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A new era of customisation is dawning

Emotionally engaging, personalised experiences that inspire, enlighten and immerse visitors can develop deep emotional bonds between guests and attractions brands.

Creating these experiences demands a high level of customisation in both the design of the attraction and the management of the customer journey.

Fortunately, creating immersive personal experiences is becoming easier with the refinement of technology such as virtual reality/Oculus Rift, holograms, mobile platforms and iBeacons.

There are already signs of this trend emerging: Disney's MyMagic+ cashless smart ticketing system is a sound example of an attractions operator leading the way in customisation. Smart wristbands, smart glasses, smart watches and smart clothing will follow, offering visitors more highly customised experiences.

And there are other projects in the pipeline: a new campus for the National Comedy Center, designed by JRA and opening soon in Jamestown, New York State, will include the world's first hologram comedy club offering customised shows that recreate the standup routines of legendary acts in hologram form.



BRC's AmorePacific's Story Garden (page 152) is another example of how total experiential immersion in the brand can be achieved with thoughtful experience design. On leaving the attraction, guests are even presented with a personalised gift – a copy of an advert they designed and starred in during their visit.

Mass customisation and 3D printing are also transforming merchandising and retailing.

Using interactive digital platforms with 3D graphics software, visitors can select the colour, size, text and images for their own personalised gifts. Customised experiences like this are emotionally engaging, instil brand loyalty and boost profits.

Another trend which enables the creation of more personal experiences is the growth of fine dining in attractions. In a world where fast food is evermore controversial, attractions that up their game and provide more healthy and sophisticated culinary experiences are finding a market for these new, high-level services.

From being the preserve of only high-end attractions, the creation of customised experiences is now within reach for all and is heralding a new era of engagement with guests.

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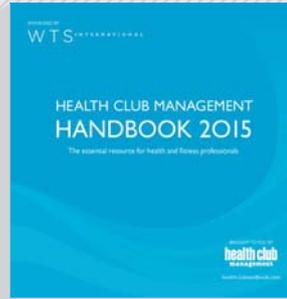
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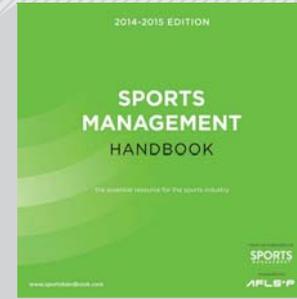
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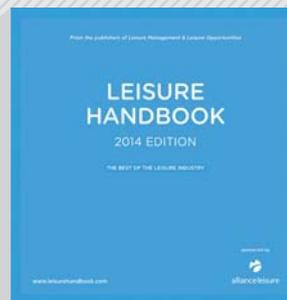
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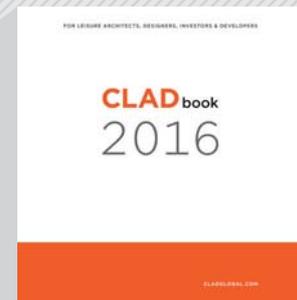
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Attractions Foresight™

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

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▲ Iceland's Into the Glacier attraction takes visitors deep into the ice

SUBTERRANEAN

1. Underground attractions

High-up attractions have dominated the news over the last three years – giving customers an adrenaline rush without much, if any, physical exertion or risk.

Now adventure attractions are going underground, using existing cave systems and quarries or creating new ones.

Into the Glacier is Iceland's latest opening, with backing from one of the country's leading pension funds. Guests are transported on an ex-NATO missile

launcher to the man-made ice caves deep in the Langjökull glacier, where they can admire the naturally occurring blue ice.

Bounce Below in Wales, UK, offers a completely new type of attraction. A chasm above a massive slate quarry is home to three giant trampolines reached by an underground train, while Zip World Caverns enables daredevil tourists to enjoy an underground assault course of zip lines, rope bridges, obstacles and tunnels.



▲ Biofeedback will be added to rides to give a personalised experience

CUSTOMISATION

2. Biofeedback

Ride designers are creating ever-more immersive and thrilling experiences thanks to emerging technology. Computer-controlled robotic systems can even steer individual seats using biofeedback.

By measuring involuntary responses like breathing, rides can automatically adapt to riders' reactions. For example, elastic chest sensors integrated in ride seat safety harnesses, can physically and psychologically 'push back' at riders

while they struggle to control the ride and their own bodies, resulting in an engaging experience that's thrilling and responsive.

Alternatively, breath-control masks with built in respirator flow sensors and microphones that capture breath rates and vocal responses can be used to enhance the intensity of everything from culture to horror rides and experiences.

UK-based games studio Slingshot Effect is keen to realise the value of

bio-sensor technology. Next spring it will launch a bio-activated horror maze called Hyde - themed on Robert Louis Stevenson's novel Dr Jekyll and Mr Hyde.

Bio-sensors fitted to participants will be linked to actuators in the maze, such as locks, lights and motors. Each player must control their heart rate, breath and posture to trigger them – breathing on a lock opens it or raising the heartbeat changes the music, for example. ▶

NEW SPIN

3. Vintage

It's happening with fashion and dining, and now it looks as though vintage is coming to the attractions industry.

Plans are in the works to revamp the New York State fair with a heritage feel and the reopening of Dreamland in Margate, Kent, UK – with design by Wayne Hemmingway – is further evidence of the growing popularity of the vintage design ethos.

The trend ties in with our dressing up trend (see Attractions Management Foresight 4) where attractions visitors chose their attire to tie in with the theme of the attraction they're visiting.

Vintage also works well for F&B and retail. We expect it to grow in all areas.

SPECIAL OCCASION

4. Dressing up

Disney fans kicked off the trend by dressing up as their favourite character to visit the theme parks – Minnie Mouse being a favourite.

We expect the dressing up trend to spread more widely to the market and begin to make appearances at a wide range of attractions types as operators work to increase visitor engagement, extend the impact of the visit to before and after and build a tribe of engaged fans and advocates around their brands.

Operators who encourage this trend can use it to add another dimension to customers' visits.



PHOTO: SHUTTERSTOCK/MONKEY BUSINESS IMAGES

▲ Attractions which aim to attract three generations will be among those to benefit

AGEING POPULATION

5. Dementia-friendly design

The ageing global population will prompt rapid growth in dementia-friendly design.

Well thought-out colour and décor schemes are needed for those who have problems with depth perception and visual processing, for example. Patterns on the floor may appear to be a trip hazard and this momentary confusion can cause them to stumble and fall.

People with dementia have difficulty remembering things and building up

familiarity with where things are, so appropriate signage is important. Their more recent memories are lost first, so if toilet signs are a variation on the stick man that was common in the 60s, it might be meaningless to someone whose memory stops before then, for example.

Attractions which cater for extended families will find it especially important to adopt this approach to ensure the whole family can enjoy their visit



▲ We expect the US to lead the world in obesity design

FAT PLANET

6. Design for obesity

The World Health Organisation has classified obesity as an epidemic and attractions need to gear up to accommodate this.

We're already seeing a trend towards strong domestic markets for obese people who are unable to fly due to their size and we expect attractions to find they are increasingly catering for two distinct groups of customers among their clientele – obese domestic and non-obese tourist groups. Each has very different needs in

terms of both design and operations.

In museums and other non-theme and water park attractions the obese need wider corridors and bigger turnstiles and toilet cubicles as well as places to sit.

The biggest pressure comes in theme parks and waterparks where obese riders need plus-sized seats and redesigned rollercoasters, ride systems and flumes.

We expect the US to lead the world in obesity design, with the provision of

extended seat belts, extra-large seats, more buoyant boats on water rides, and deeper, wider flumes.

Where rides can't be modified, sample seats enable overweight visitors to try them for size before queuing in vain.

Staff can be trained in how to deal with this sensitive issue and websites can prepare visitors before their arrival by posting weight ride restrictions, in addition to the more usual height restrictions listed. ▶

LAYERED EXPERIENCES

7. Ride gamification

Developers have been testing the use of the Oculus Rift VR system on rollercoasters to enable interactive games to be installed, with a leaderboard for all to see and try to beat.

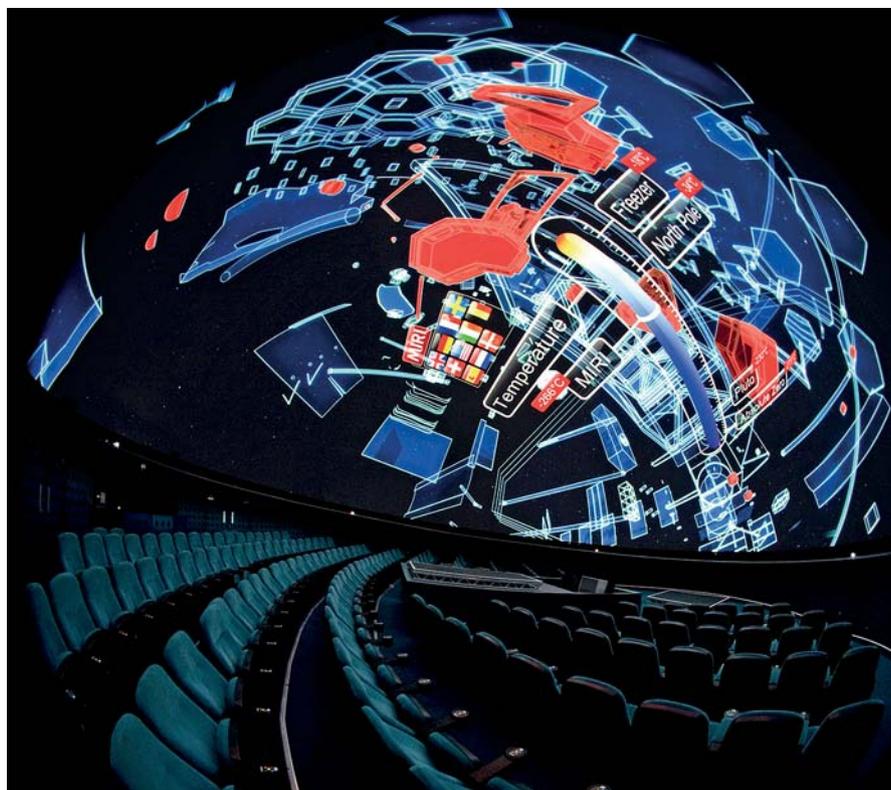
The application of gameplay elements to other areas of activity in the industry can turn a rollercoaster into a space battle or make learning fun for youngsters. This will be used as a tool to draw in a larger audience – young and old – as the industry looks at new ways to increase numbers and satisfaction. The idea of using games to bring visitors back will work hand-in-hand with the development of virtual and augmented reality technology.

THE NEW WEARABLES

8. Invisibles

As wearables innovators and activity app developers such as Jawbone, FitBit and Strava battle for market share, the next phase of activity and wellness monitoring is already being imagined and prototyped quietly behind closed doors.

We'll move from a time of wearables to a new evolution in body computing – the age of invisibles – when sensors are integrated into the body to give a continuous data stream and establish a complete picture of what's going on with our responses. This will remove the need to carry clunky devices and enable integration with other tech.



▲ Planetariums are becoming interactive, with high-quality dome theatre systems

FOCUS FOR INNOVATION

9. Interactive planetariums

We expect planetariums to become more interactive by embracing a range of complementary technology.

Dome theatres will offer film-quality visuals that can be customised to create immersive, realistic experiences.

They will also be gamified, so individuals can meet and interact in alternative universes of their own making. VR will be incorporated to add further dimensions to the experience.

Live presentations and visualisations created in one planetarium are increasingly re-packaged and distributed online and to other planetariums, meaning visitors can enjoy more interaction and a greater sense of community.

The potential for planetariums to be used as immersive educational platforms outside astronomy – for example, Sciss's Neurotours, a neuroimaging visualisation based on real brain data – will be realised.



PHOTO: WET N WILD GOLD COAST

▲ Waterpark designers are pushing the boundaries of engineering to create bigger and bigger thrills

THRILLS

10. Extreme water

Waterpark suppliers are pushing the boundaries, as teenage and adult visitors seek the same type of high-adrenaline experience they get at a theme park.

To meet the demand, ride designers are getting more creative, filing more patents and pioneering new techniques in fabrication and structural engineering.

Robotics and advanced computer modeling software are also aiding ride designers in the hunt for new and bigger thrills.

Waterpark suppliers are offering hybrid rides which offer creative ride paths that can be customised around the park's site and requirements. It's about taller, faster slides, zero gravity drops, and incorporating elements from other types of rides like rollercoasters.

Sky Turtle Technologies has even developed a prototype for a looping waterslide. Riders will travel inside an aluminum capsule, bolted in by lap

restraints, to enable a fully vertical loop for the first time. Corkscrews, multi-lane and multi-loop waterslides not dissimilar to rollercoasters are likely to follow.

Waterpark attractions will also be enhanced by gaming technology, where riders can play shooting or racing contests in a digital environment. We expect waterparks to be developed with gaming and competing being central to a fully immersive experience. ▶

IN SIGHT OF CHANGE

11. Africa

Back in 2003, Goldman Sachs coined the term BRIC – the acronym for Brazil, Russia, India and China – to group together what it predicted would be the world's dominant economies by 2025.

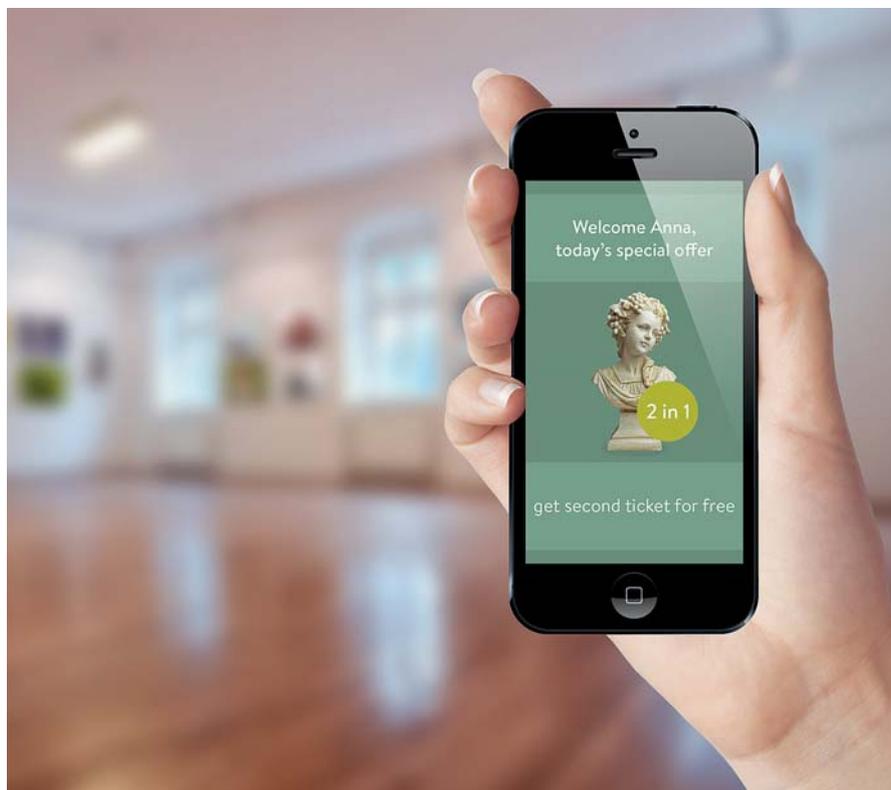
Next the CIVETS were identified as being the ones to watch: Columbia, Indonesia, Vietnam, Egypt, Turkey and South Africa – the acronym was coined by Robert Ward at the Economist Intelligence Unit to predict the next emerging economies.

We think much of the rest of Africa will show exciting growth over the next two decades, with the attractions industry identified as a driver for both domestic and inbound tourism.

A GLOBAL MARKET

12. Halal

Muslims spent US\$140bn on international travel in 2013, representing almost 13 per cent of global travel expenditures, according to a report by Crescent Rating. The agency is one of a growing number of firms that rate facilities on their adherence to Islamic traditions, such as no alcohol and gambling, serving halal-certified food and offering gender-segregated leisure facilities. Spas in Muslim countries already offer separate male and female areas, but we predict further segregation in design and in facilities outside these regions as the growth of halal tourism picks up pace.



▲ Beacon technology is about to change the way we look at visitor attractions

INSTANT CONNECTIONS

13. Beacons

Beacon technology is about to change the way we look at attractions and open up opportunities for enhanced experience design and increased monetisation.

The proximity-based technology transmits a signal – primarily through Bluetooth or wifi – to smartphone or tablet and delivers information directly to the palm of the hand. The ability to send targeted information to customers as they walk past certain hotspots, essentially

turns handheld devices into responsive tour guides or advertising boards.

A February 2015 analysis on the impact of beacons by *Business Insider* hailed it as “one of the biggest developments since wifi”, saying that if used as an advertising tool in the retail industry, it could have an immediate impact of US\$4bn (€3.8bn, £2.7bn) in the next year.

We expect attractions to install beacons during their next investment cycle.



▲ BRC Imagination Arts worked on the Amore Pacific visitor attraction for the global spa brand

A NEW PARTNERSHIP

14. Attractions & spa

We believe the technology used within the attractions industry has huge potential for use in the development of spa and wellness facilities and expect significant collaborations to emerge in this sector.

Innovations such as immersive environments, virtual reality, haptic technology, facial recognition software and augmented reality could all be deployed to create amazing experiences for customers within the spa and wellness industry.

In addition, the attractions industry's expertise in creating vivid customer journeys and high levels of engagement can also be used by spas to heighten and elevate the experience being delivered.

Other overlaps could include the use of 360 degree screens and multimedia to deliver ambience or to create another layer to the spa experience.

In another application, Asian skincare brand AmorePacific, has worked with BRC

Imagination Arts to create an award-winning brandland in South Korea that mixes a spa theme and visitor attraction.

The Story Garden attraction opened in late 2013 and is located at AmorePacific's Beauty Campus, along with a botanic garden and art museum. It won a TEA Outstanding Achievement accolade at the Thea Awards in 2014 in recognition of its innovative approach. We expect more spa and attractions tie-ups to follow. ▶

FACIE PRAELIS

15. Cuba

Tourism is set to take off in Cuba as diplomatic relations with the USA thaw for the first time in 30 years. In April, President Obama recommended the country be taken off the USA's terrorism list, and the number of Americans who are visiting Cuba has already increased significantly – by 36 per cent – since the start of the year, according to The Associated Press. While business and tourist embargoes with the USA remain intact, spa investors who strike up partnerships in the communist country now will be ahead of the game.

NEW COMPETITION

16. China innovates

With its manufacturing capacity and low cost base, China pumps out vast quantities of goods for world markets.

However, much of the design for these is done in the West and China has always been light on its ability to innovate – especially in the attractions sector, with most equipment and materials being designed by US and European companies.

However, with Disney and Universal now both building in China and sourcing materials and equipment from local fabricators – educating them in the process, we expect new Chinese suppliers to emerge on the world stage, offering world class products and creating new competition.



▲ Attractions must learn to offset, balance or even counteract the growing digital realm

PHYSICAL WORLD

17. Tech backlash

As attractions embrace new technologies and increasingly envelop visitors in digital and virtual worlds, they need to consider how to also provide meaningful experiences that connect the visitor with the physical world around them.

How attractions offset, balance or even counteract the digital realm will become an important design consideration.

Visitors will increasingly want to express themselves as sentient, physical,

social beings. Physical movement will become a more important part of learning experiences within a digital environment. Attention must be brought to the physical architecture and environment of attractions. Social interaction (non-digital) can be encouraged through activities.

Attractions will capitalise on their ability to provide an interactive social space for future generations who will be ever more immersed in and reliant on technology.



▲ Frank Gehry's Biomuseo is the first new attraction to open in Panama as its new canal comes on-stream

NEW MARKET

18. Panama

In 2016 a new lane will open in the Panama Canal, doubling the capacity of the route that links the Pacific and Atlantic Oceans and effectively creating a cruise ship superhighway.

The canal, a visitor attraction in its own right, will soon be able to host the world's largest cruise ships, which disembark 5,000 passengers at a time. Notably, cruise liners are also gaining 6.55 per cent more customers annually.

As the canal forms the foundation of Panama's economy, it's predicted that GDP will double in the next eight years. All of these signs are good news for existing and upcoming attractions operators who are planning to invest in the country.

Panama has recently pulled out all the stops to create the world's first museum of biodiversity, the Biomuseo.

This piece of statement architecture, rises from the Panama Canal in a

concertina of primary colours. Designed by internationally renowned architect Frank Gehry, whose wife is Panamanian, the museum focuses on the importance of the isthmus and its biodiversity.

The scientific content was researched and curated by teams from the Smithsonian and the University of Panama, with galleries by Bruce Mau Design.

We expect to see further growth in both the attractions and tourism sectors. ▶

GETTING PERSONAL

19. Retail customisation

We expect attractions' merchandising to increasingly draw on mass customisation technologies which are being used in the wider retail industry.

Instead of exiting through the gift shop, visitors will be invited to design their own products on an interactive digital platform with 3D graphics software.

A user-friendly program will enable them to choose the type of merchandise, the colours, style and size – and even customise items with their own text and photography which was taken that day.

Products will either be made and sent on to the visitor – opening up avenues for post-visit engagement – or 3D printed on the spot, as already happens during Disney's innovative Star Wars – D-Tech Me experience.

Visitor data collected during a visit will be used to prompt and guide the customisation process.



▲ Visitors will design their own retail products using interactive digital platforms

LIVING ON SITE

20. Attractions real estate

The value of residential real estate far exceeds that paid for non-residential in almost all cases and in other areas of the leisure industry, residential is being added to the mix to carry capital costs and create additional revenue streams.

Consumers can now opt to live in their favourite hotel, spa, resort or health club and the addition of the leisure element to residential increases the value of the real estate by an average of 30 per cent.

We believe there would be a demand for real estate linked to visitor attractions and expect a wide range of attractions to move to add residential elements to their property portfolio in the future.

Many attractions have extensive land and property holdings which could be straightforwardly developed to add residential elements, without it being detrimental to the attractions element of the business or operation

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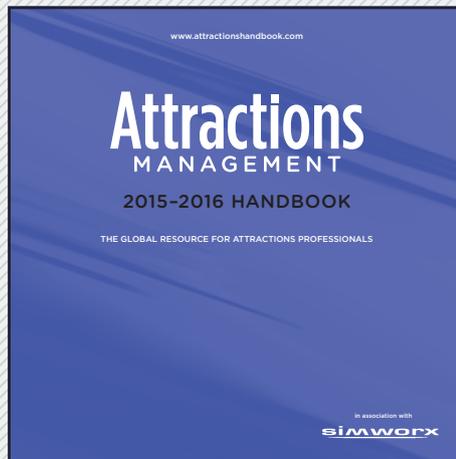
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DEVELOPMENT PIPELINE

A sector-by-sector summary of some of the most significant attractions being developed around the world



Puy du Fou: Authenticity is one of our strengths. The materials, décor and animals are all real

Historical theme park

Crimea

Opening: TBC

Nicolas De Villiers, president of historical theme park Puy du Fou in France, has revealed exclusive details about the franchise's controversial new development in the highly-disputed Crimea region on the Russia/Ukraine border.

Crimea (last year annexed by Russia from Ukraine) continues to be a battleground along the region's border. More than a year later, the dispute between the two countries over sovereignty and control of the peninsula continues to rage on. "Historically speaking, Crimea was Russian for centuries," says Nicolas De Villiers. "Now Crimea is Russian again and we hope our scheme can provide a peaceful means to help people find their identity, and act as an economic driver."

Speaking on the creative inspiration for the project, De Villiers says: "We're not teachers and we don't want to teach people just history. We want to educate and entertain at the same time. In Moscow, the script will be based on Russian history, in Crimea it will be based on the history of the Byzantine Empire. Everyone's fascinated by Russia because it's a compelling and attractive culture."

■ <http://lei.sr?a=h7f4R>



The attraction is primarily aimed at the growing Chinese tourism market

Chappypie China Time

Wyong, NSW, Australia

Opening: 2016

Plans for an AU\$500m (US\$466m, €348.4m, £276.6m) Chinese Cultural Theme Park north of Sydney face major hurdles after a number of incidents have put the proposed attraction's owners and key shareholders under scrutiny.

Most recently, the New South Wales Department of Planning and Environment reprimanded the developers, Australia China Theme Park, for using the department's official logo in its promotional material, which offers an Australian visa in exchange for a AU\$1m (US\$771,000,

€689,000, £489,000) investment. On 26 June, the department demanded the company remove its logo from all material related to this promotion, but is yet to receive a response. Concerns were also recently raised by government members about the financial backers of the project, with an investigation now underway into claims that Wyong Shire mayor Doug Eaton failed to declare his wife's financial interests in the theme park.

Tentatively set to open in late 2016, the park will feature 12 main sections, including Meridian Gate, Thanksgiving Temple, Zheng He's Treasure Ship, Spring Festival Square and Panda Paradise, as well as a 4D cinema and a full-size replica of Beijing's Forbidden City.

■ <http://lei.sr?a=f3q2R>



Universal branding has been dropped

Nangoku Resort

Nago, Okinawa Island, Japan

Opening: TBC

Following reports that representatives from Universal Studios Japan were looking into potentially opening a new theme park on the island of Okinawa, the interested party has taken the rather surprising step of dropping the well-established Universal name in favour of 'Nangoku Resort'.

Translating to 'Southern Country', a term often used to refer to Japan's tropical regions and islands, the new name does away with the Universal brand – something strongly entrenched in the Japanese market. The naming decision has raised questions as to how much of a link the new park will have with Universal Japan, and even if it will have any relation to movies for which the park is famous.

Okinawa is currently trying to sell itself as an Asian tourist destination and a Universal theme park was seen as a huge step towards solidifying that stance, though possibly less so without the Universal branding.

■ <http://lei.sr?a=H8k5M>

► DEVELOPMENT PIPELINE: THEME PARKS

Bollywood theme park

Agra, India

Opening: 2016

Bollywood star Sanjay Khan's RS10bn (US\$157m, €141m, £102m) theme park, based on developing replicas of past and future civilisations, will be developed to be "like Disneyland", says the Agra Development Authority. Using a Disney-esque model, visitors to the park will be able to explore seven 'cities', with actors portraying the people of the time. Each city will be connected via a monorail, which will deliver visitors to each location.

■ <http://lei.sr?a=z6H70>

Adlabs Imagica

Hyderabad, India

Opening: TBC

Adlabs Entertainment – owner of Adlabs Imagica in Khalapur – is planning to set up a second theme park in India in an effort to cash in on tourism in the area, with further plans for a third park in the Delhi area after that. Adlabs owns two existing attractions, the Imagica theme park – opened in 2013 – and Aquamagica waterpark, which opened last October.

The second theme park is expected to be of similar stature to Adlabs' existing park, which is spread over 300 acres (1.2sq km) and features 26 attractions including India's largest floorless rollercoaster and five themed restaurants.

■ <http://lei.sr?a=M3N1m>



IMG will be the largest temperature-controlled indoor themed destination in the world

IMG Worlds of Adventure

Dubai

Opening: 2015-16

Design firm Falcon's Creative Group have revealed new details about the Avengers ride coming to IMG Worlds of Adventure.

Stereoscopic 3D media will be combined with an elaborate physical environment and special effects to bring the Avengers' Marvel Universe to life.

The ride – Avengers: Battle of Ultron – will be one of the theme park's main attractions. The Ilyas & Mustafa Galadari Group are behind the park's development

– set to be the world's largest themed entertainment destination.

In addition to the Avengers-themed ride, Falcon's has also been working on other experiences at IMG Worlds of Adventure, for which it has acted as masterplanner.

The indoor theme park will be comprised of four themed zones – two centred on Marvel and Cartoon Network IPs, while a third will feature original animatronic dinosaurs and rides.

The fourth area – known as IMG Boulevard – will contain not only rides, but also dining venues and retail outlets, as well as a selection of interactive entertainment experiences.

■ <http://lei.sr?a=z2Q1t>



The project has been touted as a 'multi-billion dollar' deal

Warner Bros theme park

Abu Dhabi, UAE

Opening: 2018

Plans are progressing for a new Warner Bros theme park in Abu Dhabi, as the number of attractions in the Middle East continues to climb.

The project, which in 2007 was touted as a 'multi-billion dollar' deal, covers the creation of a 19-ride theme park and a hotel, along with multiplex cinemas, jointly owned by Warner Bros, Abu Dhabi-based property developer Aldar Properties PJSC and the Abu Dhabi Media Company.

The partnership between the three companies also includes a joint venture

fund to finance films and publish video games, and to develop related ventures such as production facilities, digital content distribution and retail opportunities across the Gulf.

"With our partners at Miral Asset Management, we have started initial development of the area on Abu Dhabi's Yas Island," said a Warner Bros spokesperson.

According to signage around the construction site, AECOM's Middle East division are operating as consultants, while Thinkwell are acting as theme consultants. Louis Berger are project management consultants and Farah Leisure Parks Management are owner representatives and master developers.

■ <http://lei.sr?a=g7b4U>



Guests can swim with whale sharks

Fantasy Island

Riau Islands, Indonesia

Opening: Q4 2015

Work is progressing on what is being billed as "the world's largest eco-theme park" – a US\$240m (€213m, £157m) development in Indonesia's Riau Islands, just 16km (10 miles) from Sentosa Cove in Singapore.

Set to open in late 2015, eight key "eco-zones" are currently under construction in the 3sq km (1.2sq m) development, including a multi-sensory rainforest. There will also be land- and river-based safaris, snorkel and scuba zones, an interactive dolphin habitat, and an aquarium where guests will be able to swim with whale sharks.

Envisioned to be the world's largest eco theme park, the WOW Design Studio-planned Fantasy Island will also be home to a limited number of private villas in addition to a hotel and spa.

Eco-themed activities will include aquaculture tours in the surrounding waters, as well as nature trails allowing visitors to explore the Riau Islands unspoiled environment.

■ <http://lei.sr?a=R511x>



PHOTOS: © UNIVERSAL ISLANDS OF ADVENTURE

Skull Island: Reign of Kong will use immersive storytelling to transport guests into a jungle filled with prehistoric creatures

**Islands of Adventure
Universal Studios Orlando**

Orlando, Florida, USA

Opening: Q3 2016

Universal has confirmed plans for Skull Island: Reign of Kong, the long-rumoured return of King Kong to a Universal park.

The new Kong attraction will use immersive storytelling to transport guests into a world where they will discover creatures of unknown origin. The ride will take guests

through an ancient temple populated with hostile natives, a jungle filled with prehistoric creatures and a maze of underworld caves topped off with a face-to-face encounter with Kong himself.

Universal's creative team behind the project is working closely with director Peter Jackson, who directed the 2005 version of the movie. *Attractions Management Handbook* understands that the ride will tell its immersive story using high-resolution projections and 3D simulation.

■ <http://lei.sr?a=A505t>



Visitors will meet the mighty Kong

Shanghai Disney Resort

Shanghai, China

Opening: Spring 2016

Bob Iger, chair and CEO of Disney, has confirmed that the opening of Shanghai Disney Resort has been postponed several months to spring 2016.

“We will complete major construction by the end of this calendar year, and we’re planning a spectacular grand opening in spring of 2016,” Iger said. “We believe it’s the optimal time to showcase the full grandeur of this world-class destination.”

Despite the delay, progress continues, with construction work on the 420-room Art Nouveau style Shanghai Disneyland Hotel newly completed, and the 800-bed-room Toy Story Hotel and Disneyland “mountain” also topped out.

For the first time ever, a Disney Park will be home to a Pirates-themed land called Treasure Cove, and a major attraction called Pirates of the Caribbean: Battle for the Sunken Treasure. This is also the first Disney park to be built in mainland China.

The current investment figure for the project now stands at a staggering US\$5.5bn (€4.8bn, £3.6bn).

■ <http://lei.sr?a=m9g0j>

London Paramount Entertainment Resort

Kent, UK

Opening: Q2 2020

Global architecture firm Farrells are behind the masterplan for the upcoming London Paramount Resort.

A representative for London Resorts Company Holdings (LRCH), which is behind the £2bn (€2.7bn, US\$3bn) theme park and resort development, confirmed that Farrells would be masterplanning the entire development. Meanwhile, Ray Hole Architects will act as core facilities architects for the project.

The masterplan aims to create a major entertainment resort with the added complexities of integrating a large development into an area with existing communities with their own identities, as well as integration with the planned Ebbsfleet Garden City.



Port Bay will be a fantasy historical port

LRCH has unveiled the themed zones: Adventure Isle – a jungle-themed zone which includes a white water rapids ride; Myth & Legends Castle – a medieval castle; Paramount Port Bay – a fantasy historical port; and Port Plaza – an area connected to both the castle and port following the same historical theme.

■ <http://lei.sr?a=J202x>



The resort will include numerous rides

Twentieth Century Fox

South Korea & Malaysia

Opening: 2016-18

Twentieth Century Fox has announced its intentions to bring its theme park brand to South Korea in an attempt to attract tourists using the company’s film and television brands.

The operator has signed a memorandum of understanding with the government of South Gyeongsang Province in the southeast of the country, to form a joint venture.

The US\$3.5bn (€3bn, £2.1bn) proposed park will be the second 20th Century Fox park planned, following on from a Malaysian version of the theme park set to open in 2016.

Included as part of a larger entertainment complex, the South Korean theme park will be accompanied by a resort, a hotel, a casino, sports facilities and a shopping mall.

Experiences will include a mix of media-based rides, thrill rides, dark rides, children’s rides and water rides. There will be associated shops and themed F&B outlets.

■ <http://lei.sr?a=M4L2K>

► DEVELOPMENT PIPELINE: THEME PARKS



The park will reflect the local culture

PARK21

Amsterdam, the Netherlands

Opening: Q2 2020

A design team is planning a Dutch-inspired theme park at the location of a leisure parkland – dubbed Park 21 – on the outskirts of Amsterdam.

HollandWorld would be the commercial heart of Park 21 and consist of different areas that reflect the culture and history of the Netherlands. It will operate as an educational and entertainment destination.

The non-gated theme park will have six major attractions in its first phase, with HollandWaterWorld, HollandFlowerWorld and HollandHistoryWorld among them. While details on the parks are limited, *Attractions Management* understands the water world attraction, budgeted at €45m (£33m, US\$50.1m), will tell the story of the Netherlands' unique relationship with water.

The total investment in the first phase is around €550m (£406m, US\$620m), with an opening slated for April 2020.

■ <http://lei.sr?a=Z5M5X>



The circus troupe has teamed up with Grupo Vidanta to launch a new entertainment resort

Cirque du Soleil

Nuevo Vallarta, Mexico

Opening: 2018

Cirque du Soleil is venturing into the theme park business, with the world-famous circus troupe teaming up with Mexican resort and tourism-infrastructure developer Grupo Vidanta to build and operate a “first-of-its-kind immersive theme park experience” in Nuevo Vallarta.

Grupo Vidanta is one of Mexico's leading developers and operators of world-class luxury resorts, properties and infrastructure. The developer is remaining tight-lipped on most of the details, but did say a waterpark, nature park elements

and an outdoor show accommodating up to 5,000 spectators would be included.

“Grupo Vidanta is offering us an amazing sandbox in which we can unleash our creativity,” said Cirque du Soleil founder, Guy Laliberté. “Both our groups strive for perfection. We have set ourselves the challenge of creating something unlike anything the world has seen before.”

The planned entertainment park, of which financial details are yet to be revealed, will create thousands of jobs in the Mexican state of Nayarit according to the developers and has been imagined to encourage tourism visits to the region.

Cirque du Soleil partnered with PortAventura in Spain (Europe's third largest attraction) last summer.

■ <http://lei.sr?a=F5Z0N>

Bahrain theme park

Riffa, Bahrain

Opening: TBC

When it comes to amusement parks and other visitor attractions, the flush nations of the Middle East are creating a hotbed of activity. Not to be outdone, King Hamad bin Isa Al-Khalifa of Bahrain has ordered the construction of a multi-million dollar theme park located in the kingdom's second city of Riffa.

With a reported budget of BD20 million (US\$53m, €47m, £35m), the park would

be situated in the valley of Hunanaiya. The proposed site, administered by the Southern Municipal Council, is a historic area between Riffa's east and west districts. Funding would come from the Bahrain government and project investors. The council has said that it hopes the project will be something quite different, with a focus on technological innovations, and perhaps including a snowboarding arena.

"We want a park that is attractive to families and visitors, but it has to have a new concept," the *Gulf Daily News* reported council chair Al Bakri as saying.

■ <http://lei.sr?a=Q3J4N>



The mixed-use development will include a theme park and an opera house

Iskandar Waterfront City

Iskandar, Malaysia

Opening: TBC

The Greenland Group has purchased land from Malaysian property developer Iskandar for RM2.4bn (US\$638m, €566m, £417m) to build a mixed-use development which will include a theme park and an opera house.

Chinese state-owned Greenland Group has purchased the waterfront land with

the intention of building a 'snow world' theme park, an opera house, and a hospital specialising in Chinese medicine.

The Greenland project will be the first phase of development for the waterfront, with further additions to come over the next 15 years. The development is a joint venture between Greenland and the Johor State Government-linked Iskandar.

Dubbed Iskandar Waterfront City, the full site has a cumulative gross development value of RM125bn (US\$33.2bn, €29.4bn, £22bn).

■ <http://lei.sr?a=4q9S9>



The ageing park will be overhauled

Playland

Hastings Park, Vancouver, Canada

Opening: TBC

Playland in Vancouver has announced major renovation and expansion plans, with work commencing this autumn. The 13-year project is part of an ambitious plan by Vancouver City Council to overhaul Hastings Park.

The makeover at the amusement park, which opened in 1958, has a budget of CA\$80m (US\$64m, £42m, €57m), the *Vancouver Sun* reported. The money will be used to redesign the look of the park and modernise its ride offering. Owners Pacific National Exhibition will increase the park's size from 60,000sq m to 90,000sq m (646,000sq ft to 969,000sq ft).

Hastings Park is a major sports, culture and recreation destination in the Canadian city, and the master plan includes new green spaces, a new sports park and renovations to the amphitheatre and festival plaza.

The reinvention is expected to cost up to CA\$300m (US\$241m, €214m, £158m) over 20 years.

■ <http://lei.sr?a=A2D2L>

DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS



PHOTOS: © HEATHERWICK STUDIO

The park will offer a variety of open spaces with exercise paths and picnic areas

Al Fayah Park

Abu Dhabi, UAE

Opening: 2017

Plans have been unveiled to build a 125,000sq m (410,105sq ft) desert oasis in the shape of the Al Fayah Park in the city of Abu Dhabi. The park will offer a variety of open spaces with exercise paths and picnic areas. There will also be organic fruit and vegetable gardens, which will be used to supply the various restaurants and cafés in the park.

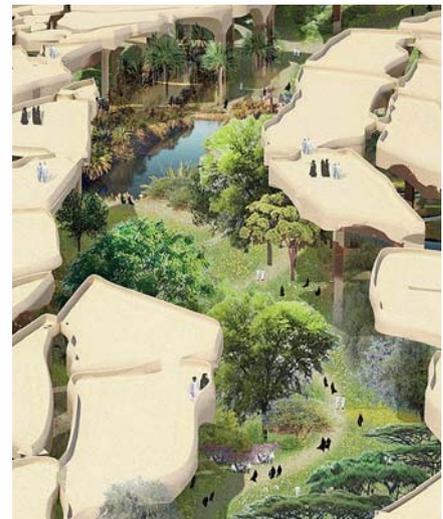
Heatherwick has designed the park to protect the plants and foliage from the powerful desert heat: “Al Fayah Park incorporates a series of very special column

structures, like the cracked pieces of a desert surface, which gently raise to form a three-dimensional landscape across the site. These elevated pieces create a perforated canopy of partial shade under which a lush garden can grow, protected from the hot desert sun.”

Due to Abu Dhabi’s rapid rate of expansion and transformation there is a desire to provide a public space devoted to the wellbeing of the people in the city and the new designs aim to achieve this.

The Salama bint Hamdan Al Nahyan Foundation is behind the scheme and is “committed to creating sustainable contributions that enhance the UAE community’s wellbeing”. Al Fayah Park is being hailed as one such contribution.

■ <http://lei.sr?a=j4x7D>



it is devoted to the wellbeing of the people

PHOTO: © MERLIN ENTERTAINMENTS



It will offer an interactive and educational experience specifically designed for families

Legoland Discovery Center Phoenix

Tempe, Arizona, USA

Opening: Q1 2016

Merlin Entertainments has announced that a new US\$12m (€10.6m, £7.8m) Legoland Discovery Center will join the popular Sea Life aquarium at the Arizona Mills outlet mall in Tempe.

Legoland Discovery Center Phoenix will be Merlin's seventh such attraction to open in the US. The indoor attraction will offer an interactive and educational experience specifically designed for families with children between the ages of 3-10 years old. The three-hour package consists of a range of Lego play areas, including a brick

pool, master classes from a Lego Master Builder, a Lego-themed ride, special party rooms for birthdays, a 4D cinema, and the popular Miniland exhibition – which will be themed around Arizona landmarks nominated by the local community.

The site is of significance to Merlin, as it's where the company opened its first ever US attraction – Sea Life Arizona.

"We have an excellent working relationship with Merlin at many of our properties and are very pleased to welcome Legoland Discovery Center, their best global brand, to Arizona Mills," said Gregg Goodman, president of Arizona Mills. "This, together with Sea Life, will play a key role in our plans to create a family entertainment district within Arizona Mills."

■ <http://lei.sr?a=B0V2X>



PHOTO: © AT DESIGN OFFICE

It will feature an entertainment centre

Floating City

China

Ongoing

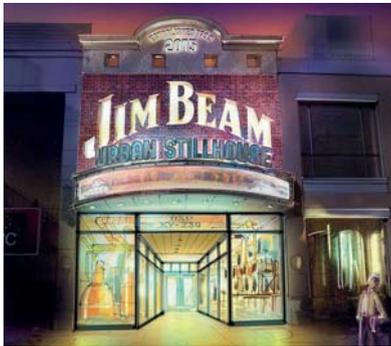
London's AT Design Office has released designs for a floating city in the China Sea, and the plans look set to become reality as China's government seeks to maximise its tourist footprint. Space is a premium on any continent, especially so in China, and the proposed floating city would be built to appeal to tourists and residents alike, offering an array of attractions and plenty of green space.

Commissioned by the Chinese construction firm China Communications Construction Company (CCCC), the proposed city is 4sq m (10.3sq km) and will be constructed from prefabricated blocks, 150m (492ft) in length and 30m (98ft) across. Vertical gardens and green spaces feature heavily in the design, being both above and below the water level. The development will also feature an entertainment centre in a separate area designated an 'amusement city', luxury hotels, restaurants and shops.

■ <http://lei.sr?a=H6u7u>

► DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

PHOTO: © BEAM SUNTORY/JACK ROUSE ASSOCIATES



It will include a small working distillery

Jim Beam Urban Stillhouse

Louisville, Kentucky, USA

Opening: Q4 2015

Work is progressing on a new visitor attraction for spirit maker Beam Suntory – the Jim Beam Urban Stillhouse in downtown Louisville.

Located below Beam Suntory's office in the city, the new multi-million dollar visitor experience will include a small working distillery, a bottling line, a tasting experience and a selection of Jim Beam-branded merchandise for sale.

Jack Rouse Associates (JRA) are providing planning, design and project management services for the experiential components of the 4,300sq ft (400sq m) Urban Stillhouse. Having also worked on the US\$18m (€16m, £11.8m) Jim Beam American Stillhouse and Distillery Tour in Clermont, Kentucky, JRA are well placed to provide an immersive visitor experience for the bourbon brand. Louisville-based Sullivan & Cozart are operating as contractors on the project.

■ <http://lei.sr?a=A6t0V>

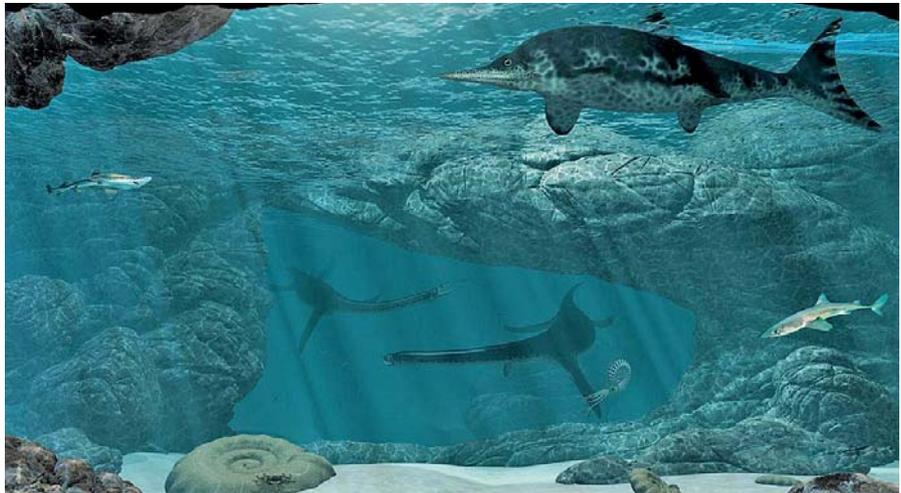


PHOTO: © AZUREUS DESIGN LTD

Yeolands Quarry will house robot swimming plesiosaurs, fossils and interactive displays

Jurassica

Portland, Dorset, UK

Opening: 2021

An £80m (US\$122m, €109m) Jurassica dinosaur attraction proposed for the inside of a former limestone quarry in Dorset, could generate £20m (US\$31m, €27m) for the local economy every year, according to the charity behind the scheme. If the plans go ahead, the attraction is estimated to bring in 960,000 visitors annually.

The subterranean geological park – backed and supported by Sir David Attenborough, the Eden Project's Sir Tim Smit and science writer Michael Hanlon – could be ready by 2020, creating more than 150 permanent positions.

"Jurassica has the ability to capture people's imagination and is a powerful concept. Funders are individuals and businesses who love the idea, or who see

the potential for Dorset, the county where they live and work," said Hanlon. "There is a substantial market in China for Jurassica, for example. Nearby Portland receives more than 22,000 international cruise ship visitors a year, but hardly any of them stay in Dorset, let alone Portland. It's a huge untapped market. Jurassica will bring jobs and put Dorset on the global map; a real focus that will drive tourism upwards and pour more than £20m (US\$31m, €27m) into the county's businesses every year."

As part of the plans, the 40m (132ft) deep Yeolands Quarry will feature a 340ft (103.6m) glass roof – with designs by Renzo Piano, whose architectural practice, RPBW, designed London's Shard – and will house robot swimming plesiosaurs, fossils and interactive displays. Engineering and design firm Arup is involved in the project, which will focus on sustainability. The building has been designed to be 'more or less invisible'.

■ <http://lei.sr?a=u3P8o>

From the Mountains to the Sea

Christchurch, New Zealand

Opening: TBC

An area in Christchurch devastated by an earthquake in 2011 could be about to get a major new attraction inspired and backed by the UK's Eden Project.

Proposed by the Water For Life Trust, the scheme is modelled on the Eden project in England, which uses the site of a former clay pit converted into a sustainable, green, nature-focused tourist attraction and research centre.

The Eden Project houses the world's largest biodome rainforest and also has gardens, art displays, music events, an ice rink, restaurants and cafés, attracting more than a million visitors a year.

The proposed attraction, entitled From the Mountains to the Sea (Ki Uta Ki Tai), could be built in the 'Red Zone', a public exclusion area in Christchurch Central City implemented after the earthquake.

Eden Project founder Sir Tim Smit said: "The project is not just a tourism destination but also a place that celebrates the culture of Maori and the environmental movement of New Zealand."

■ <http://lei.sr?a=c4w2Q>

The Pier Park

St Petersburg, Florida, USA

Opening: TBC

Architect Rogers Partners' designs for a new pier in St. Petersburg have been approved by the city council. Landscape architect Ken Smith and local firm ASD are also part of the design team.

The project combines a large transparent building located at the end of the pier with a collection of smaller experiences in "zones of activities" positioned along its entire 1,380ft (421m) length.

St. Petersburg City Council approved US\$5.2m (€4.7m, £3.3m) for the project which will be spent on the finalised design, demolition of the current pier and approach and initial contracting services.

The schematic design phase is scheduled to take five months and will include feedback from residents and refinements, before the final design is announced.



It will be a 'true bay-side city experience'

In a statement, Rogers Partners Architects + Urban Designers said: "We believe that great design engages all disciplines and that the spaces we make are as important as the buildings and forms. We embrace the impact of small things, understand that much of what we do you don't see, and make big things happen by careful attention."

■ <http://lei.sr?a=H4G3N>



A new Iron Man attraction for the park

Hong Kong Disneyland

Hong Kong

Opening: 2016

Hong Kong Disneyland has announced an Iron Man-themed attraction in addition to its new hotel. The move is part of the park's drive to attract more guests from the lucrative Asian market.

The park is targeting the ASEAN countries, plus China, Taiwan, Japan and South Korea specifically, a market that has a combined population of more than two billion. Many of these nations have a booming new middle class and with increased disposable income, plus cheaper and more convenient flights, the desire to travel in the region has risen dramatically.

Hong Kong Disneyland hopes to tap into this audience with the Iron Man Experience. The HK\$4.3bn (US\$555m, €493m, £362m.) luxury hotel will be the largest on site and has been inspired by exotic destinations. "Tourism in Asia is growing faster than in other regions in the world, so we are looking at that growth," said MD Andrew Kam.

■ <http://lei.sr?a=v3U8i>

PHOTO: © DISNEY

PHOTO: © ROGERS PARTNERS ARCHITECTS + URBAN DESIGNERS/ASD

► DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS



Visitors will be 'immersed' under sea

DisneySea

Tokyo, Japan

Opening: Q1 2017

The world of *Finding Nemo* and *Finding Dory* is being launched at Tokyo's DisneySea park. The new immersive 4D attraction aims to bring the underwater world to life.

On entering the new theatre, visitors will be presented with a submarine that will appear to shrink to the size of a small fish. Guests will be able to explore the undersea world and meet popular characters from the two films during the 4D show experience.

Finding Dory, set for release in 2016, is the sequel to the highly-popular animated film *Finding Nemo*. Production staff for the new film are also working on creating the visuals for the new attraction at DisneySea.

DisneySea's StormRider will make way for the new theatre, with the attraction closing in May 2016. The new ride is set to open in Q1 2017. An investment of ¥5bn (US\$40m, €36.2m, £26.3m) has been touted for the 4D immersive show.

■ <http://lei.sr?a=h3n7H>



The attraction will feature famous landmarks from around the world

Mall of the World

Dubai, UAE

Opening: TBC

The Mall of the World – a giant indoor 'city' – will have its own version of Oxford Street and Broadway, as well as galleons, waterfalls, a theme park, a wellness district and a host of other activities and attractions.

The 'city', which has a giant retractable dome, is Dubai's vision for a climate-controlled leisure district, including luxury hotels and entertainment. The mall will be connected by 7km (4.3m) of sealed avenues, along which a tram line will run.

The multi-billion dollar plans are the first on this grand scale to emerge from

the emirate since the pre-crash bubble. Now heading out of its financial crisis, Dubai and its ruler Sheikh Mohammed bin Rashid al Maktoum are looking to transform the country into a cultural, tourist and economic hub for the two billion people living in and around the region.

The 48m sq ft (4.5m sq m) complex will feature a "celebration walk" modelled on Barcelona's Las Ramblas, a bustling billboard-lined theatre district modelled on New York's Broadway, and a shopping area based on London's Oxford Street – all sealed under snaking bubble rooftops.

The structure will be the largest indoor theme park in the world. Temperature-controlled, it will include roller coasters, water slides and a ferris wheel.

■ <http://lei.sr?a=R6N2D>

Royal Mint Visitor Centre

Llantrisant, Rhondda Cynon Taf, UK

Opening: Q1 2016

Design consultancy Mather has been awarded the contract for the upcoming £7.7m (US\$11.3m, €10.6m) interactive visitor centre at the Royal Mint.

Providing exhibition design and management services, Mather will produce an interactive museum experience that will explore the history of the Royal Mint, showcasing more than 1,100 years of coin manufacturing.

This is the first time in its history that the site – which produces 90 million coins each week, for 60 different countries – has officially opened to the public. The purpose-built visitor centre will also house a retail shop, a café, educational rooms and a ‘strike your own coin’ experience.

“This project presents an unique challenge to create a visitor attraction within such a high security site,” said Chris Mather, managing director at Mather.

“Coins provide a unique insight into history so it’s our vision is to use them to tell the story of the Royal Mint and the key historical events that have taken place.”

■ <http://lei.sr?a=i6w3q>



PHOTO: © BIG

The dome will be rainbow coloured

Uppsala Power Plant

Uppsala, Sweden

Opening: TBC

Bjarke Ingels and his firm BIG have designed a biomass cogeneration plant to supplement Uppsala’s existing energy production during peak times.

However, instead of a traditional overbearing and forbidding power plant structure, Ingels has designed something quite the opposite.

The design consists of a geometric rainbow dome, positioned over the top of traditional power plant infrastructure. The dome itself is distorted to allow space for the different machines, while the rainbow colour scheme across the facets of the dome is a direct colour expression of the amount of sun exposure encountered by the structure, ranging from hot to cold and red to blue. As the plant will only be seasonal, the site could double as a tourist spot in the summer. During winter, an internal visitor centre will offer an enlightening glimpse into energy production, with an accessible ‘Catwalk’ on top of the dome.

■ <http://lei.sr?a=s8B3R>



PHOTO: © THE VOID

The Void will transport visitors into completely virtual worlds

The Void

Pleasant Grove, Utah, USA

Opening: Q3 2016

A new multi-million dollar visitor attraction looks set to change the face of virtual reality, offering a first-of-its-kind, next-gen, immersive gaming experience.

Incorporating VR technology, motion simulators and real-world environments, The Vision Of Infinite Dimensions (Void) will allow visitors to fight dragons, explore

enchanted forests, engage in space battles and explore haunted castles.

Powered by the Unity engine, The Void will use custom optics, head-tracking sensors, microphones for communication and 3D sound for an immersive experience. Guests will enter seven different gaming pods that can be configured in an unlimited number of ways, allowing them to explore miles of terrain or ascend incredibly tall structures without ever leaving the gaming pods. If successful, The Void will be rolled out worldwide.

■ <http://lei.sr?a=B9T0E>

▶ DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

PHOTO: © US THRILL RIDES



Skyspire will have an observation deck

Skyspire

New Orleans, Louisiana, USA

Opening: 2018

The City of New Orleans is currently evaluating private sector proposals for the redevelopment of the World Trade Center building on the banks of the Mississippi. The building has been vacant since the late 1990s and the subject of three previously unsuccessful redevelopment attempts.

Two Canal Street Investors, a finalist for the redevelopment, has unveiled designs for Tricentennial Tower, a 320ft (98m) observation tower and vertical gondola ride – known as a Skyspire – to be constructed next to the World Trade Center building, in partnership with ride maker, US Thrill Rides.

The concept is for a gondola ride built into the shape of a double helix, providing 360° views. The patented concept is the only 360° lift system in the world. The observation tower would feature a restaurant, an observation deck and a panoramic virtual reality historical tour of New Orleans.

■ <http://lei.sr?a=Q5W8c>

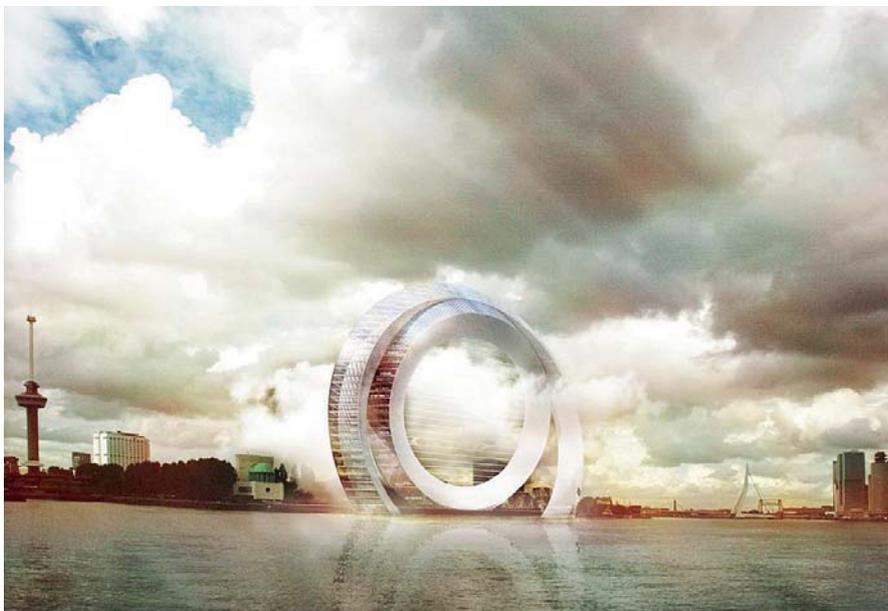


PHOTO: © DUTCH WINDWHEEL CORPORATION

An immersive 3D cinema/coaster will explain the history of Dutch water management

Dutch Windwheel

Rotterdam, the Netherlands

Opening: TBC

Famous for harnessing its wind power, the Netherlands is looking to move on from the traditional windmill with a new concept that encompasses a wind turbine, housing, a hotel and a tourist attraction all in one.

Designed to be part energy generator, part residential and part tourist attraction, the Dutch Windwheel is a 174m (571ft) structure comprising two giant rings leaning against each other. The outer ring would house 40 pods on moving rails, providing views of the surrounding area. The smaller inner ring would house 72 apartments, a

seven-storey hotel, a panoramic restaurant and a viewing gallery. Spanning the centre of the smaller ring is a giant bladeless turbine, generating the energy.

