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EDITOR’S LETTER

Opening doors – access for all

Museums and cultural attractions have an influential role to play in our increasingly fast-paced and diverse society.

Young and old alike are facing new pressures and to meet these challenges, we must embrace a more inclusive and holistic approach.

Removing physical and intellectual barriers while opening doors to all ages, genders, people with accessibility needs, ethnicities and social classes will enable us to build more supportive and thriving communities. You can read more about this in Attracting Girls to Science on page 76 and in Sensory World on page 138.

A sound starting point is to adopt an inclusive design methodology by working with focus groups, advisors, campaigners and people with accessibility needs. This collaboration must start at the initial design stage of an exhibition or new build to ensure barrier-free access is achieved. Let the Public do the Talking on page 178 gives excellent examples.

This inclusive approach enables the delivery of spacious exhibits which are free from trip hazards; large glass lifts so visitors can see what’s on offer as they move through the building; clear and accessible signage; 3D images and models; guides and menus in large colour-coded print and Braille; cane-stop floor strips; interactive maps; and online information on accessibility to facilitate pre-visit planning.

Including Maker Spaces in the floorplan provides special places where visitors can experiment, tinker and play. Onsite hands-on activities promote learning, creativity, exploration and social skills, while bridging generation gaps, engaging the public and encouraging repeat visits (see The Maker Mindset on page 114).

A more holistic approach also means embracing social engagement with local communities. By involving volunteers and marginalised groups such as people with accessibility needs, young offenders, refugees and long-term unemployed, museums and cultural attractions will better understand wider interests and needs in society – while giving these groups new skills and experiences.

These approaches must be adaptable and scalable to respond to feedback, policy, funding and technology to facilitate enduring success.

Helen Patenall, editor, Attractions Management Handbook
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FUTURE VIEW

14 Development Pipeline
Key projects to watch sector-by-sector: theme parks, visitor attractions, waterparks, zoos & aquariums, and planetariums & science centres.

74 Diary Dates
A handy save the date list of conferences, exhibitions and events around the world.

ANALYSIS & TRENDS

76 Ecsite: Attracting Girls to Science
Science attractions can play a key role in sparking a gender-inclusive interest in STEM, says Carmen Fenollosa.

84 ALVA: Measure Success
Lesley Morisetti and Steve Mills outline how to learn from best-in-class visitor experiences to create a great attraction.
92 Mintel: Attractions in Motion
Smartphone apps, visitor edutainment and blockbuster events are key drivers of visitor engagement and spend levels, explains John Worthington.

98 AECOM: Theme & Museum Index
Jodie Lock and Margreet Papamichail look at how the sector is diversifying with secondary cities and smaller attractions at FECs to boost growth despite volatility.

104 IAAPA EIS: Standing Strong
Karen Staley outlines the findings of the third Economic Impact of Attractions in EMEA (EIS EMEA) study.

108 Thinkwell: Licensed to Spend
Andrea Yoo weighs up the pros and cons of incorporating popular Intellectual Properties into attractions – do visitors benefit and does the initial investment generate an enduring profit.

p132 Shanghai could be Disney’s biggest opportunity since the opening of Walt Disney Resort back in 1971.

Virtual reality technology is opening up new horizons for attractions.

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CONTENTs

126 Hail & High Water
Safeguarding precious collections is a major consideration for museums and galleries in the battle against rising sea levels. Kath Hudson asks the architects.

132 Shanghai Calling
Personalising Shanghai Disneyland to enhance its appeal to the local population is a major driver for success. David Camp looks at the resort’s potential to profit.

146 Stimulating the Senses
Flying Object explain why a multi-sensory design approach captivates visitors.

152 Thea Awards 2016
Christine Kerr curates the latest round of awards to creators of compelling places.

FEATUREs

114 The Maker Mindset
Investing in maker spaces to creatively immerse visitors will inspire return visits. Jessica Eson King tells us why.

120 Ruling the Waves
Actively thinking about the visitor experience and how to improve it is crucial for waterpark success, says Alan Mahony.

138 Sensory World
Alice Davis looks at attractions offering autism-friendly events and programmes.
170 Chilled Out Thrills
Waterparks and spas that share water resources can widen their visitor base all year round. Helen Patenall rounds up some stunning worldwide facilities.

178 Let the Public do the Talking
Talking to potential visitors before designs and ideas are set in stone is a valuable step. NorthernLight summarise how to gain the most from visitor evaluation.

p170 Adrenaline-fuelled water rides, leisure and wellness for the whole family under one roof

RESOURCES

184 Trade Associations
Contact details for the main attractions industry associations around the world.

186 Company Profiles
Leading product and service providers.

238 Product Kit
The latest products and innovations.

244 Green Resources
Organisations supporting sustainability.

248 Address Book
Contact details of leading companies.

276 Product Selector
Key attractions suppliers by sector.

296 Web Gallery
Key suppliers in the attractions sector.
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DEVELOPMENT PIPELINE

“A MNC” Theme Park
Jakarta, Indonesia
Opening: TBC

Themed entertainment specialists Zeitgeist Design + Production (ZD+P) have promised Indonesia’s first world-class theme park, using a combination of a dramatic natural setting and cutting-edge technology to create a “Narnia-like” immersive experience.

The US$500m (€464.5m, £331.5m) development near Jakarta is the brainchild of the Media Nusantara Citra Group (MNC), which operates a media network accounting for around 70 per cent of television broadcasts in Southeast Asia. MNC is planning to use the park’s original IPs in its own programming, as the concept reverses the trend seen in most major theme parks of using top-rate IPs to attract visitors.

In addition to using distinctive design and architecture in each of the park’s regions to create an immersive experience, a number of interactive experiences will be available via smartphone, augmented reality and gaming throughout the park.

Harmon revealed that the park will comprise a mix of thrill rides, family rides, live entertainment shows and media-based attractions which currently do not exist in the region. In addition, a flying theatre show, a signature rollercoaster, a stunt show, two family hotels and a retail/entertainment hub are also in the works.

http://lei.sr?a=p2T7T
Universal Studios has revealed plans for a Mario-themed zone at its theme park in Japan. This marks Universal’s first installation of a Nintendo IP land since it secured exclusive theme park rights to the IPs last year.

The Mario-themed expansion at Universal Studios Japan will be an immersive experience, similar in style to the hugely successful Harry Potter attractions. It will take four years to develop at a cost of US$350m (€319.5m, £247m), with the opening timed to coincide with the 2020 Olympics and Paralympic Games, which are to be hosted in Tokyo.

Universal Studios Japan
Osaka, Japan
Opening: 2020

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Six Flags
Haiyan, China
Opening: 2019

Chinese real estate development firm Riverside Investment Group (RIG) has broken ground on a US$4.6bn (€4.2bn, £3.2bn) development, which will include Asia’s first Six Flags-branded theme park.

RIG – which currently has more than US$3.5bn (€3.2bn, £2.5bn) in assets under management – is partnering with Six Flags on the mixed-use development south of Shanghai. Once complete Six Flags will act as the centrepiece of the resort.

Specific attractions for the park have not yet been announced, but it has been confirmed a number of record-breaking coasters will be included, along with thrill experiences, live shows and more.

“Six Flags is synonymous with innovation and thrills for all ages, and we are delighted to partner with the Riverside Group to bring Six Flags thrills to China,” said John Odum, president of Six Flags International Development Company.

“The Six Flags park in Haiyan will be a spectacular park featuring our signature lineup of coasters, family rides and attractions and world-class shows – along with themed sections of the park that pay homage to the storied Chinese culture.”

The first piece of the development is a US$36m (€33m, £25.4m) exhibition centre, scheduled to be completed by Q4 2016, with the theme park opening in 2019.

Wonderla
Chennai, Tamil Nadu, India
Opening: Q4 2018

India’s largest theme park operator Wonderla Holidays has started work on a fourth park in Chennai.

The RS3bn (US$45.9m, €41.4m, £29.4m) development will cover 222,500sq m (2.4m sq ft) with 45 land and water rides for the signature park, which would be the largest in south India. The state-of-the-art attraction will introduce a number of firsts for Indian theme parks, with a virtual reality safari experience and a reverse looping rollercoaster among the new cutting-edge technologies.

Six Flags and Riverside Group have broken ground on the multi-billion dollar development
**Hunger Games**

**Dubai, China, USA**

Opening: 2016-2019

Film Studio Lionsgate is planning to gain a stronger footing in the theme park market by licensing its Hunger Games and other film franchises to under-development theme parks in Macau, Atlanta and Dubai.

Motiongate Dubai will feature 27 rides and attractions spread across five zones dedicated to movies from Lionsgate, DreamWorks Animation, Sony Pictures Studios and Smurfs Village. Hunger Games will feature heavily in the Lionsgate zone.

The film studio is also backing Chinese developer Lia Fung for the construction of a 22,000sq m (236,800sq ft) entertainment centre in Macau called Lai Sun slated to open in 2018, as well as an attraction in Atlanta, Georgia, US in 2019. All three deals will feature attractions based on the Step Up, Divergent, Now You See Me and Twilight franchises.

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**Ubisoft**

**Kuala Lumpur, Malaysia**

Opening: 2020

Ubisoft – the world’s third largest independent video game publisher – wants to make its mark on the attractions sector, offering an alternative in the form of its own ‘next-gen’ indoor theme park.

Ubisoft is partnering with RSG Group on the attraction. The 15,000sq m (161,500sq ft) park located in central Kuala Lumpur will feature Ubisoft-themed rides, attractions and shows.

Jean De Rivières, the man heading up Ubisoft’s new theme park division and associate producer at Ubisoft’s non-gaming division Ubisoft Motion Pictures, said that the theme park experience at the indoor attraction will be nothing like ever before, incorporating gamification into the theme park experience.

Rivières said: “We really want to become a strong player in this industry and we think we have everything for it. We have the brands, the concept of the Ubisoft theme park and the strategy, confidence and trust from the company to go in the direction we want. We also think we have a strong alternative to what’s been done previously. It’s fresh and different and the audience will love it”.

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Symbolica: Palace of Fantasy
Kaatsheuvel, the Netherlands
Opening: Q3 2017

Dutch theme park Efteling is following on from the launch of its Baron 1898 dive coaster in 2015 with the announcement of Symbolica: Palace of Fantasy – a €35m (US$38.1m, £26.6m) dark ride, representing the park’s largest ever single investment.

Sitting in the centre of the park, the family friendly indoor attraction will “revolve around the interplay of reality, dream and fantasy”.

Once inside the ride, up to six people will enter a single carriage, choosing one of three different routes. Each route will feature an alternate story with different adventures and interactive elements.

In addition, a €30m (US$32.3m, £22.8m) holiday village will soon border the theme park, alongside a new Efteling Golf Park and new Loonsche Land nature district. All these developments will be completed in time for the park’s 65-year anniversary celebrations in 2017.

Ferrari Land
Salou, Spain
Opening: 7 April 2017

Ferrari Land, the highly anticipated branded zone set to open at PortAventura, will boast a twin drop tower ride and a Formula 1 race course attraction, as well as its record-breaking race car-themed vertical accelerator.

The vertical accelerator rollercoaster is set to be the star attraction, launching riders to speeds of 180kmph (112mph) in just five seconds. At a height of 112m (367ft) it will become both the fastest and highest coaster in Europe – taking the latter record from PortAventura’s very own Shambhala (76m, 249ft).

The coaster was designed to recreate a Formula 1 racing experience, with huge acceleration equivalent to 1.35 G. Riders shoot 112m up into the air and then nosedive 90° back down to ground level.

The €100m (£76m, US$109m) Ferrari-themed park is being built around high-tech adrenaline-focused attractions.

Ferrari has also signed a non-binding agreement with a Chinese property developer to build the luxury car-maker’s first theme park in China. To be located “in a primary city in mainland China”, a memorandum of understanding has been signed between Ferrari, the state-owned Beijing Automotive Group and BAIC Eternaland Property for the multi-million dollar investment.

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“Avatar-like” park
Cotai Strip, Macau, China
Opening: TBC

Multi-billionaire casino tycoon Lui Che-Woo is entering the theme park game, with plans for an “Avatar-like” project at his HK$86bn (US$11bn, €10bn £7.7bn) Chinese resort destination, Galaxy Macau.

Speaking to Bloomberg, Che-Woo, who chairs the Galaxy Entertainment Group, said the company would be including “something special and high-tech” in the next two phases of the resort development, which would be a theme park similar in style to the movie Avatar.

The move is part of a government initiative ordered by President Xi Jinping to diversify tourism in Macau away from gambling, as evidenced by Melco Crown Entertainment’s Hollywood-themed Studio City, which opened in the city last year and features a unique figure-8 Ferris wheel.

With an increase in the average wage creating a middle class willing to spend on leisure, China’s government wants to attract more non-gambling tourists to generate new income.

Phases three and four of “Avatar-like” project are expected to cost as much as HK$50bn (US$6.4bn, €5.9bn, £4.5bn) to develop, with a planned start taking place in Q4 2016.

In addition to the theme park project, future developments will focus on entertainment, culture and sport, and then accommodation.

Jurassic World
Gold Coast, Australia
Opening: TBC

Chinese property and entertainment giant Wanda has announced the US$3.5bn (€3.2bn, £2.4bn) acquisition of Legendary Entertainment, opening the door for a Jurassic World theme park in Australia among a host of other future projects.

Producer of films including Jurassic World, The Dark Knight and Godzilla, Legendary’s IPs will now be available to Wanda’s theme park arm, with the company recently revealing plans for a multi-billion dollar theme park development on Australia’s Gold Coast.

Wanda, which is China’s largest property developer, is aiming to surpass Disney as the world’s largest tourism enterprise by 2020. It hopes to welcome more than 200 million people to its worldwide attractions every year, with tourism income in excess of CN¥100bn (US$16.1bn, €14.6bn, £10.3bn) annually.

Concept Images show the theme park plan laid out like a traditional zoo. Notable features detailed in the artistic impression include an Aqua Dome, a Volcano and Mountain Cave, and multiple natural settings. Although it has not been confirmed, life-sized animatronic dinosaurs would likely roam enclosures, with various rides added to create an authentic Jurassic Park experience.

A recent independent study by CITI has said the plans would boost overall Gold Coast theme park attendance by 10 per cent, but would potentially take away a third of trade from the region’s three major existing theme parks.

“Together, Wanda and Legendary will create a completely new international entertainment company,” said Legendary CEO Thomas Tull.

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DEVELOPMENT PIPELINE: THEME PARKS

Star Wars Land
Disneyland, CA, USA
Opening: TBC

Actor Harrison Ford has revealed new details about Disney’s Star Wars theme park plans which, among other things, will include a virtual reality flight on-board the Millennium Falcon.

During an appearance on US television network ABC’s Disneyland 60, Harrison Ford – who portrays Han Solo – revealed that the new land would include a VR ride allowing guests to pilot the Millennium Falcon in a space battle with the First Order, while a Star Wars experience would include alien and droid encounters, as well as vendors selling space-themed foods in a completely immersive world.

“I’m so blessed that I had a chance to be part of it, to walk in these iconic locations and soon you will be able to do that as well,” said Ford.

A preview aired outlining new concept stills, showing the aforementioned attractions from the Star Wars universe.

The largest land expansion in Disney’s history, the 56,655sq m (609,840sq ft) Star Wars Land will make its debut at both Disney’s Hollywood Studios in Walt Disney World Resort, Bay Lake, Florida, and at Disneyland Resort in Anaheim, California. Included in the expansion will be the Millennium Falcon ride, the iconic cantina first seen in Star Wars: Episode IV and a new ride named Star Wars: The Force Awakens.

In addition to the new Star Wars Land at Disney’s Hollywood Studios in Florida, construction is underway for a new Toy Story Land, featuring Slinky Dog Dash and Alien Swirling Saucers attractions.

Thakhek Dream World City
Thakhek, Laos
Opening: TBC

Plans to build a commercial, financial and residential township in Laos feature a 60-hectare (148-acre) theme park – the first major amusement attraction in the country.

Thakhek Dream World City – in Thakhek town in the central Laotian province of Khammouane – will consist of a 200-hectare (494-acre) retail, tourism space and theme park, a seven-hectare (17-acre) financial district, and a 300-hectare (741-acre) mixed-use space.

The masterplan shows that the theme park will include a “wet world, mini riverlife gallery, historical trail, shopping arcade, cultural and art centre and cartoon character parks”.

Work on the first phase – the financial district – is underway, with the theme park marking the second phase, and residences the third.

Further proposed leisure facilities for the environmentally focused Dream World City include golf resorts, luxury hotels, a 60-storey skyscraper and a “Mountain Walk” cable car.

Investment company Akane Farm Sole has a 30 per cent share in the development, with the remainder of the funding coming from three Malaysian, Thai and Laotian investors.

The initial investment is reportedly US$5bn (€4.6bn, £3.5bn) for the first phase, with some media suggesting the entire project (incorporating phases one to three) will cost more than US$10bn (£7bn, €9.2m).
Universal Studio’s plans to open a multi-billion dollar theme park and resort in South Korea have reportedly hit a stumbling block, with the consortium of Korean and Chinese investors behind the project divided over how to finance the mega development.

Korea Water Resources Corporation (K-Water) selected the consortium, comprising Daewoo Engineering & Construction, Dohwa Engineering of Korea, China Travel Service and China State Construction Engineering Corporation. According to The Korea Times, the consortium remains divided over the project’s financing, which has delayed the signing of a formal contract. The deal is reportedly hinging on whether or not the Korea Development Bank will part fund it.

Initial plans envisage a 4.2sq km (1.6sq m) mixed-use development which will include the Universal theme park, a concert arena, a resort, a waterpark and a shopping centre.  

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Gulliver’s Valley Resort
South Yorkshire, UK
Opening: 2018

A former coal mine in South Yorkshire in the UK is to become the site of a £37m (US$57m, €50.6m) theme park and resort development after plans were unveiled by Gulliver’s Family Theme Parks.  

The company, which owns several Gulliver’s-branded theme parks and attractions across the UK, purchased the 333-acre (135-hectare) Pithouse West site from Rother District Council and has named it Gulliver’s Valley Resort.

The proposal includes a family oriented theme park with an indoor waterplay zone, self catering woodland lodges and tree houses, a 100-bedroom hotel and an array of attractions. The theme park will include a NERF Zone, as well as an indoor climbing centre and Gully’s dream village, where children with life-threatening illnesses can enjoy cost-free respite.

In addition to the theme park, the development caters to the wider community, with multi-use nature trails for the public, a woodland adventure centre focused on outdoor activities, an education and ecology centre with forest classrooms and a free outdoor gym.

The first phase will include the theme park, scheduled to open in 2018, with a council spokesperson saying the development will be coming in “four or five” phases over a 12-year period.  

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**Monkey Kingdom**
Beijing, China
Opening: TBC

A theme park and resort development tabled since 2011 is thought to be finally going ahead. Monkey Kingdom was reported as having a budget of US$1.5bn (£986m, €1.4bn) at the time and was slated for completion in 2014. It was originally planned for the outskirts of Beijing in the Honglou Lake tourist area of Huairou District. The project was masterplanned by Thinkwell Group and based on the 16th-century Chinese classic Journey to the West. The story – one of the country’s most famous canonical works – follows the adventures of a monk and a monkey called Sun Wukong. The countless characters they meet in the story serve as the inspiration for the theming and attractions designed for the park.

Zhonghong Real Estate Company, part of Zhonghong Group, investors in real estate, finance, mining and culture, is behind the project.

**Skyplex, Orlando**
I-Drive, Orlando, FL, USA
Opening: 2018

The theme park capital of the world looks set to gain the tallest rollercoaster ever built as part of a US$500m (€472m, £333m) project, after Orange County commissioners approved plans for the Skyplex development on Orlando’s I-Drive.

The record-breaking ‘Polercoaster’, designed by US Thrill Rides, will send riders 501 feet (152.7 metres) into the air at speeds of up to 65 miles per hour. The innovative design will see the ride travel vertically around a supporting tower, with a four-minute descent of twists and turns inside a compact and confined space.

The Federal Aviation Authority has approved the tower’s height up to 700 foot

The Skyplex development has been strongly opposed by Universal Orlando, which fought the project on the basis of traffic concerns and the Polercoaster’s height. Universal denies its opposition is linked to its own interests, with the operator rumoured to be considering a new theme park or large-scale development on land nearby to Skyplex.

The tower is planned to also include an observation deck at 535 feet (163 metres), a rotating restaurant and a thrill drop ride. In addition to the colossal tower, a 495,000sq ft (46,000sq m) shopping and entertainment complex, designed by Orlando-based architectural firm HHCP, will feature a surf park, ziplines, a Perkins Pancake House and a hotel.

[http://lei.sr?a=p0t6M](http://lei.sr?a=p0t6M)
Six Flags
Dubai
Opening: Q4 2019

Months after announcing plans to add a fourth theme park to its expanding attractions portfolio, Six Flags has started work on a development at Dubai Parks and Resorts.

The AED2.67bn (US$727m, €639m, £515m) project – the first Six Flags development in the Middle East – will operate under a licensing model.

The Six Flags park will contain 27 rides across six themed zones.

The deal was first inked in 2014 and is the first of several that sees Six Flags significantly expand its reach outside of North America, with plans for further theme parks in China, Vietnam and Saudi Arabia.

Raed Al Nuaimi, Dubai Parks and Resorts CEO, said: “This is the fourth theme park at our destination and it will help us strengthen the appeal of Dubai Parks and Resorts as a must-visit destination in the region.”

The Magical World of Russia
Moscow, Russia
Opening: TBC

The Goddard Group and Moschanko Investment Group have been given the go-ahead by Russian President Vladimir Putin to develop and build a US$4bn (€3.6bn, £2.8bn) theme park near Moscow.

Called The Magical World of Russia, the new project has been touted as a major destination and resort theme park that will “reflect Russian and other international cultures”.

2.2sq km of land has been allocated for the development, which according to the governor, will be easily accessible by road, rail and air, and will include the world’s largest waterpark. The complex will also host several sections, including interactive, educational programmes for children and a number of hotels.

The project is being financed by private investors, primarily Moschanko, which is developing and managing the project.

“I am happy to see my long-held dream of creating a true theme park and resort for Russia finally becoming a reality,” said Gene Moshkovich, the founder of Moschanko Investment Group.

“From the moment I had my first idea for this park and resort, I never doubted it would be realised but I also knew I needed the best people in the themed-entertainment and design industry. For this reason, I partnered with Gary Goddard and his Goddard Group. He and his team are helping me shape my vision for this wonderful new family destination.”

http://lei.sr?a=r6I2u
Alton Towers
Alton, UK
Opening: Q4 2017

Alton Towers has made an application to local government authorities for a new rollercoaster currently known as SW8 or Secret Weapon 8.

The plans, which have been kept a secret for some time, were submitted to Staffordshire Moorlands District Council and show a wooden rollercoaster built on the former site of the Alton Towers flume.

A Design and Access statement, submitted by Nathaniel Lichfield & Partners, detailed the plans, including removal of the “dated” flume.

The new ride development will include a maintenance and station building, shop, a games unit and a food kiosk, which will have a combined maximum floorspace of 1,223sq m (13,164 sq ft).

Buildings in the new themed area will be made of horizontal dark timber boarding with aged and weathered effect, while the lower sections will be clad in a combination of grass and earth or sandstone effect.

Croatian Theme Park
TBC, Croatia
Opening: 1 May 2017

Ground has been broken on Croatia’s first major theme park development, with the €25m (US$28.5m, £19.9m) development by Italian amusement design specialists Bausaa hailed as a world-class attraction.

Likened to Italy’s Gardaland – the nearest theme park to Croatia with a minimum three-hour drive – or the popular theme parks based in Orlando, the attraction is being funded by pyrotechnics company Mirnovec, which has launched a new arm known as Mirnovec Parks.

Expected to debut the €15m (US$17m, £12m) first phase of development by May 2017, the 45,654sq m (491,000sq ft) theme park will open with 25 attractions aimed at children, families and teenagers. The park will be split into three distinct sections with wild west, pirate city and space themes.

According to Mirnovec director Francis Koletic, the park will offer multiple rollercoasters, water rides, an arcade and amphitheatre, with a strong emphasis on fireworks and pyrotechnic spectacles.

Phase two of development will include construction of a tunnel aquarium and a ‘Red Carpet’ waxwork museum.

Construction by Tehnika is expected to be completed by February. Once open, the park is predicted to attract more than 200,000 visitors a year.

http:// lei. sr? a=y6i7l
Roman Baths
Bath, UK
Opening: 2017

The history of Bath’s famous Roman baths are to be told as part of a new visitor experience, thanks to a grant of £3.4m (US$4.2m, €3.8m) from the Heritage Lottery Fund (HLF).

The £5m (US$6.1m, €5.6m) Archway Project will provide the English city with a learning centre and World Heritage Centre, with the scheme aiming to breathe new life into the former Victorian spa buildings in Swallow Street and 10 York Street, close to the Roman Baths, putting them at the centre of the Roman Baths learning experience.

The new learning centre – linked to the Roman Baths via an underground tunnel – will offer school children hands-on sessions featuring Roman artefacts. There will be an Investigation Zone where they can explore and record archaeological materials and an excavation area where they will be able to unearth replica Roman objects.

http://lei.sr?a=y1m5V

Quanzhou National Art Park Installation
Fujian, China
Opening: TBC

Visitors to a planned garden installation in a Chinese sculpture park will be able to wander over, under and around huge stacks of flowers.

Chinese architects Studio Pei-Zhu plan to build their garden around an abandoned two-storey concrete frame in a bid to “attach new content and meaning to ordinary worthless things.” The structure – in Quanzhou National Art Park in the province of Fujian – is expected to be built over the next 12 months.

Visualised as a rockery without rocks and inspired by Chinese garden culture, different floral arrangements will be organised into piles of cubes and spread across the park. Gaps in the framework will create the illusion that parts of the garden are floating above the ground.

Users of the public space will be encouraged to drink tea, enjoy exhibited work by famous artists and rest under the shade of the sculptural forms.

A studio spokesperson said: “The simple and flexible way of construction gives the structure the possibility of ‘growing’. The green plants give it vitality all year round. It can be an ecological experimental base where children can get close and explore nature.”

http://lei.sr?a=J5D9M
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

Star Wars Attractions

Abu Dhabi, UAE
Opening: TBC

Abu Dhabi is planning to piggyback off the success of the recently released Star Wars movie, using the setting for the remote planet of Jakku from Star Wars: The Force Awakens as a prime tourist destination.

Aldar Properties, PJSC and twofour54 collaborated with the Abu Dhabi Tourism & Culture Authority to create a Star Wars-themed installation for the film’s Middle East premiere. The experience included a look at the film’s creatures, props and set pieces from Jakku, including the marketplace and models of the Jakku speeder truck and landspeeder.

