indirect and induced jobs. This amazing economic boost happened because of our resort

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



▲ Joe Schott, COO of Disneyland Paris

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.



▲ Schott says Disney's adaptation in France has made it the top European theme park

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. ●

ABOUT JOE SCHOTT

Joe Schott is chief operating officer of Disneyland Paris in France.

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From Attractions Management Issue 4 2013

◆ Read this, and all of our back issues at www.attractionsmanagement.com/archive

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

▼ Starro the Conqueror faces an all-star cast of DC Entertainment super heroes in Sally's Justice League - Alien Invasion 3D ride



▲ John Wood, chair & CEO, Sally Corporation

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. ●

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.

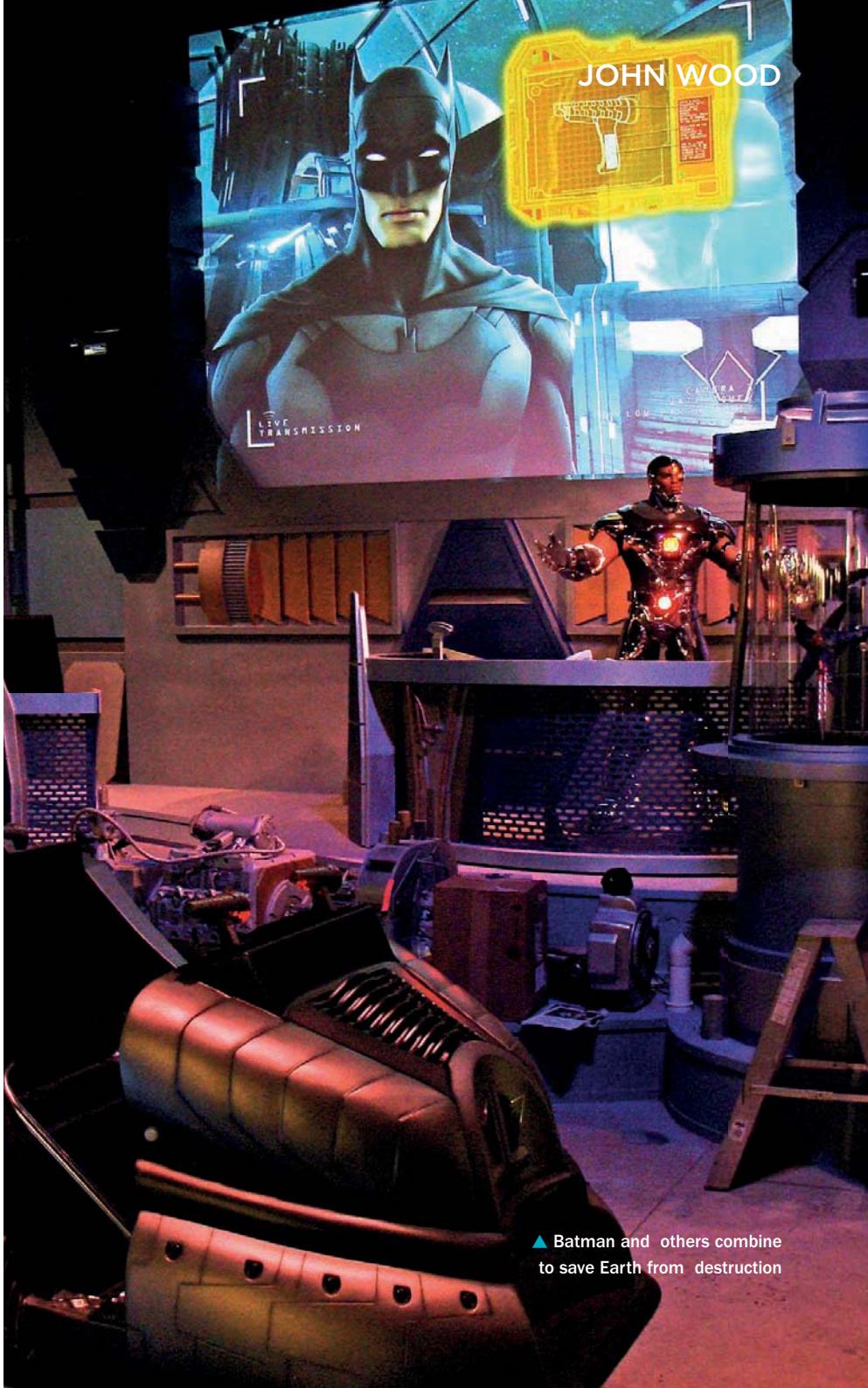
Facebook: SallyCorp

Twitter: @sallycorp

<http://sallycorp.com>

From Attractions Management Issue 1 2014

◆ Read this, and all of our back issues at www.attractionsmanagement.com/archive



▲ Batman and others combine to save Earth from destruction

Alberto Zamperla

The Italian entrepreneur is getting international attention for his plans to build a new cultural visitor attraction in Venice

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. Imagine a city that for 1,000 years has never been occupied – and furthermore, has been

Where can you go in Venice to learn about its history? 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!



▲ Alberto heads up Antonio Zamperla

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.

▲ 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

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. ●

ABOUT ALBERTO ZAMPERLA

Alberto Zamperla heads up one of the only global ride design and manufacturing businesses.

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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: p.aitken@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: [/zoosaquariums](https://www.facebook.com/zooaquariums)

Twitter: @zoos_aquariums

www.aza.org

20-23 SEPTEMBER 2014

GSCA Conference and Trade Show

Ontario Science Centre, Ontario, Canada

GSCA previews new films and films in production.

Email: tammy@giantscreencinema.com

Facebook: [/giantscreencinema](https://www.facebook.com/giantscreencinema)

Twitter: @gsca

www.giantscreencinema.com

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](https://www.facebook.com/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](https://www.facebook.com/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@teacconnect.org

<http://teacconnect.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](#)

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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](#)

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WORLD VIEW

AECOM's Jodie Lock and Margreet Papamichael summarise a buoyant year for the waterpark sector, striking performances within the Asian museums market, and the evolution of theme parks into destination resorts and brands

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



Universal Studios Japan – a top 10 global park

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



The waterpark market is growing rapidly. Here Yas Waterworld, Abu Dhabi

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).



China rising: Chimelong Ocean Kingdom - the biggest aquarium in the world

TABLE 1: TOP 25 THEME/AMUSEMENT PARKS WORLDWIDE

	PARK AND LOCATION	CHANGE	2013	2012
1	MAGIC KINGDOM at Walt Disney World, Lake Buena Vista, FL	6.0%	18,588,000	17,536,000
2	TOKYO DISNEYLAND, Tokyo, Japan	15.9%	17,214,000	14,847,000
3	DISNEYLAND, Anaheim, CA	1.5%	16,202,000	15,963,000
4	TOKYO DISNEY SEA, Tokyo, Japan	11.3%	14,084,000	12,656,000
5	EPCOT at Walt Disney World, Lake Buena Vista, FL	1.5%	11,229,000	11,063,000
6	DISNEYLAND PARK AT DISNEYLAND PARIS, Marne-La-Vallée, France	-6.9%	10,430,000	11,200,000
7	DISNEY'S ANIMAL KINGDOM at Walt Disney World, Lake Buena Vista, FL	2.0%	10,198,000	9,998,000
8	DISNEY'S HOLLYWOOD STUDIOS at Walt Disney World, Lake Buena Vista, FL	2.0%	10,110,000	9,912,000
9	UNIVERSAL STUDIOS JAPAN, Osaka, Japan	4.1%	10,100,000	9,700,000
10	DISNEY'S CALIFORNIA ADVENTURE, Anaheim, CA	9.5%	8,514,000	7,775,000
11	ISLANDS OF ADVENTURE at Universal Orlando, FL	2.0%	8,141,000	7,981,000
12	OCEAN PARK, Hong Kong SAR	0.5%	7,475,000	7,436,000
13	HONG KONG DISNEYLAND, Hong Kong SAR	10.4%	7,400,000	6,700,000
14	LOTTE WORLD, Seoul, South Korea	15.9%	7,400,000	6,383,000
15	EVERLAND, Gyeonggi-Do, South Korea	6.6%	7,303,000	6,853,000
16	UNIVERSAL STUDIOS at Universal Orlando, FL	14.0%	7,062,000	6,195,000
17	UNIVERSAL STUDIOS HOLLYWOOD, Universal City, CA	4.0%	6,148,000	5,912,000
18	NAGASHIMA SPA LAND, Kuwana, Japan	-0.2%	5,840,000	5,850,000
19	SEAWORLD, Orlando, FL	-5.0%	5,090,000	5,358,000
20	EUROPA PARK, Rust, Germany	6.5%	4,900,000	4,600,000
21	WALT DISNEY STUDIOS PARK AT DISNEYLAND PARIS, Marne-La-Vallée, France	-6.9%	4,470,000	4,800,000
22	SEAWORLD, San Diego, CA	-3.0%	4,311,000	4,444,000
23	TIVOLI GARDENS, Copenhagen, Denmark	4.1%	4,200,000	4,033,000
24	DE EFTELING, Kaatsheuveld, the Netherlands	-1.2%	4,150,000	4,200,000
25	YOKOHAMA HAKKEIJIMA SEA PARADISE, Yokohama, Japan	2.4%	4,149,000	4,050,000
	TOTAL	4.3%	214,708,000	205,906,000



The Louvre remains head and shoulders above the rest of the museum market in terms of visitor numbers at 9.3 million visitors a year

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 vs 8 million at the Natural History Museum of Washington DC, in second place. This isn't merely an interesting fact, but a true feat of force, as the Louvre levies an entry fee, whereas the Natural His-

TABLE 2: TOP 20 THEME/AMUSEMENT PARKS EUROPE

	PARK AND LOCATION	CHANGE	2013	2012
1	DISNEYLAND PARK AT DISNEYLAND PARIS, Marne-La-Vallée, France	-6.9%	10,430,000	11,200,000
2	EUROPA PARK, Rust, Germany	6.5%	4,900,000	4,600,000
3	WALT DISNEY STUDIOS PARK AT DISNEYLAND PARIS, Marne-La-Vallée, France	-6.9%	4,470,000	4,800,000
4	TIVOLI GARDENS, Copenhagen, Denmark	4.1%	4,200,000	4,033,000
5	DE EFTELING, Kaatsheuvel, the Netherlands	-1.2%	4,150,000	4,200,000
6	PORTAVVENTURA, Salou, Spain	-4.0%	3,400,000	3,540,000
7	LISEBERG, Gothenburg, Sweden	2.1%	2,860,000	2,800,000
8	GARDALAND, Castelnuovo del Garda, Italy	0.0%	2,700,000	2,700,000
9	ALTON TOWERS, Staffordshire, England	4.2%	2,500,000	2,400,000
10	LEGOLAND WINDSOR, Windsor, England	2.5%	2,050,000	2,000,000
11	THORPE PARK, Chertsey, England	11.1%	2,000,000	1,800,000
12	LEGOLAND BILLUND, Billund, Denmark	9.1%	1,800,000	1,650,000
13	PHANTASIALAND, Brühl, Germany	0.0%	1,750,000	1,750,000
14	PUY DU FOU, Les Epesses, France	8.8%	1,740,000	1,600,000
15	PARC ASTERIX, Plailly, France	-6.0%	1,620,000	1,723,000
16	GRONALUND, Stockholm, Sweden	6.6%	1,500,000	1,408,000
17	CHESSINGTON WORLD OF ADVENTURES, Chessington, England	15.4%	1,500,000	1,300,000
18	FUTUROSCOPE, Jaunay-Clan, France	-15.4%	1,464,000	1,730,000
19	HEIDE PARK, Soltau, Germany	7.7%	1,400,000	1,300,000
20	DUINRELL/ATTRAKTIEPARK, the Netherlands	1.1%	1,375,000	1,360,000
	TOTAL	-0.1%	57,809,000	57,894,000

ANALYSIS

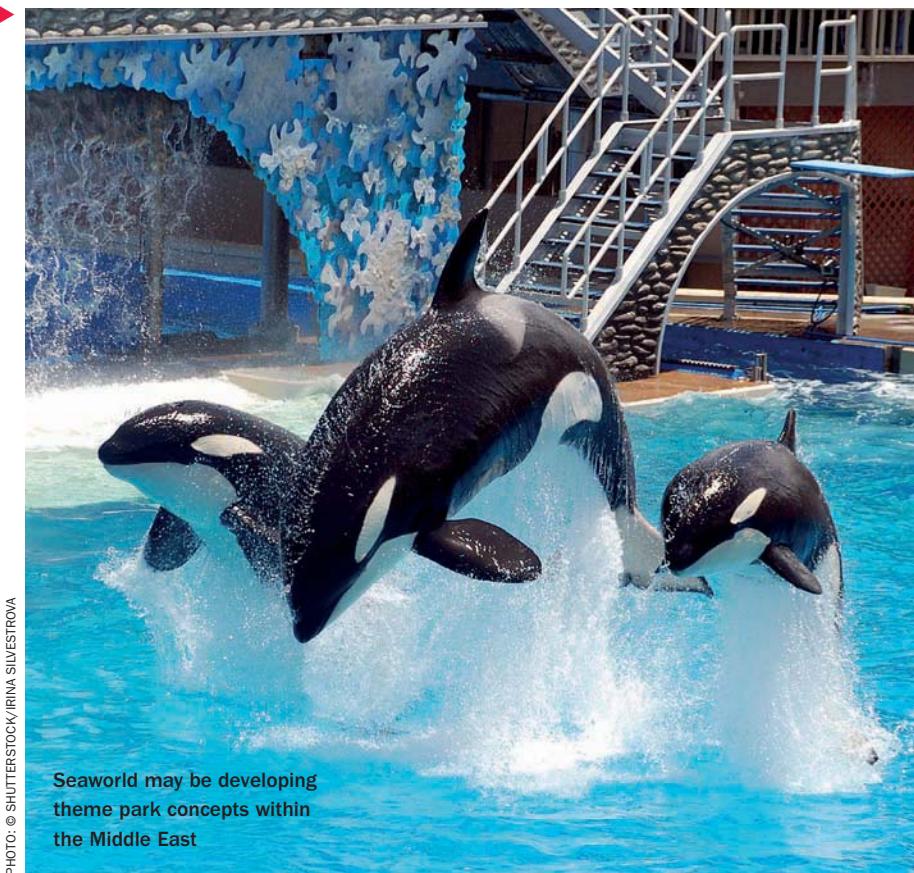


PHOTO: © SHUTTERSTOCK/IRINA SILVESTROVA

Seaworld may be developing theme park concepts within the Middle East



A museum cluster is opening in the UAE

tory Museum has free entry. Furthermore, the previous year was a record year for the Louvre, with the Da Vinci and Raphael exhibitions helping to significantly boost attendance in 2012. Despite a decline of half a million visitors in 2013, attendance at the museum remained the strongest globally at 9.3 million.