The attraction portion of the development would also include an immersive 3D cinema/coaster taking visitors on a journey through the history of Dutch water management. The coaster includes smart walls – glass panels that will include a virtual layer of information for the rider. Based on the electrostatic wind energy converter (EWICON), the technology was developed by Delft Technical University. The turbine harnesses the movement of charged water droplets in the wind to generate energy. The advantage of the turbine over the traditional bladed version is that the lack of moving parts make it easier to maintain and noiseless.

■ <http://lei.sr?a=V6m1u>

PHOTO: © JUICE ARCHITECTS



The visitor centre has become the iconic symbol of this pioneering project

Swansea tidal lagoon visitor centre

Severn Estuary, Swansea Bay, UK

Opening: Q3/4 2018

The £1bn (€1.3bn \$1.42bn) Swansea Tidal Lagoon – an innovative renewable energy scheme which could also feature an oyster hatchery, a visitor centre and a watersport centre – has taken a significant step forward after the government granted planning permission.

Proposals from developer Tidal Lagoon Power (TLP) for the world's first tidal lagoon to generate clean electricity are being masterplanned by LDA Design.

Inspired by traditional fishing warehouses and boathouses, the 4,000sq m

(43,056sq ft) building for the watersport centre and hatchery will include sports facilities and boat storage.

Juice Architects has led the design of the visitor centre, which is based on oysters. The structure will offer the appearance of a series of shells, creating an internal area from a range of overlapping forms that envelope interconnecting spaces. Juice Architects' principal Paul Newman says "Behind the imagery, however, is a beautifully-crafted exhibition and leisure space to explain the story of the lagoon, its construction, how the energy is captured and the benefits of this renewable energy source.

"The exhibitions will be interactive, fun and educational, as well as explaining the culture of the local area. It will focus strongly on the natural environment."

■ <http://lei.sr?a=WOT1F>



PHOTO: © JDDK ARCHITECTS

A new visitor centre at Hadrian's Wall

The Sill

Northumberland, UK

Opening: 2017

The Heritage Lottery Fund (HLF) has given a grant of £7.8m (US\$12m, €10.6m) to 'The Sill' – a new visitor centre for Hadrian's Wall and Northumberland National park.

The HLF grant will help to secure the future of the project, while other donations and revenues are expected as the current funding shortfall stands at £2.2m (US\$3.3m, €2.9m).

The Sill National Landscape Discovery Centre has been designed by Newcastle-based architects Jane Darbyshire and David Kendall. Once complete, the scheme will offer an all-weather centre, with hostel accommodation, retail facilities and a café.

It is hoped that The Sill will attract more than 100,000 visitors per annum. Construction is expected to begin on site this year, with plans for opening in June 2017. An activity programme will accompany the build, starting in 2015.

■ <http://lei.sr?a=7z6G0>



PHOTO: © JACQUES FERRIER ARCHITECTURES

Thierry Huau is designing the grounds of Villages Nature – less than 10 per cent will be buildings

Villages Nature

Near Paris, France

Opening: SUMMER 2016

A €700m (US\$782m, £509m) Villages Nature joint venture between Euro Disney and Pierre & Vacances-Center Parcs Group is underway.

The star attraction will be a 9,000sq m (96,875sq ft) AquaLagoon. Designed by French architect Jacques Ferrier, its tiered pyramid structure – inspired by the site's natural geothermal aquifer – will house one of the largest indoor waterparks in

Europe. Wave pools, water slides and an active river will feature alongside an open-air geothermal lagoon. Other attractions are to include an interactive farm, hanging gardens and adventure play areas.

Villages Nature CEO Dominique Cocquet said: "The AquaLagoon and the Hanging Gardens are going to be incredible pieces of architecture. The project is a huge investment by Euro Disney, Pierre Vacances and others who have invested in the facilities and accommodations, so we are making every possible effort to make the promise a reality."

The first stage of the Villages Nature eco-destination, costing about €500m

(US\$622m, £396m), is scheduled to open in summer 2016, with 75 per cent of the recreational facilities and 916 cottages and apartments completed.

A star cast of architects has been invited to participate in designing the innovative "organic city", inspired by the green approaches to architecture pioneered by Frank Lloyd Wright and F. Hundertwasser. Leading French landscape architect Thierry Huau is designing the grounds, less than 10 per cent of which will be buildings. Joe Rohde of Walt Disney Imagineering is overseeing the artistic direction of Villages Nature.

■ <http://lei.sr?a=v3X0z>

PHOTO: © MERLIN ENTERTAINMENTS



Guests will be able to test their Lego designs against the flow of water

Lego Waterpark

Dubai, UAE

Opening: 2016

Already welcoming a Legoland theme park as part of the upcoming Dubai Parks and Resorts development in the UAE, Merlin Entertainments has confirmed that the AED10bn (US\$2.7bn, €2.5bn, £1.8bn) mega-development will also include a Lego waterpark in its lineup.

With Legoland Dubai scheduled to open in 2016, the Lego waterpark will include a wave pool, a Build-A-Raft River and an Imagination Station, where guests can construct Lego bridges and cities and test their designs against the flow of water.

“We look forward to welcoming families to this immersive and interactive attraction, where children can create, build, and learn while having fun,” said Raed Al Nuaimi, CEO of Dubai Parks and Resorts.

“With the addition of the Legoland waterpark to our existing offering, we will now have a destination that boasts six major parks which together have over 100 rides and attractions.”

Legoland Dubai will have 40 interactive rides, shows and attractions in the park’s six areas: Lego City, Adventure, Lego Kingdom, Create, Lego Factory, and the magical Miniland. In addition to Legoland Dubai, the first phase of Dubai Parks & Resorts will also comprise Motiengate Dubai and Bollywood Parks Dubai.

■ <http://lei.sr?a=y6T7r>



PHOTO: © HSHIN CHONG

Aqua Wave is central to the urban space

Aqua Wave Waterpark

Tieling New Town,
Liaoning Province, China

Opening: Q3 2015

Work is progressing on an experience destination in north eastern China, with a waterpark set to feature when the first phase of the La Viva development opens later this year.

Aside from the waterpark, the eco-friendly urban space will include retail, entertainment, tourist attractions, restaurants, hotels, office space and residential apartments.

Situated at its heart will be a 30,000sq m (323,000sq ft) indoor/outdoor Aqua Wave Waterpark designed by Forrec, which will include a lazy river, a wave pool, Double Flow Riders, a sand-bottomed pool with cabanas and a number of slides. Neptune Benson is supplying the park’s aquatic filtration system.

Of the slides to be installed at the park, the most interesting will be the first ever Topsy Turvy Explosion combination slide by Proslide, which provided all of the waterpark’s slides.

■ <http://lei.sr?a=r0Z5R>

► DEVELOPMENT PIPELINE: WATERPARKS

The Epic Waterpark

Grand Prairie, Texas, USA

Opening: APRIL 2017

Work has started on a US\$75m (€67m, £49m) mixed-use project in Grand Prairie to be anchored by an indoor/outdoor waterpark.

The waterpark development will include a retractable roof for year-round use and 14,000sq m (150,000sq ft) of outdoor space. The attraction will also feature multiple slides, a lazy river and a kids zone, as well as rental cabanas.

Also included in the development, to be known as 'The Epic' and which the city hopes will help it become an entertainment destination, will be a leisure centre, an amphitheatre, a trail system and a playground.

Future phases of the project will see the addition of new slides to the waterpark and new rides to the development, which will act as an anchor to Grand Prairie's Central Park.

The city is also marketing for six retail and restaurant sites on the 76,000sq m (827,000sq ft) plot of land adjacent to the development.

Dallas-based HKS has been appointed as designer for the project, while Lee Lewis Construction will operate as general contractor. Dallas-based Ramaker has been named as waterpark consultant on the development.

The Epic is being funded through local taxes, with construction starting in Q3 of 2015 and with an expected opening date of April 2017.

■ <http://lei.sr?a=d5e4u>



PHOTO: © SHUTTERSTOCK.COM/POZNYAKOV

Scottburgh is being tipped as the next hot tourist destination in South Africa

Amazon Valley Waterpark

Scottburgh, Durban, South Africa

Opening: TBC

Work on a major development, centered around what will be South Africa's largest waterpark, will start in January 2016 according to the company behind the multi-million dollar project.

To be located in the town of Scottburgh – tipped by some as the next hot tourist destination for South Africa – the park will include 23 family slides, tube slides and wave riders, with some of the slides being

“the first in South Africa”, according to a spokesperson for developer Peter Meyer.

The plans also include a children's play park, an animal farm, a cultural village, 80 plots for caravans, several restaurants and eight fast-food franchises. Other activities will include canopy tours, quad biking, horse riding and deep sea fishing.

The development is being built next to the Durban Metro Rail for easy access, while there will also be parking for 500 vehicles. Funding has reportedly already been secured for the development, though it has not been revealed exactly how much it will cost.

■ <http://lei.sr?a=b4B7T>



The park will feature four themed sections: Relaxation, Adventure, Fun Zone and Kid's Corner

Blainville's Aquapolis

Quebec, Canada

Opening: Q4 2015

Work is progressing on a CA\$40m (US\$32.2m, €28.6m, £21.5m) waterpark set to open later this year in Quebec.

Designed as an all-year round prospect – with both indoor and outdoor sections – Blainville's Aquapolis will feature four themed sections divided up into Relaxation, Adventure, Fun Zone and Kid's Corner. In Relaxation, the park will include a beach, pools, spa pools, hydro-massage showers, boutiques and restaurants. In Adventure, the area will comprise waterfalls, rapids, slides and a lazy river with a jungle theme. Fun

Zone will include a giant aqua treehouse, water-shooting geysers and an 'aquatic hopscotch', while Kid's Corner will feature a nursery and a paddling pool.

The 900,000sq ft (83,612sq m) site will see 100,000sq ft (9,290sq m) being used for the indoor section of the waterpark and 30,000sq ft (2,787sq m) being used for the outdoor waterpark.

The remaining space is reported to be part of the park's "vision for the future", which will include green space, parking and possibly four to five hotels.

The Divco Group, Rosdev and Capital Liaison are backing the project as investors. Scheduled to open in November, the park will have a capacity of 2,500 people and is expecting to draw around 500,000 visitors annually.

■ <http://lei.sr?a=G4f7z>



Aimed at visitors and serious surfers

Queensland Waterpark

Sunshine Coast, Qld, Australia

Opening: Q4 2016

Plans have been approved for a AU\$90m (US\$83.4m, €62.4m, £49.7m) waterpark in Queensland, which will include a wave pool, waterslides, a canoeing experience, a 120-room hotel and a holiday village.

Waterplay, which worked on Sunway Lagoon in Malaysia and Wadi Adventure Park in UAE, has been granted planning permission for the 24-hectare (59-acre) site.

Approved by Sunshine Coast Council, the developers say the waterpark will rival Gold Coast's Wet'n'Wild and WhiteWater World waterparks.

The development will be built over two construction periods, with a water and surf pool – using Webber Wave Pools technology – built first, followed by the non-water elements, such as the hotel and holiday village. The waterpark will serve a dual purpose, with Surfing Australia backing the project as "a high-performance training environment for surfers".

■ <http://lei.sr?a=5Q2y9>

► DEVELOPMENT PIPELINE: WATERPARKS

PHOTO: © NORWEGIAN CRUISE LINE



Home to a raft of waterplay facilities

Norwegian Cruise Line

Opening: Q4 2015

A new ship in Norwegian Cruise Line's fleet is set to boast the largest waterpark at sea, with the company unveiling a raft of leisure facilities for the 164,600-ton liner.

The 4,200-passenger vessel – Norwegian Escape – will feature: Aqua Racer, a tandem slide where competitors can race side-by-side on a tube; Free Fall, a side-by-side set of slides where passengers free fall into a loop as the floor drops underneath them; a dedicated Kid's Aqua Park; two pools; and four spa pools.

In addition, the ship will house a rope course covering three storeys and a nine-hole miniature golf course themed on the Teenage Mutant Ninja Turtles. Nickelodeon characters such as Spongebob SquarePants will also be on the ship to greet guests.

When the ship joins the Norwegian Cruise Line fleet in October 2015, Norwegian Escape will homeport in Miami year-round and offer Eastern Caribbean sailings from the US port.

■ <http://lei.sr?a=G6h6T>



The development is six years in the making

Adventure Waters

Cairns, Australia

Opening: September 2016

After months of speculation, Universal Orlando has officially announced plans to open a new multi-million dollar waterpark.

Called Volcano Bay, Universal filed plans for the development back in February. Now confirmed by the park, Volcano Bay will sit alongside Universal's Islands of Adventure to become the resort's third stand-alone attraction.

According to a statement released by

Universal, the attraction will be highly themed, with a completely immersive environment inspired by tropical islands. Volcano Bay will complement Universal's existing Cabana Bay Beach Resort and according to the plans will include a 'volcano' with slides, a wave pool, lazy river and rapids ride.

The park is due to open in 2017, with work tentatively scheduled to start in November 2016 on 53 acres (214,500sq m) of land. Whether the waterpark would be included in a multi-park ticket – as with Islands of Adventure and Universal Studios – is yet to be confirmed."

■ <http://lei.sr?a=5F0E3>

PHOTO: © SHUTTERSTOCK.COM/VALIZA



The complex will feature an indoor and outdoor waterpark

Chesterfield Waterpark

Chesterfield, Virginia, USA

Opening: 2016

A US\$160m (€143m, £104m) waterpark and entertainment complex has been proposed for Virginia.

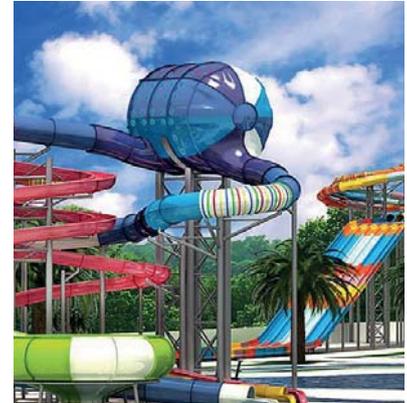
Masterminded by local entrepreneur, Steve Uphoff, the complex will feature an indoor and outdoor waterpark and a 400-bedroom hotel, as well as zip lines, an outdoor laser tag, mini golf and climbing walls.

Uphoff, who has undertaken other leisure ventures such as Uptown Alley

bowling, has partnered with China's Jinma Group as investors for the project. Construction is hoped to start in 2015 with the intention of opening the site in 2016. Uphoff plans to build the complex on 26 acres (10.5 hectares) of land next to an Uptown Alley that he already owns.

Although early in the development stage, Uphoff has assured officials that feasibility studies have taken place and the project is viable. Jinma Group and Uphoff have further plans in the USA and China to build other leisure complexes, such as waterparks and bowling alleys, costing US\$3bn (€2.7bn, £2bn) and US\$4bn (€3.6bn, £2.6bn), respectively.

■ <http://lei.sr?a=W7o8c>



Polin is supplying the park

Dino Waterpark

Khon Kaen, Thailand

Opening: Q4 2015

A US\$60m (€52m, £39m) waterpark under construction in northern Thailand has begun installing its rides. Dino Waterpark is expected to open in November 2015.

Turkish water ride designer and manufacturer Polin is supplying the park, which will have a jurassic theme. Atlantis Pool Systems and Murphy's Waves are also working on the project, which is being designed by W Design Consultants by P&F Group. An event stage is also thought to be part of the development.

Khon Kaen city has a population of 113,000 and is far from Thailand's most well-trodden tourist routes. However, the university city has been modernising on the back of an economic boom, and could attract tourists visiting the region.

■ <http://lei.sr?a=e3n9N>

DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS

PHOTO: © ZOOS SA



Visitors at the centre of the lion's den

Zoos South Australia

Adelaide, Australia

Opening: 2025

Zoos South Australia (ZSA) has unveiled a 20-year masterplan for the proposed transformation of both its Adelaide and Monarto Zoos.

The plans will enhance the zoos' capacity to safeguard its existing animal species and create a valuable visitor experience. There will be several immersive environments, a new visitor centre and overnight safari-style accommodation.

Monarto's first development (Predator Experience) will take visitors into the centre of a lions den, giving them a close up of the action.

Adelaide Zoo's Nature's Playground and Aussie Icons precinct will be the first project to be developed. The new area will include climbing structures, aerial walkways with river views, water play features and an interactive children's zoo with native animals. ZSA is aiming to begin development on these zones in 2015-2016, once initial funding has been secured.

■ <http://lei.sr?a=Z9n5s>



PHOTO: © GROUPE COUTANT

It is hoped that the aquarium will attract more visitors to the city

Casablanca Aquarium

Casablanca, Morocco

Opening: TBC

A massive new aquarium is at the centre of plans to attract more tourists and locals to the North African city of Casablanca. Investment for the proposals is expected to be MAD300m (US\$34.8m, €30m, £23m).

Included in the development will be a dolphinarium, a shark tank and habitats for an array of sea life, such as dolphins, sea lions and penguins.

The 15,000sq m (161,500sq ft) aquarium will be built at the Casablanca

Marina. The Casablanca-based Al Manar Development Company (AMDC) is behind the plans, which have been inspired by the Oceanographic Park of the City of Arts and Sciences in Valencia, Spain – which is working in conjunction with the new aquarium after signing a memorandum of understanding in 2013.

Aquarium specialist Groupe Coutant is operating as lead designer for the project. According to a statement from AMDC: "The installation of this aquarium in Casablanca Marina aims to enhance the attractiveness of the metropolis and its competitiveness as a tourist and commercial destination at regional and international levels."

■ <http://lei.sr?a=x1G6M>



Shaun the Sheep is the first IP to be revealed as part of the zoo's rebranding efforts

Skånes Djurpark

Höör, Sweden

Opening: Q3 2016

As part of a multi-million pound renovation and new management structure, Skånes Djurpark has partnered with Aardman to bring the first Shaun the Sheep attraction to Sweden.

Few details have been released so far about the £5m (€7.2m, US\$7.8m) attraction, but it will include a 3D experience and is scheduled to open in Q3 of 2016.

First opened in 1953 by the Skånes Djurpark Foundation, the zoo currently gets around 200,000 visitors annually but is failing to make ends meet financially, having never been profitable without government subsidy.

Kongeparken theme park CEO and Lund Group owner Håkon Lund – who was

brought in to turn the stuttering attraction around at the end of last year – told AM2 exclusively that the park was in negotiation with four animal-related IPs as part of the relaunch: two Swedish and two international. The first international IP has now been revealed as Shaun the Sheep.

The zoo is aiming to target 0-12 year-olds, with Lund adding that it would be “the best for that age group in Sweden” and “very, very specific for that age group” under the rebranding.

“We are delighted to have the opportunity to work with Skanes Djurpark and the Lund Group to premier Shaun the Sheep’s first ever international family attraction in Sweden,” Sean Clarke, head of Rights and Brand Development at Aardman. “It will be a world’s first and a great way to give families an opportunity to immerse themselves into the fun and excitement of Shaun the Sheep.”

■ <http://lei.sr?a=Q5W5s>



PHOTO: © PGAV DESTINATIONS

The animals have specialised needs

Big Bear Alpine Zoo

Big Bear Lake, California, USA

Opening: TBC

PGAV Destinations, which won accolades for Chimelong Ocean Kingdom, has announced a completely different type of project. The practice will start work on Big Bear Alpine Zoo.

PGAV will redesign the facility, which is being relocated to a nearby site. The zoo originally opened in 1959 to rehabilitate orphaned, injured and illegal animals.

“The primary goal is to create a highly functional space for animals with very specialised needs,” said project leader Stacey Tarpley. “This is not about creating a thematic overlay or a guest-immersion environment; it’s about creating the best environment that supports the best possible life for each of these animals with unique disabilities.”

The design brief includes the provision of exhibits, support facilities and landscaping, as well as ticketing, retail and staff facilities. Construction is slated to begin in October.

■ <http://lei.sr?a=G4e4K>

► DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS

Point Defiance Zoo & Aquarium

Tacoma, Washington, USA

Opening: TBC

Plans have been announced for a US\$65.4m (€57.2m, £42.5m) expansion and renovation project at Point Defiance Zoo & Aquarium. A new 30,000sq ft (2,787sq m) Pacific Rim Aquarium will replace the existing 50-year-old facility, while the zoo's polar bear exhibit is also going to be expanded amid hopes of realising a future breeding programme and bringing exhibits up to international standards.

■ <http://lei.sr?a=n418g>

Crocodile park

Dubai, UAE

Opening: November 2016

An AED22m (US\$6m, €5.4m, £3.8m) crocodile park is to open in Dubai. Set to contain hundreds of crocodiles, the park will also act as a breeding centre, with the animals grouped so that they will reproduce and socialise as if in their natural environment.

Nile crocodiles – the largest fresh-water crocodiles in the world – will be one of the park's main attractions.

As part of the experience, the park will grant educational institutions and research centres special excursions to the park, with seminars planned to spread environmental awareness and to educate the public about crocodiles and natural sciences.

■ <http://lei.sr?a=R4k7F>



The world-class nature attraction will be full of green spaces and treetop walkways

Mandai wildlife precinct

Mandai, Singapore

Opening: 2020

Temasek Holdings, in partnership with the Singapore Tourism Board, is to carry out a major renovation and expansion of the country's Mandai precinct to turn the area into an integrated wildlife and nature heritage zone.

Singapore's Ministry of Trade said the partnership will help realise the government's vision for Mandai – home to Singapore Zoo, Night Safari and River Safari – to become a world-class nature attraction. Once complete, the 1.2 sq km (0.46 sq mile) area will be full of rich green spaces for visitors to enjoy wildlife in their natural habitat, in

addition to new waterfront trails, treetop walkways and public spaces.

“The proposal is sensitive to the area's unique environment, while including exciting ideas and developments that will bring benefits to both Singaporeans and tourists,” said S. Iswaran, second minister for trade and industry.

Temasek will now work with the National University of Singapore to undertake an environmental impact assessment of the development to ensure sustainable solutions in the areas of water and energy use are enacted. A spokesperson for Temasek said: “Phase one, which will involve the relocation of the Jurong Bird Park, some reforestation and the opening of some public spaces, will cost roughly S\$1bn (US\$800m, €688m, £526m).”

■ <http://lei.sr?a=q3c0U>

Twycross Zoo

Leicestershire, UK

Opening: 2016

Twycross Zoo has announced a £55m (US\$82m, €77.7m) investment programme aimed at boosting visitor numbers and improving animal welfare.

Masterplanned by Birmingham, UK-based Weedon Architects, the attraction is the only zoo in the UK to house all four kinds of great apes, and is planning to bring bonobos, chimpanzees, gorillas and orangutans together in its new great

ape centre, which will be developed over the course of the next decade.

Dr Sharon Redrobe, the zoo's chief executive, said that £10m (US\$15m, €14.1m) will be spent over the course of the next three years, with plans including a moated island complex to house the new Gibbon Forest, along with a new water play area and café.

The planned chimpanzee facility, scheduled for 2016, will be the first phase of the Cognition Centre for great apes. In the centre, visitors will be able to watch the apes as the simians try to solve cognitive puzzles.

■ <http://lei.sr?a=t113F>

World Desert Oasis

Abu Dhabi, UAE

Opening: TBC

Abu Dhabi's Urban Planning Council (UPC) has approved plans for several new developments in an attempt to enhance the country's appeal as a tourist destination.

Included is a new multi-million African safari experience at Al Ain – World Desert Oasis. Designed to showcase wildlife and its natural environment, the 10.9sq km (4.2sq m) project being developed by the Zoo and Aquarium Public Institution of Al Ain (ZAPIA) will be one of the multiple zones making up the larger ZAPIA Park.

The park currently includes the recently renovated Al Ain Zoo and the upcoming Sheikh Zayed Desert Learning Centre by CAP Chalabi Architekten. It will include an oasis garden, a botanical garden, a children's discovery area, an amphitheatre and an African World Desert.



Showing wildlife in a natural environment

Mohamed Al Khadar, executive director, Urban Development & Estidama Sector, UPC said: "These approved projects bring us closer to achieving the goals of Abu Dhabi Vision 2030 and are very exciting for residents and tourists alike, as we look to develop and showcase Abu Dhabi Emirate not only as a great place to visit, but an attractive place to live."

■ <http://lei.sr?a=v3F2m>



'Restrooms' will feature acrylic walls!

OdySea Aquarium

Scottsdale, Arizona, USA

Opening: 2016

OdySea Aquarium is set to open within a new US\$175m (€156.6m, £114m) entertainment complex called Odysea in the Desert.

Arizona-based Deutsch Architecture Group is designing the aquarium and the remaining phases of the project, while McCarthy Building Companies will carry out the construction work.

The development will be located on tribal land next door to the Butterfly World attraction, also owned by the aquarium's developers. Once open, visitors to the facility will be able to travel along escalators inside giant transparent acrylic tubes, allowing them to view the marine life as they travel from floor to floor.

Also on offer will be the SeaTREK Experience, a chance to don a wetsuit and get up close with hundreds of sea creatures. The unique aquarium will include floor-to-ceiling acrylic walls in the lobby restrooms, with marine life swimming just inches away.

■ <http://lei.sr?a=A6F2H>

► DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS

PHOTOS: © FOSTER & PARTNERS



The National Museum of Marine Science and Technology will house more than 300 species of marine life. The public plaza will accommodate a shop, a café and a restaurant



NMMST aquarium

Keelung City, Taiwan

Opening: 2018

Foster + Partners has revealed its designs for the NT\$150m (US\$4.8m, €4.1m, £3.1m) aquarium to be built at the National Museum of Marine Science and Technology in Taiwan.

Foster + Partners' plans for what will be the country's largest aquarium employ titanium and green designs to create a modern light-filled environment, reminiscent of the ocean shallows. The design also incorporates a building height restriction so as to blend in with the surrounding Badouzi Harbour.

Conceived as a social hub for the community, the museum's focal point will be a new public plaza which will feature a shop, a café and a restaurant.

The 14,154sq m (152,000sq ft) development will house more than 300 species of marine creatures. Work on site is now underway following a groundbreaking ceremony which took place in February.

"This makes the facility an attraction in its own right as it differs considerably from what is on offer at the National Museum of Biology and Aquarium in southern Taiwan's Pingtung County," said deputy minister of education Lucia Lin at the ceremony, adding that the aquarium will showcase the marine biodiversity of northern and eastern Taiwan.

Keelung City mayor Lin Yu-chang added that it is expected to help transform the northern metropolis into a national tourist destination. "It makes perfect sense to capitalise on the nine million-strong market on our doorstep," he said.

■ <http://lei.sr?a=o3V1L>

PHOTO: © NASHVILLE ZOO



An African Savannah exhibit is scheduled as part of the expansion

Nashville Zoo

Nashville, Tennessee, USA

Opening: 2020

Nashville Zoo has announced plans for further expansion of the zoo's existing US\$130m (€116.3m, £84.6m) development, with new exhibits to be added in addition to the planned African Savannah.

This will include several projects and upgrades, including a new entry plaza and new exhibits featuring Andean bears and spider monkeys, plus a veterinary hospital and infrastructure improvements.

US\$10m (€9m, £6.5m) has been allocated to the zoo by the City of Nashville for the project, which will only be granted

on the basis that the zoo can raise the same amount in private donations.

The first of the four phases will cost the zoo around US\$43m (€38.5m, £28m).

From the existing plans, an African safari boat will give visitors unobstructed views as they ride through the new African exhibit space. That exhibit alone, which will feature lions, rhinos, cheetahs and many of the other new attractions, will more than double the number of animals on display at the zoo. An interactive penguin exhibit is also planned, which will allow visitors to walk among and even pet the penguins, before entering an underground room with a 360° underwater view of the birds swimming behind the glass. Full redevelopment is set for by 2020.

■ <http://lei.sr?a=f9I7Q>

PHOTO: © SHUTTERSTOCK.COM



One of the largest aquariums in the USA

Gulfport Aquarium

Gulfport, Mississippi, USA

Opening: TBC

The city of Gulfport is working on bringing one of the largest aquariums in the USA to fruition as part of a US\$120m (€107.4m, £78.1m) mixed-use development.

According to the city's chief administrative officer, John Kelly, the attraction – to replace that destroyed by Hurricane Katrina in 2005 – would cost US\$100m (€89.5m, £65.1m).

The city is currently assembling land for the aquarium and a further assessment is still needed to work out its size, ticket prices, attractions and exhibits.

The project will be funded through bonds, with the proceeds then repaid from the aquarium profits and related revenues. Gulfport officials have spoken with the former aquarium's owner Moby Solangi about operating the new facility, but a deal is yet to be reached. "We'll be delighted to work with them once they have some funding in place," said Solangi.

■ <http://lei.sr?a=k5U8u>

DEVELOPMENT PIPELINE: PLANETARIUMS & SCIENCE CENTRES

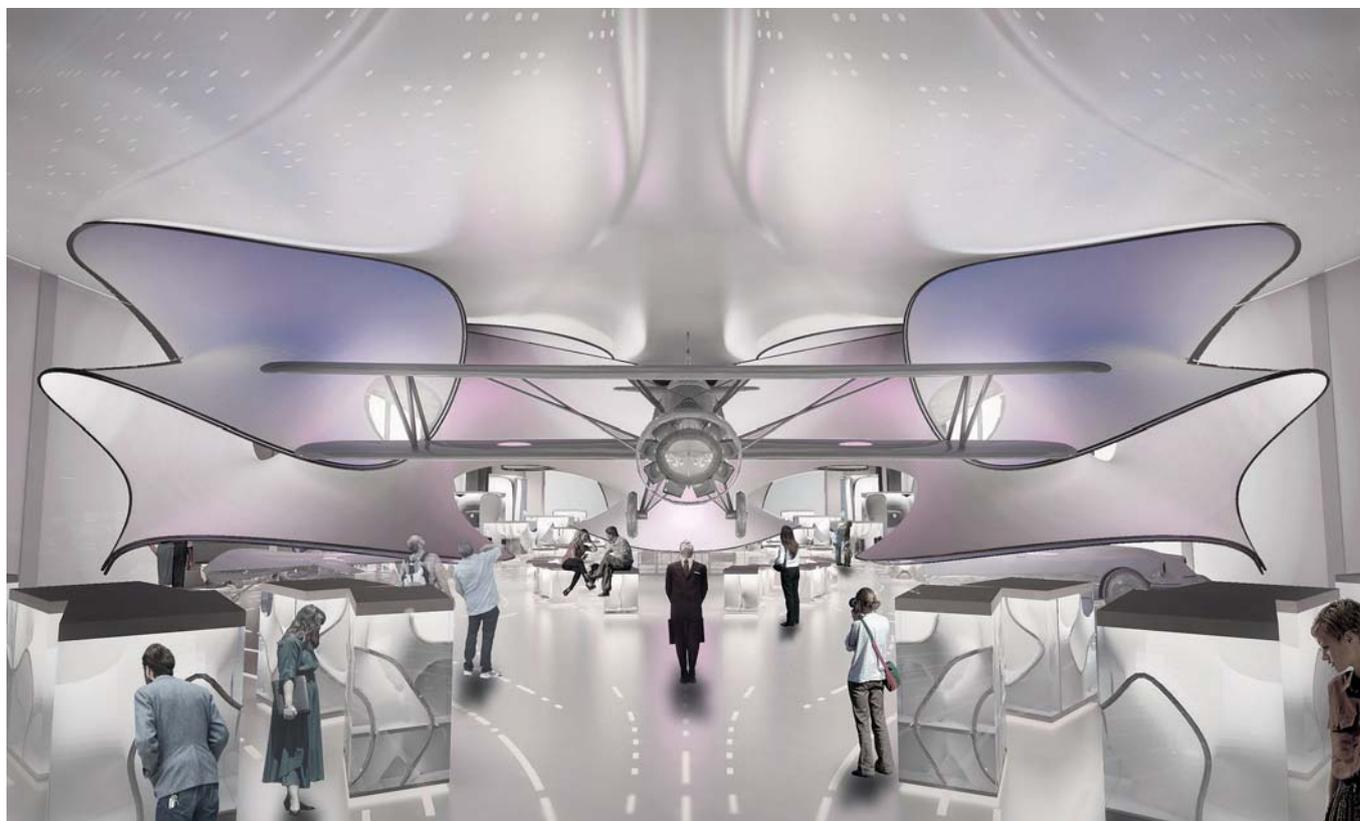


PHOTO: © ZAHA HADID

Zaha Hadid's £5m Maths Gallery is scheduled to open in 2016

Science Museum

London, UK

ONGOING DEVELOPMENT

As part of an ongoing £60m (US\$94m, €83m) redevelopment of the Science Museum, the Queen has opened the museum's new £16m (US\$25m, €22m) Communications Gallery. It's the first in the UK dedicated to the history of information and communication technologies and the largest in the museum's history.

It precedes a number of other new galleries planned, including Zaha Hadid's £5m (US\$8m, €7m) Maths Gallery, planned for 2016; Muf Architecture's Interactive Gallery, also due in 2016 and costing £4m (US\$6m, €5.6m); the £24m (US\$37m, €33.4m) Wilkinson Eyre-designed Medical Galleries, which should be completed for a 2018 opening; and a £1.8m (US\$3m, €2.5m) library and research centre due to open this year.

The recently opened Communications Gallery is home to 'Information Age: Six Networks That Changed Our World' and

explores the technological breakthroughs that have transformed communication over the last 200 years. Created by Universal Design Studio, it features more than 800 unique objects from the Science Museum collections, as well as interactive displays to illustrate the stories of those whose lives were changed by each new wave of technology. The gallery's centrepiece is a 6m (20ft)-high aerial inductance coil which once formed part of the world's most powerful radio transmitter.

■ <http://lei.sr?a=u105Z>

PHOTO: © ENNEAD ARCHITECTS



Designed to celebrate the continuum of time and space

Shanghai Planetarium

Shanghai, China

Opening: 2018

Ennead Architects has revealed plans for the new Shanghai Planetarium after the New York-based design firm won an international contest for its commission.

The 38,000sq m (409,000sq ft) development – a part of the Shanghai Science and Technology Museum – has been designed to celebrate the continuum of time and space. According to Ennead, the plans mirror both the rich history of Chinese astronomy and the future ambitions of China's space exploration programme. In linking the new museum to both scientific purpose and the celestial references of buildings throughout history, the exhibits and architecture will "communicate what it means to be human in a vast and largely unknown universe," according to Ennead

partner and design principal Thomas Wong. The firm's design strategy has been based on orbital motion.

An oculus, inverted dome and sphere comprise the central body of the architecture, with the building form, programme and circulation incorporating orbital movement, supporting the flow of visitors through the galleries and the three central bodies. The oculus has been designed so visitors can track a circle of sunlight on the ground across the entry plaza and its reflecting pool. The inverted dome will offer guests a spatial experience focusing on the uninterrupted sky dome.

The sphere on the outside of the building contains the planetarium theatre and acts as an icon and reference point to visitors within the museum. The development also includes a 'green zone', plus gardens incorporating an exterior exhibitory with a 24m (79ft)-high solar telescope, a youth observation camp and an observatory.

■ <http://lei.sr?a=m3f6L>



PHOTO: © ASHDOD MUNICIPALITY

Helping to inspire the next generation

International Space Center

Ashdod, Israel

Opening: 2018

Israel's Ashdod Municipality has released plans for the development of a space-themed amusement park, to help inspire the next generation of intrepid space travellers.

Working with the Israel Space Agency, the 47-acre (19-hectare) International Space Center will include a space shuttle simulator, space-related technology, interactive exhibits, movies, simulators, rides and games, with additional academic facilities including a space cadet training centre and Israel Space Park – a space research facility.

Ashdod Municipality, which has allocated land for the project, says it will be ready by 2018. "This project is of national importance for the State of Israel, an enterprise which will promote education for the younger generation in Israel, and Ashdod in particular," said the city's mayor. The scheme is being financed by public donations and international funds.

■ <http://lei.sr?a=e3L6f>

▶ DEVELOPMENT PIPELINE: PLANETARIUMS & SCIENCE CENTRES

PHOTO: © 4FRONTIERS CORP



Worlds' largest indoor Mars simulation

Interspace Florida

Titusville, Florida, USA

Opening: 2016

NewSpace Center LLC, a subsidiary of 4Frontiers Corporation, has launched an initial private offering to finance the first phase of Interspace Florida – an interactive space-themed destination focused on Mars.

The first phase of the US\$80m (€71m, £51m) development will see construction of one-third of the site, leaving room for future expansions which could include technology businesses and educational facilities. Interspace will offer guests a hands-on experience, training with high-tech tools of the space frontier and exploring what has been touted as the largest indoor Mars simulation in the world.

The attraction will offer technical accuracy by utilising a 4Frontiers three-year unpublished study by 70 engineers, researchers and scientists, who addressed the first two generations of what a real-life Mars settlement would be like.

■ <http://lei.sr?a=K0m4K>



PHOTO: © DREYFUSS & BLACKFORD ARCHITECTS

Modern building elements have been added to the original 1912 structure

Powerhouse Science Centre

Sacramento, California, USA

Opening: 2016

Sacramento City Council is considering whether to authorise a US\$29m (€26m, £18.5m) bond to part-finance the new US\$87m (€77.4m, £56m) Powerhouse Science Center.

The Dreyfuss & Blackford Architects masterplan for the new complex – which will include a renovation of a former power station – features eight interactive exhibit spaces, a new full-dome digital planetarium, a learning centre, discovery labs, an eco-roof, a café, and direct access via the American River Bike Trail.

The new design preserves the facade of the original 1912 Willis Polk-designed structure, while adding modern building elements as counterpoints. The project is hoping to gain LEED Platinum certification and will include several alternative energy demonstration features.

“This space is going to bring more children in and become a tourist destination,” said project manager for Sacramento, Rachel Hazlewood. “I think if you look around the United States, every great city has a science center and they use it for tourism purposes, but also for educational purposes.”

US\$20m (€18m, £13m) has already been raised from local government grants, local donors and corporations.

■ <http://lei.sr?a=p4b3s>

PHOTO: © ATTRAKTION!



Featuring robots, simulators, a 4D dome, a 360° theatre and interactive exhibits

Virtuality Centre

Riyadh, Saudi Arabia

Opening: TBC

A new science centre in Riyadh telling the story of information technology and communications through interactive, media-based attractions has been completed and is now ready to open as soon as an operator can be found.

With a hi-tech concept, the Virtuality Centre ITCC features robots, simulators, a 4D dome, a 360° theatre and interactive exhibits.

The four-floor Virtuality Centre, owned by Saudi Pension Funds, is located in Riyadh's SR6.5bn (US\$1.7bn, €1.5bn,

£1.1bn) cyber city development – the Information Technology Communications Complex (ITCC).

The edutainment/infotainment science and technology centre was designed, managed and fitted by Austria-based Attraktion!, which equipped the facility with its own dome and theatre as well as signature products such as WeRobots and Playoke to help tell the story of IT's history and future. Barco installed the new IOSONO 3D sound system as part of an acoustic exhibit that teaches visitors about the human voice.

The 80-hectare (198-acre) site boasts four 20-storey towers designed by Marks Barfield Architects, as well as parks, a library, a mosque and a sports club.

■ <http://lei.sr?a=S0g0R>



Better choices for a healthy life

Patricia and Phillip Frost Museum of Science

Miami, Florida, USA

Opening: Q1 2016

The Patricia and Phillip Frost Museum of Science has closed its doors for the first time in more than 50 years ahead of its US\$275m (€212m, £168.5m) move to a new location in downtown Miami in early 2016.

A museum representative told AM2 that “every aspect of the Patricia and Phillip Frost Museum of Science is designed to inspire the mind, engage the senses and stimulate the imagination”.

Structured around a ‘living core’ comprised of terrestrial and aquatic exhibits, featuring a 510,000-gallon aquarium, a planetarium, Baptist Health People & Science Gallery, hands-on exhibits and interactive digital technology, the museum is being touted as the “next generation” of science museum, incorporating advanced communications and energy-conservation technology, as well as a host of visitor-friendly features.

■ <http://lei.sr?a=x4y1q>

PHOTO: © THE PATRICIA AND PHILLIP FROST MUSEUM OF SCIENCE

► DEVELOPMENT PIPELINE: PLANETARIUMS & SCIENCE CENTRES

PHOTO: © COOK NATURAL SCIENCE MUSEUM



A new educational facility

Cook Natural Science Museum

Decatur, Alabama, USA

Opening: Q1 2017

The Cook Natural Science Museum has unveiled plans for a brand new US\$17m (€15.6m, £11m) facility, which will see the museum move from what was once a by-appointment warehouse tour into a fully-fledged educational facility.

Increasing in size from 5,000sq ft (464sq m) to 57,000sq ft (5,295sq m), the interactive museum, designed by Huntsville-based Fuqua & Partners Architects, will move from its current home to downtown Decatur.

New live exhibits will include a saltwater aquarium, jellyfish tanks and animal terrariums. Plans also feature a cave with the museum's rock and mineral collection, a wetlands exhibit, a café and a 140-seat theatre. A second phase will introduce a butterfly house outside of the museum.

■ <http://lei.sr?a=E6A6f>



PHOTO: © SYAA

The centre will create awareness, curiosity, openness and responsibility towards nature

Muzeul Stiintei si al Naturii

Constanta, Romania

Opening: TBC

Architecture firm Soare & Yokina Arhitecti Asociati (SYAA) has won a competition to create a new nature-themed science museum complex in Constanta.

The Bucharest-based company is to design the 80,000sq m (860,000sq ft) Muzeul Stiintei si al Naturii Constanta, which will be the largest of its kind in the Black Sea region and is being funded by the Territorial Council of Constanta.

The main structure features two annexes in which a planetarium with a 3D cinema and a science museum will be situated. Also in the building will be a botanical greenhouse, a café and a laboratory. An observatory will be constructed on the lakeside, surrounded by botanical gardens. The site, which

currently hosts a dolphinarium, will be completely redeveloped. Initial plans include modernising the dolphinarium, building a 30m (98ft)-deep Orca pool and a new three-storey oceanarium with nine geographically themed pools. Plans also feature an exotarium, while the whole development will function as a “micro-reserve”, encouraging the growth and maintenance of landscape, ecosystems, geography, flora and fauna.

“The centre will promote awareness, curiosity, openness, thinking and responsibility towards nature,” said a spokesperson for SYAA. “Architecture can meet them all through a flexible, open, bright, and exciting space. It can be part of the show. It was very important to create a link between the urban park and the esplanade of the nearby lake with the adjacent boulevard, thus we thought of building the museum terrace as a spectacular urban square, open to the city.”

■ <http://lei.sr?a=X1R0e>

DEVELOPMENT PIPELINE: PLANETARIUMS & SCIENCE CENTRES



PHOTOS: © ORANGE COAST COLLEGE

The US\$19m planetarium development is part of a campus-wide renovation project

Orange Coast College

Costa Mesa, California, USA

Opening: TBC

Orange Coast College will be starting work this year on a US\$19m (€17m, £12m) planetarium project as part of a larger seven-year US\$965m (€859m, £618m) renovation to its district campuses.

The 120-seat planetarium will include a 3D immersion theatre with a 50ft (15.2m)-dome, a large Foucault pendulum and an open space for exhibits. Funding is via a bond measure passed by Orange County voters in 2012 for the wider development of the college campus. The masterplan also calls for several new academic buildings, various renovations to existing buildings, a new gym and



A large Foucault pendulum will be installed

pool, a 145-bedroom boutique hotel, and a restaurant and a four-storey parking garage among other projects.

At present, Orange County has only one planetarium – that at Santa Ana College. Orange Coast is currently conducting four studies to look at the impacts of the development and if Richard Neutra's original historic buildings would be affected.

■ <http://lei.sr?a=M9u4v>



The science centre is state-funded

Science centre

Binh Dinh, Vietnam

Opening: 2017

Ground has been broken on the first science complex in Vietnam's Binh Dinh province, with the VND171bn (US\$7.8m, €7.1m, £5.1m) state-funded project to be open by 2017.

The 38,000sq m (409,000sq ft) development – designed by French architect Jean-Francois Milou of Studio Milou – will include a planetarium, a science museum and a space observatory complete with a café, a library and a souvenir shop.

Designed to “be in complete harmony with the area's natural landscape and space”, the eco-friendly complex will aim to provide a public space of science in Vietnam to foster scientific engagement among the younger generation.

The complex will also promote creativeness and passion, nurture talent and accelerate scientific and technological research and application, and will act as a hub for scientific tourism development.

■ <http://lei.sr?a=g3H5I>



Envisaged to be as iconic in appearance as the Sydney Opera House

Dubai Opera

Dubai, UAE

Opening: 2016

A new nautical-themed multi-format cultural venue in Dubai is moving closer to completion. The 2,000-seat Dubai Opera will host theatre, concerts, art exhibitions, opera, orchestra, film, sports events and seasonal programmes – according to developer Emaar – and will

form the centrepiece of the emirate's new downtown opera district.

The complex can be configured in three different modes to accommodate the type of event being hosted. Designer Atkins said the cultural facility is inspired by Dubai's maritime history – specifically Arabian sailing vessels. The 'bow' of the structure will contain Dubai Opera's main stage, orchestra and seating areas, as well as a sky garden and rooftop restaurant. The elongated 'hull' area will feature waiting areas for spectators and parking.

With the maritime design, Emaar said Dubai Opera was envisaged to be as iconic in appearance as the Sydney Opera House, adding that "the state-of-the-art opera house and the varied lifestyle components of the opera district will energise Dubai's events and tourism sectors."

Facing Burj Khalifa, the world's tallest building, the wider opera district will eventually feature luxury hotels and residential areas, a retail plaza, waterfront promenades, recreational spaces and parks.

■ <http://lei.sr?a=e3W2K>

PHOTO: © HERZOG AND DE MEURON



Herzog and de Meuron's design lends itself to wide open gallery spaces

M+ Museum

Kowloon, Hong Kong

Opening: 2019

The opening of the hotly anticipated M+ Museum in Hong Kong's West Kowloon Cultural District (WKCD) has been pushed back to 2019 after a delay in funding held up the construction process.

Originally set for opening in 2017, the museum – designed by Herzog and de Meuron in partnership with TFP Farrells and Ove Arup & Partners Hong Kong – is now scheduled for a public opening in late 2019. The delay arose after lawmakers held an extended debate over the project, with officials at odds trying to finalise Herzog and de Meuron's design.

The museum, a part of the WKCD culture hub, will feature 60,000sq m

(645,834sq ft) of floor space, with exhibitions focusing on contemporary 20th and 21st century film, art, design and architecture from Asia.

Herzog and de Meuron's design lends itself to wide open gallery spaces; constructed in two main sections, the first horizontal and the second a vertical tower. This has been designed to allow for interactive exhibition spaces as well as a research and curatorial centre. Retail, restaurant and entertainment offerings will also be available on site.

The development is costing an estimated HK\$5bn (US\$645m, €577m, £410m) to build. Ahead of the 2019 opening, timetabled by the construction managers after the delay, a 21-member curatorial team is working to research and build a collection for the museum, while also working on exhibition programmes.

■ <http://lei.sr?a=a8z6V>

PHOTO: © MET STUDIO



Targeting the region's young people

Museum of Environmental Studies

Guadalajara, Mexico

Opening: TBC

MET Studio is to design three out of the total six galleries at the new-build 14,000sq m (150,700sq ft) Museum of Environmental Sciences (Museo de Ciencias Ambientales – MCA) in Western Mexico, which expects to attract up to half a million visitors a year. The other three will be designed by NYC-based Thinc architects.

The project is to form part of a cultural quarter situated close to the University of Guadalajara, with all the galleries focusing on the future sustainability of Western Mexico. Guadalajara has almost doubled in population since 1980 and therefore faces significant challenges for the health, wealth and wellbeing of its citizens.

MET Studio stated that the project aims to help people understand and engage with the 'interconnectedness' of the city with the surrounding environment; its audience being very much the young people of the region.

■ <http://lei.sr?a=G3d4g>



PHOTO: © THE PALESTINIAN MUSEUM

The Gaza site presents a unique logistical issue in that very few people are allowed to travel in or out of it

Palestinian Museum

Gaza, Palestine

Opening: 2016

Ambitious plans are emerging for a museum in the war-torn Gaza Strip, honouring Palestinian culture and history.

The proposals are an offshoot of the £40m (US\$63m, €56m) Palestinian Museum Hub – currently under construction more than 83km (52m) away in Birzeit on the West Bank – which is due to open next year. As part of this project, there are plans for satellite sites in key cities around the world which have large Palestinian communities: Jerusalem,

Gaza, Haifa, Beirut, Amman, Dubai, London, San Diego and Santiago.

“The satellite in Gaza will help the Palestinian Museum to implement its exhibitions and programmes there through partnerships and collaborations with different institutions in Gaza,” said Palestinian Museum director Jack Persekian, who is also leading the creation of the satellite sites. “The programme will be a combination of touring exhibitions, education outreach programmes, public talks and other activities.”

The content of each satellite site will be determined by its context and location, as well as what is achievable in terms of transportation and logistics. The main logistical issue which Gaza presents as

a location is that very few people are allowed to travel in or out of it. Persekian, who has had to overcome many challenges in the development of the main site, is unfazed by this.

Some Gaza-based partners have been identified, and last October they collaborated with two institutions on an exhibition. “We will keep attempting to physically go to Gaza, but not being able to visit will not stop us from working there,” he said. No fixed timescale has been set, but Persekian hopes the Gaza site could be up and running during the second half of 2016. The Palestinian Museum is being funded by international charity The Welfare Association.

■ <http://lei.sr?a=a1P1U>

National Museum of Peru

Lima, Peru

Opening: 2016

Peru's Ministry of Culture has announced plans to construct and launch a national museum located in the Pachacamac Sanctuary, situated around 40km (25m) south of the Peruvian capital.

Work on the National Museum of Peru will start as soon as

archaeological studies taking place in the area are completed.

The Pachacamac Sanctuary is a religious and administrative centre that houses historic palaces, squares and temples. It was constructed over centuries by several different cultures, including the Huari and Ichma, dating back to 800 BC.

Announcing the plans, Peru's culture minister, Diana Alvarez Calderon, said: "Finally Peru will have the museum that everybody has been waiting for".

■ <http://lei.sr?a=N9r9c>



PHOTO: © PARK BUDAPEST

Built within Budapest's largest park

Park Budapest

Budapest, Hungary

Opening: 2018

Final plans for Europe's largest museum development have been revealed with new renderings released for the HUF75bn (US\$270m, €242m, £172m) Park Budapest cultural quarter in Hungary.

Built within Budapest's largest park, Városliget, the project will see old buildings onsite demolished and 65 per cent of the park's green space retained.

One aspect of Park Budapest will be the new Museum of Ethnography, built in line with plans by French practice Vallet de Martinis DIID Architectes, while Japanese firm Sou Fujimoto Architects has designed the new House of Hungarian Music. Hungarian firm KÖZTI Architects & Engineers has designed both the new PhotoMuseum and new Museum of Hungarian Architecture, while SANAA and Snøhetta were jointly awarded first prize for their designs for the New National Gallery and Ludwig Museum, although only one design will be built.

■ <http://lei.sr?a=K7M7w>

PHOTO: © MINNESOTA CHILDREN'S MUSEUM



The expansion is designed to re-imagine existing galleries and add new amenities

Minnesota Children's Museum

St Paul, Minnesota, USA

Opening: 2017

Minnesota Children's Museum has revealed new renderings for its US\$28m (€25m, £18m) expansion, designed to re-imagine existing galleries and add new amenities and engaging activities for visitors.

The expansion will increase the floor-space to around 74,000sq ft (6,874sq m) and include new interactive exhibits for children. Additional exhibits will include

expanded air and water play space, as well as a new obstacle course comprising a four-storey climbing structure, including a maze of bridges, slides and ladders.

In addition, the renovated museum will feature a café, a new entrance, a new reception and easier site navigation.

Minneapolis-based Meyer, Scherer & Rockcastle (MSR) Design – the same firm that designed the museum's first two sites – has been appointed as lead architect for the project. Two temporary exhibits are offering a taste of what's to come following the expansion.

■ <http://lei.sr?a=q7D8o>

► DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES

PHOTOS: © HEATHERWICK STUDIO



Zeitz Museum of Contemporary Art Africa

Cape Town, South Africa

Opening: Q4 2016

The new Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) is to be designed by Thomas Heatherwick, marking the architect's biggest museum project to date.

Zeitz MOCAA will be a new non-profit cultural space alongside the V&A Waterfront, one of the most visited attractions in South Africa.

As part of a masterplan, Heatherwick will transform the site's historic Grain Silo into 9,500sq m (102,000sq ft) of leisure space split across nine floors, including a 6,000sq m (65,000sq ft) museum and exhibition space, with a dedicated floor for education.

Turning a grain silo into an outstanding art museum is expected to present a significant challenge and Heatherwick's plans include keeping the character of the building to "enjoy its tube-iness". The solution they have proposed is to carve out galleries from the shell of the silo, allowing movement, space and light, whilst keeping the structure – and its 42 tubes – relatively intact.

The outside of the silo will see the most visible changes. Glass panels are being inserted into the exterior of the upper floors, and will curve outwards, creating the illusion of inflation. The site will become much more welcoming at night as the front will be lit up like a beacon.

Excerpts from the Zeitz Collection will be presented in a temporary pavilion on site until the building is ready in 2016.

■ <http://lei.sr?a=w3p1n>



It is proposed that galleries be carved out from the shell of the silo, allowing movement, space and light, although the outside of the structure will see the most visible changes.

PHOTO: © KKT ARCHITECTS



A revolving restaurant at the top of the tower will offer 360-degree views

Oklahoma Weather Museum

Tulsa, Oklahoma, USA

Opening: TBC

Kinslow, Keith & Todd Architects have unveiled concept plans for the Oklahoma Weather Museum in the so-called 'Tornado Alley' region.

The 250-300ft (76-90m) tall structure takes its design from a hurricane and has been dubbed 'Tornado Tower'. The top-heavy spiralling tower will be clad in glass with perforated metal panels, using LED lighting to accent sections and make it appear to rotate. The spiralling tower will provide the traditional infrastructure of a museum and science centre with

interactive exhibits that 'explore weather as a phenomenon', highlighting significant weather events in Oklahoma. There will also be spaces for weather research, educational areas, storm chaser training, storm safety information, displays of different types of storm shelters and event space for public use.

A revolving restaurant at the top of the building will offer 360-degree views of the area, alongside rooftop gardens with local plants and terrace viewing and learning spaces equipped with telescopes.

Although still in the concept phase, several investors have offered support and developers are interested in exploring the office and residential space the building could potentially offer.

■ <http://lei.sr?a=X4R1D>



To reveal the force of living art

National Art Museum of China

Olympic Park, Beijing, China

Opening: TBC

Following a lengthy competition process ending in 2013, French architect Jean Nouvel and the Beijing Institute of Architectural Design have begun work on the new venue for the National Art Museum of China (NAMOC).

Located in Beijing's Olympic Park – a legacy from the 2008 Games – NAMOC will occupy 130,000sq m (1.4m sq ft) of space as part of a new cultural district in the park itself, near to the Forbidden City.

The museum, flanking Herzog and de Meuron's Birds Nest Stadium, is expected to be hugely popular, attracting an estimated 12 million visitors per annum.

The collections will range from Ming Era artefacts to modern day objects, with developers aiming to make it one of the best museums in the world.

At a press conference, Nouvel said: "Our goal is to protect the miracles created with ink throughout the centuries, to reveal the force of living art".

■ <http://lei.sr?a=U5v7A>

PHOTO: © ATELIERS JEAN NOUVEL & BIAU

▶ DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES

PHOTO: © MVRDV AND ADEPT



Six elements for contrasting activities

House of Culture and Movement

Copenhagen, Denmark

Opening: MID-2016

Work has started on Copenhagen's House of Culture and Movement (Ku. Be.), designed to engage the local population in a healthy lifestyle.

Set to become a major new attraction in the Frederiksberg district, Ku.Be. will feature a range of facilities mixing the function of a community centre with exhibition and performance spaces, plus a playground, a park and a health centre.

Masterminded by Danish architects ADEPT and Dutch MVRDV, the building covers 4,000sq m (13,123sq ft) and has an accompanying 4,500sq m (14,763sq ft) of public space. Three separate buildings will be constructed on the site to provide space for the planned facilities. The Ku.Be. building itself will be a rectangular glass structure, containing six different elements which can be used for contrasting activities. There is also an option to open one side of the building to create an outdoor theatre space.

■ <http://lei.sr?a=V8K3P>



PHOTO: © ARCHDAILY/UNESCO

The scheme seeks to create a new vital area for communicating and sharing ideas

Cultural Centre

Bamiyan, Afghanistan

Opening: TBC

An Argentinian design team, headed up by Carlos Nahuel Recabarren, has won a UNESCO design competition to create a Cultural Centre in Bamiyan, Afghanistan.

From more than 1,000 design proposals submitted in the single-stage competition, Carlos Nahuel Recabarren, Manuel Alberto Martinez Catalan and Franco Morero's project, entitled 'Descriptive Memory: The

Eternal Presence of Absence', was picked as the winner.

Funded by UNESCO in Afghanistan – in partnership with the Afghan Ministry of Information and Culture – the planned Cultural Centre will have gallery/exhibition areas, research and educational facilities, a theatre and public spaces. The scheme seeks to 'create a new vital centre for communicating and sharing ideas'.

Carved into the landscape, the 2,200sq m (23,680sq ft) building will have a minimal impact on its surroundings and remain in keeping with ancient local building traditions.

■ <http://lei.sr?a=W4c3w>

PHOTOS: © STEVEN HOLL ARCHITECTS AND MALCOLM READING CONSULTANTS



The new wing will almost double the size of the existing facility

Mumbai City Museum

Mumbai, India

Opening: TBC

An international team, led by New York-based Steven Holl Architects, has been chosen to design the Mumbai City Museum North Wing and thereby almost double the size of the existing facility, otherwise known as the Dr. Bhau Daji Lad Museum.

The new North Wing is expected to be 8,000 to 10,000sq m (85,000 to 110,000sq ft) in size and will provide new galleries and facilities for the museum. Temporary exhibition space that reaches international standards will be created.