Beyond the premiere, Abu Dhabi authorities are planning to take advantage of the part it played in bringing the film to life, with plans to use the remains of the desert sets as tourist attractions, incorporating props from the film to create a real-life Star Wars experience.

twofour54 have confirmed that sets in the Liwa desert, 200km (124m) south of Abu Dhabi (the setting of Jakku), will become a tourist attraction and they are also transforming the facade of Abu Dhabi’s Aldar HQ circular skyscraper to resemble Starkiller Base.

http://lei.sr?a=x5r5U

The visitor attraction will chart the history and passion of the All Blacks

All Blacks

Auckland, New Zealand
Opening: 2017

A new visitor attraction dedicated to New Zealand’s all-conquering rugby team, the All Blacks, is set to open in Auckland in 2017.

New Zealand Rugby (NZR) has partnered with brand tourism business Discovery Partners to create the All Blacks centre, which will aim to place visitors at the centre of the experience by offering interactivity throughout.

Visitors will get an insight into the tactics and challenges of the sport of rugby, while also learning about the passion that drives the All Blacks – including the power and meaning of the famous Haka pre-game tradition.

StartJG – in a strategic partnership with Discovery Partners – is working on the customer experience design for the project which, according to Dave Judge, Discovery Partners’ creative director, will be less of a traditional sports museum or and more of a brand experience.

http://lei.sr?a=Y2L0u

The Jakku scenes were shot in the Liwa desert, 200km south of Abu Dhabi

PHOTO: © ALL BLACKS

PHOTO: © STAR WARS
**Belgian Beer Palace Exhibition**  
**Brussels, Belgium**  
**Opening: Q4 2018**

Mather & Co has been awarded the contract for a new project in the heart of Brussels dedicated to Belgian beers.

Working alongside local architects Robbrecht en Daem and Baneton Garrino, Mather will convert the former Brussels Stock Exchange into the Belgian Beer Palace exhibition. It is hoped that the attraction will rival the likes of the Guinness Storehouse in Dublin and the Heineken Experience in Amsterdam.

Occupying two floors of the Palais de la Bourse, the exhibition will include spaces for visitors to learn about and experience more than 1,000 different beers brewed across the country. The highlight of the visit will be a ‘Belgian Beer Passport’ – visitors will be able to build a menu of beers which they can then enjoy at the end of their visit in the building’s panoramic rooftop bar.

**Madame Tussauds**  
**Delhi, India**  
**Opening: mid 2017**

Merlin Entertainments is lining up entry into the Indian attractions market, with plans for a Madame Tussauds to open in New Delhi during the 2017 India-UK Year of Culture, with other midway attractions such as Sea Life and Legoland Discovery Centres following in its footsteps.

Merlin says it will be investing £50m (US$70.4m, €64m) in India over the course of the next decade, with the company’s other signature attractions coming to key cities across the country.

“We have long been considering the potential for Merlin in India with its rapidly growing economy, and are very excited to have found the ideal site for our first venture in New Delhi,” said Merlin chief executive Nick Varney.

The UK-India Year of Culture 2017 will include a selection of events celebrating the cultural history of both India and the UK. As part of the festivities, top British institutions like Merlin will partner with their Indian counterparts to strengthen cultural and economic ties.

**Transformers**  
**Beijing, China**  
**Opening: 2017**

Hasbro and DMG Entertainment have reached an agreement to bring a live-action Transformers experience to China in 2017.

Touted as “a cross between an action-adventure spectacle, a theme park attraction and a theatrical show,” the multi-million dollar attraction will comprise a custom-built 4,500-seat theatre hosting a live show starring the shape-shifting robots, stunts and special effects.

The attraction is being developed by DMG’s new live entertainment arm, DMG Live, with the semi-permanent venue to be located in or near Beijing, though it could move to other ‘tier one’ cities such as Shanghai, Guangzhou and Shenzhen.

Transformers could be just the start for DMG Entertainment, with the company expected to strike deals for several other IPs including some Marvel concepts and Mini Marilyn.

*http://lei.rs/a=W5S9U*
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

KidzMondo
Saudi Arabia
Opening: 2017-2027

Seven edutainment parks, similar in style to that of KidZania, are coming to Saudi Arabia as part of a US$133m (€120.2, £94.5m) nationwide project.

The 10-year development of KidzMondo will see small-scale cities built for and operated by children aged 2-14, with the first site opening in Riyadh next year.

A franchise agreement for rights to KidzMondo in Saudi Arabia has been signed by Suleiman Bin Abdul Rahman Al-Rashid, CEO of Abdul Rahman Saad Al-Rashid & Sons, and Ali Kazma, chair of Kidz Holding and founder of KidzMondo.

Like Kidzania, ‘KidzMondo children’ are provided with an adult working environment designed to educate and empower, with role-play sessions across multiple professions, crafted to ensure they learn essential life skills.

The KidzMondo brand was founded back in 2010 and already has locations in several countries in the Middle East region, including Lebanon, Turkey and the UAE.

Japanese Garden
Portland, OR, USA
Opening: 1 April 2017

Kengo Kuma has unveiled plans for his first project on US soil – the expansion of Portland’s much-loved Japanese Garden.

Expected to cost US$35m (€31.2m, £25m) raised largely from donations, the designs will preserve the existing gardens while adding new buildings, including a ‘cultural village’ organised around a central courtyard.

Inspired by the Japanese tradition of monzenmachi, or ‘gate-front’ towns where village activity takes place outside the gates of religious and cultural sites, Kuma’s new complex will sit outside the entrances of the five existing gardens. The village will contain event space, galleries and a cafe. Three pitched-roof buildings with wooden facades, sited around a courtyard, will host public events and outdoor learning.

http://lei sr?a=S5r6F

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http://lei sr?a=S5r6F

The centre will contain a wine tasting room and a viewing gallery

d’Arenberg Cube
Fleurieu Peninsula, SA, Australia
Opening: 2017

South Australian winemaker d’Arenberg is hoping to create a new national landmark by building a twisting new visitor centre mimicking a Rubik’s Cube.

Nic Salivati from ADS Architects has designed the five-storey d’Arenberg Cube, which is currently under construction in McLaren Vale, a wine region in the Fleurieu Peninsula.

The centre – which will contain a wine tasting room, several bars, a restaurant and a viewing gallery – will overlook a rolling vineyard and the 19th century homestead housing d’Arenberg’s wine cellars.

Its top two storeys will be turned askew to resemble the famous 3D puzzle invented by Erno Rubik. The exteriors will feature an intricate diamond pattern, with the bottom storey clad in reflective glass and set back from those above to create the illusion that the cube is floating on top of the surrounding vines.

http://lei sr?a=O2F8m

www.attractionshandbook.com
**Tintagel Castle Footbridge**

**Tintagel, UK**

Opening: 2019

English Heritage has announced the architectural team led by Ney & Partners have won the £4m (€5.2m, US$5.8m) design competition to build a new footbridge at Tintagel Castle in Cornwall.

The winning concept – developed in collaboration with William Matthews Associates, whose eponymous principal was lead architect on The Shard in London – was praised by competition organiser Malcolm Reading for its “elegant, delicate profile and structural ingenuity,” which is inspired by castle’s original drawbridge. The design is based on two cantilevers and proposes a symbolic gap between the two. According to the architects, the space “represents the transition between the mainland and the island, here and there, the present and the past, the known and the unknown, reality and legend; all the things that make Tintagel so special.”

The crossing will be built using local slate and contrasting weathered and non-weathered steel to allow sunlight to play on the structure, “giving it an ephemeral quality and allowing the bridge to harmonise with the coastal landscape.”

The bridge will restore an accessible link to the 13th century castle; a heritage attraction which sits on a jagged rock outcrop currently only accessible by a long stair climb. It will be used as an educational tool, helping tourists to better understand the site’s history.

[http://lei.sr?a=c7o1b](http://lei.sr?a=c7o1b)
Lines of Life

Singapore
Opening: TBC

A design team led by Nikken Sekkei has won an international competition to develop a feasible plan for 24km (15 miles) of railway track stretching the length of Singapore.

Inspired by New York’s phenomenally successful High Line – a disused railway transformed into a public greenway – Singapore’s Urban Redevelopment Authority (URA) invited international architecture studios to propose similarly innovative schemes for the city-state’s longest abandoned rail line.

Japanese architects Nikken Sekkei, working in collaboration with Tierra Design and Arup Singapore, proposed a concept called Lines of Life, featuring green areas, footpaths and bicycle paths linking communities along the route.

The studio has visualised a “seamless, inspiring, accessible, comfortable, memorable, eco-friendly and evolving space stitching the nation together” from Tanjong Pagar Railway Station in the south to Woodlands Checkpoint in the north.

Eight distinctively themed stretches will epitomise a unique character of each location. Visitors will be able to choose from 122 access points, stopping for a yoga session or to observe the wildlife.

“We will integrate the communities touched by the rail corridor into the design to make a truly meaningful public asset within a broader urban context,” said the studio’s director of integrated public design, Wataru Tanaka.

Fast & Furious: Supercharged

Universal Studios Florida, FL, USA
Opening: 2018

A Fast & Furious attraction is opening at Universal Studios Florida – one part of the Universal Orlando Resort – in 2018.

The Fast & Furious attraction – inspired by Universal Pictures’ highest-grossing film franchise of all time – is set to further boost the growth of the Orlando destination, whose attendance grew 17 per cent between 2013 and 2014 on the back of the addition of Diagon Alley and Hogwarts Express.

Fast & Furious: Supercharged is a hydraulic motion thrill ride promising to feature original content with appearances by the franchise’s well-known cast, including Vin Diesel (Dom Toretto), Dwayne Johnson (Hobbs) and Michelle Rodriguez (Letty).

“In Fast & Furious: Supercharged, guests will be immersed in the underground racing world made famous in the films, explore the headquarters of Toretto and his team and even get to check out some of the supercharged cars they’ve seen on the big screen,” says a press statement from Universal Parks.

http://lei.sr?a=h5q3B
The Giant

Berlin, Germany
Opening: 2017

Kieran Stanley, founder and CEO of Dan Pearlman architects has revealed new details about the upcoming Giant project, due to take its first big steps in Berlin.

The Giant – which comprises a multi-storey sculpture mounted on a plinth housing a museum – has been touted as “the visitor attraction for the 21st Century”. The sculpture itself will take the form of a mythical giant, with moving limbs and eyes, and the ability to take the form of any person in history using tens of thousands of LEDs.

The Giant can take the photo of any person using a system of thousands of LEDs

The Giant is expected to draw around 500,000 visitors each year, generating annual revenues of around €12m (US$13m, £9.4m). Each Giant will cost between €10-30m (US$11-33m, £8-23.5m) to develop, depending on the location and size, which is variable.

“The androgynous figure can become literally anyone,” said Stanley. “At night it can even become a 3D billboard. The base is not just exhibit space, it’s also got the structural foundation within the box for easy development.”

http://lei.sr?a=l2M0Q

Bolzano Cable Car

Bolzano, Italy
Opening: 2017

Snøhetta has been selected to design a base and summit for a cable car at the foot of the Italian Alps, offering visitors commanding views of the surrounding area.

The views of the mountain range surrounding the city of Bolzano had previously been inaccessible to anyone but the most experienced climber since the cable car to the peak of Virgolo mountain was closed in 1976. However, once Snøhetta’s vision is realised, the summit will become re-accessible, making the mountain a lucrative tourist attraction.

The design comprises two doughnut-shaped terminals at both the summit and base of the mountain. The project at both its base and peak will be themed around nature, with the top station forming a tourist attraction in its own right – to include a restaurant, a café, an infinity pool, and a mountain square for events.

http://lei.sr?a=X6v2d
Dubai-based developer Meydan has launched a record-breaking project that will bring Dubai the world’s longest indoor ski slope, biggest gym and tallest residential tower among a host of leisure amenities.

The 1.2km-long (0.74 miles) indoor ski slope will eclipse the current record holder, the paltry in comparison 400m (1,312ft) slope at the Mall of the Emirates, which opened in 2005. The record-smashing slope will be the centrepiece of the new complex, which will also include the 711m-tall (2,332ft) Dubai One residential tower, featuring a 350-bedroom hotel, a 420m-long (1,377ft) water feature, a sky restaurant and an observation deck.

An area called Heritage Village will offer a museum and a wildlife centre, in addition to a KidZania edutainment park, a heritage school, restaurants, a visitor centre, a waterpark and a food village.

http://lei.sr?a=l4H1F

**Meydan One**
Dubai, UAE
Opening: 2020

Virtual reality conquest rooms equipped with VR headsets and omni multi-directional treadmills turn the landscape around the player into an explorable Norse world.

**Yggdrasil**
Copenhagen, Denmark
Opening: 2019

A Viking-themed augmented reality attraction is under development in Copenhagen, with the startup project making Norse mythology virtual.

Blending traditional rides and attractions with augmented reality, The Legendary World of Norse Mythology: Yggdrasil will offer VR dark rides, equipping the visitors with laser swords to fight giants and dragons, while virtual reality conquest rooms equipped with VR headsets and omni multi-directional treadmills turn the landscape around the player into an explorable Norse world.

There will also be augmented reality ‘quest’ rooms, which will allow groups to solve a puzzle within a themed room filled with props. In addition to the virtual reality component, an outdoor Viking fortress will also be developed, while traditional Viking longhouses will be available for rental as accommodation.

Peter Franklin Wurtz, co-founder of the startup, said “We think that the best way to capture the look and feel of the Viking legends, myths, and sagas is to make it virtually real using CGI, 3D domes, VR, and AR. Since mythology is a magical and very fantasy-like world to many people, we will give the audience an immersive experience of this imaginative world of gods, dwarfs, dragons, elves, and giants.

“VR and AR saves us time because none of our employees have to dress up like dwarves or Vikings and we don’t have to run a live show, which likely wouldn’t be nearly as good as what could be done through this technology,” he added.

http://lei.sr?a=e3b7Z
DEVELOPMENT PIPELINE: VISITOR ATTRACTIONS

Legoland
New York, NY, US
Opening: Q2 2021

Merlin Entertainments is planning its largest Legoland theme park ever, located in Goshen, New York.

First rumoured in 2014, the US$800m (£718m, £555m) project is expected to be underway in Q2 2017. When the plans first came to light, New York State said the development would provide “an unprecedented boost to regional tourism”. At the time Merlin told Attractions Management that the company had “taken the opportunity to apply for state incentives to realise a project should a suitable location be found”.

Merlin will bring an application to the Town Board for re-zoning of land, with a public meeting also taking place for community members to have the opportunity to express any concerns.

If approved, Legoland NY would be a full-scale theme park, waterpark and hotel aimed at children aged 12 and under, boosting regional tourism to two million visitors annually.

http://lei.sr?a=I3L0N

Mark Wray’s vision is inspired by fallen trees, which play a vital role in the woodland ecosystem as rich microhabitats for insects, birds, fungi and lichens

Centenary Wood
Surrey, UK
Opening: TBC

Mark Wray Architects have won an open design competition to design a visitor hub for an ancient forest site in Surrey.

The firm’s design for the project – which will be located in Langley Vale Wood – was described by judges from the Royal Institute of British Architects (RIBA) and Britain’s Woodland Trust as an “imaginative and beautiful scheme that demonstrates well how mankind and nature can co-exist.”

Mark Wray’s vision is inspired by fallen trees, which play a vital role in the woodland ecosystem as rich microhabitats for insects, birds, fungi and lichens. “Our proposal seeks to represent the qualities of deadwood by creating conditions to encourage wildlife to inhabit defined spaces, which would be observed and studied by the building’s visitors, alongside its practical function as a visitor facility,” said Mark Wray.

RIBA adviser Sarah Wigglesworth commented: “This project has been a great opportunity for a new practice to realise a highly visible public building. The selected design is highly imaginative, simple, practical and of its place, while clearly communicating the ethos of the Woodland Trust.”

Langley Vale Wood was formerly used as a training site for British soldiers during the First World War and the trust has designated the area as one of four Centenary Woods in the UK to be protected and developed to provide a living tribute to those who lost their lives in the conflict.

http://lei.sr?a=M2T5n
British Music Experience
Liverpool, UK
Opening: 9 March 2017

The British Music Experience’s (BME) new home proposes to position itself as one of the UK’s most prominent and compelling music attractions.

Liverpool – musically famous for giving the world The Beatles – will host the BME, which moves from its home at the O2 arena in London following a five-year run.

Making its new home in the iconic Grade II-listed Cunard Building, the experience will offer an extensive collection of music and more than 600 artefacts paying homage to the impact British music has had on culture, fashion, art and politics.

TBL International – operator of the award-winning Titanic Belfast attraction – will take charge of the 16,000sq ft (1,500sq m) experience which includes eight interactive spaces exploring a variety of music genres dating back to 1945.

The BME Trust brings a physical and digital collection valued at more than £5m (US$6.5m, €5.8m). Additionally, the trust has invested a further £2.6m (US$3.4m, €3m) into the project, with a £2.6m grant also coming from the Regional Growth Fund.

“Music is inherent and entwined with Liverpool’s history, present and future. By capitalising on the UNESCO City of Music and Liverpool’s existing tourism platforms, together, with the project’s stakeholders, we will deliver a unique visitor attraction,” said Tim Husbands, BME CEO.

http://lei.sz?a=j1t0f

Icefjord Centre
Ilulissat, Greenland
Opening: Q3 2020

Danish architectural firm Dorte Mandrup Arkitekter have unveiled designs for an arctic visitor attraction designed to draw visitors to Greenland.

The proposed Icefjord Centre in Ilulissat – a town in the Qaasuitsup municipality in western Greenland – will help develop Greenland’s tourism and demonstrate the history and culture of the ice fjord, as well as highlighting the dramatic melting of the UNESCO-protected Greenland ice sheet.

The design is to have a minimal impact on the surrounding landscape and is a collaboration between the Greenland Government, Qaasuitsup Municipality and philanthropic organisation Realdania.

Dorte Mandrup’s winning design stretches across the landscape, resembling “the flight of a snowy owl”, according to the architect. Part of the existing hiking trail, the building offers views of the ice fjord and surrounding landscape. Designed to be integrated with the surrounding landscape, the open facade of the building creates “dialogue between man and nature.”

A wooden framework designed as a truss will bridge the rugged landscape, curving out over the edge of the Sermermiut Valley to create a series of viewpoints. A gently sloping boardwalk will cross the roof, becoming the starting point for a World Heritage Trail act as a gathering point, viewing platform and informal seating area. It was selected for its poetic and visionary outlook.

http://lei.sz?a=p3v5C
Oman waterpark
Salalah, Oman
Opening: 2017

A waterpark about to open in Oman is just the start for the Middle Eastern nation after its government announced plans for a further three such parks as it steps up efforts to boost the tourism sector with billions in future investment.

Revealed by tourism minister Ahmad Al Meherezi, these new waterparks are in addition to the already planned Salalah, due for completion by 2017, and Majarat Oman, which will include the country’s first world-class waterpark. Designed by the Sanderson Group, the OMR40m (US$103.6m, €94.3m, £72.8m) Majarat Oman will feature a waterpark in addition to entertainment facilities, retail facilities, restaurants, a cinema, conference facilities and a selection of rides.

The move is aimed at inspiring domestic tourism, with the majority of the Omani population currently visiting the nearby United Arab Emirates, with official statistics showing that more than one million people from Oman visited the UAE in 2015 – over a fifth of the population.

With faltering oil prices affecting the country’s economy, Al Meherzi said that investments into tourism over the coming years will be substantial, with more than OMR1bn (US$2.6bn, €2.3bn, £1.8bn) being pumped into the sector.

According to Oman News Agency, by 2020 the country hopes to have more than 20,000 rooms in three- to five-star hotels, while in the next quarter of a century it’s aiming to have 50,000 rooms available.

Oman’s National Strategy for Tourism 2040 includes a six per cent rise in tourism contributions and a near doubling of visitors to the country to five million annually.

http://lei.sr?a=H2L9Y
DEVELOPMENT PIPELINE: WATERPARKS

West Midlands Safari Park
Bewdley, UK
Opening: 2017

Long-touted proposals to include an indoor waterpark and hotel in the £80m (US$112m, €103m) expansion of the West Midlands Safari Park in Bewdley have been approved.

The waterpark, which is designed to operate entirely independently of the hotel development, will include seven waterslides, a splash area, a wave pool, external river rapids and a 200-seat restaurant. A projected opening date for the waterpark has been set at 2017. The 250-bedroom hotel, which will also feature a conference centre and a spa, has been granted outline planning permission.

According to a statement from planning consultants RPS, the development will upgrade and improve the viability of the safari park.

Mall of Entertainment
Albertville, MN, USA
Opening: Q4 2017

Developer iP2 Entertainment is planning to open an indoor Sony family entertainment centre (FEC) in Minnesota to complement an adjacent waterpark and hotel as part of a US$115m (€105m, £82m) mega leisure development.

iP2, a media company which specialises in immersive FECs, has also launched similar endeavours, with an FEC in Jakarta and a DreamWorks concept in Manila over the past two years.

Known as the Mall of Entertainment, the Albertville-based destination will cover 430,000sq ft (40,000sq m) and will include the Sony Entertainment Center as well as a 50,000sq ft (4,645sq m) waterpark and a Marriott Hotel.

In addition to these developments, there could be an edutainment centre based on National Geographic. Branded ‘Ultimate Explorer’, the attraction is described as a place for children to “play, jump, climb, explore and learn about our world through the incredible and often breathtaking experiences National Geographic is known for”. The developers are yet to confirm this plan however, with details still being finalised.

Formed of iP2, real-estate manager Casey Darkenwald, Robert Kelly of the Roy Anderson Group and Kevin Hanson of International Creative Capital, the Black Forest LLC partnership says all financing has been secured on the development.

The Mall of Entertainment will include the Sony Entertainment Center and a waterpark

http://lei.sr?a=b7y5B
Best Sunshine says the waterpark would be the largest in the world

Best Sunshine Live
N. Mariana Islands, US Territory
Opening: TBC

The world’s largest waterpark has been proposed as part of a US$7.1bn (€6.4bn, £5.1bn) resort development on the US territory of Northern Marianas near Guam.

Best Sunshine International (BSI) is behind the plans, which will also feature 20 hotels, an integrated casino resort and a kilometre-long shopping strip. According to BSI, the company is eyeing public land currently leased to the Marina Resort and Spa, which will expire in 2018.

At present, the BSI resort is in phase one of development, which includes the US$190m (€173m, £133m) Grand Mariana Resort in Saipan, with the waterpark project coming in at phase two, along with an 18-hole golf course. The 1.52sq km (375 acres) development will be completed over a period of 12 years.

Wet’n’Wild Haikou
Hainan, China
Opening: TBC

Mission Hills Haikou plans to bring China’s first Wet’n’Wild waterpark to the resort in Hainan, with the expansive waterpark set to open at the end of 2016.

Working in partnership with theme park operator Village Roadshow and the Guangxi Investment Group, Wet’n’Wild Haikou will cost C¥500m (US$76.3m, €70.3m, £54.5m) to develop. The park will cover 50,000sq m (538,000sq ft), with around 8,000sq m (86,000sq ft) allocated for its indoor section.

The park will sit in a prime location at Lan Kwai Fong – a leisure complex within Mission Hills, which includes restaurants and bars, retail, entertainment and cultural elements, as well as hotel brands like Ritz-Carlton and Hard Rock Hotels.

Water Technology Inc is leading the design and a technology consultant, while WhiteWater West is a supplier.

“Mission Hills is excited to work with Village Roadshow, who are proven global experts in theme park development and management,” said Ken Chum, chair and CEO of Mission Hills.

“The addition of Wet’n’Wild Haikou will reaffirm Mission Hills Haikou’s position as one of the most sought-after tourism destinations in the world.”

http://lei.sh?u=p8s4A

PHOTO: © WET ‘N’ WILD HAIKOU

PHOTO: © BEST SUNSHINE LIVE

WhiteWater West is acting as a supplier for the expansive waterpark
American Dream Miami

Miami, FL, USA
Opening: 2019

International developer Triple Five has moved a step closer to realising its vision of creating North America’s largest mega-mall after submitting a planning document to Miami-Dade County.

The hugely ambitious American Dream Miami scheme – described by Triple Five as “an evolution in retail and entertainment” – includes 6.2 million sq ft (576,000sq m) of leisure, retail and dining space located on a greenfield site.

Triple Five intends to build a mall with an almost unprecedented amount of leisure and culture facilities. It will include a 370,000sq ft (34,300sq m) theme park; a 20-slide waterpark; an indoor ski slope; a 2,000-room hotel; a 3D movie theatre; a performing arts venue; a 35,000sq ft (3,200sq m) garden; a 120,000sq ft (11,100sq m) Art Deco village of restaurants and entertainment facilities; and a massive 3.5 million sq ft (325,000sq m) of retail space.

Sports components will include a sports centre; a mini golf course; an indoor ice rink; and a ‘submarine lake’ where guests can go on underwater ride attractions, water skiing or a gondola ride.

Local reports claim the project will cost around US$4bn (€3.6bn, £3bn) to build. More than US$12m (€11m, £8.3m) has already been spent by International Atlantic LLC – an affiliate of Triple Five – to buy the land for the scheme.

If given the green light, the mall will open around 2019. No architecture team has yet been publicly revealed.

http://lei.sr?a=k4S6x
American Dream New Jersey

New Jersey, NJ, USA

Opening: Q3 2017

Canadian water ride specialist ProSlide is working with the Triple Five real estate company on the multi-million-dollar waterpark section of another of their upcoming American Dream projects – this time, located in New Jersey.

American Dream New Jersey will consist of a super-sized mall, a theme park, and a 20,000sq m (215,000sq ft) indoor waterpark based on DreamWorks’ IPs. Characters from the movie franchises Madagascar, Shrek and Kung Fu Panda will feature heavily.

“The entire waterpark will be themed around characters from the DreamWorks movies,” said Jeff Janovich, ProSlide’s vice president, business development and strategic accounts. “It’s a total immersion experience. Visitors will be immersed in a world full of DreamWorks characters. The focus is on theming the whole environment, not just the rides.”

Hettema Group is working on the design for the attraction, which is due to open in 2017. It’s expected that there will be different areas within the waterpark itself, including a Kung Fu Panda play structure and a 42m (138ft) jungle-themed tower slide – which would be among the tallest in the world.

It’s thought the design team and owners want to incorporate lots of humour into the waterpark, possibly including a ProSlide bowl ride themed as Shrek’s toilet, or a “bubbling” hot tub for Madagascar’s Gloria.

Merlin Entertainments has also just announced its involvement in American Dream New Jersey, with its Sea Life Aquarium and Legoland Discovery Centre attractions coming to the retail and entertainment super-complex.

http://lei sr? a=p9w3L
Morgan’s Wonderland – a Texas-based theme park which caters specifically to the disabled – has broken ground on a multi-million dollar expansion to include the world’s first ultra-accessible waterpark.

 Designed for guests of all ages and abilities, the tropically-themed Morgan’s Inspiration Island will be based around six major elements. A river boat ride will take guests on a journey through a jungle setting, while five waterplay areas – individually known as Hang 10 Harbor, Rainbow Reef, Shipwreck Island, Castaway Bay and Calypso Cove – will offer a selection of waterpark objects including raintrees, falls and pools.