Unsurprisingly, given the prevailing economic uncertainty in Europe, free entry museums outperformed paid museums, registering 5.8 per cent and 2.1 per cent growth respectively. French museums, for example, underperformed relative to museums elsewhere in Europe – all French museums in the top 20 charge an admission

KEY FACTS AND FIGURES

- 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



Legoland is coming to Dubai

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

TABLE 3: ECONOMIC GROWTH VS ATTENDANCE GROWTH 2013

	GDP GROWTH	ATTENDANCE GROWTH
France	0.30%	-6.3%
UK	1.90%	7.3%
Italy	-1.90%	0.0%
Spain	-1.20%	-4.0%
Germany	0.50%	5.2%
Denmark	0.40%	5.6%
the Netherlands	-0.80%	-0.6%
Sweden	1.50%	3.6%

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 over supply 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. ●

ABOUT THE AUTHORS

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AN ECSITING IMPACT

Coordinated by Ecsite, the PLACES project has developed a Toolkit that enables science centres and institutions to measure their impact. Gema Revuelta and Núria Saladié outline the methodology and its usability in developing a culture of science in Europe

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 in-



The Science Communication Observatory from Universitat Pompeu Fabra (OCC-UPF) coordinated the PLACES Toolkit. Associate professor Revuelta (left) and research assistant Saladié (right) from OCC-UPF



struments 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.

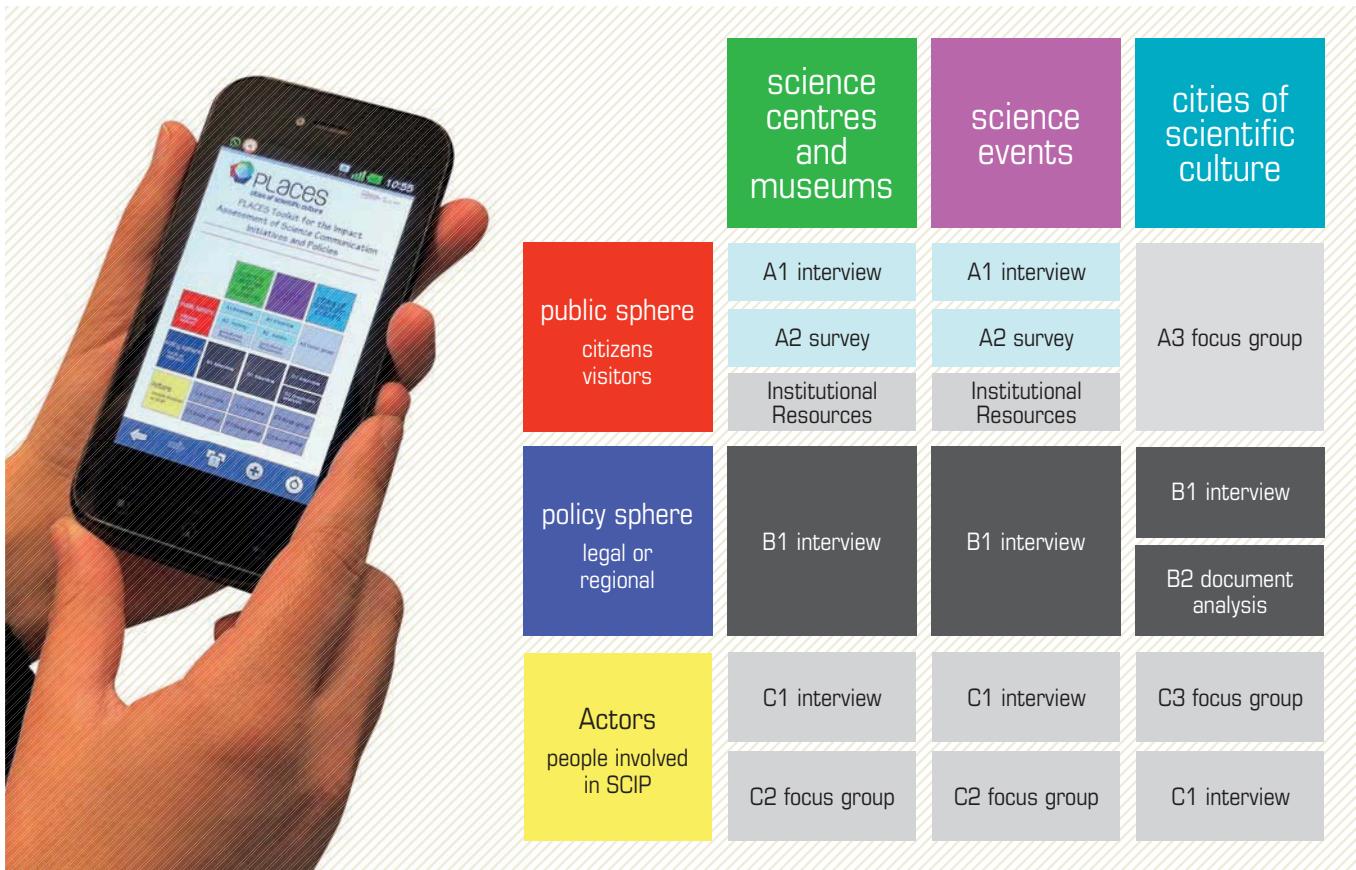
As part of the PLACES project, a group of 28 independent researchers with experience in the field of Science

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.



(left) The online Toolkit can be easily accessed – you only need a tablet or a smart phone! (right) The 3x3 methodological matrix grid

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

holders 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).



PHOTO: © CITÉ DE L'ESPACE

Visitor at Cité de l'Espace
(Toulouse, France)

FURTHER INFORMATION

- PLACES: www.openplaces.eu
Toolkit: www.occ.upf.edu/places
Ecsite: www.ecsite.eu
Science Communication Observatory's blog: <http://comunicacioncientifica.wordpress.com>

- 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,



Visitors to the Copernicus
Science Centre
(Warsaw, Poland)

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 acitivities 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

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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.



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)

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 backdrop for movies, television commercials and even TV reality shows.

The World Waterpark Association (WWA) is aware of over 2,000 water parks 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." ▶

An aerial photograph of a vibrant blue and orange water slide. A yellow inner tube with four people on it is positioned on the left side of the slide. The slide features several large, white, wave-like structures. The background is a clear blue sky.

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

“

CHINA, AND ASIA IN GENERAL, HAS BECOME A HOTBED OF WATER PARK DEVELOPMENT – A NEW, IF NOT UNEXPECTED TREND, IN THE LEISURE INDUSTRY

”

► 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.



ECONOMIC IMPACT

Karen Staley, vice president of IAAPA Europe, summarises two recent reports carried out for the association to identify and analyse economic factors impacting the industry

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*

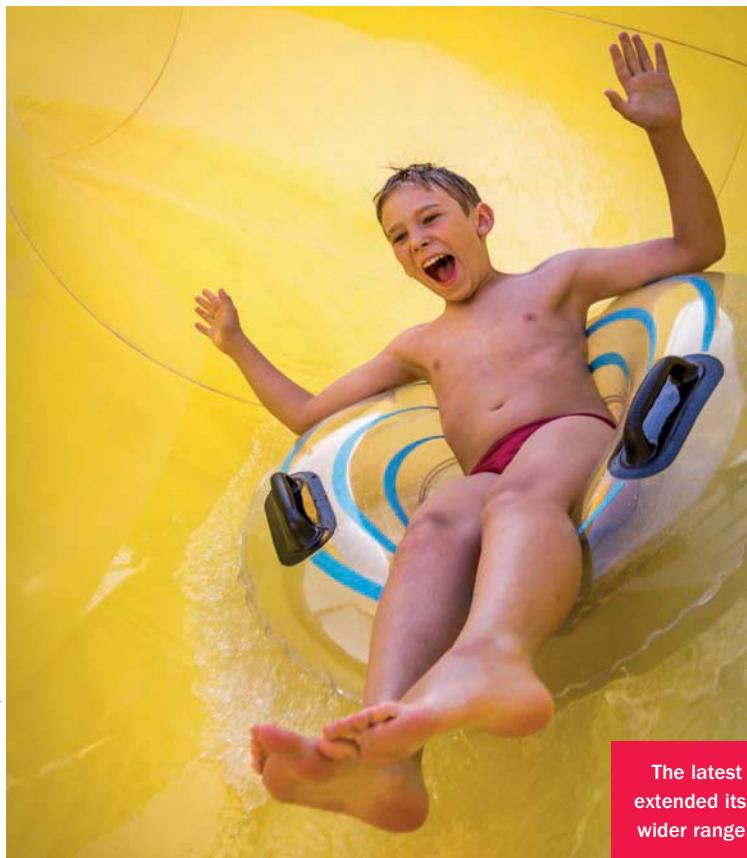
Europe study. Furthermore, to better understand and prepare for changes in the value added tax (VAT) policy, an extensive Europe-wide VAT study was commissioned to provide detailed information to members, national associations and politicians on the negative and/or positive impact that changes in VAT 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

Sectors	No. of attractions	Attendance (mill)	DIRECT IMPACT		TOTAL ECONOMIC IMPACT	
			Revenues (€mill)	FTE jobs	Value (€ mill)	FTE Jobs
Theme & Amusement Parks	307	150	4,883	53,103	10,023	109,004
Waterparks	188	76	849	17,266	1,760	35,802
FECs	1,116	49	308	5,927	640	12,290
Science Centres	187	43	951	10,825	1,971	22,446
Wildlife Attractions	321	143	2,331	28,387	4,834	58,861
TOTAL	2,119	460	9,322	115,508	19,228	238,403

Source: D & J International Consulting and Morisetti Associates



The latest IAAPA study extended its coverage to a wider range of attractions



“ 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 ”

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

- to identify and quantify the attendance and on-site visitor expenditure for the attractions sectors covered and then applied gross type II multipliers in order to assess the level of indirect and induced economic impact generated by the direct on-site expenditure impact.

For the theme and amusement parks, this included a survey among a sample of small, medium and large parks. Their willingness to support the study by providing operating performance data demonstrates their commitment to supporting IAAPA Europe's lobbying activities.

In addition to the economic impact of spending by visitors while at the attractions, additional economic benefit will also be generated for the European economy through expenditure by visitors travelling to and from the attractions.

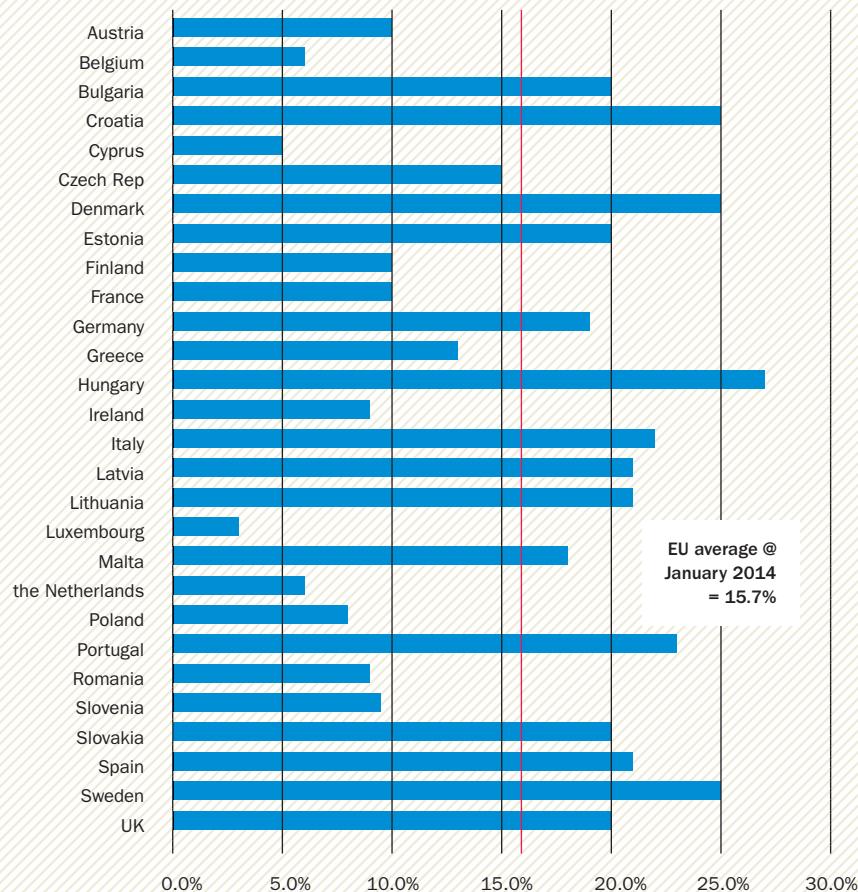
More detailed results, including country-specific data, can be found in the full report: *IAAPA Europe – An Assessment of Economic Impact of Onsite Visitor Spending at European Attractions*.

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

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.

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.



Lower VAT rates stimulate investment, growth and jobs in the attractions sector



The IAAPA Europe VAT study presents numerous European case studies, showing both the adverse impact of VAT increases (eg 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 (eg 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 reve-

nues 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



THEME PARK INSIGHT

RIDING HIGH

US theme parks are riding high, but it's a bumpy ride for teen visits, reports Fiona O'Donnell of the Mintel Group

Fiona O'Donnell, category manager – Multicultural, Lifestyles, Leisure, Travel and Retail



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.

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%)

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.

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

Jim Maddy, AZA president & CEO

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.



▲ Jim Maddy – AZA president and CEO

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.



More than 50 million visitors to AZA-accredited zoos and aquariums are children, making them essential to environmental education

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

ASSOCIATION OF ZOOS AND AQUARIUMS (AZA)

- 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

AZA-accredited facilities are key to education

Programmes for students and teachers:

- 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

- 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:

- 100% of AZA-accredited zoos and aquariums have an educator on staff and a well-developed education programme geared toward the needs of their communities
- 82% of AZA-accredited zoos and aquariums offer programmes

- for underserved audiences including individuals with special needs, minorities, and the economically disadvantaged
- 94% of AZA-accredited zoos and aquariums offer early childhood (pre-K) programming
- 87% of AZA-accredited zoos and aquariums involve students/teens in volunteer programmes
- One third of AZA-accredited zoos and aquariums offer after-school programming
- 15% of AZA member institutions conduct distance learning programmes

Working with Federal, State and Local Education Agencies:

- 25% 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 SUMMARY OF ECONOMIC IMPACTS GENERATED BY AZA-ACCREDITED ZOOS AND AQUARIUMS IN 2012 (US\$BN)

Sources	Direct outlays	Total output (1)	Personal earnings (2)	Jobs supported (3)
Total US	\$6.948	\$19.842	\$6.378	193,986
AZA members	4.578	13.206	4.447	132,015
Visitors	2.370	6.636	1.961	61,971
International	\$0.491	\$1.146	\$0.352	10,772
Canadian	0.116	0.265	0.082	2,674
Other*	0.375	0.881	0.270	8,098
TOTAL IMPACTS	\$7.439	\$20.988	\$6.730	204,758

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.