First opened in 1872 as a sister museum to London's V&A, the original buildings of the Dr. Bhau Daji Lad



New facilities help to further modernisation

Museum have been carefully restored. With the new wing, modern facilities such as an archive, conservation areas, a shop and a cafe will help to further modernise the museum. Construction work is expected to start on site this year.

■ <http://lei.sr?a=i6P0o>

National Museum

South Sudan

Opening: ongoing

UNESCO's overarching aim of 'Building peace in the minds of men and women' has moved one step further in Africa, with the official launch of the pilot stage of South Sudan's National Museum Project.

Currently in its formative phase, the 'Travelling Exhibition' project is on tour throughout Eastern Equatoria, Western Equatoria and Western Bahr Ghazal, South Sudan.

Head of the country's UNESCO office, Salah Khaled said: "Cultural expressions of different kinds help people to understand one another better, overcoming social, ethnic and religious differences".

Due to difficulties with Sudan's war-torn landscape, the tour has not been able to reach all parts of the country. However, taking on the form of a mobile museum, the first phase of the project appears to be going well.

According to Ellen Lekka of UNESCO, to date the communities involved have "contributed with approximately 81 objects, 55 recordings and 44 short videos." With this level of involvement at such an early stage, the project would appear to have a promising future, said Khaled.

It is hoped that through initiatives such as the National Museum project (funded by Open Society East Africa OSIEA and Ministry of Culture, Youth and Sports MoCYS), South Sudan will begin to grow and heal.

■ <http://lei.sr?a=P5I9E>



The main building comprises vertical structural tubes designed to imitate reeds

New Taipei City Museum of Art

Taipei, Taiwan

Opening: 2019

Kris Yao | Artech has been selected to design the New Taipei City Museum of Art after winning an architectural contest with its “Contemporary Museum of Art among the Reeds” design. The NT\$2.17bn (US\$70m, €62.4m, £45m), 44,000sq m (473,600sq ft) development is being funded by local government.

Yao’s design will incorporate the site’s historical, cultural and geographical features to form a sustainable vision for the proposed plan. The development has been designed with integration into the surroundings in mind. At the base of



PHOTOS: © KRIS YAO | ARTECH

An art street and outdoor sculpture gallery are themed to imitate cracks in a nearby riverbed

the building, an art street and outdoor sculpture gallery are themed to imitate the cracks of the nearby Da Han River riverbed. The main building is comprised of vertical structural tubes designed to imitate reeds on the outside and has been elevated to offer an impressive

exhibition space and provide views of the surrounding river and mountains. Located between Yinge and Sanisha in New Taipei, it will incorporate the planned Museum of Contemporary Art, a Children’s Museum of Arts and a multi-functional hall.

■ <http://lei.sr?a=c0s1F>

Royal Opera House

London, UK

Opening: 2017

Westminster City Council has approved plans from architecture firm Stanton Williams for its 'Open Up' project at London's Royal Opera House (ROH).

In collaboration with Arup, Stanton Williams will transform the ROH with the key aims of making it more accessible to the public, promoting ease of circulation and improving way-finding in the building.

Alan Stanton, director at Stanton Williams, said: "We want to bring a sense of the magic that is created each night on stage to the open public spaces for all to enjoy. We are delighted that the project can now move forward."

The plans include opening up the main foyer at ground level; creating a more accessible visitor experience; redesigning the Linbury Studio Theatre; creating a glazed terrace at the amphitheatre level, allowing space for extra covers in the restaurant and a visual link with Covent Garden Piazza below; installing a new staircase connecting the main foyer to another hall, with an escalator up to amphitheatre level; and creating a new glazed entrance on the Bow Street facade, making its street presence more obvious and allowing passers-by to glean what's going on inside.

The project, which will take around two years to complete, will have further internal repercussions, with accessible spaces for exhibitions, education, events and an enhanced F&B offering.

As the main auditorium will remain untouched, the performance schedules for the ROH will not be affected.

■ <http://lei.sr?a=t411T>



PHOTOS: © STANTON WILLIAMS



The plans include creating a new glazed entrance on the Bow Street facade, making the ROH more obvious, and installing a new staircase connecting the main foyer with another hall ▶

▶ DEVELOPMENT PIPELINE: MUSEUMS/GALLERIES

PHOTO: © WA MUSEUM



Design shortlist announced

Western Australia (WA) Museum

Perth, Western Australia

Opening: 2020

Foster + Partners (F+P), Ateliers Jean Nouvel and OMA have been shortlisted to design and build the AU\$428.3m (US\$332.7m, £209.8m, €293.9m) WA Museum, along with their respective teams.

F+P is working with local architects Hames Sharley in a bid led by local contractor John Holland. Nouvel is working with local architects Cameron Chisholm Nicol and Parry and Rosenthal Architects in a bid led by Doric and Tecnicas Reunidas. OMA is working with local architects Hassell, in a bid led by Brookfield Multiplex.

Early works for the new museum project are already underway, including conservation works to heritage buildings at the Perth site, where the new museum will be located, as well as the refurbishment and upgrade of the museum's Welshpool Collections and Research Centre.

The winning team will be announced later this year. Work will start in 2016.

■ <http://lei.sr?a=P5f6f>



PHOTO: © BY-ENCORE AND MUSEUM OF MODERN ART WARSAW

Its design is a key point of connectivity to the overall city of Warsaw

Museum of Modern Art

Warsaw, Poland

Opening: 2019

Thomas Phifer and Partners (TPP) has been chosen from a shortlist of eleven architectural practices to design Warsaw's new Museum of Modern Art (MoMA) and TR Warszawa Theatre.

The New York-based practice has beaten other architectural heavyweights to the win the commission, including Foster + Partners and UNstudio.

The new museum will be located in Warsaw's Defilad Square, at the foot of the Palace of Culture and Science. TPP secured the commission on the basis that its design is a key point of connectivity to the overall city and boasts maximum

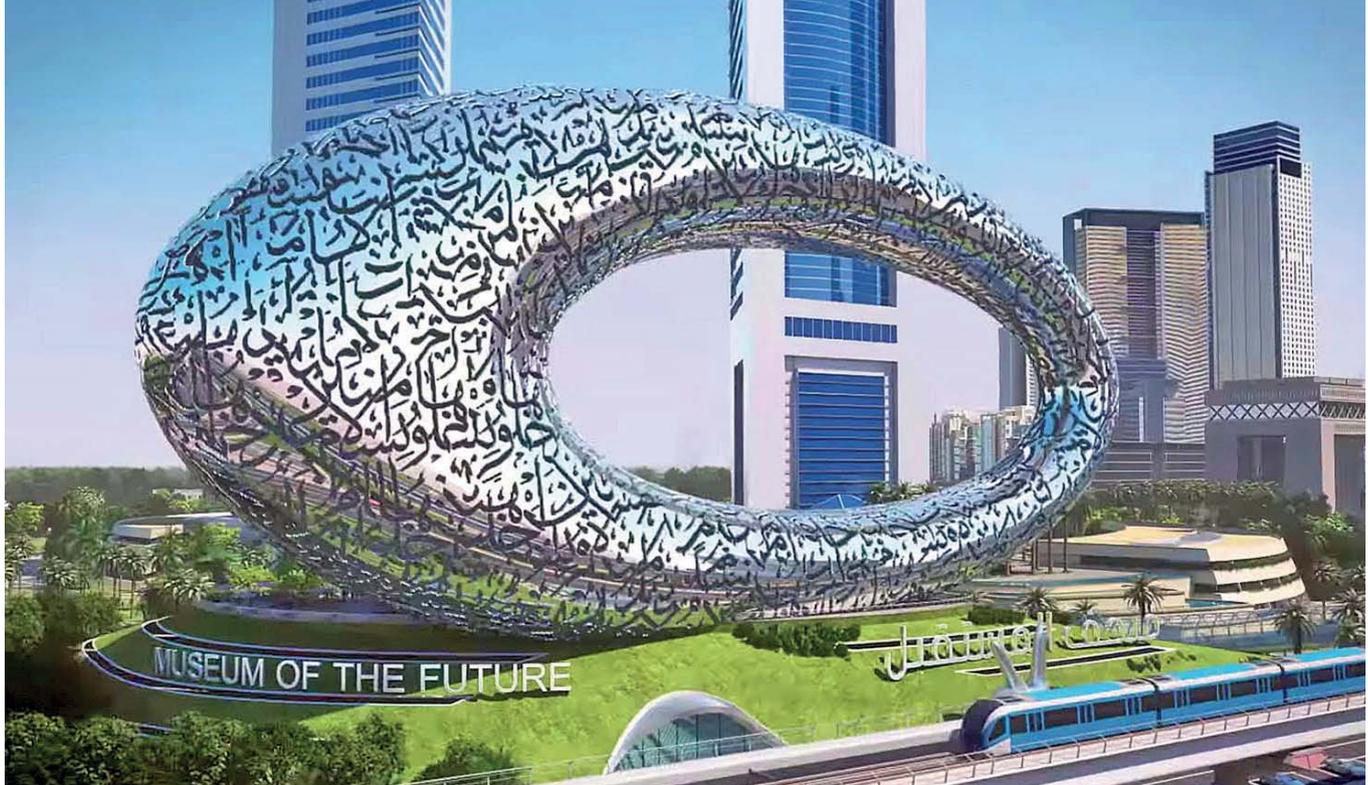
transparency to the public. This is displayed by the building's high glass walls, allowing for openness and large amounts of natural light as well as immediate social interaction.

The museum will cover 15,000sq m (161,458sq ft) and be attached to the 10,000sq m (107,639sq ft) theatre via a roof terrace, providing a large public space in a vibrant outdoor area that will be used to host exhibits and concerts.

In a statement, a spokesperson for MoMA Warsaw said: "The museum and the theatre became the owners of the land for the site of the future construction," adding that the majority of the funding was secured from the City Budget.

TPP aims to complete the design phase of the project by the middle of 2016, with an opening date planned for late 2019.

■ <http://lei.sr?a=N9S0G>



The museum will be housed in a mirrored, elliptical, ring-shaped building, with a central void

Museum of the Future

Dubai, UAE

Opening: 2017

Construction has started on the Museum of the Future, designed by architect Shaun Killa – for 16 years a director of Atkins, and responsible for some of the Middle East’s most celebrated buildings.

Killa’s new architectural practice, Killa Design based in Dubai, will undertake the work. Located next to the Emirates Towers on Dubai’s Sheikh Zayed Road, the AED500m (US\$136.1m, €121.1m, £87m) museum will be housed in a mirrored, elliptical, ring-shaped building, with a void at the centre.

The UAE’s minister of cabinet affairs, Mohammed Al Gergawi, said the



A catalyst for innovation and real change

building’s curved, steel-clad exterior will feature the Arabic poetry of Sheikh Mohammed. Light will enter the building through the perforated text, casting patterns of Arabic script.

The purpose of the museum is to act as a catalyst for innovation and real change, both in the UAE and wider afield. Sheikh

Mohammed used Twitter to describe it as “an integrated environment, empowering creative minds to test, fund and market ideas for futuristic prototypes and services”, and a “destination for the best and brightest inventors and entrepreneurs”.

The exhibits are likely to change every six months to keep pace with changing technology. The aim is to “always be 10 years ahead of today”.

Sheikh Mohammed said the museum will provide a “permanent home for the world’s greatest innovations”. It will be used by people in industry, education and tourism, offering advanced courses and specialised workshops. It won’t just showcase prototypes, but will also develop them in special innovation labs, in line with its official motto, “See the Future, Create the Future”.

■ <http://lei.sr?a=u0K2o>

DEVELOPMENT PIPELINE: EXPOS

What are World Expos?

World Expos are international events focused on strengthening global connections, cultural diversity and technological innovations related to issues like the global economy, sustainable development and

improved quality of life for everyone. Every five years, millions of visitors explore pavilions, exhibitions and cultural events staged by hundreds of nations, international organisations and businesses.

This year, Expo Milano 2015 in Italy (1 May to 31 October) is 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. Its theme is "Feeding the Planet, Energy for Life".

EXPO 2017

Astana, Kazakhstan

10 June to 10 September 2017

The key concept of Astana EXPO 2017 is socio-economic and environmental. This International Recognised Exposition (one that occurs between Registered Expositions but lasts up to three months) will focus on energy use combined with sustainable development. Themed "Future Energy", it will look at the future of energy, innovative yet practical energy solutions, and their global impact.

The 100,000sq m (1,076,390sq ft) site will contain 15 buildings, from administrative to residential, with public spaces linked by ETFE biodomes (previously used for the UK's Eden Project and the Beijing National Aquatics Centre in China) to provide shelter for visitors circulating the site during the city's extreme winter months. It will face a wetland area, which is intended to act as a barrier against prevailing winds and plummeting temperatures.

Adrian Smith + Gordon Gill's (AS+GG) £370m (€470m, US\$588m) design concept was inspired by nature and the cellular structure of a leaf. Commenting on the environmental ethos behind the design, AS+GG partner Gordon Gill



PHOTO: © ADRIAN SMITH + GORDON GILL ARCHITECTURE

The Expo will look at innovative yet practical energy solutions and their global impact

explains: "The forms and language of the buildings are designed to reduce their energy needs and operate as 'power plants' that harness energy from the sun and/or wind. The buildings will use this power directly or supply it to the district-wide smart grid for storage or use."

The development will be carried out in two phases. Phase 1 ('Expo Mode') incorporates the expo buildings, including the central Kazakhstan Pavilion and the Theme, Corporate and International

Pavilions, as well as hotel, retail, art and performance spaces. In Phase 2 ('Post Expo Mode') these buildings will be converted into an office and research park aimed at attracting international companies to the city.

"Expo City 2017 will form the basis of a truly sustainable community that will serve as a legacy for Astana and Kazakhstan," says AS+GG partner Robert Forest.

■ www.expo2017astana.com/en

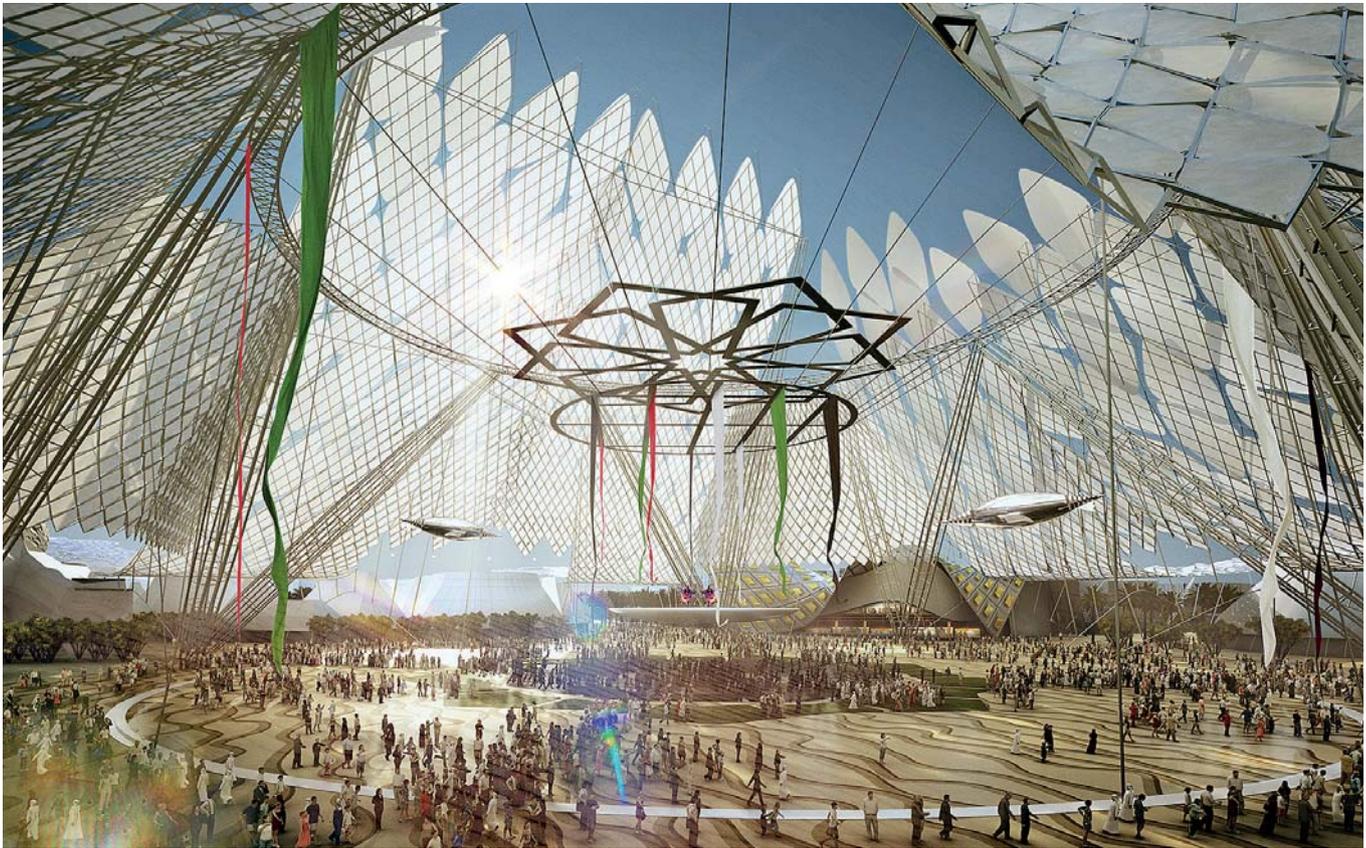


PHOTO: © HOK

“Connecting Minds, Creating the Future” will encompass mobility, sustainability and opportunity

EXPO 2020

DUBAI, UAE

10 October 2020 to 10 April 2021

HOK and Arup have teamed up to design the host venue for EXPO 2020, located at the Dubai Trade Centre-Jebel Ali in UAE.

The 438-acre (150-hectare) area will be surrounded by residential, hospitality

and logistics zones, able to accommodate up to 300,000 visitors. HOK-Arup will assist on the development of buildings, pavilions, landscaping, urban design and engineering guidelines, spatial planning, sustainability practices, event operations and facilities management.

HOK’s senior vice-president, Daniel Hajjar, said: “Dubai Expo 2020 will ensure the site leaves behind an iconic legacy befitting of this truly generation-defining event.”

Dubai’s Arabic name, Al Wasl, means ‘the connection’, as reflected in the Expo’s theme “Connecting Minds, Creating the Future”, with sub-themes Mobility, Sustainability, and Opportunity.

Dubai Expo 2020 is expected to attract 25 million visitors, 70 per cent of whom will be from overseas. This will be the first Expo in which the majority of visitors stem from beyond the nation. It will also launch the country’s Golden Jubilee celebrations.

■ <http://expo2020dubai.ae/en>

Diary dates

Details of conferences, trade exhibitions and networking events for attractions professionals around the world

OCTOBER 2015

6-8 OCTOBER 2015

Euro Attractions Show (EAS)

Svenska Massan Exhibition Centre,
Gothenburg, Sweden

More than 425 exhibitors from over 35 countries will be showcasing their products and services at this exciting event in Sweden.

Email: europe@iaapa.org

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

Twitter: [@IAAPAEurope](https://twitter.com/IAAPAEurope)

[www.http://www.iaapa.org](http://www.iaapa.org)

8 OCTOBER 2015

VAC 2015

Queen Elizabeth II Conference Centre,
London, UK

The pre-eminent event for all types of visitor attraction in the UK.

Email: info@vac2015.co.uk

Twitter: [@vac_conference](https://twitter.com/vac_conference)

www.vac2014.co.uk

20-23 OCTOBER 2015

WWA Symposium & Trade Show

Palm Springs Convention Center,
Palm Springs, CA, USA

The water leisure industry's most exclusive marketplace, featuring a world-class education programme built for owners, designers and operators working within this growing sector.

Email: aezra@waterparks.org

Twitter: [@WWA](https://twitter.com/WWA)

www.wwashow.org

21-22 OCTOBER 2015

Showman's Show

Newbury Showground, Berkshire, UK

An exhibition of products, services and entertainment for the outdoor and special events world.

Email: info@showmans-directory.co.uk

Twitter: [@TheShowmansShow](https://twitter.com/TheShowmansShow)

www.showmans-directory.co.uk

NOVEMBER 2015

2-5 NOVEMBER 2015

SIGGRAPH ASIA

Kobe Convention Centre, Kobe, Japan

SIGGRAPH showcases the computer graphic and interactive technology sector.

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

Twitter: [@siggraph](https://twitter.com/siggraph)

<http://sa2015.siggraph.org>

5-6 NOVEMBER 2015

Museums Association Conference

The ICC, Birmingham, UK

Representing the UK's museums.

Email: lee@museumsassociation.org

www.museumsassociation.org

16-20 NOVEMBER 2015

IAAPA Attractions Expo

Orange County Convention Center,
Orlando, FL, USA

The largest international tradeshow for the amusements and attractions industry.

Email: exhibitsales@IAAPA.org

www.iaapaexpo.com

JANUARY 2016

12-14 JANUARY 2016

EAG International

ExCel, London, UK

150 manufacturers and 5,000 visitors attend this event.

Email: karencooke@eagexpo.com

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

Twitter: [@EAGExpo](https://twitter.com/EAGExpo)

www.eagexpo.com

FEBRUARY 2016

15-19 FEBRUARY 2016

TED & TEDActive

Vancouver, BC, Canada

Truth and Dare: the most provocative and mind-shifting TED yet.

Email: registration@ted.com

<http://conferences.ted.com>

MARCH 2016

3-5 MARCH 2016

IAAPI Amusement Expo

Bombay Exhibition Centre, Mumbai, India

IAAPI represents the amusement sector in India.

Email: info@iaapi.org

www.iaapi.org

3-5 MARCH 2016

RAAPA Expo 2016

VDNKh, Moscow, Russia

The 18th Russian Association of Amusement Parks and Attractions show.

Email: raapa@raapa.ru

Twitter: [/raapa1](https://twitter.com/raapa1)

www.raapa.ru/en/march2016

7-9 MARCH 2016

GSCA 2016 Film Expo

AMC CityWalk IMAX Theatre & Universal Hilton Hotel, Orlando, FL, USA

An event featuring films, technical and professional development sessions.

Email: tammy@giantsscreencinema.com

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

www.giantsscreencinema.com

14-16 MARCH 2016

AIM 2016

Hotel Palace Wellness & Beauty, Bormio, Italy

Looking at advancements in magnetics.

aim2016.tr.unipg.it

APRIL 2016

18-20 APRIL 2016

MuseumNext

Venue TBC, Dublin, Ireland

A major international conference on the future of museums.

Email: kala@museumnext.com

Twitter: [/museumnext](https://twitter.com/museumnext)

www.museumnext.com

19-21 APRIL 2016

DEAL 2016

Dubai World Trade Centre, Dubai, UAE

The largest attractions and leisure trade show in the MEA.

Email: some@iecdubai.com

Twitter: [/DEALIEC](https://twitter.com/DEALIEC)

www.dealmiddleeastshow.com/2016

www.attractionshandbook.com

MAY 2016

18-19 MAY 2016

Museums + Heritage Show

Olympia West, London, UK

Developments in museums and heritage.

Email: felicity@museumsandheritage.com

www.museumsandheritage.com

JUNE 2016

9-11 JUNE 2016

Ecsite Annual Conference

Various venues, Graz, Austria

Over 1,000 science professionals.

Email: info@ecsite.eu

www.ecsite.eu/annual-conference

13-16 JUNE 2016

Asian Attractions Expo

SNIEC, Shanghai, China

Over 6,000 buyers within attractions.

Email: convention@iaapa.org

www.iaapa.org

27-30 JUNE 2016

World Leisure Congress

Venue TBC, Durban, South Africa

A bi-annual event for professionals.

www.worldleisure.org

SEPTEMBER 2016

7-11 SEPTEMBER 2016

AZA Annual Conference

San Diego Zoo Global & SeaWorld San Diego, CA, USA

Showcasing the zoo & aquarium sector.

Email: cwallen@aza.org

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

www.aza.org

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ALL ABOUT YOU

Science centres and museums are increasingly using digital personalisation to engage visitors with content. Nathalie Caplet draws lessons from some of the science centres and exhibit design companies leading this trend

Nathalie Caplet, international relations, Cap Sciences

All marketing emails call you by your first name and all on-screen ads seem to be aware of your most secret habits. Surely these big-budget companies know what they're doing: by addressing people personally and targeting their content well, the return on investment must be significantly higher.

Science centres and museums are now increasingly using this “personalisation” strategy to connect visitors with their content – and ultimately with science.

By providing visitors with some sort of ID on entering an exhibition (i.e. a QR code on the ticket, a bar-code on a paper bracelet or an RFID chip on a reusable card), they can be individually recognised. Depending on the objectives, showing the tag to the exhibit ID reader may adapt the content management system (CMS) to their choices, follow their interactions, record content or creations, or compare



Visitors are keen to see their creations

their results with those of other visitors. Visitors may even be able to connect to their own online account created during the exhibit, at home or straight away on their mobile phone.

It seems quite high-tech and expensive, but does it live up to expectation? Is it useful? At the science centre where I work – Cap Sciences in Bordeaux, France – we considered the advantages and disadvantages when we created our own personalisation strategy. I was keen to step back and ask exhibit designers and professionals from other science centres about their experiences, so I could discover the functionalities a personalised system can offer visitors and institutions.

ADAPT AND TRACK

In its most basic use, a personalised system can remember the choice of language made at the beginning of a visit, which is useful in places where all ▶

PHOTO: © LEE PULLEN



PHOTO: © DAVE PRATT

A group of young girls create their own masterpiece within At-Bristol's Animate It! Exhibition



PHOTO: © TECHNOLPOLIS THE FLEMISH SCIENCE CENTRE



PHOTO: © WELLCOME TRUST

► content is provided in different languages, like at Technopolis – The Flemish Science Centre. Visitors to this attraction can also choose between themes or indicate their preferred learning style (more images or sound). Hub Kockelkorn, from the Netherlands' Museon, explains that in The Hague and the Atlantikwall (an exhibit focusing on the impact the wall's construction had on the city's inhabitants), visitors can choose to view history from different perspectives: that of civilians, civil servants or Germans.

One advantage of using a CMS is that all content displayed (on-screen at least) is centrally controlled, making exhibits easier to implement or to modify. Another advantage for the institution is that all interactions between the visitors and the multimedia displays (triggered by a visitor's tag) are recorded, which theoretically tells the organiser which multimedia

The Wellcome Trust's travelling exhibition *In the Zone* (right) records your body's activity and rest levels

exhibits are less often used, or whether visitors tend to stop half way through an interactive display. However, as Patricia Verheyden from Technopolis explains: "It is quite time consuming to analyse all the data and the results are not always clear, as not all exhibits require ID scanning and some naturally take more time to interact with. Furthermore, when visitors interact as a group (e.g. families) with an exhibit, only one person will scan the bracelet."

CMS can also be used to inform a visitor at a certain point in an exhibition that they missed an exhibit, or the visitor may simply return to an exhibit and pick up where they'd left off. However, I'm not

convinced that visitors will see such features as a great added bonus, whereas visitors completing a quiz or treasure hunt across an exhibition might appreciate a system that records their answers and provides an individualised overall result.

What if in the future visitors got to choose between a very didactic experience and a police enquiry storyline within the same exhibition? Would visitors stay longer or come back to try different angles like at the Atlantikwall exhibit? We don't have enough perspective to make that analysis yet, but one thing is certain: this approach certainly requires more work from content developers!

INFORMATION ACCUMULATION

In some exhibitions, the ID tag gives visitors access to special features like a treasure hunt, but the ID is not required for the visit. In others (like Atlantikwall)



At Romanticum (right), visitors can save information collated about the Rhine for future reference at home

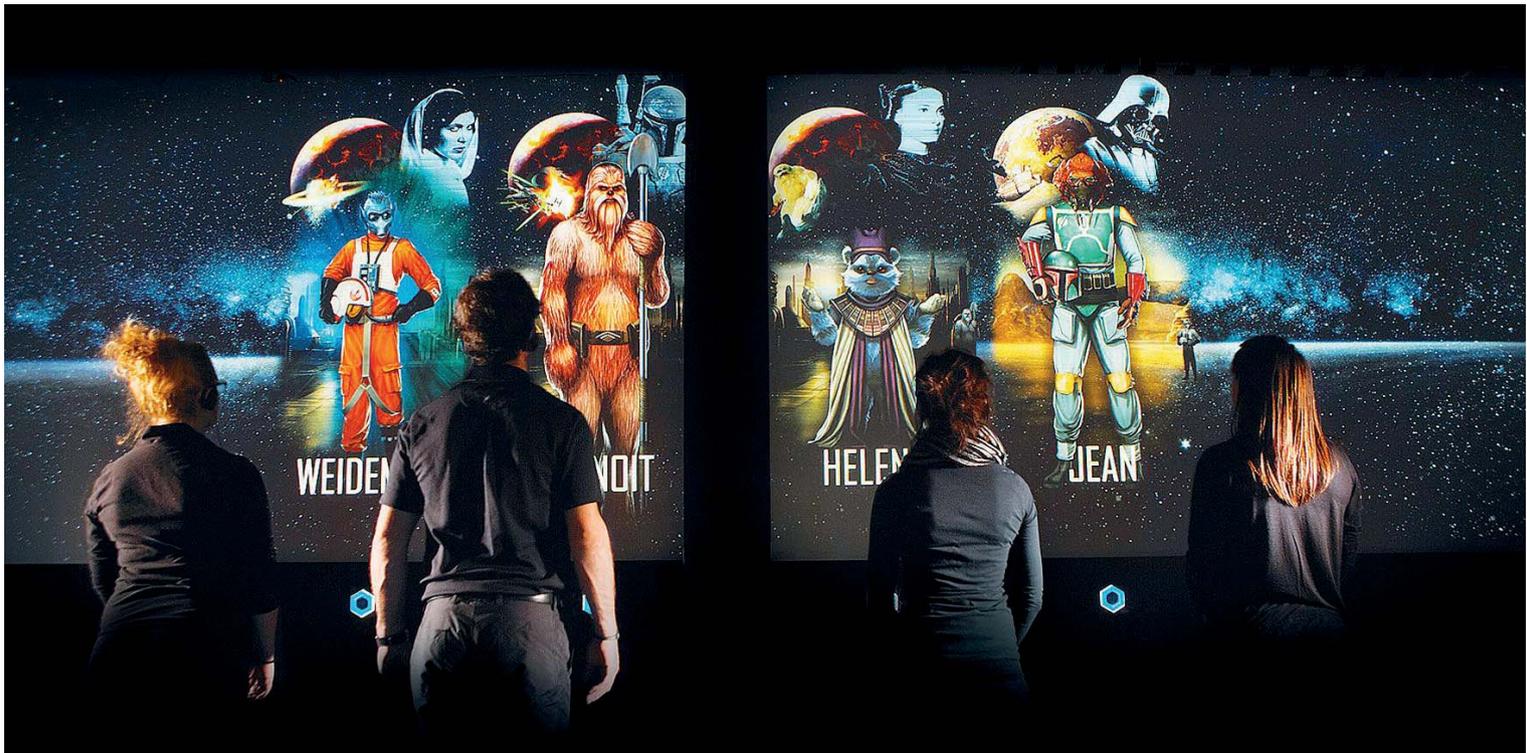
the ID is necessary due to the way the exhibition was designed. In Star Wars Identities, it's the backbone of the experience: an identity quest which challenges each visitor to build their own unique Star Wars hero. Each answer given along the visitor journey is one step towards the creation of a complete character profile, revealed at the end. Geneviève Angio-Morneau, from the *gsmprjct* company, is the creative director/museologist who designed the exhibition. She relates: "We saw people going back to various stations to make changes in order to readjust their profile! They could really see the impact of their choices. It's very motivating!"

If visitors are encouraged to use their creative skills to generate a unique production, they will be eager to save it and share it – a perfect opportunity to connect with our visitors after their visit

The accounts created by these personalised systems are therefore used to collect data, such as content the visitor sees in the exhibition, which can be accessed later – a sort of bookmark. But it was verified that, given the opportunity, very few visitors bookmark exhibition content during their visit and connect to their account later to access it. It only makes sense in very specific cases, like to plan a future action. For example, at

Romanticum – an interactive exhibition where visitors discover the most beautiful sights of the UNESCO World Heritage Site Upper Middle Rhine Valley – "Information collected in the exhibition can be used to remember the different sights and must-sees at home. It can be recalled while planning and even during a trip," explains its designer, Nina Sperling of Studio klv.

Data, scores and results that visitors self-generate by answering surveys and



- ▶ playing games can be interesting to the visitor, particularly if shown in comparison with others or overall results. It can be displayed in real time in the exhibit and accessed on visitors' accounts. These data can also be of interest to the institution and even scientists if a questionnaire is set up for research purposes.

SURF THE SELFIE WAVE

Undoubtedly, what people are most interested in is themselves! How about sharing a photo of yourself in the exhibition? This is a feature that some systems offer(ed), but as the Norwegian centre Vilvite noted: visitors now use their smartphone for this! What the institution offers needs to go one step further.

The Wellcome Trust's In the Zone travelling exhibition (designed and delivered by the At-Bristol science centre in the UK) encouraged visitors to explore how their bodies work during sport, activity, movement and rest. Data were recorded (e.g. heart rate, reaction time) and the visitors were filmed during a range of tests and exercises, including running and jumping. A two-minute video was automatically compiled with personal data, interspersed with scientific explanations, and a link was emailed to the visitors. This is the sort of content that visitors will connect back online: 35 per cent of those who visited watched their video (a very high connection rate compared with a few per cent in some cases). This kind of personal data gets shared via social media, giving more visibility to an exhibition.

"Visitor tracking is successful and highly accepted by visitors, when the exhibition deals with measuring the visitors capabilities and generating funny and interesting images/videos," comments Kalle Ruff from Hüttinger, referring



BodyWorks has been highly successful because it generates interesting images

Visitor tracking is successful when the exhibition measure a visitor's capabilities and generates funny images and videos

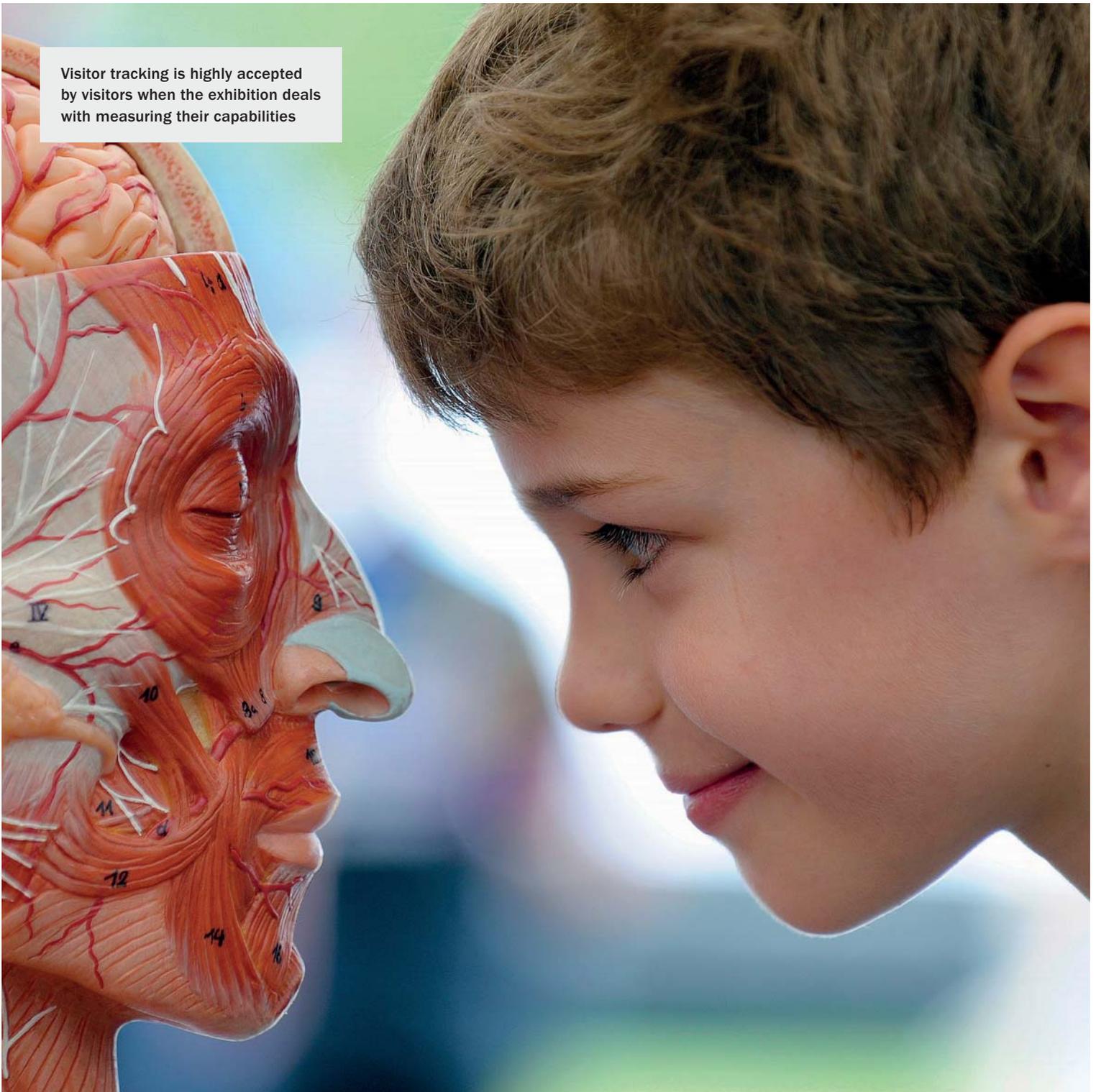
in particular to BodyWorks, an exhibition his company developed for the Glasgow Science Centre in Scotland.

Visitors are keen on seeing their creations. Another good example from At-Bristol is the exhibition Animate-it, in which visitors become animators for the day. In general, if visitors are encouraged to use their creative skills to generate a unique production in an exhibition, be it an object (which can be photographed) or a digital file, it is most likely they will be eager to save it and share it. This is a perfect opportunity to connect with our visitors after their visit.

RECALL, SHARE, REPLAY

"Extending the engagement beyond our physical building is valuable in delivering our mission of 'engaging the public with science'," states Ian Wilson from Glasgow Science Centre. At-Bristol consultant Harry White agrees: "Visitors have limited time to read content or play complex games while in our building. However once they are at home they might log on to a personal webpage, first to see the content they have created, but whilst they are there, they are more likely to read content or get involved with complex games or follow up open ended activities." ▶

Visitor tracking is highly accepted by visitors when the exhibition deals with measuring their capabilities



► Furthermore, “if the visitor goes online, it will create a more lasting memory, by recalling the experience of the onsite visit,” adds Dan Bird, Wellcome Trust public engagement fellow.

At Cap Sciences in Bordeaux, we designed a personalisation software called CYou. We released it in 2014 as an open-source for institutions to adapt to their own needs (navinum.net).

“Our strategy involves gamification”, explains Vincent Jouanneau. “The visitor’s account records the interactions in several exhibitions, at events and with online content. The type and depth of the interactions (e.g. game scores) translate into points or medals and statuses on each visitor’s profile. It provides not only a layer of fun and incentive (e.g. access to discounts), but an overall connection with each visitor.”

In charge of digital personalisation at Cap Sciences, Sébastien Cursan reflects on the link between visitors, the institution, and the content: “We can get inspired by relationship marketing, which in the case of culture, could focus on content and profile rather than consumer goods. The marketing team should be able to closely monitor recorded interaction data and order specific content, length of visit to content developers, and therefore permanently fine tune the offer.”

A SECURE FUTURE

“We know that the biggest danger is the technology getting in the way of the visit, disrupting the social context or physically hindering the visitor or being just too darn hard to understand and use,” points out Emma Cook from At-Bristol. In addition to the setting, it is the social experience and physical interactions that make a visit to a science centre special, and this must



Digital personalisation is a fantastic opportunity. It will become a key part of engaging visitors with exciting and meaningful content

be kept in mind when adding more touch-screens and digital interactions.

Furthermore, on the exhibition floor, the on-screen content (level, language, scenario) may only be adapted to the person whose ID tag triggered its display and not to other visitors around. While providing targeted content to some, we could hinder access to content for others! For the content to be accessible, the ergonomics and the responsiveness need to be perfect. Non-digital natives should quickly find their way around and younger visitors will require a fast system!

While designing the visitor experience and the scenario of the exhibition, we need to be aware that “all too often the use of technology places the visitor in receive mode rather than co-creating,” warns Dan Bird. “Ownership of the experience is an essential pathway to building a relationship with the institution and science.” Sharing the experience is also important, so the personalised content needs to be adapted to engage groups, such as friends and family.

At the Experimentarium in Copenhagen, a new exhibition on physical activities (called PULS) offers a system which can be used by several people and create a collective memory.

Regarding online content design and interaction, Bird stresses: “Some companies are investing millions to crack how to connect people with content online. If we think of the potential impact, we can’t afford not to exploit it. My concern is that science centres and museums will be left out because of costs. Some can’t even afford to have a mobile compatible website! What we put online is in competition with the rest of the web! We really need to be smart about our resources and work more collaboratively as an industry.”

Nonetheless, most science centres try to be “personal”, with explainers being our most versatile personalisation tools. Despite the significant financial investment (equipment, maintenance, staff skills) and the major changes it implies to our way of working, digital personalisation is a fantastic opportunity, and I agree with Emma Cook when she states: “I think it will stop being a trend and become a key part of engaging visitors with exciting and meaningful content. I’m convinced that success lies with combining conversation, personalisation and creativity.” ●

■ About the author:

Nathalie Caplet is scientific resources and international relations manager at French science centre, Cap Sciences in Bordeaux. As such, she’s very involved in the European science centre and museum network (Ecsite), in particular as a member of its editorial board.



The Importance of Context

Delivering a sound visitor experience is key to success and will be rewarded with positive recommendations, higher spend and better acquisition, retention and revenue

Lesley Morisetti, director of Morisetti Associates, and Katie Vosper, research director of BDRC Continental

WHY BENCHMARK?

Whether our motivations are educational, charitable or profit focused, delivering a great visitor experience is key to any visitor attraction's success. It leads to more recommendations, higher spend and ultimately better acquisition, retention and revenue. But how do we know what level of return, recommendation or spend is good?

ALVA (Association of Leading Visitor Attractions) runs two benchmarking surveys: a financial survey to benchmark income, productivity and profitability, and a visitor survey to benchmark the on-site visitor experience. These two surveys allow attractions to track their performance over time, make comparisons with their peers and identify best-in-class sites to look to for inspiration.

“Learning from others, identifying and sharing best practice and measuring performance against trusted peers is key to improving the visitor experience.

The success and popularity of our benchmarking services is gratifying because of what that means in terms of the improved levels of customer satisfaction and, we hope, repeat visits and business.” *Bernard Donoghue, director, ALVA*

BENCHMARKING OPERATIONAL & FINANCIAL PERFORMANCE

With ever-growing competition from new attractions, other forms of out-of-home leisure and in-home entertainment, the need for visitor attractions to remain competitive and to operate in a financially sustainable manner has never been greater. Although this has always been key for commercial attractions, as government and other funding sources come under increasing scrutiny the subsidised sectors are also increasingly having to focus on driving income from visitors and need to ensure that costs and productivity are closely monitored.

ALVA's annual *Financial Benchmarking Survey* provides participants with the context within which they can evaluate their own performance and identify



Finance workshops
at The View from The
Shard help to measure
performance against
industry best practice

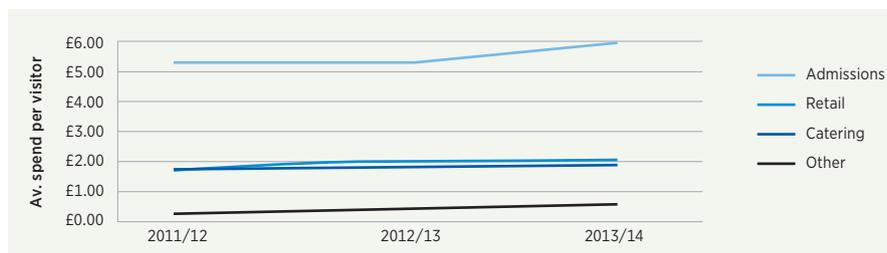
PHOTO: © THE VIEW FROM THE SHARD

UPGRADE TO FIDELITY CLASS.



ALVA benchmarking participant, The Shard

Figure 1: Spend per visitor



Source: ALVA Financial Benchmarking 2013/14, Constant Sample

areas where there is potential to grow visitor spend, increase productivity and improve contribution.

Trends in visitor spend indicate that, for many, participation in the survey has supported growth in all main areas of spending, as shown in Figure 1, with spend per visitor growing by an average of just under six per cent per annum for a constant sample of participants.

The opportunity for visitor spend varies considerably by type of attraction, as shown in Figure 2, and the survey results are divided into three main sectors to allow participants to benchmark their performance against the most comparable of their peers. Many of the museums and galleries in the sample have free entry to

their main collection and hence the ability to benchmark on-site spending on catering and retail and tickets for temporary exhibitions against other museums and galleries is of particular relevance.

Participants in the ALVA Financial Benchmarking Survey have been able to use the findings to improve their performance in a variety of ways, such as identifying the opportunity for increasing the scale of their retail and/or catering offer, providing evidence to support price increases, and generally informing internal decision processes.

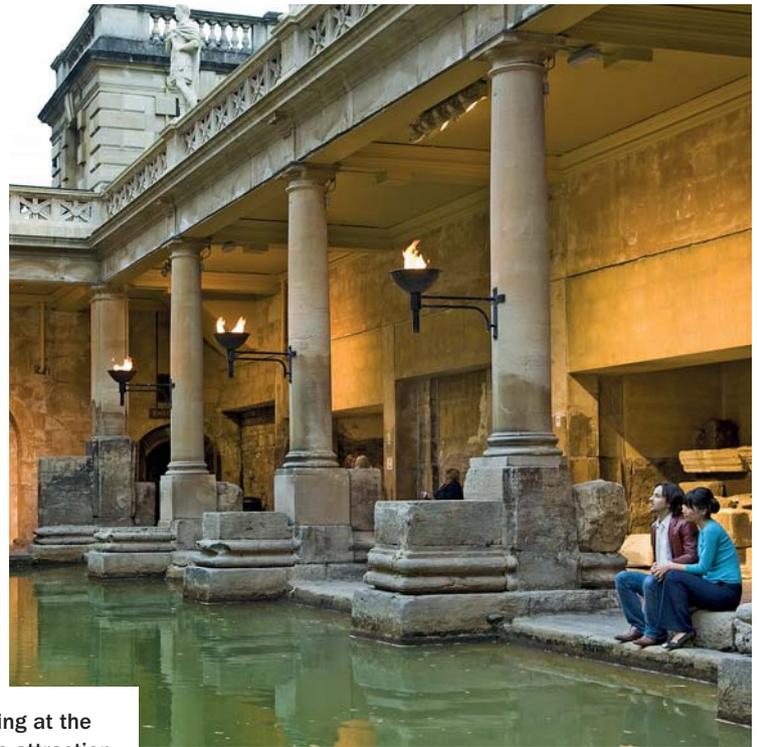
For one recently opened participant, The View from The Shard, the findings have been invaluable in helping them to consider their year one performance in the context of the wider attractions industry. The View from The Shard has also used the findings to run finance workshops with their management team to support discussions on how to further improve performance against industry best practice.

Attractions participating in both of ALVA's benchmarking surveys also get the additional benefit of being able to compare their financial and productivity results with their visitor experience findings. For example, as shown in Figure 3, whilst the income per staff member (full-time ▶

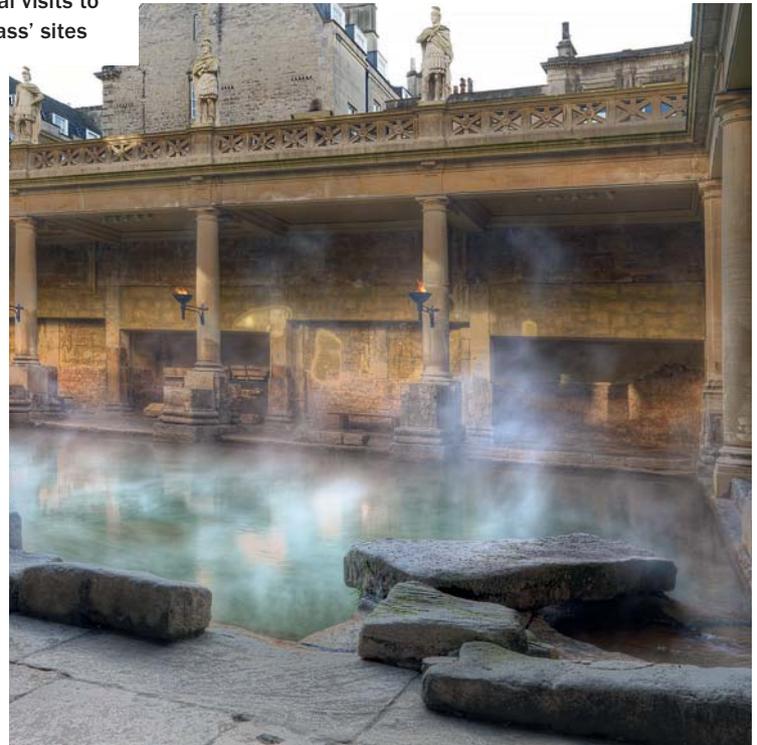
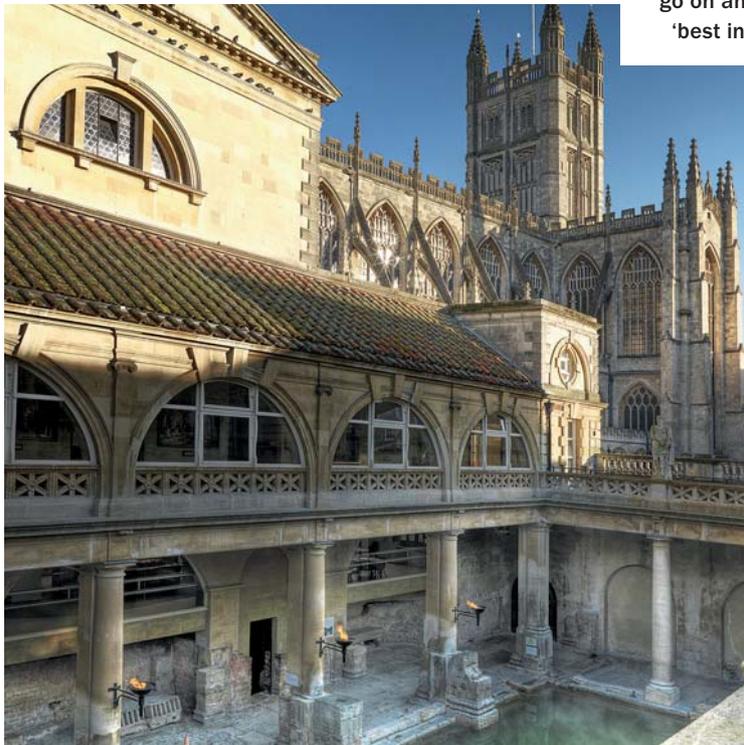
Figure 2: Total net spend per visitor by sector

	'11/'12	'12/'13	'13/'14	CAGR
Leisure	£15.85	£16.66	£17.25	4%
Heritage	£10.50	£11.00	£11.43	4%
Museums & Galleries	£3.08	£3.32	£3.40	5%
Full Constant Sample	£8.14	£8.58	£8.88	4%

Source: ALVA Financial Benchmarking 2013/14, Constant Sample



Staff working at the Roman Baths attraction go on annual visits to 'best in class' sites



▶ BEST-PRACTICE

equivalent) has increased by an average of five per cent per annum for the constant sample, the number of visits per staff member has actually declined by an average of nearly three per cent per annum.

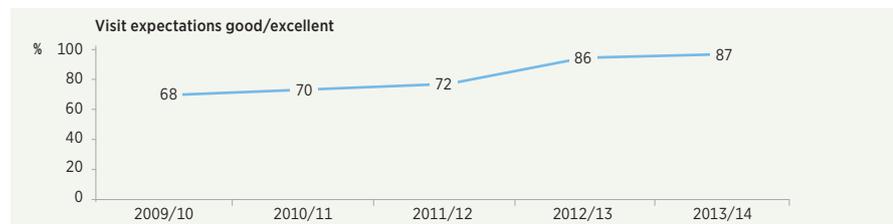
As average attendances have also increased over the period, the data indicate that staff numbers are growing at some sites. This may appear to indicate the possible opportunity to increase staff productivity. However, in the past, comparisons with the Visitor Experience findings have shown the impact of reducing staff on visibility of staff and hence visitor satisfaction, indicating that a reduction in a site's visits per staff is not always a negative indication.

BENCHMARKING VISITOR EXPERIENCES

Expectations of visitor attractions have always been high, but there's been a significant shift during recent years, with visitors expecting more from their visits (Figure 4).

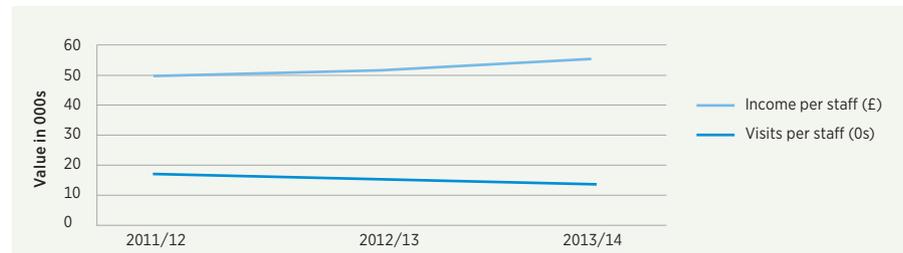
It is difficult for sites to constantly improve their offer, especially at a time when budgets are being slashed. However, to maintain and grow visitor numbers (and financial success), evolution of your offer is necessary. It is therefore vital to invest available resources where they will have maximum impact.

Figure 4: Visitor expectations



Source: ALVA Visitor Experience Benchmarking 2013/14, Constant Sample

Figure 3: Staff productivity



Source: ALVA Financial Benchmarking 2013/14, Constant Sample

It is difficult for sites to constantly improve their offer, especially at a time when budgets are being slashed. However, to maintain and grow visitor numbers (and financial success), evolution of your offer is necessary

Stephen Covey, the author of *7 Habits of Highly Effectively People*, tells us “the key is not to prioritise what’s on your schedule, but to schedule your priorities”. Great advice, but how do we know exactly what to prioritise?

BDRC Continental, which manages the visitor experience benchmarking survey on ALVA’s behalf, have developed a key driver model to identify the importance of different aspects of an attraction’s offer and delivery on the overall visit experience.

The drivers of an optimal visitor experience, or ‘Experience Intensity’, can be divided into three categories:

- 1 Site Content:** this relates to features/exhibits, activities and learning.
- 2 Emotional Impact:** the way the site makes you feel, and supports your emotional wellbeing.
- 3 Service Delivery:** this encompasses staff presence and operational elements, such as cleanliness and upkeep, way finding and staff appearance.

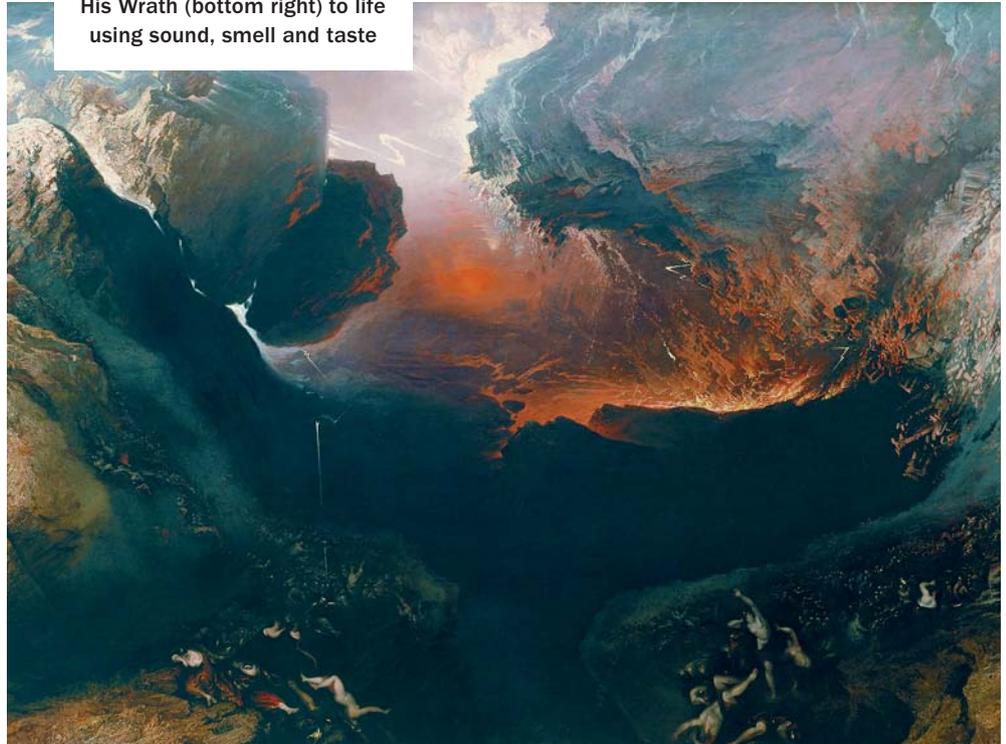
Statistical analysis has revealed that, across the attractions market, Site Content has the biggest impact on the visitor experience, followed by Emotional Impact. The relative importance of these macro areas is shown in Figure 5. ▶



The Science Museum Group
immediately recognised the value
of the Experience Intensity Model



Flying Object (top) will bring artworks like Azalea Garden (bottom left) and Great Day of His Wrath (bottom right) to life using sound, smell and taste



As an organisation we spent a lot of time focusing on operational elements because they are tangible and easy to respond to. The ALVA Experience Intensity drivers showed us we were assigning too much time and resource to these elements

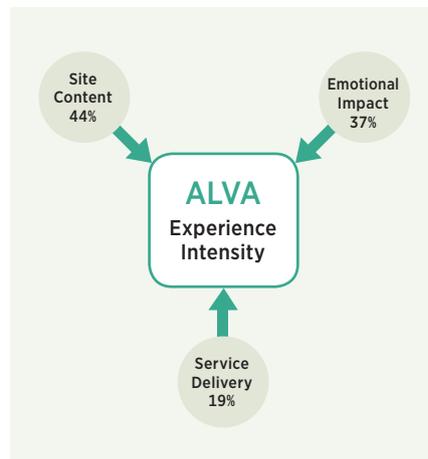
▶ However, the importance of these driver categories varies by sector. For parks and gardens, for example, the Emotional Impact of the site is the most important.