JRA have provided masterplanning and preliminary concepts for the development

Morgan’s Inspiration Island
San Antonio, TX, USA
Opening: Spring 2017

Morgan’s Wonderland will specifically cater for the disabled

Crystal Lagoon Water Theme Park
Sharjah Waterfront City, UAE
Opening: TBC

Jack Rouse Associates (JRA) have unveiled the masterplan and preliminary concept design for Crystal Lagoon Water Theme Park – part of the AED20bn (US$5.4bn, £5bn, £3.9bn) Sharjah Waterfront City development in the UAE.

To include a mix of 40 water and dry rides, including a rollercoaster that combines the action of a water ride with the interactive nature of a video game – a first for the Middle East – the theme park will sit on one of a series of 10 Islands interconnected by man-made canals.

Attractions will include a combination of waterslides, family rides, thrill rides, 4D dark rides, a planetarium and children’s rides. Crystal Lagoon will also feature a night water show made up of a series of coloured fountains to provide relaxation for visitors after spending a day in the water/theme park hybrid.

Announced in 2012 and officially launched at Cityscape Global 2015, Sharjah Waterfront City sits on 36km (22.3 miles) of coastline with an area of 5.5sq km (2.1sq miles), offering a mixed-use development featuring residential, commercial and tourism development.

Due to favourable conditions in the UAE, the attraction will operate year-round, with a ‘well known waterpark operator’ handling day-to-day operations.

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Mystic Aquarium
Mystic, CT, USA
Opening: Q4 2017

Mystic Aquarium has broken ground on a new US$5m (€4.6m, £3.4m) research and care centre as part of its US$20m (€18.5m, £13.4m), 12-year masterplan.

Providing a larger laboratory and a veterinary care space, the 8,000sq ft (745sq m) addition will also offer visitors an education on daily conservation work and research carried out at the aquarium. In addition, the expansion will offer a student laboratory, offices, meeting rooms and a public exhibition space. The aquarium’s existing animal care and operating room will be renovated and connected to the new building.

“As we have grown to have a worldwide impact on ocean and marine animal conservation, our efforts will be enhanced by bringing together our scientific and veterinary functions under one roof to support each other and share and advance their mutual goals of studying and protecting aquatic wildlife,” said aquarium president and CEO Stephen Coan. The renovated space is scheduled to be complete by late 2016, with the new research centre coming in late 2017.

Funding for the animal care centre has already been secured, while around 70 per cent has been collected for the research facility.

In addition to the new expansion, the aquarium is also working on construction of its US$11m (€10.2m, £7.4m) Thompson Exhibition Building, while its Denison Pequotsepos Nature Center is close to completing the renovation of its two main buildings in a US$4m (€3.7m, £2.7m) redevelopment.

In 1995 the aquarium, which first opened in 1973, underwent a US$52m (€48m, £35m) expansion by Pelli Clarke.
Baltimore’s National Aquarium
Baltimore, MD, USA
Opening: Q4 2020

Baltimore’s National Aquarium has unveiled a game-changing proposal for dolphin care, with plans for North America’s first ever seaside sanctuary. Aiming to transition its colony of dolphins into the new habitat by the end of 2020, the natural enclosure will be flexible to allow for different spatial configurations to keep the dolphins engaged and able to form social groupings that suit them.

Additionally the setting will provide the dolphins with opportunities to express natural behaviours while exposing them to natural elements, such as fish and marine plants, with a full-time veterinarian and on-site clinical care facilities to tend to the captive cetaceans.

A team of experts are now tasked with finding a site that ensures the health and welfare of the dolphins, following a criteria which includes an outdoor location with natural seawater and a tropical or subtropical climate.

The aquarium first touted the plans in 2014, with Studio Gang Architects creating designs for a possible sanctuary after discussing the plan with several dolphin and whale biologists.

“We now know more about dolphins and their care, and we believe that the National Aquarium is uniquely positioned to use that knowledge to implement positive change. This is the right time to move forward with the dolphin sanctuary,” said John Racanelli, CEO of the aquarium.

“Blau Life” Aquarium
Puerto Vallarta, Mexico
Opening: 2018

Plans have been approved for a MX$250m (US$13.2m, €11.8m, £9.3m) aquarium development in Puerto Vallarta, Mexico.

Developed by aquarium specialists Blau Life, who are also working on billionaire Carlos Slim’s four-storey underground aquarium in Mexico City, the development will be one of the largest and most modern aquariums in Mexico, with more than 300 species to be exhibited.

An unnamed private investor is behind the plans, who the Port Authority says specialises in large, modern projects of this kind.

“The fact that we have a development of this quality, with this culture, ecology and awareness, benefits Puerto Vallarta as an ever-increasing tourism destination. It will be attractive not only for the 330,000 cruise passengers who join us every year, but also for domestic and foreign visitors,” said Agustin Alvarez, director of Fideicomiso de Turismo.

The project is part of a larger MX$320m (US$17m, €15m, £11.8m) development of an area within the port of Puerto Vallarta. In addition to the aquarium development, a maritime passenger terminal is being redeveloped, while a new commercial area is being built. A visitor centre for cruise passengers is also being considered, which would include a tequila experience to showcase the Jalisco region.

http://lei.sh?r=a=G9J8d
**Lahore Zoo**
Lahore, Pakistan
Opening: TBC

The Pakistani government has approved plans to redevelop and modernise facilities and operations at Lahore Zoo, which will include redevelopment of facilities, foreign training of keepers and the introduction of new animals to the visitor attraction.

The investment is the result of a nationwide initiative announced in 2014 to upgrade facilities at Lahore Zoo and Lal Sohanra National Park and bring the visitor attractions up to scratch with international standards.

The plans, which will cost PKR322m (US$3.2m, €3m, £2.2m), will see the zoo’s wildlife department being sent to Europe, the UK and countries in South Asia for training. Those who receive training will then impart that knowledge to zoo staff acting as master trainers.

In addition, senior staff at the zoo will review facilities available to visitors in foreign zoos such as catering, with a view to implementing similar facilities.

The redevelopment plans – finalised by the Punjab chief minister Shehbaz Sharif – include a new amusement park, modernised walkways, new enclosures, staff facilities and new tourist facilities. Zoo director Shafqat Ali said the zoo masterplan, which will be implemented over several years, has been enhanced to include better visitor provisions, landscaping and new retail outlets.

**Aquarium of the Pacific**
Long Beach, CA, USA
Opening: 2018

A US$53m (€47.3m, £37.4m) expansion of Aquarium of the Pacific will add a new wing and an immersive theatre.

Inspired by the shape of a blue whale, the new Pacific Visions wing – designed by EHDD – will comprise 800 glass panels, changing colour as the sun and clouds move throughout the day.

At the heart of the new wing will be an immersive 4D, 300-seat theatre with an HD projection screen and 130ft (40m), 180-degree curved screen for shows simulating ocean and coastal environments. The expansion will host a new art gallery and add 6,000sq ft (557sq m) for new animal exhibits.

“Pacific Visions represents an unprecedented opportunity to help our growing audience examine the vital and changing relationship between humans and the World Ocean, and choose paths to make that relationship sustainable,” said aquarium CEO Jerry Schubel.

“We want our visitors to leave Pacific Visions feeling more deeply engaged with the living ocean, knowledgeable about the challenges that face it and us, and empowered to make better decisions and share their new understanding with others.”
DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS

Cairns Aquarium
Cairns, Qld, Australia
Opening: Q2 2017

Work has started on Cairns’ AU$50m (US$36.4m, €33.2m, £23.3m) aquarium and reef research centre.

Marked with a visit by Australia’s trade and investment minister, Andrew Robb, construction is now underway on site. It has been delayed by around six months due to a lack of parking spots and disagreements over a natural flying fox habitat, which the aquarium wanted to retain as an attraction.

Designed by Peddle Thorp Architects in association with Architects Ellick and Partners, the three-storey, 10,000sq m (107,600sq ft) facility will house more than 5,000 animals endemic to the Great Barrier Reef and surrounding rainforests.

The Cairns region attracts 4.8 million visitors annually, according to government statistics, generating AU$3.1bn (US$2.2bn, €2bn, £1.4bn) for the local economy. The aquarium will be touted as a top attraction for the region, and is the first public aquarium to be built in Australia in 17 years.

Thorps design comprises ‘tectonic plates’ to symbolise the movement of the earth

Mississippi Aquarium
Gulfport, MS, USA
Opening: TBC

The city of Gulfport in Mississippi has selected architectural firm Eley Guild Hardy to design one of the largest aquariums in the US as part of a US$120m (€96.4m, £75.6m) mixed-use mega development.

The aquarium will cost US$100m (€80m, £63m) – US$12.5m of which is in approved bonds which can be applied toward construction costs. According to the city’s chief administrative officer, John Kelly, the aquarium will replace what was lost to Hurricane Katrina in 2005. The private development will not be paid for using taxpayers’ money.

The city’s urban development agency, the Gulfport Redevelopment Commission (GRC), received proposals from five teams for designs. The GRC will now negotiate a contract with Eley Guild Hardy, which has partnered with PGAV.

“This is a milestone for the future of Gulfport, the State of Mississippi and the region,” said GRC chair, Carole Lynn Meadows.

“This aquarium will bring a much-needed place where families can come together to explore and to learn about the wonders of the aquatic world. We see this aquarium as a catalyst of development in Gulfport and an enhancement to the growing tourism industry in the Coastal region. Now, the fun begins as we work with our designers in bringing our vision of the Mississippi Aquarium to reality.”

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Aquarium
New York City, NY, USA
Opening: TBC

Italian architecture studio Lissoni Associati have won a design ideas contest for a new aquarium and public waterfront park in New York.

The winning design, called Aquarium, features an environment whereby visitors will feel that they are entering the water to discover the beauty of the marine life on display.

In the concept, the site, located on the East River, is excavated to become a large water basin, with the aquarium and a marine centre located on a submerged two-level island. A boardwalk surrounds the basin as a floating ring, creating a pathway linking the city and a new beach-themed public park to the aquarium.

The aquarium itself, which features a retractable roof, would be formed of eight triple-height transparent biodomes representing the four oceans and four seas. The North and South Poles are expressed by a readily-visible iceberg in the centre.

“With the retractable roof, the aquarium can be a living shell that opens to the sky during the day to reveal the sea worlds and which closes as darkness falls to take on a ‘second life’ as a planetarium,” said studio founder Lissoni. “This protects the arena and the biome domes within, like a shell protects the pearl.”

Lissoni’s studio has previously designed The Oberoi, Al Zorah in Dubai: a luxury eco-destination nestled within a huge forest.

Sydney Zoo
Sydney, NSW, Australia
Opening: 2018

Plans for a second zoo in Sydney, slated for 2017, will be led by best-practice sustainability objectives, according to the project’s lead architects.

The proposal in the Western Sydney Parklands at Bungarribee covers 165,000sq m (1.8m sq ft) and could house up to 500 animals. It is expected to draw around 745,000 visitors each year.

Misho + Associates (M+A) and landscape architects Aspect Studios have kept energy conservation in mind during the planning process. Buildings will reflect neighbouring landscapes in colour, material and scale and will use prefabricated concrete, Cross Laminated Timber (CLT) and recycled timber – all chosen on the basis of sustainability. The zoo will also offer an Australian first – green roof habitats.

The development will comprise as many as 200 exhibition areas, as well as open spaces, animal viewing areas and 24 eco-friendly buildings.

M+A says its “simple palette of materials will be detailed carefully to create an impression of quality and longevity”. The architect’s design has a lack of applied decoration to the buildings, instead using layers of light and shadow over structures.

The new Sydney Zoo is expected to boost the city’s economy by AU$45m (US$31.5m, €27.9m, £20.3m) annually.

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DEVELOPMENT PIPELINE: ZOOS & AQUARIUMS

Ocean Explorer
SeaWorld, San Diego, CA, USA
Opening: Q2 2017

A major aquarium-based attraction featuring a submarine ride will be built at SeaWorld’s San Diego theme park. Conceptualised around SeaWorld’s new enhanced focus on conservation and creating meaningful experiences for guests, Ocean Explorer will comprise a series of aquariums combined with exciting rides and digital technology, creating an experience centred on exploration and adventure.

The new attraction will feature a signature submarine ride, taking visitors on an undersea adventure as researchers on a mission to help marine animals, some of which have never been seen at the park before, including jellyfish, octopuses and Japanese spider crabs.

The three-minute immersive experience will include an onboard digital navigation dashboard, which will act as an educational tool as riders learn about the ocean’s ecosystem.

Sea Rescue: The Ride
SeaWorld, San Antonio, TX, USA
Opening: Summer 2017

Sea Rescue: The Ride is a new launch coaster themed on the company’s popular TV show Sea Rescue. It aims to combine fun with a meaningful experience to entertain and educate visitors.

SeaWorld CEO Joel Manby explains, “We want our visitors to take action, not just to learn. We have a deep connection with animals and their stories send us on a journey of inspiration. We need to reinforce this and get more eyeballs as to what we do.

“Sea Rescue is a programme which showcases inspirational stories of our team’s animal rescue outfit. Touching the heart and teaching the mind – that’s what we’re trying to do.

“Riders go out weaving over the water on rollercoaster cars made to look like skidoos. From that perspective, it will be a very fun ride.”

The educational aspect will be introduced right at the ride entrance in the queue station. AV elements will show the stars of Sea Rescue telling guests about the plight of the dolphins and whales that are killed through bycatch.

Before boarding, guests will choose an animal they want to save. At the exit, they will see the animal they saved, with the option of making a donation or buying a product supporting their chosen animal.

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http://lei.sr?a=o0Q1x
San Diego Zoo
Tacoma, WA, USA
Opening: 2017

San Diego Zoo is about to embark on what will be the California attraction’s largest expansion to date, the US$68m (€62m, £43.5m) Africa Rocks exhibit.

Designed by based Miller Hull Partnership, the 32,400sq m (348,750sq ft) exhibit will transform what is currently a canyon area once home to 1930s-era grottos and enclosures into an easily traversable path leading visitors through an African-themed environment.

To be populated with a wide variety of animals and plant life, one of the exhibition’s key focal points will be the Rady Madagascar Habitat and Falls – an immersive environment centred around a 65ft (19.8m) waterfall.

Notable fundraising donors for the new habitat and breeding centre include Conrad Prebys (US$11m, €10m, £7m), Ernest Rady (US$10m, €9.1m, £6.4m) and Dan and Vi McKinney (US$5m, €4.6m, £3.2m).

Poema del Mar
Las Palmas, G. Canaria, Canary Islands
Opening: 2017

The new €30m (US$33.5m, £21.4m) Poema del Mar being built in the port area of Las Palmas on the island of Gran Canaria by Spanish architects VDR Designs will be ecologically sustainable and focused on renewable energy.

The 12,500sq m (134,500sq ft) “Poem of the Sea” aquarium – which will focus on creatures that inhabit the Atlantic Ocean – is being developed to boost tourist activity in the city and complement other tourism attractions in the area.

This will be the second facility by owners of Loro Parque in Puerto de la Cruz on the Canarian island of Tenerife.

“We wanted to expand our company,” said Dr Patricia Delponti, director of communications at Loro Parque. “We have been settled in Tenerife for the last 42 years with our zoo. In 2008, Loro Parque opened its waterpark in the south of the island and this is our first development outside of Tenerife.

“We decided we wanted to go to Gran Canaria and to continue operating Loro Parque exclusively in the Canary Islands because this is our home and a place we believe in.”

Poema del Mar will work closely with the Loro Parque Fundación – the park’s development, research and conservation arm – which was first established in 1994 and works in more than 30 countries to preserve endangered species.
Yangon Aquarium
Yangon, Myanmar
Opening: TBC

An eco-friendly aquarium in Yangon, Myanmar, will partially open for the first time in 2016, after several months of delays.

The US$15m (€13.3m, £9.7m) Yangon Aquarium will feature a two-storey structure designed to blend in seamlessly with its natural surroundings. The environmentally friendly structure will feature a ‘green roof’ as well as measures to reduce energy consumption and output.

Singapore-based urban architects Surbana, SIPM Consultants and Yangon City Development Committee have teamed up to masterplan the 18,200sq m (196,000sq ft) development.

Once complete, the aquarium will be home to 500 different species of local freshwater and saltwater fish. It will have the added bonus of featuring sharks – for the first time in the country’s history.

Taronga Zoo
Sydney, NSW, Australia
Opening: TBC

Taronga Zoo in Sydney is seeking permission to develop a AU$44m (US$32.1m, €29.6m, £21.3m) eco-resort inside the zoo to draw more international visitors to the harbourside attraction.

The eco-resort masterplan will “deliver a new overnight conservation experience”, according to a planning document from the zoo, which will allow visitors “total immersion” within the Australia Habitat section of the zoo, which showcases native animals and fauna.

The eco-resort will comprise five luxury pods wrapped around a wildlife sanctuary to house animals including wallabies, echidnas, bandicoots, platypus, koalas and freshwater eels. Each pod will range in height from two to four storeys, offering 58 bedrooms and four suites in total. The development will also include a dining facility and a guest lodge housing a bar and reception area.

The plans also envisage construction of a kangaroo habitat, aviaries, landscaping, a new walk-through exhibition and other changes to signage and viewing platforms for Australia Habitat.

As part of the submission to the NSW government department of planning and environment, a Taronga Zoo spokesperson said the resort would be “tucked inside” its harbourside site.

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Westchester Medical Science Village
Valhalla, NY, USA
Opening: TBC

A US$1.2bn (€1.1bn, £858m) bioscience and technology hub is set to be built in New York State. Designed by architects Torti Gallas & Partners, the three million sq ft (279,000sq m) Westchester Medical Science Village will include a science centre for children.

The 34,000sq ft (3,200sq m) Children’s Living Science Center will provide a community-focused aspect to the overall mixed-use development and, in keeping with the medical concept, it will focus on health issues.

Additional on-site facilities will include a 35,000sq ft (3,250sq m) Living Science Center, a 100,000sq ft (9,300sq m) hotel, retail, restaurants and a fitness centre.

County officials estimate that the hub will generate US$9m (€8.2m, £6.2m) a year in property taxes.


Canada Science and Technology Museum
Ottawa, ON, Canada
Opening: 17 November 2017

Plans have been unveiled for a CA$80m (US$60m, €54.4m, £42m) renovation, upgrade and expansion of the Canada Science and Technology Museum.

Designed by Canadian architecture firm NORR, the redevelopment masterplan will bring the facility into the modern age. It will comprise five main galleries, a temporary exhibition space, an artefacts gallery, a maker space and classrooms.

The main galleries will follow the themes of creating and using knowledge; moving and connecting; technology in our lives; transforming resources; and children. The plans also include a facade featuring a large LED screen.

Cutting-edge and emerging technologies will be emphasised in the new galleries, with a spokesperson saying they will all include “immersive, interactive and digital aspects”.

“This renewed space will enhance visitor experience and inspire the next generation of scientists, engineers and innovators,” said Alex Benay, president and CEO of the Canada Science and Technology Museums Corporation.

“When we open in 2017, we will celebrate the museum’s first 50 years and set the stage for the next 50 – it will be a completely different immersive heritage experience.”

The country’s historic scientific and technological achievements will be highlighted when the Canada Science and Technology Museum reopens during the country’s 150th anniversary of Confederation.

[http://lei.sg?sa=n3T0R](http://lei.sg?sa=n3T0R)
Three architecture studios have been shortlisted in the design competition to create a Science Island for Kaunas.

In rank order, SMAR Architecture Studio, SimpsonHaugh and Donghua Chen will now negotiate with Kaunas City Municipality. Each will receive an honorarium of €15,000 (US$16,800, £13,000).

The centrepiece of Science Island – the new name for the currently disused Nemunas Island – will be the National Science and Innovation Centre of Lithuania. As a museum and innovation centre, the facility will celebrate recent achievements in science and global technologies with the aim of inspiring visitors to expand their knowledge and support innovation.

Competition organiser Malcolm Reading said: “Each of the three winners could create a worthy addition to Kaunas, a city with a most distinguished architectural heritage and increasingly known as a key hub within the Baltics. The three concept designs show originality, cultural confidence and a deep understanding of public engagement with science. Science Island must inspire and lead, it sets the highest bar: a building where presence and performance are perfectly matched.”

The project will be managed by Kaunas City Municipality in cooperation with the Ministry of Science and Education and the Lithuanian Science Academy.

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Mobile Museum of Science Fiction
Rosslyn, VA, USA
Opening: Q4 2016-2018

The Museum of Science Fiction coming to Washington DC in 2018 is debuting a preliminary mobile satellite facility at Arlington Gateway Park in Rosslyn, Virginia, late this year.

In its preview phase, the US$3m (€2.5m, £2m) semi-permanent facility will provide a platform to test concept exhibitions and offer a glimpse into the process of building the final full-scale facility in Washington.

“During our international architectural design competition, several concepts were submitted which featured shipping containers,” said a museum spokesperson. “The museum’s design team is looking at this approach for rapid market entry and quick-stop roadshows.”

The 4,000sq ft (371sq m) Mobile Museum will debut with an outdoor science fiction film and lecture series. Once the full facility opens in 2018, the Mobile Museum will tour the USA, before being added as a permanent wing to the new facility in Washington.

http://lei.sr?a=j1u4e
Ennead Architects have broken ground on the planetarium for the Shanghai Science and Technology Museum (SSTM).

The 38,000sq m (409,000sq ft) development – part of the Shanghai Science and Technology Museum in the city’s new Linglang district – will explore the mysteries of space, celebrate the history of Chinese astronomy, and reflect the future ambitions of China’s space exploration programme. Among other facilities will be an optical planetarium, a digital sky theatre, an IMAX cinema, a solar telescope, an observatory and a range of galleries.

Thomas Wong – design partner at Ennead Architects, who are overseeing the project – explained how the distinctive design was inspired by orbital motion and the continuum of time and space.

"Each element acts as an astronomical instrument and has a specific interface with how people experience an astronomical idea,” he said. “We looked at planetaria all over the world, of all eras, and were influenced by many ancient structures including the Aztec pyramids at Teotihuacan, the Pyramids at Giza, Stonehenge and the Temple of Heaven in Beijing. They were all very inspirational in terms of the power they deliver to a culture through built form.”

The structure will feature an oculus, designed so visitors can track a circle of sunlight on the ground “like a giant sundial”, and an inverted dome designed so “visitors are confronted solely and entirely with the day or night sky”.

Wong added: “Sustainability and energy use have become acute issues in China because of the poor air quality from industrialisation. To counter this, we’re integrating a whole series of sustainable features, including a geothermal heat pump system for the planetarium.”

http://lei.sr?a=o2N0a
The centre will create awareness, curiosity, openness and responsibility towards nature

**Gateway to Science Centre**
**Bismarck, ND, USA**
Opening: 2017

A US$40m (€37m, £28.6m) project to expand the appeal of the Gateway to Science Center to a wider audience centres on the concept of interactivity.

HGA and JLG architects have teamed up to design the new facility overlooking the Missouri River to incorporate different types of learning for multiple audiences, ranging from children to adults.

According to the website, the aim is to “offer a greater variety of informal science learning opportunities, which include interactive exhibits, unique programs and special events, making connections between students’ interest in science and potential career choices.”

A capital campaign for the project is now underway to facilitate the move from the current High Prairie Arts Center in Bismarck to the new 65,000sq ft (6,000sq m) facility, which will sit on a hill on the bluff of the Missouri River.

Included in the proposal are a number of interactive exhibits, including a maze navigated by simple machinery, an exhibit for preschool children, classroom labs with a public viewing area, and kinetic sculptures serving as movable artworks. There is also an exhibit where children can design their own aircraft and a model of a reservoir system that allows visitors to generate energy, send water to a city, store water in towers or implement flood protection.

In addition, displays on transportation, energy, health, space, agriculture, nanotechnology and weather will be included in the plans, which will look at how different sciences are applied throughout the local community.

Installing the proposed exhibitions will cost around US$7m (€6.4m, £5m).

[http://lei.sr?a=c7W8q]
Kazakhstan’s Investment and Development Ministry is planning to turn the Baikonur Cosmodrome – the world’s first and largest operational space launch facility – into a tourist attraction.

Timur Duisengaliev, head of the Tourism Industry Department of the Kazakh Investment and Development Ministry, said plans are afoot to “construct comfortable viewing platforms for tourists” at the Baikonur spaceport – originally built in the late 1950s by the Soviet Union – by 2017.

The site’s launch facilities are operated by neighbouring Russia’s Federal Space Agency.

Targeting space enthusiasts, the viewing stations will be used for rocket launches, while a new protocol for tourist visits to the facility will be implemented. As the launch facilities are operated by neighbouring Russia’s Federal Space Agency and the Russian Aerospace Defense Forces, with the site leased by the Kazakh government until at least 2050, Russian authorities would have to sanction all visits.

Ten architects have presented bids for a multi-million dollar expansion of the current Scientific Center in Kuwait.

Plans to improve the attraction in Salmiya – which serves as a centre for environmental education in the gulf region – include incorporating dolphins and mammals, alongside plans for a conference facility and an exploration hall.

CEO Mijbil Al-Mutawa said in a statement that the expansion plans will be unique in the State, adding that the addition would strengthen Kuwait’s position as a location for world-class visitor attractions.

The new dolphinarium would offer visitors the chance to swim with the animals. Adjoined to the dolphinarium would be an exploration hall with space for both permanent and temporary exhibitions, as well as a theatre, multi-purpose halls and support facilities.

A new dolphinarium will sit adjacent to the exploration hall

Scientific Centre
Salmiya, Kuwait
Opening: TBC

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## DEVELOPMENT PIPELINE: PLANETARIA & SCIENCE CENTRES

**Science Pavilion**

Pittsburg, PA, USA  
Opening: June 2018

Pittsburgh’s Carnegie Science Center has detailed plans for its US$21m (€18.7m, £16.1m) Science Pavilion to include 14,000sq ft (1,300sq m) of new exhibition space.

Designed by Indovina Associates Architects, the three-storey building will be built around the existing Omnimax Theater with the pavilion facing out over the Ohio River. In addition to temporary exhibition space, the extension will feature nine STEM learning labs and a top-floor space capable of hosting corporate events and social gatherings.

The pavilion’s development is part of a larger US$34.5m (€30.7m, £26.5m) campaign to expand the science centre’s STEM programme. To date, the campaign – dubbed SPARK! – has received gifts from 120 foundations, corporations, and individual donors, including 11 donations; the largest came from the DSF Charitable Foundation.

**Orange Coast College**

Costa Mesa, CA, USA  
Opening: 2018

A US$16.4m (€14.8m, £12.6m) planetarium development is underway at Orange Coast College (OCC).

Part of a larger seven-year US$965m (€854m, £625.2m) renovation to OCC’s district campuses, the 125-seat planetarium will include a 3D immersion theatre with a 40ft (12.2m) dome, a large Foucault pendulum and an open space for exhibits, designed by Newport Beach-based architects HPI. The new planetarium is expected to be completed within 18 months and will be the second such facility in Orange County.