AZA-accredited zoos have allowed red wolves to prosper in the US

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. ●

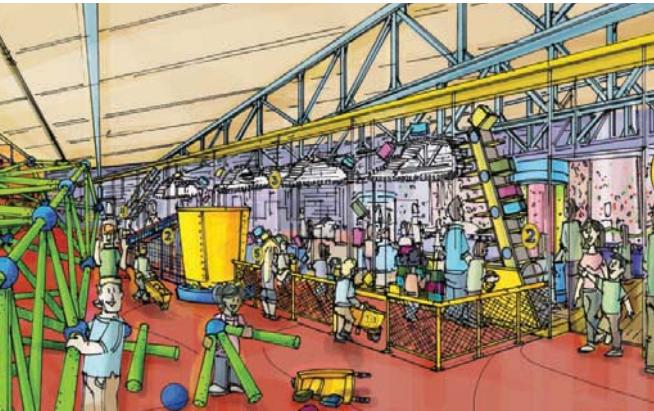
ABOUT THE AUTHOR

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



TIME TRAVEL

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



Children will be able to exercise their minds and bodies via a series of interactive exhibits and creative play experiences

LEARNING

Creating child's play in Beijing

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

Aimed at 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 with observation, practice and exploration 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, Ingenuity 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. ●

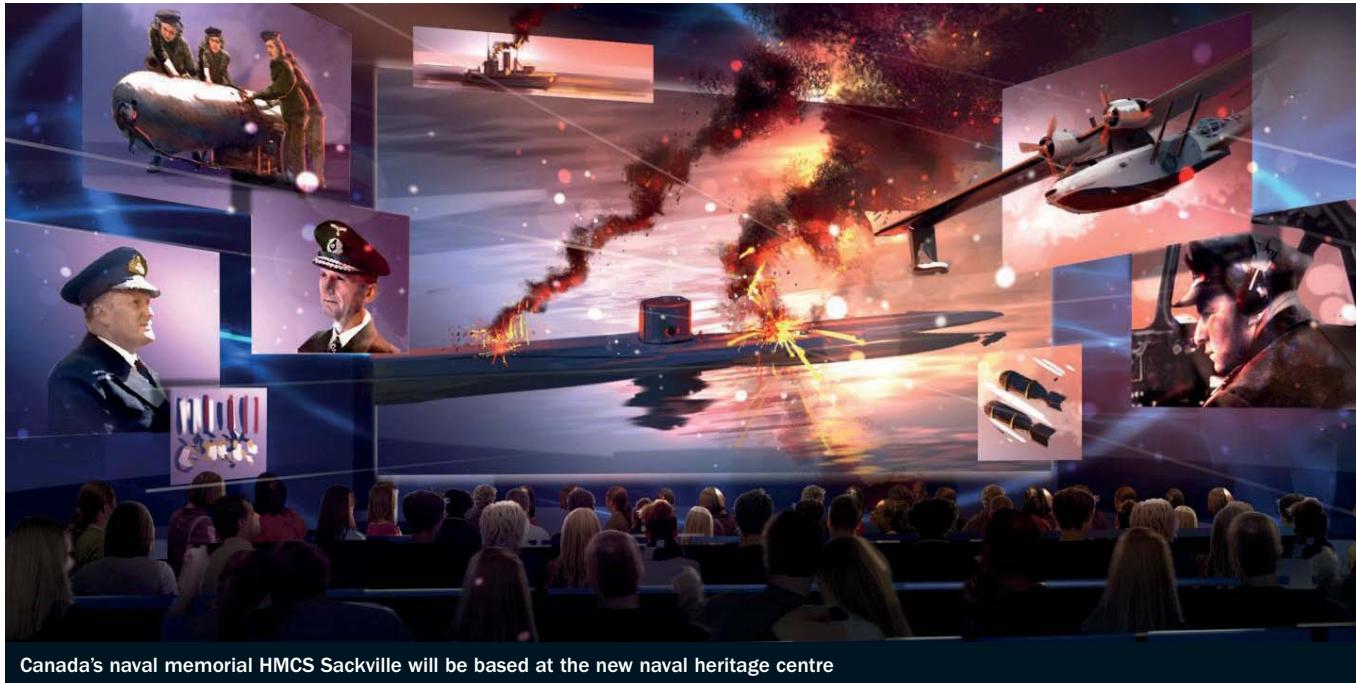


PHOTO: © BRC IMAGINATION ARTS

Canada's naval memorial HMCS Sackville will be based at the new naval heritage centre

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.

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

Guests will be able to feel what it was like to serve at sea in a ship under constant threat and to fly the skies over a stormy ocean

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. ●

MUSEUMS ROUND UP

CULTURE

Tracking a rich history in Texas

Nau Center for Texas Cultural Heritage, Houston, Texas, US

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.



PHOTO: © BRC IMAGINATION ARTS

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

Guests will experience a chronological journey through local history in Seize Opportunity, where they'll stand with Sam Houston at Washington-on-the-Brazos as Texas becomes a republic. Get Big Things Done will highlight the greatest achievements of Texas entrepreneurs and visionaries

through interactive learning stations that invite further study in the science, technology, engineering, arts and maths required by each endeavour – locomotive Southern Pacific 982 will be ‘brought to life’ via special effects to recreate the train's journey across the Texas 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. ●

BUSINESS & INNOVATION

Seattle centre celebrates entrepreneurship

The Bezos Center for Innovation, Seattle, Washington DC, US

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. ●



Visitors are actively encouraged to be innovative and inventive

MUSEUMS ROUND UP



The museum offers a 360-degree view of the Olympic movement

SPORT

Olympic spirit burns brighter at revamped museum

Olympic Museum, Lausanne, Switzerland

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. ●



PHOTO: © ENGLISH HERITAGE

The Library has been restored to its former vibrant colour scheme using evidence from more than 400 tiny samples of historic paint

ARTS & HERITAGE

Vibrant restoration of landmark house

Kenwood House, Hampstead, London, UK

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).

English Heritage wanted Kenwood House to feel more like a home – visitors can relax on leather sofas around an open fire and enjoy the paintings

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.
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PANDA POWER

Giant panda leasing is now big business around the world, but zoos looking to do deals with China must be prepared for a huge investment of both time and money. Jak Phillips examines the bare necessities of the practice

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 proper-



A £70,000 bill for specially-grown bamboo

ty 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.

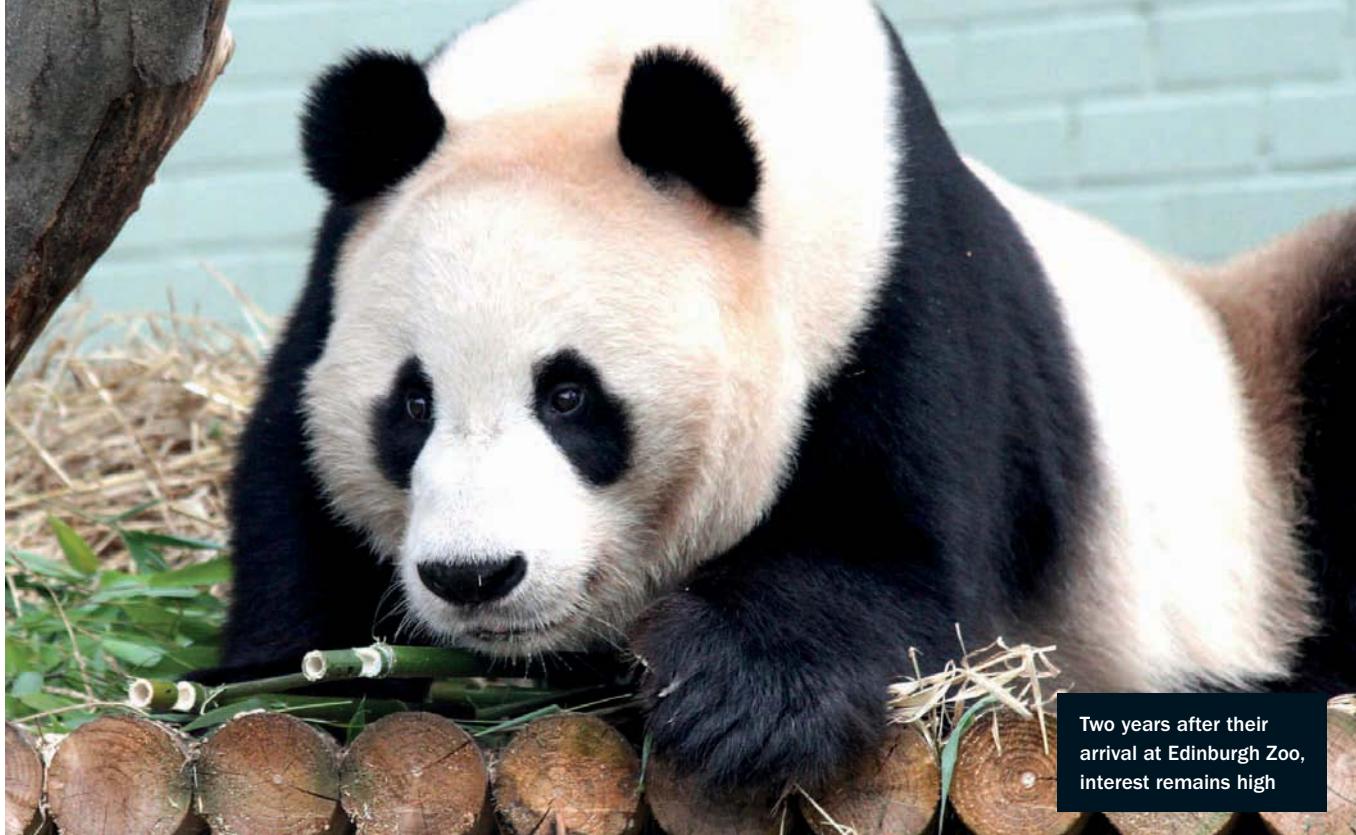
The zoo's Iain Valentine, says: "RZSS sought to include giant pandas as part of

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."



Two years after their arrival at Edinburgh Zoo, interest remains high

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

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.

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

FLYING PANDAS – BY FEDEX

The high-profile nature of modern panda leasing has turned the practice into big business – best exemplified by the fact that transporter FedEx now offers a panda express service to fly bears around the world.

Having flown polar bears, white tigers, elephants, a rhinoceros, lions, gorillas and a 13ft (4m) tiger shark, FedEx set up its panda express in 2000 and has so far carried 12 pandas across the globe.

The nine-hour flight to Edinburgh in 2011 required 21 months of co-ordination between three teams of specialists in three countries. With custom-made Plexiglas enclosures, a team of four experts on board plus copious amounts of bamboo and mineral water, the pandas received VIP care during the 5,000-mile flight from Chengdu. While FedEx inevitably benefits from the exposure of these major media events,

FedEx has flown polar bears and rhinos across the globe



PHOTO: © SHUTTERSTOCK/ILYA AKINSHIN

Trevor Hoyle, MD of UK & Ireland ground operations, points out: "FedEx Express doesn't charge for transporting the pandas. We feel honoured to be called upon to ensure safe passage, thus indirectly helping with the efforts to save the endangered species."

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 environmen-

tal 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

“

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

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. ●

ABOUT THE AUTHOR

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From Attractions Management Issue 1 2014

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www.attractionsmanagement.com/archive



Yang Guang and Tian
Tian have raised the
profile of Edinburgh Zoo

OPEN ALL HOURS

ULTIMATE SLEEPOVERS

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

Why sleep under the stars
when you can bunk down
beneath a 94-foot blue whale?

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
Limited to: 465
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



Experience the under-water world at night by
Sleeping with Sharks

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 crawlies need not apply!

Who: 7-11 years **Adult/child ratio:** 1 to 3

Cost: £50 **Limited to:** 80

When: monthly 2014

www.zsl.org

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

Adult/child ratio: 1 guide to 17

When: monthly **Limited to:** 35

www.acquariodigenova.it



BedBUGS offers children a small and personal experience with their animals and bugs

OPEN ALL HOURS



PHOTO: © BENEDICT JOHNSON

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



Get up close with the dolphins at Baltimore's National Aquarium

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



Enjoy spectacular views of Sydney from your cliff-edge safari tent at Taronga Zoo

Roar and Snore

Taronga Zoo, Sydney, Australia

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 water-hole 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: AUS\$205 child/AUS\$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

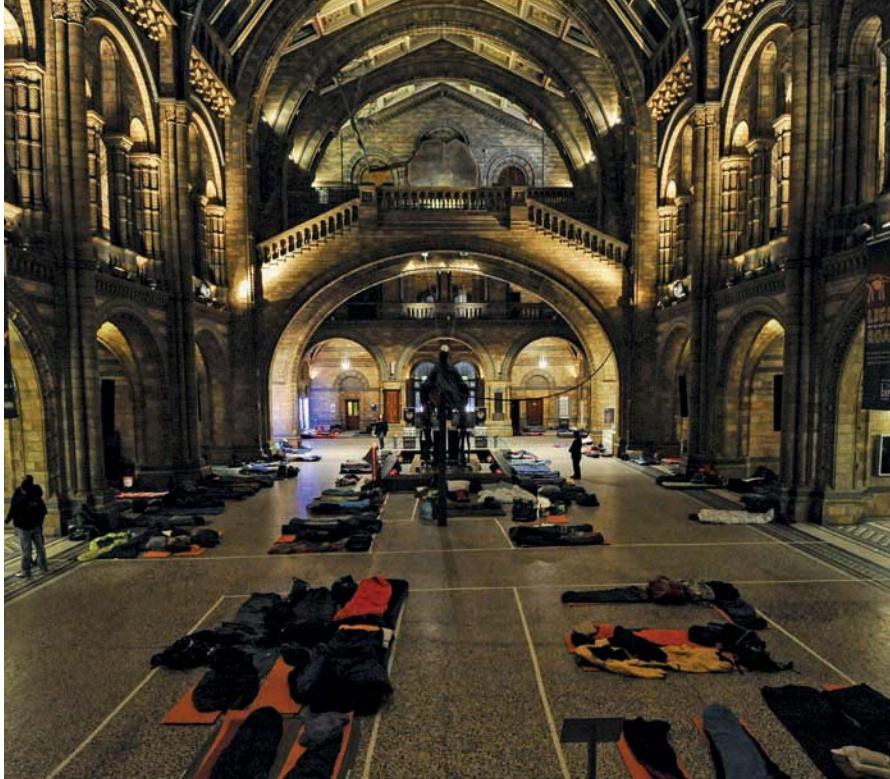


PHOTO: © TRUSTEES OF THE NATIONAL HISTORY MUSEUM, LONDON

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

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

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 edu-taining 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.

Who: 5+ years Adult/child ratio: 1 to 4

Cost: CAN\$60 When: monthly

Limited to: 20-50

www.calgaryzoo.com



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.

Who: families & youth groups

Adult/child ratio: not applicable

Cost: £200-400/tent Limited to: 41 tents

When: daily May to September

www.warwick-castle.com



Get scientific at your sleepover

Who: 4-10 years Adult/child ratio: 1 to 8

Cost: US\$35 (\$15 Jammie Jams)

When: October, November, December 2014

Limited to: 540 (typically 250-300)

www.carnegiesciencecenter.org

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Thea Awards 2014

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.