Tim Neal, senior visitor insights executive at the Science Museum Group, immediately recognised the value of the Experience Intensity Model: “as an organisation we spent a lot of time focusing on operational elements, such as cleanliness of toilets, because these elements are tangible and easy to respond to... The ALVA Experience Intensity drivers showed us we were assigning too much time and resource to these elements”. As a result, the Science Museum Group has shifted its focus to prioritise the aspects of their offer that will have a more significant impact on the visitor experience.

The best use of resources comes from prioritising important drivers that the attraction performs less well on compared with peers. Comparative performance is key because visitor expectations are set through visits to other attractions and will review your site in line with their personal benchmark.

There will of course be limitations in what can be changed, but by looking at ‘best in class’ sites, it is usually possible to find ideas for improvements that could be applied, or that provide inspiration for other enhancements. Patricia Dunlop, commercial manager of Bath Heritage Services, which manages a number of attractions including the Roman Baths, arranges a staff outing

Figure 5: Experience Intensity Model



Source: ALVA Visitor Experience Benchmarking

to a ‘best in class’ site each year. The team are given a homework task to do in advance and asked to feedback learnings and ideas on their return, which are then shared and used as inspiration for developing their offer.

The final step in the development process is to track improvements over time in order to ensure that changes have the desired effect.

In total, BDRC identified 23 aspects of the visitor experience that drive Experience Intensity. The most important of these at a market level is ‘bringing the subject matter to life’. There are endless ways in which sites can do this; the best approach will depend on your sector and audience. One site that we will be

watching with keen interest this summer is Tate Britain as they launch the Tate Sensorium installation, created by the Tate’s 2015 IK prize winner, Flying Object. This immersive, multi-sensory installation promises to bring artwork to life through the addition of sound, smell, taste and touch, helping visitors to experience the art in a completely new way.

HOW TO JOIN

ALVA has run the *Financial and Visitor Experience* surveys for 20 years. Over time the surveys have been adjusted and finessed to best support participants.

The *Financial Survey*, managed by consultancy Morisetti Associates, covers around 80 sites and is available to both ALVA members and non-members with the requirement of a minimum of 100,000 visits per annum. The *Visitor Experience* survey, managed by research consultancy BDRC Continental, collects feedback from over 30,000 visitors a year across more than 80 leading UK visitor attractions. Participation includes 375-450 research interviews at each site per annum across three waves of research. ●

■ About the authors:

Lesley Morisetti, director of Morisetti Associates ((left) and Katie Vosper, research director of BDRC Continental (right).



Rise of the Hybrids

The latest trends in waterpark development and operations are creating a better and more exciting guest experience

Aleatha Ezra, director of park member development, World Waterpark Association (WWA)

This year promises to be hot, hot, hot for the water leisure industry in Europe and beyond – and what could be more appropriate for waterpark operators? Leisure industry analysts agree that the days of financial crisis and slowed growth are starting to fade away and what's being left in its place is renewed optimism for consumers and new attraction development for operators.

“The last 12 months have revealed a steady financial recovery throughout the world's leisure markets. Thanks to this recovery, there has been increasing investment confidence, which has translated into a number of new and previously shelved projects starting to re-emerge and commence with the building and opening process,” says Roger Currie, regional director, Water Technology Inc.

Hence, the water leisure industry is poised for the kinds of new facility and attraction developments that get people

talking and coming out to spend their money. Some of the burgeoning trends that are becoming more prevalent in 2015 are: creating memorable family experiences; delivering interactive ride attractions making the most of hybrid ride development; and using phased development to create cost and space efficiency.

Alongside these hot developmental trends, waterpark operators are continuing to focus on facilitating operational trends and advancements that will pay even bigger dividends once new consumers walk through the gates. These trends include things like being good stewards of the environment through water and energy conservation and focusing on accessibility throughout the waterpark environment.

Both the development and operational trends are worth taking a deeper look at in order to get a clearer idea of exactly why this year will be so successful for the water leisure market.

DEVELOPMENT TRENDS FAMILY TIME MATTERS

What is it that Ferris Bueller says at the beginning of John Hughes' film *Ferris Bueller's Day Off*? “Life moves pretty fast. If you don't stop and look around once in a while, you could miss it.” Today, life is moving about as fast as it can for most families. Mums, dads and kids are balancing work, school and sports commitments with socialising – both virtual and in-person. Because of this, families are taking some time to slow down and enjoy leisure activities together.

According to recent research carried out by PGAV Destinations, a planning and design firm whose recent projects include Chimelong Ocean Kingdom in China and PortAventura in Spain, the main priority that families are looking for when they travel is 'togetherness'. According to PGAV, “Families want to do something as a family, even if they head off to different ▶



PHOTO: © SHUTTERSTOCK.COM / MASZAS

Families are taking more time out to enjoy leisure activities together and to build memories that they can look back on



▶ WATERPARKS

The success of the fusion ride is a balance between the park and the riders. The riders get the incredible experience of riding not only one but two world-class slides in a single ride

parts of the destination". This enables families to experience something that each individual finds compelling, while also stepping away from their usual hectic schedules. It also offers them "a rare chance to create memories they can smile about and tease each other about for the next 50 years".

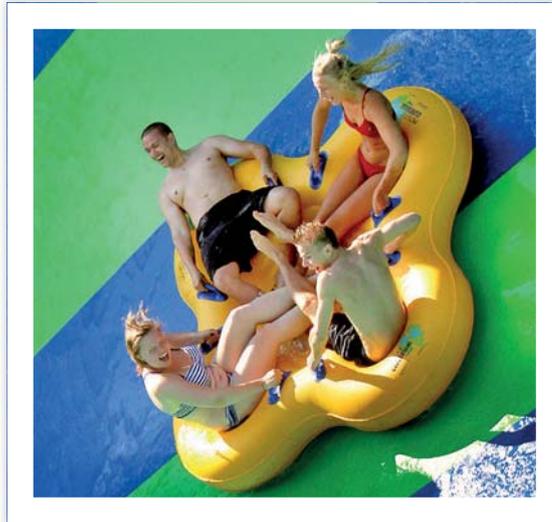
So, how are waterpark designers capitalising on this trend? One way is by adding family participation rides that allow for multiple riders at one time. These rides often use theming or interactive elements that create unique ride experiences.

"Family raft slides and mat racing slides have proven very popular in the last few years as families and friends can participate in them together," says John Child, MD of Sandcastle Waterpark in Blackpool, UK. "The key here is to give families or a group the chance to enjoy the activity as one entity." Some recent new additions that showcase the family participation ride trend include: Family Rafting at Istralandia Waterpark, Croatia; Rapid Race at PortAventura, Spain; Cobra at Skara Sommarland, Sweden; and Mekong Rapids at Siam Park Tenerife in Spain.

TWO BECOMES ONE

A second, and perhaps even more compelling, design trend is the rise of hybrid rides. For a number of years, attraction

manufacturers have been leading the way with innovative new designs that feature interactive elements such as colours, sound and lights, as well as high-thrills elements like launch boxes and looping slide paths. Many of these innovations



The Cobra allows families and friends to enjoy the fun of water slides together

have been perfected on signature slide paths and designs. Attraction designers are finding ways to fuse these individually creative ride elements into a new hybrid design – one that would be completely unique to the park that installs it.

"The success of the fusion ride is a balance between the park and the riders. The

riders get the incredible experience of riding not only one, but two world-class slides in a single ride," says Grant Poje, executive vice president EMEAR, WhiteWater. "Because WhiteWater has so many unique combinations available, it is possible for almost every park to have either a world's first, or a world's only designation for the slides in their park."

So, not only is a waterpark getting an exciting new ride experience, but they are gaining a fresh marketing angle to promote a one-of-a-kind ride to future guests.

"The operator's challenge is to keep customers coming back again and again and their guests are always after new things," comments Sohret Pakis, director of marketing and communications at Polin Waterparks. "Thanks to hybrid design slides, we are now able to offer exciting ride paths, multiple routes, sudden G-force changes, and more."

Some highlights from the hybrid ride trend include: Houla Hoop at AquaParc Le Bouveret, Switzerland; Waikiki Jungle at Aquopolis Villaneuva de Canada, Spain; and Kinnaree at Siam Park Tenerife in Spain.

PHASED DEVELOPMENT

Along with family participation rides and hybrid attractions, a third important design trend in the European water leisure market is using phased development



Lalandia's mixed-use attractions appeal to families of all ages

to control costs and use space more efficiently as new attractions come online.

"We're working with clients to achieve this in many different ways," said Lars Lenders, vice president business development, ProSlide Technology. "An advantage many parks are realising in phasing their ride expansions is that it gives more control of costing; they can spread them over the life of the multiple projects. The design, engineering and structure costs

are often also incorporated with the phase I development, as phase II attractions can be designed to integrate onto that initial start tower."

Consequently, this trend is a smashing success from every angle. By planning ahead, waterpark operators are able to consistently refresh their ride offerings, which gives the facility something new to offer guests while also amortising the costs over several years. A true win-win

if ever there was one. Some examples of facilities that have taken advantage of this trend in recent years are: Aquamania, Bulgaria; Skara Sommarland, Sweden; and Siam Park Tenerife, Spain.

BEYOND THE WATERPARK

A fourth design trend that has been going for a bit longer, but is still significant, is the creation of destinations that incorporate waterpark areas with other recreational

▶ WATERPARKS

There is more emphasis on ensuring guests with disabilities are well-catered for, that there is proper information available online and in the park and that other barriers to their visit are removed

elements like aquariums, spas, climbing elements, gaming arcades, and animal interaction areas.

Mixed-use attractions were highlighted in the 2013 *Global Attractions Attendance Report* by TEA/AECOM. When asked what kinds of upgrades or reinvestments are paying off for the leisure market in Europe, Jodie Lock, senior analyst economics Europe, pointed to how leisure brands are looking at how to transition into destination attractions that offer visitors longer or overnight stays. “This trend is further accentuated by the continuation of the staycation trend, which favours short breaks over lengthy holidays. Destination resorts inclusive of a wide range of attractions are positioned to capitalise on this,” comments Lock.

For some recent examples of this trend, consider Lalandia in Denmark and Splash and Spa Tamaro in Switzerland. Both combine expansive indoor waterparks with additional leisure elements and activities that provide broad-based appeal to families of all ages.

OPERATIONAL TRENDS PROTECTING MOTHER EARTH

The water leisure industry hasn't only been focused on development trends in the past 12-24 months. Waterpark operators have also taken the opportunity

to make the most out of a few key operational trends to both improve their back-of-the-house efficiencies and the guest experience. One example is the continuation of 'green' matters and energy and resource conservation. European



Parques Reunidos implements sustainable practices and conservation efforts

operators have often been at the forefront of this global initiative. Waterparks, in particular, have benefitted from advancements in scientific applications relating to areas like regenerative water-saving filters, variable speed controls on pump drives, heat recovery on indoor waterpark HVAC systems and LED lighting.

Renowned brands like Center Parcs are leading the way in setting best-practice standards for conservation efforts. Its energy and environmental conservation focus on several key areas like energy use, waste production and water use.

And Center Parcs is not alone. Corporate entities like Parques Reunidos and Aspro Parks are implementing sustainable practices and supporting conservation efforts throughout their waterparks, theme parks and zoos.

FUN FOR ALL

Another important operational trend that waterpark operators are currently focusing on relates to creating accessible environments for guests with disabilities. “There is more emphasis on ensuring guests with disabilities are well-catered for, that there is proper information available online and in the park and that other barriers to their visit are removed,” says John Child. “This is something we are passionate about at Sandcastle Waterpark.”

By offering a personalised service (e.g. designating a staff member to serve a special-needs family throughout their visit), designing fully accessible pools with slow-sloping entrances, providing pool-accessible wheelchairs, more accessible toilets and changing areas and stocking specially designed flotation devices, water leisure operators are now going to greater



Center Parcs sets high best-practice standards for water and energy use

lengths to make sure guests with disabilities can enjoy a day at a waterpark.

Sandcastle Waterpark has been an industry leader in this movement and was a Gold Winner of Visit England's Awards for Excellence Access for All Award in 2013. However, other brands like Merlin Entertainments have also made this trend important to their operations. Through its Merlin's Magic Wand charitable organisation and Taking the Magic to the Children

programme, Merlin has prioritised the needs of thousands of ill, disabled and disadvantaged children who would not have had the chance to enjoy the fun activities for which the brand is known.

With so many positive trends taking place in the water leisure industry, it's no wonder that this looks to be a solid year for growth – both in new properties and in increased attendance at waterparks and destination resorts throughout Europe. ●

■ About the author:

Aleatha Ezra is the director of Park Member Development for the World Waterpark Association: a member-based trade organisation serving the waterpark industry. Ezra works closely with waterpark members (outdoor, indoor, aquatic facility, hotel resort and public sector park owners, developers and operators).



AMAZE & ENGAGE

Jim Maddy outlines how zoos and aquariums can lead the sector with constant infrastructure upgrades, widespread education and outreach programs, and sound use of volunteers and social media

Jim Maddy, AZA president & CEO

As an accredited and non-profit body representing 229 zoological facilities in the USA, Mexico, Argentina, Bermuda, Hong Kong and Singapore, the Association of Zoos and Aquariums (AZA) is dedicated to the advancement of zoos and aquariums in the areas of conservation, education, science and recreation.

AZA-accredited facilities enjoy benefits such as increased grant eligibility and access to committees impacting the future of the industry, notably the ability to participate in Species Survival Plan® programs. These programs aim to ensure that a viable, genetically diverse population exists for each species in human care, with a special focus on those animals that are endangered or threatened.

The work of AZA-accredited zoos and aquariums extends far beyond their actual locations. By continually advancing animal welfare, updating their exhibits and facilities, and spreading conservation messages and sustainability practices via education and social media



AZA president & CEO Jim Maddy

communications, these visitor attractions are among the most forward-thinking in the world.

Some truly incredible zoo and aquarium developments have recently been completed and many more are in the works that are sure to amaze and engage visitors of all ages, challenging them to rethink the world – and their role in its protection.

EXHIBITS AND THEMING

Over the past decade or so, AZA-accredited facilities have invested hundreds of millions of dollars in exhibit upgrades, transforming outdated enclosures into larger naturalistic habitats that provide more enriching experiences for animals and visitors.

In the spring of 2014, the Columbus Zoo and Aquarium opened Heart of Africa, a sprawling US\$30.4m (£19.8m, €27.3m) addition, including a realistic 43-acre (17-hectare) savanna home to free-ranging giraffes, zebras, gazelles, wildebeests and birds. Additionally, areas housing other species such as cheetahs and vervet monkeys are scattered throughout the exhibit.

In keeping with the heritage of its animal residents, everything in Heart of Africa has a distinct African flair; the restaurant resembles a safari lodge, the gift shop is reminiscent of a street market and the elevated pathways are not unlike those one would encounter in, for example, South Africa's Kruger National Park. Design features within the animal habitats are also part of the action: the ▶



PHOTOS: © GRAHAM S. JONES/COLUMBUS ZOO & AQUARIUM



The sprawling Heart of Africa savanna is home to diverse free-ranging wildlife

ZOOS & AQUARIUMS



Zookeepers have become increasingly involved in guest interactions. Many facilities host regularly scheduled 'keeper talks' and are frequently called on by the media for interviews



▶ zoo's lions laze about a downed plane while the vervet monkeys rummage through a simulated campsite.

The Maryland Zoo in Baltimore held its ribbon-cutting ceremony last September to officially announce the opening of Penguin Coast, an US\$11.5m (£7.5m, €10.3m) exhibit featuring endangered African penguins. Capable of housing 100 birds, the habitat boasts ample room for swimming and climbing, as well as a 'dump tank' that, when activated, triggers a waterfall and ensuing waves. Cement rockwork, 'wooden' docks and an aluminum-roofed holding area suggest that the penguins have made their home in a disused cannery.

The infrastructure required to build and support these exhibits, as well as offer the animals and visitors a more enriching experience, is extensive and the construction process generally involves hundreds of temporary or contracted employees trained in every discipline.

Forging Connections

The grandiosity of these blockbuster exhibits no doubt draws big crowds. By offering unprecedented opportunities to come face-to-face with the world's most charismatic and threatened species (and assuaging concerns about animal welfare), zoos and aquariums are presented with an important opportunity to deliver messages about conservation. A priority is placed on built-in interpretive content that communicates this information to the broad spectrum of age groups that visit. To



ClimaTEENS create presentations that encourage audiences to take action on climate change

increase the effectiveness of this conservation messaging, a healthy combination of written, visual (infographics, charts, videos) and interactive (computer games, moveable panels) elements are utilised.

EDUCATION AND PARTICIPATION

As a cornerstone of AZA's mission, a robust educational programme is a must for accreditation. Upwards of 50 million annual visitors are under the age of 18, so content is primarily targeted to this age group. In addition to perennial field trips, AZA-accredited facilities help train approximately 40,000 teachers each year, offering tools to embed zoology and

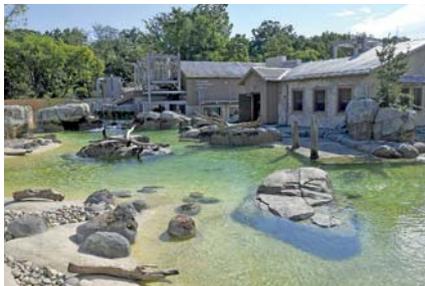
conservation in the standard science curriculum. As a cost-effective alternative, many facilities also offer 'zoo to you' offsite presentations featuring small live animals. It is estimated that there were nearly 7.4 million instances of these off-site education programs by AZA-accredited facilities in the USA in 2013. As AZA-accredited facilities go beyond raising awareness about conservation issues to engaging visitors to take action addressing the conservation crisis, there were more than 26 million instances of visitors participating in programming that presented a clear conservation action related to a wildlife concern.



Visitor Engagement

Educational staff are a mix of paid employees and dedicated volunteers, often called 'interpreters', who may stand in front of exhibits delivering short presentations and answering questions about the animals. For more interactive exhibits such as touch tanks and free-flight aviaries, interpreters are also trained to ensure that visitors and the animals have a safe and positive experience. Zookeepers have also become increasingly involved in educational programs and other guest interactions. Many facilities host regularly scheduled 'keeper talks' during which animal keepers share

The new Penguin Coast attraction exhibits up to 100 endangered African penguins within an inspired habitat



their knowledge about a particular species. Because of their expertise, keepers are also frequently called upon by the media for interviews and testimonials.

Campers and Conservation

Most AZA-accredited facilities offer seasonal day camps to school pupils, allowing for a longer-term educational experience and the opportunity to explore conservation topics in a more in-depth and hands-on manner.

For example, teenagers participating in the 'Lights, Camera, Conservation!' camp at Phoenix Zoo in Arizona got to produce a short project about a topic of their

ZOOS & AQUARIUMS



Animals that live at AZA-accredited facilities provide source material for millions of pieces of social media content. The opportunity to use official social media channels encourages user engagement



► choosing. With unprecedented access to conservation professionals and the zoo's photogenic animal collection, the campers were able to rely on their scientific comprehension and teamwork skills to learn more about conservation and tie in technology to help create a finished project that can continue to be shared.

While 'talking the talk' and driving home messages about conservation, it is important to give campers the chance to 'walk the walk'. From the no-idling zone at camper drop-off/pick-up, to reusable cups and water bottles for drinks and recycled materials for crafts, conservation actions are part of daily life at the Saint Louis Zoo's Camp KangaZoo in Missouri. Staff also challenge campers to bring a trash-free lunch and leftovers are composted, recycled or taken back home.

"Incorporating conservation action into camp is easy and fun and our messages and actions reach beyond the zoo," says Eve Cooney, youth programs coordinator for Saint Louis Zoo. "We hear from parents who are packing those trash-free lunches and in turn have also influenced area schools to adopt trash-free lunches."

Youth Engagement

Volunteers have long been essential to zoo and aquarium operations, especially as the vast majority of AZA-accredited facilities are non-profits or government entities. In 2012, the in-kind services donated by 171,264 volunteers were valued at US\$204m (£133m, €183m).

Selfie for the sea
share how you're helping

1 Take a selfie doing something for the ocean or making a promise

2 Post on social media with the tag #WorldOceansDay!

On World Oceans Day, followers posted selfies online alongside their pledge to help protect our seas and oceans

The infographic features a grid of four images: a group of people on a beach, a group of people holding a sign, a collage of people, and a woman holding a blue handprint cutout.

Many opportunities exist for high school students to volunteer at zoos and aquariums, and many facilities offer programs specifically targeted to this age group.

Every spring, Mesker Park Zoo and Botanic Garden in Indiana hosts a conference for ZooTeens aged 13 to 17. Participants are offered the opportunity to explore a wide range of initiatives. Most projects involve the use of creative

strategies to raise public awareness of conservation issues such as the elephant poaching crisis and waste reduction. ClimaTEENS at New England Aquarium in Boston create presentations that encourage audiences to take action on climate change. Aquarium staff who specialize in public speaking and climatology help the teens hone their messaging to deliver as impactful a presentation as possible.

SOCIAL MEDIA

Whether in an official capacity or not, AZA-accredited facilities have also been at the forefront of social media since its inception; in fact, the very first video uploaded to YouTube by the site's cofounder was filmed in front of the elephant habitat at California's San Diego Zoo.

The animals that live at AZA-accredited facilities provide source material for millions of pieces of social media content, particularly photographs and videos. The opportunity to use official social media channels encourages user engagement via contests or posting shareable content that is not only fun, but also educational.

Because of their sizeable social media reach, zoos and aquariums are in a unique position to disseminate conservation messages. Facilities participating in World Oceans Day on 8 June 2014 asked its followers to post a 'selfie for the sea', holding papers with a written pledge on how they will help protect the ocean. For example, "I promise to carpool once a week" or "I promise to recycle more".

The first video uploaded to YouTube was filmed at San Diego Zoo's elephant habitat



Table 1 Breakdown of AZA-accredited facilities' official social media accounts¹

	Facebook	Google+	Twitter	Instagram	YouTube	Pinterest
Followers	16,005,181	12,138,711	1,983,334	881,752	243,656	116,561
% of total	51%	38.7%	6.3%	2.8%	0.8%	0.4%

Source: AZA. ¹Data collected: December 2014.

A similar initiative took place on 12 August 2014 in observance of World Elephant Day. The Wildlife Conservation Society encouraged social media users to 'go grey' by uploading a photo of themselves wearing elephant-coloured attire or changing their profile pictures to greyscale. Many other zoos – and aquariums – joined in on the campaign.

World Elephant Day resulted in 310 million social media impressions and became a trending topic on Twitter. It was an apt response to the scale of the poaching crisis in Africa, where an estimated 96 elephants are killed every day. These and similar campaigns are excellent examples of collaboration between AZA-accredited facilities and other wildlife organisations,

demonstrating that conservation is a team effort (see Table 1).

SUSTAINABLE OPERATIONS

To help fulfill their commitments to serve as stewards of the environment, many AZA-accredited facilities are 'greening up' by employing innovative sustainable practices in their operations. ▶



ClimaTEENS encourages audiences to take action on climate change



As stewards of the environment many AZA-accredited facilities are 'greening up' by employing innovative sustainable practices in their operations



► Green Teams

A Green Scientific Advisory Group – comprised of employees of AZA-accredited facilities – was formed to “identify ways to minimise negative environmental impacts by reducing consumption of both natural and manufactured resources, reducing production of hazardous wastes, developing systems and programs for re-use of materials, and by recycling materials that cannot be reused”.

AZA encourages each facility to assemble a ‘green team’ consisting of sustainability-minded employees from all departments and management levels, who craft a mission statement for the present and a vision statement for the future. When quantifiable, economically feasible opportunities for improvement have been identified and prioritized, the green team then works to develop a sustainability plan that outlines each item’s team, timeline and budget. As a living document, it is recommended that this plan is evaluated and adjusted at least annually.

Energy Management

Despite its reputation as a drizzly and cloudy metropolis, there are plenty of solar-powered systems in Seattle, USA. Capitalising on funding from the local public electrical power utility and the City of Seattle, Seattle Aquarium purchased 247 solar panels to help reduce utility costs and cut its carbon footprint by more than 20 per cent.

“The solar project provided a great opportunity for visitor and community

engagement,” wrote Mark Plunkett, the aquarium’s conservation manager. “We teamed with City Light on a ‘Conservation News’ billing insert to encourage customer participation in community solar. As a result, all 1,850 available units sold out to almost 200 customers in six weeks, generating capital for a future project.”

The Toledo Zoo in Ohio is also benefiting from solar power after purchasing power collected from 28,170 panels at a local brownfield site. This solar array is large enough to provide 30 per cent of the zoo’s energy needs and reduce CO₂ output by 75 metric tonnes each year. Community investment was a cornerstone of this project as much of the technology and infrastructure utilized was developed by local companies.

Water Management

To meet its goal of reducing the pull of new water by 50 per cent by 2018 from a 2007 baseline, John G. Shedd Aquarium in Chicago relies on active monitoring, creative thinking and sustainable leadership.

An external audit identified early areas for improvement, and set the course for extensive internal reviews of infrastructure and operations to determine where major changes and slight adjustments would reduce water usage. From fixing leaks and replacing aging plumbing fixtures to upgrading the chiller plant and replumbing habitats to recycle water, Shedd achieved a 49 per cent reduction by the end of 2014. The final one per cent

will primarily rely on improvements in daily operational behaviours, such as food service and animal care practices.

Dining and Catering

In May 2012, the Komodo Café at Akron Zoo in Ohio became the seventh establishment in the USA to receive a four-star rating by the Green Restaurant Association (GRA), making it one of the most environmentally friendly dining places in the country. Points were awarded for the LEED-certified café’s extensive composting programme, numerous vegetarian and vegan menu items, geothermal heating and cooling system, use of green cleaning products and other facets of operation. Since the café’s certification, seven more AZA-accredited facilities have this accolade for one or more of their dining establishments. ●

■ 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 f; as leaders in animal care and welfare; and as key players in the conservation of wildlife and wild places. www.aza.org



TECHNOLOGICALLY ATTRACTIVE

Technological advances are enabling attractions to innovate their visitor experience with ever more sensory and immersive experiences

Rebecca McGrath, research writer, Mintel Group

Mintel's latest *Visitor Attractions UK Report* (published December 2014) finds that the domestic visitor attractions industry has generally performed well over the last five years despite the nation's economic difficulties.

This has largely been thanks to the growing trend for domestic holidays by UK consumers. Overall, visits to UK attractions have increased by 14 per cent since 2009, boosted in large part by this trend towards "staycations" – which has not significantly declined during the country's economic recovery.

Last year continued to prove successful for sustained growth within the sector, especially following on from the drop in visitor numbers as a result of the Olympic and Paralympic Games and the weather-related blip in late 2012.

Looking forward, increased consumer confidence should aid visits to attractions.



The British Museum's 3D online platform allows people to scan and print items from its collection, such as Egyptian Pharaoh Amenemhat III

PHOTO: © SKETCHFAB/BRITISH MUSEUM

Although improved personal finances mean that UK consumers may shift their tourism patterns back to overseas destinations, so far indications are that domestic tourism is set to remain well ahead of pre-recession levels. Inbound tourism driven by the ever-increasing popularity of London as a destination and the concerted efforts to entice Chinese tourists should mean that the UK attractions industry will continue to experience good growth over the next five years.

This positive future projection bodes well for the prospects and positive impact of technological advances within the sector. By providing more opportunities for visitor attractions to promote and innovate the experiences that they can offer, combined with the potential for them to become ever-more sensory and immersive, the lines between a fun day out and an educational learning experience are becoming increasingly blurred.



Wizards World uses holograms to entertain visitors in the queue for Hogwarts Express

MORE IMMERSIVE MUSEUMS

According to exclusive Mintel consumer research, a third of 16-24 year olds who visited an attraction in the last year said that they primarily aimed to have fun and pure enjoyment, in preference to achieving any learning or educational goals.

The good news is that attractions traditionally viewed as ‘educational’ can now increasingly appeal to this younger demographic by incorporating elements deemed to be ‘fun’, thanks to industry-applicable advances in technology.

For example, the British Museum in London uses 3D scanning and printing to showcase artefacts that have previously been off-limits for touching. These perfectly replicated objects allow people to get a more hands-on experience. Working in collaboration with Sketchfab, the museum has released 14 pieces of its collection – including models of busts, statues and sarcophagi – for anyone to download and

print using a 3D printer. This new element should appeal particularly to children who are inclined to want to touch and play with items rather than simply be told about something encased inside a glass box.

More sensory and immersive experiences can then be taken to the next level through developments in holograms and virtual reality (VR). Entertainment-based museums have started using holograms to good effect. The ABBA museum in Stockholm uses holograms to enable people to ‘sing along with the band’, whereas Universal Orlando’s Wizards World of Harry Potter uses this technique to entertain visitors while they queue for the Hogwarts Express ride, with Hagrid flying alongside the train on his motor-bike, Buckbeak the Hippogriff swooping gracefully over Black Lake and the Weasley twins on their brooms. And there is no reason why this technology cannot be further applied to museums focused

Visiting behaviour regarding attractions

Travelled to an attraction using a car	63%
Bought drinks whilst at an attraction	60%
Visited an attraction where they paid for admission	59%
Bought snacks whilst at an attraction	56%
Turned up to the attraction on the day without booking a ticket	47%
Bought a meal whilst at an attraction	45%
Visited an attraction which does not charge for admission	43%
Bought a souvenir from the attraction’s gift shop	37%
Booked for a visit to an attraction in advance	33%
Travelled to an attraction using public transport	32%
Paid to stay overnight as part of a visit to an attraction	22%
Downloaded an app to help guide them around/give them information about an attraction	10%
None of these	3%

Based on 1,018 adults visiting specified attractions. Source: Ipsos F2F/Mintel.

Almost half went to an attraction without booking (October 14).

▶ TECHNOLOGY

Attitudes towards museums and galleries

I would be/am more likely to visit museums/art galleries when they have special exhibitions on	33%
I would be more likely to visit museums/art galleries if they offered reduced prices when they are less busy	28%
I often visit museums/art galleries in the UK when I take a holiday (3 or more nights)	22%
I often visit museums/art galleries in the UK when I take a short break (less than 3 nights)	18%
I would be interested in following an 'express route' around a museum which took you to the key exhibits only	11%
I would be interested in watching a film of a narrated tour around a museum/gallery special exhibition in a cinema	11%
I would be interested in being able to download a film of a narrated tour around a special exhibit or museum/art gallery	10%
I would be interested in receiving alerts to tell me when a museum/art gallery near to me was less busy	9%
In the past I have found it difficult to obtain tickets for special exhibitions at museums/art galleries	5%
None of these	33%

Based on 1,568 adults interviewed about visiting museums and art galleries.
Source: Ipsos F2F/Mintel.

One third are more likely to visit when special exhibits are on (October 14).



Riding the Castle Black elevator wearing Oculus Rift at the Game of Thrones installation

on more 'serious' topics, perhaps enabling visitors to virtually 'chat' with Henry VIII within an historical context.

Virtual reality also appears to be beginning to have a meaningful impact on the leisure industry, particularly following the purchase of Oculus Rift by Facebook. Oculus technology is now being incorporated into the theme park ride experience. For example, a temporary Game of Thrones tv exhibit at London's O2 Arena earlier this year featured a VR installation that let users ride the Castle Black winch elevator to the top of the 700-foot ice wall, as seen in Season 1, Episode 3, Lord Snow.

But VR technology holds great potential for museums as well, by recreating the eras that people are learning about and immersing visitors within them. Museums could use these techniques to bring history to life and fuse the lines between entertainment and education. Such introductions should therefore increase the appeal of educational museums to more, particularly younger, demographics.

The Oculus Rift virtual technology has even provided a unique solution for stolen works at galleries and museums, with one developer showcasing lost works through a virtual world in a new programme called Museum of Stolen Art, where users can explore a virtual museum filled with art lost through cultural theft, especially during times of conflict, in a bid to raise awareness and aid recovery.

ATTRACTIONS GET MOBILE

Some 47 per cent of people turn up to an attraction on the day without booking a ticket, while 10 per cent download an app to help guide them around or give information about an attraction. One in ten (nine per cent) would like to receive electronic alerts informing them of when a museum located near to them is less busy.

So, it seems that for many people, particularly those living in London, the decision to visit a particular attraction is often fairly spontaneous. To capitalise on this behaviour, visitor attractions need to



Exhibits and events create an excitement around attractions and should be considered an important element of growth to be utilised as often as is practical

determine how they can best encourage this spontaneity, inspiring people to spend their free time visiting their attraction in preference to another attraction or activity. Mobile platforms provide one of the best ways in which to achieve this, as operators are able to connect with potential visitors at any time.

iBeacon technology does just that. Developed by Shufdy, the electronic devices are based on a Bluetooth Low Energy system that works along similar lines to GPS. The mobile phone app recognises when it is close to one of these beacons and enables the user to access data relevant to that iBeacon. Through this technology, operators are made aware of when potential visitors are near to their attraction. They can then respond by sending out reminders about currently running special exhibitions and limited-time offers/deals, advise on whether the attraction is busy/quiet, and even inform the mobile user about the current queuing time. ▶





► In July 2014, Shufdy teamed up with tourism body Destination Bristol to place more than 200 iBeacons in and around key tourism sites, like Brunel's ss Great Britain and Bristol Museum & Art Gallery. Bristol has embraced this technology and is trialling iBeacon across the city in an attempt to boost the city's visitor attractions.

Operators can improve app penetration by integrating mobile devices such as the smartphone into the attraction itself. This could include the app providing information on the attractions, such as using Near Field Communication (NFC) to access content at different points throughout the attraction, or by enabling people to design their own personalised route based on their particular interests.

Attractions can also use mobile devices such as smartphones to deliver games that add to the experience and appeal to wider demographics. This tactic has been implemented by National Museums Scotland in Edinburgh with its Capture the Museum game. Launched in 2013, this innovative on-site experience allows visitors to explore the galleries with mobiles in hand to seek out exhibits, solve puzzles and claim territories to beat

Capture the Museum is an innovative on-site experience whereby visitors explore the National Museums of Scotland with mobiles in hand



their opponents. Last September, the British Museum teamed up with the new augmented reality mobile game Minecraft – a sandbox indie game in which players build constructions in a 3D-generated world – to create Museumcraft. As part of its Museum of the Future Scheme, which aims to expand the institution's appeal,

the British Museum plans to recreate the entire facility – complete with all its exhibits – in virtual form using this popular video game. It is hoped that by exposing and teaching the younger generation about museums, artefacts, science and archaeology via an accessible medium, the appeal of such attractions will be boosted.

Mobile devices can also quite simply be used to encourage earlier booking if people are made fully aware that an early booking via the attraction's app will have tangible benefits, like discounts or queue jumps. Once they've downloaded the app, it offers the opportunity for further marketing to promote repeat visits.

ATTENDANCE DRIVERS: SPECIAL EXHIBITIONS & AWARDS

Some 33 per cent of people said they are more likely to visit museums or galleries when they have special exhibits. In 2014, the once-in-a-lifetime Henri Matisse: The Cut-Outs exhibition was London Tate Modern's most popular ever, while the poppies installation at the Tower of London to commemorate the 100th anniversary of WW1 attracted over four million visitors during its hugely successful run.



PHOTO: © RICHARD LEA-HAIR AND HISTORIC ROYAL PALACES

And these are just a few of the many successful exhibits and installations that have taken place. Exhibitions create excitement and provide a clear incentive for people to attend because they're limited, unique experiences that people want to take part in and fear missing out on.

The additional bonus of having special exhibitions is the amount of publicity they receive, thereby keeping the profile of the attraction high. This serves as a reminder, particularly to domestic tourists, who may have considered going to the attraction but have nevertheless continually put it off for 'another day'.

The hugely successful poppies installation at the Tower of London attracted over four million visitors

Attractions also look to achieve publicity through awards ceremonies. The National Football Museum has annual Hall of Fame inductions and Tate Britain hosts the annual Turner Prize awards. While these awards recognise people in their respective fields, they also ensure that the attraction remains consistently in the media headlines.

Exhibitions and events create an excitement around attractions and should therefore be considered an important element of growth to be utilised as often as is practical. ●

■ **About Rebecca McGrath**

Rebecca joined Mintel in September 2013 as a graduate in Politics and American Studies from the University of Nottingham. Since joining Mintel, Rebecca has specialised in research for leisure and media reports. www.mintel.com www.facebook.com/MintelGroup; @mintelnews



AN ACQUIRED ATTRACTION

UK and EU law protects employees when a business changes hands. Shelley Crofts identifies the key employment law points buyers need to consider when acquiring an attractions business

Shelley Crofts, senior associate, Burges Salmon

You've been looking to expand your UK attractions portfolio for several months now; could this be the acquisition you've been waiting for? With some strategic changes, you can see real potential. Streamline the admissions function to reduce employee overheads, get rid of that over-generous commission scheme and, before you know it, those margins will start to look on point.

Job done – or is it? Well, although post-acquisition restructuring is certainly possible, legal protections afforded to any employees you take on might limit your options and could leave you facing employment claims and unstable industrial relations, rather than the streamlined organisation you had in mind.

ACQUIRING ATTRACTIONS

The Acquired Rights Directive (the "Directive") is European Union legislation



Parques Reunidos acquired the Slagharen family theme park in the Netherlands in 2012

which protects employees in the event that the business in which they work is transferred to a new employer. This generally means that when you buy a business in the EU, any employees who work in that business transfer to you automatically. You will inherit the employees on the same terms and conditions they enjoyed pre-transfer, together with any rights and liabilities relating to their contracts of employment. The employees are also protected from being dismissed (if the transfer is the reason for the dismissal) and attempts to change their terms and conditions will be difficult.

All EU member states are obliged to comply with the Directive but each has interpreted it slightly differently. This feature focuses on business transfers within the UK but similar protective regimes apply across the EU. Some important differences in how the Directive has been

Flambards theme park in Cornwall, UK, was sold to Livingstone Leisure in 2013



EU INTERPRETATIONS – FIGURE 1

EU member states have interpreted the Directive differently – always take legal advice as some member states place obligations on the parties very early in the process with severe consequences (which can delay the transfer) if they are not followed. Fundamental considerations:

- In some EU states (for example, Italy) employees only transfer to a new employer if their current employer has a minimum number of employees.
- In Germany, consultation should take

place before you enter into a binding agreement that confirms the transfer. In Italy, you must have started your consultation at least 25 days before this binding agreement is executed.

- Most EU states will penalise parties financially for failing to comply with information and consultation requirements. However, in some member states (France, Italy and Spain) the works councils or unions can delay a transfer if such procedural failings occur, and in some EU states

you could face criminal prosecution.

- Certain transfers might need government/official consent, e.g. transfers of part of a business in France involving the transfer of a works council member must be authorised by the Labour Inspector.
- In the absence of a standing body of employee representatives some jurisdictions (e.g. Spain) permit you to inform and consult with the employees themselves, rather than requiring employee representatives to be appointed.

Legal protections afforded to any employees you take on might limit your options and could leave you facing employment claims and unstable industrial relations



Aspro Ocio acquired Linnaeushof in 2012

interpreted by different member states are given in Figure 1. The UK has adopted the Directive through the Transfer of Undertakings (Protection of Employment) Regulations 2006 (“TUPE”).*

TUPE IN THE UK

So, how does the regime work in the UK? You should generally expect TUPE to apply in the following scenarios:

1. Where there is a transfer of a business or part of a business provided that business “retains its identity” (i.e. carries out the same type of work in broadly the same way) following the transfer.

2. Where there is a “service provision change” (SPC). This usually occurs where a function – such as IT, security or cleaning services – is outsourced to a service provider or there is a change in service provider, including where the function is brought back in-house.

For an SPC to be triggered:

- there must be an “organised grouping of employees” (which can be just one person) where the main purpose is carrying out the relevant activities; and
- essentially the same activities must be continued after the transfer.

BIG TICKET ISSUES: KEY CONSIDERATIONS – FIGURE 2

Purchasing a new business

- Have you got full details about employees and their T&Cs of employment?
- How do the employees’ pay and benefits compare with the market? Are they unusually high?
- Are any benefits provided which would be difficult or expensive to maintain?
- How many employees would transfer – would you need to make any redundant?
- Is there an enhanced redundancy scheme in place? Do many employees have long service (this will increase redundancy costs)?
- Are there any outstanding employee liabilities in relation to underpaid holiday entitlement (currently a big issue in the UK)? If so, make sure you price for these.

- Are there employees with key skills that you need to transfer with the business? If so, make this clear in the commercial agreement and think about how you can retain them.
- What pension provisions are in place for the employees? Are there any expensive benefits?
- Does the employer recognise any trade unions? How amicable is that relationship? Will any collective agreements transfer?
- What are your plans for the business? Do you need to change working patterns? Your ability to do this may be restricted, so factor this into your business plan/pricing.
- Will there be any impact on your own employees? If so, inform and possibly consult with them first.

Outsourcing a function

- What are the new provider’s plans? If they’re going to run the services in the same way as you, expect TUPE to apply.
- Contract price may vary if the contractor has to take on your employees. Be prepared to answer questions about your staff so they can price accordingly.
- Clarify what will happen to employees on entry, during the lifetime and on exit of the agreement and who will be responsible for associated costs and liabilities.
- Do you have employees you would want to retain? Can they work elsewhere in the business? Would the future provider be amenable to this?
- If you plan to bring any outsourced functions in-house, consider TUPE.

*TUPE only applies when a business transfers from one legal entity to another. It does not apply if the shares in a company are transferred to a new owner.



TUPE OBLIGATIONS

So, what happens if TUPE applies? In that case, a number of obligations are imposed on both seller and purchaser (or customer and contractor) in relation to the employees. These are significant both in financial terms and in terms of timescale (see Figure 2).

‘In-scope’ employees transfer

On the date the business is transferred, the employees assigned to the business or function immediately before that date (other than on a temporary basis) will transfer automatically to the new employer.

Rights & liabilities come too

As the new employer, you inherit those employees (whether you want them or not) on their existing terms and conditions of employment, so pay, holiday and contractual benefits will remain the same.

On purchasing Slagharen, Parques Reunidos grew its portfolio to 72 attractions worldwide

As we will summarise below, it will be difficult for you to change those terms and conditions, certainly in the short term. In terms of knowing what you are taking on, the previous employer must provide you with certain information about the employees who are transferring at least 28 days before the date of the transfer. This information will include details of the key terms of employment, any disciplinary matters or grievances in the course of the last two years and details of any claims or potential claims an employee might have against the former employer.

You also inherit all the accrued rights and liabilities connected with those employees’ contracts of employment,

such as unpaid wages or holiday pay, even if the previous employer should have paid for these. For this reason, there is often provision in the commercial agreement which will require the previous employer to indemnify the new employer for any outstanding liabilities.

You also need to be very careful in relation to existing pension schemes as some – particularly public sector schemes – will include benefits with potentially significant liabilities. If you are looking at acquiring an attraction from a local council, or another public body, be very careful to explore any associated pension risks before committing yourself.

Legal obligations

Both the old and new employer are under an obligation to inform appropriate representatives of the affected employees about the transfer and to consult with ▶



Merlin Entertainments acquired
Istanbul's Turkuazoo Aquarium
from Global Aquariums BV in 2013



There will often be wider commercial considerations as to whether to progress the deal and employment issues can take a back seat



them regarding any measures that they are proposing to take. As the incoming employer, these obligations apply to any existing employees you have who may be affected (rather than the new employees).

These requirements are detailed, but bear in mind:

- The information and consultation process must be undertaken with “appropriate representatives” – appropriate representatives are either recognised trade union representatives for the relevant business/function or elected employee representatives.
- Specific information must be provided to the representatives, including: the fact that a transfer is taking place; when it is to take place and the reasons for it; the legal, economic and social implications of the transfer; and any measures (or changes) that are to be taken in connection with the transfer.
- There are no specific timeframes as to when the information must be provided but it must be long enough before the transfer to enable consultation to take place.
- Breach of these obligations could result in a penalty of up to 13 weeks’ actual pay per affected employee. This could be a significant liability. This is a joint and several liability, so claims can be brought against either or both the old and new employer.

Transferred employees – special protection

As the new employer, TUPE might restrict your ability to dismiss employees who have transferred or to change their terms



Blueprint Entertainment acquired Explorado Family Adventure Science Park from Merlin Entertainments

and conditions of employment. Where the principal reason for the dismissal is the transfer itself, that dismissal will be automatically unfair and will allow the employee to bring a claim of unfair dismissal (if they have two years’ service). However, if the new employer has an economic, technical or organisational (ETO) reason which entails a change in the workforce (essentially a reduction in headcount or change in function), it may be possible to achieve a fair dismissal. Relocation or restructuring exercises may allow for this if structured properly.

Changes to terms and conditions can only be made in limited circumstances. Changes will be void if the principal reason for the change is the transfer itself, unless there is an ETO reason (see above) or the terms of the employment contract permit the change in any event.

It is worth noting that some of these protections are relaxed when the former employer is insolvent.

UNWANTED EMPLOYEES

It is not possible to contract out of TUPE, as it will apply as a matter of law irrespective of any commercial agreement between the parties. However, parties can, and often do, negotiate indemnities to apportion any liabilities associated with the employees as part of the commercial agreement (including, for example, in relation to dismissal costs). This means that it may be possible to agree that the old employer should retain or dismiss employees and/or be responsible for employee costs.

There will often be wider commercial considerations as to whether to progress the deal and employment issues can take a back seat. However, occasionally, the cost of taking on the workforce can be critical in determining the viability and/or price of the purchase. ●

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TEA/AECOM 2014

Theme & Museum Index



Jodie Lock and Margreet Papamichael explore how well the attractions industry is performing today compared with 2009 recession levels, and take a look at the increasingly dynamic EMEA waterpark sector

The TEA/AECOM Theme Index and Museum Index is a collaboration of the Themed Entertainment Association (TEA) and the economics practice at AECOM, a global provider of technical-professional and management-support services.

This calendar-year study of global attractions attendance is a free resource for park operators, land developers and the travel industry. Top worldwide theme parks, amusement parks, waterparks, museums and theme park group operators are named, ranked by attendance, and industry trends are identified. The global market is studied as a whole, and each of its main regions is also studied separately: the Americas, Europe and Asia. There is also a league table of the top waterparks in the world and in the United States, and of the top global chain operators.

This article provides a focus on the EMEA (Europe, the Middle East and Africa) region and comparisons with the 2009 listings.

GLOBAL OVERVIEW

Last year was one of global growth for the attractions industry. With aggregate attendance across the Top 10 leading operator groups increasing by more than five per cent during the course of 2014 to around 392 million visits, it is clear that there has been a continuation of the sector's post-recession recovery.

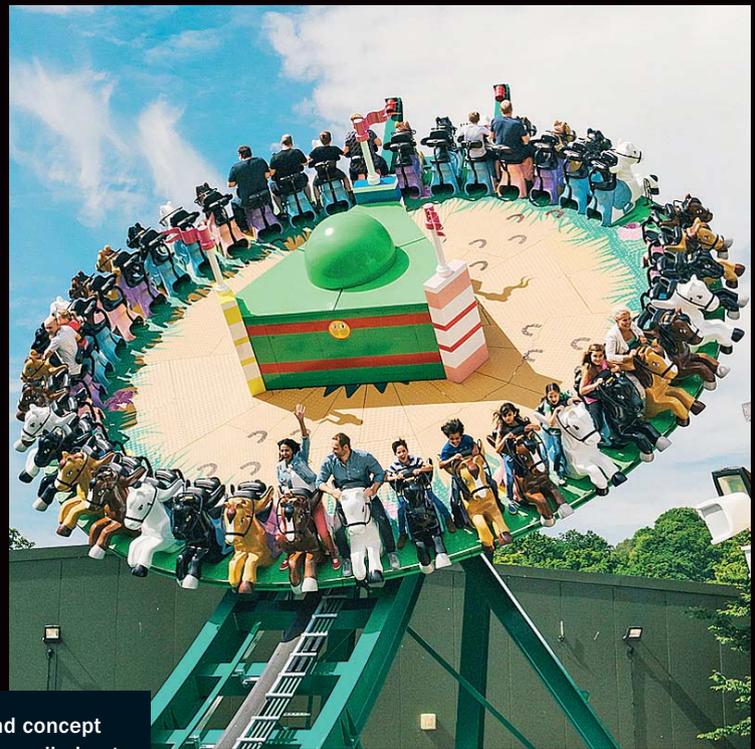
The Top 25 Global Theme Parks list has reshuffled over the past five years, with the larger Asian parks moving up the list and pushing some of the others further down the list. Having said that, overall the list is very comparable with that of five years ago with only three of the original parks being replaced. The Top 25 Global Theme Parks in 2009 (Table 1) accounted for a total of 185,568,000 visitors, whereas the Top 25 this year (Table 2) accounts for a total of 223,450,000 – an overall impressive 20 per cent increase (3.8 per cent annual growth). Evidence of a global growing industry.

EMEA

The European theme park market witnessed a return to growth in 2014, with attendance levels rebounding three per cent following a recession-driven lull. Whilst in 2013 we observed a clear North-South divide in terms of attendance performance, this year no such divergence was apparent. In fact, attendance hikes were seen at all parks aside from those operated by Disney.

Operators cite the improved economic climate, better weather conditions, and reinvestment in attractions as the three main reasons underpinning attendance increases. The impressive 13.7 per cent increase in attendance at Futuroscope last year was attributed to the award-winning new ride 'Raving Rabbids, The Time Machine', a testament to the importance of renewed investment.

With governmental backing and private sector support highly visible in the Middle East, and a young, increasingly affluent ▶



The Legoland concept continues to be rolled out worldwide. The latest park addition is Lego Friends





Merlin is still the world's second largest theme park group

► local population supplemented with an increasing tourist base, we anticipate this region to feature more heavily in the Index over the next few years as several hotly anticipated mega-projects enter the market.

Whilst five years ago European operators claimed four of the Top 10 Operators spots, as of 2014 only Merlin Entertainments and Parques Reunidos remain. Europe represents a mature, relatively stable marketplace, thus growth prospects are likely stronger in Asia and the Middle East – both regions benefitting from booming populations and increasing disposable incomes.

When comparing the aggregate attendance to EMEA's 10 most visited theme parks in 2009 with the recent figures released for 2014, we see overall attendance has increased by just 2.5 per cent from 41.2 million to 42.2 million. A clear illustration of the impact of the financial downturn in Europe over the last five years.

The majority of the Top 10 EMEA theme parks in 2014 remain the same as five years ago, with only one new

Table 1: Top 25 Global Theme Parks 2009

Park and location	Visitors
1 MAGIC KINGDOM at Walt Disney World, Lake Buena Vista, FL, USA	17,233,000
2 DISNEYLAND, Anaheim, CA, USA	15,900,000
3 TOKYO DISNEYLAND, Tokyo, Japan	13,646,000
4 DISNEYLAND PARK at Disneyland Paris, Marne-la-Vallee, France	12,740,000
5 TOKYO DISNEY SEA, Tokyo, Japan	12,004,000
6 EPCOT at Walt Disney World, Lake Buena Vista, FL, USA	10,990,000
7 DISNEY'S HOLLYWOOD STUDIOS at Walt Disney World, Lake Buena Vista, FL, USA	9,700,000
8 DISNEY'S ANIMAL KINGDOM at Walt Disney World, Lake Buena Vista, FL, USA	9,590,000
9 UNIVERSAL STUDIOS JAPAN, Osaka, Japan	8,000,000
10 EVERLAND, Gyeonggi-Do, South Korea	6,169,000
11 DISNEY'S CALIFORNIA ADVENTURE, Anaheim, CA, USA	6,050,000
12 SEAWORLD FLORIDA, Orlando, FL, USA	5,800,000
13 UNIVERSAL STUDIOS at Universal Orlando, Orlando, FL, USA	5,530,000
14 OCEAN PARK, Hong Kong	4,800,000
15 NAGASHIMA SPA LAND, Kuwana, Japan	4,700,000
16 ISLANDS OF ADVENTURE at Universal Orlando, Orlando, FL, USA	4,627,000
17 HONG KONG DISNEYLAND, Hong Kong	4,600,000
18 YOKOHAMA HAKKEIJIMA SPA PARADISE, Yokohama, Japan	4,500,000
19 UNIVERSAL STUDIOS HOLLYWOOD, Universal City, CA, USA	4,308,000
20 LOTTE WORLD, Seoul, South Korea	4,261,000
21 EUROPA PARK, Rust, Germany	4,250,000
22 SEAWORLD CALIFORNIA, San Diego, CA, USA	4,200,000
23 BUSCH GARDENS TAMPA BAY, Tampa Bay, FL, USA	4,100,000
24 DE EFTELING, Kaatsheuvel, the Netherlands	4,000,000
25 TIVOLI GARDENS, Copenhagen, Denmark	3,870,000
TOTAL	185,358,000



Shrek's Adventure! London – Merlin's latest attraction – opened on 1 July

entry – Legoland Windsor, which Merlin is currently rolling out worldwide.

OPERATOR NEWS

The Top 10 operator groups have reshuffled over the past five years, reflective of a shift in gravity to the East. Asian operators, such as OCT Parks China and Chimelong Group, are now biting at the heels of industry giants Universal, Merlin and Disney. Despite this, Disney still sits head and shoulders above the rest, boasting more than double the attendance achieved at second-place Merlin, and a stronghold on the Top 10 Global Theme Parks chart, with nine parks featured.

Merlin continued along its upwards trajectory throughout the course of the year, buoyed by its strong performing Legoland parks, to achieve an aggregate attendance level of 62.8 million and maintain its position as the world's second largest theme park group. Other leading European operators Parques Renuidos and Compagnies des Alpes have taken the opportunity to streamline



Table 2: Top 25 Global Theme Parks 2014

Park and location	Change	2014	2013
1 MAGIC KINGDOM at Walt Disney World, Lake Buena Vista, FL, USA	4.0%	19,332,000	18,588,000
2 TOKYO DISNEYLAND, Tokyo, Japan	0.5%	17,300,000	17,214,000
3 DISNEYLAND, Anaheim, CA, USA	3.5%	16,769,000	16,202,000
4 TOKYO DISNEY SEA, Tokyo, Japan	0.1%	14,100,000	14,084,000
5 UNIVERSAL STUDIOS JAPAN, Osaka, Japan	16.8%	11,800,000	10,100,000
6 EPCOT at Walt Disney World, Lake Buena Vista, FL, USA	2.0%	11,454,000	11,229,000
7 DISNEY'S ANIMAL KINGDOM at Walt Disney World, Lake Buena Vista, FL, USA	2.0%	10,402,000	10,198,000
8 DISNEY'S HOLLYWOOD STUDIOS at Walt Disney World, Lake Buena Vista, FL, USA	2.0%	10,312,000	10,110,000
9 DISNEYLAND PARK AT DISNEYLAND PARIS, Marne-La-Vallee, France	-4.7%	9,940,000	10,430,000
10 DISNEY'S CA ADVENTURE, Anaheim, CA, USA	3.0%	8,769,000	8,514,000
11 UNIVERSAL STUDIOS at Universal Orlando, FL, USA	17.0%	8,263,000	7,062,000
12 ISLANDS OF ADVENTURE at Universal Orlando, FL, USA	0.0%	8,141,000	8,141,000
13 OCEAN PARK, Hong Kong SAR	4.2%	7,792,000	7,475,000
14 LOTTE WORLD, Seoul, South Korea	2.8%	7,606,000	7,400,000
15 HONG KONG DISNEYLAND, Hong Kong SAR	1.4%	7,500,000	7,400,000
16 EVERLAND, Gyeonggi-Do, South Korea	1.1%	7,381,000	7,303,000
17 UNIVERSAL STUDIOS HOLLYWOOD, Universal City, CA, USA	11.0%	6,824,000	6,148,000
18 SONGCHENG PARK, Hangzhou, China	38.0%	5,810,000	4,200,000
19 NAGASHIMA SPA LAND, Kuwana, Japan	-3.6	5,630,000	5,840,000
20 CHIMELONG OCEAN KINGDOM, Hengqin, China (new)	N/A	5,504,000	N/A
21 EUROPA PARK, Rust, Germany	2.0%	5,000,000	4,900,000
22 SEAWORLD FL, Orlando, FL, USA	-8.0%	4,683,000	5,090,000
23 TIVOLI GARDENS, Copenhagen, Denmark	6.6%	4,478,000	4,200,000
24 DE EFTELING, Kaatsheuvel, the Netherlands	6.0%	4,400,000	4,150,000
25 WALT DISNEY STUDIOS PARK AT DISNEYLAND PARIS, Marne-La-Vallee, France	-4.7%	4,260,000	4,470,000
TOTAL	4.1%	223,450,000	214,708,000



Aquaventure
in Dubai – the
number one
EMEA waterpark

TEA/AECOM INDEX

► their portfolios in light of the improving economic climate, with the former having disposed of 14 Family Entertainment Centres and one waterpark, and the latter Walibi Sud-Ouest and Dolfinarium. These groups are focussing on their core assets and anticipate rolling out new leisure parks in emerging destinations benefitting from a growing middle class.