**Meditation Zone & Planetarium**

Netanya, Israel  
Opening: TBC

A multi-millionaire Japanese philanthropist has funded the US$3m (€3.8m, £4.3m) development of a new meditation zone and planetarium in Netanya.

The building has been designed for both relaxation and star gazing, with a Japanese tranquility garden and a meditation hall included in addition to the 40-seat planetarium dome. Operating in 2.5k, Evans & Sutherland have supplied the digital planetarium system, while Digistar 5 developed the software.
**Exploration Station**

Dublin, Ireland  
Opening: Q4 2018

Ireland’s Office of Public Works (OPW) has unveiled plans to redevelop the former north wing of the National Concert Hall into an interactive children’s science centre, with a planetarium at the heart of the multi-million euro development.

Known as the Exploration Station, the 8,500sq m (91,500sq ft) attraction will have more than 200 bespoke interactive exhibits, a 200-seat planetarium with a 15m (50ft) dome, and a front elevation.

The building, which dates back to 1912, will be preserved as much as possible, as will the 19th-century buildings behind it. Additionally, a former building close to the concert hall will be refurbished and used for temporary exhibitions, with an underground tunnel connecting it to the new science centre.

Bell Museum and Planetarium

Minnesota, MN, USA  
Opening: August 2018

Minnesota’s Bell Museum of Natural History has broken ground on a new US$79.2m (€69m, £54.7m) complex near the State Fairgrounds on the University of Minnesota’s Minneapolis campus.

Renamed Bell Museum and Planetarium, the 120-seat domed planetarium and theatre will be one of the central features, in addition to expanded galleries and interactive exhibitions.

Minneapolis-based architecture firm Perkins+Will have created the box structure, which will be partially clad in white pine and weathering steel. An atrium will be fitted with etched glass to prevent birds from crashing into the building. The environmentally friendly development will be landscaped with native planting and rainwater ponds, as will a pollinator garden for the museum’s bees. McGough Construction Co are the project contractors.

The Minnesota Legislature has provided US$51.5m (€44.8m, £35.6m) towards the US$64.2m (€56m, £44.4m) construction and landscaping costs, with a further US$6.7m (€5.8m, £4.6m) being contributed by the university and US$6m (€5.2m, £4.2m) also coming from private donations.

The museum will close its doors in January 2017 for the redevelopment.

http://lei sr? a=M7v6h
The Museum of Indigenous Knowledge
Manila, the Philippines
Opening: TBC

Kengo Kuma have turned the traditional idea of museum architecture on its head with their latest design: a jungle-inspired complex set inside an enormous cave.

The Museum of Indigenous Knowledge will sit in the heart of an industrial district of Manila. Visitors will step off the street through a cavernous rocky arch covered in tropical plants and rock. Once inside this large void, they will be able to walk towards a central atrium through a wild environment of jungle, streams, ravines, ponds and waterfalls. These replicate the mountainous valleys where the indigenous people once sought refuge following the arrival of Spanish colonisers.

Explaining the concept, Javier Villar Ruiz, a partner at Kengo Kuma, said: “[After] talking with the curators and visiting sites where these cultures are still a reality, we understood that these [indigenous] peoples – and all those artefacts that bear witness to the way they live, their experience of the world and their beliefs – cannot be understood without the context and environment where they have developed throughout the centuries. This is why we abandoned the conventional idea of the museum as a container where aliened content is simply displayed and observed.”

After the dramatic entrance space, the atrium will be more conventionally designed, containing shops and restaurants and escalators leading to five gallery floors. These will exhibit artefacts giving visitors an experience of the Philippines since the Neolithic age.

http://lei.sr?a=0U4K1
**Museum of London**

London, UK

Opening: 2022

Stanton Williams and Asif Khan have triumphed over a number of architectural heavyweights, winning a competition to design the Museum of London’s new home at Smithfield.

The architectural duo overcame competition from firms including Bjarke Ingels, Caruso St John Architects and Studio Milou with their winning proposal, which will lift the dome on the market area to create a landmark light-filled entrance to the museum. Malcolm Reading Consultants handled the competition, which attracted more than 70 entries.

Williams and Khan will work together with conservation architect Julian Harrap and landscape design consultants J&L Gibbons on the project, which also will feature spiral escalators leading down to a vast excavated underground chamber, flexible meeting spaces, a sunken garden and green spaces.

“Over the coming months we will work together to design a new museum for London and Londoners which will be one of the top visitor attractions in the capital,” said Sharon Ament, director of the Museum of London.

Visitor figures have more than doubled in recent years so the move is expected to create an additional 5,000sq ft (464.5sq m) of space, with the aim of reaching two million visitors per year. The cost will be around £70m (US$101.7m, €93.7m).

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**Summer Theatre**

Szczecin, Poland

Opening: 2018

Flanagan Lawrence is redesigning a 1970s theatre to create an “acoustically optimised outdoor performance space”.

A curving roof canopy comprising inflatable panels will envelop the stage and auditorium of the 2,500-capacity outdoor Summer Theatre in Kasprowicza Park.

“The real inspiration from our point of view was to keep the profile of the new roof low, so that if you approach the theatre from the top of the hill you can see into the landscape beyond,” said lead architect Jason Flanagan.

To achieve this, the edges of the roof follow the slope of the hill, before gently lifting over the audience.

In addition to the roof structure, the studio has designed a new box office, a café and a refurbished backstage area. Arup Acoustics will provide consultation on the project and engineering company Expedition will oversee construction.

http://lei.sr?a=E3z5J
Makkah Museum
Makkah, Saudi Arabia
Opening: TBC

London studio Mossessian Architecture has won an invited competition to design a museum of the Islamic faith in Mecca (known locally as Makkah).

The firm has partnered with French exhibition architects Studio Adeline Rispal to work on the project in Islam’s most sacred city. The museum – located 7km from the city’s Grand Holy Mosque – will explore the history and practice of Islam and the life of Muhammad, who is believed to have been born in the city.

The design features a spiralling void at its core, leading visitors up through the exhibitions via a continuous ramp system, and back down again on a parallel spiral staircase. The underside of the stairs will be inscribed with the 99 Names of Allah (the names of god in Islam), which visitors can view from a dedicated gallery space at the bottom.

“The central minaret-shaped void is both circular, like the celestial sphere, and ascending, symbolising the spiritual journey,” said Mossessian in a statement. “It calls upon the Muslim community to transcend earthly concerns through their faith, and to pursue the quest for knowledge onwards into infinity.”

The Makkah Museum will include 5,600sq m (60,200sq ft) of permanent and temporary exhibition galleries, an auditorium, a bookstore, a restaurant, and a climate-controlled ‘garden of delight’ on the rooftop.

The architects have described their design as “a unique synthesis between creative faith, heritage and modern technology”. They revealed the museum will be constructed using stones sourced from all of the countries in the world where Islam is practised, while the interior plinths and alcoves will be formed using Hijaz rock from the local mountains.

The studio added: “When finished, the museum will offer a unique interpretation and reflection of faith to the millions of Muslims who visit Makkah from around the world and who, up until this point, have had no cultural institution of this kind to enhance their visit to the holiest of Muslim cities”.

AECOM will consult on construction of the museum. The competition was held by Samaya Holdings, but the client, cost and completion date have yet to be revealed.
Final plans for Europe’s largest museum development have been revealed with new renderings released for the HUF75bn (US$277m, €235m, £183m) cultural quarter known as Park Budapest in Hungary.

Following the judge’s selection, which was narrowed down from more than 500 anonymous applications, the Museum of Ethnography will be built in line with plans by architecture practice Vallet de Martinis DIID Architectes, while Japanese firm Sou Fujimoto Architects has designed the House of Hungarian Music. Hungarian firm KÖZTI Architects & Engineers marked double success with both the PhotoMuseum and Museum of Hungarian Architecture being built according to its designs.

Built within Budapest’s largest park, Városliget, the development will see old buildings onsite demolished, with around 65 per cent of the park’s existing green space retained.

**National Arts Centre**

**Ottawa, Canada**

Opening: 1st July 2017

A groundbreaking ceremony has been held to mark the beginning of “an architectural rejuvenation” for Canada’s National Arts Centre (NAC) in Ottawa.

Toronto studio Diamond Schmitt Architects has designed a CAD$110m (US$79.3m, €40.4m, £54m) extension to the Brutalist 1960s structure, adding a new North Atrium and entrance made from glass and a marquee tower which will display live performances from the main stage on a huge screen.

According to the architects, the transformation “will establish new transparency and connection with the city and enhance the NAC’s identity as the country’s premier destination for the performing arts”.

The new atrium – designed as a geometrical extension to the original architecture – will house public space for workshops, pre-show gatherings and small concerts, and an upper level lounge with views of the city’s famous Confederation Square and Parliament Hill. The facility’s existing Fourth Stage – a community venue for music – will be renovated to create a new gathering space for visitors throughout the day.

The grand opening of the NAC is scheduled to coincide with Canada’s 150th anniversary celebrations.

**Park Budapest**

**Budapest, Hungary**

Opening: March 2018

The new cultural quarter will be located in the capital city’s largest green space.

Final plans for Europe’s largest museum development have been revealed with new renderings released for the HUF75bn (US$277m, €235m, £183m) cultural quarter known as Park Budapest in Hungary.

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Panama Center for Arts
Amador Causeway, Panama
Opening: 2018

The high-profile development of Panama’s Amador Causeway has taken another step forward, with construction underway on a leisure complex designed like a bird.

The Harpy Eagle – the national symbol – is the inspiration for the wing-like structure of the Panama Center for Events & Performing Arts, which will contain a 240,000sq ft (22,000sq m) interior banqueting hall reflecting the rainforest canopies of the bird’s natural habitat.

“The Harpy Eagle signifies strength, intellectualism and power, and the iconic architectural forms we’ve used create a sense of movement inspired by its flight,” said architects RM Plus, LLC Planning & Design in a statement. “We have taken many traditional elements of Panama’s history and culture – including cultural patterns and colours inspired by local Mola artwork – and reinterpreted them.

“We’ve combined this with the use of technology and sleek, modern materials to develop this building so that it represents a new identity for Panama.”

The complex – which will include a 130,000sq ft (12,000sq m) performing arts theatre for 2,000 people, a 210,000sq ft (19,500sq m) exhibition hall, a bar and a restaurant, an outdoor amphitheatre and a grand plaza – is being built close to Frank Gehry’s BioMuseo, also on the Amador Causeway.

The area, created from material excavated during the construction of the Panama Canal, was earmarked in the 1990s as a potential international tourist destination, and a host of new hotels, restaurants and museums are gradually being developed.

Jermano revealed that buildings have been laid out like a university campus to allow constant circulation via protected roads and walkways. “This design also permits the individual operation of each building, conserving power and resources by only ‘turning on’ function areas that are in use,” he said.

3D building design software including Revit and Sketch Up was used for Building Information Modelling (BIM).

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**Pingtan Art Museum**

Pingtan, Fujian, China  
Opening: TBC

Pingtan Art Museum, a spectacular floating cultural island in Fujian province designed by innovators MAD Architects, has entered the construction phase.

Pingtan is the largest island in the region and has been designated by the government as a primary location for cultural and tourism development. The museum will be the cultural centrepiece of the zone. It will float in waters just off Pingtan Island, connecting to the mainland by an undulating pier.

MAD has envisioned the development as a mountainous island whose rising dunes and caves house the museum’s galleries. “The island is firstly a public space that is then turned into a museum,” said the studio in a statement. “The sea, the beach, the oasis and the slope all interconnect with each other, forming a harmonious capacious space with the mountains in the distance.”

To continue the natural theme, the building is being constructed with concrete blended with local sand shells.

The project is estimated to cost around ¥800m (US$121.6m, €107m, £71.8m) and could be completed as soon as this year. When open, it will reportedly become the largest privately-owned museum in Asia, covering more than 40,000sq m (430,500sq ft).

[http://lei.sr?a=4n2i4](http://lei.sr?a=4n2i4)

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**Papalote Children’s Museum**

Mexico City, Mexico  
Opening: 2017

The Papalote Children’s Museum is to be rehomed in a forest-inspired building that promotes fun, exploration and discovery.

Barcelona-based design studio MX_SI and Mexican firm SPRB were awarded first prize in the competition for the project, which attracted 171 entries from around the world.

The new museum building will house an expanded number of interactive exhibits for children, as well as an IMAX cinema and a theatre.

The museum’s public facilities will be positioned on the ground floor, and exhibitions – encouraging children to learn about art, ecology, science, music and human development – will be housed in the upper galleries. All levels will include an outdoor space.

The total area of the project is 17,500sq m (1.8m sq ft) and the budget is MX$275m (US$16.2m, €14.9m, £10.8m).

The foundation stone for David Chipperfield’s Mughal Museum building in Agra has been laid near the eastern gate of the Taj Mahal.

The museum – dedicated to the history and culture of Northern India’s Mughal dynasty – will accommodate 5,200sq m (55,970sq ft) of permanent and temporary exhibition space, according to Chipperfield’s studio.

The first rendering for the museum suggests it will be formed by a series of cuboid volumes of differing heights, supported by thin columns.

The project is part of a larger masterplan, led by Indian architects Archohm, for the Taj Mahal area which also includes the Taj Orientation Centre and the Agra Heritage Centre. The scheme is being developed to promote tourism, art, culture and education near to the Taj Mahal.

The US-located museum will form a cultural campus aimed at educating the public on the Armenian American story as well as on cultural diversity.

The developers of a Californian museum dedicated to Armenian American culture have selected a local architecture firm to oversee the project.

Alajajian Marcoosi Architects have unveiled their concept for the complex in the city of Glendale, which will include an outdoor plaza and a peace garden.

The proposals show the museum – envisioned as a cultural campus to educate the public on the Armenian American story and cultural diversity – housed inside an elevated, white-clad cube, separated by ridges filled with light; evoking the mountains of both Armenia and the surrounding San Fernando Valley. Facilities will include permanent and temporary exhibition spaces, a performing arts theatre, a research centre and classrooms.

“The concept for the museum is rooted in creating a place of inspiration and hope for the community,” said chair of the Museum Project Development Committee, Berdj Karapetian.

The project is being developed by nine regional Armenian American organisations. Glendale has one of the largest Armenian communities in the US.

Karapetian said the proposals have been received warmly by Glendale City Council, and work is now underway to secure a ground lease agreement, fundraising initiatives and a masterplan.
Istanbul Antrepo 5 Museum
Istanbul, Turkey
Opening: TBC

Turkish studio EAA-Emre Arolat Architecture have created a striking new home for some of Turkey’s most important art works: a renovated warehouse stripped of its floors and walls.

The design team has stripped an abandoned dockland building so that only the 24,000 sq m (258,000sq ft) concrete structure remains, which will support large overhanging red containers, within which 15,000 artworks dating back to the Ottoman period will be displayed.

Visitors to Istanbul Antrepo 5 Painting and Sculpture Museum, located in the capital city’s Karaköy Port, will enter the facility through a spacious hall enhanced with workshops, public facilities and access to a network of ramps and bridges connecting the containers. A transparent glazed facade will be installed on three sides so that visitors circulating the museum’s pathways can look out towards Istanbul and the sea. A stainless steel mesh on the back wall of the museum will act as an interface between the new museum and the city.

In a statement, the architects said: “This conversion is a step forward for modern Turkish architecture. While it references the carcass framework that is the basic constructive element of Turkish architecture, this structural grid is the most prominent element of a warehouse building in urban memory.”

http://lei sr? a = Q5d 8r

A catalyst for innovation and real change
**Budidesa Art Park**

**Bali, Indonesia**

**Opening:** TBC

US architects ArandaLasch have unveiled plans for a contemporary arts complex and gardens in Bali, envisioned as a place to experience “art within nature”.

Revealed at the inaugural Chicago Architecture Biennial, the Budidesa Art Park – funded by Chinese-Indonesian entrepreneur Budi Tek – comprises a series of art gardens, a museum complex and residences surrounded by rice paddies near the country’s capital of Denpasar.

Budidesa will act as a new home for Budi Tek’s Yuz Foundation – a charity founded in 2007 to promote art. Outside, a central path makes its way through the gardens, offering exterior exhibition space for visitors to experience art within a tropical environment. The outdoor area will feature works from artists. Natural elements such as plants, rocks and water will also be used in installations by contemporary artists.

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**Kigali Art & Culture Centre**

**Kigali, Rwanda**

**Opening:** TBC

Dutch architectural firm Groosman has unveiled designs for a new Rwandan art and cultural centre which will feature two huge cantilevered wings.

The Rotterdam-based studio worked with engineers Geelhoed Group on the design of the Kigali Art & Culture Centre, which will be located on the outskirts of Rwanda’s hilly capital.

The cross-shaped block will be decorated with traditional African geometric patterns and will feature two cantilevered sections overhanging an elevated plaza, offering relief from the sun and rain, together with views of the surrounding landscape for those inside.

The Kigali Art & Culture Centre is one of several architectural projects that make up a new masterplan for the city.

The country is frequently described as a ‘land of 1,000 hills’ and the centre will sit at the intersection of the city and its surrounding wetlands and mountains. Two further buildings – a hotel and office complex, plus a housing block – will sit on the plaza, while a subterranean shopping centre will be situated below.

Like the facade of the cultural centre, the raised public square will be covered in symbolic patterns and divided up by a grid with sections measuring 2,500sq m (26,910sq ft), each with its own design.

“Our design concept is inspired by African art, crafts and culture,” stated Groosman. “Very typical of this African identity is the use of patterns.”

[http://lei.sr?a=g4I0b](http://lei.sr?a=g4I0b)
Modern Art Centre
Vilnius, Lithuania
Opening: Q1 2019

A new home for Lithuania’s modern and contemporary art has been designed by architect Daniel Libeskind.

Studio Libeskind has worked with Do Architects to design the 3,100sq m (33,300sq ft) white cuboid structure, which will house more than 4,000 Lithuanian art works collected by the country’s Modern Art Center (MAC).

“This is about the cultural legacy of the country,” said MAC founder Viktoras Butkus. “We wanted to create a museum for the people of Lithuania. Libeskind’s work is expressive, innovative, and, most importantly, has the power to tell the story of the past while connecting to the future of the city.”

“The design connects the galleries to the street and the urban fabric – giving the citizens of Vilnius a new cultural centre infused with public space,” said Libeskind.

The design references local architecture in both form and materials, such as the distinctive white concrete cladding. Other design decisions are more contemporary. Angular sections have been removed from the cuboid structure to create space for a slanted roof garden connected by a staircase to a new piazza.

There 1,000sq m (10,700sq ft) of exhibition space will be dedicated to both permanent and temporary exhibitions of Lithuanian paintings, drawings, prints, sculpture, photography and video works – many of which were neglected during the Soviet period after being deemed ideologically unacceptable.

A café, a bookstore, an educational area and an auditorium will also feature, with floor-to-ceiling glazing flooding all the interiors with natural light.

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International Spy Museum
Washington, DC, USA
Opening: 2017

Work has started on the Rogers Stirk Harbour + Partners-designed International Spy Museum, which is making a US$162m (€143.2m, £102.1m) move to property developer JBG Companies’ L’Enfant Plaza.

The deal was announced after 18 months of negotiations, with the 140,000sq ft (13,000sq m) space in Washington DC being funded by US$65m (€57.4m, £41m) from the museum’s owners and the remainder sourced through public fundraising and corporate sponsors, as well as a US$50m (€44.4m, £35m) tax-exempt bond issue.

“We want a space where we can fully expand the museum and have our own footprint there. As of now we are still moving the process forward and hope to relocate by 2017 to the new space.”

Museum officials have been seeking a move from the International Spy Museum’s current home since 2013. Initial plans would have seen the museum move into an expanded Carnegie Library, but the District’s historic preservation panel vetoed the proposal, declaring the plan did not meet preservation guidelines.

http://lei sr? a=B4D4E
**Geffrye Museum of the Home**

London, UK  
Opening: 2019

The Geffrye Museum of the Home in London will be comprehensively revamped in a bid to improve the experience of visitors to its Grade I listed buildings and gardens. Wright & Wright Architects have designed a £15m (US$19.5m, €17.6m) scheme – called Unlocking the Geffrye – to significantly open up the museum’s 18th century alms-house buildings, improving circulation and access and revealing previously hidden spaces to the public. This, along with the addition of some new buildings, will allow the museum to welcome up to 50 per cent more visitors per year.

There will be a new Home Gallery, a library and a study in the museum’s main building, which will allow more of the collections to be displayed. A learning pavilion and studio will also be built in the gardens, and an old onsite pub will become a café.

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**Lima Art Museum**

Lima, Peru  
Opening: TBC

Burgos & Garrido Arquitectos and Llama Urban Design have been declared winners of an international design competition to expand the Lima Art Museum in Peru. The studios will develop a new public plaza and extension to the museum, including new galleries for its permanent collection, a library for 40,000 books, classrooms, a café and workshop spaces.

The competition jury received 387 entries from 56 countries, which was whittled down to a final shortlist of three. The runners-up were SMAR Architecture Studio and a team formed by Lopes Brenna, Moramarco + Ventrella and Filippo Bolognese.

Competing architects were asked to consider access to a future metro station and a landscape proposal for the site where the museum is located, which the City of Lima is prepared to develop to create a pedestrian corridor linking its centre with parks to the north.

The winning design takes inspiration from forests. Four delicate pavilions are scattered around the site, and visitors must walk through trees and thick vegetation to travel between them.

“The design is not about competing with the existing museum, but establishing a dialogue with it in a unifying ensemble, embedded in a carefully designed park,” said jury member Kristin Feiress. It is essential the new building is inviting for all generations and social backgrounds of people.”

[http://lei sr? a = h0L5y](http://lei sr? a = h0L5y)
Yves Saint Laurent Museum
Paris and Marrakesh
Opening: Q3 2017

The foundation dedicated to conserving the work of legendary French fashion designer Yves Saint Laurent has revealed two new museums dedicated to his life and career will open in France and Morocco in 2017.

The Fondation Pierre Bergé-Yves Saint Laurent will showcase part of its vast collection of accessories, haute couture garments, sketches, collection boards, photographs and objects collected by Laurent between 1962 and 2002.

“To this day, this collection has no equivalent in the international milieu,” said the foundation in a statement. “A real pioneer, Yves Saint Laurent is the only designer of his generation who decided to systematically archive his work since the creation of his couture house in 1961. From original sketches to prototypes... the collection is unique in scope, scale and range.”

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The Factory will host performances of theatre, music, dance, technology, film and TV

The Factory
Manchester, UK
Opening: 2019

Rem Koolhaas’ Office for Metropolitan Architecture (OMA) has won an international competition to design a cutting-edge arts venue in Manchester.

Nine internationally acclaimed architects – including Zaha Hadid Architects, Mecanoo, Rafael Vinoly Architects and Diller Scofidio + Renfro – were shortlisted to design the flagship cultural centre, named The Factory.

The £110m (US$166m, €157m) large-scale venue – named after Factory Records, the Manchester music label that launched the careers of British bands Joy Division, New Order and Happy Mondays – will host performances of theatre, music, dance, technology, film and TV.

Details about OMA’s design are currently thin on the ground, but new renderings show a bold cube-shaped structure clad in glass panels. There will be 2,200 seats and room for 5,000 standing visitors.

This will be OMA’s first major UK public building. A ‘delighted’ Koolhaas – winner of the Pritzker Prize for Architecture in 2000 – said: “I look forward to realising this radical arts building for Manchester. It is wonderful to participate in the longstanding renaissance of the city, where real experimentation is expected.”

Regarding investment for The Factory, £75m (US$113m, €107m) is being funded by the UK government as part of its Northern Powerhouse initiative to transform the northern region into a “cultural and economic counterbalance” to London. Manchester City Council will develop the rest of the funding package.

http://lei.sr?a=Z608B
National Maritime Museum
Tianjin, China
Opening: 2017

The World Architecture Festival (WAF) award-winning design for the new National Maritime Museum, by Cox Rayner Architects, is likely to be realised in 2017.

The Australian-based architects have visualised five shell-like structures radiating out towards the city’s port harbour. These halls, which converge into one central building, will house exhibitions exploring China’s nature and oceans, maritime civilisation and historic vessels.

“The architecture is expressive and open to multiple interpretations,” said Cox Rayner in a statement.

“The halls could represent an open hand, sea anemones, coral or vessels in the port. They are not obvious metaphors, but act as enticements for visitors to explore the multifaceted set of experiences within.”

The five structures will be fronted by a ‘maritime plaza’ where re-enactments and open air events will be staged.

The design was praised by the WAF judges for its conceptual clarity, as the design evoked a strong sense of the maritime experience, bringing together “vast collections of elements of China’s rich maritime history and offering the visitor references to global maritime cultures”.

The panel added that they were looking forward to “a realisation that maintains the integrity of the original idea”.

The museum complex will cover 80,000sq m (861,000sq ft) and is to be located on an area of parkland.

Construction costs for the new museum in China’s fourth largest city is estimated at AUS$290m (US$212.3m, €195m, £140.3m), with the exhibition fit-out adding a further AUS$80m (US$58.5m, €53.7m, £38.7m) to the budget.

http://lei.sr?a=W3IOm
MACAN
Jakarta, Indonesia
Opening: 2017

Indonesia’s first major museum dedicated to international modern and contemporary art will open in Jakarta. The brainchild of Indonesian philanthropist and collector Haryanto Adikoesoemo, the multi-million dollar Museum of Modern and Contemporary Art in Nusantara (MACAN) is currently under construction.

The private institution will house Adikoesoemo’s personal collection built over a quarter-of-a-century, which is being curated by Thomas J. Berghuis – formerly curator of Chinese art at New York’s Guggenheim. The collection includes art from across the world, with around 40 per cent from Indonesia, 35 per cent from the US and Western Europe and 25 per cent from wider Asia.

The 43,000sq ft (4,000sq m) museum will be located in the west of the Indonesian capital, occupying one floor of a larger development project which will also include a hotel.

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Hans Christian Andersen Museum
Odense, Denmark
Opening: 2020

Kengo Kuma is to create a new fairytale-themed home for the Hans Christian Andersen Museum in Odense. A peaceful garden and tall trees will surround cylindrical timber-clad volumes housing 6,000sq m (64,600sq ft) of floor space, including an underground level.

The complex, which will also include the Tinderbox Cultural Centre for Children, was designed to create empathy, imagination and play while inspiring learning about the author’s famous fables, such as The Emperor’s New Clothes and The Ugly Duckling.

The existing museum opened in 1908 inside Andersen’s former home. The large-scale extension has been planned as part of a wider redevelopment of Odense city centre.

Kuma – who will collaborate with Danish firms Cornelius+Vöge Architects, MASU Planning Landscape Architects and Eduard Troelsgård Engineers – overcame competition from prominent firms Barozzi Veiga, Snøhetta and Bjarke Ingels Group.

“We have found a unique winning project,” said Odense mayor Anker Boye, who chaired the competition jury. “The fact that Kengo Kuma is from Japan only goes to show that sometimes you have to travel abroad to find home.”