PHOTO: © DISNEY

Tiki Room brought story and characters to life in a whole new way in 1963

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 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 enter-

tainment 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

AWARD: ATTRACTION

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



A wire-guided, trackless ride system choreographs the guests' vehicle at variable speeds

PHOTO: © DISNEY

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.

Revolution Tru-Trackless Ride System

Oceaneering Entertainment Systems

AWARD: BREAKTHROUGH TECHNOLOGY

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



These intelligent vehicles know where they are going and can designate their own ride paths

show experiences. It is the show designer's ultimate flexibility dream come true.

Battery powered and continually recharging, 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 desig-

nate and navigate their own non-linear 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



Guests experience a high-speed journey through many different habitats and time periods on board De Vuurproef

De Vuurproef, Het Spoorwegmuseum Utrecht, the Netherlands

AWARD: 4D SIMULATOR,
LIMITED BUDGET

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.



Beauty and the Beast is an intimate and personal show that successfully involves guests in re-enacting the story alongside the Disney characters

Enchanted Tales with Belle

**Disney's Magic Kingdom Park,
Orlando, Florida, USA**

**AWARD: PARTICIPATORY
CHARACTER GREETING**

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, an-

imation 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 stylishly 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.

THEA AWARDS

The Mind Museum

Taguig City, Philippines

AWARD: SCIENCE MUSEUM

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 de-



Galleries are organised around stories about the collective understanding of nature through art

signed 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.



Visitors can dine in the grand Hawaiian-styled hall, called The Gateway

Polynesian Cultural Center

Oahu, Hawaii

AWARD: ATTRACTION REVITALIZATION

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 in-

clude 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.

THEA AWARDS



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.





The Cloud Forest and
Flower Dome can be seen
from central Singapore

The Song of an Angel Universal Studios Japan Osaka, Japan

AWARD: LIVE SHOW, LIMITED BUDGET

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.



Mapping technology is successfully integrated into a fully staged and emotional performance

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.

Titanic Belfast

Belfast, Northern Ireland

AWARD: VISITOR CENTRE

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



The “World’s Largest Titanic Visitor Centre” dispels some of the myths about the tragedy

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”.

THEA AWARDS



PHOTO: © AARON FESKE

The show immerses audiences visually, sonically and emotionally

Michael Jackson: ONE

Mandalay Bay Hotel, Las Vegas, Nevada, USA

AWARD: EVENT SPECTACULAR

Cirque has been honoured with Thea Awards in the past – in 1998 for the “O” show, and again in 2005 for the stage technology of “Ka”. In ONE they have fused Cirque’s traditional energy with the iconic power of the King of Pop. The two make a perfect marriage; Jackson was a long-time fan of Cirque’s magic, and many of his musical themes lend themselves to eclectic spectacle. The show represents an electrifying achievement for Cirque du Soleil – a new creative recipe for today’s diverse, media-centered audiences.

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

ONE alternates between multi-sensory overload and poetic theatricality



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

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DYNAMIC 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

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



The Museum of Visual Culture (aka M+) will showcase 20th and 21st century art and design

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. ●



PHOTO © MVRDV

Visitors can take a circular tour of the eight interconnected 'balloons'

China Comic & Animation Museum (CCAM)

HANGZHOU

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 Kossman.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. ●

ATTRACTI0NS IN CHINA



Four museums will be connected by a light loop mimicking China's massive Jiaozhou Bay Bridge

Qingdao Culture & Art Centre

QINGDAO

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

Sifang Art Museum

NANJING

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 (CIEPA) 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



ATTRACTI0NS IN CHINA



Disney's most interactive castle yet



Visitors will be taken on an epic adventure



The replica ship will simulate the tragedy

Shanghai Disney Resort

SHANGHAI

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. ●

Iron Man, Hong Kong Disneyland

HONG KONG

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. ●

Titanic attraction

SICHUAN

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-disea Seven Star International Cultural Tourism Resort, the Titanic attraction will also incorporate a museum celebrating the vessel's and heritage. ●



Guests will be able to explore two distinct zones: Cloud Castle Kingdom and Galaxy Wonderland

Harbin Eontime City

HARBIN

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. ●

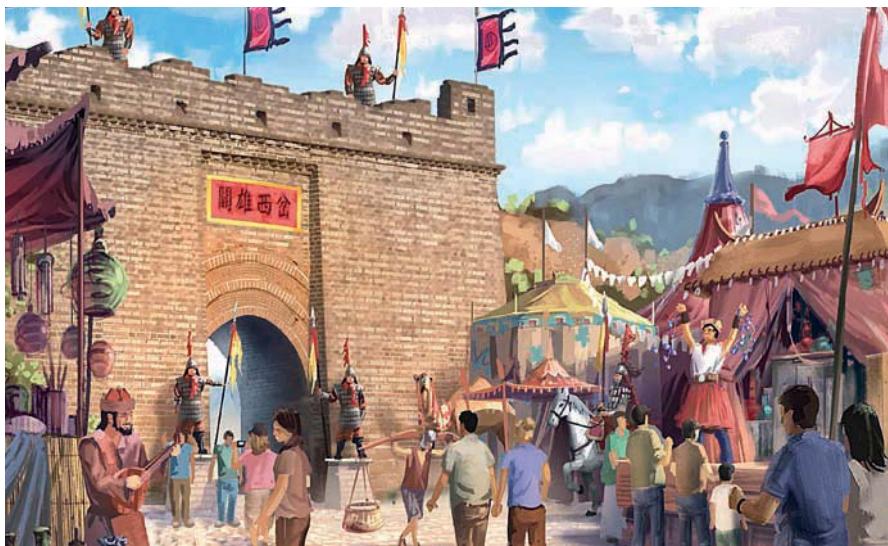
Monkey Kingdom

BEIJING

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



The new tourism area will showcase the significance and beauty of the Great Wall of China

The Great Wall Experience

BADALING

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. ●

ABOUT THE AUTHOR

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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 ABC1's third



Ben Fogle and Kate Humble presented the *Animal Park* series from Longleat Safari Park

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

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THE FINANCIAL GAIN
FROM THE ZOO'S POINT
OF VIEW IS THE UPLIFT
IN VISITOR NUMBERS
AND INCREASED SPEND

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 Pantenburg. “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 ▶



A primary objective of televised zoos is to educate their audience

PHOTO: © KAREN PRECHT

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 premiered 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*

- ▶ useful if you are on a fundraising campaign to upgrade an animal's enclosure.

QUALITY CONTENT

Editorial content is all-important. *Animal Park* started out as *Lion Country*, focusing on the zoo keepers, but they swiftly found that the public's interest lay in the animals rather than the people, so a name and focus change followed.

"The main challenges were to consistently come up with interesting stories which viewers would find engaging, as well as keep the material fresh," says Mytton.

Pantenburg agrees: "We look at all the potential stories coming up, such as births and vet procedures and prioritise which would visually stand out, as well as have a powerful message of conservation."

Television shows can also be the opportunity to market new developments. London Zoo has used documentaries to flag up new attractions, such as its indoor rainforest and tiger enclosure.

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

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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

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BEFORE INVITING THE CAMERAS IN, BE SURE YOUR ZOO WILL SERVE AS A SHINING EXAMPLE

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

PHOTO: © SHUTTERSTOCK.COM



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 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.

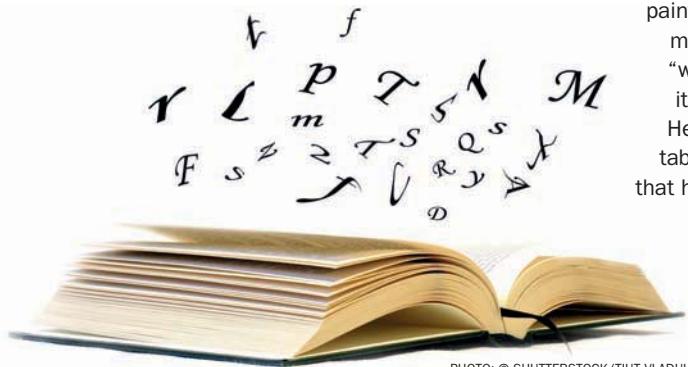


PHOTO: © SHUTTERSTOCK/TIUT VLADULT

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:

“For sale. Baby shoes. Never worn.”

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 pub-

lished 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

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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 Campbell’s “Hero’s Journey” template (a renowned basic story pattern



PHOTO: © DISNEY/PIXAR

The writer of *Finding Nemo* lists five ‘Golden Rules’ for telling a great story

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



PHOTO: © SHUTTERSTOCK/UPTHEBANNER

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

▲ The emotional journey played out during a football match is very powerful

can have a stronger emotional pull than peers. He measured emotional responses with wireless monitors to record data like heart rate 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 heartbreakingly 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."



We seek the pleasure of feeling what great heroes feel as we join them on their journeys

And when does this process start? At birth. Children are 24-hour story machines. They are literally hard-wired to 'do story'. What are the stories about? You might be surprised. Here's Gottschall:

"What do the (children's) stories have in common? They are short and choppy. They are all plot. They are marked by a zany creativity: flying choo-choos and talking ducks. And they are bound together by a fat rope of trouble: a father and son plummet from the clouds; baby Batman can't find his mother; a girl is menaced by a crocodile; a little dog wanders in the woods; a man is bludgeoned and bloodied."

This is the stuff of fairy tales, which is why they're so plotty, ferocious and memorable. An evil stepmother convinces a poor woodcutter to let her leave his children in a dark forest populated by a cannibalistic fiend in a gingerbread house. A beloved fairy tale told 202 years ago by the Brothers Grimm. Straight out of a child's dream.

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 database. 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

▲ Children are 24-hour story machines, literally hardwired to ‘do story’

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



A SAFER PATH

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

ADRIAN MAHON

Director of health,
safety & risk management
Merlin Entertainments



Mahon, Merlin Entertainments

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; develop-

ing 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. ●



PAUL CHATELOT

Director of prevention, safety and environmental standards
Disneyland Paris



Chatelot, Disneyland Paris

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



Seay, 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 sub-committee 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).

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.

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 are the main recent safety improvements?

Global efforts regarding education have been significant and effective. 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. The rapid adoption of existing standards, especially ASTM F24, by countries with emerg-

ing economies has created an environment where operators acting outside normal boundaries of safe practices are fewer. Finally, the tremendous amount of volunteering that's being done for standards has created a resource that can quickly react to new technologies being introduced to the industry and has been able to quickly develop safety standards for those technologies. New trampoline court safety standards are a good example.

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.

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. ●

Three key issues are guest misbehaviour; recruitment and retention of ride operators and engineers; and changes in legislation, especially with regards to disability discrimination

FRANCEEN GONZALES

VP of business development
WhiteWater West Industries



Gonzales, WhiteWater West

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



There are now standards through EN and ASTM on waterslides

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. ●

EXPLORING THE Exploratorium



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



The Exploratorium added fuel to my geek fire

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



Brent Bushnell "It's an exciting time to be a curious human."

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.

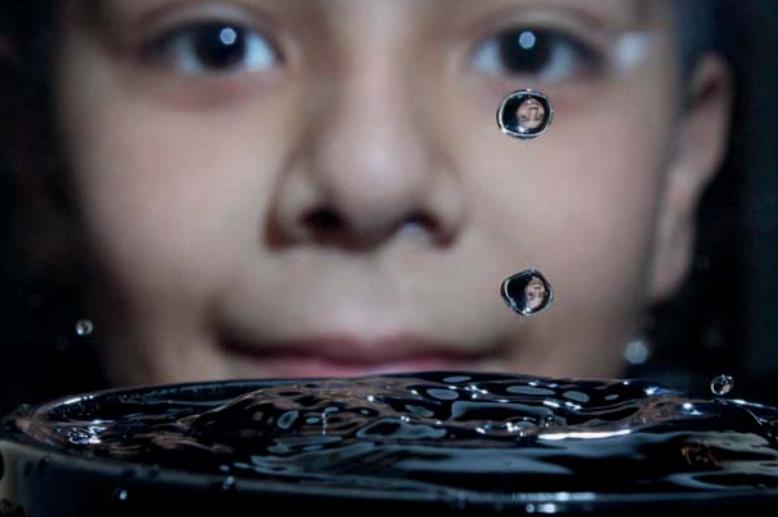
I remember the small plastic element that enabled us to marry two-litre soda bottles to create our version of the tornado exhibit. We added food colouring to the liquid and stuffed toys inside. The fact we could see it at the Exploratorium and then make it at home was awesome.

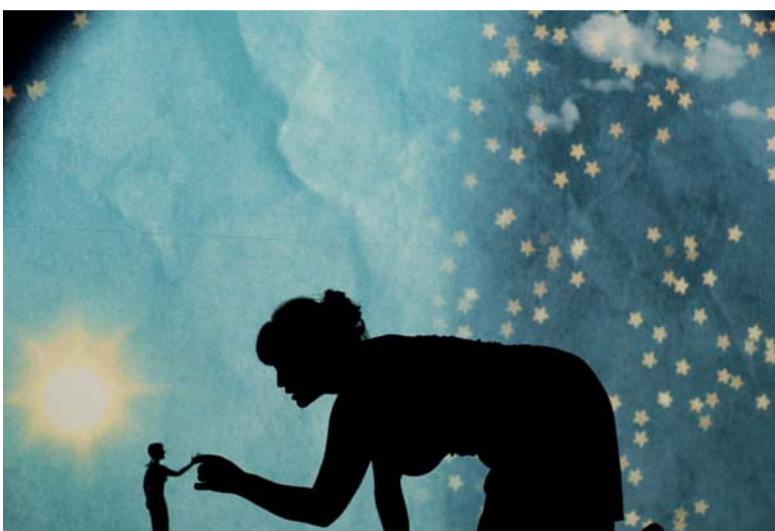
MOVING FORWARD

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



Visitors are invited to think with their hands with exhibits such as the giant mirror

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?