EMEA WATERPARKS

This year's Theme Index includes EMEA waterparks for the first time, a sector envisaged to see strong growth in coming years (Table 3). We fully anticipate uncovering more waterparks performing well in the European market as a result of this year's Theme Index.

Indoor facilities capture a significant market share in Northern Europe, unsurprising given uncertainties surrounding weather! Germany reigns supreme, dominating the Top 10 chart with six parks and claiming the home of Europe's biggest waterslide, located at Therme Erding near Munich. Germany has a long history of creating water-based attractions, traditionally focused on the healing qualities of water. Over time these have increasingly turned to incorporate active play and fun waterparks. The parks listed in the EMEA Top 10 Waterparks are all fun parks that have a minimum of three waterslides/flumes, a wave pool, retail, food and beverage areas, and at least two other fun elements (e.g. tube rides, free-form pool, lazy river, children's waterplay area).

The UAE features three times on our EMEA Top 10 Waterpark list, with Aquaventure, visited by 1.4 million people in 2014, named as the most visited waterpark in EMEA. The latest of these parks is Yas Waterworld, an example of a successful, highly themed and culturally

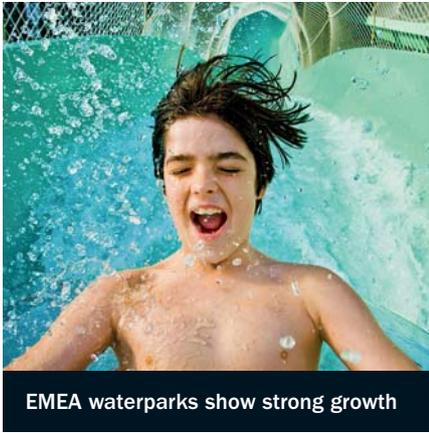


Table 3: Top 10 Waterparks – Europe, Middle East and Africa (EMEA)

Park and location	2014
1 AQUAVENTURE WATERPARK, Dubai, UAE	1,400,000
2 THERME ERDING, Erding, Germany	1,000,000
3 TROPICAL ISLANDS, Krausnick, Germany	910,000
4 SIAM PARK, Santa Cruz de Tenerife, Spain	850,000
5 WILD WADI, Dubai, UAE	725,000
6 MIRAMAR, Heidelberg, Germany	720,000
7 AQUALAND, Koln, Germany	700,000
8 PALM BEACH, Nurnberg, Germany	680,000
9 YAS WATERWORLD, Abu Dhabi, UAE	675,000
10 NETTEBAD, Osnabrück, Germany	660,000
11 TOTAL	8,320,000



On-site accommodation can prolong length of stay, allow for land use synergies and broaden the appeal of the destination



relevant attraction, whose home-grown Intellectual Property (IP) has been well-received by the local market. In contrast to many European waterparks, those located in the Middle East tend to be outdoor parks and benefit from year-round operations, which has clear positive implications on attendance.

A number of waterparks operate with associated lodging, for example Splash Landings at Alton Towers in the UK, and Aquaventure in Dubai. On-site accommodation can prolong length of stay (particularly for clustered attractions), allow for land use synergies (ticketing packages, increased footfall site-wide) and broaden the appeal of the destination. Lodging packages can, however, have a detrimental impact on admission yields for the individual attraction itself. Nevertheless, the composite benefit for the destination as a whole is important and is generally positive.

TO IP - OR NOT TO IP

The important role that Intellectual Property (IP) rights play in the success of a theme park is a hotly debated issue and an important question for new theme parks or significant extensions to existing theme parks.

The European attractions market, for the most part, has grown organically over time. Although group operators feature to a greater extent these days, parks across Europe remain culturally relevant to the markets in which they operate. As a result, there are many strong examples of home-grown IP across the continent. Indeed, three of the top five European theme parks, Europa Park, Tivoli and De Efteling, have succeeded without international branding and have created their own story lines and associated Intellectual Property.

Conversely, the theme parks planned for the Middle East are planned large developments with a combination of resort uses

right from the day of opening. These parks are aimed not only at the domestic market, but the expectation is that they will attract large swathes of tourists to the region. To be able to achieve this, many of the planned parks are teaming up with globally recognised IP providers that have proven track records. This approach minimises risk and projects a clear message to the market.

So, to IP or not to IP remains a question that can only be answered by looking at the target market of the planned attraction. ●

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● www.aecom.com/themeindex
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DEVELOPING IP EXPERIENCES

There are many IP success stories as attractions incorporate popular brands in a variety of ways. But there's plenty to consider before taking the plunge. Lesley Morisetti presents her exclusive research

The recent success of intellectual property (IP)-led developments like the Wizarding World of Harry Potter at Universal Orlando Resort has encouraged more IP owners to consider bringing their characters to life within visitor attractions.

To understand this trend better I researched the development of IP experiences at attractions, with IP defined as “knowledge, creative ideas, or expressions of the human mind that have a commercial value and are protectable under copyright, trademark, design rights and patent law.” Examples include brand names, registered designs, and works of an artistic, literary or musical nature.

WHY DEVELOP IP EXPERIENCES?

Visitor attractions typically benefit from existing knowledge and awareness of the IP (and, in the case of Harry Potter, a vast global fan base). But what about the IPs – is it all about the money? Many IP owners are looking at attractions as a potential

new income stream (particularly as core areas such as DVD sales decline). But typically income from attractions is only a small proportion of an IP's total turnover and so it's definitely not all about the money. For example, when Walt Disney developed the Disneyland theme parks it was to ensure (very successfully) the longevity of his mainly film-based IPs. Brands like Lego and Warner Brothers have followed the Disney route, creating whole attractions based on their IPs, but the majority of attractions simply add-on an IP branded experience to their offering.

THREE LEVELS OF INVESTMENT

1. Temporary events: entry level commitment can involve costumed characters appearing for short periods of time. This is a low-cost option which tests characters against the attraction's audience with limited risk if the IP turns out not to be popular. The character Peppa Pig 'visited' Paultons Park, UK, in 2008. The IP proved highly popular and aligned with the

park brand, so Peppa Pig World opened at the park in 2011. Temporary exhibitions can associate attractions with popular IPs for relatively low investment and can shift perceptions, as at Britain's Beaulieu National Motor Museum where a James Bond-themed event (Bond in Motion) retained the motor connection crucial for the brand while widening the appeal of Beaulieu beyond car enthusiasts.

2. IP branded rides/experiences: the incremental costs of branding a single ride or experience within an attraction can vary from a simple ride-naming exercise to creating highly immersive, IP-branded experiences. The IP adds an extra 'incentive to visit' and/or supports the re-positioning of the attraction. Well-chosen IPs can boost the emotional connection with the visitor, taking the pressure off expensive ride hardware and supporting attendance growth.

3. IP lands within attractions: recreating the environment to truly immerse the visitor in the world of the IP can be beneficial, ▶



Stars of the Harry Potter films tour Diagon Alley at Universal Studios Florida

INTELLECTUAL PROPERTY

▶ but investment is higher, with £6-9m (US\$9-14m, €8-13m) quoted for developments in the UK such as CBeebies at Alton Towers, Thomas Land at Drayton Manor Park, and over US\$400m (£259m, €366m) for Diagon Alley at Universal Studios Orlando. Other examples include the perennially popular Asian IP Hello Kitty, with Hello Kitty Town at Puteri Harbour in Malaysia, Hello Kitty's Secret Garden at Drusillas Park, and the Hello Kitty IP land in Indonesia's Ancol Dreamland which opened this Spring.

Returns on these investments can be substantial, particularly for mid-scale attractions where the addition of an IP land can dramatically shift attendance and income. But the risks are also greater and the impact of choosing an inappropriate IP or failing to meet the expectations of the IP's fans can be highly detrimental.

SUCCESSFUL IP DEVELOPMENT

1. Have clear objectives. Extend the offer to attract new audiences, like young families (e.g. CBeebies Land at Alton Towers

The emotional connection that a visitor has with an IP experience can be far greater than for other attraction experiences

or SésamoAventura at PortAventura), or shift the attraction's image. Have a clear view of the type of development (temporary or permanent) and investment level.

2. Identify best IPs to achieve these objectives. Proactively look for best-fit IPs that will survive long enough to warrant the investment. The higher the investment, the more reassurance required that the IP will endure. Critically, ensure both parties' ambitions are aligned. If you want to brand a small children's ride, but the IP wants the equivalent of the Wizarding World, then find a better fit. Select an IP that can be successfully translated into an attraction, such that it satisfies its fans.

3. Allow time to build strong relationships with the IP owner negotiating the agreement and the IP creative team overseeing the project. Simple temporary events can take up to six months, while major developments can take 2-3 years.

4. Inspire and enthuse the IP team.

An incremental source of revenue is important to them, but protecting the reputation of the IP, and hence their core income streams, will always be their main concern. Provide reassurance that you will respect and protect the IP and can bring it to life in a way film or television cannot.

5. Ensure negotiations for licence

agreements are based on solid business planning. IP owners are rarely aware of the realities of attraction economics. Enter negotiations with a good estimate of the incremental impact of adding the IP in revenue and cost terms to ensure you negotiate a fair agreement that's mutually beneficial. Look over the full term of the agreement, as following the launch year the impact often diminishes. The term should be sufficient to pay-back on investment, e.g. a 10-year

CASE STUDY: NATIONAL MEDIA MUSEUM, BRADFORD, UK

For the past three years the National Media Museum in Bradford, UK, has run temporary IP-branded events. IP partners have included Moshi Monsters, Horrible Histories and Horrid Henry. Entry to the events is free, with any charges for activities aimed at just covering costs.

The museum aims to boost visitor numbers and to use the IPs to increase engagement with its collection.

Potential IP partners have to have a close fit with the collection – TV, film or game-related IPs fit best – and appeal strongly to the museum's audience.

Critically, the IP has to feel the association with the museum brand and its audience is worth the agreement as the museum is not in a position to pay licence fees for the events. The fact that the event is temporary and the museum is free helps with this.

RESULTS

- Including IPs in the advertising posters increases cut through (up to 80 per cent recall compared to 25 to 30 per cent for generic posters)
- Events have grown in attendance an estimated 20 to 30 per cent
- Events have helped broaden the area from which visitors travel and increased the number of first time visitors
- Income through IP-branded merchandise sales



Moshi Monsters have proved a popular draw



Bond in Motion is currently showing at London Film Museum

period with options to renew. IP owners are more used to negotiating 2-3 year licence agreements, so 'education' is required.

6. Be clear about your ongoing needs. Specify what support you require, such as exclusivity within a region or sector and commitment for the term.

LICENCE AGREEMENTS

These agreements have two components:

- A fixed upfront fee to guarantee exclusivity for the development period and fund the IP's costs for supporting it.
- An annual share of the incremental revenue or profit for the term of the agreement. A fixed fee helps attractions to plan and avoids complications determining what growth is specific to the addition of the IP. Or if it's a percentage of incremental revenue, the IP owner needs a guaranteed fixed amount, normally about 50 per cent of the expected total.

Individual licencing agreements vary considerably. To generalise, the annual cost can range from 4 to 10 per cent of incremental admissions revenue and 8 to 10 per cent of IP-branded merchandise income. You'll also incur costs relating to time spent liaising with the IP team and possibly higher investment costs relating to the addition of the IP.

IMPACT OF IP DEVELOPMENT

The impact of IP development varies considerably but the majority of attractions I reviewed experienced volume growth. For most, increases in admission price related more to the scale of the development than the involvement of the IP. Hence the main driver of income growth was higher attendances, with IP-related merchandise sales a strong secondary benefit. The greatest impact was often at mid-scale attractions adding an IP land,

with examples of attendance growth of 30 to 100 per cent. On a larger scale, Wizarding World grew attendance at Universal's Islands of Adventure by over 70 per cent in its first two years.

But it's not all about money. The emotional connection that a visitor has with an IP experience can be far greater than for other attraction experiences – a considerable benefit for both the attraction and the IP owner. ●

■ About the author:

Lesley Morisetti launched Morisetti Associates in 2010 to work with visitor attractions and experience providers, building on 30 years of international operational and consultancy experience.

www.morisettiassociates.com



TOP NOSH

Prestige, PR and more people: these are all things you can expect if you open a fine dining restaurant at your attraction. A good selling point definitely, but are they worth the outlay?

Kath Hudson, contributing editor

It may come as no surprise that art and museum lovers are willing to pay high prices for a fine dining meal, but now even theme park visitors are showing an appetite for white tablecloths at the end of the day.

In many ways, high-end restaurants are a natural fit with visitor attractions, which offer a day out or a holiday treat. When people are relaxed and in holiday mode, they are often inclined to spend more money, be more adventurous and seal the memories with a delicious meal. Plus, many attractions have stunning locations, either man-made or natural, which are a perfect complement to a top restaurant.

While the traditional fare of pizzas might be more profitable than an upscale restaurant, as consumers seek higher quality culinary experiences and with the food offering improving across

the industry, a burger and fries might not cut the mustard for much longer.

The high upfront investment costs, coupled with narrow operational margins, can make this appear a daunting option, so it is important to either bring in an external operator, enter into a partnership, or engage a highly knowledgeable and experienced team.

Finally, high end doesn't mean stuffy. Even if people are paying US\$100 (£65, €91) a head, it might not be possible to impose a dress code, especially if they've been riding coasters all day.

■ **About the author:**

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THE MODERN

The Museum of Modern Art, USA

Over the past 10 years, MoMA has found that having a fancy restaurant has secured the institution column inches in publications around the world, which has led to more customers for both the



restaurant and the museum, who come to enjoy a mix of art and top-notch food.

Located in a stunning space within MoMA, overlooking the Abby Aldrich Rockefeller Sculpture Garden, The Modern is an elegant space, with floor-to-ceiling windows, designed by architects Bentel & Bentel. A dedicated street entrance means it has become popular with locals as well as museum visitors.

Run by Union Square Hospitality, the menu created by executive chef Abram Bissell is contemporary American. Dinner

The elegance and sophistication of The Modern perfectly complements the spectacular art on view at MoMA

options include a six-course tasting menu or a US\$108 (£70, €99) four-course prix fixe menu with diverse options for each course. A cheaper, more casual, experience is on offer in the Bar Room.

“The advantage of having MoMA as a neighbor is that we have the ability to

attract many different markets across various countries,” says general manager Simon King. “We are often featured in foreign publications that prize the elegance and sophistication of The Modern with the spectacular art on view at MoMA.”

According to King the challenge of running an upscale restaurant is higher running costs across the board: a higher staff to guest ratio and narrower margins because of sourcing high-quality meat, produce, spirits, wine, and even tea and coffee. ■



Chef Jerome Grant devised the menu

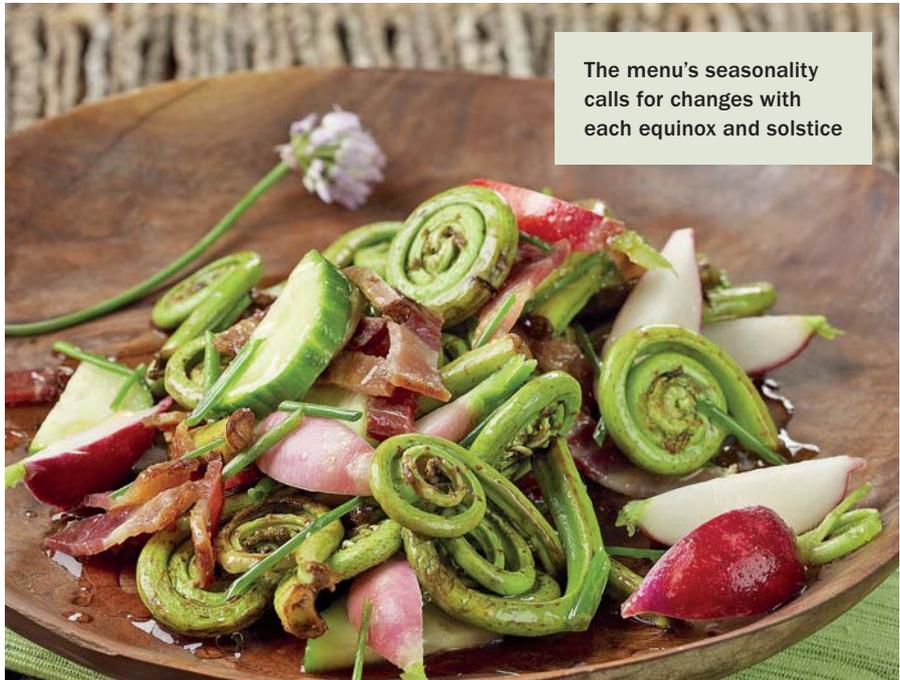
MITSITAM NATIVE FOODS CAFÉ

National Museum of the American Indian, USA

The National Museum of the American Indians has found that when food complements the museum experience, it's a winning recipe.

A lot of research went into creating a restaurant offering a unique dining experience that not only reflects the museum, but is an extension of it. Mitsitam Café ("let's eat" in Piscataway and Delaware languages) serves traditional American Indian food sourced, where possible, by Native-approved vendors.

While the food is upscale, the overall dining atmosphere is casual. Guests pick up a tray like other museum dining facilities, but the difference is that they're then met with five regional stations offering Native-inspired seasonal foods. These are manned by knowledgeable staff who are willing to answer questions



The uniqueness of the ingredients creates challenges. Availability and pricing are always factors that we have to contend with

about ingredients and flavours and offer samples. Part of the concept is to explain the cuisine to guests.

Devised by chef Jerome Grant, the menu features authentic dishes and required hours of research. The seasonality of the menu calls for an 80 per cent menu change with each equinox and solstice. "The uniqueness of the ingredients does create challenges. Availability and pricing are always factors that we have to contend with," says Grant.

The Mitsitam Café took a while to set up because of lengthy meetings with tribal leaders to ensure ample representation. "It was no easy task, but ultimately the response was overwhelmingly positive on the quality of the food, the ingredients used as well as the diversity," says Grant. "The café has become a valued partner to NMAI. Guests seek out the museum and the café jointly. Any time the food service operation complements its host museum, it's a win for all parties involved." ■



Since being awarded its second Michelin star, Ammolite is busy every day

AMMOLITE

Europa-Park, Germany

Europa Park aimed high when it opened Ammolite, a 30-cover fine dining restaurant. It set out to achieve a Michelin star and just one year after opening it became the first theme park in the world to have done so. Last year it earned a second star.

No expense was spared with the concept. Italian restaurant designer Claudio Carbone has created elegant surroundings, while Austrian chef Peter Hagen works from an open kitchen, offering a menu that changes every four weeks.



The menu is Mediterranean-inspired

“One of the aims of the restaurant was to change people’s minds that you can’t get good food at amusement parks. We also hoped that a fine dining restaurant would help us appeal to a new market. It

has successfully pulled in a new audience of people who come to Ammolite, stay overnight and visit the park the next day,” says Europa-Park director Thomas Mack.

As the park closes during the winter, Ammolite boosts off-season trade at the four hotels. In the early days 70/80 per cent of the diners stayed at the hotel, but now more regional people are visiting.

“Financially it was a gamble, with the challenge of finding the right team and educating guests to a certain extent,” says Mack. “But the marketing effect of the restaurant far outweighs any disadvantages. The restaurant has generated international attention, boosted the image of Europa-Park worldwide and its been written about in newspapers not normally interested in amusement parks.” ■ ▶



NERUA

The Guggenheim Bilbao, Spain

The Guggenheim Bilbao broke new ground when it launched a haute cuisine restaurant within an art gallery in 1997. As it was a pioneering move, there were no reference points, so an internationally recognised team of professionals was engaged.

Michelin award-winning chef Josean Alija was brought in at the helm to develop an adventurous gastronomic experience rooted in the locality, featuring oysters, red mullet and veal sweetbreads.

Juan Ignacio Vidarte, museum director general, says a high end restaurant was an integral part of the original museum concept: “Bilbao and the Basque country



Chef Alija developed a unique menu

have a long tradition of rich gastronomy and haute cuisine is part of the local culture, so high-quality gastronomy was an integral part of the museum project from its inception. The concept is in keeping with the architecture of the building and the art it was about to house.”

Nerua's gastronomic experience attracts museum goers, travelling gourmets and food-savvy locals

There are three main markets for Nerua: museum goers who want to enjoy an experience which unites art, gastronomy and unique architecture; gourmets who are willing to travel the world in order to taste the work of celebrated chefs; and the restaurant-savvy local market.

“We've designed a full experience offering not only Nerua, but also urban food at the Bistro,” says Vidarte. “This enhances the public's perception that they've lived a special day and transforms them into the best prescriptors, which attracts more visitors. The museum and the restaurant have a mutually beneficial relationship and also complement each other.” ■



People want elegance, even if they've been walking around a park all day

People are different when they are on holiday – they are looking for experiences and want to say ‘I did it’, which is why they are more inclined to splurge and try adventurous food

MONSIEUR PAUL

Epcot, USA

“Just because it’s a theme park, you don’t have to settle for burger and fries. We try to give guests an authentic experience of France,” says Eric Weistroffer, director of operations of Epcot’s haute cuisine restaurant, Monsieur Paul.

This elegant restaurant opened in 2013, taking over from Bistro de Paris, which was started in 1982 by French

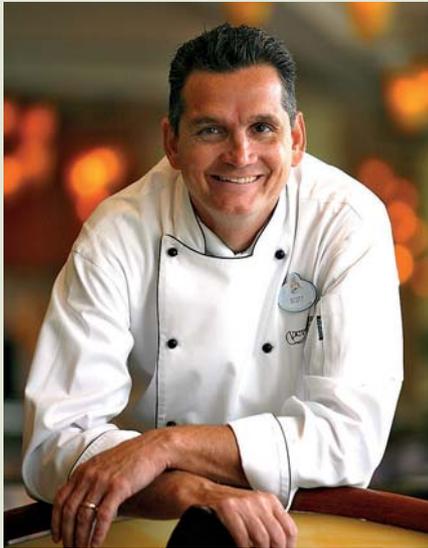
chef Paul Bocuse. Bocuse achieved three Michelin stars for 50 years straight at his Lyon restaurant and his culinary style still informs the ethos and menu at Monsieur Paul – now under the stewardship of one of his protégés, Francesco Santin.

Classic Gallic dishes with a contemporary interpretation are served, such as Rouget en ecailles: red snapper with crispy potato made to look like scales, in a rich rosemary and orange sauce.

“It reflects the Bocuse tradition of French classical cuisine served with the freshest ingredients at the perfect temperature and just the right seasonings,” explains Weistroffer.

When the restaurant was refurbished, they experimented by taking away the white tablecloths to make it more informal, but it soon became apparent that people want that elegant experience, even if they have been walking around the park all day. Weistroffer believes better restaurants within attractions is definitely a growing trend, as people are tiring of eating the regular fare and are looking for a quality experience.

“People are different when they are on holiday; they’re looking for experiences and want to say ‘I did it’, says Weistroffer, “which is why they’re more inclined to splurge and try adventurous food.” ■ ▶



Hunnel is a James Beard nominee



Crème de la
crème of Disney's
dining experience

Our guests are discriminating travellers and fine dining is an expected part of the Disney vacation. Victoria & Albert's also counts discriminating central Floridians among its loyal fans

VICTORIA & ALBERT'S

Disney Grand Floridian
Resort & Spa, USA

With opulent décor, candlelight, a harpist and impeccable service from staff in traditional Victorian attire, Victoria & Albert's has been the crème de la crème of Disney's dining experience since its launch way back in 1988.

Seasonal ingredients and changes daily inspire the avant-garde menu. Those really treating themselves book in at the Chef's Table. Limited to one evening sitting in a cosy kitchen alcove, guests enjoy a personalised menu of up to 10 courses paired with wine and spirits. The head chef leads with a champagne toast.

"There has always been fine dining since Walt Disney World Resort opened in 1971 and today there are several top-tier restaurants," says area manager Israel Perez. "Our guests are discriminating travellers and fine dining is an expected

part of the Disney vacation. Victoria & Albert's also counts discriminating central Floridians among its loyal fans."

The restaurant has garnered numerous awards, like the AAA Five Diamond, and in 2014 was in the top five TripAdvisor's Travelers' Choice. Chef Scott Hunnel is a James Beard nominee for Best Chef South 2015. "All of these accolades elevate Disney's status in the culinary area, attracting savvy travellers," says Perez. "Disney continues to expand its dining options and top-tier dining will always be part of the vacation experience." ■



S.E.A. Aquarium is Sentosa's latest attraction to host a celebrity chef venue

OCEAN RESTAURANT BY CAT CORA

Resorts World Sentosa,
Singapore

Quality dining is high on the agenda at Resorts World Sentosa, featuring numerous restaurants run by celebrity chefs, like L'Atelier by Robuchon and Osia by Scott Webster. So when the concept was being put together for the resort's prestigious restaurant within the S.E.A Aquarium, it was no surprise that all the stops were pulled out.

Chef Cat Cora, famed for her role in the tv series *Iron Chef America*, was engaged to head up Ocean Restaurant by Cat Cora.



Cat Cora is Sentosa's latest celebrity chef

"We realised that we had the potential to do something very special with the restaurant because of its location and setting," says a spokesperson for Resorts World Sentosa. "By having Ocean Restaurant within the S.E.A. Aquarium, we're able to offer visitors a unique dining concept that is different from our current offerings – it is Singapore's only restaurant with an underwater view. As the first and only female chef on *Iron Chef America*, Cat Cora has become one of the largest names in the culinary community, and adds a new dimension to our current line up of celebrity chefs."

To make the most of its other selling point – the marine life – the 63-seat restaurant offers all guests a good view. Walls have angled mirrors to reflect the aquarium for guests facing the opposite direction and the dining chairs swivel. ■

Their Past, Your Future

Commemorative museums are becoming dynamic public spaces where visitors can learn, reflect, engage and aspire to a brighter future.

Helen Patenall rounds up a selection of the latest memorial attractions

“**T**he best memorials are not objects we visit once, contemplate, and file away. The best memorials evoke reflection

and commemoration, but are also living, dynamic public places that engage with all generations in the community.”

That’s the ideology behind Sleuk Rith Institute in Phnom Penh. Although a commemoration of Cambodia’s destruction at the hands of the Khmer Rouge, Sleuk’s founder has conceived a dynamic public space where new generations of Cambodians and international visitors can contemplate the genocide as a pathway to enlightenment, empowering the country to move towards a brighter future whilst promoting Cambodia as a tourist destination.

Similarly, the mindset behind the June 4th Museum in Hong Kong is not solely to commemorate those who died during the 1989 Tiananmen Square protests, but the creation of a politically motivated vehicle aimed at publicly verifying the truth behind the Chinese government’s military crackdown on unarmed civilians. It provides a forum for the protest against China’s role in Hong Kong and the pursuit of democracy.

PHOTO: © ZAHA HADID



Sleuk will offer a public space where visitors can contemplate the genocide

In a different vein, the conversion of Hitler’s former House of Responsibility in Austria into a heritage centre and the construction of a museum in Predappio in Italy intend both to educate visitors about the reality of Fascism and to rid these towns of their status as the birthplaces of dictators – and consequent attraction for neo-Nazi pilgrimages. Elsewhere in Europe, the Munich Documentation Center has been established not only as a place for reflection on Hitler’s rise to power, but to explore Germany’s predicament in dealing with its past by virtue of research and discussion.

Across the Atlantic, Washington’s impending National Museum of African American History and Culture incorporates two roles: as a traditional facility for documentation of the African American struggle for freedom, and as the only museum in the world exclusively showcasing and celebrating the lives, art and culture of African American people.

In response to more recent tragic events, the 9/11 Memorial Museum “Demonstrates the consequences of terrorism on individual lives and its impact on communities at the local, national, and international levels, the museum attests to the triumph of human dignity over human depravity and affirms an unwavering commitment to the fundamental value of human life.”

Commemorative museums tread a controversial path – to lay tribute, to document history, and to provide a place where visitors can come to terms with traumatic events. The design and approach of these ‘attractions’ can influence how society deals with tragedies in our interdependent world.

■ **About the author:**

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PHOTO: JOE WOOLHEAD

9/11 has been consciously divided into the external plaza and the museum



Sleuk Rith Institute

Phnom Penh, Cambodia

OPENING TBC

Sleuk's founder, Youk Chhang, explains: "We were keen to create a forward-looking institution that deviates from the distress-invoking, quasi-industrial harshness of most existing genocide memorial models. This is not to criticize or denigrate such models but, instead, to emphasize that in light of Cambodia's rich cultural and religious traditions, we must move in a different and more positively-oriented direction."

A human rights activist and a prisoner under the Khmer Rouge regime during his teenage years, Chhang clearly envisions Sleuk Rith as a dynamic public space where new generations of Cambodians and international visitors can contemplate the Khmer Rouge era of genocide and so be enlightened to move the country towards a more positive future.

In recognition of this spirit, Zaha Hadid's design encompasses five wooden structures that start out separately at ground level, before interweaving as they rise upwards. The structure comprises the actual Institute; a library holding the largest collection of genocide-related material in SE Asia; a graduate school focusing on genocide, conflicts and

Hadid's inspired design features five separate wooden structures that interweave as each rises upwards

human rights; a research centre to influence policies; and a media centre and auditorium. Each aspect is independent but interdependently connected.

Sleuk will be encircled by a huge memorial park for the wider community, with sports fields, urban vegetable gardens and fruit orchards. Traditional meadows and a forest will also house contemporary Cambodian sculptures, many commemorating the women that helped to rebuild this incredible country. ■

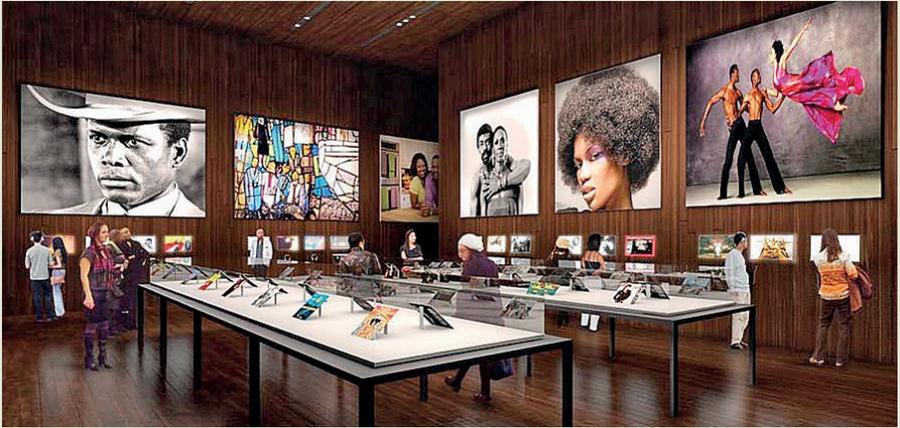


NMAAHC will showcase how the struggle of African Americans has impacted freedom struggles around the world

National Museum of African American History and Culture (NMAAHC)
 Washington DC, USA
 OPENING 2016

Documenting the American experience from colonial times to the present day, NMAAHC aims to “stimulate a dialogue about race and help foster a spirit of reconciliation and healing”, while showcasing how the struggle of African Americans has impacted freedom struggles around the world.

Established as a Smithsonian museum by an Act of Congress in 2003, it’s the only national museum worldwide devoted exclusively to the documentation of African American life, art, history and



culture, explored via exhibits and public programmes about social, political, cultural, scientific and military history.

It will feature a 350-seat theatre named after tv host Oprah Winfrey, who donated US\$13m (£8.6m, €12m) towards the US\$500m (£329m, €456m) build.

-More than a decade in the making as a collaborative effort by Freelon Group, Adjaye Associates, Davis Brody Bond and SmithGroup, the design features a tripartite column with a bronze crown to reflect the African American presence as a permanent component of the USA. ■ ▶

▶ FEATURE



House of Responsibility

Braunau am Inn, Austria

OPENING TBC

A long-running debate about what to do with the birthplace of Adolf Hitler looks to be settled, with Austrian authorities poised to turn the controversial property in the city of Braunau am Inn into a House of Responsibility museum.

It is proposed that the now empty €2.2m (£1.7m, US\$2.4m) townhouse where Hitler was born in 1889 – and which later became a pub used as a ‘cultural centre’ for the Nazi party during the Third Reich – will be turned into a heritage house museum.

Hitler’s crimes against humanity will be chronicled on the 1st floor, while the 2nd floor will concentrate on the present time, and the 3rd floor will focus on the future.

It is hoped that the museum will also serve as a symbol against Nazism by stemming the tide of neo-Nazis who currently visit the site to pay homage to the deceased dictator on his birth date. In an effort to prevent the property from being inhabited by neo-Nazis, the Austrian government is endorsing the renovation proposals. ■

Pro-active commemoration involves a critical approach to and a frank discussion ... and includes a look at the teaching of human and civic rights in a way that is relevant to the present and the future



PHOTO: © SHUTTERSTOCK.COM/SERGIODOCCARDO

The museum will document Fascism

Mussolini Museum

Predappio, Italy

OPENING TBC

The mayor of Predappio is overseeing a proposed museum dedicated to the history of fascism, located in the town where Mussolini was born.

Mayor Frassinetti said the museum would give visitors the chance to reflect on an important part of history while reclaiming the town of Predappio from modern-day supporters of the fascist dictator – who still embark on pilgrimages to the town to see the house in which

Mussolini was born, as well as the mausoleum where he’s buried.

The dictator – known as Il Duce – founded Italy’s National Fascist Party in 1921, before coming into power and ultimately leading the country into World War Two on the side of Nazi Germany. He was captured and shot dead by Italian partisans while fleeing Italy in 1945.

The museum will be located in an abandoned 2,400sq m (25,833sq ft) building constructed as part of an urban renewal programme in the 1930s in an attempt by Mussolini to glorify his home town.

Mayor Frassinetti, a member of the centre-left Democratic Party, said the project requires additional funding if it is to get off the ground. ■



The exhibition's design prioritises both learning and understanding

Described as a place of historical and political learning for the future, NS-Dokumentationszentrum München opened its doors to the public this Spring, marking the 70th anniversary of the liberation of Munich from Nazi rule.

Located on the site of the former Nazi headquarters (dubbed the Brown House), the museum explores the history of the National Socialism movement, reflects on the city's role in Hitler's rise to power, and explores the difficulties that Germany has faced in dealing with its Nazi past.

"Munich had a harder time with this than all the other cities in Germany

Munich Documentation Centre for the History of National Socialism

Munich, Germany

OPENED 31ST APRIL 2015

because it is also more tainted than any other city," said museum director Winfried Nerdinger. "This is where it all began."

More than 250,000 visitors per year, mostly school children, are projected.

Research stations and a library demonstrate the focus on learning, accompanied by changing exhibits, lectures and panel discussions.

According to the museum's website: "It is for society as a whole to show future generations that democracy and tolerance cannot be taken for granted, but have to be constantly secured and shaped anew.

"Pro-active commemoration involves a critical approach to and a frank discussion of the history of National Socialism, and includes a look at the teaching of human and civic rights in a way that is relevant to the present and the future." ■ ▶

It is for society as a whole to show future generations that democracy and tolerance cannot be taken for granted, but have to be constantly secured and shaped anew

June 4th Museum

Hong Kong

OPENED 26 APRIL 2014

The student-led anti-Government demonstrations in China – which culminated in significant media coverage of unarmed civilians being targeted by state-troop rifle fire in Beijing’s Tiananmen Square – have at long last been commemorated with the opening of the June 4th Museum in Hong Kong’s popular Tsim Sha Tsui tourist district.

When millions of civilians gathered to protest against the lack of freedom of speech, the Chinese government enforced martial law which resulted in up to 1,000 deaths. This violent suppression was met with international condemnation, arms embargoes and economic sanctions. The Chinese government has prohibited all forms of discussion since the event.

However, residents of Hong Kong have not been prevented from voicing their opinions. Annually on June 4th, a candlelit vigil is held in protest against China.

The Alliance in Support of Patriotic Democratic Movements of China, which funds the vigil, also founded the new June 4th Museum, which aims “to preserve history, to impart truths, to awaken our collective conscience, to vindicate the movement, and to spark reflections on the future of democracy in China.

“The memorial is a testimony to the Alliance’s resolve to achieve its five goals: release of the dissidents, rehabilitation of the June Fourth movement, accountability for the massacre, an end to one-party dictatorship, and a democratic China.”

Media images and audio visual footage explaining the historical developments are displayed alongside a replica statue of the Goddess of Democracy (originally erected at Tiananmen Square by the protesters) within a maze-like museum that “seeks to combine commemoration, education, reflection and participation”. This museum may be small-scale, but its message is powerful. ■

The museum has a replica Goddess of Democracy (erected at Tiananmen Square by the protesters)





Close to two million people have already walked through its doors, exceeding all expectations

PHOTOS: © SNØHETTA & AMY DREHER

Designed by David Brody Bond Architects in conjunction with Snøhetta, the emotive 9/11 Memorial Museum provides a space where the events of the 2001 attacks and their repercussions are sensitively told.

“All museums that document events defined by unimaginable personal loss and collective trauma face challenges during the planning stage – the 9/11 museum was no exception,” explains the museum’s director, Alice Greenwald.

“The work to create the museum took place within the context of intense public scrutiny, divergent expectations of what would be appropriate to present at such an emotionally charged site and the daunting responsibility of constructing a narrative that would codify a history not yet written.”

The US\$700m (£460m, €638m) facility has been consciously divided into two aspects: the external plaza and the museum. The Memorial Plaza features two inverse fountains, where once stood the Twin Towers, surrounded by a public park. A place of contemplation. The museum sits on the very foundations of

9/11 Memorial Museum
New York City, NY, USA
OPENED 21 MAY 2014



Memorial Plaza features two inverse fountains, where once stood the Twin Towers, surrounded by a park

the World Trade Center (WTC) complex and is divided into three aspects, which combined unfold the events and the aftermath. ‘Events of the day’ displays artefacts, images, audio recordings and first-person testimonies, after which

visitors are led to a series of galleries in ‘Before 9/11’, where the evolution of al-Qaeda and targeting WTC are unfolded. The journey ends with the third section, an exploration of the immediate aftermath of collective grief, global responses and the search for survivors, before considering 9/11’s place in history.

Tom Hennes of Thinc Design conceptualised about 80 per cent of the museum’s exhibitions. Commenting on the most important consideration during the design process, Hennes told *Attractions Management* (Q1/15): “It’s about maintaining an alive awareness of the meaning of 9/11 and the fact that it isn’t over. The events of 9/11 are a symbol of a larger and much more significant unfolding story. A museum which purely historicises would be out of place here. The museum should enable people to be more engaged in the complex world that’s come out of this event and I think that’s a radically different mission for a museum.”

A well-accomplished radically different mission for a museum... close to two million people have already walked through its doors, exceeding all expectations. ■

A LIVING MUSEUM

The 9/11 Memorial Museum’s achievements in curation, storytelling, technology and architecture and design should be celebrated. It’s a place of personal stories, collective memory, learning and inclusion

Alice Davis, managing editor, Attractions Management magazine

Never before has a museum been built to tell the story of an event witnessed by one-third of the world’s population. Across the globe, people stopped what they were doing, wherever they were, and watched the attacks unfold, live, on television. The National September 11 Memorial Museum in New York City opened in May 2014 to try to tell that story.

The scale of the plot, the confusion that followed, the horrifying images of the day and the tragedy of the lives that were lost – it’s incised into the minds of those who watched from afar.

“All of us carry a story of 9/11 with us,” says museum director Alice Greenwald. “The premise of the museum is to tell history through the vantage point of those who experienced it, which means it’s inclusive of those nearly 2 billion people.”

For those in Lower Manhattan, New York, Washington or Shanksville and for those who survived, knew victims or responded to the emergencies, 11 September 2001 is not history, but a



9/11 Memorial Museum director Alice Greenwald, and Tom Hennes, of Thinc, who led the exhibition design

part of their lives, and a ‘museum’ must seem misplaced in time. “It was important to hear from those who lived that experience, who evacuated the buildings and survived, the first responders, and those who lost their lives,” Greenwald says.

It’s hard to imagine a more challenging project than conceptualising and realising the 9/11 Memorial Museum. Every aspect and every detail had to be considered with thought, assessed from every angle

and meticulously judged. As Greenwald describes a walk through the museum, you can see that this is true for every single decision that was made.

REFLECTING ABSENCE

Understanding the relationship between the Memorial Plaza and the Museum is important to the visitor experience. Two inverse fountains now fill the footprints of the Twin Towers, set in a public park scattered with trees, surrounded by skyscrapers. Standing there, visitors wouldn’t necessarily know that there’s a museum beneath their feet. It’s marked only by a glass pavilion, some way away between the two pools of water. The park is a place of contemplation, and there are no signs of the devastation that happened there, save the names of the almost 3,000 victims inscribed around the bronze edges of the pools.

“The Memorial Plaza is about the absence of verticality and what’s no longer there,” says Greenwald. “The plaza was always intended to be a horizontal ▶



© JIN LEE



© JOE WOOLHEAD

The eco-friendly public plaza features more than 400 trees which surround the reflecting pools



© ISTOCKPHOTO.COM/SEANPAVONEPHOTO



© JIN LEE



© JIN LEE

The North Tower tridents (left), a standing box column (centre) and the Survivors' Stairs (right)

► environment. It's about the absence of the buildings and the people we lost. It's about reflecting absence, which was the name given to the design by its architects, Michael Arad and Peter Walker."

The museum itself is in the very foundations of the North and South Towers of the World Trade Center complex, roughly seven storeys below ground. "It's essentially the cavity of the foundations," says Greenwald. "It's an archaeological environment with in situ remnants of the original World Trade Center still visible."

CONNECTING CONTEXTS

For the Norwegian architecture firm Snøhetta, who designed the pavilion – the glass atrium forms the entrance and foyer of the museum – a balance had to be struck between the absence represented by the horizontal plane of the Memorial Plaza and the descent into the museum space below. The space below, Greenwald says, is about "reflecting presence".

"The plaza was always intended to be a horizontal environment. It's about the absence of the buildings and the people we lost"

"The museum is about what remains, whether it's the remnants of the buildings or the artefacts that represent those lives or the material that tells the story of the events of the day," she says.

Snøhetta architect Craig Dykers needed to connect these two contexts. His glass structure rises from the ground to create a deep atrium inside, filled with light by day and uplit by night. Inside the atrium, the entrance hall gives way to a staircase down to the exhibition. Two 24-metre (80-foot) steel tridents, once part of the North Tower, are situated there.

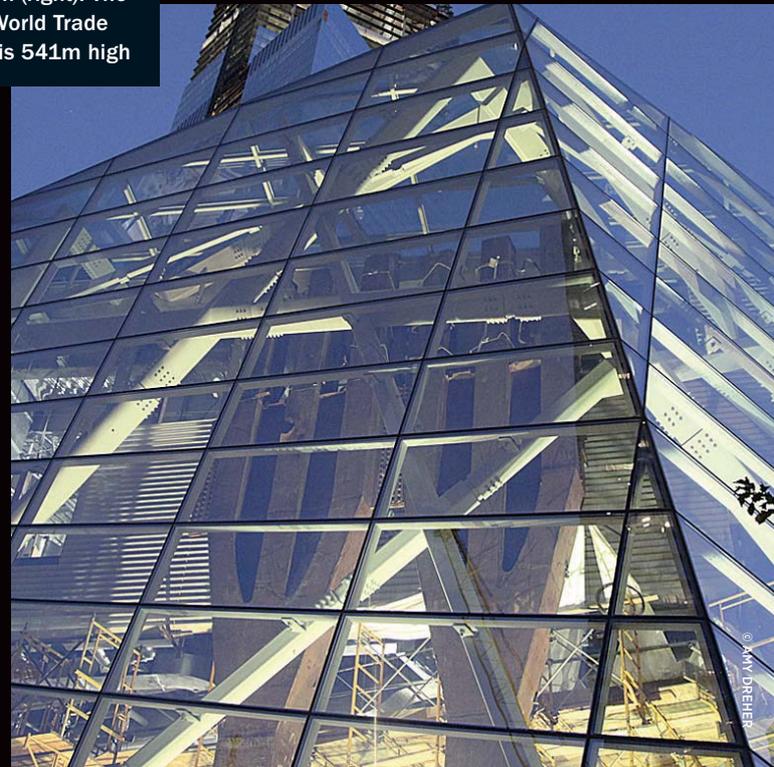
"The pavilion suggests presence without being overly vertical, though it gives you verticality in the tridents," says the museum director. "Inside the pavilion, you look at these tridents and you look through the window. Not only do you see both of the pools, where the Twin Towers stood, but you also see the new One World Trade Center, rising 1,776 feet (541 metres) into the sky. You immediately get the proportions of what was here. It was critical in the design that when you entered the pavilion you were still within the memorial context – you were not separate from it; there was a continuity."

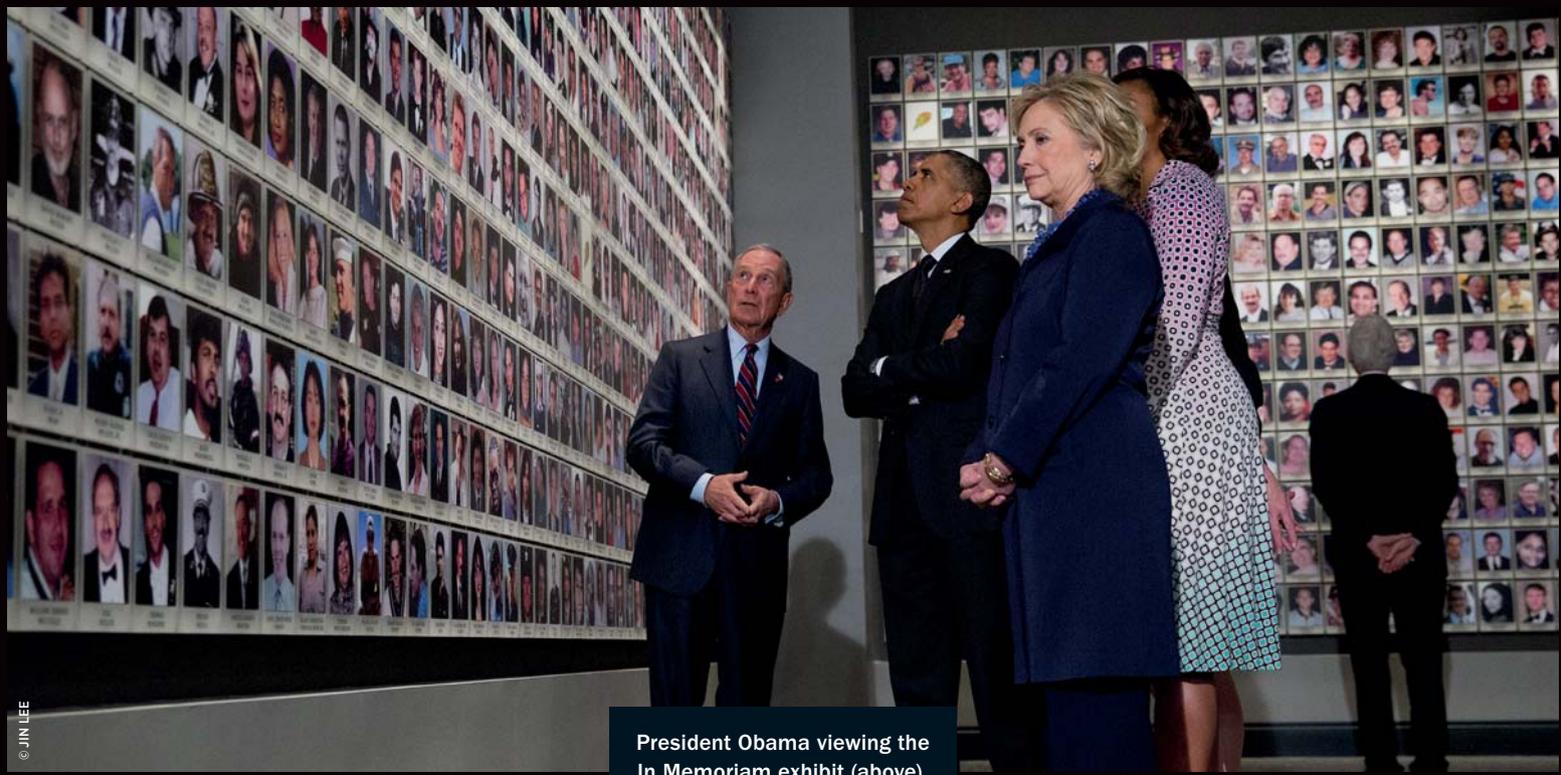
AUTHENTICITY AND SCALE

Down the first flight of stairs, the visitor enters the main museum space, designed by architects Davis Brody Bond. The descent features different levels leading down to the Foundation Hall, passing the Survivors' Stairs, which enabled hundreds of people to escape the burning towers. ►



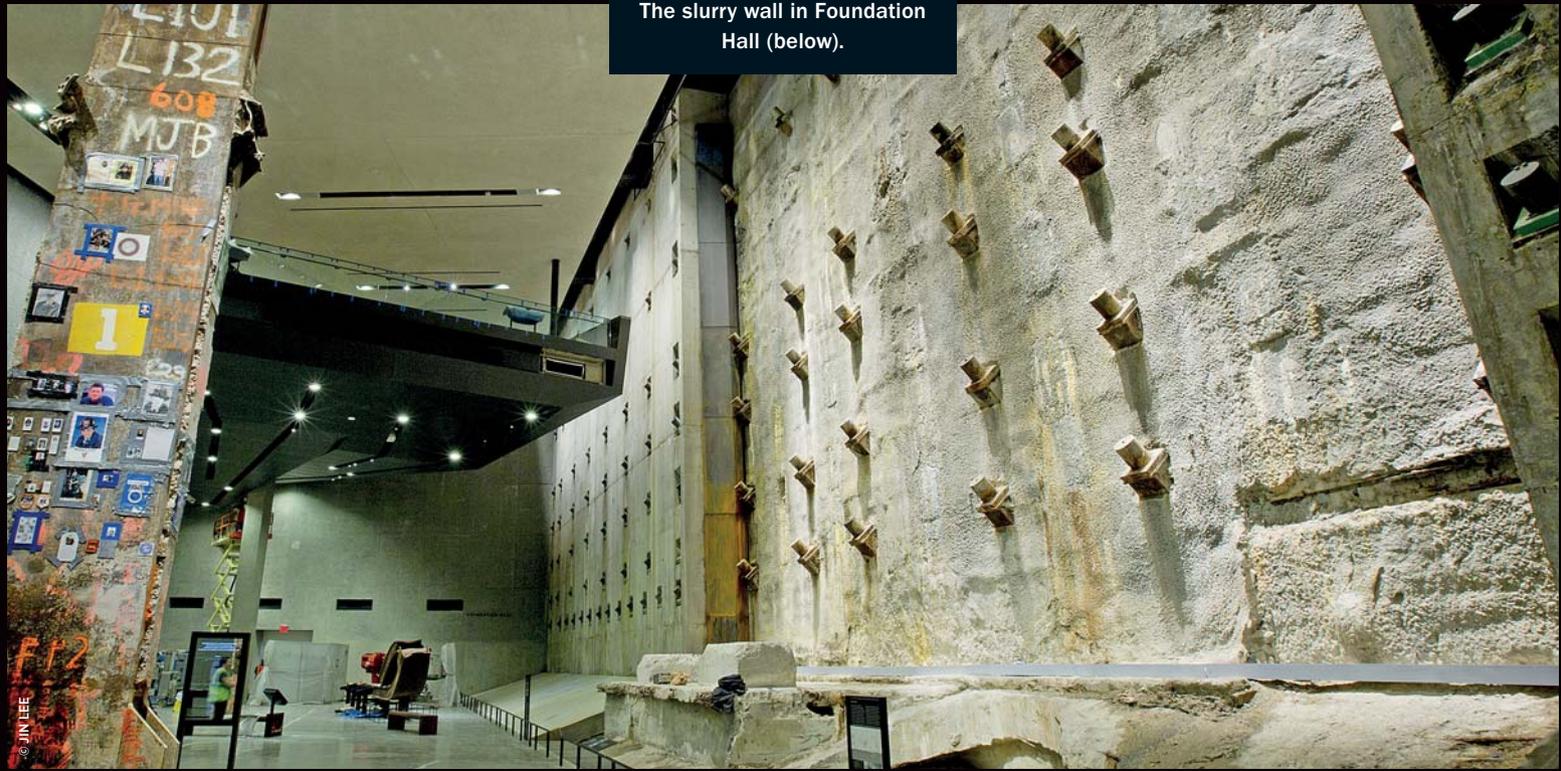
The pavilion was designed to encourage interaction and reflection (right). The new One World Trade Center (left) is 541m high





© JIN LEE

President Obama viewing the In Memoriam exhibit (above). The slurry wall in Foundation Hall (below).



© JIN LEE



It's extraordinary to take in the authenticity of the site, the enormity of the space, and begin to contemplate the narrative of the museum exhibit



► The museum is not really a building, but an expansive interior space, punctuated with original pieces of engineering – now historical assets – such as the slurry wall, twisted pieces of steel and the box columns that have been excavated to reveal the outline of the North Tower footprint.

Greenwald says: “The architects created a ramped descent with vistas that show how enormous the space is. Scale was always the story of the World Trade Center – the scale of what was here, the events, the potential for redevelopment and recovery. It’s all conveyed in the architecture. It’s extraordinary to take in the authenticity of the site, the enormity of the space, and begin to contemplate the narrative of the museum exhibit. Davis Brody Bond designed what I think is one of the great built environments in New York, if not in the world.”

FREEDOM TO CHOOSE

Inside the museum, Greenwald and the design teams decided early on to create a segregated area where visitors opt in – the most difficult artefacts wouldn’t be encountered unless a visitor chose to do so. In the North Tower that space became the historical exhibit, while in the South Tower, it houses the memorial exhibition.

Tom Hennes and his studio Thinc Design conceptualised the exhibition, with the help of media and technology partner Local Projects, and designed about 80 per cent of the exhibits. Layman Design took charge of the historical exhibit.

For Hennes, the most important consideration when designing the exhibit was a respect for the trauma engendered by the attacks, and finding a way to present the story without forcing visitors to relive it.

“Trauma plays a central role at the personal and the social scale,” Hennes says. “That’s most significant for the people who were directly involved, but the ripples of trauma travelled through society. Our world view was disrupted on that day. For many people it became a singular event that changed everything.”

The designers worked closely with advisers, including historians and psychologists, to create a layout that permits each visitor to determine his own route. As long as he’s informed about what’s coming next, the visitor can “regulate the intensity” of his experience. There’s no definitive route through the exhibit, so the visitor is free to choose his journey. “Visitors understand they are in a museum, and not in 9/11,” Hennes adds. “Here and now is a museum on the site of one of its attacks, not a re-immersion in 9/11.”

ETHICS AND APPROPRIATENESS

As the visitor experience was devised to avoid being unduly traumatic, every artefact was tested by the same principles before it was deemed right for display.

One unique challenge lay in the fact that so much of the material was audio media, such as cockpit recordings, voicemails and radio transmissions. “The timbre of the human voice has an immediacy and a

power that is very real,” says Greenwald. “Our advisors cautioned early on that we needed to be extremely prudent in our selection of audio materials.”

Hennes offers an example, describing how he’d trawled through video of the towers falling countless times, but on one occasion listened with the volume on and heard female screams from out of shot.

“I found that more difficult than just about any of the material I’ve seen because it took me to that raw, unprocessed, emotional experiencing of terror and disbelief of the moment,” he says. Imagining a museum that has this type of subject matter demanded responsibility from the project team. “In some ways, that intensity is what we have to shield people from because it can trigger trauma. Trauma is a felt experience that, by definition, is not fully understood.”

Discretion was applied to every type of artefact, Greenwald says. “When do you cross the line between documentation and exploitation? We debated that question endlessly and we worked very hard not to cross that line.”

A case in point was the telling of the story of United Airlines Flight 93, which crashed in Shanksville, Pennsylvania, killing all on board. Little survived the impact that could document the attack, but 37 phone calls were made by crew and passengers during the onboard siege.

“We made choices to include certain voicemail messages that are heartwrenching, but we felt they were



A view of the South Tower excavation (left) and the Ladder 3 fire engine (right), a poignant artefact

© JIN LEE

“ When do you cross the line between documentation and exploitation?
We debated that question endlessly and we worked very hard not to cross that line ”

► appropriate in a museum setting,” says Greenwald. “There were also recordings that we chose not to include, and they were discretionary decisions based on a question of ethics and appropriateness.”

As Hennes says, curatorial vigilance is necessary to prevent throwing visitors into a state of trauma. “To expose people to the unprocessed experience is to invite a kind of shock reaction and it is traumatic.”

However, he says, the healing of trauma is about making sense of our felt memory and our narrative memory. “Trauma is a splitting between what we feel and see, which is recorded in one part of the brain; and the story and the sequence we give it, which is recorded in another part of the brain. The healing of trauma brings the two aspects of memory together into something coherent.”

“Coming to the site of one of the attacks is a kind of pilgrimage for many people,” says Hennes. “We wanted the journey

through this horrible event to be bearable. With most museums the central design challenge is bringing the materials to life, but in this museum the material is all too present and all too alive. The problem is making it bearable to witness it.”

REMEMBRANCE AND EVOLUTION

A salient point is that the 9/11 Memorial Museum also reflects the resilience of the city, the strength of the spirit of the people who were most affected. It seems vital to the museum that in places it has this energy within it, and that it’s closely related to the words of the people who did not die that day. There are listening alcoves in the history exhibit where visitors can hear recordings made by people who escaped the Twin Towers and the Pentagon. “There’s something powerful in hearing their experiences spoken in their own words, not filtered through the curatorial voice,” says Greenwald.

In the memorial exhibit, first-person recordings by relatives and friends of victims strike a similar chord. “The stories they tell are the same stories all families tell, stories that celebrate lives and remember people for the best of who they were,” she says. “The stories are not about how they died but about how they lived.”