British group Event Communications will design the new exhibition concept for the Hans Christian Andersen Museum after winning a separate, earlier competition. In an unusual move, their vision was actually used to form the basis of Kengo Kuma’s winning architectural proposal.

http://lei.sr?a=E8U2T
The culture minister said it “is a beautiful and poetic response to the challenge of the design brief”

The team thoroughly understood the effect of soft northern light in experiencing and creating art and this insight was the inspiration for their scheme.
What are World Expos?
These 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.

EXPO 2017 – Future Energy
Astana, Kazakhstan
10th June - 10th September 2017

In recognition of the global energy crisis and growing necessity for sustainable energy supplies, the focus of the three-month International Recognised Exposition (one that occurs between Registered Expositions) is Future Energy – a scrutiny of innovative yet practical energy solutions and their global impact.

Embracing this key concept, Adrian Smith + Gordon Gill has designed the world’s first “Third Industrial Revolution” city to symbolically represent the cellular structure of a leaf and incorporate energy from renewable sources throughout the 174-hectare (430-acre) site.

Scheduled for completion in June 2017, the Expo Mode will incorporate the construction of key expo structures like the central Kazakhstan Pavilion and the Theme, Corporate and International Pavilions, as well as hotel, retail, art and performance spaces. A series of linked buildings optimising solar radiation and thereby reducing energy usage will offer retail, residential and office spaces.

During the post-expo Legacy Mode, these structures will be converted into one large office and research park aimed at attracting international companies to the capital of Kazakhstan.

www.expo2017astana.com/en

The latest technologies will be used in the construction and hosting of the Future Energy Expo
EXPO 2020 – Connecting Minds, Creating the Future
DUBAI, UAE
10th October 2020 - 10th April 2021

The Arabic name for Dubai – Al Wasl – translates to ‘the connection’, and this notion has inspired the theme for Expo 2020, dubbed “Connecting Minds, Creating the Future”. Sub-themes include: Opportunity; unlocking new possibilities for people and communities to become successful contributors to the future; Mobility; creating smarter and more productive physical and virtual connections; and Sustainability; pursuing hopes of progress without compromising the needs of future generations.

Located at the Dubai Trade Centre-Jebel Ali, the 438-acre (150-hectare) site will be surrounded by residential, hospitality and logistics zones. Foster + Partners, Grimshaw Architects and Bjarke Ingels Group are designing the pavilions themed around mobility, sustainability and opportunity, respectively.

“The winning theme pavilion designs further build on the UAE and Dubai’s proven record in iconic architectural design, particularly when considering their long-term functionality, sustainability and contribution to Expo 2020’s legacy and Dubai’s long-term development,” said Mohamed Alabbar, Expo Higher Committee member.

The Dubai Expo is expected to attract 25 million visitors, 70 per cent of whom will travel from overseas – making the event hugely significant for regional tourism. Nations, international organisations and businesses will stage their own pavilions, exhibits and cultural events based on the expo’s wider themes.

http://expo2020dubai.ae/en

Grimshaw’s sustainability pavilion has been earmarked for long-term use as a ‘cluster’ centre promoting innovative technologies.
# DIARY DATES

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

## JANUARY 2017

<table>
<thead>
<tr>
<th>Date</th>
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<th>Location</th>
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<tr>
<td>17–19 JANUARY</td>
<td>EAG International</td>
<td>ExCel, London, UK</td>
<td><a href="mailto:karencooke@eagexpo.com">karencooke@eagexpo.com</a></td>
<td>@EAGExpo</td>
<td><a href="http://www.eagexpo.com">www.eagexpo.com</a></td>
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<tr>
<td>29–31 JANUARY</td>
<td>IAAPA FEC Summit 2017</td>
<td>We-Ko-Pa Resort, Scottsdale, AZ, USA</td>
<td><a href="mailto:iaapa@iaapa.org">iaapa@iaapa.org</a></td>
<td>@IAAPAhq</td>
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## FEBRUARY 2017

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<tr>
<td>15–17 FEBRUARY</td>
<td>MuseumNext</td>
<td>Australian Centre for the Moving Image, Melbourne, Vic, Australia</td>
<td><a href="mailto:jim@museumnext.com">jim@museumnext.com</a></td>
<td>@museumnext</td>
<td><a href="http://www.museumnext.com">www.museumnext.com</a></td>
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<tr>
<td>22–24 FEBRUARY</td>
<td>IAAPI Amusement Expo</td>
<td>Bombay Exhibition Centre, Mumbai, India</td>
<td><a href="mailto:info@iaapi.org">info@iaapi.org</a></td>
<td>@expolaapi</td>
<td><a href="http://www.iaapi.org">www.iaapi.org</a></td>
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## MARCH 2017

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<tbody>
<tr>
<td>2–4 MARCH</td>
<td>RAAPA 2017</td>
<td>VDNKh, Moscow, Russia</td>
<td><a href="mailto:jraapa@raapa.ru">jraapa@raapa.ru</a></td>
<td>@raapa1</td>
<td><a href="http://www.raapa.ru">www.raapa.ru</a></td>
</tr>
<tr>
<td>23 MARCH</td>
<td>TILE</td>
<td>London Transport Museum, London, UK</td>
<td><a href="mailto:tile@andrich.com">tile@andrich.com</a></td>
<td>@tileevents</td>
<td><a href="http://www.tileweb.org">www.tileweb.org</a></td>
</tr>
<tr>
<td>27–29 MARCH</td>
<td>DEAL 2017</td>
<td>Dubai World Trade Center, UAE</td>
<td><a href="mailto:lilia@iedubai.com">lilia@iedubai.com</a></td>
<td>@DEALIEC</td>
<td><a href="http://www.dealmiddleeastshow.com">www.dealmiddleeastshow.com</a></td>
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## APRIL 2017

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<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–2 APRIL</td>
<td>Maker Faire UK</td>
<td>Life Science Centre, Newcastle, UK</td>
<td><a href="mailto:makerfaire@life.org.uk">makerfaire@life.org.uk</a></td>
<td>@makerfaire.uk</td>
<td><a href="http://www.makerfaireuk.com">www.makerfaireuk.com</a></td>
</tr>
<tr>
<td>24–28 APRIL</td>
<td>TED &amp; TEDActive</td>
<td>Vancouver, BC, Canada</td>
<td><a href="mailto:registration@ted.com">registration@ted.com</a></td>
<td>@TEDActive</td>
<td><a href="http://www.ted.com/attend/conferences">www.ted.com/attend/conferences</a></td>
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<tbody>
<tr>
<td>7–10 MAY</td>
<td>American Alliance of Museums</td>
<td>St Louis, MI, USA</td>
<td>online form</td>
<td>@aamers</td>
<td><a href="http://annualmeeting.aam-us.org">http://annualmeeting.aam-us.org</a></td>
</tr>
<tr>
<td>17–18 MAY</td>
<td>Museums &amp; Heritage Show</td>
<td>Olympia West, London, UK</td>
<td><a href="mailto:felicity@museumsandheritage.com">felicity@museumsandheritage.com</a></td>
<td>@MandHShow</td>
<td><a href="http://www.museumsandheritage.com">www.museumsandheritage.com</a></td>
</tr>
<tr>
<td>19–12 MAY</td>
<td>Maker Faire USA</td>
<td>Event Center, San Mateo, CA, USA</td>
<td><a href="mailto:info@makerfaire.com">info@makerfaire.com</a></td>
<td>@makerfaire</td>
<td><a href="http://makerfaire.com">http://makerfaire.com</a></td>
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## JUNE 2017

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<tr>
<td>13–16 JUNE</td>
<td>Asian Attractions Expo</td>
<td>Marina Bay Sands, Singapore</td>
<td><a href="mailto:jyan@IAAPA.org">jyan@IAAPA.org</a></td>
<td>@IAAPAhq</td>
<td><a href="http://www.iaapa.org">www.iaapa.org</a></td>
</tr>
<tr>
<td>15–17 JUNE</td>
<td>Ecsite Annual Conference</td>
<td>MHNC-UP, Porto, Portugal</td>
<td><a href="mailto:info@ecsite.eu">info@ecsite.eu</a></td>
<td>@Ecsite</td>
<td><a href="http://www.ecsite.eu">www.ecsite.eu</a></td>
</tr>
</tbody>
</table>
JULY 2017

3–7 JULY
AIM 2017
Sheraton Arabella Park Hotel, Munich, Germany
Email: lsr@ei.tum.de
Twitter: @AIMuseums
www.aim2017.org

SEPTEMBER 2017

9–13 SEPTEMBER
AZA Annual Conference
Indianapolis Zoo, Indianapolis, IN, USA
Email: online form
Twitter: @zoos_aquariums
www.aza.org

12–13 SEPTEMBER
LIW
NEC, Birmingham, UK
Email: enquiries@liw.co.uk
Twitter: @l_i_w?lang=es
www.liw.co.uk

19–23 SEPTEMBER
EAZA Annual Conference
Venue TBC, Emmen, the Netherlands
Email: info@eaza.net
Twitter: @EAZAZoos
www.eaza.net

26–28 SEPTEMBER
Euro Attractions Show (EAS)
Messe Berlin, Berlin, Germany
Email: convention@iaapa.org
Twitter: @IAAPAhq
www.iaapa.org

OCTOBER 2017

16–19 OCTOBER
37th WWA Annual Symposium
West Palm Beach, FL, USA
Email: wamemberinfo@waterparks.org
Twitter: @WWA
www.waterparks.org

17 OCTOBER
Annual National Conference of Visitor Attractions (VAC)
Queen Elizabeth II Conference Centre, London, UK
Email: vac@zibrant.com
Twitter: @vac_conference
https://vacevents.com

NOVEMBER 2017

13–17 NOVEMBER
IAAPA Attractions Expo
Orange County Convention Center, Orlando, FL, USA
Email: dwilliams@IAAPA.org
Twitter: @IAAPAhq
www.iaapa.org

16–17 NOVEMBER
Museums Association Conference
Venue TBC, Manchester, UK
Email: info@museumsassociation.org
Twitter: @MuseumsAssoc
www.museumsassociation.org

DECEMBER 2017

6–8 DECEMBER
PARX Expo 2017
Tokyo Big Sight, Toyko, Japan
Email: info@themeparx.jp
http://themeparx.jp/en

www.attractionshandbook.com
Experiments successfully attract young people to visit Science Centre AHHAA in Estonia

Carmen Fenollosa, project manager, Ecsite
Science centres are increasingly trying to engage teenagers in STEM with more proactively gender-inclusive approaches, but are they doing enough?

When it comes to attracting young people to Science, Technology, Engineering and Mathematics (STEM) formal education cannot do it all. So informal education organisations such as science centres and museums have been playing a key role in sparking the interest of this new generation for STEM studies – and that of girls in particular.

Despite these efforts, girls are still under-represented in science study programmes and women are less likely than their counterparts to embrace scientific careers. It is time to look back at the different approaches taken so far to attract girls to science and to re-think our model, working towards innovative ways of achieving more gender-inclusive science engagement.

The approach taken to communicating science and to engaging girls into STEM careers has changed over time, as illustrated by an analysis of EU-funded science education projects. This feature offers a perspective on these past approaches and how they’ve changed. It’s based on the Criteria for Gender Inclusion report produced by Marianne Achiam and Henriette Tolstrup Holmegaard for the new EU-funded project Hypatia.

Hypatia has helped to develop innovative communication strategies and activities that are more gender inclusive by considering every individual to be different, and that gender is a social construct and not the result of a biological sex. Although the arguments presented are related to STEM, they should be taken as a provocation to rethink the way we shape gender-diverse activities in any other field.

**STEM the gendering**

We’ve long assumed science to be a gender-neutral practice. However, research shows that many STEM subjects are constructed and enacted in terms of descriptors such as rational, technical, hard and independent; characteristics often connected to masculinity. This implies that individuals (female or male) who do not identify with such characteristics are not able to see themselves in STEM professions. In formal and informal education contexts, STEM is often gendered in this way as well, reflecting explicit or implicit assumptions about what constitutes a standard student, the so-called ‘implied student’, or in the case of science centres and museums, the ‘implied visitor’ – generally a boy or man.

**Gender vs biological sex**

Gender has long been assumed to be synonymous with biological sex. Recent research suggests differently. Rather than the simple translation of biological difference, gender should be approached as a complex category that individuals make themselves recognisable through and perform in various ways. Gender is not only culturally embedded, but also performed by the individual. Individuals adapt to the cultural contexts they participate in, and so do not position themselves in the same way across different arenas.

An example of performance gender is given by educational psychologist Dorte Marie Søndergaard who describes how some female students downplay their femininity by dressing in neutral clothing.
to emphasise their competence within their studies’ masculine-gendered topics.

**Fill the ‘GAPP’: equality and difference feminism**

How has gender been tackled over time within informal education? Previous European projects gave us some hints to this. GAPP, TWIST and Science It’s A Girl Thing all addressed the issue of STEM and gender, albeit in very different ways.

The 2007-2008 GAPP project (Gender Awareness Participation Process: Differences in the choices of science careers) stated: “Meeting scientists who are women and sometimes mothers could have an impact on girls who otherwise would not have chosen a career in science and technology, thinking that it would not allow them to lead a career and a family/social life at the same time.”

By assuming that girls and boys are essentially equal in their approach to science, and that gender inclusion therefore entails removing external obstacles to girls’ participation in science, GAPP employs an equality feminism approach, wherein men and women are equal in terms of their ability to reason and achieve goals both at work and at home.

However, GAPP also assumed that girls and boys are fundamentally different in their approach to learning – difference feminism – by asserting that there are differences between men and women, and that they therefore should not be considered equals. It argues for gender-specific approaches based on what is assumed to be intrinsic gender differences. According to the GAPP report, “The ideas that science is only for excellent students and nerds and that research topics are too specific and not related to social aspects are to be demystified; role models are to be used, visiting and interacting with scientists and female scientists in particular”.

The Science: It’s A Girl Thing (2012-2015) campaign launched by the EC aimed to convince 13-18-year-old girls to pursue careers in science. It is clearly underpinned by difference feminism, because it assumes that women and girls have particular characteristics perceived as ‘feminine/female’, and that these characteristics should be recognised and acknowledged. The website (http://science-girlthing.eu) portrays science as an undertaking that makes a difference by improving lives, counteracting disease or protecting the environment; problems emphasising the ‘feminine’ extremes of the science spectrum.

**The postmodern feminism TWIST**

- Equality feminism: men and women are equal in terms of their ability to reason and achieve goals in both the work and home front. Equality feminists recommend a strict egalitarian treatment of genders.
Centrum Nauki EXPERIMENT in Poland encourages teenagers to take up STEM careers
Science needs to be communicated to young people in a more gender-inclusive way

- **Difference feminism**: there are differences between men and women, so they should not be considered equals. Gender-specific approaches should be based on what is assumed to be intrinsic differences between genders.
- **Postmodern feminism**: there is not one unique, absolute definition for gender. It is a discursive construction and performance rather than a biological fact. Gender will be “performed” in different ways according to the situation.

**Equality & difference drawbacks**

There is evidence that societal and cultural conditions represent obstacles to women’s participation in science, meaning that equality feminism does have merit. However, research shows that removing external barriers to women’s participation does not completely close the gender gap. Thus, additional measures are needed.

The issue of the difference feminism approach of adjusting science subjects to what are thought to be typical girls’ interests, as exemplified in the projects GAPP, TWIST and Science: It’s A Girl Thing!, is that it may contribute to the cementation of the stereotypical gender identities the initiative was intended to overcome. This means that female-friendly approaches to science education give girls the choice of opting out or performing gender in the specific way sanctioned by scientific culture. Either choice serves to maintain, not erase, stereotypical gender identities.

The difference feminism argument presented in TWIST (i.e. biological differences between girls and boys mean they learn in different ways) is coming
under increasing scrutiny. Research shows that the ‘essential, hardwired differences’ between the two sexes may be a majority opinion rather than a scientific fact, and therefore it cannot be taken for granted that learners have the same preferences and requirements simply because they have the same biological sex.

**Rising postmodern feminism**
A paradigm shift started with TWIST, which shows aspects of both difference and postmodern feminism. Postmodern feminism argues that capabilities, interests, personalities and aspirations vary as widely within biological sex groups (girls and boys) as between the groups – for any given variable, we’re as likely to find similarities between a girl and a boy as between two girls or two boys.

TWIST states that although there are clear differences between boys and girls, “there will always be exceptions. Every child is different. Variations in the way children learn are found not only between the genders, but also within them”. Thus, TWIST appears to challenge the notion that female and male learners are united, respectively, by biological sex.

**Hypatia: celebrating differences**
Hypatia, the latest EU-funded gender and STEM project (2015-18), is aligned with this theory that every child is different both within and outwith their gender. For this project, gender is understood as a social construct and not as the result of a biological sex. So all of its communication strategy and activities will continue to be more gender inclusive, considering each individual to be different.

Hypatia aims to bring together science centres and museums, schools, institutions and industry with gender experts and teenagers. It intends to reach diverse audiences and fulfill its most important goal: getting girls’ minds and hearts tuned in to science.

**Balancing out for the future**
To change youths’ access to science in a manner that transcends the ways they perform gender we must understand how the STEM cultures include specific ways of constructing and enacting gender while excluding others. This entails not only regarding male-dominated sciences and the girls and women within them, but also regarding more feminised sciences and the boys and men in them.

Science education initiatives based on postmodern feminist like Hypatia would encourage all learners, irrespective of biological sex, to value their own experiences and interests and reflect on their relevance for science learning. This practice may also help to establish an increased awareness of all marginalised groups of learners, irrespective of sex.

**Hypatia Hubs**
NEMO Science Museum in Amsterdam, the Netherlands, is coordinating the Hypatia project, which comprises fourteen hubs. Hypatia project partners include the National Museum of Science and Technology Leonardo da Vinci; University of Copenhagen; Bloomfield Science Museum Jerusalem; Universcience; Experimentarium; Ecsite; L’Oreal Foundation; PPG Industries and BureauQ.

Adapted by Carmen Fenollosa from a report by Marianne Achiam and Henriette Tolstrup Holmegaard.
Gender Inclusive Exhibitions

Sheena Laursen
EXPERIMENTARIUM
København, Denmark

When we touch on gender we are also addressing our target group. And when we touch on inclusion we are addressing the fact that we strive to be a science centre that reaches out to families, school groups and adults and not just one type of visitor. We have three values – ‘welcoming’, ‘whimsical’ and ‘focused’ – and inclusion fits perfectly under this umbrella.

“We are good at making exhibitions and meeting the needs of our users.” This is what we often hear from exhibition developers, so how can gender insight add and inspire us – and ultimately our products? After working on gender and creating gender-inclusive activities, we’ve started to look at our exhibitions.

We define gender as a ‘gender spectrum’, where there are infinite ways that people can fit into such a spectrum. And we want to move away from a ‘tick the box’ way of thinking for making sure that girls and boys want to engage and do engage with our exhibits and activities. So how is this done and how do we avoid taking things for granted? On top of trying to create as differentiated a science communication as possible, we meet up with the target group through focus groups, co-creation workshops and mock-up tests.

We are also inspired by design recommendations developed by Exploratorium in San Francisco where they conducted a project called EDGE (Exhibit Design for Girls Engagement). They followed 500 girls and looked at four measures of engagement: whether they used the exhibits; if they went back; if they had an exploratory style; and how much time they spent. They tested 100 design attributes that may work for girls and narrowed it down to 10. As they aren’t yet published, I’ll recommend that you look out for the results; none will suggest designing with stereotypical ‘girly’ attributes. Including gender early on in your exhibit design offers a huge potential and aspires to create a ever higher level of engagement.

Including gender early on in your exhibit design offers a huge potential and aspires to create a ever higher level of engagement.
Univercience has a long-standing commitment to promote gender equality and to take gender into consideration in its exhibitions and public offering. As part of this, in 2014 Univercience signed the “Univercience Charter for Gender Equality in Science and Technology” with the Ministry of Culture & Communication, Ministry of Women Rights and the Ministry for Higher Education & Research in France – the first charter to be signed by a scientific and cultural institution.

It gives recommendations to promote a global policy to achieve gender equality between men and women and to fight stereotyping: avoiding conveying gender stereotypes or making sexist statements; when interacting with the public, ensuring a balanced participation of girls and boys, women and men; to take into account gender in all themes and programmes; giving women scientists and experts the visibility they deserve in all exhibitions; and creating scientific committees that achieve or strive for parity among others.

Last year, Univercience made a new step to encourage gender equality by signing the “Convention for Public Communication Without Gender Stereotypes” with the High Council for Equality to achieve a gender-inclusive communication of STEM.

Acting as a Hub

Discover the world for yourself: that’s NEMO’s philosophy. Marvel at the world around you, awaken your curiosity and develop your own ideas about how the world works. This is the message we share with every person that comes through our doors and for everyone who experiences our activities. In 2016 NEMO is trying to take this message ‘for every person’ to a different level. The museum is aiming to explore new ways of working with different stakeholders and trying out new methods of involving its public in the creation of its programmes.

The Hypatia project creates a golden opportunity for this. In May, NEMO launched the Hypatia Hub – a dynamic group of industry representatives, policymakers, gender experts, professionals of formal and informal education and teenagers meeting at NEMO and working together for the next three years. In other European projects such as TWIST and GAPP, NEMO has gained a lot of expertise in gender and science, and especially in combining teacher training development programmes with materials.

With the Hypatia project a new opportunity has been born to make a bigger impact and increased collaboration with different stakeholders. Combining different expertise, we’ll reach teenagers via the industry, our museums, schools and their peers. We will develop activities together for schools, museums and industry settings to inspire young people, especially girls, to follow STEM-related careers. We will try our best to open up our eyes and hearts, let our stereotypes go and inspire and be inspired by all the groups we will be working with!
MEASURE SUCCESS
LEARN FROM THE BEST
Paid-entry, catering and retail are driving forces behind visitor spend levels. Grasping opportunities to scale up these offerings will reap financial rewards for visitor attractions.

Lesley Morisetti, director of Morisetti Associates, and Steve Mills, director of BDRC Continental

MEASURING SUCCESS
The Association of Leading Visitor Attractions (ALVA) has supported the industry for 20+ years by carrying out two benchmarking surveys illustrating how to learn from best-in-class visitor experiences to create a great attraction.

The Financial Survey benchmarks income, productivity and profitability, whereas the Visitor Survey benchmarks the on-site visitor experience. These two surveys allow attractions to track their performance over time, make comparisons with their peers and identify best-practice and inspirational sites.

“In the last four years ALVA’s membership has increased by a third, we now organise five times more events than before – nearly one a fortnight – and the diversity of our membership has increased. Key to this success is the importance of our benchmarking services. “We have more organisations and sites participating than ever before, sharing with and learning from each other to the benefit of not just themselves but, ultimately, the customer. Knowing what success looks like and having the ability to measure it and learn from the data it provides is key to continual improvement and at ALVA we put that at the heart of everything we do,” explains ALVA’s director, Bernard Donoghue.

BENCHMARKING FINANCES
Despite a tough competitive environment, with increasing competition from new visitor attractions, other forms of out-of-home leisure and in-home entertainment, the participants of the Financial Survey
report, on average, continued growth in their attendance and spend levels. Average attendance in 2014/15 for the constant sample was just under 800,000; an increase of three per cent per annum compared with the previous two years. Total visitor spend also grew by an average of three per cent per annum over the same period, with admissions spend the main driver of growth (see Figure 1).

The survey results are also divided into three main sectors to allow participants to benchmark their performance against the most comparable of their peers: heritage, museums and galleries, and leisure. As shown in Figure 2, performance can vary considerably by sector. A key factor behind the range of visitor spends achieved is the admission price. Many museums and galleries in the sample have free admission to their main collection and so their spend levels are driven by temporary exhibitions, retail and catering, and other visitor activities.

As a general rule, leisure sites often have longer lengths of stay compared with heritage sites and museums and galleries, allowing them to charge higher prices and providing greater opportunities for retail – and, in particular, catering spend – during a visit.

The Financial Survey has helped attractions to improve their performance by identifying such opportunities to increase the scale of their retail and/or catering offer, in addition to providing evidence to support price increases and helping to inform internal decisions. ALVA member HMS Belfast on London’s River Thames has taken these opportunities on board with this year’s on-site launch of celebrity chef Tom’s Kitchen cafe and bar.

Emma Martin, commercial analyst at Historic Environment Scotland (HES), spoke at the 2015 ALVA Benchmarking Seminar about how the surveys’ are used by HES to monitor performance of their three main sites: Edinburgh Castle, Stirling Castle and Urquhart Castle.

### FIGURE 2  Total net spent per visitor by sector

<table>
<thead>
<tr>
<th>Sector</th>
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<th>2013/14</th>
<th>2014/15</th>
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<tr>
<td>Leisure</td>
<td>£15.87</td>
<td>£16.38</td>
<td>£17.05</td>
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<tr>
<td>Heritage</td>
<td>£10.73</td>
<td>£10.99</td>
<td>£11.03</td>
<td>1%</td>
</tr>
<tr>
<td>Museums &amp; Galleries</td>
<td>£4.31</td>
<td>£4.63</td>
<td>£4.70</td>
<td>4%</td>
</tr>
<tr>
<td>Full constant sample</td>
<td>£9.55</td>
<td>£9.89</td>
<td>£10.06</td>
<td>3%</td>
</tr>
</tbody>
</table>

Source: ALVA Financial Benchmarking 2014/15, constant sample
Melati and her cub Jae Jae recently born at London Zoo (left); Titanic Belfast in Northern Ireland (top right); David Hockney exhibition at the Royal Academy of Arts in London (bottom right)
HES compares their sites’ performance with the ALVA Heritage Sample median, identifying opportunities for growth and incidences of strong performance, like the relatively high admissions yields (see Figure 3) to motivate staff and managers. Data on retail and catering performance have been particularly relevant in preparing the business case for their trading arm. Staffing benchmarks have also supported their case for increasing staff numbers at Edinburgh Castle.

Stephen Duncan, director of commercial and tourism at HES, said: “It’s great to see Edinburgh Castle at the top of the table in Scotland after another record breaking year for the castle. We’ve seen particular growth in online and travel trade at the castle in 2015, and following a refresh of the castle website towards the end of the year. I’m sure this will continue. Both Stirling Castle and Urquhart Castle have also had record years, with each seeing a rise in visitors signing up for membership – showing that Scotland’s historic visitor attractions continue to be a vital component of the country’s tourism experience.”

HES is now keen to understand the opportunity to grow online ticket sales. Edinburgh Castle is already outperforming the heritage sector median (see Figure 4). However a more detailed look at the findings indicates that Edinburgh Castle lies within the third quartile; in excess of 25 per cent of the heritage sample exceeds the Edinburgh Castle figure.