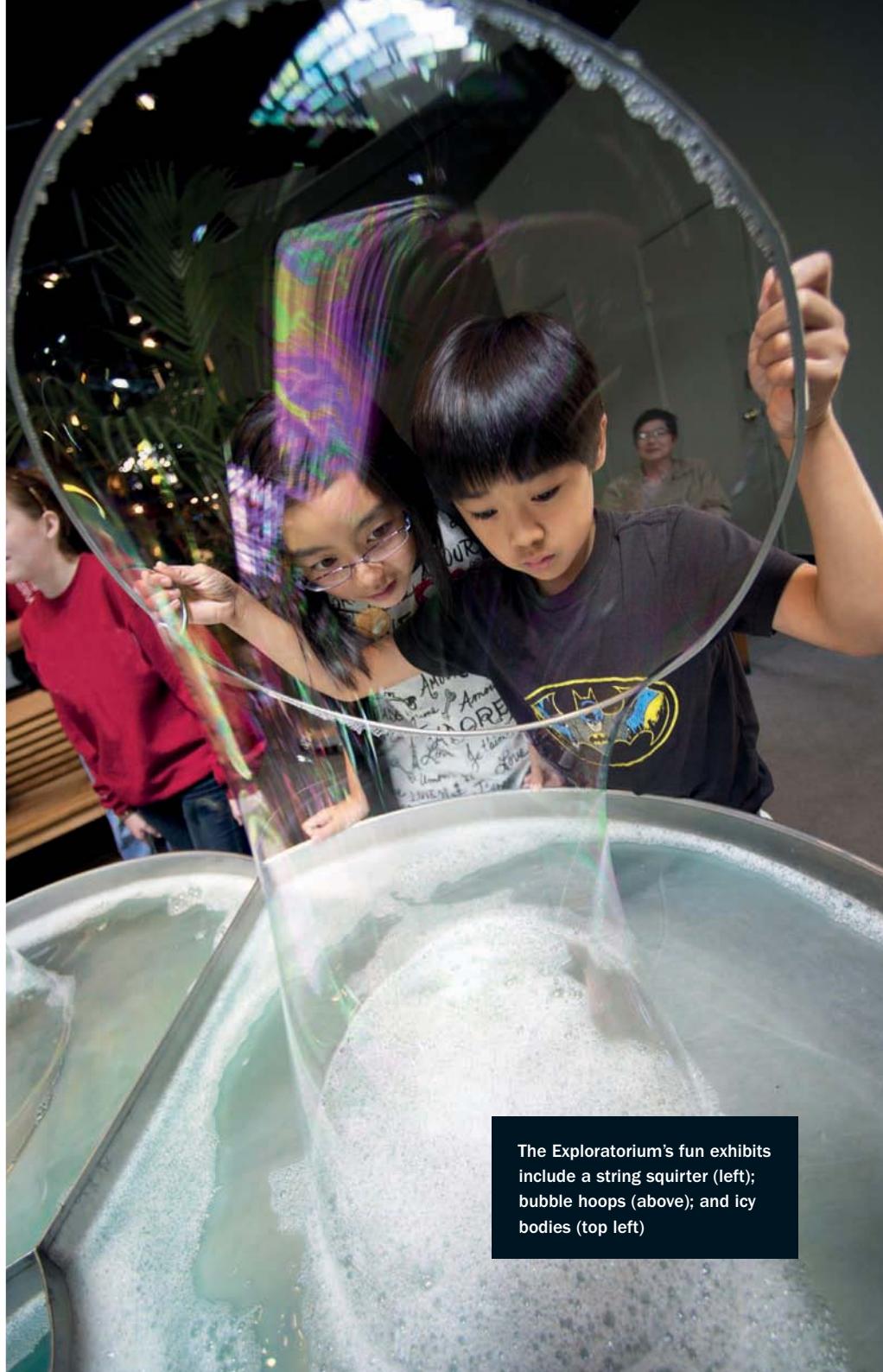
Principally, we ran out of space to do our work. The new location places The Exploratorium at the heart of the San Francisco waterfront, at the gateway to the city and at the nexus of public transit, radically improving educational access to all. Previously, two out of three teachers had to be turned 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. ●

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.



The renovated pier was once occupied by the San Francisco Port of Embarkation

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





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

Arts & Business

Tel: +44 (0)20 7566 6650
Email: contactus@artsandbusiness.org.uk
www.artsandbusiness.org.uk

Arts Council England

Tel: +44 (0)845 300 6200
Email: chiefexecutive@arts council.org.uk
Facebook: /arts councilof england
Twitter: @ace_national
www.artscouncil.org.uk

Arts Council of Wales

Tel: +44 (0)845 8734 900
Email: information@arts councilof wales.org.uk
Facebook: /celfcymru.artswales
Twitter: @Arts_Wales
www.artswales.org.uk

Association for Heritage Interpretation (AHI)

Tel: +44 (0)560 274 7737
Email: mail@ahi.org.uk
Facebook: /pages/Association-for-Heritage-Interpretation/253884271290975
Twitter: @ahi_social
www.ahi.org.uk

Association of Art Museum Directors (AAMD)

Tel: +1 212 754 8084
Facebook: /artmuseumdirectors
Twitter: @MuseumDirectors
www.aamd.org

Association of Independent Museums (AIM)

Tel: +44 (0)1584 878 151
Email: aimadmin@aim-museums.co.uk
Facebook: pages/Association-of-Independent-Museums/220029264716470
Twitter: @Aimuseums
www.aim-museums.co.uk

Association of Leading Visitor Attractions (ALVA)

Tel: +44 (0)20 7222 1728
Email: email@alva.org.uk
Facebook: /alva.uk
Twitter: @alva_uk
www.alva.org.uk

Association of Science-Technology Centers (ASTC)

Tel: +1 202 783 7200
Email: info@astc.org
Facebook: /ScienceCenters
Twitter: @ScienceCenters
www.astc.org

Association of Scottish Visitor Attractions (ASVA)

Tel: +44 (0)141 229 0923
Email: info@asva.co.uk
Twitter: @ASVAtweets
www.asva.co.uk

Association of Zoos and Aquariums (AZA)

Tel: +1 301 562 0777
Email: membership@aza.org
Facebook: AssociationOfZoosAndAquariums
Twitter: @zoos_aquariums
www.aza.org

Australian Amusement Leisure & Recreation Association (AALAR)

Tel: +61 7 3807 35 08
Email: info@aalara.com.au
Facebook: /aalarainc
Twitter: @AALARAConferenc
www.aalara.com.au

British and Irish Association of Zoos and Aquariums (BIAZA)

Tel: +44 (0)20 7449 6599
Email: admin@biaza.org.uk
Facebook: /biazaofficial
Twitter: @BIAZA
www.biaza.org.uk

British Association of Leisure Parks Piers and Attractions (BALPPA)

Tel: +44 (0)20 7403 4455
Email: info@balppa.org
www.balppa.org

Creative Scotland

Tel: +44 (0)330 333 2000
Email: enquiries@creativedotland.com
Facebook: /CreativeScotland
Twitter: @CreativeScots
www.creativedotland.com

TRADE ASSOCIATIONS

English Heritage

Tel: +44 (0)870 333 1181
Email: customers@english-heritage.org.uk
Facebook: /englishheritage
Twitter: @EnglishHeritage
www.english-heritage.org.uk

European Association of Amusement Suppliers Industry (EAASI)

Tel: +39 0522 554 176
Email: info@eaasi.org
www.eaasi.org

European Association of Zoos and Aquaria (EAZA)

Tel: +31 20 520 07 50
Email: info@eaza.net
www.eaza.net

European Network of Science Centres and Museums (Ecsite)

Tel: +32 2 649 73 83
Facebook: /pages/Ecsite-the-European-network-of-science-centres-and-museums/208344075900174?
Twitter: @Ecsite
Email: info@ecsitem.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: /groups/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
Twitter: @museum_news
www.museumsassociation.org

Museums Australia

Tel: +61 2 6230 0346
Email: ma@museumsaustralia.org.au
Facebook: MuseumsAustralia
www.museumsaustralia.org.au

National Farm Attractions Network (NFAN)

Tel: +44 (0)1536 513 397
Email: info@farmattractions.net
www.farmattractions.net

NAVET

Tel: +46 33 41 00 09
Email: info@navet.com
Facebook: /pages/Navet-science-center/100707219996921?ref=ts
Twitter: @Navet_SC
www.navet.com

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)

Tel: +1 818 843 8497
Email: Info@teconnect.org
www.teconnect.org

UK Association for Science and Discovery Centres

Tel: +44 (0)117 915 0181
Email: info@sciencecentres.org.uk
Twitter: @sciencecentres
www.sciencecentres.org.uk

World Waterpark Association (WWA)

Tel: +1 913 599 0300
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www.waterparks.org

Gamma Dataaware
is now part of Access

Modular integrated management information systems for visitor centres, tourist attractions, theme parks and heritage sites

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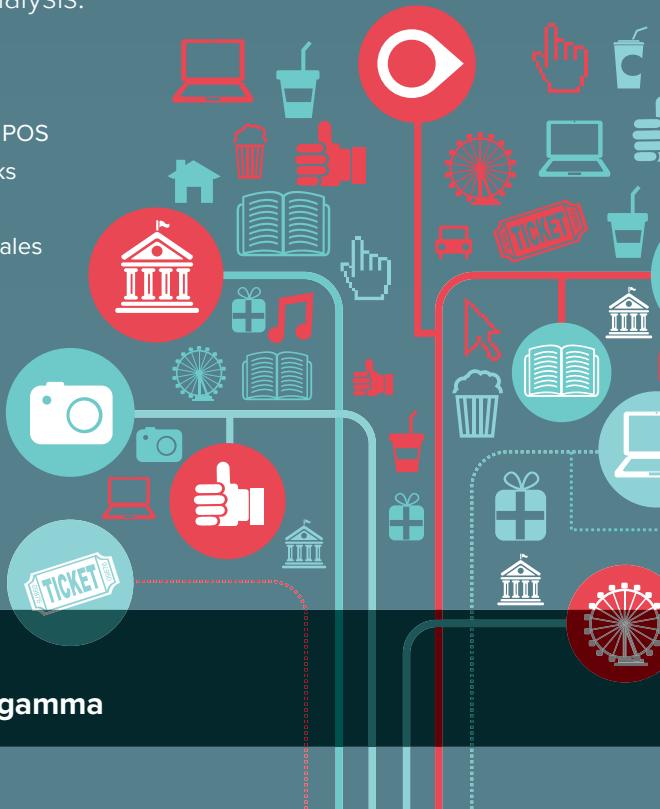
Access Gamma provides visitor attractions of all types and sizes with a complete end-to-end operational management system from admissions to back office reporting, analysis and accounting. The system's modular approach allows operators to implement any combination of modules to meet their specific requirements. While the integration between modules ensures that operators can easily produce cross departmental reports such as visitor spend analysis.

Access Gamma modules include:

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Access Gamma options include:

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Access Gamma

Wright Business Centre, 1 Lonmay Road,
Glasgow, G33 4EL, UK

Tel: +44 (0)845 835 0192

Email: tellmemore@theaccessgroup.com

Web: www.theaccessgroup.com/gamma

Twitter: @theaccessgroup



Peter Ferguson,
head of operations

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



Example of the Access Gamma EPOS module

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 stock 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 Smithwicks 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



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THUNDERBOLT

Antonio Zamperla Spa

via Monte Grappa 15/17, Altavilla Vicentina,
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Tel: +39 0444998400

Email: zamperla@zamperla.it

Web: www.zamperla.com

Twitter: [@zamperla](#) Instagram: [Zamperlarides](#)

Facebook: www.facebook.com/Zamperlarides

LinkedIn: [www.linkedin.com/company/Antonio Zamperla SPA](http://www.linkedin.com/company/Antonio-Zamperla-SPA)



Alberto Zamperla,
CEO – President

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



Thunderbolt, Coney Island

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 its innovative creative designs, cutting edge

technology and highly trained after sale personnel, Zamperla is your one-stop-shop.

Key customers

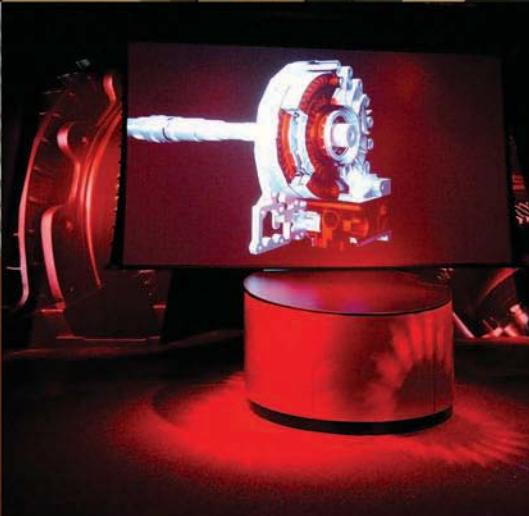
With a strong presence in all major parks and in some of the most remote and challenging areas in the world, such as North Korea and Iraq, the company today prides itself with a world wide distribution with installations in the greater part of parks world-wide.

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.djwillrich.com



David Willrich,
managing director

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 under-



DJW worked on the Bletchley Park project

taken projects in North America, Europe, the Middle East, Africa and the Far East.

Plans for 2014/15

To further build on the company's already high standards, provide a first-class service to clients and hopefully make a profit! We are currently undertaking exciting Consultancies in the US and Africa; with installation projects going forward in Saudi Arabia.

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 time-scale 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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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



EAG International – Serious business in a relaxed environment

amusements and coin-op industry. Stakeholders 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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Karen Staley, Vice President,
IAAPA Europe

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 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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Wyeth Tracy, President

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



Cronwell Platamon Resort, Platamonas, Greece

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.

Key customers

Empex ships to customers worldwide.

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.

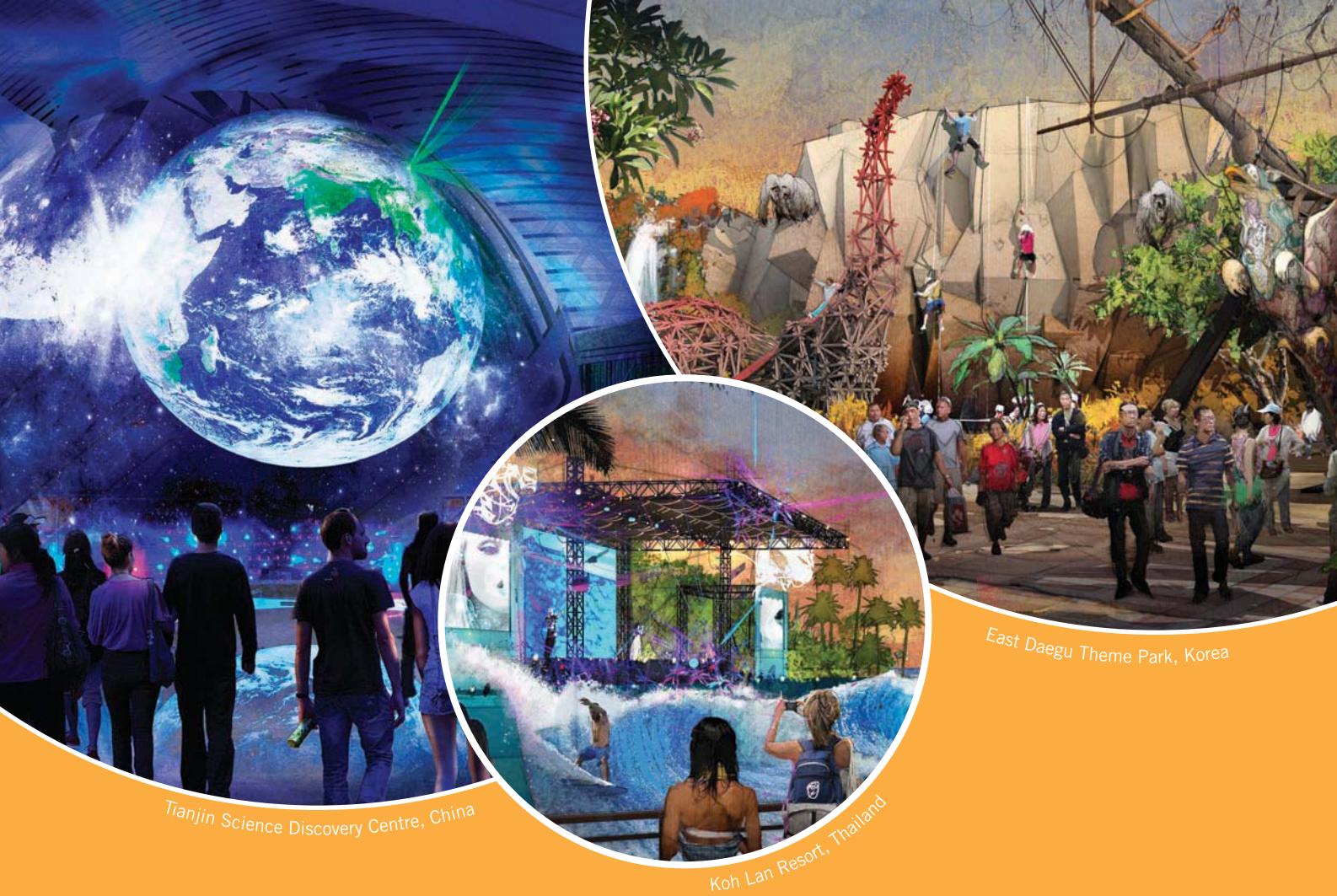
We will also expand into mainland China and Europe.