It’s debatable whether the commemorative nature of parts of the museum corresponds to the typical definitions of what a museum is and should be. Hennes refers to an article in the *New Yorker*, published in July 2014, questioning the case for the museum, saying “nothing is really taught .. [the designers] are in constant peril from the enormous American readiness to be mortally offended by some small misstep of word or tone. They can be felt navigating the requirements of interested parties at every turn.”

Perhaps it’s because this event belongs to everybody. For whatever reasons,



JAKE BARTON

Principal,
Local Projects

What was your role?

I was half of the team, with Thinc Design, that won the international competition to masterplan the museum and design its exhibits and media. Local Projects produced all of the 100 media pieces.

How did you approach the project?

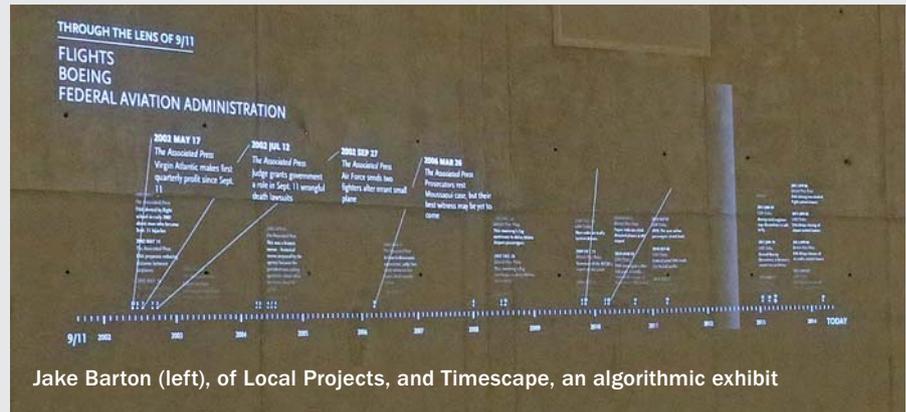
We spent an enormous amount of time looking for authentic narratives about the event to use in a way that would make the museum a platform for visitor self-expression. This would allow the museum to change and respond to every visitor's story, meeting them where they were, which allows the museum to evolve over time.

How did you use media in the exhibition?

We used media to execute the concept that the museum was a platform for collective memory. Visitors can record memories, hear others' stories, share messages which are

everybody has a claim on this piece of history and, as Greenwald said, their own 9/11 story. So, isn't it right to build a museum that can be something to everybody? The design teams see the museum as organic, evolving as years pass, as fresh audiences come, as the event moves out of memory – into a place more securely in the past than it is now.

“To say a memorial museum is a contradiction in terms is missing a fundamental point about the potential of a memorial museum, which is that it's there to help society wrap a story around a traumatic event so it can come to terms with it. It's



then projected onto the slurry wall. This is all in the midst of the massive artefacts that make the museum epic. The interactive media makes it an approachable experience, and each visitor can add to it.

What was the most challenging decision?

The decision to stop trying to design experiences in the abstract and jump into prototyping, to make the designs real as fast as possible. It was critical to move the project forward as for a while it wasn't making much progress. It was all too abstract. This

a way of turning it into history,” Hennes says. “It's about maintaining an alive awareness of the meaning of 9/11. It isn't over. The events of 9/11 are a symbol of a larger and much more significant unfolding story. A museum which purely historicises would be out of place here.

“The museum should help visitors put their experiences into a more fully realised context; help them be more engaged in the complex post-9/11 world. That's a radically different mission for a museum.”

Without its human voices, faces and names, it would be a dissonant experience. And, it's hard to imagine that a

approach – we now call it “prototype first” – lets us and the client see what's successful or not, enabling progress on even the most challenging project.

Which digital exhibit stands out for you?

Timescape is an algorithmic exhibit that culls meaning from 3 million-plus articles from 11 September 2001 to today. We authored an experience that creates links and meanings between these different articles. It's updated daily. The timelines that it creates link today's events back to the date of 9/11.

cold, hard, faceless version would be well received by the visitors who arrive from all over the world, people who have been there, as Hennes points out, in some way, before. The repercussions of 9/11 reach beyond Manhattan, after all.

For Greenwald, that humanity is central. “These were people just like you and me, who got up in the morning and went to work or boarded an aeroplane, and got caught in the vortex of a global event,” she says. “Over 90 nationalities were killed. They were from 2 to 85 years old, from every sector of the economy, every faith, every ethnicity. They were us.” ●

DESTINY – LUXURY BRANDS

BRC's Christian Lachel gives the lowdown on how luxury brands can create a deeper emotional bond with their customers – and how attractions can use this approach to drive revenue

Christian Lachel, executive creative director and vice president, BRC Imagination Arts

EXPERIENCE OVER ACQUISITION

The luxury brand landscape is rapidly changing, with a corresponding shift in consumer values. While luxury brand sales have quadrupled in the last 20 years, indications are that – with the exception of some notable market pockets with a better economic outlook – the global growth rate is slowing, and some brands are even beginning to lose ground.

On top of that, shifting consumer habits have resulted in a decrease of traditional store visits by 20-30 per cent year-on-year for many luxury brands; a difference that is barely covered by E-commerce¹.

Not surprisingly, these shifting habits are strongest in the millennial generation populated by digital natives with increasing buying power. A Luxury Institute survey of US consumers with a minimum annual household income of US\$150,000

(£97,890, €134,730) found that although the majority of Baby Boomers still prefer to shop in a store, only 40 per cent of 'Millennials' expressly select a physical retailer. The vast majority of Millennials (72 per cent) would download a branded app for luxury purchases².

This doesn't mean that Millennials only want to interact with a brand online. In a new landmark study, Bauer Media found that a whopping 71 per cent of Millennials agreed with the statement: 'I'd rather tell people about something I've done than something I've got'.³ To this generation, an emotionally engaging experience is paramount.

These trends present great opportunity – and savvy luxury brands are innovating new ways to connect with their customers. Several are seeking the expertise of experience designers who can create

a bespoke, compelling and memorable experience or destination that forges a deep, lasting emotional bond between the brand and its clientele.

DEFINING 'LUXURY BRAND'

The best way to identify a luxury brand starts with a single word: Beyond.

A luxury brand is greatly desired by many consumers, but only an elite few – those with resources beyond the ordinary – can afford it. Luxury brands connote superior design, craftsmanship, heritage and lifestyle. They engage the emotions of consumers beyond more commonplace brands. Consumers may adopt everyday brands, but they invest – financially and emotionally – in great luxury brands. They are proud to be associated with these premium brands. ▶



In the Stylised Forest installation at Story Garden, trees emit sounds when visitors get close to them



PHOTO: © VICTORIA AND ALBERT MUSEUM, LONDON

► **CREATING LUXURY BRAND CENTRES**

Just as a luxury good or service must be beyond the ordinary, a successful luxury brand centre requires going beyond the expected to create something that is unique and quite personal. There are three key principles to consider.

1. MYTHOLOGY, RITUAL & STORYTELLING MATTER

● Ever since humans have shared stories, they have frequently focused on the quest for something that is beyond reach. There have always been stories about the great search for the gold, for the elixir of everlasting life, for the unattainable. As luxury is beyond general reach, there is an essential mythology around it. As an experience designer, I want to find that deep brand story and put people in the centre of the experience. The audience

Art and luxury brands are often deeply connected – the perfect fusion for McQueen’s ‘Savage Beauty’ exhibit

cares more when they understand and participate in the story. The luxury brand centre can entice guests with the most innovative tools of theatrical immersion and sensory effects, but an experience with emotional resonance must begin with the human heart. It must tell a mythic, timeless and immutable story. It must find that ‘sweet spot’ where the heart of the brand aligns with that of the guest.

One memorable way into a story is through ritual. For example, visitors to Story Garden by AMOREPACIFIC in South Korea begin their experience with the ritual sharing of green tea in the lush botanical gardens, before undertaking a

carefully choreographed journey with a distinct emotional arc that trusts the discerning taste and values of the guest. The revelation comes about in each guest as they engage and participate in the story. Visitors come away feeling inspired and enlightened, feeling that they can make a difference in the world, and feeling a strong, lasting bond with the brand.

Likewise, Porsche has created a singular ritual by inviting customers to pick up their new car directly from the assembly line in Germany.⁴ These Porsche owners instantly gain a greater appreciation for Porsche’s craftsmanship and a deeper affinity for the company.

2. EXPERIENCES ARE KEY FOR LUXURY CLIENTS

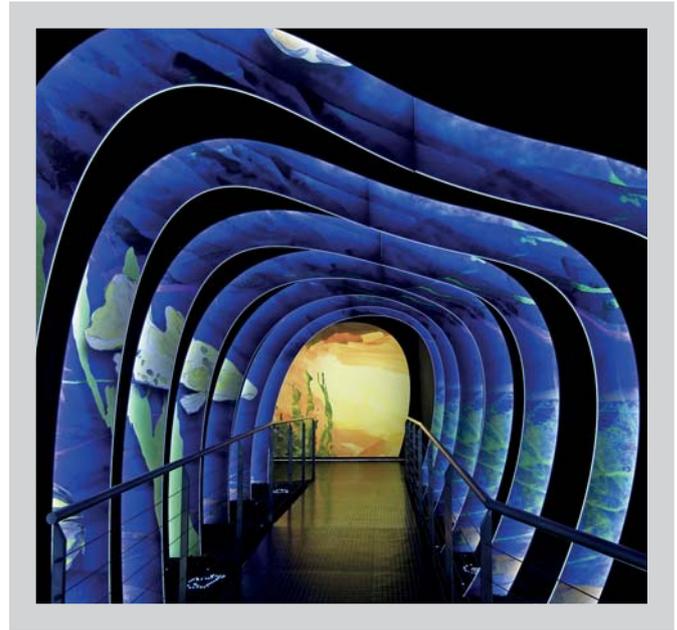
● Savvy luxury brands know that engaging the senses through artful and meaningful experiences can create a deeper ►



Fashion designer McQueen's touring exhibition on show at the V&A in London during 2015



Swarovski has created a
bespoke attraction in Austria
dedicated to its luxury brand



PHOTOS: © ALEXANDER PROFFROCK

► emotional bond with the brand. This can happen even when a consumer does not (yet) own a tangible piece of the brand. It is in our DNA to assign higher value to companies or individuals who provide us with exceptional experiences, who take us on a satisfying emotional journey.

There has long been a deep connection between art and luxury brands, and several luxury brands have sponsored or curated special museum exhibits. Recent examples include Alexander McQueen's 'Savage Beauty' exhibit at London's V&A Museum, March to August 2015; Louis Vuitton's 'Voyages' at the National Museum of China; Christian Dior's exhibit at the Museum of Contemporary Art in Shanghai; and Ralph Lauren's antique car exhibit curated from his private collection for Les Arts Decoratifs Museum in Paris.

These special experiences highlight those brands' legacies and artistic design, and clearly identify the brands as museum-worthy. A few luxury brands are

Swarovski Crystal Worlds highlights the brand's artistic design and identifies it as being museum-worthy

even creating entire bespoke museums or attractions dedicated to their brand. Swarovski Crystal Worlds in Austria invites visitors to embark on a glittering fantasy, while the Audemars Piguet museum opening in Switzerland will immerse customers in their storied heritage of watch-making.

3. UNIQUE EXPERIENCES BUILD BRAND LOYALTY & BOOST BOTTOM LINE

● Luxury audiences expect and even demand unique experiences. Brands that successfully create these bespoke experiences are not designing them to appeal to the masses; their purpose is to connect with the special handful in a meaningful, lasting way. A prime example of a very

special experience designed for the select few is the new Bombay Sapphire Distillery Experience at Laverstoke Mill in Hampshire, England.

My agency, BRC Imagination Arts, consulted with Bacardi International Leadership and Heatherwick Studio to assess the vintage village site and determine an artistic approach to bring the Bombay Sapphire story to life. We focused on the natural botanicals and romance of gin, as well as uniting the compelling history of this luxury brand with the heritage and unique story of the mill. One element of this brand destination is the gin cocktail master class, which invites small groups to engage in a full sensory experience, followed by a lesson in how to craft their own cocktails from a master mixologist in a beautiful customised bar.

Such memorable customised experiences not only provide emotional engagement, they also instil brand loyalty and increase the spend rate; ►



► in fact, the deeper the perceived experience, the more profitable it is to the brand. For example, in a recent study of 3,000 personal and business travellers, the perceived alignment of a hotel's values with their own was the foremost factor in brand loyalty and the key driver of profits.⁵

BRAND DESTINATIONS

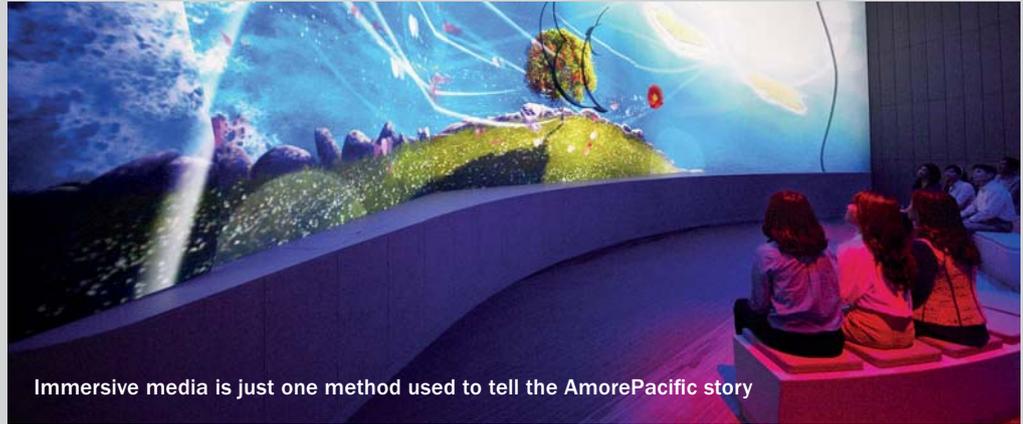
As the luxury industry seeks new ways to continue its growth, I believe we will see a lot more luxury brand experiences developed as destinations. We've just

Visitors to Bombay Sapphire can engage in a full sensory experience during the gin cocktail masterclass

tapped the surface of this exciting new relationship between brands and their customers. It's all about celebrating the unique, and about emotional engagement. Each brand experience must speak directly to that specific audience and to the values of that specific brand. Our job as experience designers is

to marry the values of the brand with the values and the heart of the audience, bringing the two together in a meaningful experience. ●

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Immersive media is just one method used to tell the AmorePacific story

STORY GARDEN – A CASE STUDY by Christian Lachel

A luxury brand centre that successfully creates emotional engagement with the audience is Story Garden by AMOREPACIFIC. Opened in 2013 at the South Korean skincare's headquarters in Osan, the visitor attraction tells the company's story via an interactive, multisensory and multimedia experience produced by BRC Imagination Arts.

What was your vision?

"We began with three principles to guide us: it begins and ends with an engaging, charismatic, timeless story; the storytelling engages the senses to create a deeper emotional bond with the guest; and every element of every show and exhibit creates the kind of unique experience that builds brand loyalty and affirms the decision of the guest to love the brand."

Tell us about the immersive elements?

"Story Garden reinvents the very concept of a brand centre/factory tour. We created a place that immerses guests in a story-based experience that includes sight, sound, touch and scent. Guests find an emotional story of

AMOREPACIFIC's mythic journey from the humblest beginnings to one of the world's most successful skincare companies. This journey resonates with the timeless values of familial love, the heroism of serving others, and the rewards of creating a community that achieves abundance through industry."

How does the story unfold?

"We really wanted this to be a walk through the core values to give guests an emotional sense of AMOREPACIFIC's foundation and mission. We crafted the unifying theme: Asian beauty is a gift that can transform our world. We then turned the theme and values into a choreographed series of sensory experiences, including exhibits, immersive

media, interpretive art installations, and contemplative spaces that engage all the senses.

As AMOREPACIFIC is rooted in Asian beauty and nature's wisdom, we began the experience in a botanical garden. We created a customised musical score, including a new company anthem and a Korean pop song, as the soundtrack to an uplifting journey that builds an emotional bond between visitors and the brand."

What is the narrative strategy?

"No sell, no promotion, no bragging. We immerse guests in a mythic human story that touches every heart: aspiration, struggle and triumph of the human spirit that empowers AMOREPACIFIC consultant's customers."

Explain its success

"Like the best luxury brand centres, Story Garden is perceived as a generous gift from the chair to the world. What began as a place for beauty partners and employees has now, by popular demand, been opened for public tours, six days a week."

Tell us about the THEA accolade?

"We are thrilled that Story Garden was presented with a THEA Award for Outstanding Achievement by the Themed Entertainment Association (TEA) for elevating the experience of a brand visitor centre to the highest artistic and emotional standard."

From Spa Business Issue 2 2015

CHRIS YOSHII

Helen Patenall asks Yoshii about his role as president of TEA's Asia Pacific Board and the trends and challenges being faced by the ever-expanding Asian attractions industry

Tell us about your background

I grew up in Los Angeles and had the good fortune to visit Disneyland, Knotts Berry Farm (when it was a farm), Universal Studios (when it was just a tour) and Magic Mountain. Going to theme parks was just something we did for birthdays, school events and when family visited. Looking back I can see how local theme parks can be such a great place for children and families to enjoy.

Tell us about your work at AECOM

I have two hats. I head up the Economics practice for the Asia region with very key leaders in China and South East Asia. I started up the practice 10 years ago and we are now one of the largest economic planning groups in Asia and, possibly, also in the world.

I also head up the Leisure Market Sector, which looks after all the business development activities for the full range of AECOM services for leisure and entertainment projects. This includes economic services, masterplanning, landscape, architecture, engineering, program management and cost management.



Yoshii holds key roles in TEA and AECOM

What are the challenges of working globally and in Asia?

Fortunately, there's a huge focus of projects and investment in Asia's leisure sector. However, these are complex projects and while there's a lot of discussion, not many projects get built with the commitment to timeline and budget necessary for a good project. The challenge is about finding the right opportunity and the right partners.

What trends can you see in the attractions industry?

In Asia, there's certainly a boom in new development. Last year, 25 new theme parks, water parks and indoor entertainment facilities opened in China alone. We have a hard time even tracking the volume. I see a lot of innovation, with new formats and scales being tried out, both indoor and outdoor.

International IP are heading en masse to Asia while local parks are simultaneously expanding their own brands and products. Unfortunately there will be failures along the way as some parks are poorly conceived and under funded.

You head up the TEA Asia chapter - what is this aiming to do and why?

The attractions industry is very new in Asia and there is very little understanding of how to pull off projects. New design companies and manufacturers are joining the market with little real experience or knowledge.

The attraction industry (as with the rest of the world) is highly fragmented. At TEA we are trying to educate the market as well as provide a platform for small and large



International IPs are heading en masse to Asia. HK Disneyland credits the Frozen IP for helping it to break its merchandise sales record

companies to get to know each other and share experiences and hopefully do work together. We also like to celebrate great work, so as to encourage excellence.

What's the best piece of advice you've ever been given?

Joe Brown, a legendary leader of landscape architecture practice EDAA, is reported to have said: "80 per cent of success is just showing up".

For me this worked and I put a lot of time and effort to get out there and meet people, give speeches, listen to others, and visit (and pay attention to) great places. I am an introvert by nature so it's not really

natural for me to get up in front of a room full of people, but I do it anyway.

What are the best and worst business decisions you've made?

The best is moving to Asia when I had the opportunity 10 years ago. It was very clear then that Asia was rising and going to be growing for decades to come.

Worst decision... Bank of America stock... need I say more?

What's been your biggest challenge?

Finding and keeping great people to work with. In today's market, staff hop from place to place. It's a challenge recruiting, training and maintaining great people.

What might people be surprised to find out about you?

I had my first child when I was nearly 50 years old. My peers' children are applying to college, while mine are applying to kindergarten. It's better late than never! ●

■ About Chris Yoshii

Chris Yoshii is president of the Themed Entertainment Association's (TEA) Asia Pacific Board, and also head of business development at AECOM. Facebook: facebook.com/AecomTechnologyCorporation Twitter: @TEA_Connect and @aecom www.teaconnect.org www.aecom.com

Thea Awards 2015



TEA – the Themed Entertainment Association – recently presented its latest awards to the creators and developers of compelling educational, cultural and entertaining

places that exemplify the value of globally engaging themed entertainment and experience design. Guest editor and TEA member Matt Kerr summarises the event, tributes and award-winning

entries at the 21st annual Thea Awards held in March at the Disneyland Resort in California. (Recipient profiles have been prepared with files from the 2015 Thea Awards Nominating Committee.)

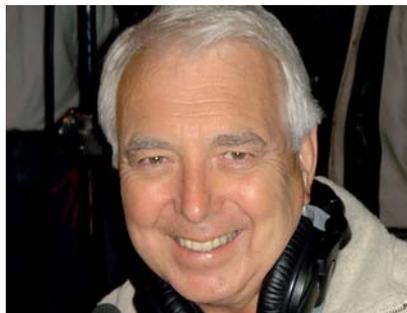
Ron Miziker

Recognising a Lifetime of Distinguished Achievements

AWARD: BUZZ PRICE

With a career in entertainment and broadcasting spanning over four decades, Ron Miziker of Ron Miziker Productions could safely be described as one of the world's foremost showmen. He has created and produced an impressive array of shows, spectacles, attractions and events worldwide.

Miziker joined Disney in 1968, becoming Director of Entertainment and Show Development where he was responsible for planning and producing shows for the opening of Walt Disney World and all future Disney parks. Miziker created original shows and parades – including the immensely popular Disneyland Main Street Electrical Parade – plus revues, dinner theatre shows, celebrity headliner specials, character and animal shows, fireworks and laser extravaganzas. At Disney Studios, he developed



Miziker: recipient of the Buzz Price award

shows for many years, which led to his role as VP of Original Programs and Productions for the Disney Channel.

Miziker founded his own production company in 1984 and his clients have included television networks, leading corporations, Presidents and Royalty, the Olympics, the World Cup and Super Bowl, attraction and hotel developers, Disney, Universal Studios, Radio City Music Hall, European parks and attractions, and most recently, a major casino in Macao. His new book, *Miziker's Complete Event Planner's Handbook*, gives guided access to the practical world of events. ■

Pat MacKay

AWARD: TEA
DISTINGUISHED SERVICE



This award is presented in recognition of a TEA member's outstanding contributions "above and beyond the call of duty" to the TEA. Theatre designer Richard Pilbrow calls her "fun, determined, provocative" and TEA president Steve Birket says that she "has done much to promote awareness of the industry, with passion, humor, intelligence and style".

Pat has been a strong advocate for TEA, recognising the synergies between her interests and the rich storytelling at the core of TEA member projects. She has organised TEA events and served almost continuously on the Thea Awards Committee for 20+ years. TEA founder Monte Lundy said, "From TEA's early years to now, Pat has championed our organization through her editorials, involvement on committees and her amazing passion for the world TEA members create. I can think of no one more deserving of this prestigious recognition". ■



Audio-Animatronics® figures represent children from around the world

Walt Disney's "it's a small world"

Disneyland, Anaheim, CA, USA

AWARD: CLASSIC

The Thea Classic Award honours a project that has stood the test of time. A team of Disney Imagineers, several of whom have since been named "Disney Legends," helped create this famous attraction.

Originally conceived for the 1964 New York World's Fair, Disney's team created an exhibit that would benefit UNICEF and was dedicated to the welfare of children

globally. After two hit seasons at the fair, where it entertained more than 10 million visitors, "it's a small world" moved to Disneyland. The ride was to grow substantially, yet it would retain the doll designs, detailed costumes and playful scenes that showcased children and cultures from around the world.

For the past 50 years, arguably one of the most memorable and cherished parts of the attraction is its signature theme song, "It's a Small World (After All)," written by Robert M. and Richard B. Sherman. They created a single song that could be arranged and orchestrated with instruments from all over the world and lyrics that could be sung in different

languages. This multicultural approach not only provided accents to each scene, but created a harmonious experience that underscored the show's theme of unity.

Over the years, new scenes and countries have been added. The current Disneyland version contains over 300 Audio-Animatronics® figures representing children around the world and more than 250 toys and 80 animated props. The attraction also appears in Magic Kingdom in Florida, Tokyo Disneyland, Disneyland Paris and Hong Kong Disneyland. How something so seemingly simple has continued to entertain guests five decades after its debut is testament to the beauty and child-like charm of this attraction. ■ ▶

Thea Awards for Outstanding Achievement



Introduced during the third year of the awards ceremony to honour excellence found throughout the themed entertainment industry, the AOAs praise

the entire achievement and everyone who worked on the achievement, rather than individuals. As there are no set categories in this section and the TEA is

free to champion several achievements in the same category or skip categories altogether, the format of this aspect of the ceremony differs each year.

Bistrot Chez Rémy, Walt Disney Studios Park

Disneyland Paris, Paris, France

AWARD: AOA, THEMED RESTAURANT

Bistrot Chez Rémy, inspired by the scenes and recipes of the Disney-Pixar film *Ratatouille*, is a 370-person table-service restaurant that greets guests as they exit the ride, *Ratatouille: L'Aventure Totalement Toquée de Rémy*.

Chrissy Allen of Disney Imagineering and Amy Young of Amy Young Design spoke of the unique inspiration for the attraction. Normally, a queue would serve as a pre-show for a ride. In this case, the tables are turned – the ride becomes a pre-dining experience. *Ratatouille* director Brad Bird's main input on the look and feel of the restaurant décor was that "it needed to be good enough to eat".

The family restaurant, which serves French bistro-style farm-to-table cuisine, has been built by the lovable rat Remy and his friends. Of course, this means that the guests are rat-sized when they



The restaurant's over-sized design immerses diners in the world of Remy the rat

dine. It is a truly charming and thematically thorough dining experience, where oversized objects are reused in every possible way to create tables, chairs and props. Based on renderings and schematics, scale models were built to ensure that the storytelling and illusion elements of the experience would be successful.

The backstory is conveyed through newspaper articles and old photos displayed in the waiting area. Guests

are then led through a "compression moment" where they transition to the size of rats. On entering the dining room, the shrinking illusion is fully realised. The design is clever, consistent and full of wry jokes. Guests see giant versions of miniature cocktail umbrellas and huge bistro plates as dividers between seating areas. Everything is very well conceived and delivered to create an illusion that is both convincing and coyly self-aware. ■



Chimelong Ocean Kingdom

Zhuhai, China

AWARD: AOA, THEME PARK

China's explosion of attractions has a radiant new standard-bearer. Chimelong Ocean Kingdom is a world-class marine life theme park located on Hengqin Island – a verdant paradise just a short bridge away from the buzzing casinos of Macau.

Chimelong raises the bar for other Chinese park developers and demonstrates how much can be achieved with a combination of Western design and Chinese execution. The park's themed areas represent ocean environments from around the globe. Stunning in execution and staggering in scale, Ocean Kingdom

Whale sharks soar overhead at the world's largest underwater dome

impresses through sheer audacity and astounding entertainment value.

Guests enter the park's Ocean Main Street under a huge, arching LED video display simulating an underwater environment. A circuit of themed areas and attractions await, such as Amazing Amazon, which includes a B&M coaster and a manatee exhibit; Dolphin Cove, which features 20 animals on exhibit above and below; Polar Horizon, which incorporates a thrilling water ride and has 20 Beluga whales and over 250 penguins.

The iconic Ocean Beauty – a 200-ft-tall whale shark – rises above Ocean Wonders, the world's biggest aquarium.

Beyond the five whale sharks and giant manta rays which soar through the aquatic environment, and the world's largest collection of fish that share this "artificial sea", the aquarium boasts many new Guinness World Record superlatives: the world's biggest aquarium, largest underwater viewing dome, largest aquarium tank, largest aquarium window and largest acrylic panel. All of this makes for a stunning undersea experience.

Since entering the theme park business in 1997, Chimelong Group has increased the scale and polish of its offerings at a dramatic pace. Chimelong Ocean Kingdom is the fifth theme park to open under the Chimelong banner. Each park has been significantly more polished than the one before. It is deserving of the award because of its scale, ambition and formidable plans for future growth. ■ ▶



Visitors can design and star in their own advertisement

The StoryGarden

AmorePacific Beauty Campus,
Gyeonggi-do, South Korea

AWARD: AOA,
CORPORATE BRAND-LAND

Cosmetics company AmorePacific accommodates StoryGarden at their corporate headquarters in South Korea.

This immersive brand experience begins in a beautiful botanical garden that features plants used in the preparation of their products. From there, guests enter StoryGarden. Part company history museum, part branding centre, StoryGarden is total experiential immersion in the essence of the brand in a

striking, high-design aesthetic environment “on model” with the company’s look and feel. Christian Lachel of the BRC Imagination Arts design team spoke of creating an experience that was “a factory tour that felt more like a high-end art gallery” to showcase the company’s heritage through stories that underscore its key values: openness, innovation, proximity, creativity and challenge.

The immersive experience begins in a magically transforming art gallery that evolves into the factory tour itself. From there visitors move into an interactive space where they can design and star in their own ad. An original song, “Beauty We Create”, provides the score for the multi-screen media show that concludes the experience. Visitors exit into a unique gift shop that features a personalised gift:



The aesthetic environment is striking

a lipstick with their own name on it plus the printed ad they created earlier.

The StoryGarden transforms the concept of a factory tour, elevating the experience of a brand visitor centre to the highest artistic and emotional standard. StoryGarden delivers on the essence of the brand while also delivering a distinctive experience. ■

Wilderness Explorers, Disney's Animal Kingdom

Walt Disney World,
Orlando, FL, USA

AWARD: AOA, INTERACTIVE PARK
ATTRACTION ON A LIMITED BUDGET

Wilderness Explorers is a technology-free, hands-on interactive experience within Disney's Animal Kingdom that follows in the footsteps of Russell and his faithful dog, Dug, from Disney-Pixar's film *Up!*

It combines personal guides, active guest engagement, collectible rewards, and extended learning about the animals and habitats throughout the park. Staci Schofield, lead designer at Disney Imagineering, said they wanted guests to be "immersed in the subject matter" and to "give them a hands-on experience of what conservation experts are doing."

The experience begins at Wilderness Explorer Headquarters or any Leader Troop location within the park. There, guests pick up a Wilderness Explorer's manual, practice the Wilderness Explorer's call-to-action (Caw! Caw! Roar!), and set out on a series of fact-finding challenges. Every challenge is unique and allows participating guests to collect badges for their field guide and to learn key skills about exploring, culture and conservation, such as helping to diagnose a sea turtle's health to earn the Veterinary Badge. Each interaction is designed to enrich the park experience in a personal way for individuals or groups.

This interactive adventure stands apart in the smart, low-tech nature of its execution (guide, pencil, stickers) that matches authentically with the unique experience



By becoming Wilderness Explorers, guests are fully immersed in the experience

of the park. Disney has incorporated storytelling and gaming to create an experience that is intimate and personal in its connection to the guests, yet wisely recognises that technology would be a distraction and remove guests from nature. Guests are given a role in the story (becoming a Wilderness Explorer) that is a poignant, aspirational story of a core, identifiable character from the Pixar film. This intersection point between film-story world

and live animals and habitats is a huge part of why this attraction is effective.

Wilderness Explorers gets kids excited about playing in nature and involves parents in compelling ways. What might have been another technology-driven interactive overlay, instead is crafted to be more deeply immersive. The Thea Award honours the attraction for its craft, authenticity, and cleverness of implementation within a unique park environment. ■ ▶



Nature Lab

Natural History Museum, Los Angeles, CA, USA

AWARD: AOA, MUSEUM EXHIBIT ON A LIMITED BUDGET

Nature Lab is a permanent, fun, interactive exhibit where visitors discover how truly wild LA can be. It allows visitors to learn and be surprised by the unique biodiversity, fulfilling its mission to inspire wonder, discovery and responsibility for the natural and cultural worlds.

Dr Karen Wise, NHM VP of Education, said that the exhibit's goal is to connect

The atmosphere at Nature Lab is inviting and socially inclusive

visitors with nature and natural science: "You close your senses off in a big city – this is an opportunity to put your nature eyes on, to turn on your senses and experience LA's nature in real time".

Visitors can engage in the scientific exploration of LA as a biodiversity hotspot through interactions with volunteers sorting insect material from the museum's BIOSCAN project, demonstrations by museum curators, and hands-on interactives. With an inviting and socially inclusive atmosphere – "more like a

family kitchen than a sterile lab" – Nature Lab engages the local community in becoming "citizen scientists".

Within a limited budget, the NHM designed compelling stories around local plants and animals, then employed themed entertainment elements and hands-on interactive displays to immerse the visitor in discovery. Real-time social media allows visitors to upload their discoveries to be featured in the gallery. Live animals and plants add a layer of real science. This layered experience has played well to children and adults alike. It is about outreach beyond education.

"We hope that we are empowering people to determine the LA they want for the future," adds Wise. ■



Projection, music, audio and lighting combine to elevate the space

The Grand Hall Experience at Saint Louis Union Station

Saint Louis, Missouri, USA

AWARD: AOA, LIVE SHOW ON A LIMITED BUDGET

A large, permanently installed, indoor immersive projection-mapping experience now occurs in the historical Grand Hall of Union Station in St Louis. Once the train station of the city known as “Gateway to the West”, this location is now a hotel and entertainment destination.

The goal was to drive visitation to the new properties while maintaining the

historical character of the architecture. Robert O’Loughlin, CEO of Lodging Hospitality Management, said their goal was to create a “tie in with St Louis that people would get excited about”.

Though the production relies on complex technology for its execution, the root attraction is the space itself. In the interplay between the architecture and the immersive art experience, creative director John Miceli of Technomedia said that, above all, “We wanted to honour the space”.

Projected on the Grand Hall’s 65-ft-tall barrel-vaulted ceilings and across the entire space, the immersive show comprises 30 vignettes that take guests on a fantastic journey from the depths of the sea to the Sistine Chapel to Busch

Stadium. The show is a combination of projection, inspiring music, audio and LED lighting, all used to elevate the space and immerse the audience. Ten distinct programmed variations means that it differs with every hourly evening performance, so visitors want to visit time and time again.

The project has not only rejuvenated a national historic landmark, but it is an engaging dynamic space that allows the audience to see the architecture in a whole new way. The Grand Hall Experience is a well-thought-out show that uses trains as a historical reference for time passing. The various vignettes are gorgeously rendered, uniquely stylised and fully developed moments in time and place. It is an attraction that inspires wonder. ■ ▶

Gråtassland (“The Land of the Little Grey Tractor”)

Kongeparken, Stavanger, Norway

AWARD: AOA, NEW PARK LAND
ON A LIMITED BUDGET

Gråtassland (“The Land of the Little Grey Tractor”) is a new attraction based on the famed Massey Ferguson tractor. CEO Haakon Lund accepted the award on behalf of his team, saying that it was challenging to create an attraction in an investment model where “2+2 must equal 5”. Nonetheless, in spite of a limited budget and prevailing thought that “being a farmer is not very cool”, they created a popular attraction that “has made a lot of parents proud of what they are doing”.

In the 1990s, “Little Grey Fergie” became a well-established character in a world of stories and activities for younger children. Several tv series, two feature films, ten music albums, live shows and over 15 books have been based on the character and in 2013 it became a charming attraction aimed at young children.

The ride was built using modern Massey Ferguson tractors on an industry standard ride platform. The “Little Grey Fergie” storyline is woven throughout the experience. The new area begins with a “meet and greet” show where guests meet the animatronic Gråtass (Little Grey Tractor) and his farmer/host sidekick, who interact with them throughout the day. Guests can explore an agricultural-themed play area, interact with animals in the petting farm, and visit a themed retail store. Once in the ride, guests board a modern tractor and “Little Grey Fergie” tells them their main task is



An ideal mix of real environments and imaginative play



A farmer interacts with the visitors

to test a new GPS system that Goggen (a crazy inventor) has built, before going outdoors into a farm where they interact with animals and encounter farm equipment. Simulated malfunctions cause some wrong turns and lead to several encounters with scrap yard villains, but “Little Grey Fergie” ends up saving the day.

This charming new land is an ideal mix of real environments and imaginative play. It celebrates the historic and the fantastic, all with the goal of entertaining and teaching about animals, farming and the environment. Using a unique IP that is truly beloved by all Norwegians, this fully integrated guest experience is a deserving recipient of this recognition. ■



The Time Machine

Parc du Futuroscope, Poitiers,
France

AWARD: ATTRACTION REHAB
ON A LIMITED BUDGET

The Time Machine utilises a popular cast of characters known as the “Lapin Crétins” – the Raving Rabbits, of the Ubisoft video game and children’s TV fame. This crazed and maniacal attraction skewers all manner of milestones, warping history with the Cretin’s demented and yet playful sense of humor.

The Cretin invasion of Futuroscope has caused mayhem, and the attraction’s queue foretells a sense of what’s going on as it weaves visitors through a museum of defaced masterpieces, all greatly “improved” by Cretin artists.

This extremely clever ride-show experience dares to defy convention

Just before guests board 15-seat Time-Trains, an attraction host mentions that there might be enough time to visit the restroom before the journey begins. Each group is escorted into a washroom, “taking their seat” on toilet shaped “thrones”. For visitors not aware of Cretin fondness for bathroom humor, this moment could be quite disconcerting.

Once visitors are seated and provided with 3D glasses, the train leaves and the audience revisits four historic scenes: Pre-historic age, Greek Olympic games, American Indians of the West, and the Conquest of Space, along with a massive dose of the Raving Rabbits irreverent humor. On-board effects include a vibrating floor, dynamic seating, leg ticklers and

an air blast. Multi-sensory media-based scenes create the illusion of motion and the train is animated with special atmospheric effects and moving scenic backdrops, creating a 4D experience.

In response to changing demographics and the need for more “fun” in Parc du Futuroscope, a partnership was formed with Ubisoft, creators of the popular Lapin Crétins franchise. It took a lot of audacity to welcome the demented world of the Crétins into a park with set goals like Futuroscope. The park sensed that this outlandish franchise might give them an opportunity to overcome the low expectations normally reserved for a repurposed facility and an existing ride system. It might even deliver something that felt entirely new.

This extremely clever ride-show experience dares to defy convention and includes the audience in an audacious look at human history told through the lens of the Lapin Crétins. ■ ▶



National September 11 Memorial Museum

New York City, USA

AWARD: AOA, EXTRAORDINARY CULTURAL ACHIEVEMENT

Creation of a Memorial Museum that would appropriately preserve the story of 9/11, reverently honour all who were touched by that day, and maintain the almost sacred nature of the physical site itself, has made it at once one of the most important and sensitive experiential projects ever undertaken. The realization and treatment of this highly sensitive and complex story is a cultural achievement of eloquence and emotional power.

The space provides eloquent moments of honour and tribute

The 9/11 Memorial Museum is emotionally powerful, thought-provoking and intellectually challenging throughout. It thoroughly integrates the site of the event itself into the experience, displays artefacts of every scale in compelling ways, and provides detailed context and historical record in juxtaposition with emotional witness and testimony of the stories' events. The audiovisual media and interactives are powerfully dynamic but sensitively engaging, giving visitors many alternate ways to connect to the story. The space also provides eloquent moments of honour and tribute, and

meditative spaces that memorialise, in very personal and profound ways, those who perished on that day.

Documenting and preserving the story of 9/11 has been an incredibly complex and challenging effort. Survivor families, witnesses, historians and government agencies were all involved. Every detail was rigorously examined and discussed by stakeholders and designers to determine the appropriate experience the Memorial Museum would present. Due to the passion and perseverance of the stakeholders and the designers, this museum fulfills its mission, conveying its important story with eloquence and emotional power while allowing for thoughtful reflection, learning and tribute by every visitor. It is an inspiring achievement, and is an apt choice for Thea recognition this year. ■

Wings of Time

Sentosa Island, Singapore

AWARD: AOA, EVENT SPECTACULAR

“Wings of Time”, a nightly spectacular at Sentosa Island’s beach, is a multimedia show that combines lights, fountains, pyrotechnics, projection mapping, water projection and an original musical score and script to tell the story of a young couple and the magical bird that takes them around the world.

The project presented many challenges, as the existing infrastructure had to be re-used to save costs; the compelling content, interactivity and originality had to be built to withstand harsh seaside elements; and it had to be built within a six-week window, while the existing show was in operation. In other words: no down time. The production team from ECA2 met the challenge and created a unique event exceeding expectations.

At the beginning of the 20-minute show, the “set”, which is constructed just off the sandy beach and amphitheatre where the audience watches the show, appears to be a simple and elegant construction of geometric forms. During the show, the setting comes to life and continually changes and morphs into an endless array of compelling animated and kinetic visual sequences, spanning a wide arc of energy and emotion as the story unfolds.

The entertainment technologies for the show (water and mapped projection, fountains and pyrotechnics) are familiar tools for major event designers. In fact, a similar show, “Songs of the Sea”, was previously located in the same spot (and received a Thea Award seven years ago).



Wings of Time is a visual and theatrical experience on a very high level

What is different in this incarnation is the way the elements have been used. The show creators displayed a sophisticated understanding of each element in their toolbox, and have stretched them to achieve maximum impact from each. Moreover, they’ve used that understanding to artfully blur the transitions between each of the techniques employed to create

a sense of magic. It’s often impossible to understand where the water screens stop and the mapped projection begins, and when that happens, the audience suspension of disbelief expands dramatically.

The result is a show that continues to offer visual surprises far beyond what the audience expects to see. It is visual and theatrical experience on a very high level. ■ ▶



NEW
AWARD

The Paragon Award – for the “Best of the Best”

Wizarding World of Harry Potter:
Diagon Alley

Universal Studios Florida,
Orlando, Florida, USA

AWARD: AOA, PARAGON AWARD

When The Wizarding World of Harry Potter: Hogsmeade opened in 2010 at Universal’s Islands of Adventure, the superlatives that were bestowed upon the project – retail, food & beverage

The craftsmanship, delights and surprises amaze around every corner

experiences, attraction and technology – were legion. Nothing like it had been seen before and no one could imagine that it could be topped. Four years later, Universal Studios Florida opened the audacious Wizarding World of Harry Potter: Diagon Alley. Keeping true to J.K. Rowling’s original work, and the vision of the films, the project team created richly authentic environments, ever more immersive experiences, and a unique park-to-park transition that is seamless

and builds upon the Hogsmeade experience in a surprising and astounding way.

Thanks to the creativity, storytelling and technical prowess of Universal Creative, the brilliant production design of Stuart Craig and the strong collaboration with Warner Bros., Wizarding World of Harry Potter: Diagon Alley showcases the team’s outstanding work. Quite simply, it is even bigger, richer and more detailed than Hogsmeade. From the Muggle world environs of London and King’s Cross all the way to the day-for-night environments of Knockturn Alley, the craftsmanship, attention to detail, delights and surprises that amaze around every corner indicate that Universal has “raised its game”. ■



A near-perfect recreation of the film's train journey

The dining, food & beverage and retail experiences are richer, more varied and more immersive. Muggles can visit the Leaky Cauldron, taste Earl Grey and Lavender or (of course!) Butterbeer ice cream at Floean Fortescue's Ice-Cream Parlour. The world is so complete that even the mundane task of getting water from what would typically be a street cart or vending machine has been turned into a storytelling opportunity. Ollivander's Wand Shop has been expanded, and there are new retail environments to discover, including the dark Borgin and Burkes for all guests' Death Eater outfitting needs. Even transactions have been transformed for the experience as

guests can trade their Muggle money into Gringotts bank notes, while interacting with an animatronic goblin teller.

HOGWARTS EXPRESS

Audaciousness, authenticity and innovation: these are the buzzwords that come to mind when considering the Hogwarts Express experience. What could have been a mere transportation mechanism to commute visitors from one park to the next within the two worlds of Harry Potter, the Hogwarts Express is a near-perfect recreation of the experience Harry, Ron and Hermione have while riding from Platform Nine and 3/4 to Hogsmeade. This experience delivers on the uncanny

sense that guests have travelled somewhere else. And, of course, they have. Recreating the authentic signage, stations, compartments and even the views out of the window with an all-media countryside and cityscape full of magic turn transportation into yet again another innovation in seamless storytelling.

The Tea Committee created a new award category – the Paragon Award – for The Wizarding World of Harry Potter: Diagon Alley. The entire land, integrated retail and food & beverage, in addition to the Hogwarts Express, represents “the best of the best” this year in terms of innovative storytelling and truly compelling experience creation. ■ ▶



Guests can create magical illusions with their wand

Interactive Wands - Wizarding World of Harry Potter

Universal Studios Florida,
Orlando, Florida, USA

AWARD: AOA,
TECHNICAL EXCELLENCE

Within the Wizarding World of Harry Potter is Ollivander's Wand Shop – Makers of Fine Wands since 382 B.C. This is the starting point for a delightful and surprising array of innovative, interactive wand experiences. If visitors get it right – say the spell correctly and gesture their wand a specific way – the results are miraculously triggered in display windows,

on the streets of Diagon Alley, in magical illusions and throughout the environment.

Experience designers focused on creating a gesture tracking system that didn't "feel too much like technology" but rather gave a sense of authenticity to an important aspect of the narrative within the space. The uniquely devised, and ingeniously applied, proprietary wand technology allows guests to spell symbols, start and stop spells, and fully interact with the environment. The end result is an "invisible" technology that engages guests and activates the land in a whole new way. Through this "gamification" of the immersive story environment, the Thea Nominating Committee found the wand experience to be an impressive technology, impressively used. ■



A delightful array of wand experiences



The new yardstick by which all will be measured

Harry Potter & The Escape From Gringotts

Universal Studios Florida,
Orlando, Florida, USA

AWARD: AOA, ATTRACTION

The excellence of guest experience and placemaking in Universal Studios Florida's new Harry Potter themed areas continues with the innovative Harry Potter and the Escape from Gringotts.

It begins with a highly elaborate, deeply immersive queue experience featuring a visit to the Gringotts Bank where animatronic goblin tellers 'work' in an imposing space and interact with guests.

An elevator ride and filmed characters have been taken to a new level of believability in the lead-up to this incredible ride.

Chris Oliver, Senior Director of Engineering and Safety, said that the ride needed "to tell a compelling story for those riding the coaster, yet make the experience much more than a coaster". It performs as a coaster, omnimover, dark ride and complex simulator. All of this dynamic action is so well synchronised with the multi-dimensional media, and so well integrated into the environments, that removing the 3D glasses is the only way to tell what is or is not constructed.

The Escape From Gringotts uses what are arguably the largest screen images ever employed in a ride-through attraction. This, combined with extremely

sharp-filmed imagery, delivers the convincing illusion of absolute reality.

While the ride experience is a spectacle of the highest degree, the initial storytelling is engagingly understated: guests are merely at Gringotts at the same time as Harry and friends are in the vaults – seen during the last film of the series. A synchronised soundtrack, with signature melodies from the films, is a key part of making this adventure emotionally engaging as well. The final notes as the ride concludes are strong enough to get some riders welled-up with emotion – having just experienced something extraordinary. In the themed entertainment industry, this attraction seems clearly to be the new yardstick by which all will be measured. ■



Each room showcases a form of art that can be downloaded to the visitor's tablet

Wonderkamers

Gemeentemuseum, The Hague,
the Netherlands

AWARD: AOA, MUSEUM EXHIBIT

Wonderkamers (Wonder Rooms) is a role-playing game/interactive art exhibit for children, teens and the young at heart. Located in the basement of Gemeentemuseum, it was created with the aim of bringing the broad spectrum of art to the attention of young visitors.

Guests role play as museum curators and learn about a wide spectrum of art forms with the end goal of creating their own art exhibit. Head of Collections Vera Carasso said, "Connecting with your audience is what every curator wants. And you need some help." So far, the multi-layered game aspect of the experience has created an intended addictive effect. "Kids don't want to leave," adds Carasso.

The art adventure starts off by getting a tablet-like device that instructs the guest on what to do and where to go. After a short introductory clip on a video wall, guests go inside the exhibit – an outer ring of themed rooms (the actual Wonder Rooms) where points can be earned. Each room showcases a form of art, like painting or music. Small, strategically placed barcodes correspond with the tablet and start the various games in each room.

Guests then virtually collect art pieces of their liking from a seemingly endless display onto their tablet for the last part of the experience – a giant cabinet filled with over 1,000 miniature art pieces.

Here guests can upload the collected art pieces from the tablet and create their own miniature art exhibit. The experience concludes when the guest sees an animated version of themselves opening the exhibit by cutting the rope, accompanied with applause and colourful confetti.

The combination of art, storytelling, themed environments and a gaming



aspect makes Wonder Rooms unique within the world of art museums. The creators did a great job in blending all these elements into one experience. The various spaces the guest can explore and the media components are well designed and executed. Another notable aspect is the flexibility of the experience. The game



Visitors get to see themselves cutting the rope to an art exhibition they created

is set up to accommodate the possible time constraints of the guest. Guests fully control the duration of the game without ever having to miss the personalised conclusion. Therefore, the playtime of the Wonder Rooms experience can vary from just a few minutes to many hours of educational and inspirational fun.

Art museums all over the world face the same challenge: how to make kids and teens aware of and interested in art? The Gemeentemuseum in The Hague dared to step out of its normal comfort zone with the creation of the Wonder Rooms and has truly delivered a meaningful, but fun experience that answers this challenge. ■

■ **About the guest editor:** Matt Kerr, principal of Kerr-Creative and a TEA member, is an educator, writer, editor and director based in Toronto. www.TEACconnect.org
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NICOLAS DE VILLIERS

The president of the award-winning historical theme park Puy du Fou in France discusses what makes the concept so attractive to new markets, and how plans are progressing with partners in Russia and China

Puy du Fou was founded by Philippe de Villiers, father of the theme park's current president Nicolas de Villiers, in 1978. As one of France's most popular attractions, which welcomes 1.5 million visitors a year, its success is beginning to go global.

New partnerships are being formed with Puy du Fou International, as investors sign up to use the park's expertise and knowhow to create unique variations of the concept tailored to individual sites.

Puy du Fou announced in 2014 it had signed a deal to work with entrepreneur Jonathan Ruffer, to create Puy du Fou's first international location at Auckland Castle in County Durham, UK. The first phase, which is an 80-minute nighttime show in the style of the Cinéscénie at Puy du Fou, is set to open in 2016.

The company is also working on a US\$500m (£324m, €458m) park in the Moscow region of Russia with billionaire Konstantin Malofeev, due to open in 2017. A second park is planned for the Crimea. Russian President Vladimir Putin signed a deal in August 2014 with Puy du Fou International to secure the plans for



Nicolas de Villiers, president of the Puy du Fou theme park in the Vendée, France, is eyeing new opportunities

the two parks in the country. According to Philippe de Villiers – French politician and leader of the Movement for France party – signing the protocol marked “the start of developing two historical theme parks that aim to highlight Russia's history and the significance of Russia's soul.”

Nicolas de Villiers brought *Attractions Management Handbook* up to date.

Why did you decide to grow the Puy du Fou brand?

For a few years we've been approached by people from all over the world asking us to create attractions based on the model of the Puy du Fou in France, but showing the culture and history of their own countries. We get about two enquiries a week, and we've had requests from as far away as Kenya, Cambodia, Brazil and Chile. I realised that there was a demand to adapt our artistic model to other cultures, so I created Puy du Fou International to create parks and shows abroad.

How do you decide who to work with?

We have criteria to help us determine who's a serious potential partner: one who has means and money as well as ideas.

The first step is a one-month feasibility study. We send out a team – the partner pays – and this helps us determine whether the project and partner are right for us. The next step is the design of the masterplan ▶



Puy du Fou features a Roman Centurion Show (top) and a Vikings Grand Show (bottom)



We build the project, train the staff and write the story. Puy du Fou manages every aspect, but we're not investors and we don't put a single euro into projects abroad

and business plan. Then we move into more detailed plans – the architectural drawings, the landscaping, the décor, the performers and the animals.

We build the project, train the staff and write the story. In our projects in Russia and the UK, we're following this methodology. Puy du Fou manages every aspect, but we're not investors and we don't put a single euro into projects abroad.

Are you planning a project in China?

For now, China is just a discussion. There are several interested potential partners. Any partner we work with has to accept our methodology: we need to agree on the budget, and on the staff. Moreover, we need to agree on the content.

Can you explain the creative inspiration?

We approach a number of historians in the search for good stories: a love story, a spectacular event, drama, miracles. In Russia, the scripts mix fact with legendary characters to make an original show.

So the content doesn't have to be completely historically accurate?

We're not teachers and we don't want to teach people history. We want to educate and entertain at the same time. We've written the script for Durham and our partners are happy with it. In Moscow, the script will be based on Russian history and in Crimea it'll be based on Byzantine history. Everyone's fascinated by Russia because it's a compelling culture.



Puy du Fou's Philippe de Villiers (left) signed a deal with Vladimir Putin in August 2014

Is it challenging working in the Crimea?

Historically speaking, Crimea was Russian for centuries. It's complex and we can't judge. Now Crimea is Russian again. We hope our scheme can provide a peaceful means to help people find their identity, and also be an economic driver.

Have you signed a deal with President Putin?

Yes, we met him. It was wonderful and completely unexpected. When he found out that we wanted to set up a park in Crimea, he wanted to encourage this kind of initiative and wanted to see us.

We took a plane to Crimea to meet him and it was an amazing experience.

What's he like?

He's different from how we expected. He has sweet eyes and sweet words. He's very attentive. He says kind things to put you at ease. He's relaxed.

The European media show him as a serious guy who never laughs, but that's not the case.

You've also worked with Efteling in the Netherlands?

We created a show for Efteling and we've had a team of 40 there for two years.



Puy du Fou partnered with Efteling theme park in the Netherlands to create the Raveleijn Show

What's the commercial arrangement?

The partner is in charge of the financial aspect, and they pay us not only for the brand but also for our team of staff. We bring the knowhow. We don't bring money.

If you had to sum up the genius of the Puy du Fou, how would you explain it?

It's original and totally different from other parks. We invent everything. Authenticity is one of our strengths. The materials and décor are real, the birds and horses are real. If we want an elephant, we find a real elephant – we won't have Dumbo. We believe in stories and storytelling. We

believe in emotion – another main ingredient in the philosophy of Puy du Fou.

People everywhere are trying to discover their own identities in reaction to the American model that has taken over the world. Puy du Fou is about roots and against globalisation. You're not just a citizen of the world, you're from somewhere – that's our message.

We fight against consumerism by not having aggressive merchandising. Puy du Fou has one village for merchandising, which you can go to or avoid. You don't have to spend a euro in the park if you don't want to. You can bring a picnic. Of course, people buy a coffee or ice cream,

so we don't lose money. We just earn less money than we could. Our turnover is small in comparison with other parks with the same attendance, but that's not a problem. Nobody gets rich from the profits and that's our philosophy. I can look our staff in the eyes because if I work, if they work, everybody works and all the benefits of our work will be reinvested into Puy du Fou; not into a car for the boss.

We don't look at business with an American logic. It's not just about making money. It's about making a great painting about our history and our people. And now we can do the same in other countries. ●



POWER NAP

Innovatively themed on-site accommodation can boost consumer spend at an attraction by extending visitor dwell time within a highly branded and immersive environment. Helen Patenall summarises some of the most inventive overnight options

Helen Patenall, Editor, Attractions Management Handbook

Visiting an attraction for the day is often exhilarating but exhausting. High-octane rides will get your pulse going, spectacular shows will bowl you over and wall-to-wall themed zones will sustain the all-encompassing buzz. But the sheer size and magnitude of the park, the constant queuing and the ever-pervasive stimulation can get a little wearying, especially for children.

So how can attractions boost the amount of time that visitors spend at their park, the amount they consume and the amount that they buy – to maximise

their profits – while ensuring that guests go home feeling happy and fulfilled, spreading the good word to their friends and family, and inspired to return?

On-site accommodation is one solution. Offering guests the opportunity to prolong their visit by staying at an accessible inner-circle hotel, self-catering villa or even campsite provides a refuge where they can re-energise – feeling refreshed for another exciting day at the park.

Inventively themed accommodation takes this one step further by promoting the attraction's brand. Combining themed accommodation with 'experience dining'

venues, which can charge a premium quite simply because the restaurant is themed, adds even more value to the sleepover guest's visit, while simultaneously enticing walk-in day trippers to dine.

Themed marketing potential can also be capitalised on by offering associated after-hours paid activities and next-day early bird access promotions.

By lengthening a visitor's stay and creating more opportunities for further spend, an operator will generate more income from selling merchandise and food and beverage offerings. The guest will go home having experienced a



The Dubai Parks & Resorts project being built in the MENA region will feature a Polynesian-themed family

uniquely compelling and unforgettable trip where they felt fully immersed within an all-encompassing magical environment. Quite simply, it's a winning combination.

Destination hotels that incorporate a theme/brand are also more likely to be recognised regionally and globally, boosting their potential to target a wider segment of visitors – beyond the current predominance for leisure guests and families.

For example, the ever-growing MICE group (meetings, incentives, conferences and exhibitions) can off-set the negative impact of seasonality – when schools

are in, MICE are out. World-renowned attractions in the USA and Europe, such as Europa-Park, have long capitalised on this opportunity to maximise on their visitor attendances during the “low holiday season” and offer superb conference facilities and corporate packages.

However, operators working in the Middle East and North Africa (MENA) have not fully grasped this potential, partly because these regions are yet to develop a large-scale enough attraction to entice a long visitor stay. But this is changing – and fast. The sheer number of attractions under construction in MENA,

like Legoland Dubai, Motiongate Dubai and Bollywood Parks Dubai, is opening up opportunities for operators to capitalise on their brands by launching themed accommodation and dining at these parks. It'll be interesting to see whether the “theme, sleep and dine” option is an all-round global winner.

■ **About the author:**

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► FEATURE

Legoland Hotels

Windsor, UK and Florida, USA

Opened: Spring 2015

The Lego Friends product range launched in 2012 has become such a hit that the brand has now been incorporated into two Legoland Resorts – in the UK and USA.

“The new LEGO® Friends rooms at the Windsor Resort bring a fourth theme to the 150-room hotel, joining the existing Kingdom, Pirate and Adventure rooms. From the bright wall graphics to the Lego models of the Friends’ favourite pets, the ten new rooms are pure Heartlake City,” says PR executive Lauren Beaty.