A contributing factor to this benchmark is obviously the admission price charged by each attraction. In order to increase understanding of online ticket sales, the 2015/16 Financial Survey will benchmark...
Historic Environment Scotland uses the ALVA Financial Benchmarking Survey to monitor performance of their three main sites: Edinburgh Castle, Stirling Castle and Urquhart Castle.
Understanding an individual’s underlying motivations for visiting an attraction uncovers a whole host of opportunities. Firstly, it provides insight which can be used to inform the visit experience itself. Pat Dunlop, commercial manager of the Roman Baths, Fashion Museum and Victoria Art Gallery (managed by Bath and North East Somerset Council) in Bath, has used this insight to good effect on the ground. Having introduced the ALVA Motivation Segments – just one aspect of the wider Visitor Benchmarking Survey – to the museums’ staff two years ago, Dunlop was able to summarise and benchmark the main reasons for people visiting these three sites in Bath (see Figure 5).

Pat fed back that “they made intuitive sense to us and were picked up immediately by the team. There was a huge difference in visitor motivations between our three sites, which really helped us to focus our thinking. We believed that the Fashion Museum catered for visitors with a passion for fashion, but the Visitor Experience Benchmark showed that a high proportion of visitors came to “broaden horizons”. This has been a revelation and has given the team confidence that they should think big and tell the ‘History of Fashion in 100 Objects’.”

Understanding the ALVA Motivation Segments has also identified some useful insights for the sector overall. For example, attractions cannot assume that everyone visiting with children is out for a child-centric visit. Those visiting with ‘Child Engagement’ motivations – driven by a desire for their children to learn,
experience something new or simply to have fun – often only counts for a fraction of family visits overall. The visitor experience approach will need to be very different for attractions with a genuinely high level of ‘Child Engagement’ visitors from those with a high level of children but whose accompanying adults are visiting for non-child reasons.

Large, sector-wide studies such as the ALVA Visitor Experience Benchmark also enable us to develop a deeper understanding of the profile and behaviour of the Motivation Segments by pooling our knowledge of these across all participating attractions. This identifies further opportunities for attractions to tailor their visit experience and associated marketing and communications.

For example, we know that those arriving with a ‘Social Mindset’ motivation are much more likely to use onsite catering facilities, to visit retail areas and also to be more interested in membership.

Never before has it been so important to harness the power of peer reviews – face to face or via social media

EMERGING TRENDS
Operating these surveys for more than 20 years enables ALVA to identify emerging sector trends and use them to create opportunities. The explosion in the influence of peer reviews in the visitor attraction decision process is one example. Just two years ago, word of mouth influenced 18 per cent of visits. This has since increased to 27 per cent and has come at the expense of a decline in travel guides. Never before has it been so important to harness the power of peer reviews – face-to-face or via social media – and the most forward looking attractions are focusing significant resources in this direction.

LEARN FROM THE SURVEYS
Managed by Morisetti Associates, the Financial Survey covers 100 sites. The BDRC-managed Visitor Experience Survey is compiled from the feedback of 30,000 visitors a year across over 80 leading UK attractions. Both are available to ALVA members and non-members with at least 100,000 visits per annum.

About the author:
Lesley Morisetti is director of Morisetti Associates. Steve Mills is director of BDRC Continental. For further information, contact Lucy Santos, business & finance manager, ALVA. LucySantos@alva.org.uk
ATTRACTIONS IN MOTION

Mintel’s senior leisure analyst John Worthington looks at the key issues arising in the UK visitor attractions market as well as the future outlook
The steady long-term growth trend in UK visitor attractions continues. Total visits to attractions increased by an estimated 3.5 per cent in 2015 following a 4.4 per cent rise seen in 2014. Over the past five years visits have risen by an estimated 16.5 per cent. Inbound tourism growth – one of the key drivers – is now stalling but domestic tourism had a better year in 2015 and the core domestic days out market remains solid. Two thirds of UK adults visited at least one type of attraction in the 12 months ending September 2015, on a par with the previous two years, and underlining the importance of this sector to the UK leisure economy (see Table 1).

**APP APPEAL**

New technology is being continuously developed, giving attractions ever-more opportunities to engage visitors at a deeper level – and throughout the entire ‘visitor journey’. Mintel’s exclusive research (see Table 2) shows that one in 10 visitors to attractions have used an app on a smartphone or tablet as an interactive guide during the past 12 months, rising to around one in five of those aged 25-44. Some 36 per cent of these app users visit attractions at least once a month (versus 23 per cent of all visitors). Meanwhile, 61 per cent of these app users have returned to an attraction they have been to before (versus 42 per cent of all visitors).

As many as 69 per cent of these app users have bought a meal at an attraction (compared to 48 per cent of all visitors), 56 per cent have bought a souvenir (versus 36 per cent overall) and 18 per cent have paid extra for fast-track entry (compared with seven per cent overall).

One in five visitors to historical/cultural attractions say they’d “be more likely to visit an attraction if the visit was more interactive (e.g. virtual reality facilities, touchscreens etc)” – rising to a quarter of non-family and a third of family visitors.

Mintel’s research shows that those who use apps when visiting attractions have significantly higher levels of engagement, interest and secondary spend. It is hard

Vusiem’s Museum App makes the visitor experience easier, smarter, faster and more fun.
Those who use apps when visiting an attraction have significantly higher levels of engagement, interest and secondary spend

- to separate cause from effect here of course: are these visitors already more highly engaged (and therefore engaged enough to use an app), or does usage of the app itself help to further raise their level of engagement? The answer is perhaps a bit of both. Either way, by promoting the use of apps as interactive tools to get the most out of venues, attractions can also build long-term and more personalised relationships with these highly engaged visitors before, during and after their stay.

The growing use of mobile apps in conjunction with Beacon technology has growing relevance in the attractions market as a way to engage and inform visitors, provide richer interaction and – especially for family visitors – ‘gamify’ exhibits. But apps can also be used before and after visits to communicate new exhibits, displays, rides, experiences, deals and exclusive events. By involving app users in this way, attractions are fostering a sense of belonging as well as acquiring invaluable information about visitor preferences and behaviour.

Meanwhile the emerging use of virtual reality (VR) or augmented reality (AR) technology is opening up new horizons for attractions. Used in conjunction with physical environments, VR is becoming a key tool in the armoury of attractions seeking to create deeply ‘immersive experiences’ – the buzz-phrase of the moment. At the same time, as boundaries blur between reality and fantasy, and as technology plays a growing part in mediating our experience of attractions, this is also likely to give rise to a counter-trend: a greater appreciation of the value and authenticity of ‘live’ experiences – the ‘real world’ of the physical senses, the built environment, tech-free human interaction and the natural world.

The Kynren live-action show launched in the UK this summer combines entertainment with learning

EDUTAIN & GAMIFY
Cultural and historical attractions are well positioned to deliver immersive education. Almost half of visitors to these attractions prefer those that “relate specifically to a personal interest/passion like a particular historical period or artist”. Among visitors to cultural/historical attractions, 51 per cent of family group, 31 per cent of non-family group, 33 per cent of third agers and 26 per cent of retirees prefer those that “combine learning with entertainment, like simulated historical events”.
Research by Mintel in June 2015 shows that 63 per cent of Baby Boomers (aged 51-69) and 77 per cent of the Swing Generation group (aged 70+) prefer to spend their leisure time “Keeping my mind active. such as learning something new, doing puzzles/crosswords” as a preferred activity, compared with around 36 per cent of younger adult generations.

Cultural/historical attractions should offer different pathways, using a ‘gamification’ approach for many family (and some non-family) visitors and move away from entertainment for other groups.

But while the dominant trend has clearly been towards the ‘entertainment’ end of the spectrum over recent years, Mintel’s research is a reminder that, for many visitors, attractions have a serious learning appeal. Organisations and venues could look for ways to embed site visits within a wider rolling programme of learning, using guest lecturers, behind-the-scenes tours etc. The growing use of digital technology such as virtual tours also offers the chance for attractions to open up their contents and in-house expertise to a wider, global audience.

### TABLE 1

<table>
<thead>
<tr>
<th>Types of attraction visited in the past 12 months (September 2015)</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>All attractions</td>
<td>66</td>
</tr>
<tr>
<td>All historical &amp; cultural attractions</td>
<td>55</td>
</tr>
<tr>
<td>Museum (e.g. Science Museum, NHM)</td>
<td>38</td>
</tr>
<tr>
<td>Historic building (e.g. castle, palace, stately home, cathedral)</td>
<td>38</td>
</tr>
<tr>
<td>Gardens (e.g. Kew, Eden Project, RHS Gardens)</td>
<td>27</td>
</tr>
<tr>
<td>Art gallery (e.g. Tate, National Gallery)</td>
<td>21</td>
</tr>
<tr>
<td>Monument/ruin (e.g. Stonehenge)</td>
<td>14</td>
</tr>
<tr>
<td>Another type of historical or cultural attraction (e.g. Abbey Road studios, Beatles tour etc.)</td>
<td>8</td>
</tr>
<tr>
<td>Zoo or other animal attraction (e.g. London Zoo, Chester Zoo, Marwell Wildlife)</td>
<td>22</td>
</tr>
<tr>
<td>Theme park (e.g. Alton Towers, LEGOLAND Windsor)</td>
<td>17</td>
</tr>
<tr>
<td>Aquarium (e.g. SEALIFE)</td>
<td>12</td>
</tr>
<tr>
<td>Visitor centre (e.g. chocolate factory, whisky distillery)</td>
<td>11</td>
</tr>
<tr>
<td>Attraction built for observation/spectacular view (e.g. London Eye, The Shard)</td>
<td>11</td>
</tr>
<tr>
<td>Themed attraction (e.g. Madame Tussauds, London Dungeon, LEGOLAND Discovery Centre)</td>
<td>9</td>
</tr>
<tr>
<td>I have not visited any of these visitor attractions in the last 12 months</td>
<td>34</td>
</tr>
</tbody>
</table>

“Which, if any, of the following types of visitor attractions have you visited in the UK in the last 12 months? Please select all that apply.”
Galactica at Alton Towers is the first ride in the world to combine a flying-style coaster with VR technology.

**Table 2: Visitor attraction behaviour over the past 12 months (September 2015)**

<table>
<thead>
<tr>
<th>Behavior Description</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bought a meal while at an attraction</td>
<td>48%</td>
</tr>
<tr>
<td>Returned to an attraction I've previously visited</td>
<td>42%</td>
</tr>
<tr>
<td>Bought a souvenir</td>
<td>36%</td>
</tr>
<tr>
<td>Booked prior to the visit</td>
<td>36%</td>
</tr>
<tr>
<td>Visited a specific attraction (e.g. British Museum) for the first time</td>
<td>31%</td>
</tr>
<tr>
<td>Booked on arrival at the attraction</td>
<td>30%</td>
</tr>
<tr>
<td>Used a discount voucher/special offer</td>
<td>30%</td>
</tr>
<tr>
<td>Used a membership to visit (e.g. National Trust, English Heritage, Tate etc)</td>
<td>20%</td>
</tr>
<tr>
<td>Used an app on a smartphone/tablet to use as an interactive guide during the visit</td>
<td>10%</td>
</tr>
<tr>
<td>Paid extra to avoid queuing (e.g. fast-track access at theme park)</td>
<td>7%</td>
</tr>
<tr>
<td>None</td>
<td>7%</td>
</tr>
</tbody>
</table>

Source: Ipsos/Mintel

*Base: 1,289 adults aged 16+*
Attractions could combine with course providers in subject areas like art history, genealogy and practical horticulture to deliver hands-on learning programmes, short modular courses or more structured long-term programmes. The space being opened up by heavy cuts in adult education services and rising higher education tuition fees could offer heritage/cultural attractions an opportunity as alternative providers, particularly for mature learners.

Mintel’s consumer research shows that the over-50s set a very high value on learning and mental stimulation. As Baby Boomers enter retirement, the population ages and people seek new ways to rejuvenate themselves and meet like-minded people, attractions with a learning element could become increasingly valuable social resources, while providing alternative revenue streams for venues.

CLOUDS ON THE HORIZON

The attractions market remains on a steady upward growth curve in terms of visitor volume and spend. There are two possible clouds on the horizon for 2016: inbound tourism growth appears to have finally stalled, and the long staycation boom may finally end if the strong revival of overseas holidays seen during 2015 continues. However, current macroeconomic factors within the UK support consumer spending on days out which should help to compensate for these possible problems.

Britain is developing an event-driven culture where high-profile, time-limited and heavily marketed blockbuster exhibits and must-see attractions play increasingly important roles, while social media contributes to a sense of “Fear Of Missing Out” as a key driver of visitor behaviour.

As attractions seek new revenue streams and ways to engage with visitors, there is growing potential for “after-hours” themed events and sleepovers, adult learning opportunities, family “edutainment” opportunities at museums and heritage attractions, and even the incorporation of a live music festival vibe into theme parks and attractions.

About the author:
Since joining Mintel in 2005, John Worthington has researched and written reports on UK travel and leisure markets. Previously, John worked for Deloitte as the research manager of their tourism, hospitality and leisure practice. www.mintel.com
The TEA/AECOM Theme Index signals healthy attendance growth at parks around the world, especially in Asia and North America. In Europe, we analyse attendance dynamics over the past 10 years.
The TEA/AECOM Theme Index and Museum Index is a collaboration of the Themed Entertainment Association (TEA) and the Economics practice at AECOM. This calendar-year study of global attractions attendance is a free resource for park operators, land developers and the leisure industry. Top worldwide theme parks, amusement parks, waterparks, museums and theme park group operators are ranked by attendance and industry trends are identified. The global market is studied as a whole, and each main region – Americas, Europe, Middle East and Africa (EMEA), and Asia-Pacific (APAC) – is also studied separately.

**THE BIG PICTURE**

The attractions industry witnessed another year of solid global growth in 2015. With aggregate attendance across the top 10 operator groups increasing by 7.2 per cent during 2015 to around 420 million visits, the level of growth seen this year is strong and encouraging for what is typically considered a well-established sector.

The shifting composition of the world’s top theme park groups is largely driven by a combination of longstanding US operators – most notably Disney and Universal – and fast-emerging major Asian operators, such as OCT Parks China, Chimelong, Fantawild and Songcheng, which are rapidly climbing up the ranks.

European operator Merlin Entertainments is paying close attention to building up its portfolio of midway attractions. The launch of seven new such attractions in 2015 – including Shrek’s Adventure in London and Sea Life in Auburn Hills – ensured group numbers remained buoyant in second place despite the difficulties faced by their resort theme park arm following the devastating crash at Alton Towers last year.

**ASIA STRENGTHENS**

Generally speaking, the geographic distribution of the world’s top 25 parks has moved eastwards since 2005, with APAC capturing the market share (+7%) to the detriment of the USA (−5%) and EMEA (−2%). Strong demographic fundamentals and a widespread operator focus on park additions and expansions in APAC signal a medium term continuation of this trend.

Furthermore, there is a development focus on second-tier cities, although predominantly in China with a notable shift in the development of new parks from primary seafront cities to inland cities in central and northwest China.

That said, Florida remains dominant as the world’s leading theme park destination, home to no fewer than seven of the top 25 theme parks, with a combined attendance of more than 77 million visitors in 2015 – around one-third of aggregate attendance to the world’s 25 most visited parks.
EUROPE’S UPS AND DOWNS
The European theme park market witnessed a second year of modest post-recession growth in 2015, with attendance levels edging up 3.2 per cent following the 3.4 per cent increase in 2014. Visitation to EMEA’s top 20 theme parks reached 61.2 million, up from 55.6 million in 2014.

Disneyland Paris enjoyed a rebound year, reporting an attendance upswing for the first time since 2012, underpinned by an improved economic climate in France and significant capital investments, including new IP-branded experiences revolving around Star Wars and Frozen. Marking its 40th anniversary in 2015, Europa Park posted an impressive 10 per cent increase in visitation, once again proving that this family-owned attraction in Germany can also move from strength to strength despite tough competition from dominant international operators.

Attendance levels at Alton Towers and Thorpe Park in the UK were severely suppressed in the aftermath of a tragic accident that occurred on the Smiler ride at the beginning of last year’s peak season. The decline in attendance at these two popular parks has impacted the overall picture for the region and to get a clearer view on what the sector may have looked like without this tragic incident, we’ve assumed the average growth of the other Merlin parks for this year for these two parks, which would have resulted in growth of 4.9 per cent instead of the reported 3.2 per cent for EMEA’s top 20 parks. This not only highlights the impact of this tragic incident but also, and most importantly, that the underlying picture for the European market overall is very healthy.
Europe represents a mature, relatively stable marketplace, thus growth prospects are likely stronger in Asia and the Middle East.

DECADE OF GROWTH

In AECOM’s 10 years of closely tracking attendance levels in the themed entertainment sector, we’ve seen marked improvements in attendance (despite a global recession), the adoption of exciting new technologies and the continued internationalisation of the industry. Attendance at major European theme parks has grown steadily during that time – predominantly organically rather than with the addition of new parks.

Europe represents a mature, relatively stable marketplace, thus growth prospects are likely stronger in Asia and the Middle East – both regions benefiting from booming populations and increasing disposable incomes. While 10 years ago European parks captured a 13 per cent share of global attendance, by 2015 this had slipped to 11 per cent as the larger APAC market came into its own.

The TEA/AECOM Theme Index’s 10-year anniversary allows us to take a more extensive reflection and so we have assembled a table of data tracking attendance at the 24 most familiar European theme parks within the Index. Assuming stable attendance for Slagharen this year and having combined attendance of the two parks in Marne-la-Vallee, France, we can see that there are some clear winners and losers (disregarding Alton Towers’ results as we hope 2015 will have been an anomaly for them). We observe outstanding, solid performance over that time period from Puy du Fou and Parque Warner, both achieving compound annual growth rates (average year-on-year growth) of more than six per cent. In the middle field there are some great performances from Europa Park, De Efteling, Legoland Windsor, Legoland Billund, Futuroscope,
Chessington and Grona Lund with growth rates between three and five per cent. The majority of the lesser performing parks seem to be in Southern Europe, where recovery from the latest recession has been slower; indeed, Mirabilandia and Parque de Attractiones have both slowly slipped from the top 20 over time, but may bounce back soon.

LOOKING AHEAD
The UAE theme park sector is seeing massive waves of investment in the lead up to Expo 2020. Mega developments, like Dubai Parks & Resorts and IMG World of Adventure, are being launched with such huge ambition that some cautiously question their ability to deliver the projected attendance figures in this somewhat immature market.

However, the creation of an entertainment destination in a sunny climate may well prove a success for the entire region. The industry’s growth prospects in the Middle East are very much underpinned by ambitious tourism projections, in line with Dubai’s mandate to attract 20 million visitors by 2020, coupled with a perceived lack of entertainment provision in the market, strong international accessibility, a developed tourism infrastructure and the presence of international landmarks.

For now, we will wait and see; however, it is clear that the UAE not only wants to compete on a local or regional level but also on a global level.

TRENDS TO WATCH
Throughout the EMEA region we’re seeing increasing interest in smaller themed attractions like family entertainment centres (FECs). This sub-market is currently undergoing a period of
significant growth, and, interestingly, doing so in mature markets such as the UK, France and Spain.

Attraction operators are tapping into secondary cities, working with shopping centre operators to introduce leisure as a key diversifier to help mitigate the pressures on the retail sector caused by changing shopping behaviour. Retail is emerging as a leisure activity. This merge with other leisure activities is a logical extension of the development of shopping destinations. IP providers are eyeing up this market and its potential.

Technological advancement is shaping the industry like never before. Augmented reality equips leisure developers with the ability to create virtual content within applications that blend in with the real world. A seamless guest experience, from sofa to rollercoaster, is already being adopted by some parks through the creation of dedicated mobile applications, for example. We can expect to see visual effects (VFX) simulations of new rides, the transformation of attractions from passive amusements into engaging, immersive adventures and more high-tech show-orientated experiences tied to seasonal events.

OUTLOOK
As geopolitical tensions mount in Europe, heightened by Brexit, we anticipate continued macroeconomic uncertainty over the next year and thus a high likelihood of short-term volatility in the sector. How this translates into tourism volumes, leisure spending and, ultimately, attendance at attractions remains to be seen. Concerns around London trading and the pace of the Alton Towers’ recovery are also weighing negatively on sentiment. However, we’re still looking on the bright side, following two years of growth in the sector, the increased focus on, and proliferation of, smaller attraction concepts, and continued diversification across geographic markets among leading international IP providers and attraction operators. Life is a rollercoaster!

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www.attractionshandbook.com
Karen Staley summarises the economic impact of attractions and theme parks in Europe.
The International Association of Amusement Parks and Attractions Europe, Middle East and Africa (IAAPA EMEA) has just completed its third Economic Impact of Attractions in EMEA (EIS EMEA) study based on 2014 data – building on the previous two studies (2012 and 2008).

All three studies have covered European Union countries plus Norway and Switzerland, but the most recent study also includes Turkey. In addition, the 2012 and 2014 studies considered the economic impact of the broader attractions industry in Europe.

**EXPEND AND ATTEND**

This year, the study aimed to identify and quantify the attendance and onsite visitor expenditure for the attraction sectors covered – and then applied gross type II multipliers to assess the level of indirect and induced economic impact generated by the direct onsite expenditure impact.

For theme and amusement parks, the analysis included a survey taken from a sample of small, medium and large parks. The provision of operating performance data by these parks in support of this study shows their commitment to IAAPA EMEA’s lobbying activities on their behalf.

**TABLE 1  European attraction industry impacts, 2014**

<table>
<thead>
<tr>
<th>Sectors</th>
<th>No. of attractions</th>
<th>Attendance (million)</th>
<th>Direct Impact Revenue (€m)</th>
<th>FTE jobs</th>
<th>Total Economic Impact Value (€m)</th>
<th>FTE jobs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme and amusement parks</td>
<td>307</td>
<td>157</td>
<td>5,230</td>
<td>53,900</td>
<td>10,530</td>
<td>96,100</td>
</tr>
<tr>
<td>Other attractions</td>
<td>n/a</td>
<td>1,719</td>
<td>15,740</td>
<td>n/a</td>
<td>32,000</td>
<td>n/a</td>
</tr>
<tr>
<td>Total</td>
<td>n/a</td>
<td>1,876</td>
<td>20,970</td>
<td>n/a</td>
<td>42,530</td>
<td>n/a</td>
</tr>
</tbody>
</table>

*Source: Individual attraction, Euromonitor country reports, Morisetti Associates and D&J International Consulting
Selected Euromonitor Country reports were then used to estimate theme and amusement park attendance and direct revenues as a proportion of total attractions’ attendance and revenues for each of the European countries included in the study. These findings were used to gross up the study’s estimates for the theme and amusement parks to arrive at totals for the wider attractions industry.

As shown in Table 1, the attractions industry is estimated to have generated nearly 1.9 billion visits in 2014, with an associated €21bn (US$23.8bn, £18bn) of direct revenues and a total economic impact of nearly €43bn (US$48.8bn, £37bn). Theme and amusement parks accounted for less than 10 per cent of the total attractions’ attendance but a quarter of total revenues. This reflects the nature of parks, which typically have a full day length of stay, supporting higher admission prices and greater opportunities for onsite spending.

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

The 2008 study identified that theme and amusement parks in Europe had a combined total economic impact of €8.6m (US$9.7m, £7.4m), which has since grown substantially (see Table 2). Between 2008 and 2012 the economic impact of theme and amusement parks grew by just under 17 per cent. By 2014 the economic impact is estimated to have grown by a further five per cent. The sector is relatively mature in much of Europe and the number of parks is estimated to have remained stable at 307, with a few new parks opening but a similar number of parks closing.

Revenues are estimated to have grown at a faster rate than attendance. In general the number of full time equivalent (FTE) jobs also grew over the period, but the total growth rate has been depressed.

Gold River Hotel at PortAventura facilitates the theme park to benefit from longer visitor stays

<table>
<thead>
<tr>
<th>TABLE 2 Theme and amusement park impacts, 2014 compared with 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sectors</td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td>2014 study</td>
</tr>
<tr>
<td>2012 study</td>
</tr>
<tr>
<td>Difference</td>
</tr>
</tbody>
</table>

*Source: Individual attraction, Morisetti Associates and D&J International Consulting*
BENCHING THE FINANCES
The sample of theme and amusement parks taking part in the 2014 EIS survey were also given the opportunity to participate in IAAPA Europe’s first Financial Benchmarking Study. Half of the sample signed up, providing a broad range of parks, including some of Europe’s largest theme and amusement parks (with an average attendance of 1.7 million visits in 2014). The study included benchmarks on visitor income, other income sources, staff numbers and marketing spend. Selected top line results from the survey are shown in Table 3. The participants were provided with a confidential report setting out the results for all of the benchmark and an accompanying commentary on the findings, together with their own individual results.

IAAPA EMEA aims to grow the number of benchmarks covered by the Financial Benchmarking Study over time, to include benchmarks on areas such as operating costs and onsite accommodation in future surveys. IAAPA EMEA is keen to build on the studies completed to date with further benchmarking research to support their members and help them compare their site’s operating performance with industry averages and is currently working on a programme of research for 2017 and future years.

TABLE 3 IAAPA EMEA FB 2014

<table>
<thead>
<tr>
<th>Benchmark</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spend per visitor on admissions</td>
<td>€16.95</td>
</tr>
<tr>
<td>Spend per visitor on catering</td>
<td>€6.57</td>
</tr>
<tr>
<td>Spend per visitor on retail</td>
<td>€2.36</td>
</tr>
<tr>
<td>Total daytime spend per visitor</td>
<td>€27.72</td>
</tr>
</tbody>
</table>

*Source: IAAPA EMEA FB Study 2014

About the author: Karen Staley is senior vice president of IAAPA Europe, Middle East and Africa. IAAPA provides members with the tools and resources they need to succeed in the attractions business.

www.iaapa.org
Filmed at Chester Zoo, *The Secret Life of The Zoo* tv series sparked all-time record visitor numbers to the UK attraction.
There has been a recent surge in popularity of intellectual properties (IP) appearing in everything from theme parks and attractions to merchandise and museum exhibits. This cultural phenomenon had us at Thinkwell wondering whether this increasingly common practice could be an enduring profit generator for IP owners and operators of educational and entertainment-focused venues. Does the presence of a well-known IP automatically lend credibility, trustworthiness, and value to a venue? Would consumers be willing to visit a venue more often if it was overlaid or infused with a popular IP? As more family friendly location-based entertainment (LBE) venues start to incorporate IPs, would visitors spend more money and time on their experiences and should IP owners start to license their properties more heavily to invest in that possibility?

ENTERTAINMENT VS EDUCATION
The Thinkwell Guest Experience Trend Report was created to answer these very questions – it sought to not only examine behaviour of guests as they navigated experiences, but also the reasoning behind decisions to visit and make purchases at specific types of LBEs.

The 2015 survey incorporated over 1,000 adults with children living in the USA (73 per cent aged 30-44) to analyse their spending choices at family friendly LBEs, including children’s museums, aquariums and zoos. The goal was to determine whether families would be inclined to visit one of those venues more often and spend more on purchases if they were completely infused with a popular IP (film, tv, video game or book).
The results of the survey, while not entirely surprising, confirmed that families are willing to spend more on an experience at an LBE if it features a recognisable IP. However, what was surprising is that the results showed the respondents to be less willing to spend an increased amount of money or time at an IP-specific educational experience versus at an IP-specific entertainment experience. So respondents wouldn’t be as compelled to spend more money or time at a children’s museum, aquarium or zoo if it were infused with an IP, whereas they would be willing to spend more at a family entertainment centre or a family restaurant if it were branded with recognisable characters, themes or environments from a popular IP.