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.



Tianjin Science Discovery Centre, China

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Designing Success



Gordon Dorrett, President
and CEO

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.



We plan and design your precious free time

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, IAIFI, 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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Alexander Egele, business development manager

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.

Additional services

GANTNER operates an ‘open-source’ system, which means that all of its technology and hardware can be easily retro-fitted into a leisure facility’s existing software. Not only can this save the client money, it gives leisure businesses the freedom to partner with local software suppliers for a truly bespoke solution.

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 Ljubljana, 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 Istralilandia 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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Stuart Hetherington, CEO

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 proprietary 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 continu-

ing 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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Mirko J. Schulze, CEO

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



KING KONG, one of the outstanding HUSS® ride attractions with great visual impact

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.

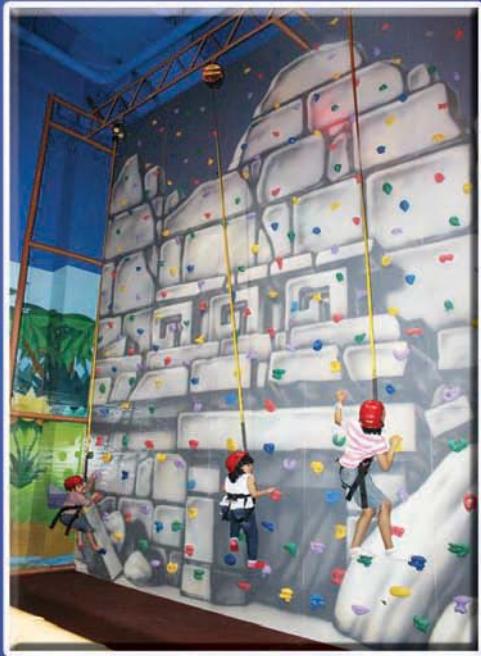
2014/15 trade shows

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.

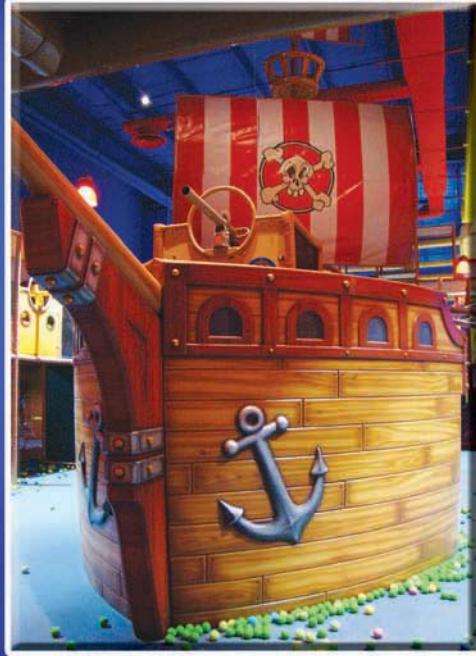
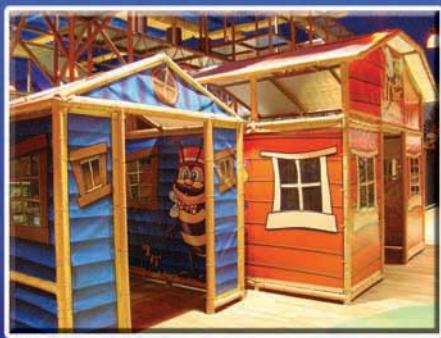
Key personnel

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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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.



Customer wins largest soft play centre in the world by Guinness World Records

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



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MAURER SÖHNE
forces in motion

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



Flagship product – rollercoasters

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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Kenneth Rodi, CEO

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 AEGIST™ 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, save 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 IAAP 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*



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Cedric Igodt, CEO

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

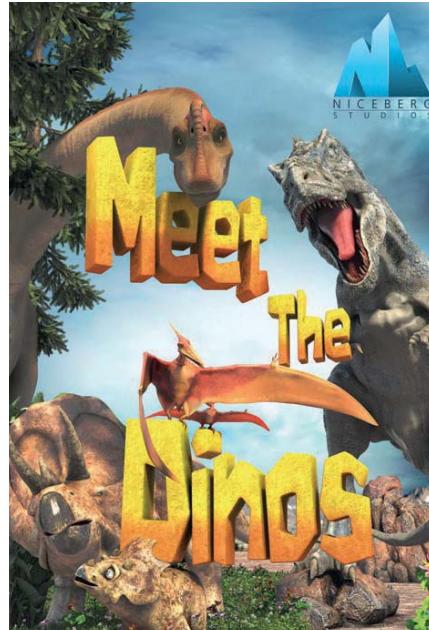
In addition to the production and distribution of its own films, Niceberg also engages in production of customized films, tailored to clients' specific wishes.

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.



Meet the dinos.

Where in the world?

Worldwide distribution, which is handled by our own distribution department, working together closely with local sub-distributors and hardware partners.

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.



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Jeff Kelisky – CEO

Background briefing

Having pioneered attraction photography in 1994, Picsolve has 20 years of experience working with a diverse range of global entertainment and leisure brands. Picsolve is owned by Moonray Investors – the proprietary investment arm of Fidelity Worldwide Investment.

Main products & services

Picsolve provides award-winning, world-class image capture solutions, including ride photography & video, waterpark, attraction and walkabout photography, immersive green screen technology, fully connected guest experiences and a digital platform allowing guests to view, buy and share online.

Additional products & services

We supply everything necessary for a smooth-running operation; turn-key solutions that include fully staffed retail outlets, sales and marketing infrastructure, equipment maintenance and system support.

Unique selling points

Picsolve's core expertise in designing end-to-end capture and distribution platforms



Picsolve CBeebies installation at Alton Towers

to power retailing solutions is unparalleled within the industry, with staff all over the world offering support when and where our partners require it. Blending creativity with commercial acumen, our team adopts an adaptable and flexible approach to delivering products and services that set the industry standard. We are chosen for our ability to apply our retail excellence, world-class technology and innovative thinking.

Key customers

We partner with leading global brands, including Merlin Entertainments, Warner Bros. Studio Tours, Atlantis The Palm Dubai and Parques Reunidos to enhance the guest experience, increase revenue and generate repeat visits.

Where in the world?

With over 500 installations across the globe, Picsolve captures more than 100 million amazing moments every year.

Plans for 2014/15

It's not enough to 'just sell a photo' – our investment and strategic direction is focused on future proofing our clients' revenues via great value, great guest experience and a deeper connected experience between our clients and their guests.

2014/15 trade shows

EAS Amsterdam and IAAPA Orlando.

Key personnel

Jeff Kelisky, CEO; Baz Slatter, global business development director; Jim Cruickshank, marketing and NPD director.

What the clients say

"Another seamless installation for the Picsolve team that will ensure we give our guests not just a photo but an experience engaging guests with the characters."

Rupert Hough, head of games & photography, Merlin Entertainments, on CBeebies Land Photo Studio at Alton Towers Resort



Exciting



Themed



Polin Waterparks & Pool Systems

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Enver Pakis, founder

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



The King Cobra waterslide at Maxx Royal.

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.

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Shanghai, China



CCTV Dream Factory Theme Park
Shanghai, China



BBC Entertainment Centre
Chongqing, China



BBC Entertainment Centre
Chongqing, China



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Universal Studios, Orlando



Simpsons Springfield
Universal Studios, Orlando



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Universal Studios, Orlando



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Linkedin: www.linkedin.com/company/rhetroactive

Facebook: www.facebook.com/rhetroactive

Blog: rhetroactive.tumblr.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, retail 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.



Tim Rheault and Steve Trowbridge

Key customers

Starbucks - Oakley - Hershey's - Universal Studios - MGM - 20th Century Fox - Six Flags - Georgia Aquarium - The Recording Academy - Grand Indonesia Shopping Town - Starwood Resorts - Melco Crown Entertainment - Galaxy, Macau - Lightstorm Entertainment - Floraland - Zhixin Industrial group - LG CNS - Levi's - Samsung - Trans Studio - Lippo Group - Djarum - Shenfu New Town.

Where in the world?

Our principal offices are in Los Angeles and Hong Kong, with supporting offices in Shanghai, 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

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Terry Monkton,
managing director

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.



Immersive Tunnel, Movie Park, Germany

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.



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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



Deluxe PVC Alton Towers Poncho

Merlin and our focus on de-saturating the market in America.

We aim to set up offices in the United

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*

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Ernest Yale,
president and CEO

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 simula-



Triotech is moving into edutainment markets

tion 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-François Campeau, vice president R&D.

What the clients say

"Triotech always absolutely delivers what they promise."
H.R. Olesen, managing director, Tivoli



T U R N I N G Y O U R W O R L D A R O U N D



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Background briefing

Vekoma Rides has been in the amusement industry for many years. Vekoma Rides Manufacturing, Vekoma Rides Engineering and Vekoma Rides Parts & Services are all part of the Vekoma Rides Group.

Product range

We offer in-house design, engineering and manufacturing of a full range of coasters and attractions, including family coasters, thrill and mega coasters, indoor coasters, and attractions and specialties. In addition, together with our 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



Vekoma is one of the largest coaster manufacturers in the world

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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Charles (Chuck) Neuman,
Chairman

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



Alton Towers

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.

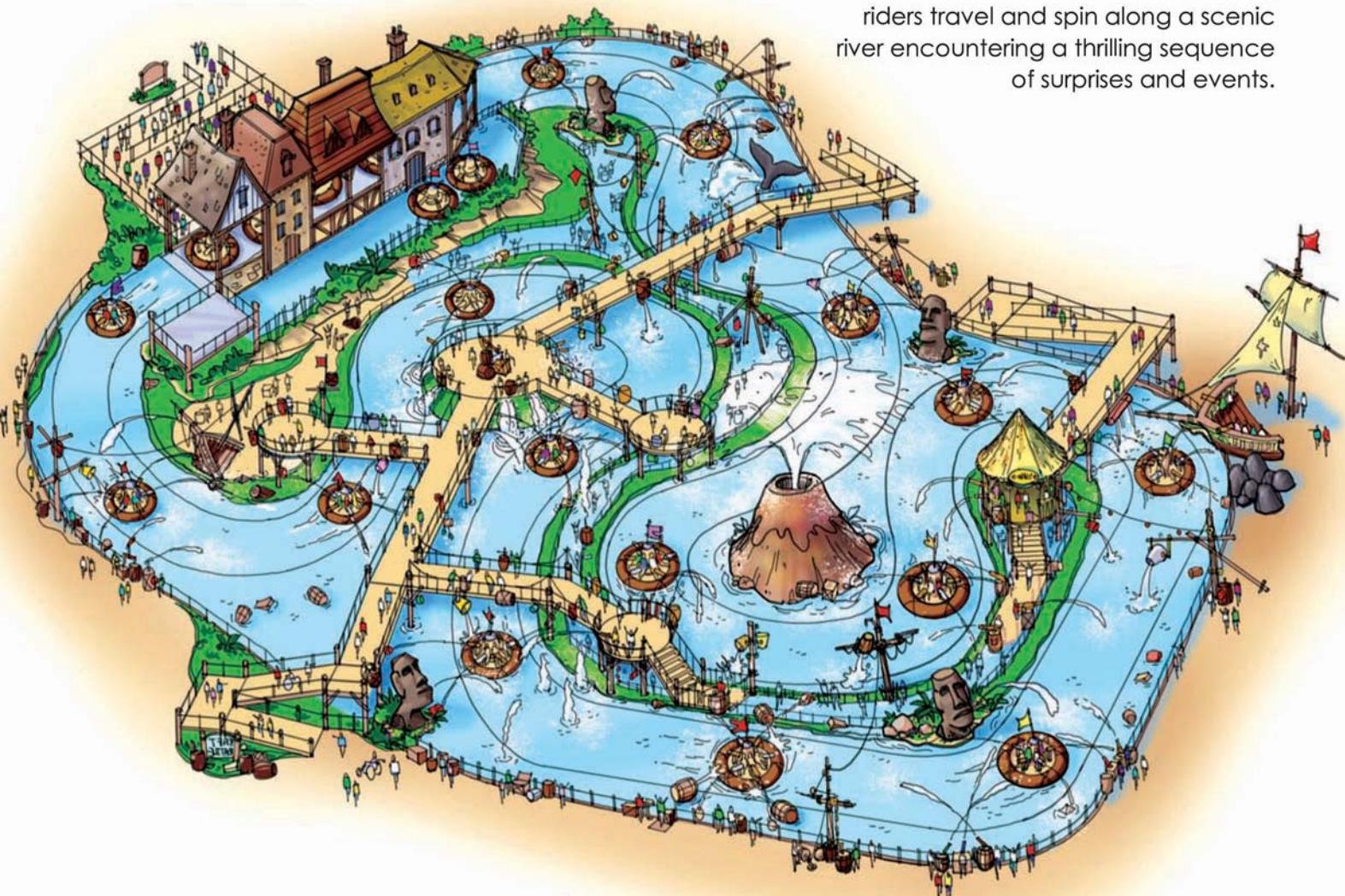
2014/15 trade shows

IAAPA Euro Attractions Show, Amsterdam Netherlands; WWA (World Waterpark Association) Symposium and Tradeshow, Las Vegas, Nevada; IAAPA Attractions Expo, Orlando, Florida; IAAP Attractions Expo in Mumbai India; China Attractions Expo, Beijing, China; DEAL, Dubai, UAE; IAAPA Asian Attractions Expo, Hong Kong, China.

Raft Battle

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WhiteWater Attractions

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Geoff Chutter,
president & CEO

Background briefing

WhiteWater Attractions became its 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.