The Legoland Windsor Resort Hotel backs onto the theme park and has provided guests with on-site accommodation since its construction in 2012. Launched in March, the new Friends rooms are a welcomed update to the existing branded offering. In May, a new Heartlake City zone and a Heartlake City Express train also opened at the theme park.

Across the Atlantic, a completely new Legoland Hotel opened this Spring at the Legoland Florida Resort. Offering visitors the option of four themed bedrooms (Pirate, Kingdom, Adventure or Friends), the offering is fully themed, complete with a children’s “check-in desk” and a castle play area in the lobby. Its location, just 130 kid steps from the park’s entrance, makes it ideal for early morning access.

Adrian Jones, general manager of Legoland Florida, says: “The hotel is a fully immersive experience, with a number of exclusive features unique to Legoland Florida. We’re excited to welcome families to stay and play with us for the first time.” ■



Lego Friends-themed bedrooms are available at the Legoland Windsor and Florida Hotels



Hotel Le Logis de Lescure offers charming 18th century-styled suites for the overnight enjoyment of staying guests

Puy du Fou Hotels

Les Epesses, France

Opened: 2007-2014

The world-renowned Puy du Fou theme park destination is all about immersing the guest within an engaging historical environment hosted by real actors and animals. The concept has been so well received that new parks are being rolled out in the Crimea, Russia and the UK.

By offering unique historically themed accommodation, the park's president,

Nicolas De Villiers, has capitalised on Puy du Fou's reputation for successfully engaging all the senses. Speaking exclusively to *Attractions Management*, he reveals that "Puy du Fou's themed hotels get the success because they are the prolongation of the travel in history that we offer to our guests. When you stay at Puy du Fou you can choose the historical age that you prefer to sleep in".

The historical ages on offer stretch from the Roman Empire through to the Renaissance. In 2007, the 100-family room Gallo Roma Villa opened to lengthen the visitor stay within the splendour of Ancient Rome. Hotel Le Logis de Lescure was

hot on its heels when it opened in 2009, with a selection of charming 18th century-styled rooms. Just one year on, Clovis Island offered guests something entirely different. Located within a natural setting and surrounded by water, thatch-roofed lakeside stilt houses take visitors back to the 5th century Merovingian period. Last year saw the fourth themed accommodation offering, with The Field of the Cloth of Gold – a field full of flamboyant lodges that replicate the splendour of royal residences during the Renaissance. Overnight guests can enjoy Discovery Workshops, like Journey to the Heart of Falconry and Marc Veyrat's Aromatic Journey. ■



The futuristic 'Evolve' Hotel incorporates cutting-edge technology

Henn-na Hotel

Huis Ten Bosch, Nagasaki, Japan

Opened: 17 July 2015

Huis Ten Bosch theme park in Nagasaki has opened a new hotel themed with a unique twist – it's staffed almost entirely by robots known as actoids! In line with the hotel's name, Henn-na Hotel – meaning 'Evolve' – and its slogan, 'A Commitment for Evolution', the 72-bedroom hotel will further "evolve with cutting-edge technology", says a spokesperson for Huis Ten Bosch.

The 'actoids' blink, 'breathe', make eye contact, respond to body language, and speak fluent Chinese, Japanese, Korean.



'Actoid' robot staff operate many services

And as if that's not enough, they also provide a porter service, room cleaning and front desk management.

This futuristic hotel also has face-recognition technology, so guests can enter their room without the use of a key (although guests who would rather not use this technology will be presented with non-contact IC card keys, by an actoid no doubt). All room facilities can be operated from a touch tablet terminal, while radiation panels detect body heat to monitor and adjust room temperatures.

"We will make the most efficient hotel in the world," says company president Hideo Sawada. "In the future, we would like to have more than 90 percent of hotel services operated by robots." According to the website, "Everything will be available to guests on a self-service basis throughout their stay. This will alleviate congestion at the reception desk, thereby relieving stress caused by waiting in line." ■

Alton Tower's
could become the
UK's leading short-
break destination



Enchanted Village

Alton Towers, UK

Opened: 18 April 2015

Alton Towers is looking to become the leading destination in the UK's short break market – something Merlin Entertainments' officials think can be achieved with the debut of its new Enchanted Village accommodation.

Made up of 120 fairytale lodges and five luxury tree houses, the Enchanted Village offers an alternate style of accommodation to Alton Towers' existing hotels. The semi-detached lodges sleep up to five guests and sit in clusters of eight around a shared play area, while

the luxury treehouses sleep up to eight and offer a private spa pool on an outside deck overlooking the forest. Keeping in line with the theme, the Enchanted Village offers a village store, as well as a themed restaurant called the Crooked Spoon.

"The long-term strategy of Alton Towers is to become the UK's number one short-break destination," says Katherine Duckworth, head of marketing at Alton Towers, speaking exclusively to *Attractions Management*.

"At the moment we've got two hotels and by building lodges it causes consumers to think about you in a different way. When they are thinking about taking a short break alongside some of our competitors, Alton Towers is somewhere you would think of taking a short break and not somewhere you would think of visiting for just today.

"The existing hotels are uniquely themed but are purely hotels. This is a different experience, this is an outdoor living experience if you like. Checking in and staying in a lodge for a couple of nights is targeting a different consumer group."

During the day, guests can explore the Enchanted Village and surrounding area on the Mushroom Trail – an immersive hunt for the fable folk and fairy helpers. Duckworth explains: "The creative story that goes behind the Enchanted Village is that it is a land full of forest spirits and fables that live amongst the trees and that they are working tirelessly to keep all the lodges in the village neat and tidy."

If that isn't excitement enough, guests can negotiate obstacles at a great height before returning to the ground via a zip wire at the Enchanted Forest Treetop Quest. ■ ▶



Toy Story Hotel & Shanghai Disneyland Hotel

Shanghai Disney Resort, Pudong New District, Shanghai, China

Opening: Q4 2015

Disney Resort's first foray into mainland China might not offer guests the opportunity to go "To Infinity... and Beyond!", but it does "Reach for the Sky!" with its choice of not one, but two Disney-themed hotels, conveniently located next to the theme park, where "friends and families can escape together to a whole new world of fantasy, imagination, creativity and adventure".

According to Disney, the 800-bedroom Toy Story Hotel will "immerse guests in a world inspired by the toys from the Disney Pixar series of Toy Story animated films", with an exterior designed to resemble the clouds-n-sky bedroom wallpaper of film character Andy and a courtyard showcasing characters Woody and Buzz Lightyear. It will offer a "playful experience".

The 420-bedroom Shanghai Disneyland Hotel has been more 'elegantly' designed – inspired by the Art Nouveau period

Toy Story Hotel will offer guests a "playful experience" during their stay at the new Shanghai Disney Resort

with just a touch of Disney magic – vivid bronze statues of Mickey and Minnie Mouse in the porte cochere and images of Disney-animated classics such as *The Little Mermaid*. Even the hotel's central fountain with its large glass peony blossom – the traditional flower of China – will incorporate classic Disney fairies.

Both hotels follow through with the Disney-themed concept at their restaurants. Guests can either dine with Disney characters at the buffet-style Lumière's Kitchen or even enjoy a fine dining experience and theme park views at the Aurora Restaurant. Toy Story Hotel's dining option at Sunnyside Café is adorned with... you guessed it, Toy Story characters, as well as kites inspired by a city in Shandong Province famous for traditional kite craftsmanship for a local touch.

Hotel guests are further immersed in the world of Disney with character-themed room keys, toiletries and stationary. Disney merchandise can even be bought

at the hotel gift shops. Facilities like the Mickey Mouse Playhouse, Hakuna Matata Oasis, King Triton Pool and Family Activity Centers, which offer educationally inspired activities, crafts, games and story readings with a Disney-Pixar twist, further steep guests in this make-believe world.

The US\$5.5bn (€4.8bn, £3.6bn) Shanghai Disney Resort – a joint venture between Walt Disney Company and Shanghai Shendi Group – will feature a Magic Kingdom-style theme park; a Pirates of the Caribbean: Battle for the Sunken Treasure attraction; a retail, dining and entertainment venue; and a large green space reaffirming its focus on sustainability and nature. Although classic Disney storytelling and characters will be out and about, authentic cultural touches and themes have also been carefully tailored to suit Chinese visitors.

According to Disney CEO Bob Iger, "We just topped off our signature Shanghai Disneyland Hotel and we're nearing completion on iconic features throughout the park, including the largest castle we've ever built. We're getting ready to start casting hundreds of performers. It's thrilling to see Shanghai Disney Resort rapidly coming to life." ■



Bell Rock is the fifth and most luxurious hotel at the German theme park

Hotel Bell Rock
Europa-Park, Germany
 Opened: 2012

Last year, more than five million visitors came to Germany's biggest theme park to enjoy more than 100 attractions and shows. Five luxury themed hotels and a Michelin-star restaurant has transformed it into an ideal short-break destination.

Back in 1995, owners the Mack family decided to capitalise on Europa-Park's success by opening El Andaluz – the first hotel to be located in a German theme park. During its first year of operation, the occupancy rate at the Spanish-villa themed hotel reached 87 per cent.

Building on this success, quite literally, brought about the park's second hotel in 1999 with Castillo Alcazar, which replicates a Spanish castle. A fine move, as the combined hotel occupancy rate in 2000 hit a spectacular 97.7 per cent.

Next came the Roman-Italian styled Colosseo hotel, with its 95 per cent occupancy rate during its first year, and in 2007 Santa Isabel came onto the scene in the style of a Portuguese monastery.

Themed on New England, Hotel Bell Rock was built in 2012. Along with its gourmet restaurant, Ammolite, it represents the biggest investment in the history of Europa-Park – and one that has paid dividends. Ammolite is the world's only restaurant in a theme park that has been awarded two Michelin stars! ■ ▶



PortAventura will showcase Europe's first Ferrari-branded premium hotel

Ferrari Land Hotel

PortAventura, Tarragona, Spain

Opening: 2017

PortAventura Entertainment successfully clinched the deal for Europe's first Ferrari-branded five-star hotel and theme park. The new €100m (£71m, US\$112m) Ferrari Land themed area opening at the PortAventura destination resort near Barcelona will showcase a premium 250-bedroom Ferrari-themed hotel.

Details of the hotel are still under wraps, but the 75,000sq m (807,000sq ft) theme park will offer restaurants, large simulation areas for car racing, and retail. There will be several high-octane rides, including a 112m (367ft)-tall vertical accelerator which promises to give passengers an F1 experience

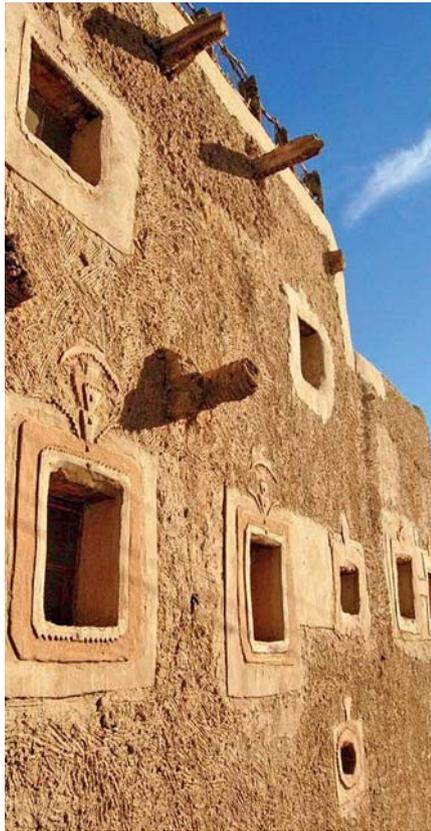
as they accelerate from 0-180 km/h (111.8 mph) in just five seconds.

"After the successful experience of the Abu Dhabi Ferrari World we have received numerous requests to launch new Ferrari theme parks, said Andrea Perrone, MD of Ferrari Brand. "After a thorough selection process, we have selected a solid project backed by skilled and experienced people and the opportunity to bring the Ferrari allure in Spain where there are a lot of supporters and fans, including a lot of tourists attracted also by the PortAventura destination resort."

The forthcoming Ferrari Land Hotel is not the only themed accommodation option on offer at PortAventura. In preparation for the Ferrari Land theme park launch and to celebrate PortAventura's 20th anniversary, €10m (£7.5m, US\$11.3m) has been invested to enhance the theme park's visibility and reputation as a destination resort for families.

"The development of PortAventura Resort's hotel range is part of our strategy to strengthen our international standing. The resort aims to become one of Europe's best family leisure destinations," says Sergio Feder, president of the executive committee at PortAventura.

In April, a brand new luxury option called Hotel Mansión de Lucy opened. It features 28 bedrooms, two suites and a spa, all themed to reflect an elegant 19th century Victorian mansion. This was followed in June by an extension to the park's existing Hotel Gold River. The new 78-bedroom Callaghan annexe is named after a girl called Lucy Callaghan who embarked on a journey to Santa Fe in search of a more prosperous life and struck gold! The settlement near the mine grew to become a flourishing city called Sullivan, and thus the new building's décor replicates the golden era of an 1800 Wild West mining town. ■



The Cave Hotel at the proposed Adventure City theme park near Cairo will be built around an artificial lake where guests can enjoy water-themed activities

Adventure City

6th of October City, Giza, Egypt

Opening: TBC

A US\$1.1bn (£738m, €1bn) Adventure City mega-leisure resort under development at a satellite town called 6th of October City in Giza near Cairo has grasped the trend for themed accommodation quite literally by the horns.

It's still early days, but the masterplan reveals a safari park, a theme park and a film studio, with visitor accommodation being offered at The Safari Hotel and The Cave Hotel, in addition to a campsite.

Activities on offer at the African-themed Safari Hotel will include game drives and camel safaris, whereas The Cave Hotel will offer water-themed activities based around an artificial lake. Campsite guests will be able to access all these facilities. All three offerings will cater for corporate functions and conferences.

The brainchild of Dr Tariq Bahgat, chair of Egypt-based company 300 Years History, has been working closely with consortium partner and leisure developer Chipperfield for some time on the project, which has now been submitted to the Egyptian Housing Ministry for approval.

John Chipperfield explains that "Back in 2009 [Bahgat] contacted me to go to Egypt and look in to what it would take

to get the project started and since then it has progressed significantly. 6th of October City is an area of new development which is expanding at a huge rate."

Work on the development could start within 18 months of the proposal gaining approval, as the architects have already been chosen, although remain unnamed.

"The government is keen to have projects of this kind in Egypt now because of all the problems that occurred in the wake of the Egyptian revolution in 2011. Now things are getting back on track, I'm confident the project will be completed," adds John Chipperfield.

Canada's Maple Leaf is developing the hotels, while Pinfari Coasters will make bespoke rides for the theme park. ■

Trade Associations

Associations representing operators, manufacturers and suppliers in attractions

American Alliance of Museums

Tel: +1 202 289 1818
Email: membership@aam-us.org
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@artscouncil.org.uk
Facebook: /artscouncilofengland
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www.artscouncil.org.uk

Arts Council of Wales

Tel: +44 (0)845 873 4900
Email: information@artscouncilofwales.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
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Twitter: @ahi_social
www.ahi.org.uk

Association of Art Museum Directors

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)

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Facebook: AssociationOfZoosAndAquariums
Twitter: @zoos_aquariums
www.aza.org

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Facebook: /aalaraainc
Twitter: @AALARAConferenc
www.aalara.com.au

British and Irish Association of Zoos and Aquariums (BIAZA)

Tel: +44 (0)20 7449 6599
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British Association of Leisure Parks Piers and Attractions (BALPPA)

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

Creative Scotland

Tel: +44 (0)330 333 2000
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www.creativescotland.com

English Heritage

Tel: +44 (0)870 333 1181
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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)

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Giant Screen Cinema Association (GSCA)

Tel: +1 919 346 1123
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 Facebook: /giantsscreencinema
www.giantsscreencinema.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
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
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 Facebook: /groups/iaapahq
 Twitter: @IAAPAHQ
www.iaapa.org

International Planetarium Society (IPS)

Tel: +1 808 969 9703
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?fref=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@teaconnect.org
www.teaconnect.org

UK Association for Science and Discovery Centres

Tel: +44 (0)117 915 0181
 Email: info@sciencecentres.org.uk
 Twitter: @sciencecentres
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World Waterpark Association (WWA)

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Alberto Zamperla,
CEO – President

Background

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 and services

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 products

Zamperla new 'Maintenance Course' can be attended by all maintenance professionals within the amusement industry. Designed to improve the level of after sales personnel, by empowering all participants with the knowledge and capability of preventing and assisting parks turning maintenance costs into an investment while at the same time bringing clear economical advantages to owners.

USPs

Zamperla's ability lays within the capability and expertise of combining all aspects: from early design concepts to finished products and after sales. Due to it's innovative



Thunderbolt, the latest thrill coaster made by Zamperla

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 OF the world , such as North Korea and Iraq, the company today prides itself with a world wide distribution with installations in all major parks around the globe.

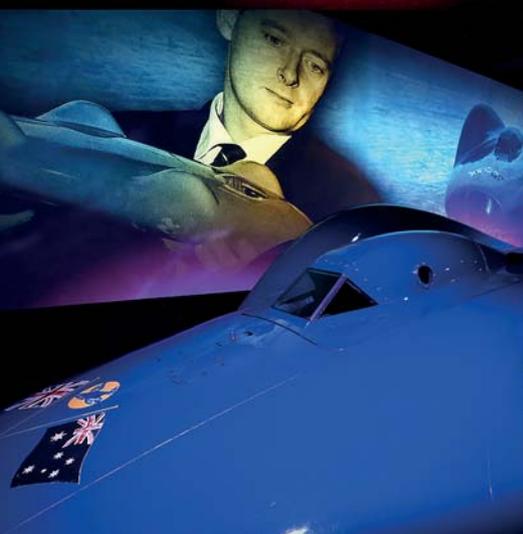
Plans for 2015/16

Three brand new rides have made their debut at Luna Park in Coney Island this year:

WindstarZ, Super Swing and New Endeavour. The Super Swing, a larger version of Zamperla's beloved Happy Swing, and the New Endeavour, innovative and thrilling new ride, have joined the rest of the Made in Italy attractions already present in the world renown amusement park of Coney Island. The WindstarZ, a brand new concept ride, made its first debut at Luna Park over the summer and will be the guest of honor at Zamperla's booth at IAAPA 2015.

2015/16 trade shows

IAAPA Expo; Asian Attractions Expo; Euro Attractions Show; DEAL Dubai; RAAPA and some other.



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www.djwilrich.com



David Willrich,
managing director

Background

DJW was founded in 1986 by husband and wife team David and Lynn Willrich.

Main products and services

The company are Audio-Visual Systems Integrators, offering AV consultancy, system design, equipment supply and installation, system programming and commissioning.

Additional products

DJW offers thematic lighting design, supply, installation and commissioning, as well as motion-base/simulator programming.

USPs

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 and during the past 29 years, we have



DJW worked on the Bletchley Park project

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

Plans for 2015/16

In DJW's 30th year, we will build further on the company's already high standards and provide a first-class service to clients. We are currently undertaking exciting consultancies in the US, Middle East, Africa and the UK; and have installation projects going forward in Saudi Arabia, Europe and across the UK.

2015/16 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.

Who's who?

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

"Their technical understanding and keenness for the project to succeed really helped make the project a success. DJW's quick and clear communication with ourselves and other members of the project team gave us confidence in what was going on."

David Harrison, director of estate management, Bletchley Park, UK



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Martin Burlin

Background

EAG International is the definitive event for amusement and coin-op industry professionals from the UK, Europe and beyond. Presented by BACTA and organised by Swan Events, EAG 2016 will take place at ExCeL London from 12-14th January 2016, upholding the long tradition of a curtain-raising event at the start of the new year.

Main products and services

EAG International's visitors will experience innovative products from more than 200 manufacturers, employing the very latest technologies and featuring powerful licensed entertainment brands. Such is EAG's appeal, that many European launches now take place at the show.

Additional products

Expect to see 6D motion theatre, admission and crowd control systems, air hockey, amusement rides, AV systems, AWP's, battery powered cars, carpeting, cash handling technology, change machines, cotton candy, cranes, dodgem cars, financial services, go-karts, inflatables, kiddie rides, laser games, licensed and generic plush, music programming, photo booths, pool, pushers, redemption and loyalty systems, shooting galleries, simulators, ticketing and couponing



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solutions, vending, video games and much, much more.

Key customers

Attracting more than 5,000 influential visitors, EAG International represents the perfect networking opportunity, as evidenced by the numerous trade associations and special interest groups choosing to hold their own events throughout the three days.

Plans for 2015/16

EAG 2016 will once again be joined by the Visitor Attraction Expo, following its

successful launch in 2015. Promoted by BALPPA in association with BACTA and EAG International, VAE is targeted at owners, managers, suppliers and developers of leisure parks, piers, zoos, indoor play and the ever-widening attractions sector.

EAG 2016 will feature an enhanced seminar and master class programme with contributions from leading industry personalities and specialists in a wide range of current business issues.

Who's who?

Martin Burlin, chair; Karen Cooke, organiser.

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Twitter: @IAAPAEurope

Facebook: www.facebook.com/IAAPAEurope

www.iAAPA.org/EAS



Karen Staley, Vice President,
IAAPA Europe

Background

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 and services

Euro Attractions Show is Europe's largest Conference and Trade Show dedicated to the attractions industry, with an extensive conference programme and networking events, as well as tours and visits to leading attractions.

Additional products

Many events and seminars will be hosted at Liseberg to expand the experience beyond the trade show floor.

USPs

Europe's premier event for the complete attractions industry with more than 425 exhibiting companies 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 2015/16

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 events, 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.

Who's who?

Karen Staley, Senior Vice President
IAAPA Europe;
Andrea Kolar, Sales Manager;
Claudio Boni, Exhibit Sales;
Nico Reynders, Program Manager Membership;
Jeroen Verrezen, Program Manager Marketing;
Sylvie Stepanovic Senior Program 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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www.watertoys.com



Wyeth Tracy, President

Background

A pioneer in the industry, Empex Watertoys was established in 1986 to provide interactive watertoys which were non-existent at the time for existing wading pools. Empex is a private family owned corporation located in Markham, Ontario, Canada.

Main products and services

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 products

Empex also offers larger play structures and a variety of waterslide complexes.

USPs

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 specialty plastics are used to provide a lifetime corrosion warranty, low electrical conductivity in lightning and low heat conductivity on hot days. Empex uses a larger pipe size which offers increased



Cronwell Platamon Resort, Platamonas, Greece

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 2015/16

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.

2015/16 trade shows

We will attend IAAPA in Europe, Asia and USA as well as the World Waterpark Tradeshow and Deal Dubai. Several new tradeshow are on the list as well.

Who's who?

Wyeth Tracy, president; Katia Tracy, vice president sales; Valerie Langford, controller; Luciano Lorenzatti, director of design; Bunry Ly, director of production.



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www.forrec.com



Gordon Dorrett,
President & CEO

Designing Success

Background

Established in 1984, our vision is a world that works, plays, shops and lives in places that are smarter, more productive and totally people-centred. We're a 100 per cent Canadian company. Our senior team members are company owners and project leaders who see projects through from concept to opening day. FORREC designs success.

Main products and services

We provide a complete range of planning and design services, including master planning, program development, design management, attraction design, landscape architecture, architecture, interior design, graphics and signage design, and exhibit design.

Additional products

We can revitalize existing attractions. We know that success often comes from building on what you already have. From reinventing a much-treasured museum exhibit to refreshing a resort, we can review your existing site, and conduct visitor and revenue enhancement studies. We create a roadmap for future development/expansion/redesign for your project so it stays fresh and relevant, which is good for your guest experience and bottom line.



FORREC designs success

USPs

We're proud to say we have no house style. Our team of 130+ professionals, across varied disciplines, ensures that unique guest experiences are at the core of every project. We are experts in respecting cultural sensitivities and understanding market needs.

Key customers

We create solutions for global entertainment and development corporations: Universal

Studios, LEGOLAND, Nickelodeon, Samsung Everland, Wanda Group, Chimelong Group, HiT Entertainment, BBC Worldwide, Six Flags Entertainment Corp., Dubai Holding, Meraas Holding, Dubai Parks & Resorts, Singapore Tourism Board, China Resources, Khazanah Nasional Berhad, Hersheypark and Herschend Family Entertainment.

2015/16 trade shows

Exhibiting: AAE, WWA, EAS, MAPIC, IAAPA, CAE, IAAPI, ISCF Attending: SATE, ADIBRA, CITYSCAPE, AAM, ASTC, ICSC, ULI, THEAS.

Who's who?

Gordon Dorrett, president and CEO, Anthony Van Dam, Cale Heit and Steven Rhys, executive vice presidents, Linda Hung (theme parks), Steve Shah (retail and mixed-use), Glenn O'Connor (water parks) and Matt Dawson (museums and science centres), Eric O'Rourke (resorts), directors.

What the clients say

"I often go straight to FORREC when I want to create a new concept. Together, we explore, invent, plan, sketch and refine the details. I know I can count on them and the more we work together, the more creative we get." Michel Linet-Frion, creative director, Groupe Pierre & Vacances



ACCESS CONTROL

CHECK IN/OUT

MOBILE SOLUTIONS

ELECTRONIC LOCKING

CASHLESS PAYMENT



Gantner Technologies

Montafonerstr. 8 A-6780 Schruns

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Email: info-uk@gantner.com

Facebook: www.facebook.com/gantnerelectronic

www.gantner.com



Mario Morger, Int. Business
Development Manager

Background

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 and services

GANTNER's advanced NFC admission control, electronic locker and cashless payment solutions offer a seamless solution for the ultimate in-park experience and ensures guests to spend more time having fun in the park and less time waiting at entrance gates, queuing at busy food outlets or searching for available lockers.

A NFC wristband customised with the park's logo can be used with new GANTNER ticketing terminal. For a mobile solution, GANTNER's new app allows park operators to verify customer ID and take payments no matter where they are. With a GANTNER wristband visitors can conveniently spend on goods and services around the park – helping to boost impulse purchases.

GANTNER's advanced electronic locker systems guarantee park operators and owners the highest levels of security, convenience, and control. Before arriving, guests can purchase a locker on the internet and in return have

more time for fun! All lockers can be securely opened and closed by simply presenting the wristband to the lock's reader field.

Additional products

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.

Key customers

The company's leisure customers include international theme parks, adventure parks and waterparks, health and fitness clubs, spa and wellness resorts, thermal baths, and ski resorts.

Recent leisure park clients include Wet 'n' Wild, Sydney; Tropical Island in Berlin, Germany; Alpamare in Pfäffikon, Switzerland; 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.

Plans for 2015/16

GANTNER's new battery-operated locking system
GANTNER electronic NFC locks can be securely

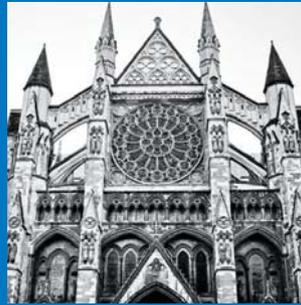
opened and closed by presenting an NFC credential (card, wristband, keytag) or NFC-enabled mobile phone to the lock's reader field. GAT ECO.Sidelock utilizes low power technology to achieve a long-lasting battery life of up to 10 years. Acoustic and visual alarm function provide an additional level of security and complete in locker mounting provides a sleek and elegant design. Locks can be programmed for either free or rental modes.

Mobile App – GAT MOBILE.Connect

With the new GAT MOBILE.Connect, mobility in the leisure industry is redefined. This innovative app is suitable for NFC-compatible smartphones and tablets and offers the ability to check in, to request client information or to sell services, regardless of the location.

- Check-in functionality, whenever and wherever you may need it, the way you want it
- Provides valuable information about members / class participants – regardless of the location
- Smartphones turn into additional POS
- Generation of additional information for establishing detailed member profiles
- Easy integration into an existing club software
- No additional hardware required – cost savings

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LinkedIn: www.linkedin.com/company/gateway-ticketing-systems

www.gatewayticketing.com



Michael Andre,
President & CEO

Background

Gateway Ticketing Systems, Inc. was established in 1988.

Main products and services

Gateway's Galaxy software provides tools for managing every facet of attraction and cultural operations, including admission and event ticketing, mobile, food, beverage and retail, admission control, membership, group sales, and e-commerce.

Additional products

In addition to sales, service and support for its products, Gateway offers consulting services and revenue generation solutions to help our customers increase operational efficiency, improve guest experience and drive revenue growth.

Key customers

Customers include: Noah's Ark Waterpark, Schlitterbahn Waterpark, HERSHEY PARK®, the Empire State Building™, San Diego Zoo™, Statue Cruises™, LEGOLAND® theme parks, Crayola Experience™, World of Coca-Cola®, London Eye™ and Universal Orlando® .

Where in the world?

We serve over 400 customers in more than 40 countries, on 6 continents worldwide.



2015/16 trade shows

You can visit us at the following events/trade shows: IAAPA Orlando, Asian Attractions Expo, Euro Attractions Show, DEAL Show, AAM, ASTC, AZA, WWA.

Who's who?

Michael Andre, CEO; Don Eash, Director of Operations; Scott Lobaugh, Director of Business Solutions & Marketing; Marcus Lopez, Director of Customer Experience; Shawn Ridgway, Director of Product.



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www.holovis.com



Stuart Hetherington, CEO

Background

Privately owned and established in 2004.

Main products and services

Holovis creates complete turn-key media, interactive and motion-based attractions that transport people into alternative realities through fully immersive 180° or 360° visuals, spatial audio, multi-sensory technology and SFX systems, from Dark Rides and ImmersiveTunnels to Immersive Theatres and Full Dome experiences such as our MotionDome™ scalable systems. These are driven with Holovis proprietary technologies including InterAct for highly accurate player interaction, object mapping, virtual and real-world triggering and event tracking.

Additional products

RideView™ is our design and simulation tool that creates 1:1 scale, real-time simulations of attractions through to whole site masterplans and architectural review. This lets teams review, simulate and test their rides and park functionality, experiencing them from any riders demographic and changing factors such as height and seat position to test sight-lines and validate the guest experience long before physical build. This saves time, money, de-risks our client's projects and enhances stakeholder decision making.

USPs

Holovis provides complete turnkey solutions with an experienced team of show producers, engineers, creative and experiential design experts. Driven through robust project management processes and a dedicated PMO, Holovis de-risks client projects by removing unnecessary third-party requirements and being directly responsible and accountable. The team specialises in experiential attraction design, starting with the creative story and building the correct solution around this to fully immerse audiences, taking storytelling to the next level, often with real-time media.

Key customers

Theme park, attraction, FEC, science centre and museum operators looking for high-impact and cost-effective dark ride and interactive media and game-based solutions.

Where in the world?

Holovis distributes globally: head office, R&D, and demo facilities, UK; precision engineering and ride manufacturing, UK, Netherlands and China; sales and support offices, Canada, LA, China and the Middle East.

Plans for 2015/16

Holovis will continue to develop its portfolio of immersive and interactive ride solutions

and proprietary technology platforms, while launching FEC solutions to include interactive immersive theatres, driver simulators and multi-person immersive gaming systems, all scalable from two to 100+ users for all environments. Holovis will be continuing its project work in China, Middle East, US and Europe where the entertainment industry is seeing significant expansion with new parks, FECs and brand-based experiential attractions. New offices and Innovation Campuses are set to open in the US and China.

2015/16 trade shows

Exhibiting our latest dark ride and interactive gaming solutions at AAE, EAS, IAAPA Orlando, and attending IMERSA, Museums & Heritage Show, ISE, Infocomm and Infocomm MEA.

Who's who?

Stuart Hetherington, ceo; Joe Jurado, technical director; Andrew Brown, strategy director.

What the clients say

"Holovis was tasked to bring the Inclined Plane back to life through an AR app and curved screen theatre experience to engage, educate and inspire visitors of all ages. Our investment in digital technology adds a whole new dimension to the visit."

Steve Bowyer, *Foxton Inclined Plane Trust*

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Email: sales@hussrides.com

www.hussrides.com



Mirko J. Schulze, CEO

Background

Huss Park Attractions GmbH, based in Bremen, Germany, 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, outstanding performance and 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 - Classic Rides, Family Rides and Giant Rides, including attractions such as Sky Tower, Giant Frisbee, Condor 2G, Pirate Ship, Top Spin and King Kong. Further to the successful re-launch of Condor 2G we have just revitalized another successful HUSS® classic ride, the Enterprise 2GH (2nd Generation Hybrid) with a new, improved design and an exciting new ride movement.

Additional services

Huss Parts & Service GmbH provides a first-class after sales support service to all our clients. Many HUSS® products are still in operation up to 30 years after first beginning their working life and we pride ourselves on



GIANT FRISBEE 40 in Ningbo China, one of the famous HUSS® Giant Rides guaranteeing an unmatched ride experience

an excellent after sales service that provides service and spare parts around the clock with delivery anywhere in the world.

USPs

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, 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.

2015/16 trade shows

During 2015 and 2016 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.

Who's who?

Mirko J. Schulze, CEO,
Huss Park Attractions GmbH
Christine Althausen, Commercial Director,
Huss Park Attractions GmbH
André Warnecke, Managing Director,
Huss Parts & Service GmbH

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& Leisure Zones



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Centers
& Themed Retail

FEC

Destination
Resorts



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Natasha Varnica,
Founder & CEO

Background

IDEATTACK - a World leader in the tourism and leisure design industry. Company was established in 2004. Owners and key stakeholders: Dan Thomas (President) and Natasha Varnica (CEO).

Main products and services

IDEATTACK is a full-service planning and design company with headquarters in Los Angeles, CA. We offer comprehensive services from start to finish for every stage of the project: concept design, schematic design and design development, art direction, strategic planning, project management and construction supervision.

Additional products

Capacity, Budget, Feasibility Analysis.

Key customers

Private developers, high profile investment groups, public conglomerates, large privately held real estate companies, city governments, and influential entrepreneurs.

Where in the world?

The entire world.

2015/16 trade shows

Global exhibitor at all IAAPA shows: Orlando, Asia and Europe.



Golden Sands Development, Russian Federation

Who's who?

Dan Thomas, President/Chief Creative Officer;
Natasha Varnica, CEO/Global Bus. Development.

What the clients say

IDEATTACK has a high level of expertise in all stages of project development, which enables

us to develop our multifaceted project in an efficient way; *Mr. Li Yuhai (李育海), Chairman of Beijing Fun Capital Development Co., Ltd.(北京乐多港发展有限公司董事长).* IDEATTACK utilizes new technologies in a creative, yet very practical manner. *Jian Li, General Manager, OCT Vision, Inc.*

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Scott Forbes, President

Background

Iplayco is a global leader in the design, supply and installation of premium-quality and durable play structures for children. In its 16-year history, Iplayco has sold over 2,600 play structures to over 50 countries worldwide. Iplayco shares trade on the TSX Venture Exchange (stock symbol: IPC). Manufacturing operations were established in 1999 by co-founders Franco Aquila and Scott Forbes who each have over 25 years of experience in the design, manufacturing and installation of play structures.

Main products and services

FEC Development; Turnkey Solutions Custom designs and installations worldwide; Indoor Playground Equipment; Toddler Soft Play; FEC Development; Custom Theming.

Additional products

Ballistic Ball Arenas Air Trek Interactive Play Structures; Tuff Stuff Soft Sculpted Foam; Climbing Walls; Sport Courts; Licensed installer for EyePlay; Toddler Sport Arenas.



Max Liszkowski (right) accepting the prestigious BC Export Awards 2014

USPs

All play structure designs come complete with renderings, levels and layout. All meet safety standards worldwide.

Key customers

Family Entertainment Centers worldwide. Museums, shopping centers, fitness centers, restaurants, airport terminals, aquariums, hotels, resorts, recreation centers, casinos, bowling centers, laser tag centers, amusement parks.

Where in the world?

Shipped and installed worldwide.

Plans for 2015/16

Recently we introduced a new product called "My Town". This product contains a combination of educational and free play elements. Feedback from our clients indicates that the product has quickly become an extremely popular addition to the entertainment centres that have chosen to add My Town to their facility offerings.

2015/16 trade shows

IAAPA Orlando/Asia/
Europe; DEAL, ICSC ReCON,
IHRSA, YMCA, AYP, SALEX, WWA, WFX, AAAE,
AALARA, CinemaCon.

Who's who?

Scott Forbes, President Franco Aquila,
CEO Max Liszkowski, CFO David Romano,
COO Wes Loberg, Design Manager Carey
Robertson, International Sales Mgr. Kathleen
Kuryliw, Marketing Coordinator.



3D/4D RIDES AND ATTRACTION FILMS



Niceberg Studios

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www.niceberg.be



Cedric Igodt, CEO

Background

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 and services

Niceberg is a fully integrated computer animation studio, specializing in production and distribution of highly immersive 3D/4D attraction and ride films.

Additional products

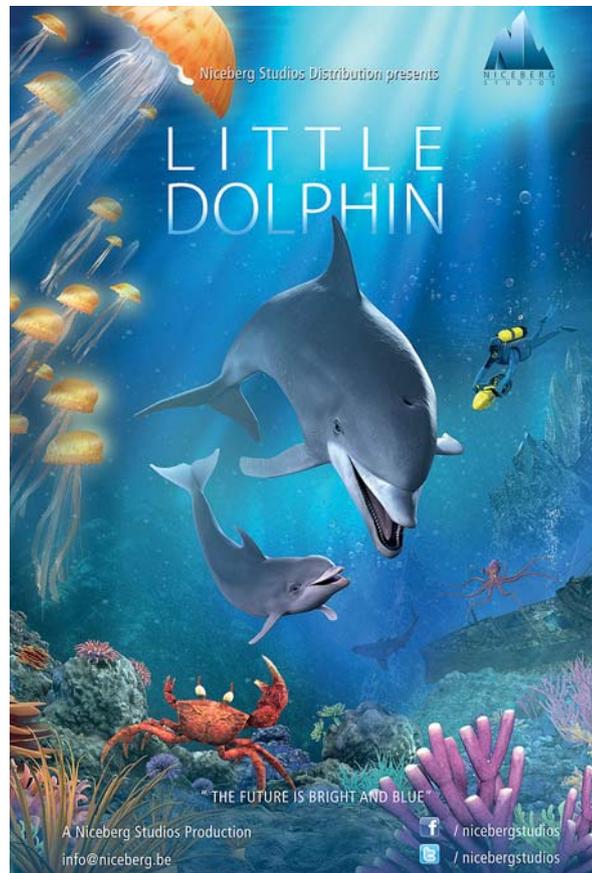
In addition to the production and distribution of its own films, Niceberg also engages in production of customized films, tailored to clients' specific wishes.

USPs

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.



Little Dolphin" 3D/4D Attraction film

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 2015/16

Adding at least 2 major attraction films and 2 ride films to our library. Customized productions: 2-3 films.

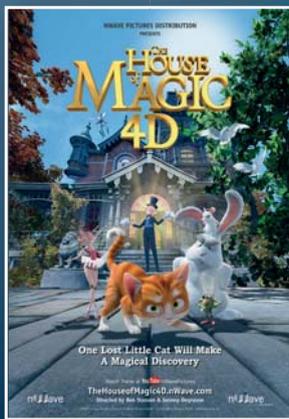
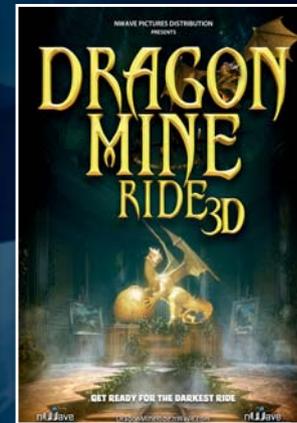
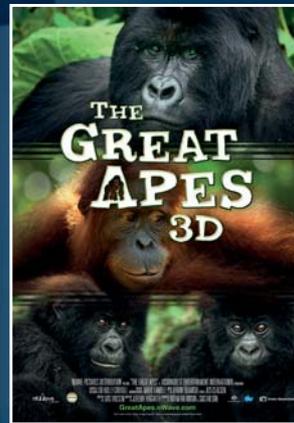
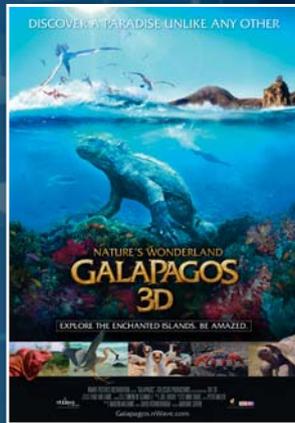
2015/16 trade shows

Asia IAAPA HongKong
EAS Amsterdam
IAAPA Orlando
DEAL DUBAI

Who's who?

Cedric Igodt: CEO
Nicolas Verhelst : COO.

- ✓ 4D/3D ATTRACTION FILMS
- ✓ 3D/2D RIDE SIMULATION FILMS
- ✓ 3D/2D GIANT SCREEN / **IMAX** THEATRE FILMS



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www.nWave.com



Background

nWave was founded in 1994 by filmmaker Ben Stassen and D&D Entertainment Group, an independent TV production company headed by Eric Dillens. Our company is a multi-national, award-winning integrated digital animation studio, specializing in the production and distribution of immersive, educational and entertaining 3D films. nWave is a privately held company, co-owned by independent Belgium investors and StudioCanal, a subsidiary of French TV media company Canal Plus. Based in Brussels (Belgium) with US sales offices in California and Florida.

Main products

nWave is a market leader in the production and distribution of high-quality and innovative 4D/3D attraction films, 3D/2D ride simulation films, and 3D nature documentaries for giant-screen theatres and digital 3D cinemas, specializing in content for location-based entertainment and institutional venues. Our 80-plus titles include crowd-pleasing films The Great Apes, Galapagos: Nature's Wonderland, Penguins, The House of Magic, Haunted Mansion and Knights Quest.

Additional products

nWave develops and produces feature-length animated films in 3D for worldwide theatrical

release, including Fly Me to the Moon, Sammy's Adventures: The Secret Passage, and The House of Magic. We operate an animation studio facility in Brussels with over 100 artists specialized in 3D CGI animation, SFX and 3D live-action production. To date, nWave's feature titles have grossed over US\$250m in box office receipts.

USPs

nWave is known for supplying exciting, immersive and memorable 3D/4D titles that maximize the WOW factor for our client's audiences. Our company delivers reliable world-class production values thanks to our creative team and strong alliances with independent partners like Red Star Films and Atlantic Productions. nWave is also proud of our excellent worldwide distribution services, bringing years of expertise to each market segment and to each individual client.

Key customers

Operators/owners of museums, science & technology centres, theme and attraction parks, aquariums, zoos, planetariums, FECs

Where in the world?

nWave maintains sales and distribution with clients worldwide. Our sales team works with operators globally.

Plans for 2015/16

To strengthen our marketing & servicing efforts to better meet our clients' needs by the addition of experienced new management personnel. nWave is expanding its catalogue of compelling 4D/3D films by adding new titles sourced from in-house productions & independent films acquired from experienced producers. In 2016, nWave will release a new 3D CGI animated feature film, at least two new 4D attractions, and at least one 3D Giant Screen film. Our focus is on Asian markets, specifically developing countries. We will mainly work on the production of a new feature film.

2015/16 trade shows

IAAPA, AAE, EAS, GSCA, AAM, AZA, ASTC, Association of Children's Museums InterActivity, Jackson Hole Wildlife Festival, Euromax.

Who's who?

Eric Dillens, chair; Caroline Van Iseghem, CEO; Arn Clemhout, CFO; Jan Morrison, CFO (Americas); Goedele Gillis, sales director EMEA (International); Janine Baker, senior VP D&D (Americas); Jennifer Lee Hackett, director of sales (Americas); Melanie Siberdt, manager, Exhibitor Relations; Lorene Perrin, marketing coordinator.



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PolinWaterparks

THE EXPERIENCE



Enver Pakis, Founder

Background

Polin was founded in Istanbul in 1976. Polin has since grown into a leading company in waterparks industry. Production plants, all in Turkey. Total plant area 35,000 sqm.

Main products and services

Design, engineering, manufacturing, installation of waterslides, waterparks and water play attractions. Polin has perfected hundreds of exclusive and successful projects all 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, Surf Safari, Magic Sphere, Spheres, Magi Cone and Space Shuttle, Racer Series.

Additional products

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 fiberglass production has been converted to resin transfer molding (RTM), and meets the industry's highest standards. Polin offers both bowl rides and family rides featuring RTM techniques. Polin also offers its unique and patented Natural Light Effect technology,



King Cobra at Maxx Royal Antalya, Turkey

Special Pattern Effects technology in RTM and translucent RTM waterslides.

USPs

Leading the way in waterslide manufacturing Technologies and innovator in waterslide design.

Key customers

Waterparks, Hotels & Resorts, Construction Companies, Municipalities, Architects.

Where in the world?

We have completed 2,500 waterpark projects in more than 93 countries around the world. Polin is the biggest waterslide supplier in Eurasia, both in terms of the number of projects and geography.

Plans for 2015/16

We plan to further expand our L-RTM line while introducing new signature rides and innovations. New generation water play structures and new combo option waterslides. Over the last 12 months, the Asian market has been increasingly important to us. The Asian market is growing and is particularly open to new ideas and concepts. So we see a great potential there. The trend we observe in Asia are more larger traditional waterparks. Hotel Globales Playa, Malaga(Estepona), Spain Uliyanovsk Indoor Waterpark, Ulyanovsk, Russia Yaroslav Indoor, Yaroslavl Oblast, Russia Budva Project, Budva, Montenegro Al Karech Amusement Park, Baghdad-Iraq Dino Waterpark, Khon Kaen, Thailand.

2015/16 trade shows

IAAPA ASIA, Hong Kong; EAS, Gothenburg, Sweden; PISCINA BARCELONA, Barcelona, Spain; WWA, Palm Springs, U.S.A.; FSB, Cologne, Germany; IAAPA Attractions Expo, Orlando, U.S.

Who's who?

Baris Pakis – President
Sohret Pakis – Director of Marketing & Communications



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Twitter: @ProSlideTech

Facebook: www.facebook.com/ProSlideTech

LinkedIn: www.linkedin.com/company/proslide-technology-inc.

www.proslide.com



Rick Hunter,
President & CEO

Background

As a former national ski team racer, ProSlide CEO Rick Hunter's goal has always been to mirror ski racing's smooth turns, steep grades and big drops in our water rides. When he founded ProSlide in 1986, Rick partnered with Hans Tanzer, one of the largest sailboat manufacturers in Canada. This powerful partnership introduced the highest-quality fiberglass to the water park industry. To this day, ProSlide rides are known for their superior ride performance and premium quality.

Main products and services

ProSlide designs and manufactures water ride attractions. Every year, we make more investments in R&D than any other ride manufacturer. Inventions like the MAMMOTH® Serpentine ride, BehemothBOWL™ 60 with the patented CorkScrew™ exit, and TORNADO® have revolutionized the industry. We've been awarded three IAAPA Impact Awards, recognizing the industry's top attraction innovation and more 1st Place Best Ride awards than all other water ride manufacturers combined, 70+ in 29 years. Great water parks tell a compelling story, every element runs at high efficiency and capacity. Our knowledge of best practices leads to smart design: stairways and queuing areas that eliminate bottlenecks, ride layouts that reduce the number of attendants,

and efficient raft return and storage. Our planning team includes veteran architects & designers from both the amusement and water park industries. And for the rest, our rich ecosystem of expert partners can provide engineering, operations management, construction specifications, and more.

USPs

We deliver: **Ride performance.** With ProSlide you get sleek, impressive design and a smooth high-thrill ride. **Custom design.** We customize every ride to fit your park perfectly. **Constant innovation.** Our iconic inventions have led the evolution of the water ride industry. **Customer focus.** We're invested in our customers' success on a personal level.

Key customers

Trusted partner of the world's top water parks including: Disney, Wet 'n Wild, Six Flags, Great Wolf Resorts, Center Parcs, Siam Park, OCT, Happy Magic Group, Wanda and many more. Whether indoor or outdoor, new or expanding, your water park deserves the best rides.

Plans for 2015/16

We're pleased to announce the official opening of our newest office in Shanghai, China! It will complement our existing business development teams in the region, and allow us to be

more fully emerged in our client's success. Regional projects to watch include Caribbean Bay (South Korea): Hybrid: HydroMAGNETIC® MAMMOTH® / TORNADO® 60, Joyfulland (China): 30+ water rides including WaterKING-DOM™ and several Custom Complexes, Ocean Park (Indonesia): Custom Complex, and many more. Other highlights: **Siam Park (Spain):** World's first, patent-pending Hybrid: Flying-Saucer™/ RocketBLAST™ **Kalahari Poconos (USA):** 22 rides, including, RideHOUSE® 500 & world's first indoor TornadoWAVE™.

2015/16 trade shows

IAAPA, AAE, EAS, WWA, DEAL, visit our website for more!

Who's who?

President & CEO: Rick Hunter, Chief Operating Officer: Dave Rozon, VP Sales & Strategic Accounts: Jeff Janovich.

What the clients say

"The 150 ProSlide rides in our parks are a testament to their innovation and ability to deliver." *John Odom, SixFlags.* "ProSlide is second to none. Your products are amazing and you always deliver." *Kieran Burke, PremierParks.* "ProSlide stands behind their work, unlike anyone else in the industry" *Todd Nelson, Kalahari.*

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John Wood,
Chairman & CEO

Background

Sally Corporation was founded in 1977 to merge technology and art into memorable entertainment and educational experiences. Since then, the company has designed and fabricated thousands of animatronic characters, productions and museum exhibits, and has played a lead role in the resurgence and development of classic and interactive dark rides for parks and attractions worldwide.

Main products and services

Sally has built a solid reputation for innovation, quality and service. The company reinvented the traditional dark ride with its successful ride/game adventures, making them affordable, flexible and operator friendly. An experienced staff of designers, sculptors, artists, writers/producers, technical and electronics experts, together with dedicated project management, makes SallyCorp the dark ride specialists.

USPs

- Complete Design & Build Services - Turnkey Products - Custom Attractions - Interactive & 3D Dark Ride Technology - Mixed-Media Capabilities - Props and Sets - Lighting & Special Effects - Electronics, Audio & Music Production & Scripting - Affordable, Flexible, & Operator Friendly!



Sally's latest dark ride, Justice League: Battle For Metropolis.

Key customers

Sally Corporation's international clientele includes Six Flags Entertainment, Legoland Parks, Merlin Entertainments, Paramount Parks, Chimelong, Gröna Lund, Walibi, OCT (Happy Valley parks), Terra Mitica, Hershey-park, Warner Bros Movie World, Ocean Park, and many others.

Where in the world?

Sally Corporation's rides and attractions can be seen in parks worldwide. This year we enjoyed installations in China, Europe, India and the USA.

Plans for 2015/16

The 2015/2016 season should prove to be another exciting year at Sally marked with the launch of the dynamic new Justice League Battle for Metropolis 4D interactive dark ride attractions at Six Flags over Texas and St. Louis and Gröna Lund's House of Nightmares attraction. We look forward to creating new rides and attractions for our existing customers and new developments around the world in the coming year.

2015/16 trade shows

IAAPA, AAE, and EAS.

Who's who?

John Wood, Chairman & CEO; Fitz Otis, Sales Manager; Greg Eccles, Asia/Australia Sales; Drew Hunter, VP Design; Donna Gentry, VP Projects; Todd Gillrup, VP Operations; John Stegall, Technical Services Director; Rich Hill, Sr. Design; Lauren Wood Weaver, Marketing Director.

What the clients say

"After two years of dreaming, planning and building, I'm thrilled to see our attraction open to the public. I'm extremely pleased with the end-result from the fabulous crew at Sally Corporation." – Peter Osbeck, Ride Manager at Gröna Lund.

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Skype: simworx

www.simworx.co.uk



Terry Monkton,
managing director

Background

The company was initially established in 1997, Terry Monkton and Andrew Roberts are the key stakeholders.

Main products and services

Simworx sells a diverse range of media-based attractions, including dynamic motion simulation attractions and 4D cinemas for the worldwide entertainment, education and corporate markets.

Additional products

Simworx is involved in product development, manufacturing and service support, film content, motion programming and the creation of complete themed attractions.

USPs

The company also offers clients a genuine turn key service, with an unparalleled after-sales support service.

Key customers

Our key customers are primarily in the theme park, museum, zoo, aquarium, space and science centre, corporate promotion, family entertainment centre and cinema sectors.

Where in the world?

Simworx sells its attractions to countries



Shrek's Adventure, London

worldwide, with installations across every continent.

Plans for 2015/16

Continued sale, manufacture and installation of high quality media based simulation attractions and the launch of an exciting new generation of RoboCoaster attractions and AGV Dark Rides.

New for 2015, Simworx has announced the launch of another major addition to its product range, the 360° Rotating Flying Theatre.

Simworx has partnered with Dutch company Mondial, to bring an all new range of technologies together for this spectacular new attraction. Providing a real sensation of flying, with Passengers' legs dangling freely

below them, the Flying Theatre is available with 60 seats in 3 rows of 20 and offers unique motion. Riders view a movie on a huge dome screen, as they 'fly' through the experience, enhanced by a range of new technologies and optional special effects.

Following the installation of the worlds first Immersive Tunnel, at Movie Park Germany, Simworx secured a further 5 orders for similar attractions in Italy, China, Malaysia, Dubai and the UK.

Its most recent installation is a custom 3D/4D Immersive Simulation Experience at Merlin's new London based attraction "Shrek's Adventure". Starting at the 'Far Far Away Bus Depo', visitors will be transported to a fairytale world with the help of a 4D experience by Simworx. With Donkey in the driving seat, the immersive flying bus ride combines state of the art technology, 360° 3D Projection, along with brand new DreamWorks 3D animation and multisensory special effects.

2015/16 trade shows

IAAPA Asian Expo, IAAPA Euro Attraction Show, IAAPA Orlando and VAE London.

Who's who?

Terry Monkton, Managing Director;
Andrew Roberts, Operations Director;
Edward Pawley, Business Development Manager.

TRIOTECH

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Triotech's latest interactive Dark Ride project
Voyage to the Iron Reef

Triotech

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www.trio-tech.com



Ernest Yale,
President & CEO

Background

Triotech was established in 1999. The company is based in Montreal, Canada and has offices in the USA, UK, and China. Triotech has grown to over 125 full time employees from designers, software and mechanical engineers, creative artists, to all our manufacturing, service, sales and support teams.

Main products and services

Integrated designer and supplier of media-based interactive and immersive attractions. We also develop content in our 3D animation studio. Our main products are media-based Interactive Dark Rides as well as interactive “4D” theatres with motion seats and special effects. Both products have won Best New Product Brass Ring awards from IAAPA. The IDR has also won the Impact Award.

Additional products

Triotech’s product line also includes its XD Theater, Interactive Cinema, and Typhoon. This is complemented by strong technological assets such as its proprietary game engine, targeting system, and projection mapping tools.

USPs

Triotech is the leader in interactivity. Our targeting system is more accurate and more



Triotech’s IDR - Adaptable to all ride system providers

responsive than any other on the market. Our proprietary game engine and seat motion technology ensures best-in-class game play and immersion. These factors combine to create fun and highly repeatable experiences for guests. Additionally, Triotech is unique in its integration as both an attraction and content developer. We provide turn-key solutions.

Key customers

Theme parks, tourist destinations and family entertainment centers represent one primary sector. The other sector is edutainment (science centres, museums, zoos and aquariums).

Where in the world?

There are Triotech attractions operating in over 40 countries across all continents except Antarctica.

Plans for 2015/16

Opening of Voyage to the Iron Reef, an amazingly detailed, immersive and interactive dark ride at Knott’s Berry Farm in California. There are other major Interactive Dark Ride projects being developed and installed all over the world.

2015/16 trade shows

IAAPA, AAE, EAS, DEAL, AMOA, China Expo

Who’s who?

Ernest Yale, President and CEO; Sylvain Larose, COO/CF0; Gabi Salabi, Vice President Sales and Business Development; Vincent Brie, Vice President Site Operations; Christian Martin, Vice President Marketing.

What the clients say

“Voyage to the Iron Reef” is an incredible and innovative attraction that Knott’s Berry Farm’s guests will want to ride over and over. Our collaboration with Triotech resulted in a visually stunning and highly interactive ride.” Raffi Kapreyan, VP/GM, Knott’s Berry Farm.



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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 specialties.

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.

2015/16 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; Jeroen Holman, business development manager; Stefan Holtman, account manager; Alex Ong (Vekoma Rides Singapore); Nathan Jones, VP sales USA & Canada.



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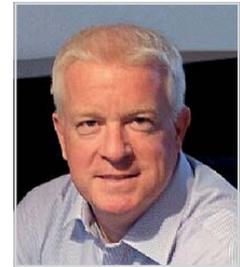
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www.attractionsexpo.co.uk



Background

The 2nd Visitor Attraction Expo will be held at the prestigious ExCeL London from 12th-14th January 2016. VAE is produced by the British Association of Leisure Parks Piers and Attractions (BALPPA) in association with BACTA and EAG International.

Key customers

Targeted at owners, managers, suppliers and developers of leisure parks, piers, zoos, indoor play facilities and the ever-widening attractions sector, VAE was conceived as an annual UK event at which suppliers could showcase new products, and as a networking and educational opportunity.

Where in the world?

VAE will again take place alongside EAG International, the definitive event for the UK and European coin-op and amusements sectors. Visitors will have unrestricted access between the two shows.

Plans for 2015/16

The first VAE received a positive response from show-goers and exhibitors alike, with many particularly appreciating the additional opportunities created by its co-location with EAG International. Many show participants have commented favourably on the VAE's



Up-To-The-Minute Products

timing, early in the new year and perfect for those considering purchases for the forthcoming season. The show also appeals to those operators who are unable to travel to overseas events.

The inaugural VAE attracted a wide range of exhibitors with organisers confirming a sharp rise in exhibitor enquiries for the 2016 event.