To be clear, respondents would still be willing to spend more for an IP-branded experience at an educational venue. However, the percentage of respondents willing to spend more at a children’s museum, zoo or aquarium is much slimmer than for other, more entertainment-focused venues. For example, respondents still preferred authentic and traditional experiences at children’s museums and didn’t necessarily feel that adding an IP would increase the educational value or enhance the overall experience. Even at zoos and aquariums, which toe the line between education and entertainment, a smaller percentage of respondents stated that they would pay more for things like annual memberships, merchandise and souvenirs at an IP-overlaid venue.

An impressive 62 per cent of respondents stated they would visit a children’s museum more often if there were permanent exhibits based around their child’s favourite movie, television show, cartoon or book.
Children’s Museum

How often does your family visit a children's museum?

- **7%** At least once a week
- **14%** Once or twice a week
- **22%** Once every few months
- **24%** Couple of times a year
- **33%** Once or less a year

Would your family visit a children's museum more often if there were permanent exhibits that were based around your kid’s favorite movie/TV show/cartoon/book?

- **Yes 62%**
- **No 38%**

Zoos/Aquariums

How often does your family visit a zoo or aquarium?

- **8%** Once a week
- **16%** At least twice a month
- **70%** Few times a year
- **6%** Never

Would your family visit your local zoo or aquarium more often if there were permanent themed exhibits?

- **Yes 58%**
- **No 42%**

Zoos/Aquariums

What’s the primary reason your family visits the zoo or aquarium?

- **19%** To learn something new
- **49%** To spend time together
- **16%** To visit existing, favorite exhibits
- **16%** To see new exhibits

THINKWELL GUEST EXPERIENCE REPORT

The 2015 survey analysed the spending choices of families at family friendly LBEs, including children’s museums, aquariums and zoos.

“Thinkwell has believed in the power of an intellectual property in attracting and retaining guests since the very beginning of the company. This study highlights that the value of blockbuster brands and IP is only getting stronger, even in an increasingly crowded market, and that the public’s thirst for IP hasn’t been quenched yet.”

Craig Hanna, Thinkwell CCO
MUSEUM BRANDING
An impressive 62 per cent of respondents stated they would visit a children’s museum more often if there were permanent exhibits based around their child’s favourite movie, television show, cartoon or book. However, only half of respondents stated that having IP-specific exhibits at a children’s museum would compel them to pay more for an annual membership pass. Similarly, only 53 per cent of respondents would be inclined to pay more for merchandise or souvenirs branded with elements from a favourite movie, television show, cartoon or book.

As almost half of respondents claimed their family visits a children’s museum for educational purposes, it isn’t entirely surprising that including a popular IP would guarantee a drastic increase in the frequency of visits or the amount of purchases made.

IPS AT ZOOS & AQUARIUMS
Even at a zoo or aquarium, which blends education and entertainment, only 58 per cent of respondents stated that they would be willing to visit more often if there were permanent, IP-specific exhibits, and only 54 per cent said they would be more willing to pay more for admission or annual family passes. An even smaller percentage of respondents, 52 per cent, stated that they would be inclined to purchase more souvenirs or merchandise even if they were branded with recognisable IPs.

As respondents claimed that the primary reason they visit a zoo or aquarium is to spend time together as a family and not to see new or existing exhibits, having IP-specific overlays is perhaps not a compelling enough reason for guests to visit more often or purchase more merchandise or souvenir.

IP-SPECIFIC LBES
Despite not acting as a major motivating factor for guests, the study conclusively revealed that respondents feel that IP-specific elements do influence more money and time being spent at family friendly LBES. Based on 1,032 open-ended answers, the respondents who were more likely to prefer an IP-specific LBE stated that the experiences would be “more fun”, “make the kids happy” and “make the experience more special”.

Marvel and Lego are prime examples of IPs driving visitors to theme parks and attractions

Could IP-infused family friendly LBES reap the rewards found at IP-branded theme parks
These respondents felt that seeing recognisable characters and elements would be a treat for the kids and far more entertaining than visiting a generic LBE.

**COST IMPLICATIONS**

For the respondents who did not feel more inclined to visit an IP-specific children’s museum, aquarium or zoo, cost was the biggest deciding factor against choosing these experiences over generic ones. These respondents did not feel that an IP-infused experience added any value for the implied increased cost, nor did they feel that the quality of the environment, merchandise or souvenirs would be any better at an IP-specific venue. Other consistent responses were that an IP would make the experience “too commercial,” “trendy” or “distracting”, so that families wouldn’t be able to fully enjoy their time or learn as much at an IP-specific LBE.

**MEETING DEMANDS**

After examining the survey responses, Thinkwell concludes that IP owners can absolutely benefit from licensing and infusing their IPs into children’s museums, zoos and aquariums. Respondents were generally positive about wanting to experience IP-specific LBEs and were willing to pay more money for annual passes, admission and merchandise in addition to spending more time at these venues. To answer our initial question – would extending an IP be an enduring profit generator – we confirm that there is a demand for it and IP owners should more heavily invest in meeting that demand.

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The Maker Mindset

Actively encouraging guests to play, experiment and create during their stay guarantees a memorable visit – and a more likely repeat visit. Jessica Eson King explains how attractions can benefit from the Maker Movement.

A growing community of highly educated and creative families has been slowly unveiling itself over the past decade. They want to understand how things are made, share experiences with their loved ones and crave hands-on and DIY experiences. These ‘makers’ are most likely visiting your attractions already – but in many cases they are bored. So, who are they? And how can you do more to embrace and enthrall them during their visits to exhibits and experiences at your attraction?

MOVING WITH THE MAKERS

The maker movement took root roughly a decade ago in San Francisco, California. Publishers of Make: Magazine sought to create a weekend event that brought their publication to life and showcased the incredible people in their community. Since this first impromptu Maker Faire was held in 2005, the maker movement has spread to include more than 150 global events in 2015; many hosted or
produced by museums, art galleries and science centres, such as Maker Faire UK hosted by the Life Science Centre in Newcastle in April 2016. Event survey data show that the attendees of these events are diverse and well educated, have healthy incomes and a broad range of interests. Observational data show that makers tend to have a family focus.

At the annual Maker Faire Orlando in Florida, grandparents are everywhere and they are all showing their grandchildren how to make something incredible. The middle generation stands back in awe, with no idea that their parents have so much knowledge or that their kids are so hungry to absorb it. As the consumer-driven economies of the last 30 years drove out manufacturing and craftspersons, the art of making and of creating was removed from schools and factories and took root in garages and personal workshops. Maker Faires and the maker movement have given new life to the art of making and serve as a bridge between generations, with creative knowledge being eagerly transferred at these family focused creative events.

One of the most popular activities at Maker Faire Orlando is the experience. For visitors wondering what the guts of a computer or cell phone look like, Take-It-Apart is the opportunity of a lifetime. Using basic tools and safety equipment (screw drivers and safety goggles) guests dig into donated e-waste such as old computers, cell phones, fax machines and other outdated tech. This activity is simple to curate and provides guests of all ages with a unique experience.

As a result of its popularity at Maker Faire Orlando, the Orlando Science Center, also in Florida, has even added it to their regular programming rotation. The science centre’s Science Live!
Visitors can engage, investigate and make within the immersive walls of the Tinkering Studio at San Francisco’s Exploratorium

programme of events aims to inspire curiosity and exploration and bring the science exhibitions to life, with live alligator feedings and swamp talks, as well as DinoDigs, tabletop science demonstrations, and even Digital Adventure Theater stage shows.

Collaborating with materials, tools and technologies is actively encouraged at the Tinkering Studio

LET’S MAKE SOME SPACE
Grassroots Maker Faire producers are now challenged with continuing the momentum of this movement throughout their communities beyond just one annual Maker Faire – Maker Spaces are now filling that gap. Science centres, art galleries and museums have started opening maker spaces – places where guests can experiment, tinker and play, within the attraction’s own walls. For establishments with educational missions, these spaces and their hands-on activities promote various learning outcomes and can increase comprehension.

Opened in 2009, the Tinkering Studio at San Francisco’s Exploratorium is one of the premier examples of a public maker space within a museum. Tucked behind a massive toothpick sculpture, the Tinkering Studio serves primarily as a research and development (R&D) laboratory. In addition to R&D, staff work to develop maker-based projects that can be shared with both parents and educators and also offer in-house workshops for guests of all ages. Their open source model allows both in-person and virtual guests to experience the studio and the creativity flowing from it. It’s an immersive, active and creative space where museum visitors can engage, investigate and make by actively collaborating with materials, tools and technologies, as well as with visitors, educators, artists and museum staff.

Larger attractions, like Disney, have not only designed in-house maker spaces for
To keep MoMA’s Art Lab fresh, each year there’s a new theme – Process, Movement, People, Material, Shape, Line and Colour.
Families discovered artworks that suggest motion and objects that actually move at Art Lab’s year-long Movement programme.
their employees, but also guest maker spaces. Visitors to Hong Kong Disneyland and Disney’s Hollywood Studios in Florida can create their own light sabres. The eight-step process allows guests to fully customise their light sabre from the emitter through to the activation switch. Guests (young and young at heart) leave the experience having made their own souvenir unlike any other.

These types of hands on elements are essential to the maker movement and experiences channeling it – and this can pose a challenge to museums and galleries with strict “hands off” policies. To engage younger guests and provide a hands-on experience, museums like the Modern Museum of Art (MoMA) in New York have started experimenting with interactive exhibits. The Art Lab at MoMA allows guests to touch, assemble and create within a safe environment. Allowing visitors to feel materials like oil paint, tissue paper and clay in a controlled environment not only engages them but also keeps curious hands off of the prized collections. To keep Art Lab fresh, a new theme features each year – 2016 is showcasing Process, while previous years have focused on Movement, People, Material, Shape, Line and Colour.

ANIMAL MAGIC
Maker Faires also do a great job in incorporating exhibits where visitors can see chick incubators, make butter, and learn how to pickle fresh vegetables, keeping the younger generations more in touch with nature. These activities are now being broadened out even further with the growing trend for small group or one-to-one animal feeding times at zoos and aquariums, as well as close-up experiences with animals. Harnessing elements of the maker movement through “sneak peek” and hands-on activities within a zoo or aquarium is an ideal opportunity to more fully immerse guests.

Curiosity and wonder go hand in hand with the maker movement

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Chimelong has monopolised the top waterpark slot on the TEA & AECOM Theme Park Index since 2013
RULING THE WAVES

Celebrating his 30th anniversary in the waterpark industry, Alan Mahony reflects on the changing tides - and how some operators have sailed ahead while others remain in the doldrums.

About the author:
Alan Mahony has extensive experience in the waterpark industry and has provided expert advice over the past 30 years.
Australia’s first official full-scale waterpark was built on the expertise of the more fully developed US waterpark sector. Back in 1986, waterslides for Queensland’s Wet ‘n’ Wild waterpark were produced using local manufacturers, but a great deal of the technology and equipment had to be imported from North America, even down to the lounge chairs.

During the 1990s, the appeal of waterparks widened ever further to reach the shores of Asia, South America and Europe. This global expansion marked an exciting time for the sector, with each region experiencing its own challenges and implementing its own strategies in operations and future development.

Although local manufacturers could provide developers with waterslide products in some countries, like Australia, other countries had to source them from existing waterpark markets around the world. Sourcing specialised operating equipment could prove challenging, with some countries only being able to source locally after their developers had researched the requirements of existing waterparks abroad – and then learned how to reproduce them.

Some of these pioneering waterparks are still around, while others have made great headway to become today’s leading worldwide waterparks.

After a decade spent in the early days of the Australian waterpark industry, working with the Village Roadshow Theme Park group for its first three properties, I entered the Chinese waterpark market during the booming 1990s to develop and operate the country’s first official full-scale waterpark: Big Hippo Waterworld.

Being the first waterpark in China, all the slides and equipment had to be imported. This joint venture agreement soon encountered problems, between the local construction and management teams and the local and foreign owners. By the late 1990s, lots more waterparks

Wet ‘n’ Wild Waterpark was Australia’s first ever official full-scale waterpark

Chimelong Waterpark opened with an initial year one attendance of 1.3 million, torpedoing it straight to the number three slot on the TEA & AECOM Theme Park Index
had entered the Asian market and faced the same predicament of sourcing supplies from abroad. However, despite using international standard products, the inexperience of local construction and project management companies, compounded by poor operations management, meant that many projects failed to reach their full potential.

During the late 1990s and early 2000s the waterpark industry also underwent a difficult period due to the global financial climate. Asia was hit especially hard with the 1997 financial crisis, exacerbated by the SARS crisis, terror attacks and the tsunami. These events not only affected developers and operators, but also suppliers. International suppliers were particularly hard hit with companies buying cheaper domestic products to reduce development costs.

**GAME CHANGER**

In 2007 a real game changer entered the Chinese waterpark industry. In Guangdong, a developer who already owned and operated a zoo, theme park, circus and hotels, embarked on a waterpark development – Chimelong Waterpark opened with an initial year one attendance of 1.3 million visitors, torpedoing it straight to the number three slot on that year’s TEA & AECOM Theme Park Index for waterparks worldwide; a significant achievement. The fact that this success was attained during a 4.5-month trading period averaging more than 10,000 people a day with a maximum peak day attendance of 35,000 was an absolute triumph. Since this initial boom, Chimelong has continued to grow annually and has monopolised the number one slot on the TEA & AECOM Theme Park Index for waterparks since 2013. The latest Index reported 2.4 million annual visitors.

What made Chimelong Waterpark such a game changer? Firstly, it entered a developing market within the world’s most populace country – a country that had gradually established its own waterpark industry with its own waterpark suppliers since the opening of its first waterpark in 1996. Secondly, rather than following China’s development trend of sourcing locally, Chimelong used the world’s leading suppliers from abroad and brought in established international operations management. They then priced themselves more than 300 per cent higher than the country’s existing waterpark operators.
Chimelong not only put in place a well-planned development strategy, but an experienced operations plan and a sound strategy for continued development.

Instead of resting on its laurels and seeing a waterpark as a one-off investment, since the very beginning Chimelong has defined and improved its operations. Ongoing observations of every aspect of the visitor experience are considered and improved upon on a regular basis. Plus, the development never stops. Ongoing development spans from adding new attractions, features and entertainment through to enhancing the overall guest experience. Chimelong has firmly grasped this concept of continually improving implementations and operations with constant commitment to ongoing capital investment, as well as support for these strategies.

Siam Park in Tenerife is another excellent example of a waterpark that has entered the sector over the past decade and excelled. By understanding the industry, expanding and working closely with the correct suppliers to introduce the most exciting new water rides on the market, Siam Park is often the world’s first to install the latest cutting-edge rides. A strategy that makes them a world leading waterpark.

**THINK OUTSIDE THE BOX**

Many developers and operators tend to develop and operate within a box. Looking at the waterpark business as waterslides, pools, food & beverage, and retail. The modern day experience of waterparks is so much more than these disparate elements. Guests want to feel fully immersed for a richer experience.

The La Viva project currently under construction in China is an excellent example of a “new age” indoor waterpark offering a huge number of the latest and most innovative daring rides which all start and finish from the same 20-metre (66-foot) tower. La Viva’s indoor section will feature a wide range of family and children’s activities and high-tech entertainment systems to offer guests a complete year-round waterpark experience and help offset operations costs.

When a new developer enters the waterpark market, first off they need to understand that market. Today, there is a tendency for new developers to learn about the industry from the trade show floor. Although convenient, this can be a recipe for disaster – a trend we are increasing seeing in the waterpark. Global growth in the industry has allowed many
new suppliers to enter the business and although many may have the basics for manufacturing purposes, they have little or no experience – especially the type of background knowledge that a new developer requires.

A new developer needs to understand the operations of a waterpark and how they relate to the development of their particular facility within their selected market. Without this know-how a new developer will find it extremely difficult to achieve long-term success.

The world’s leading waterparks all share similarities despite being located in different countries and markets. They all study their relative market, and then design and develop with the aim of becoming a market leader. They engage experienced operators from the initial stages of development through to construction and on to operations. They work with leading industry suppliers and carry out intensive research on the rides and attractions they are purchasing. They understand that they must continually improve the waterpark’s operations and add the newest and latest waterpark innovations and attractions regularly to constantly enhance the guest experience.

The leading waterpark in each continent follows these same guidelines and this is why some of the original waterparks developed back in the 1980s/90s are still industry leaders today. If you were to take snap shots of these waterparks since their fanfare opening day and compare them with their offering today, you would see very different pictures. They are always actively thinking about the visitor experience and how to improve it. This is incredibly important in this industry in order to move with the tides. It’s been a real privilege to be part of this dynamic industry and to have been involved in the development, redevelopment, expansion and constantly improving operations of waterparks like Wet ‘n’ Wild Australia, Sunway Lagoon Malaysia and Chimelong Waterpark. These established waterparks have continued to lead the industry within their region, using very similar principals. We’ve seen waterparks change their strategies over the decades to meet the demands of the industry and maintain market leadership.

Unfortunately, new developers have failed due to incorrect decision-making during development and/or lack of management know-how and expertise, hampered by an unwillingness to continually update their offering.

The next decade is sure to see many new developments in the waterpark industry, with the leading waterparks progressing with them – and hopefully some exciting new leaders entering the global waterpark sector.

Siam Park in Tenerife is often the world’s first to install the latest cutting-edge rides.
As the world’s climate changes and sea levels rise, how are museums and galleries ensuring their collections are safe, no matter what the environment throws at them? Kath Hudson reports

Kath Hudson, contributing editor
To safeguard the artistic, historic and scientific resources they hold in trust for the public, museums need to adapt to a world where change – and water – are the new normal,” says the TrendsWatch 2015 report on Coastal Endangerment. It estimates that around nine per cent of US museums are vulnerable to climate change and rising seas, which could start to claim land in the next century.

Humans have always been drawn to settling by water, but rising seas, flooding and violent storms now mean new considerations are needed for designing waterfront institutions which are responsible for safeguarding precious public collections. As the environment changes, will it mean an end to waterfront museums?

**HURRICANE-PROOFING**

Miami is one of the most vulnerable US cites to both landfalling hurricanes and severe damage from rising sea levels. This isn’t stopping world-class facilities from being built there, but the rule book is being rewritten.

The Pérez Art Museum opened on the Miami shoreline in 2013. Designed by Herzog & de Meuron, it boasts some of the largest hurricane-resistant panes ever installed and is sited on a hurricane-resistant platform.

The Patricia & Phillip Frost Museum of Science will also soon open its doors in Miami. “To make it hurricane proof, Code and FEMA-mandated regulations were exceeded, and wind tunnel tests were conducted, to give precise envelope pressures to design façades and roofs,” explains its designer, Christian Hoenigschmid of Grimshaw Architects.

The plaza and main entry level was set several feet above the historical storm surge of Hurricane Andrew (1992) and enclosed spaces below that level are constructed as a watertight ‘bathtub’ with all openings fully sealable.

The Dalí Museum in St Petersburg, Florida, designed by HOK, was also built to protect its priceless art collection from hurricane-force winds and water. A 12-inch thick, solid concrete roof and cast-in-place 18-inch reinforced concrete walls are designed to withstand the 165mph wind loads of a Category 5 hurricane.

Located above the flood plane on the third floor, the art is protected from a 30ft-high hurricane storm surge by storm doors which shield the vault and galleries. “Specially developed for this project, the triangulated glass panels are 1.5 inches thick, insulated and laminated, and were
The galleries at Biomuseo were designed to enhance natural light and reduce artificial sources.
tested to resist the 135mph winds, driven rain and missile impacts of a Category 3 hurricane,” says Anica Landreneau, director of sustainable consulting at HOK.

SITING
Hurricanes don’t have to be taken into consideration in all new builds, but rising sea levels are raising questions about the positioning of waterfront projects. The TrendsWatch report even speculates whether museums will cease to be built next to water for much longer, or whether construction spend should be limited, in case these structures have to be abandoned in the future.

Siting was given particular attention during the design of Biomuseo, located at the tip of the Amador Peninsula, between the Bay of Panama and the Panama Canal. “Being pretty much at sea level and in a country with eight months of heavy rain per year, drainage and storm water managements were crucial for the site design,” says curator, Darien Montanez. “The topography of the lot was modified so the building now sits atop a low hill that’s well above sea level. The main floor is at a 6.5m elevation and even our lowest basements are at 4m.”

The architects of Helsinki Guggenheim also had to think carefully about where to position the waterfront museum. “Knowing the ocean level is going to rise in the coming decades, we set the project ground level 1m higher than the street level,” says the architect, Hiroko Kusunoki of Moreau Kusunoki Architectes. “With the potential risk of rising seawater levels, we set all art storages 1m higher than the city level. Furthermore, we avoided any basement to limit the risk of leakage, and removed any use of pumps to optimise the electricity consumption.”

SUSTAINABILITY
All architects are now considering sustainability when designing museums and galleries, whether new build or centuries old – not only to keep carbon emissions and running costs down, but because of their new role as educators.
Wind tunnel tests were conducted to give precise envelope pressures during the design of Miami's Patricia & Phillip Frost Museum of Science.
Grimshaw says of the Frost Museum of Science: “Given that it’s an institution which acknowledges, teaches and exhibits on climate change, there was a general goal to create a very sustainable building with low energy and water consumption, to lead by example and raise awareness in the community.”

Róisín Heneghan, co-founder of Heneghan Peng architects, which also designs museums and galleries worldwide, agrees that climate change is becoming a big issue with their clients: “We’re having a lot of discussions with curators about relaxing environmental controls: allowing museums to be slightly cooler in the winter and warmer in summer, as well as creating buffer zones with doors, so less energy is used from the mechanical plant, which cuts down on running costs and carbon emissions.”

Biomuseo, designed by Frank Gehry, uses passive cooling and ventilation as much as possible, with the two largest public spaces open to the elements. The other galleries require air conditioning and humidity controls, but the walls and glass surfaces are insulated to make the air conditioning run more efficiently by eliminating heat irradiation into the spaces. Also, all entries and exits have vestibules with double doors to minimise the loss of conditioned air.

“We’re constantly maintaining the balance of our AC system to minimise the consumption of electricity,” says Montanez. “Also, we’re now using the condensation from our AC systems to water our park, which is especially important in this El Niño year.”

LIGHTING & MATERIALS
Architect Heneghan adds that five years ago curators didn’t want LED lighting in galleries, but now that the technology and colour rendition has improved, they’re much more amenable to this, as well as using natural daylight. Commenting on this new trend, Montanez, curator of Biomuseo, says: “Our galleries have been designed to allow plenty of natural light in and this is only supplemented with artificial lights when needed. We’ve also been phasing out incandescent fixtures in favour of LEDs and fluorescent and we don’t illuminate the building at night.”

Moreau Kusunoki Architectes gave materials careful consideration when designing Helsinki Guggenheim, not only to use sustainable, local materials, but also because wood can store carbon dioxide. “The façade is made of wood,” says Kusunoki. “Wood is largely available in Finland and relatively close to the site. Timber is also an efficient carbon sink.”

INVEST TO SAVE
Anica Landreneau, director of sustainable consulting at HOK, says that with rising temperatures museums will need to increase their HVAC system sizing to accommodate additional dehumidification and cooling loads, particularly in warm countries: “Facilities should anticipate rising utility costs and plan annual operating budgets accordingly. They may also want to update lighting or ageing HVAC systems to start saving energy now and invest in energy efficiency and renewable energy systems.”

Landreneau also recommends that museums should move storage archives from the basement to above ground, install floodgates and have generators on stand by for power outages: “Tropical Storm Allison and Hurricanes Katrina and Sandy saw many facilities lose power because generators were located below ground. Museums should look to reduce water consumption and seek reclamation opportunities like condensate or rainwater harvesting, as growing water scarcity issues may impact water prices.”

Heneghan says many museums are nervous about having basement archive storage or technology related to security systems. Some use offsite storage, and most digitalise collections. When finished, the Dalí Museum’s digital archive will safeguard its collection while providing access to virtual visitors.

THE FUTURE
Rather than rethinking locations for new museums and galleries, we must consider increased protection and resilience. As well as safeguarding collections and decreasing carbon output, the next step is for these institutions to use their platform to educate the public about sustainability and climate change.

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SHANGHAI CALLING

Unique attractions, catering and live shows geared towards the burgeoning middle class Chinese market is key to Shanghai Disneyland’s good fortune. David Camp considers the outlook

For Disney executives, the main questions on China were when and how – not if. The world’s biggest attractions operator needed to be in the world’s biggest market, but the timing, location and project had to be right. It needed support from the Chinese government and strong local partners.

Until 1978 Disney characters were banned in China, and it was not until 1986 that Disney cartoons started to be shown on Chinese TV. Disney executives knew that the only way they’d be able to work effectively in China would be to work closely with the authorities. Their partnership with the state-owned Shanghai Shendi Group (which owns 57 per cent of the joint venture) not only secured development funds, but also guaranteed the all-important local support and favourable influence.

The opening of Shanghai Disneyland on 16 June 2016 marked the culmination of more than 17 years of negotiation, planning and development. The first site visits were made in 1999, it then took a decade to obtain government support and planning approval for the development, ground-breaking took place in 2011 and construction took a further five years.

The investment of US$4.8bn (€4.3bn, £3.7bn) in the park and a total of US$5.5bn (€4.9bn, £4.4bn) in the Shanghai Disney resort is equivalent to a third of Disney’s global theme park revenues. It is a massive expenditure but not much more than the US$4.4bn (€3.9bn, £3.4bn) investment in Disneyland Paris resort back in 1992.

LESSONS LEARNED
Lessons have been learned from Paris. The Shanghai resort is opening with just 1,220 hotel rooms and a modestly sized Disney Town RDE area, rather than the copious 5,000 rooms built in Paris. Park designers have also sought to make Shanghai Disneyland relevant to the local

Lessons have been learned from Paris. Park designers sought to make Shanghai Disneyland relevant to the local Chinese market
Chinese market. Ninety per cent of the food offered is Asian fare, a six-hectare garden space in the theme park has been created to appeal to the preferences of Chinese urban masses, and live shows are also firmly geared to the Chinese audience. Disney marketing material refer to the park as being “authentically Disney and distinctly Chinese”. This is a critical difference to the Paris and Hong Kong Disney parks.

Attendance targets have been set at 10-12 million for the first year with growth over time to around 17 million annual visits. This would immediately position Shanghai Disney in the top 10 most visited theme parks in the world and yet it is would be merely a kick start for the massive 2,000-hectare (4,940-acre) Shanghai International Resorts Zone development that it anchors.

REAL POTENTIAL
At the moment Shanghai Disney stands almost alone, but the 50,000sq m (538,200sq ft) Shanghai Village outlet centre will open soon and additional hotel and resort development has already been announced for the area. The economic rationale is compelling.
Real estate values in surrounding areas have jumped by a quarter in the past year, even before the opening of the park and further development will serve to increase demand.