By offering products ranging from a small themed play area to the largest theme park water rides, the clients can utilise our services across their parks. Utilising one development and design team allows for synergy between attractions by either product mix or by integrating attractions within a zone.

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 Antarctica.

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.

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Geoff Chutter,
president & CEO

Background briefing

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.

Main products

WhiteWater is the ORIGINAL waterpark company specialising in design, engineering, manufacturing and installation of waterslides, interactive water play structures, Waves and FlowRider®.

Additional services

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.

Unique selling points

The unique strength of WhiteWater West is our ability to support projects from concept to completion. WhiteWater's team of in-house architects, engineers, project managers, installation professionals and after-sales professionals are all dedicated to meeting clients' needs throughout each phase of a project. In addition to this, because our expertise is maintained in-house, we apply all of the experiences and lessons learned from past projects to each new project we tackle.

Key customers

Indoor and outdoor waterparks, destination hotels and resorts, amusement and theme parks, cruise ships, specialty markets, and municipal aquatic facilities worldwide. Names include: Village Road Show, SeaWorld, Legoland, Disney, Chimelong, Wanda, Center Parcs, the OCT group, Cedar Fair, Six Flags, Carnival Cruise Lines, Calypso, Atlantis and Universal.

Where in the world?

Over 100 countries. We distribute within every continent except Antarctica! WhiteWater has 20 offices around the world.

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.

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.

2014/15 trade shows

NLC, IAAPA, WWA, NRPA, EAS, AAE, ACOLAP, DEAL, IAAPI and AOAP.

PRODUCTS



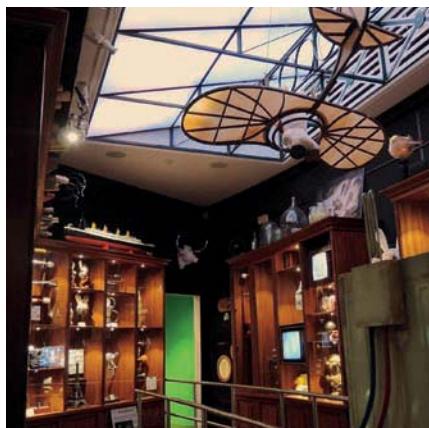
MARKING MILESTONES

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.

ATTRactions-KIT.NET KEYWORD: DATATON

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.



ATTRactions-KIT.NET KEYWORD: JORA



ATTRactions-KIT.NET KEYWORD: ZAMPERLA

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.

ATTRactions-KIT.NET KEYWORD: SIMWORX



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.

ATTRACTIOnS-KIT.NET KEYWORD: MOVETECH



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.



ATTRACTIOnS-KIT.NET KEYWORD: PICSVOLVE



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.

ATTRACTIOnS-KIT.NET KEYWORD: SALLY



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.

ATTRACTIOnS-KIT.NET KEYWORD: VEKOMA

PRODUCTS



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 Hexatech 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".

ATTRACTI0NS-KIT.NET KEYWORD: CRUDEN

MUMMY MYSTERIES UNWRAPPED

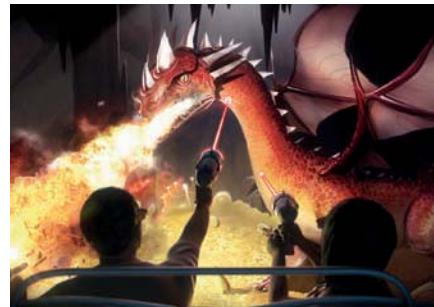
Holovis provided the AV integration for a major exhibition on mummies at London's British Museum. The exhibition, 'Ancient lives, new discoveries', uses findings from CT scanning to tell the different stories of eight individuals who were mummified over a period of more than 4,000 years, from the Predynastic period to the Christian era. The mummies come from sites in Egypt and the Sudan. Holovis worked with the

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.



ATTRACTI0NS-KIT.NET KEYWORD: ECLIPSE



ATTRACTI0NS-KIT.NET KEYWORD: TRIOTECH

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.



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.

ATTRACTI0NS-KIT.NET KEYWORD: HOLOVIS

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.

ATTRACTI0NS-KIT.NET KEYWORD: REICH



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.



ATTRACTI0NS-KIT.NET KEYWORD: FLOWRIDER



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.

ATTRACTI0NS-KIT.NET KEYWORD: WORLD OF RIDES



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.

ATTRACTI0NS-KIT.NET KEYWORD: CAST

PRODUCTS



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.

ATTRactions-KIT.NET KEYWORD: THE JUICE

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,

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 ColourWash 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.



ATTRactions-KIT.NET KEYWORD: ROBE



ATTRactions-KIT.NET KEYWORD: OPENAIRE

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.



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.

ATTRactions-KIT.NET KEYWORD: STAYDRY

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.

ATTRACTIOnS-KIT.NET KEYWORD: NWAVE



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.



ATTRACTIOnS-KIT.NET KEYWORD: WHITEWATER



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.



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.

ATTRACTIOnS-KIT.NET KEYWORD: SYX

ATTRACTIOnS-KIT.NET KEYWORD: ACCESSO

PRODUCTS



FORREC PROJECT RUNS DEEP

Forrec is providing concept and schematic design for Dawang Deep Pit Water World in China. A 15,000m² indoor water park is contained within a recreational development that includes an Ice and Snow World – a strikingly modern structure that hovers above an abandoned rock quarry. A 65,000m² outdoor water park takes advantage of the quarry's depth by creating dramatic vertical elements – slides and funiculars – that connect the rim to the pit.

ATTRactions-KIT.NET KEYWORD: FORREC

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.



ATTRactions-KIT.NET KEYWORD: ALCORN



ATTRactions-KIT.NET KEYWORD: WEROBOTS

ROBOTIC GROUP DYNAMIC

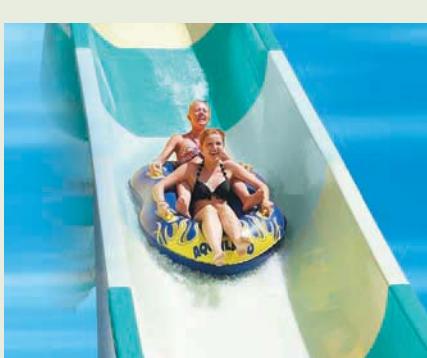
WeRobots, a joint venture between Attraktion! and MetraLabs, has been created to develop unique robot products mainly characterised by their group dynamic. Launched in November 2013 and fitted with a 15in multi touch screen, an integrated camera and a microphone, they act together, communicate with each 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 water-slide is manufactured with resin transfer molding technology, offering a smooth and shiny finish on both sides. Aqualand Maspalomas is located in Gran Canaria.

ATTRactions-KIT.NET KEYWORD: POLIN



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.

ATTRACTIOnS-KIT.NET KEYWORD: GATEWAY



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.



ATTRACTIOnS-KIT.NET KEYWORD: TRICOLOR



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.

ELO OFFERS THE MAGIC TOUCH

Elo Touch Solutions has added the IntelliTouch Pro projected capacitive solution to its zero-bezel touch technology portfolio. It includes touchscreen, controller and software. IntelliTouch Pro is performance optimised for Microsoft Windows 8.1 touch specifications and delivers 10-touch capability at screen sizes up to 32 inches.

ATTRACTIOnS-KIT.NET KEYWORD: ELO



ATTRACTIOnS-KIT.NET KEYWORD: PARAGON

PRODUCTS



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.

ATTRactions-KIT.NET KEYWORD: TRIOTECH

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.

BATMAN WINGS WAY TO VEGAS

SimEx-lwerks 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.



ATTRactions-KIT.NET KEYWORD: SIMEX



ATTRactions-KIT.NET KEYWORD: COSMO

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 Tchaikovsky.



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 en-

tertainment 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.

ATTRACTI0NS-KIT.NET KEYWORD: DP LEISURE



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.



ATTRACTI0NS-KIT.NET KEYWORD: NEPTUNE



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.

ATTRACTI0NS-KIT.NET KEYWORD: AUSTRALIAN



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.

ATTRACTI0NS-KIT.NET KEYWORD: ALTERFACE

Green Resources

Alupro

UK
Tel +44 (0)1527 597 757

Twitter @AluproUK
www.alupro.org.uk

A not-for-profit company representing the leading aluminium packaging producers and re-processors in the UK.

AsialsGreen (AIG)

USA
Facebook /AsialsGreen
Twitter @asialisgreen
www.asialisgreen.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

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

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

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

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 /centreforalternativetechnology
Twitter @centre_alt_tech
www.cat.org.uk

CAT is an education and visitor centre which demonstrates practical solutions for sustainability.

The Chartered Institute of Waste Management (CIWM)

UK
Tel +44 (0)1604 620 426
Twitter @ciwm
www.ciwm.co.uk

CIWM is the professional body which represents waste and resource professionals working in the sustainable waste and resource management sectors worldwide.

Earth 911

USA
Facebook /Earth911

Twitter @Earth911

<http://earth911.com>

This site offers free advice on waste reduction and recycling.

EcoDirectory

Australia
www.ecodirectory.com.au

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

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

Ecolabelling Sweden has responsibility for criteria development, licencing and marketing of the Nordic Ecolabel and the EU Ecolabel in Sweden.

Ecotourism Australia

Australia

Tel +61 7 3252 1530

Facebook /Ecotourism-Australia

Twitter @EcotourismAus

www.ecotourism.org.au

The Ecotourism Certification Program ensures that tourism is in line with sustainable practices.

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.

European Platform on Life Cycle Assessment (LCA)

European Union

<http://eplca.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.

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 /econom](#)

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.

IDEP Foundation

Indonesia

Tel +62 361 294 993

[Facebook /idepfoundation](#)

[Twitter @idepfoundation](#)

www.idepfoundation.org

A Bali-based NGO that develops and delivers training, community programs and media related to sustainable development.

ISO International Organization for Standardization

Switzerland

Tel +41 22 749 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.

Natural Resources Conservation Service

USA

Tel +1 202 720 7246

Facebook /USDA

Twitter @USDA_NRCS

www.nrcc.usda.gov

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 @tcocertified

www.tcodevelopment.com

TCO Development offers the TCO Certified sustainability certification for IT products, making sustainable IT purchasing easier.

Terra Infirma

UK

Tel +44 (0)191 265 7899

Twitter @GarethKane

www.terrainfirma.co.uk

Terra Infirma 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 @wbcisd

www.wbcisd.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.

Address Book

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

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2 Richfield Avenue, Reading, RG1 8EQ, UK
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www.21stcenturyav.com

3D Custom Foam Inc

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V5A 3G1, British Columbia, Canada
Tel: +1 604 444 3626
Fax: +1 604 420 3626
Email: john@3dcustomfoam.com
www.3dcustomfoam.com

3D Experience

6 Harrison's, Birchhanger, Bishop's
Stortford, CM23 5QT, UK
Tel: +44 (0)1279 817 219
Email: info@3dexperience.co.uk
www.3dexperience.co.uk

3DBA 3D Branded Attractions

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Tel: +32 473 510 380
Fax: +32 50 340 332
Email: [use online form](#)
www.3dba.be

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www.aardvarkmascots.com

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Fax: +44 (0)1945 481 277
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www.abaudiovisual.co.uk

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Fax: +44 (0)1622 351 001
Email: enquiries@absolute-action.com
www.absolute-action.com

Access Gamma

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www.theaccessgroup.com/gamma

Acesso

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www.acesso.com

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www.actionpark.es

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www.rootstein.com

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www.adkstudios.com

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www.adrianfisherdesign.com

Adrian Smith + Gordon Hill Architecture AS+GG

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www.smithgill.com

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www.afl-uk.com

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SW18 1PP, UK
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www.agendadesign.com

Airwave Europe Ltd

Lime Place, Rosier Business Park,
Billingshurst, RH14 9DE, UK
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Email: [use online form](#)
www.airwave.tv

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HR9 7LQ, UK
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Fax: +44 (0)1989 750 780
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www.alankeef.co.uk

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Email: use online form
www.alcontrol.com

Alcorn McBride

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105, Orlando, FL 32835, USA
Tel: +1 407 296 5800
Email: use online form
www.alcorn.com

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GU15 3DN, UK
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Fax: +44 (0)1276 6850 35
Email: general.uk@alfalaval.com
www.alfalaval.co.uk

Alinco Costumes

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Murray, UT 84107, USA
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Fax: +1 801 266 6320
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www.alincocostumes.com

Alterface

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Fax: +32 10 480 069
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www.alterface.com

Aluline Environmental Solutions

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Email: info@alulinegroup.com
www.aluline-environmental.co.uk

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

American Wave Machines

224C South Cedros Ave, Solana
Beach, CA 92075, USA
Tel: +1 858 755 1497
Email: info@surfstream.com
www.americanwavemachines.com

Amusement Logic SL

Calle Velluters 2, Pol. Ind. Vara de
Quart, 46014 Valencia, Spain
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Fax: +34 961 56 53 46
Email: use online form
www.amusementlogic.es

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www.amusementrideservices.com

Amusement Services International

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Tecom C, PO Box 113926,
Dubai, UAE
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Fax: +971 (0)4 454 2945
Email: info@asi-world.com
www.asi-world.com

Antenna International

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London, EC2A 3HY, UK
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www.antennainternational.com

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Fax: +39 0444 573 720
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www.zamperla.it

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Tel: +1 951 600 8855
www.apogeeattractions.com

Apogee Sound International

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www.apogeesound.com

Aqua Leisure International

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www.aqua-leisure.co.uk

Aquality Trading & Consulting Ltd

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www.aqua-lity.co.uk

Aquatic Development Group

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Drive, Cohoes, NY 12047, USA
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Fax: +1 518 783 0474
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www.aquaticgroup.com

Aquosis Ltd

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Lovett, Droitwich, WR9 0PT, UK
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Fax: +44 (0)1299 250 935
Email: wateryplaces@aquosis.co.uk
www.aquosis.co.uk

Arcstream AV Ltd

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Fax: +44 (0)1372 737 279
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www.arcstreamav.com

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Fax: +852 2455 2492
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www.artech-hk.com

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Fax: +44 (0)20 8997 1503
Email: use online form
www.artem.com

Artwork Creative Ltd

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Colwall, WR13 6QJ, UK
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Fax: +44 (0)1684 541 551
Email: enquiries@artwork-creative.com
www.artwork-creative.com

Associates in Media Engineering

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Angeles, CA 90042, USA
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Fax: +1 323 256 7020
Email: info@media-engine.com
www.media-engine.com

Atacama Ltd

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Oxford, OX1 4LH, UK
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www.atacama.co.uk

atg UV Technology

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Fax: +44 (0)1942 213 131
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www.atgwilland.com

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www.atkinsheneghan.co.uk

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Ascot, SL5 0NG, UK
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Email: peter@atomltd.com
www.atomltd.com

Attraction Advisors

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Whitwell, Ventnor, Isle of Wight,
PO38 2QX, UK
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Email: simon@attractionadvisors.co.uk
www.attractionadvisors.co.uk

Audioposts Ltd

Unit 29b, Washford Industrial Estate,
28 Heming Road, Redditch, B98 0DH, UK
Tel: +44 (0)1527 522 021
Email: info@audioposts.co.uk
www.audioposts.co.uk