Expect to see the very latest in 4D simulation, admission and crowd control systems, battery powered cars, dodgem cars, dark ride systems, go-karts, high ropes and climbing walls, indoor play, inflatables, kiddy rides, laser

games, procurement and purchasing solutions, redemption prizes and gift items, ticketing and couponing solutions, video games, visitor transport vehicles and much, much more.

BALPPA is justifiably proud of its industry leading training events and workshops. VAE 2016 will feature an impressive programme of seminars and master classes, all focused on topical issues.

Who's who?

Paul Kelly: BALPPA Chief Executive Officer;
Karen Cooke: Organiser.

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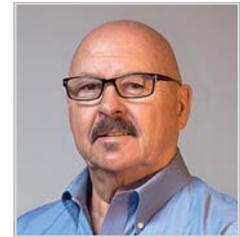
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Charles (Chuck) Neuman,
Chairman

Background

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 and services

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.

USPs

WTI's global experience has taken indoor and outdoor waterpark development to new heights by integrating the latest technology in design, engineering and construction. As a leader in waterpark design and engineering, WTI continues to integrate the latest environmentally



Alton Towers

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 2015/16

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.

2015/16 trade shows

IAAPA Euro Attractions Show, Gothenburg, Sweden; WWA (World Waterpark Association) Symposium and Tradeshow, Palm Springs, California; IAAPA Attractions Expo, Orlando, Florida; IAAPI (Indian Association of Amusement Parks and Industries) Attractions Expo, Mumbai, India; China Attractions Expo, Beijing, China; DEAL (Dubai Entertainment Amusement & Leisure) Show, Dubai, UAE; IAAPA Asian Attractions Expo, Shanghai, China.

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Geoff Chutter,
President & CEO

Background

WhiteWater Attractions was founded in 2013 as an evolution of WhiteWater's two dry attractions companies: Hopkins Rides and Prime Interactives (Formerly Prime Play). Doug Smith is the President of WhiteWater Attractions along with Geoff Chutter, CEO & President of WhiteWater; Andrew Wray, Chief Business Development Officer; Michael Heaven, COO and Barbara Keys, CFO.

Main products and services

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 to completion.

Additional products

WhiteWater Attractions combines 20+ years of adventure play expertise from Prime Interactives (formerly Prime Play) and 45+ years of water ride experience with Hopkins Rides, to offer a wide range of attractions to the amusement industry that allows families to play without getting (too) wet.

USPs

The concept to completion approach we bring to each project at WhiteWater Attractions is what sets us apart. We have experts in theming and design as well as a complete project management department to see the project through and attend to any special situations that arise. All our manufacturing is controlled to ensure we're producing the highest quality product. Our teams are dedicated to each stage of a project to ensure clients receive exceptionally service from start to finish.

Key customers

We serve many different markets including family entertainment centers, amusement & theme parks, waterparks, hotels & resorts, cruise ships, recreation centers, shopping centers, zoos & aquariums and museums. Key clients include LEGOLAND, Sea World, Warner Bros., Carnival and Park Astérix.

Where in the world?

WhiteWater Attractions distributes its world-class products all over the world serving clients in Asia, Europe, the Middle East, Africa, Russia, North America, Central America and South America.

Plans for 2015/16

WhiteWater Attractions expanded their

international presence to meet the growing demand, welcoming additional sales personnel to the Shanghai and Barcelona offices. Additionally, WhiteWater Attractions will be introducing No Boundaries to the market, with the first installation slated for early 2016.

2015/16 trade shows

Dubai Entertainment Amusement & Leisure Show (DEAL) Dubai, United Arab Emirates
Colombia Association of Amusement and Attractions (ACOLAP) Asia Attractions Expo (AAE) Beijing, China Euro Amusement Show (EAS) Amsterdam, Netherlands International Association of Amusement Parks & Attractions (IAAPA) Orlando, Florida.

Who's who?

Doug Smith, President, WhiteWater Attractions;
Geoff Chutter, CEO & President, WhiteWater;
Andrew Wray, Chief Business Development Officer; Michael Heaven, COO; Barbara Keys, CFO

What the clients say

"We are excited to bring Timber Falls to our guests. Being our first themed ride, it thrills our guests with high velocity drops and interacts with them in the efficient, fast moving queue line. Timber Falls (WhiteWater Attractions' Log Flume) is a game changer"
Bob Williams General Manager Calaway Park.



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www.whitewaterwest.com



Geoff Chutter,
President & CEO

Background

Founded in 1980, WhiteWater has been making waves for 35 years with Geoff Chutter at the helm as President & CEO.

Additional stakeholders include Andrew Wray, WhiteWater's Chief Business Development Officer, Michael Heave, WhiteWater's Chief Operations Officer and Barbara Keys, the Chief Financial Officer.

Main products and services

WhiteWater specializes in waterslides, multi-level water play structures, wave-generating equipment, FlowRider® stationary surfing machines, harnessed attractions, interactive play and water rides. WhiteWater's wide range of innovative products are a perfect match for enhancing the overall guest experience in waterparks, amusement parks, hotels, resorts, family entertainment centers, recreation and aquatic centers, cruise ships, shopping centers and more.

Additional products

WhiteWater offers a concept to completion business model, providing design and master planning services into manufacturing as well as maintenance long after installation is complete. WhiteWater is dedicated to providing the ultimate WOW experiences to our clients and their guests by delivering to projects on

time, on budget and to the industry's highest quality and safety standards.

USPs

The unique strength of WhiteWater is the 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. This provides a great deal of value to clients as it greatly reduces the complexity and ambiguity of their waterpark projects, allowing them to focus on their critical success factors.

Key customers

WhiteWater's award-winning design services and products can be found in indoor and outdoor waterparks, destination hotels and resorts, amusement and theme parks, cruise ships, specialty markets, and municipal aquatic facilities all over the world.

Where in the world?

WhiteWater supplies products and services to countries all over the world from over 20 international offices.

Plans for 2015/16

2015 will mark the first installation of

Slideboarding, the video game integrated waterslide, as well as many first-in-the-world Fusion Waterslides. There are many new products to watch out for coming out of WhiteWater as well as industry-changing projects such as Yinji Kaifeng Water World in China and Camelback Lodge & Aquatopia Indoor Waterpark in the United States.

2015/16 trade shows

Dubai Entertainment Amusement Show - Dubai, UAE Australian Amusement Leisure and Recreation Association Expo - Gold Coast, Australia ACOLAP - Cartagena, Colombia IAAPA Asian Attractions Expo - Hong Kong IAAPA Attractions Expo - Orlando, FL, USA World Waterpark Association Show - Palm Springs, CA, USA National Recreation and Parks Association Conference - Las Vegas, NV, USA.

Who's who?

Geoff Chutter, CEO & President;
Andrew Wray, Chief Business Development Officer; Michael Heaven, COO;
Barbara Keys, CFO.

What the clients say

"This massive slide structure is a great addition to our park," said Steve Martindale, Six Flags Hurricane Harbor Park President.

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The industry's latest products and innovations

For full company and contact details of any of the products, equipment and services featured here, please visit www.attractions-kit.net



Future projections

Dataton's Watchout multi-display software provided projection mapping on four landmark buildings in Riga, Latvia, as part of an annual festival. The Staro Riga Festival of Light attracted an estimated 500,000 visitors.

System integrator Solaris, based in Saint Petersburg and Moscow, Russia, supplied Watchout systems and hardware for projection mapping on to the facades of the Astor Riga Hotel, Congress Centre, St Peter's Church and the Academy of Arts during the five-day festival.

Keywords: DATATON AB

Fun in the wild west

Germany's Fort Fun Abenteuerland has had an interactive theatre attraction from Triotech installed. The Canadian company's XD Dark Ride, which won IAAPA's Brass Ring Award for Best New Product in 2013, will serve as the regional theme park's major new attraction for the 2015 season.

The 16-seat FoXDome ride fits into the park's American Wild West theming. Fort Fun will have access to Triotech's library of exclusive interactive content movies.

Keyword: TRIOTECH



Walkie-talkie workout

TOR Systems has been awarded a contract to implement its booking system at the Sky Garden attraction at the top of London's newest skyscraper, 20 Fenchurch Street – dubbed the Walkie-Talkie.

TOR's Maxim system will be used to manage all bookings at the free-to-access Sky Garden, which occupies the top three floors of Rafael Vinoly's 37 storey, 525ft skyscraper and offers stunning views.

Keywords: TOR SYSTEMS

Simworx special effects

Dinosaurs and cowboys feature in a 5D special effects cinema installed by Simworx at an Irish theme park.

Ready for the start of the 2015 season, the new attraction at Tayto Park in Co. Meath features 48 seats and a three degrees of freedom motion base, providing left, right, forwards and backwards motion.

The cinema, housed in a new building, also features a range of special effects including water spray, air blasts, leg tick-

lers, bubbles and special effects lighting. A Christie digital projection system is utilised.

Tayto Park will initially run two different films in the cinema, providing a choice of five or ten minute movies. 'Lost World' is a comic dinosaur themed adventure while 'Wild West Mine Ride' sees a sheriff and his steed chasing a bank robber through the wild west. "We chose Simworx as we felt they offered the best value for money and also had the best quality product," said Tayto Park general manager Charles Coyle.

Keyword: SIMWORX



Taking it to the streets

Graffiti artists were able to express their artworks using technology from TDC (Technical Direction Company) as part of a major cultural event. Australia's annual White Night Melbourne took place in February, with the projected street art among the highlights.

The interactive mural project, Sofles – Graffiti Mapped, featured the work of Australian street artist Sofles. Using TDC's projection mapping, artwork was displayed on Melbourne's largest mural.

Keyword: TDC



Lose yourself in fear

A scary ride through an endless zombie forest, 'Lost in Fear' is a new 4D film from Niceberg Studios. The stereoscopic 3D film is compatible with all major simulator and motion theatre brands and designed with 4D effects in mind.

Lasting four minutes and thirty five seconds, the ride film from Red Raion is being exclusively distributed by Niceberg Studios worldwide. In it, riders are taken down a haunted coaster track straight into zombie territory, with the undead creatures hidden in a scary forest determined to kick people off.

Keyword: NICEBERG

Dome is in the running

An open platform dome display which began life as a high-end running experience for treadmill users is set to provide the latest in immersive audience experiences for the attractions industry.

Running Unlimited has adapted the Zone domes it launched for the H&F sector after discovering there's a "limited choice of expensive, proprietary immersive dome solutions" available for attractions operators.

Keyword: RUNNING





S&S makes it a double

A Double Shot tower ride from S&S Worldwide is to be installed at the Eon Time theme park in Hohhot, China. Opening is scheduled for late 2015.

The mixed-use Eon Time project combines various aspects of natural elements with the surrounding context of the Chinese city. The Double Shot, which is already in production, launches 12 passengers nearly 80ft (24m) through two cycles of positive 3-G and negative 1-G ride experiences. The cycle repeats with two 30mph launch sequences in every ride.

Keyword: S&S

Gateway to the galaxy

The Art Institute of Chicago has selected Gateway Ticketing Systems as its new ticketing provider.

Point-of-sale solution Galaxy will be implemented, to be used for front gate sales, order entry, resource management, and group sales on the web as well as for online reseller and consignment sales. The Institute said the system has the “technical sophistication” needed for it to be responsive to visitors now and in the future.

Keyword: GATEWAY



Radio silence averted

An innovative radio system from Icom is helping volunteer guides communicate at The Ramsgate Tunnels, a recently-opened underground attraction in the UK.

Icom’s radio system features an innovative ‘leaky feeder’ that provides radio communication throughout the tunnel network, which is sixty feet underneath the town of Ramsgate and extends for three and a half miles.

Keyword: ICOM

Cinematic photo solutions

Dubai Parks and Resorts has handed Picsolve a five-year contract to provide a fully connected photo and video experience at four new themed developments.

Picsolve will provide a full range of digital, video and image capture solutions at the four attractions: Motiongate Dubai, Legoland Dubai, Bollywood Parks Dubai, and Riverpark.

The goal is to provide guests with a seamless and connected photo experience

across the four sites. Using Picsolve’s unique Photo Tag and digital solution, guests will be able to ‘tag’ themselves or be tagged across experiences using a barcode, wristband or directly from the app.

Guests can then purchase photos as part of an ‘all-inclusive’ package, taking advantage of a one-off cost for all experiences captured throughout their visit.

Experiences will include photo and video on rides, in sets, with characters, as well as computer aided experiences.

Keyword: PICSOLVE



Polin is letting it slide

An 8,000sq m (86,111sq ft) indoor waterpark has opened in Russia, with a variety of high-speed waterslides designed and installed by Polin Waterparks.

Aquario Indoor Aquapark, in Omsk, features seven waterslides as well as five toddler-sized attractions and is now the largest waterpark in the Urals.

Manufactured using resin transfer molding (RTM) composites technology, Turkey's Polin supplied The Looping Rocket, which

offers one of the tallest drops guests can experience in an indoor waterpark.

Among the other rides are The Multisurf, a fast and freewheeling mat-racing slide; The Freefall, which offers a drop experience without the dangers of an out-of-control descent; and The Wave Slide, a new uphill high-speed experience ride that is suitable for narrow spaces.

Among the attractions for young children is Polin's jungle-themed waterplay structure adorned with parrots and palm trees.

Keyword: POLIN

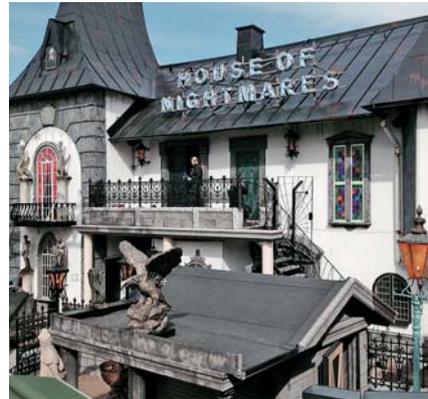


A house of nightmares

Sally Corporation's new walk-through haunted house attraction has opened at Sweden's Gröna Lund amusement park.

House of Nightmares is set in an old Victorian mansion and focuses on the evil Dr Morphio – a crazed scientist carrying out experiments about nightmares. Special effects, lighting and sound are used to set the mood, while scenic elements enhance the back story. Also used are animatronic characters and props.

Keyword: SALLY



Added thrills and spills

Two curved racing hydroslides are upping the thrill factor at a New Zealand resort. Designed, manufactured and installed by Australian Waterslides & Leisure, the waterslides were installed in time for the Christmas holiday season at Taupo DeBretts Spa Resort.

Construction began on 16 November 2014, with the slide components arriving in mid-December and in just one week the slides were assembled and sections lifted onto the steel framing. Australian's ride was selected by public vote on the resort's website.

Keyword: AWL

Ultimate vending

The result of a five-year mission, Sweet Amanda's vending machine has now launched. With a modular design, the machine features a central ordering touchscreen, as well as either eight or 16 clear cylinders filled with un-wrapped or wrapped branded candy.

Additional tubes at the side of the machine are loaded with capsules containing toys and novelties.

Keywords: SWEET AMANDA'S





Tussauds' is sound

Madame Tussauds' Singapore site is now using a Symetrix SymNet Radius 12x8-centric audio processing and distribution infrastructure.

The open architecture Dante-scalable DSP (digital signal processor) is part of an audio installation by Electronics & Engineering (E&E). The audio distribution system includes microphones, speakers, amplifiers, players and show control equipment based on an original design by Thöne und Partner Germany. Crucial to deployment of the system is a fully-featured DSP.

Keyword: SYMETRIX

Putting out the fires

WhiteWater Attractions has supplied three interactive play zones at Silver Dollar City in Missouri, US.

The theme park's Fireman's Landing features 10 areas and is styled as an 1880s volunteer recruitment fair. The play zones installed by WhiteWater include Firefighter's Fire Drill, where children use interactive blasters that propel thousands of foam balls to put out mock fires, and a Firefighter's Fire Escape play area.

Keyword: WHITEWATER



3D display breakthrough

A new type of 3D display solution has been launched by Holotronica.

Holo-Gauze comprises a metallic transparent gauze and is designed to be used with 3D polarised projection systems. It can also achieve believable 2D hologram effects. According to Holotronica, Holo-Gauze has been created to be easier to transport and more affordable than traditional Pepper's Ghost systems.

Keyword: HOLOTRONICA

The time of their lives

A newly-invented piece of technology is helping to give visitors to the Doctor Who Experience the time of their lives.

Sarner created the wearable 'Time Crystal' pendant for the "regenerated" attraction in Cardiff, UK, in an attempt to draw visitors into the experience. Given out at the start of the attraction, the pendant glows, flashes and goes through a sequence of colours at certain junctures in the storyline of the experience.

As well as infrared and LED components, the device also vibrates, creating a "more multi-sensory experience", according to Sarner projects director Ed Cookson.

"The wearable technology had to make sense as part of the story whilst adding to the visitor's experience, but it became apparent that there was nothing on the market readily available so we had to invent our own. The pendant was designed from the ground up as a creative solution," he said.

Keyword: SARNER



Laser precision in Orlando

Turtle power has been unleashed at the Nickelodeon Suites Resort hotel in Orlando as a laser maze experience created by SimEx-Iwerks opened.

The attraction, Teenage Mutant Ninja Turtles Laser Lockdown, features high-visibility lasers and UV lighting. The use of graphic components, character dialogue, special effects and themed music are all intended to immerse guests into the Teenage Mutant Ninja Turtle universe.

One or two participants can take the maze challenge at a time. The attraction's storyline involves guests having to disable a security system and navigate a web of high-tech lasers in order to save the turtles from Kraang's secret laboratory.

Teenage Mutant Ninja Turtles Laser Lockdown is the second collaboration between SimEx-Iwerks and Nickelodeon Suites Resort, with the hotel previously installing a SimEx-Iwerks 4-D Theater.

Keyword: SIMEX-IWERKS



A light in the museum

Rapenburg Plaza developed a fully integrated lighting design, multimedia, audio and show control system at the National Military Museum in the Netherlands.

As part of the project, Rapenburg Plaza says it brought several design considerations to life, including sophisticated technical lighting bridges installed in the high ceilings for access to equipment for maintenance and long distance cable runs.

Keyword: RAPENBURG



To be seen to be believed

Photographic solutions company Magic Memories has been awarded a new partnership contract with the Ripley's Believe It or Not! visitor attraction in London. The use of Chroma key photography together with the Magic Memories hosted engagement model allows the partner companies to create a product customised to each guest.

Shaun Moroney, Magic Memories European sales director, said the partnership between the companies had been strong and remains a "concrete framework for further projects".

Keywords: MAGIC MEMORIES

Dynamic LED lighting

A range of LED video solutions for creating dynamic lighting designs and exterior installations has been introduced by Harman's lighting division Martin Professional.

VDO Fenix 6 is a touring-friendly outdoor LED video panel with 6mm pixel pitch and full cross-rental compatibility. A robust, ergonomic frame eliminates the need to use an add-on touring frame and allows for fast and easy build-up of LED video walls.

Keyword: MARTIN





Zombies loose in Turkey

With an undead theme, Triotech has installed an interactive dark ride attraction at a family entertainment centre in Turkey.

The attraction at FunLab Cevahir, Zombi, features four-person police-themed vehicles riding through four interactive and four non-interactive scenes.

Canada-headquartered Triotech designed and produced the animation and gaming system for the 216ft (66m)-long 3D attraction, which is enhanced with 4D effects.

Keyword: TRIOTECH

Jora ride wins Thea Award

Dutch design company Jora Vision is celebrating the third Thea award-winning project it has been involved in. French theme park Futuroscope's dark ride The Time Machine, which features the Ubisoft video game characters the Raving Rabbids, received a Thea Award for Outstanding Achievement at the Themed Entertainment Association's 21st annual awards show.

Jora Vision was involved in the design, engineering and construction of the dark

Outdoor phone charging

Running out of smartphone battery at an amusement park could be a thing of the past with a new charging station solution.

CarrierClass Green Infrastructure (CCGI) has unveiled its ConnectTable solar power charging and backup power system. The ConnectTable provides solar power for mobile device charging, with CCGI saying it could either bring electricity to areas where visitors need it or where an amusement park would like its guests to congregate.

Keyword: CARRIERCLASS



Reaching for the sky

A new ride film from The Juice has won a Silver Telly Award in a US ceremony.

Aerobic Challenge from Crazybridge Studios, which is exclusively distributed by The Juice Films, was selected as a winner in the 35th Annual Telly Awards. Aerobic Challenge, a 4D film, takes riders on a psychedelic and kaleidoscopic journey through the skies, looping the loop, featuring a fast pace and precise stunts.

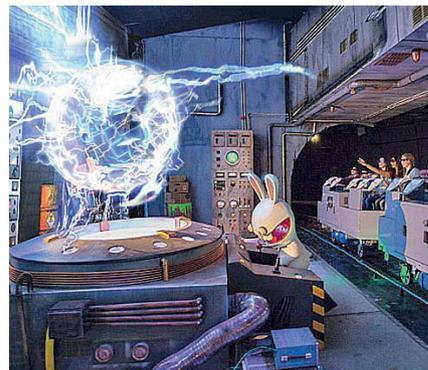
Keywords: THE JUICE

ride, working in collaboration with sister companies Jora Entertainment and Jora Graphics and other Dutch organisations.

The ride takes visitors on a journey through time with the infamous Raving Rabbids characters, combining 5D technology with offbeat humour.

The two previous Thea award-winning projects Jora Vision was involved in were The Forgotten Mine adventure minigolf in Belgium and Arthur, l'Aventure 4D, also at the Futuroscope theme park.

Keywords: JORA VISION



Paint pictures with words

Imagineear's latest multimedia guide has launched at the Van Gogh Museum in Amsterdam, the Netherlands.

Engineered for the repeat rental market, the mediaPacker touch interactive, or MPti, provides a fully interactive touch screen and features a camera. Designed to be robust, the device is wifi, radio frequency, Bluetooth, GPS and FSK enabled.

The Van Gogh Museum's use of the multimedia guide comes as part of a new

presentation of its permanent collection, which takes advantage of digital technology and also includes a new website and app created by digital agency Fabrique. Imagineear's MPti comes in 10 languages and aims to provide visitors with carefully curated and attractively presented content on a device which is intuitive to use.

'We wanted to create a device that provided all of the technology that consumers expect, but that would be robust enough for intensive use. The MPti does just that.'

Keyword: IMAGINEEAR



Dream contract for Syx

Syx Automations was selected to provide ticketing and membership software at a revamped and refurbished amusement park in the UK – the country's oldest.

Syx's ReCreateX software will be used to manage all ticket sales, both online and via the ticket booths, as well as memberships, catering, retail sales and access control at Dreamland, in the Kent seaside town of Margate. The company also managed pre-sales at the park.

Keyword: SYX



Accuracy and realism

Cruden's new powerboat simulator is an interactive experience for up to five guests, with emphasis on accuracy and realism. In creating the Cruden Powerboat 5CTR, the Dutch company said it had applied the same detailed modelling approach to wave and boat dynamics and professional image generation that feature in industry-standard race car simulators.

To help achieve this, Cruden worked with the Dutch military on its fast interceptor vessels and security boats as well as Florida powerboat specialists.

Keyword: CRUDEN



SCORPION EXPRESS, CHESSINGTON, UK

Scorpion in flames

MTFX has redesigned the look and feel of the Scorpion Express runaway train ride at the UK's Chessington World of Adventures.

Based on a tried and tested set-up, the company implemented a bespoke flame system, which featured trigger points, warning systems and firing times specific to the ride. The idea was to give the new attraction an experiential 'moment' as the train moves around the track.

Keyword: MTFX

▶ [ATTRACTIONS-KIT.NET](http://attractions-kit.net) PRODUCT ROUNDUP

3D printing for fabric

Disney's research division has developed a new type of 3D printer that works with off-the-shelf fabric to create precise, but soft and deformable, 3D objects.

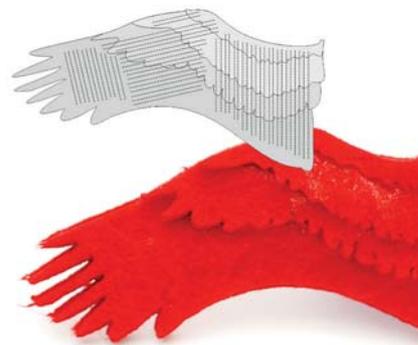
Developed by Disney Research in collaboration with Carnegie Mellon University, the "layered fabric" printer employs an approach where a sheet of fabric forms each layer of a 3D object.

Of most use to Disney might be the ability to 3D print soft toys, but it could

also be used to create smart objects or fabricate clothes. The prototype printer is multimaterial and can integrate two types of fabric into a single object, including harder materials and electronic components, giving rise to the potential for adding touch sensitivity or LED displays – creating custom objects on demand that are also interactive electrical objects.

The printer was unveiled at the Conference on Human Factors in Computing Systems in Seoul, South Korea, in April.

Keyword: DISNEY



Truth behind the truce

An exhibit exploring the truth behind the Christmas Truce matches of the First World War, and the role played by a number of footballers in the conflict, has been designed by Mather & Co.

The Greater Game – Football & The First World War opened at the National Football Museum in Manchester, UK in December 2014 and runs until September 2015. Artefacts on display in the free exhibit include a diary kept by Lt C.B. Brockbank of the 6th Bn Cheshire Regiment detailing the famous 1914 Christmas Day match.

Keywords: MATHER & CO

New concept in rides

A video simulator platform with interchangeable rides has been launched. From manufacturer Jolly Roger, the Ezee Swap ride is a coin-operated simulator aimed at children aged between 3 and 7, with each ride offering four selectable on-screen tracks, creating a repeatable experience.

The ride moves in a rocking and side to side motion following the on-screen footage, and is fully automatic. Ezee Swap is available in a variety of colours.

Keywords: JOLLY ROGER



Embed's Landmark role

Embed was selected to install its revenue management solution at a family entertainment centre (FEC) in Abu Dhabi – the 32nd Landmark Group-owned store to select the debit card and point of sale provider.

The Fun Works FEC in Yas Mall, Abu Dhabi, UAE, will use the Embed System, which provides cashless admission to large scale rides and attractions. Embed also invented a solution to manage workshops at the FEC.

Keyword: EMBED



US venues select Accesso

Four cultural venues in the US have recently signed agreements to use Accesso Technology Group's Siriusware Salespoint solutions.

The contract wins are for The Children's Museum of Indianapolis, Whitney Museum of American Art, Philadelphia Museum of Art and Pacific Science Center. The four venues will make use of a variety of Siriusware Salespoint solutions covering e-commerce and front gate ticketing, access control, group sales, memberships, kiosks, food and beverage, and retail.

Keyword: ACCESSO

Crystal clear spheres

A Turkish resort has added a number of Polin waterpark attractions, including the dizzying 'Sphere' waterslide.

The manufacturer installed the rides at Crystal Aura Beach Resort & Spa in Kemer, with the aim of providing such enticing aquatic offerings that guests would want to stay on property for the duration of their visit. Polin had previously designed and installed waterparks at sister properties Crystal Sunset and Crystal Waterworld.

A media server with Sense

Thorpe Park's Angry Birds 4D effects theatre is using 7thSense Design's Delta media server with passive stereo 3D output to power its projection system.

The UK-based uncompressed media serving and display specialist also supplied an audio server with 8-channel output to support a fully immersive and integrated experience. The 326-seat theatre was developed and supplied by Simworx as part of a new Angry Birds Land at the park.

Keyword: 7THSENSE



Illuminating history

Customised LED lighting fixtures from Gantom Lighting & Controls have been used in revamped galleries at the Australian War Memorial in Canberra.

The fixtures illuminate both the historic dioramas and the display cases of the First World War Galleries, which re-opened to the public in December 2014, and are part of a new lighting design by Benjamin Cisterne.

Keyword: GANTOM

Polin's Sphere waterslide is a streamlined version of its giant 'Magic Sphere'. The two-person slide begins with a steep drop, before riders embark on a high-speed journey from one sphere to another.

The ride is manufactured using resin transfer molding (RTM) composites technology and features Polin's patented 'Natural Light Effects' (NLE) technology, which requires no electricity. Instead, colourful designs shine through the fiberglass sides.

Keyword: POLIN



Green Resources

Global organisations and campaigns promoting green practices

Alupro

UK

Tel: +44 (0)1527 597 757

Twitter: @AluproUK

www.alupro.org.uk

A not-for-profit company working to meet the industry's obligation to meet, and exceed, recycling targets for aluminium packaging.

AsialsGreen

USA

Facebook: /asiaisgreen

Twitter: @AsialsGreen

www.asiaisgreen.com

Asia is Green is an online publication focusing on sustainability solutions, ideas, technologies, tools, models, policies and trends in Asia.

AskNature

USA

Tel: +1 406 543 4108

www.asknature.org

A resource for the biomimicry community who are interested in 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)8080 800 008

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.

The Carbon Trust

UK

Tel: +44 (0)20 7170 7000

Facebook: /thecarbontrust

Twitter: @thecarbontrust

www.carbontrust.com

The trust helps 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

An education and visitor centre which demonstrates practical sustainability.

The Chartered Institute of Waste Management (CIWM)

UK

Tel: +44 (0)1604 620 426

Twitter: @ciwm

www.ciwm.co.uk

A professional body representing waste and resource professionals within sustainable waste and resource management sectors.

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 designed to help individuals and businesses.

EC3 Global

Australia

Tel: +61 7 3238 1900

Facebook: /theplanetdeservesmorethanhalf-measures

Twitter: @EarthCheck_

www.ec3global.com

An international tourism and environmental management and advisory group working with enterprises, destinations and communities to provide 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

Their Certification Program ensures tourism is in line with sustainability.

Eddie

UK

Tel: +44 (0)1342 332 000

Facebook: /edie.net

Twitter: @edie

www.edie.net

An online resource with information, videos and communications channels.

EMAS

European Union

Tel: +800 6789 1011

Facebook: /EUEnvironment

Twitter: @EU_ENV

http://ec.europa.eu/environment/emas

A tool for organisations to evaluate and improve their environmental performance.

Emirates Environmental Group (EEG)

UAE

Tel: +971 4 344 8622

www.eeg-uae.org

A professional working group protecting the environment through education, action programmes and the community.

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

LCA identifies improvements to goods and services in the form of lower environmental impacts and the reduced use of resources.

Forum for the Future

UK

Tel: +44 (0)20 7324 3630

Facebook: /forumforthefuture

Twitter: @Forum4theFuture

www.forumforthefuture.org

An independent non-profit organisation that helps solve 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 sustainability issues.

Global Action Plan

UK

Tel: +44 (0)20 7420 4444

Facebook: /globalactionplan

www.globalactionplan.org.uk

Plan provides behaviour change programmes that are designed to help people live more sustainably.

Global Footprint Network

USA

Tel: +1 510 839 8879

Facebook: /GlobalFootprintNetwork

Twitter: @EndOvershoot

www.footprintnetwork.org

An international think tank which provides Ecological Footprint accounting tools to drive informed policy decisions.

GreenBiz Group

USA

Tel: +1 510 550 8285

Facebook: /GreenBiz

Twitter: @GreenBiz

www.greenbiz.com

Provides information and learning opportunities to help companies integrate environmental into their operations.

Green Building

South Africa

Tel: +27 21 447 4733

Facebook: /alivetogreenmedia

Twitter: @GreenBuildNews

www.alive2green.com

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 Lodging News

USA

Facebook: /Green-Lodging-News

Twitter: @greenlodging

www.greenlodgingnews.com

An online magazine and website with updates on environmental lodging news.

Green Pages

Switzerland

Tel: +41 44 272 3479

Facebook: /econow

www.eco-web.com

An online directory of organisations that supply products and services which can remedy environmental problems. ▶

GREEN RESOURCES

► Green Tourism

UK

Tel: +44 (0)1738 632 162

Facebook: /green.tourism.gtbs

Twitter: @GreenTourismUK

www.green-tourism.com

The 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: /ghgprotocol

Twitter: @GHGProtocol

www.ghgprotocol.org

The most widely used international accounting tool 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

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

IDEP develops and delivers training, community programmes and media about sustainable development.

ISO (International Organization for Standardization)

Switzerland

Tel: +41 22 749 0111

Facebook: /isostandards

Twitter: @isostandards

www.iso.org

The world's largest developer of voluntary International Standards, developed via global consensus. It gives specifications for products, services and good practice to make industry more efficient.

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. It provides low-cost finance to UK projects, drawing on a credit facility from Big Society Capital.

LEED (Leadership in Energy and Environmental Design)

USA

Tel: +1 202 742 3792

Facebook: /USGBC

Twitter: @usgbc

www.usgbc.org/leed

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.nrcs.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: +1 510 547 5475

Facebook: /Responsiblepurchasing

Twitter: @RPN

www.responsiblepurchasing.org

A network of buyers dedicated to environmentally sustainable purchasing.

TCO Development

Sweden

Tel: +46 8 782 92 00

Twitter: @tcocertified

www.tcodevelopment.com

TCO Certified sustainability certification make sustainable IT purchasing easier.

Terra Infirma

UK

Tel: +44 (0)191 265 7899

Twitter: @GarethKane

www.terrainfirma.co.uk

It helps organisations to embed the principles of sustainability into their business processes.

Total Environment Centre

Australia

Tel: +61 2 9211 5022

Facebook: /totalenvironmentcentre

Twitter: @angel4green

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 one hundred countries.

WBCSD World Business Council for Sustainable Development

Switzerland

Tel: +41 22 839 3100

Facebook: /WBCSD

Twitter: @wbcsd

www.wbcsd.org

A CEO-led group of companies aimed at galvanising the global business community into creating a sustainable future.

World Heritage Alliance for Sustainable Tourism

USA

Tel: +1 202 887 9040

Facebook: /unitednationsfoundation

Twitter: @unfoundation

www.unfoundation.org

An initiative designed to promote environmentally and economically sustainable business practises around UNESCO World Heritage Sites, and educate people about travelling responsibly.

World Resources Institute USA

Tel: +1 202 729 7600

Facebook: /worldresources

Twitter: @worldresources

www.wri.org

An environmental think-tank that finds practical ways of sustaining the Earth's natural resources.

WRAP

UK

Tel: +44 (0)1295 819 900

Twitter: @WRAP_UK

www.wrap.org.uk

WRAP's mission is to accelerate the move to a sustainable resource-efficient economy through re-inventing how we design, produce and sell products; re-thinking how we use and consume products; and re-defining what is possible through recycling and re-use.



Maximise the sustainability of your attraction for a better future

Address Book

This section shows the contact details for a selection of leading global attractions equipment, product and service suppliers. Full company details can be found at **www.attractions-kit.net**
For a breakdown of the particular pieces of equipment, products and services that these companies provide, please visit our Product Selector at **www.attractionshandbook.com/digital**

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www.panamusements.com

Pax Company
www.pax.ru/en

Peter Petz Productions GmbH
www.peter-petz.de

Polin Waterparks
www.polin.com.tr

Pouzet-Group
www.pouzet-group.com

Prat Trains Touristiques
www.prattrains.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

PRODUCT SELECTOR

▶ [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

[Simworx Ltd](#)
www.simworx.co.uk

[Skytrack](#)
www.skytrack.nl

[Spellmann Bowling](#)
www.spellmann.de

[Spibox](#)
www.spibox.com

[TAB-Austria](#)
www.tab.at

[Tai Tin Amusement Ltd](#)
www.taitin.com.hk

[Technical Park SNC](#)
www.technicalpark.com

[Tornado International Ltd](#)
www.tornado-uk.com

[Triotech](#)
www.trio-tech.com

[United International Leisure AG](#)
www.amusement-rides.com

[Vekoma Rides Manufacturing B.V.](#)
www.vekoma.com

[Videotronics UK](#)
www.videotronicsuk.com

[Wai Lee Video Amusement Co. Ltd](#)
www.wailee.com

[Whitewater West Industries](#)
www.whitewaterwest.com

[Wisdom Rides Inc](#)
www.wisdomrides.com

[World of Rides](#)
www.worldofrides.com

ANIMATRONICS

[Adel Rootstein Ltd](#)
www.rootstein.com

[Advanced Animations Inc](#)
www.advancedanimations.com

[Amusement Electronics Co.](#)
www.amusementelectronics.com

[ATOM Ltd](#)
www.atomltd.com

[Chris Hillman Creative](#)
www.christopherhillman.com

[David Hayes Studios](#)
www.davidhayes.co.uk

[Garner Holt Productions, Inc.](#)
www.garnerholt.com

[GEP Productions](#)
www.gepproductions.com

[Gilderfluke & Company](#)
www.gilderfluke.com

[Heimotion GmbH](#)
www.heimo.com

[Kokoro Company Ltd](#)
www.kokoro-dreams.co.jp/english

[Meticulous Ltd](#)
www.meticulousltd.co.uk

[NHM Planning & Design Consulting](#)
www.nhm.ac.uk/business-centre

[NHM Touring Exhibitions](#)
www.nhm.ac.uk/business-centre

[Polin Waterparks](#)
www.polin.com.tr

[Sally Corporation](#)
www.sallycorp.com

[The Jim Henson Company](#)
www.henson.com

[WhiteWater Attractions](#)
www.whitewaterattractions.com

AQUARIUMS

[Casco Group](#)
www.casco-group.com

[COST of Wisconsin Inc](#)
www.costofwisconsin.com

[nWave Pictures Distribution](#)
www.nwave.com

[ray hole architects ltd](#)
www.rayhole-architects.com

ARCHITECTS/DESIGNERS

[Adrian Smith + Gordon Gill Architecture](#)
www.smithgill.com

[Aedas Architects](#)
www.aedas.com

[AFLS+P](#)
www.afl-uk.com

[Archer Partnership](#)
www.archerpartnership.co.uk

[Arup](#)
www.arup.com

[Atlam Design Partnership](#)
www.atlamdesignworldwide.com

[Austin-Smith Lord](#)
www.austinsmithlord.com

[BCA London](#)
www.bcalondon.com

BDS Architects Ltd
www.bdsarchitects.co.uk

Benoy
www.benoy.com

BH&M Architects
www.bhmarchitects.com

Bignell Shacklady Ewing
www.bignellshackladyewing.com

Blue Ant Design
www.blueantdesign.com

Blueprint Interior Design Inc
www.blueprintdesign.com

Boyes Rees Architects Ltd
www.boyesrees.co.uk

Cadmium Design
www.cadmiumdesign.co.uk

Colwyn Foulkes & Partners
www.colwynfoulkes.co.uk

cpd design
www.cpd-design.co.uk

Crane & Associates
www.craneassociates.com

Creative Solutions (Design & Theming) Ltd
www.creativesolutions-uk.com

Cunningham Group
www.cunningham.com

EDSA
www.edsaplan.com

Fairhurst & Partners
www.fairhurst.co.uk

FaulknerBrowns
www.faulknerbrowns.co.uk

FORREC Ltd
www.forrec.com

Goddard Wybor Practice
www.gwp-arch.com

Hankinson Duckett Associates
www.hda-enviro.co.uk

Herzog de Meuron Basel Ltd
www.herzogdemeuron.com

HKS Sports Design Group
www.hksinc.com

HOK International Ltd
www.hok.com

Holmes Miller
www.holmesmiller.com

Holovis
www.holovis.com

Househam Henderson
www.hharchitects.co.uk

Hypsos
www.hypsos.com

Ibex Interiors Ltd
www.ibex-interiors.co.uk

IDA Chartered Design Consultants
www.ida-designs.com

Idea Architects & Design Consultant
www.thinkidea.co.uk

International Concept Management Inc
www.icm-corp.com

Janvs Design
www.janvs.com

John Duffy Design Group
www.jddg.ie

Jonathan Smith & Partners
www.jsparchitecture.com

Jora Vision
www.joravision.com

Kossmann.dejong
www.kossmanndejong.nl

Lazenby Design Associates
www.lazenbydesign.com

Lifeforms Design
www.lifeforms-design.com

Lifschutz Davidson Sandilands
www.lifschutzdavidson.com

Lightswitch
www.lightswitch.net

Maber Associates
www.maber.co.uk

Mackenzie Wheeler
www.mackenziewheeler.co.uk

Mark Rylander
www.rylandermark.com

MASS Designers
www.massdesigners.com

McFarlane Latter Architects
www.mcfarlanelatter.co.uk

MET Studio
www.metstudio.com

Michael Lee Design
www.michaelleedesign.com

MVRDV
www.mvrdv.nl

Penoyre & Prasad LLP
www.penoyre-prasad.net

Peter Brett Associates
www.pba.co.uk

Peter Wynne-Willson
www.peterwynnewillson.com

PGAV Destinations
www.pgavdestinations.com

PRODUCT SELECTOR

► **Phos Architects LLP**
www.phosarchitects.co.uk

Polin Waterparks
www.polin.com.tr

ray hole architects ltd
www.rayhole-architects.com

Rhetroactive Design
www.rhetroactive.com

Richard Burdett
www.lse.ac.uk/researchAndExpertise

RTKL
www.rtkl.com

Scape Design Associates Ltd
www.scapeda.co.uk

Simworx Ltd
www.simworx.co.uk

Space Design Studios
www.bardesign.co.uk

Steelman Partners
www.paulsteelman.com

Stefano Boeri Architetti
www.stefanoboeriarchitetti.net

Steiner AG
www.steiner.ch

Steven Holl Architects
www.stevenholl.com

TFP Farrells
www.tfpfarrells.com

The Goddard Group
www.garygoddard.com

The Great Escape
www.thege.ca

TTSP
www.ttsp.com

Unlimited Snow
www.snow.biz

ValleyCrest Landscape Companies
www.valleycrest.com

Vincent & Gorbing
www.vincent-gorbing.co.uk

Water Technology Inc
www.wtiworld.com

WhiteWater Attractions
www.whitewaterattractions.com

WhiteWater West Industries
www.whitewaterwest.com

Wilkinson Eyre Architects Ltd
www.wilkinsoneyre.com

Wimberly Allison Tong & Goo / WATG
www.watg.com

WS Atkins Consultants Ltd
www.wsatkins.co.uk

Zynk Design
www.zynkdesign.com

AUDIO TOUR GUIDES

Acoustiguide Ltd
www.acoustiguide.co.uk

Audioposts Ltd
www.audioposts.co.uk

Dataton AB
www.dataton.com

Okayo Electronics Co. Ltd
www.okayo.com

Orbital Sound
www.orbitalsound.co.uk

Orpheo Group
www.orpheogroup.com

Phonak AG
www.phonak.com

AV/MULTIMEDIA/SOUND

21st Century AV Ltd
www.21stcenturyav.com

3D Experience
www.3dexperience.co.uk

7thSense Design
www.7thsensedesign.com

A+K UK Ltd
www.anders-kern.co.uk

AB Audio Visual Ltd
www.abaudiovisual.co.uk

Adam Hall Ltd
www.adamhall.co.uk

Addabox Sound
www.addabox.com

ADI UK Ltd
www.theadigroup.com

ADTEC Inc
www.adtec.nl

Airsound LLP
www.airsound.net

Airwave Europe Ltd
www.airwave.tv

Alcons Audio B.V.
www.alconsaudio.com

Apogee Sound Inc
www.apogee-sound.com

Arcstream AV Ltd
www.arcstreamav.com

Armstrong World Industries Ltd
www.armstrong-ceilings.co.uk

Atacama Ltd
www.atacama.co.uk

Audeon Ltd
www.audeon.co.uk

Audio Technology & Communications (AT&C Ltd)
www.atandc.net

Audio Visual Consultants
www.avc-edinburgh.co.uk

Audio Visual Experience
www.ave1.com

Audio-Technica Ltd
www.audio-technica.com

Autograph Sound Recording
www.autograph.co.uk

Barco
www.barco.com

Batwin & Robin Productions
www.batwinandrobin.com

Bose Ltd
www.bose.co.uk/business_solutions

Bretford Manufacturing Ltd
www.bretforduk.com

BrightSign
www.brightsign.biz

BSS Audio
www.bss.co.uk

C-Burn Systems
www.c-burn.com

Cambridge Multimedia Ltd
www.cmgroup.co.uk

Centre Scen Productions
www.centrescreen.co.uk

CGA Integration
www.cga-ltd.co.uk

Christie Digital Systems
www.christiedigital.co.uk

Cloud Electronics Ltd
www.cloud.co.uk

CP Sound
www.cpsound.co.uk

Creative Technology Ltd
www.ctlondon.com

CUK Audio
www.cuk-audio.com

CVA
www.cvasound.com

D&M Professional Europe
www.d-mpro.eu.com

Dataton AB
www.dataton.com

Denon
www.denon.com

DTS
www.dts.com

DJ Willrich Ltd (DJW)
www.djwillrich.com

DNH Worldwide
www.dnh.co.uk

Elbow Productions
www.elbowproductions.com

Electracoustic
www.electracoustic.co.uk

Electro-Voice
www.electrovoice.com

Electrosonic
www.electrosonic.com

EPOC System AB
www.epocsystem.se

ETC UK Ltd
www.projecting.co.uk

Evans & Sutherland
www.es.com

Fisher Audio Visual
www.fisheraudiovisual.co.uk

FT Audio Visual
www.ftav.co.uk

Fuzion Plc
www.fuzion.co.uk

GMS
www.gmsmusic.com

Harkness Screens
www.harkness-screens.com

Heritage Multimedia
www.heritage-multimedia.co.uk

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

PRODUCT SELECTOR

► [Leisure Sound Solutions Ltd](#)
www.leisuresoundsolutions.co.uk

[Leisuretec Distribution](#)
www.leisuretec.co.uk

[Lifestyle Entertainment Solutions Ltd](#)
www.lifestylesolutions.co.uk

[Loud Technologies plc](#)
www.loudtechinc.com

[M-Jay Electronics Ltd](#)
www.audeon.co.uk

[Magenta Research Ltd](#)
www.magenta-research.com

[Marquee Audio](#)
www.marqueeaudio.co.uk

[Martin Audio Ltd](#)
www.martin-audio.com

[Martin Professional](#)
www.martin.com

[MSP](#)
www.msp-av.co.uk

[Midwich Ltd](#)
www.midwich.com

[Mission Group](#)
www.mission.co.uk

[Mitsubishi Electric Europe BV](#)
www.mitsubishielectric.co.uk

[Niceberg Studios](#)
www.niceberg.be

[nWave Pictures Distribution](#)
www.nwave.com

[Optoma Europe Ltd](#)
www.optoma.co.uk

[Pacific Wave](#)
www.pacificwave.co.uk

[PAI Group](#)
www.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

[Purchase AV Ltd](#)
www.purchaseav.co.uk

[Samsung Electronics Ltd](#)
www.samsung.com/uk

[Saville Audio Visual](#)
www.saville.co.uk

[SCISS AB](#)
www.sciss.se

[Sennheiser UK Ltd](#)
www.sennheiser.co.uk

[Simon-Kaloi Engineering](#)
www.skeng.com

[Simworx Ltd](#)
www.simworx.co.uk

[SNP Productions](#)
www.snp-productions.co.uk

[Softeq Development Ltd](#)
www.softeq.com

[Sony UK Ltd](#)
www.sony.co.uk

[Sound & Secure Systems Ltd](#)
www.soundnsecure.com

[Sound Associates Ltd](#)
www.soundassociates.co.uk

[Sound Leisure](#)
www.slretail.co.uk

[Sound Services](#)
www.soundservices.co.uk

[Sound Technology Ltd](#)
www.soundtech.co.uk

[Soundcraft](#)
www.soundcraft.com

[SoundGuys](#)
www.soundguys.co.uk

[Soundpower Ltd](#)
www.soundpower.co.uk

[Sporting Performance Ltd](#)
www.sportingperformance.com

[Stage Accompany](#)
www.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](#)
www.thesoundworkshop.com

[The Soundbeam Project Ltd](#)
www.soundbeam.co.uk

TMC

www.tmc.ltd.uk

[TOA Corporation \(UK\) Ltd](http://TOA Corporation (UK) Ltd)

www.toa-corp.co.uk

Touch Vision

www.touchvision.tv

TransTec bv

www.transtec.nl

Turbosound Ltd

www.turbosound.com

Turner Media Innovations

www.turnermediainnovations.com

Unicol Engineering

www.unicol.com

Unique Systems UK Ltd

www.unique-online.co.uk

Vaughan Sound Installations

www.vaughansound.co.uk

Videotree Ltd

www.videotree.com

Vieta Pro

www.vietapro.com

Viewfax Multimedia Ltd

www.viewfax.com

Void Acoustics

www.voidaudio.com

Waves System / I.D. AL

www.id-al.com

Wharfedale International Ltd

www.wharfedale.co.uk

Wilding Sound Ltd

www.wildingsound.co.uk

BALLISTIC ARENAS

International Play Company

www.iplayco.com

CATERING

Frutina

www.frutina.com

CLIMBING WALLS

COST of Wisconsin Inc

www.costofwisconsin.com

[Entre-Prises \(UK\) Ltd](http://Entre-Prises (UK) Ltd)

www.ep-uk.com

Innovative Leisure Ltd

www.innovativeleisure.co.uk

WhiteWater Attractions

www.whitewaterattractions.com

CLIMBING WALLS

International Play Company

www.iplayco.com

WhiteWater Attractions

www.whitewaterattractions.com

CONSULTANTS

AECOM

www.aecom.com

Barry Noble Consultancy

www.barrynoble.co.uk

COST of Wisconsin Inc

www.costofwisconsin.com

Destination Consulting,

Colliers International

www.locumconsulting.com

Forrec Ltd

www.forrec.com

GVA Hotels and Leisure

www.humberts-leisure.com

International Play Company

www.internationalplayco.com

Jora Vision

www.joravision.com

Leisure Development Partners LLP

http://leisuredevelopment.co.uk

LM Associates

www.lm-associates.co.uk

Populus

www.populus.co.uk

ray hole architects ltd

www.rayhole-architects.com

Turner Media Innovations

www.turnermediainnovations.com

Unlimited Snow

www.snow.biz

Water Technology Inc

www.wtiworld.com

COSTUME

Aardvark Mascots

www.aardvarkmascots.com

Alinco Costumes

www.alincocostumes.com

Costumes with Character Ltd

www.costumeswithcharacter.com

Cowan Costumes Inc

www.cowancostumes.com

Custom Characters

www.customcharacters.com

Dreamation Inc

www.dreamation.com

Metropolis Productions

www.metropolis-productions.com

Morris Costumes

www.morriscostumes.com

Rainbow Productions

www.rainbowproductions.co.uk

PRODUCT SELECTOR

► DARK RIDES

7thSense Design

www.7thsensedesign.com

Holovis Attractions

www.holovis.com

Intamin Amusement Rides Int. Corp. Est

www.intaminworldwide.com

Jora Vision

www.joravision.com

Sally Corporation

www.sallycorp.com

Simworx Ltd

www.simworx.co.uk

Triotech

www.trio-tech.com

Vekoma Rides Manufacturing B.V.

www.vekoma.com

DESIGN

A Basic Service

www.abasicservice.com

Absolute Action

www.absolute-action.com

Action Park

www.action-park.es

Agenda Design Associates

www.agendadesign.com

Apogee Attractions Inc

www.apogeeattractions.com

Artech Design & Productions

www.artech-hk.com

Artwork Creative

www.artwork-creative.com

Atkins Heneghan

www.atkinsheneghan.com

Baf Graphics

www.baf.co.uk

Beauchamp Design

www.beauchampdesign.co.uk

BRC Imagination Arts

www.brcweb.com

Brennan Design LLP

www.brennanwhalley.co.uk

Broadbent

www.sbal.co.uk

Chicago Scenic Studios

www.chicagoscenic.com

Dan Pearlman Markenarchitektur GmbH

www.danpearlman.com

Dawson Design

www.dawsondesign.com

Design Duncan Miller Ullmann

www.designdmu.com

designLSM

www.designlsm.com

DP Associates GB Ltd

www.dpassociates.uk.com

Entertainment Design Corporation

www.entdesign.com

Event Communications Ltd

www.eventcomm.com

Exposed Design Consultants

www.exposed.co.uk

FORREC Ltd

www.forrec.com

Four IV

www.fouriv.com

Fresh Technologies

www.freshtechnologies.com

Fulcrum Lighting

www.fulcrum.uk.com

Garner Holt Productions Inc

www.garnerholt.com

GHT Ltd

www.ghtltd.com

Haley Sharpe Design Ltd

www.haleysharpe.com

Holovis Attractions

www.holovis.com

Hunt Design Associates

www.huntdesign.com

Ian Bishop Design Ltd

www.ianbishopdesign.co.uk

Ideattack Inc

www.ideattack.com

Ikonic Entertainment Group

www.ikonigroup.com

Imagemakers

www.imagemakers.uk.com

Interaction

www.interaction.uk.com

International Play Company

www.internationalplayco.com

International Theme Park Services Inc

www.interthemepark.com

Jack Rouse Associates

www.jackrouse.com

Jellybean Creative Ltd

www.jellybeancreative.com

Jora Vision

www.joravision.com

Keane Brands

www.keanebrands.com

KHS&S Contractors
www.khss.com

KidzStuff
www.kidzstuff.uk.com

Land Design Studio Ltd
www.landdesignstudio.co.uk

Landmark Entertainment Group
www.landmarkusa.com

LARC
www.larcinc.com

Lightswitch
www.lightswitch.net

Metavision Corporation
www.metavision.com

Mytton Williams Ltd
www.myttonwilliams.co.uk

Newangle
www.newangle.co.uk

Northern Light
www.northernlight.nl

Pyott
www.pyott.co.uk

Polin Waterparks
www.polin.com.tr

Quarry Fold Studio
www.quarryfoldstudio.com

Rhythm & Hues Inc
www.rhythm.com

Sanchuri Design Ltd
www.sanchuri.co.uk

seymourpowell
www.seymourpowell.com

Simon Morris Associates
www.madesignstudios.com

Simworx Ltd
www.simworx.co.uk

Spiral Productions
www.spiralproductions.co.uk

Start JudgeGill
www.startjg.com

The Creative Store
www.thecreativestore.co.uk

The Deluxe Group
www.thedeluxegroup.com

The Ideas Company
www.theideas.co.uk

The One Off
www.theoneoff.com

The Producers Group
www.producers-group.com

The Works Ltd
www.worksltd.co.uk

ThemeScape Art Studios Inc
www.themescapeart.com

Thinkwell Design & Production
www.thinkwelldesign.com

Transactis
www.transactis.co.uk

TVS Media Ltd
www.tvsmedia.com

Unlimited Snow
www.snow.biz

Vision XS
www.visionxs.co.uk

Water Technology Inc
www.wtiworld.com

Weldon Exhibits
www.weldonexhibits.com

WhiteWater Attractions
www.whitewaterattractions.com

WhiteWater West Industries
www.whitewaterwest.com

Zebra
www.zbr.co.uk

DIGITAL THEATRES

7thSense Design
www.7thsensedesign.com

Evans & Sutherland
www.es.com

Niceberg Studios
www.niceberg.be

nWave Pictures Distribution
www.nwave.com

Sky-Scan Inc
www.skyscan.com

Simworx Ltd
www.simworx.co.uk

Triotech
www.trio-tech.com

ELECTRONIC LOCKER SYSTEMS

Gantner Electronic GmbH
www.gantner.com

EVENT MANAGEMENT

EAG International Expo
www.eagexpo.com

IAAPA Europe
www.iaapa.org.europe

Visitor Attraction Expo
www.attractionsexpo.co.uk

World Waterpark Association
www.waterparks.org

PRODUCT SELECTOR

► EXHIBITIONS & DISPLAYS

B Brown Display Materials Ltd
www.bbrown.co.uk

Forrec Ltd
www.forrec.com

ID Ess CD Ltd
www.idesscd.co.uk

Garner Holt Productions Inc
www.garnerholt.com

Global Experience Specialists (GES)
www.globalexperiencespecialists.co.uk

Kurt Huttering GmbH
www.huettinger.de

Marler Haley
www.marlerhaley.co.uk

Milosgroup Entertainment
www.milosgroup.com

ray hole architects ltd
www.rayhole-architects.com

Real Studios
www.realstudios.co.uk

Silverwood Exhibitions Ltd
www.silverwood-exhibitions.com

Superchrome Services Ltd
www.superchromeservices.com

Wire Fittings Designs Ltd
www.wirefittings.co.uk

FAMILY COASTERS

Vekoma Rides Manufacturing B.V.
www.vekoma.com

HERITAGE VISITOR GUIDEBOOKS

Hudson's Media Ltd
www.hudsons.co.uk

INDOOR COASTERS

Vekoma Rides Manufacturing B.V.
www.vekoma.com

INSURANCE

Ecclesiastical
www.ecclesiastical.com

INTERACTIVE ATTRACTIONS

3DBA 3D Branded Attractions
www.3dba.be

COST of Wisconsin Inc
www.costofwisconsin.com

Creative Kingdom LLC
www.creativekingdom.com

International Play Company
www.internationalplayco.com

OptiMusic i-Tech Ltd
www.optimusic.com

Polin Waterparks
www.polin.com.tr

Raw Thrills Inc
www.rawthrills.com

ray hole architects ltd
www.rayhole-architects.com

Simworx Ltd
www.simworx.co.uk

Triotech
www.trio-tech.com

Unlimited Snow
www.snow.biz

WhiteWater Attractions
www.whitewaterattractions.com

WhiteWater West Industries
www.whitewaterwest.com

LARGE FORMAT FILM

Evans & Sutherland
www.es.com

IMAX
www.imax.com

nWave Pictures Distribution
www.nwave.com

Simworx Ltd
www.simworx.co.uk

MEDIA-BASED ATTRACTIONS

Vekoma Rides Manufacturing B.V.
www.vekoma.com

MERCHANDISING

Turner Media Innovations
www.turnermediainnovations.com

MUSEUM SUPPLIES

COST of Wisconsin Inc
www.costofwisconsin.com

Dauphin Restoration Ltd
www.dauphin.co.uk

EDM Ltd
www.edm.ltd.uk

FORREC Ltd
www.forrec.com

Fractal
www.fractal.be

GK Beulah & Co Ltd
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