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Australian Waterslides & Leisure

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QLD 4207, Australia
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Fax: +61 75 556 764
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www.waterslide.net

AVG Technologies

9175 Deering Avenue,
Chatsworth, CA 91311, USA
Tel: +1 818 709 8500
Fax: +1 818 709 8508
Email: info@a-v-g.com
www.a-v-g.com

Avolites Ltd

184 Park Avenue, Park Royal,
London, NW10 7XL, UK
Tel: +44 (0)20 8965 8522
Fax: +44 (0)20 8965 0290
Email: avosales@avolites.com
www.avolites.com

B Brown Display Materials Ltd

74-78 Wood Lane End, Hemel
Hempstead, HP2 4RF, UK
Tel: +44 (0)8705 340 340
Fax: +44 (0)8705 329 610
Email: customerservices@bbrown.co.uk
www.bbrown.co.uk

Back-Stage Technologies Inc

76 8th Street, Winter Garden,
FL 34787, USA
Tel: +1 321 735 6448
Fax: +1 321 735 6450
Email: info@back-stage.com
www.back-stage.com

BAF Graphics

25-27 Lydden Road, London,
SW18 4LT, UK
Tel: +44 (0)844 875 9632
Email: info@baf.co.uk
www.baf.co.uk

Baldwin Boxall Communications Ltd

Wealden Industrial Estate,
Farningham Road, Crowborough,
TN6 2JR, UK
Tel: +44 (0)1892 664 422
Email: mail@baldwinboxall.co.uk
www.baldwinboxall.co.uk

Ballpool EU

PO Box 66, NL-7260 AB
Ruurlo, the Netherlands
Tel: +31 573 453 388
Fax: +31 573 453 546
Email: info@vanveendesign.com
www.ball-pool.eu

Barco

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8500 Kortrijk, Belgium
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Fax: +32 56 26 22 62
Email: sales.events@barco.com
www.barco.com

Batwin & Robin Productions

151 West 19th Street, 10th Floor,
New York, NY 10011, USA
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Fax: +1 212 229 1616
Email: mail@batwinandrobin.com
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BCA London

7A Lamb's Conduit Passage,
London, WC1R 4RG, UK
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Fax: +44 (0)20 7242 6992
Email: post@bcalondon.com
www.bcalondon.com

BDS Architects Ltd

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Email: iain@bdsarchitects.co.uk
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www.beauchampdesign.co.uk

Bemrose Booth Paragon

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Hull, HU7 0XY, UK
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Email: info@bemrosebooth.com
www.bemrosebooth.com

Benoy

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Newark, NG24 1EH, UK
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www.brothers-sons.dk

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Chance Rides

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Chemidose Ltd

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Chris Hillman Creative Services

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Email: c40179@aol.com
www.christopherhillman.com

Christie Digital Systems

Viewpoint, 200 Ashville Way,
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Fax: +44 (0)118 977 8100
Email: use online form
www.christiedigital.co.uk

Citizen Systems Europe

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www.citizen-europe.com

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Email: adm@ueg.dk
www.unitedexhibits.com

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Principality of Liechtenstein
Email: info@amusement-rides.com
www.amusement-rides.com

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PO Box 75835, NL-1070, AV
Amsterdam, the Netherlands
Tel: +31 20 471 4640
Fax: +31 8 4710 6619
Email: us@snow.biz
www.snow.biz

Ustigate Waterplay Ltd

11 Masthead, Capstan Court,
Crossways Business Park,
Dartford, DA2 6QG, UK
Tel: +44 (0)1322 424 445
Fax: +44 (0)1322 424 449
Email: sales@ustigate.co.uk
www.ustigatewaterplay.co.uk

UV/FX Scenic Productions

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Monica, CA 90405, USA
Tel: +1 310 821 2657
Email: uvfx@uvfx.com
www.uvfx.com

ValleyCrest Landscape Companies

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Calabasas, CA 91302, USA
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Email: use online form
www.valleycrest.com

Van Egdom B.V.

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De Meern, the Netherlands
Tel: +31 30 666 2104
Email: info@vanegdom.nl
www.vanegdom.nl

Vekoma Rides Manufacturing B.V.

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Vlodrop, the Netherlands
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Fax: +31 475 402 115
Email: sales@vekoma.com / info@vekoma.com
www.vekoma.com

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Ontario, L4K 4T3, Canada
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www.visualsportssys.com

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Kowloon, Hong Kong
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Fax: +852 2387 9291
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www.wailee.com

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Morecambe, LA3 3PU, UK
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www.watersculptures.co.uk

Water Technology Inc

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Beaver Dam, WI 53916, USA
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Fax: +1 920 887 7999
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www.wtiworld.com

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Canada
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Email: info@waterfunproducts.com
www.waterfunproducts.com

Waterplay Solutions Corp

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British Columbia, V1Y 2A3,
Canada
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Fax: +1 250 861 4814
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www.waterplay.com

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British Columbia, V6W 1J7, Canada
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Fax: +1 604 232 4605
Email: sales@whitewaterattractions.com
www.whitewaterattractions.com

WhiteWater West

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British Columbia, V6W 1J7, Canada
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Fax: +1 604 273 4518
Email: whitewater@whitewaterwest.com
www.whitewaterwest.com

Wiegand Slides / Josef Wiegand GmbH & Co KG

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Rasdorf, Germany
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Fax: +49 6651 379
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www.wiegandslide.com

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www.wisdomrides.com

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le-Street, DH2 1AY, UK
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Fax: +44 (0)191 492 0888
Email: info@worldofrides.com
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AMA Amusement Automaten

www.ama-ag.de

Amusement Logic S.L.

www.amusementlogic.es

Amusement Ride Services

www.amusementrideservices.com

Amusement Services International

www.asi-world.com

Antonio Zamperla SpA

www.zamperla.it

Ballpool EU

www.ball-pool.eu

Bekonscot Model Village

www.bekonscot.co.uk

Bertazzon 3B Srl

www.bertazzon.com

Bob's Space Racers Inc

www.bobsspacerracers.com

Bungee Trampoline.com

www.bungeetrampline.com

C Melchers GmbH & Co

www.melchers.com.sg

Chance Rides

www.chancerides.com

Clive Newman Leisure and Transportation

www.wiegandslide.com

Coastal Amusements Inc

www.coastalamusements.com

DBA Adventure Golf Services

www.adventureandfun.com

Dotto Trains

www.dottotrains.com

Ecar

www.ecarjuegos.com.ar

Eli Bridge Co

www.elibridge.com

ETF Ride Systems

www.etf.nl

Ets Marcel Lutz

www.marcel-lutz.fr

Eurobungy Germany

www.eurobungy.com

EuroJumper

www.eurojumper.pl

FAB - Freizeit Anlagen Bau Sarl

www.fab.lu

Fabbri Group

www.fabbrigroup.com

Fastline Group

www.fastlinegroup.com

Formula K

www.formula-k.co.uk

Frolicker Electronic Co., Ltd

www.frolicker.com.tw

Gerstlauer Elektro GmbH

www.gerstlauer-rides.de

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www.goalstriker.com

Gosetto Srl

www.gosetto.com

Group Motoi

www.motoi.it

Grow Through Play

www.growththroughplay.co.uk

Hafema Water Rides GmbH

www.hafema.de

Heege Feizeittechnik

www.heege-freizeittechnik.de

Hopkins Rides, LLC

www.hopkinsrides.com

Huss Park Attractions GmbH

www.hussrides.com

IE Park srl

www.iepark.com

Intamin AG

www.intaminworldwide.com

International Play Company

www.internationalplayco.com

Interactive Productline AB / Mindball

www.mindball.se

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www.intermarkridegroup.com

International Rides Management

www.irmpri.com

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Ital International LLC

www.italintl.com

Jesler Enterprises Inc

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Konami Amusement of Europe Ltd

www.konami.co.uk

Laser Star Amusement Inc

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www.leisurelabsllc.com

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Mack Rides GmbH & Co KG

www.mack-rides.com

Magnetar Technologies Corp

www.magnetarcorp.com

Majestic Manufacturing

www.majesticrides.com

Maurer Sohne

www.maurer-sohne.com

Maxi-Fun Air Games

www.maxi-fun.com

Mecpower-Tecway

www.mecpower.com.cn

MIT Srl

www.rides.it

Montic Fischer

www.montic.de

Moser Rides

www.moserrides.com

Namco Europe Ltd

www.namco.co.uk

nWave Pictures Distribution

www.nwave.com

Pan Amusements

www.panamusements.com

Pax Company

www.pax.ru/en

Peter Petz Productions GmbH

www.peter-petz.de

Polin Waterparks & Pool Systems

www.polin.com.tr

Pouzet-Group

www.pouzet-group.com

Prat Trains Touristiques

www.prattrains.com

Premier Rides (US)

www.premier-rides.com

PremierWorld Technology Ltd

www.premierworld.com

Prime Pedal Karts

www.primekarts.com

QubicaAMF

www.qubicaamf.com

Rainbow Rides Ltd

www.rainbowrides.co.uk

Ride Entertainment Systems

www.rideentertainment.com

S&S Worldwide

www.engineeringexcitement.com

Sandy Creek Mining Co

www.sandycreekmining.com

Sanoyas Hishino Meisho Corp

www.sanoyas-leisure.com

Sartori Rides

www.sartorirides.net

Sega

www.sega.co.uk

Sela Cars S.R.L.

www.selacarshop.com

Severn-Lamb Ltd

www.severn-lamb.com

Simworx Ltd

www.simworx.co.uk

Skytrack

www.skytrack.nl

Spellmann Bowling

www.spellmann.de

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TAB-Austria

www.tab.at

Tai Tin Amusement Ltd

www.taitin.com.hk

Technical Park SNC

www.technicalpark.com

Tornado International Ltd

www.tornado-uk.com

Triotech

www.trio-tech.com

United International Leisure AG

www.amusement-rides.com

Vekoma Rides Manufacturing B.V.

www.vekoma.com

Videotronics UK

www.videotronicsuk.com

Wai Lee Video Amusement Co. Ltd

www.wailee.com

Whitewater West Industries

www.whitewaterwest.com

Wiegand Slides /

Josef Wiegand GmbH & Co KG

www.wiegandslide.com

Wisdom Rides Inc

www.wisdomrides.com

World of Rides

www.worldofrides.com

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Adel Rootstein Ltd

www.rootstein.com

Advanced Animations Inc

www.advancedanimations.com

Amusement Electronics Co.

www.amusementelectronics.com

ATOM Ltd

www.atomltd.com

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David Hayes Studios

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Gilderfluke & Company

www.gilderfluke.com

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www.heimo.com

Kokoro Company Ltd

www.kokoro-dreams.co.jp/english

Meticulous Ltd

www.meticulousltd.co.uk

NHM Planning & Design Consulting

www.nhm.ac.uk/business-centre

NHM Touring Exhibitions

www.nhm.ac.uk/business-centre

P&P Projects BV

www.ppprojects.com

Sally Corporation

www.sallycorp.com

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Theming & Animatronics Industries S.A.

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www.whitewaterattractions.com

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www.costofwisconsin.com

International Play Company

www.internationalplayco.com

Thèmescape Adventure Golf Services

www.themescape.co.uk

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International Play Company

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nWave Pictures Distribution

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ray hole architects Ltd

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Theming & Animatronics Industries S.A.

www.taaindustries.com

Triotech

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Adrian Smith + Gordon Gill Architecture

www.smithgill.com

Aedas Architects

www.aedas.com

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www.afl-uk.com

Archer Partnership

www.archerpartnership.co.uk

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www.austinsmithlord.com

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www.bcalondon.com

BDS Architects Ltd

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Benoy

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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

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www.boyesrees.co.uk

Cadmium Design

www.cadmiumdesign.co.uk

Colwyn Foulkes & Partners

www.colwynfoulkes.co.uk

cpd design

www.cpd-design.co.uk

Crane & Associates

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www.creativesolutions-uk.com

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Househam Henderson

www.hharchitects.co.uk

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Ibex Interiors Ltd

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IDA Chartered Design Consultants

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International Concept Management Inc

www.icm-corp.com

Janvs Design

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John Duffy Design Group

www.jddg.ie

Jonathan Smith & Partners

www.jsparchitecture.com

Kossmann.dejong

www.kossmanndejong.nl

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Lifeforms Design

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Lischutz Davidson Sandilands

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Mark Rylander

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Michael Lee Design

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Polin Waterparks & Pool Systems

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ray hole architects Ltd

www.rayhole-architects.com

Retroactive Design

www.retroactive.com

Richard Burdett

www.lse.ac.uk/researchAndExpertise

RTKL

www.rtkl.com

Scape Design Associates Ltd

www.scapeda.co.uk

Simworx Ltd

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Space Design Studios

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www.steiner.ch

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www.ttsp.com

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www.valleycrest.com

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www.vincent-gorbing.co.uk

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www.wtiworld.com

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www.orbitalsound.co.uk

Orpheo Group

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Phonak AG

www.phonak.com

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www.avc-edinburgh.co.uk

Audio Visual Experience

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Autograph Sound Recording

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www.bose.co.uk/business_solutions

Bretford Manufacturing Ltd

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www.brightsign.biz

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www.cmgroup.co.uk

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www.cga-ltd.co.uk

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www.christiedigital.co.uk

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www.cpsound.co.uk

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www.ctlondon.com

CUK Audio

www.cuk-audio.com

CVA

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D&M Professional Europe

www.d-mpro.eu.com

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[www.datton.com](http://www.dataton.com)

Denon

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DTS

www.dts.com

DJ Willrich Ltd (DJW)

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DNH Worldwide

www.dnh.co.uk

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www.elbowproductions.com

Electracoustic

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www.electrovoice.com

Electrosonic

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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.klarkteknik.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

Leisuretec Distribution

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Lifestyle Entertainment Solutions Ltd

www.lifestylesolutions.co.uk

Loud Technologies plc

www.loudtechinc.com

M-Jay Electronics Ltd

www.audeon.co.uk

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www.magenta-research.com

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Martin Professional

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MSP

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Midwich Ltd

www.midwich.com

Mission Group

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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.paigroup.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

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Simon-Kaloi Engineering

www.skeng.com

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www.simworx.co.uk

SNP Productions

www.snp-productions.co.uk

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www.soundcraft.com

SoundGuys

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Soundpower Ltd

www.soundpower.co.uk

Sporting Performance Ltd

www.sportingperformance.com

Stage Accompany

www.stageaccompany.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

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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

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Vaughan Sound Installations

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www.id-al.com

Wharfedale International Ltd

www.wharfedale.co.uk

Wilding Sound Ltd

www.wildingsound.co.uk

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Frutina

www.frutina.com

CLIMBING WALLS

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www.ep-uk.com

Innovative Leisure Ltd

www.innovativeleisure.co.uk

International Play Company

www.internationalplayco.com

WhiteWater Attractions

www.whitewaterattractions.com

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www.barrynoble.co.uk

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www.locumconsulting.com

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