A study by research economist Buzz Price in the 1960s revealed that during Disneyland California’s early years, for every US$1 spent inside the park, US$2 was spent on supporting activities outside. This impact – and the fact that Disney was not benefiting from the external spending – led to the creation of Walt Disney World in Florida. It is also a fundamental factor in the planning for the Shanghai International Resorts Zone.

Work is already underway on expansion in the 390-hectare (964-acre) first phase development area. Meanwhile the central 700-hectare (1,730-acre) park zone contains enough space to create additional theme parks and boost visitor numbers significantly over time. These expansions will support future development including hotels, retail centres, residential zones and smaller attractions.

**DOMESTIC TOURISM**

With Chinese consumers seeing international brands as aspirational and expressions of success, Disneyland Shanghai is targeting the purchasing power of the rapidly increasing middle class strata in China. The market is certainly large. There are 24 million people living in Shanghai, 105 million in the wider Yangtze River Delta Region and an estimated 330 million income-qualified potential visitors within a three-hour road or rail radius.

In addition to regional residents, the tourist destination is strongly targeting the US$400bn (€353bn, £309bn) domestic tourism market.

While China’s one-child policy may be seen as a limiting factor on demand, the Chinese market has a strong family focus.
Disney’s CEO, Robert Iger, called Shanghai “the greatest opportunity the company has had since Walt Disney himself bought land in central Florida” and grandparents frequently accompany their children and grandchildren on trips. According to Andy Bird, chair of Walt Disney International, this results in “one child, six pairs of pockets” – and this could drive strong merchandise sales.

PROFITING THE POTENTIAL
Standard adult admission tickets cost CNY370 (US$51, €50, £43) and the price rises to CNY499 (US$75, €67, £58) during peak periods. This is more expensive than other parks in China, but considerably less than that charged...
at other Disney parks around the world. Despite the more expensive entrance fee, park executives do not expect Shanghai Disney to make a profit in its first year. Instead, it’s considered part of a long-term development plan. The state-sponsored Shanghai Shendi Group has a vested interest in ensuring the destination’s success as it will make its returns from the wider resort real estate development – of which Disney Shanghai is the honey pot. With 85 per cent of Walt Disney’s Parks and Resorts revenue currently coming from domestic US parks, the international expansion offers significant growth potential. Analysts suggest that within five years, China’s latest park could be contributing an annual US$500-900m (£440-800m, £386-694m) profit to Disney.

Disney’s CEO, Robert Iger, called Shanghai “the greatest opportunity the company has had since Walt Disney himself bought land in central Florida”. Last year more than 58 million visits were made to Disney’s Orlando parks and over 66 million tourists visited the city. With China’s population being 2.5 times that of North America, it’s easy to see why Robert Iger is excited about the future.

About the author:
David Camp is a partner at D&J International Consulting, which offers independent advice on projects in Europe, the Middle East and Africa.
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A growing number of attractions are working to become autism-friendly, by making themselves more accessible to people with sensory needs and offering special events and programmes directed at this audience. We take a closer look at what's happening in the industry.
At the National Marine Aquarium we hold an event called Quiet at the Aquarium for people with sensory needs including autism. The event gives individuals and families living with sensory needs the opportunity to enjoy the aquarium as they want to. This means we turn off all of the noises that you would hear on a normal day and focus on our fish. Visitors are encouraged to ask questions, make noise and enjoy themselves.

The aquarium experience is scientifically proven to relax visitors anyway, and so with our team being on hand to answer questions and share our passions, we can support our guests.

We took advice from the National Autistic Society and some simple suggestions from the organisation have helped make our events so much more accessible. A key learning point was the provision of a Social Narrative that shows pictures of what to expect when visiting. But the biggest thing was listening to what families with sensory needs wanted – and that was time away from the crowds to enjoy the experience. Feedback has been fantastic and these dedicated events have been really rewarding. Going forward, we intend to keep working on our accessibility.

Currently we’re working on becoming dementia-friendly, which is opening up more opportunities for our communities near and far.

“The familiarisation provided by the Social Narrative proved really popular for families attending our Quiet at the Aquarium events, but also for autistic visitors attending as day visitors”
People tend to think access is all about wheelchair users, but wheelchair users make up just three per cent of people with disabilities. Many more people have learning difficulties and/or autism and I think it’s a matter of the industry waking up to that and making sure the right facilities are in place.

At Sandcastle Waterpark, we’re proud to be accessible to all and we have some of the best facilities for people with disabilities in the UK. For people with autism, it’s not about ramps, lifts and hoists, but about quiet rooms, easily accessible information, the ability to jump the queue, the offer of pre-visits, the presence of our Water Ambassadors and provisions like that.

Autism is a spectrum disorder, meaning each person is individual and unique. Therefore, each person has their own wants and needs. Our approach has always been to listen and accommodate the wants and needs of every visitor and their support worker or family.

To do this we encourage people to phone us to discuss their visit ahead of time. We often arrange a pre-visit, which can be done when the waterpark is closed. This allows the visitor to establish a routine beforehand and familiarise himself or herself with the place.

We have online tools including a video about the attraction and a virtual tour.

**AUTISM AMBASSADORS**

When a guest with autism is here, they can use our dedicated changing rooms, relax in our quiet room with sensory equipment, jump the queue to get in and jump the queue for the rides as well as call on any of our ambassadors for support. We want to raise the profile of autism even higher so we are also training 10 Autism Ambassadors.

We work with organisations like Aiming Higher, Accessible Derbyshire, Blackpool Tiggers and Euan’s Guide. We go far and wide to talk to people about disabilities and reach out to the community. We have spoken in the US and Europe and take every opportunity, internationally, to reach out to decision makers about Inclusive Tourism and accessibility.

We work with these groups and a group called Disabled Go to deliver an ongoing programme of staff training. We also invite parents to share their experiences.

Trained ‘ambassadors’ play an important role at Sandcastle Waterpark

“You need a champion at a strategic level in your organisation who believes in inclusive tourism, and then you need to get your whole team behind it”
The best approach is to listen to your customer when seeking ways to improve the experience. We were fortunate enough to have the expert advice of Autism Speaks, which was hugely beneficial in this process.

Working closely with Autism Speaks, we are installing a large panel of hands-on, sensory-stimulating activities in a quiet space within the theme park – the first of several planned projects designed to make LEGOLAND Florida Resort a more autism-friendly destination for children and families.

Under the partnership, Autism Speaks’ staff members and volunteers will consult on the development and installation of “quiet rooms” and other resort facilities designed to meet the needs of guests with autism.

To better educate our employees about the unique needs of guests on the autism spectrum, Autism Speaks’ staff members and volunteers will conduct training sessions at the resort at least twice a year and will supply educational material to be distributed to all new hires. Autism Speaks’ representatives also recommended that we create an online Social Narrative, a park map designed for guests with special needs and an update to our Guide for Guests with Disabilities.
Here in the Science Museum we have three main events that are suitable for visitors with autism – Early Birds, Nightowls and SEratory Science Night.

Early Birds is suitable for families with children under the age of 15. We open the museum doors at 8.30am, which allows families to enjoy the galleries in a calmer, more relaxed environment and at a pace that suits them. We run our regular schedule of events, but may tweak them slightly to ensure they are suitable for the audience in attendance.

HIGH-FUNCTIONING VISITORS
Each event centres around a specific theme that relates to our galleries and we always have workshops, demonstrations and characters to bring the content to life. It’s important to remember that every child and young adult is different and has different abilities and needs and not every child needs the content to be diluted.

Many visitors are very high-functioning, highly skilled and knowledgeable.

Night Owls takes place in the evenings and is for young adults aged 16 to 25, in a similar format to Early Birds. We offer talks, demonstrations and workshops.

SEratory Science Night is a sleepover event similar in format to our Science Night sleepovers but on a much smaller scale. With fewer guests in attendance, families are able to have a more intimate experience with the museum and the highly trained staff.

“Be flexible and willing to adapt what you currently offer. You don’t have to programme lots and lots of extra things – the museum is what the families want to see and additional content is just a bonus.”
We produce several different events and programmes for museum visitors with autism. The first, Special Days for Special Kids, is an event where we open the museum an hour early and families can enjoy the space while it’s less crowded. We offer a no judgment zone and a quiet, safe space where families can play and learn together while the needs of their child are being met.

We include special activities, like costume storytelling or transport-themed photo booths, and we play sensory-friendly live music. The activities continue once the museum opens to the public, encouraging them to stay on. It’s free, but families have to register in advance. Special Day for Special Kids is held one Sunday morning per semester at the Transit Museum in Downtown Brooklyn.

Subway Sleuths is another programme we offer students with a passion for trains and transportation. It aims to help with social interactions, language and friendships. This semester-long after-school programme is supervised by a speech language pathologist, special education teacher and museum educator.

Every Sleuths session has different activities that encourage working together. The students have roles which give them a clear understanding of what they should be doing in each activity and help them engage with each other. For example, one game we play is a scavenger hunt, so one Sleuth might be the clue finder, another is the clue reader and another is the clue recorder so they all have to check in with each other to complete the task.

Finally, every weekend we have family programmes and workshops that take place in our Education Center which are free with admission and run by educators who have been trained on disability sensitivity and to work with people with autism. All of our staff are trained on working with people with disabilities, from security to our store sales associates.

SENSORY KIT
We also offer a free Sensory Kit which people of all ages can check out at the museum. It contains noise-quietening headphones, a map that highlights the location of quiet areas and a schedule so people can plan their activities. Many people with autism need structure when they’re in a new place. It reduces anxiety when they know what to expect.

Before the visit, guests can read a Social Narrative online which describes in first person, with pictures, what to expect. Our museum can be noisy, busy and overwhelming so any information about the sensory challenges to expect is helpful.

I’m also planning more programmes that are specifically directed at teens and adults with autism and I’m looking to diversify our workplace by increasing the number of staff we have with autism.
We offer a planetarium show called Morning Stars which runs periodically through the year for family audiences and when requested for schools. This show was developed with our local ASD (autism spectrum disorder) networks and museum access officer to make sure we were creating something that was appropriate for our audience. The show takes the visitors through space to explore planets, stars and galaxies before returning to our own Planet Earth – and all in a morning’s work.

Understanding autism and how visitors with ASD might experience our spaces was crucial before we could start to create any programmes. We created a Social Narrative so our visitors could prepare for the day by finding out what our buildings look like, who we are and what the surroundings might be like.

For the planetarium show itself we removed the ambient music and brought the lighting levels up a little higher which means it’s always possible to see the people around you and how to exit the planetarium if needed. When we run Morning Stars we don’t open the show to anyone other than groups with ASD and this has been a popular decision. Our audiences with ASD had a shared concern that they might disturb other visitors or disrupt the show. Providing them with a show to themselves has eliminated that fear and allowed them to focus on enjoying the experience instead.

“When we were developing the show, we received crucial feedback about the lighting and sound levels we were using so tweaked them to suit the audience better – subtle but crucial changes that mean ASD groups can come and enjoy the experience too.”

MORNING STARS
Peter Harrison Planetarium
London, UK
Elizabeth Avery, senior manager of astronomy education

The planetarium adapted Morning Stars by altering lighting and sounds

A showing exclusively for groups of visitors with autism has proved popular
Zooper Heroes Camp is a specialised summer offering for children with autism and their parents, although we have not limited the programme to only children on the autism spectrum.

The day camp is offered to children with special needs who will benefit from having individual support from a parent or professional. Campers will meet animals in the classroom, visit exhibits throughout the zoo, make crafts and play games to connect information discussed in the classroom with the animal kingdom.

Campers are asked to have an adult with them each day of camp, with no additional cost for the adult. The adult can be a parent, guardian or paraprofessional. Supports are included for campers throughout the day such as a visual schedule, visual supports, first/then boards, quiet areas and choice boards.

Nashville Zoo has been working with Vanderbilt Kennedy Center’s Treatment and Research Institute for Autism Spectrum Disorders (TRIAD) to form the structure of the camp. As well as helping us design and administer our Zooper Heroes Camp, TRIAD provides staff training yearly for us at the zoo, and provides continual support as we work to develop more autism supports and make them more readily available to our guests.

Community support has been fantastic. We’re only three years into the programmes and our partnership with TRIAD, so we’re still building community awareness that our supports exist and are available all year. My goal is to have our supports available on a daily basis to zoo guests and have them properly advertised at our front entrance.

“It is often difficult to overcome the hurdle of feeling like you are not an expert, which is why I cannot stress enough finding a local organisation to partner with and support you. Those organisations want to spread awareness of autism as much as you do and they can help make your facility more inclusive.”

www.attractionshandbook.com
Stimulating the Senses

Touch, taste, sound and smell provocations have a real impact on how visitors engage in exhibitions. Tom Pursey reveals Flying Object’s multi-sensory design approach to their IK Prize winning exhibit Tate Sensorium.
What happens if we bring additional sensory stimuli into a gallery or museum space? How might touch, taste, sound and smell provocations change how a visitor engages with, responds or reacts to exhibited artworks? And what kind of audiences would this kind of exhibition draw?

Last year, we at Flying Object designed and launched Tate Sensorium – a display at London’s Tate Britain that attempted to answer exactly these questions. The Sensorium won Tate’s IK Prize 2015, awarded for ideas that use technology in innovative ways to enable visitors to connect to art. So, why (and how) did we do it, what did we learn, and how can this work inform future exhibition design?

**SENSE THE POTENTIAL**

Humans are fundamentally multi-sensory. Our brains are constantly taking information from all our senses, and combining it to create our perception of the outside world. Scientists are beginning to discover that this creates extraordinary amounts of sensory transference, as a quality perceived through one sense can transfer over to another sense; for example, high-pitched sounds can enhance the taste of sweetness. Our developing knowledge of this “cross-modality” has fuelled developments in other sectors – Heston Blumenthal’s restaurants feature carefully thought out lighting, music and texture to heighten the sense of taste.

This understanding poses questions about how art museums and galleries are conventionally designed. The “white cube” paradigm – tall, quiet, empty rooms – tries to prioritise “looking” by suppressing our other senses: no talking, no eating, neutrality above all else. But this suppression doesn’t turn our other senses off. Instead it simply creates a sensory landscape that is austere, rarefied, difficult and not fun. Which may indeed be the right landscape to chose for the artworks featured – but that doesn’t mean it needs to be the default. And indeed in many non-art museums, it isn’t: history museums have used sensory design for years.

**INTENSIFY ENGAGEMENT**

Our first decision from a design point of view when we created Tate Sensorium was to place the artwork front and centre. Whatever we did, it shouldn’t distract from the artwork – the extra stimuli should deepen and intensify our engagement with that piece.

Each of the four chosen artworks were presented in visual isolation: in dark, separated spaces, lit so only the painting was visible. Surrounding each was a multisensory installation designed in response to the painting’s content, process and contemporary history.

Richard Hamilton’s *Interior II* was complemented by three scents designed by scent specialist Odette Toilette, each localised to different areas of the space around it. The first was of wood polish, a direct reference to the parquet flooring depicted in the painting; the second was a bespoke carnation perfume, referencing
and constantly looking at the painting, letting the sounds and smells influence where they looked, spotting new details or seeing prominent areas in new ways.

The following three paintings each took a similar approach, but with interpretations becoming increasingly less literal, opening up space for personal interrogation and interpretation, asking unexpected questions, and creating focus. John Latham’s *Full Stop* was partnered with a touch sensation created

Chocolatier Paul A. Young designed a taste experience to dramatically transfer the tones in Francis Bacon’s *Figure in a Landscape* into something edible

the artwork’s main character (taken from a 1948 film still in which the scent of the character’s hair is referred to). The last was a glue smell to reference the artwork’s collage process. Meanwhile, audio – designed by Nick Ryan – imagined the sounds of heels on the floor, traffic through an open window, and the scene depicted on the TV in the painting, but with those sounds cut up (as with the collage process) and reassembled around visitors in a quadraphonic system. The result was an experience in which visitors moved around the space, smelling and listening,
in mid-air through ultrasound on the hand, designed by Dr Marianna Obrist and team at the University of Sussex, as well as more audio; for David Bomberg’s abstract painting *In the Hold* we used directional speakers to create planes of sound that brought to life the process of abstraction, as well as scents designed to bring out different colours within the work; and for Francis Bacon’s *Figure in a Landscape* we used sound, scent, and an extraordinary taste experience designed by master chocolatier Paul A. Young, using charcoal, salt, lapsang souchong, burnt orange and cacao nibs to dramatically transfer the range of dark and bright tones in the artwork into something edible.

Visitors were given wristbands to measure their biometric responses to the display, and at the end they filled out a simple questionnaire. By comparing the answers with the biometric responses, each visitor’s cognitive and instinctive reactions were evaluated. These were presented on a chart, while the data were immediately converted into a tour of Tate Britain’s permanent collection tweaked to the paintings that invoked the greatest response. The result was an art display like no other, framed as a science experiment while, at its core, offering a deep and immersive engagement with four pieces of twentieth-century painting. Visitors reacted enthusiastically, while each tranche of limited tickets was snapped up. The four-week run was extended to six weeks, with 4,000 visitors attending (100 per cent capacity).
MULTI-SENSORY DESIGN
Our fears when designing Tate Sensorium centred on avoiding gimmickry. We didn’t want to simply fill the Tate with technology toys and see what would happen; the design process had an ultimate goal – how do we bring visitors closer to the paintings, and make people think differently about them?

First was to find the right team. We needed specialists in each field, who would be given sufficient freedom to create great work while keeping to an overall experience design for each work. We found that team in audio specialist Nick Ryan, scent designer Odette Toilette, master chocolatier Paul A. Young, Marianna Obrist of the Sussex Computer Human Interaction Lab at University of Sussex and the human interface designers at Make Us Proud.

Second, we needed a process whereby we could learn and iterate; as no one had created anything quite like this, we needed to earn that experience on the fly. So we worked through prototypes and workshops, knocking ideas together quickly and testing them on ourselves before iterating, and iterating again. A few weeks before launch we invited friends to the Tate to formally road test a practice Sensorium featuring printed-off images of the artworks. This provided a huge amount of insight, and final amendments.

Third, we wanted to design a role for the visitor – a story that cast them as the protagonist. Our investigations into senses and art made us realise that employing sensory stimuli and thinking while engaging with an artwork could create a powerful response, provoking memories and focusing on details or colours. Our protagonists would be looking at paintings while connecting with their own senses and gaining a better understanding of how their own perception works.

PHOTO: © JOE HUMPHRYS/TATE PHOTOGRAPHY
For this we employed the talents of interactive theatremaker Annette Mees, who, along with lighting designer Cis O’Boyle, constructed an experience that played out as a story, and one which – importantly – groups of visitors would be guided through, one painting after the next. A beginning (wristbands on) and a mirror ending (wristbands off) framed a classic “into the woods” style narrative in which visitors tried strange experiences to learn about the art, themselves and their own perceptions, creating a collision of art and technology; while visitors were looking at the art, the exhibition (via the biometric wristbands) was looking at them. The (anonymised) data taken from the wristband at the end was analysed by our partners at the University of Sussex.

**NOSE, EARS, MOUTH & FINGERS**
Technology now allows multi-sensory design to be experimented with cheaply and quickly, at a time when audiences, always keen on new experiences, are beginning to demand it. But the threat of gimmickry will continue to hang over any new form of exhibition design, at least in its initial forms. So when thinking about the senses in spaces like museums, we would suggest that you ask yourself:

- What is our sensory landscape at the moment? There’s no such thing as sensory neutrality. Are the sounds, smells, textures and – where applicable – tastes of the space you’re looking at working in support of what you’re trying to convey?
- What are you trying to do with the senses? Are you looking for something new and different, or is there a greater end goal that this practice can help you achieve?
- What’s the role of the visitor in this? How will they engage with the overall experience, and what will they take away from it? How will they easily understand what they have to do? Whether the result of these questions is an intense multi-sensory experience or simply an idea for tweaking the audioguide, we hope that thinking with your nose, ears, mouth and fingertips might challenge the kind of conventions that need challenging. And if you don’t know where to start, we would be happy to help out.

**About the author:**
Tom Pursey is the co-founder and creative director of Flying Object, a London-based creative agency launched in 2013 focused on installation, video and interactive digital. [www.weareflyingobject.com](http://www.weareflyingobject.com) tom@weareflyingobject.com
TEA – the Themed Entertainment Association – recently presented its latest tributes 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 Christine Kerr summarises the event, tributes and award-winning entries.

In April 2016 – at Disneyland Resort in California – the 22nd annual Thea Awards paid tribute to the organisations and individuals who work in the world of themed entertainment and experience design.

Prior to the Thea Awards, the TEA Summit conference featured two days of presentations regarding the industry, and included a keynote from Keith James – recipient of the Buzz Price Thea Award for a Lifetime of Distinguished Achievements – and an in-depth look at the history and success of the Thea Classic Award recipient San Diego Zoo and San Diego Zoo Safari Park.

Day two of the summit offered the Outstanding Achievement Award recipients an opportunity to give an overview of their projects, to speak about the creative process, and lessons learned, and to participate in a focused Q&A regarding their achievements.

*Project descriptions have been edited from summaries written by the 2016 TEA Thea Awards Committee and originally published by the TEA in the 2016 Thea Awards Program.*
Keith James, JRA

Recognising a Lifetime of Distinguished Achievements

AWARD: BUZZ PRICE

The Thea Awards began in 1994 with a single Lifetime Achievement Award, and the first honoree was Harrison “Buzz” Price – pioneer in economic feasibility for entertainment projects. After Buzz passed away in 2010, the award was renamed in his honour.

Keith James is a respected leader of the themed entertainment industry, known by all who work in the business or those involved with the TEA. The words that best describe Keith include: honest, great integrity, thoughtful, loyal, consummate businessman, straight as an arrow. His entire professional career has been in themed entertainment, and his passion for the industry is evident.

In 1979 Keith moved to Toronto as director of planning & development for Canada’s Wonderland in Ontario, later becoming director of park operations.

In 1983, he became vice president of operations for Expo 86 in Vancouver, but remained with the Expo organisation for only a short time.

In 1983 Taft recruited him as managing director of Australia’s Wonderland in Sydney, and by 1987 he had taken on the role of vice president of show production for Universal Studios Florida and subsequently became senior vice president of planning and development.

In 1992 Keith returned to Cincinnati to join Jack Rouse Associates (JRA), where he remains today as chief executive officer/owner.

*With thanks to Jack Rouse who describes himself as “longtime friend, biker-buddy, colleague and business partner with Keith James since the 1970s”.

Jack was also the founder of JRA and a fellow Thea recipient, honoured in 2008 by the TEA for lifetime achievement.

John W. Robinett

Recognising Distinguished Service to the TEA

AWARD: TEA DISTINGUISHED SERVICE

This award is presented annually at the Thea Awards Gala in recognition of a TEA member’s outstanding contributions “above and beyond the call of duty” to the association. Nominations are open to the TEA membership; the final selection is made by majority vote of the TEA Past Presidents Committee and approved by the TEA International Board of Directors.

John W. Robinett, senior vice president, economics at AECOM, is this year’s recipient of the TEA Distinguished Service Award. As a mild-mannered “numbers guy” wading into the creative-infested waters of the TEA, John has spent more than two decades giving time and expertise as a board member. He has sponsored events and activities through his company, presented and spoken at TEA conferences, advocated and ensured the continuation and growth of the annual TEA/AECOM Theme Index publication, and chaired and served as committee member of the TEA Thea Awards Committee. All the while, John’s “day job” included working with clients such as the Walt Disney Company, Getty Museum, Beach Park in Brazil, 9/11 Memorial and Museum, Universal Studios and Pixar Animation Studios.

He explains his commitment to the TEA as follows: “Well, first, TEA members are great people, incredibly creative, great ideas, very good to work with from a business perspective, be friends with, have good relationships with”. John also says “They appreciate one another’s gifts and talents. It is really rewarding to work with TEA members.”

*With thanks to Gene Jeffers, retired executive director of the TEA and 2012 Distinguished Service Award recipient.
The 22nd annual Thea Awards were presented in April 2016 at a sold out black tie gala evening at the Disneyland Hotel Grand Ballroom in Anaheim, California, US, sponsored by Chimelong. The awards show, produced by The Hettema Group, was attended by more than 700 guests, VIPs and award recipients, honouring the people and projects in this feature. The TEA’s weekend of events, including the two-day TEA Summit Conference, hosted more than 1,000 guests from all over the world.
Both of these attractions have led the way in best practice zoo-keeping and active conservation and preservation efforts.

San Diego Zoo and San Diego Zoo Safari Park
San Diego, CA, USA

AWARD: CLASSIC

To honour an exemplary and influential project that has stood the test of time (25+ years), TEA created the Thea Classic Award. Past recipients include Madame Tussauds London, “it’s a small world” (Disneyland), Studio Tour (Universal Studios Hollywood), Efteling Park, Exploratorium (San Francisco) and Tivoli Gardens in Copenhagen.

What began in a moment of inspiration after the close of the 1915 Panama-California Expo has resulted in a century of amazing animals and extraordinary people coming together to pursue a vision. The 100-acre (40-hectare) San Diego Zoo is primarily a cageless facility for more than 3,700 rare and endangered animals, and a renowned botanical collection that enjoys an annual 3.75 million visitors. Sister facility San Diego Zoo Safari Park opened in 1972 and receives some two million annual visits. Its 1,800 acres (728 hectares) are home to more than 2,600 animals and 1.5 million botanical specimens.

Consistently, both have been at the forefront of innovations in contemporary zoo-keeping and most active in conservation and preservation efforts. Over the last century, conservationists with San Diego Zoo Global (a non-profit organisation dedicated to saving species from extinction) have worked to preserve and reintroduce more than 30 endangered species. Looking towards the next 100 years, the well-known conservation organisation is using new technologies and community supported efforts to turn the tide of extinction and create a world zoo where all species are protected in their native habitats, as they are in accredited zoos.

In July 2015, TripAdvisor.com Travelers’ Choice Awards recognised San Diego Zoo as the best in the US and in the world.
Thea Awards for Outstanding Achievement

Introduced during the third year of the awards ceremony to honour excellence found throughout the themed entertainment industry, the Thea Awards for Outstanding Achievement (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.

Rory Meyers Children’s Adventure Garden

Dallas Arboretum & Botanical Garden, Dallas, TX, USA

AOA SCIENCE / DISCOVERY GARDEN

The Rory Meyers Children’s Adventure Garden at the Dallas Arboretum and Botanical Garden is a museum without walls. This imaginative and interactive experience for children is designed to align with state and national education standards in life, earth and environmental sciences. Each of its 17 galleries or “learning rooms” has a specific theme, to teach and demonstrate science concepts. Themes include Science and Natural Phenomena, Botany and Agriculture, Nature and the Biosphere, Astronomy and Space, and Energy. Spanning eight acres (three hectares), with more than 150 interactive exhibits covering a wide spectrum of science, play and imagination, its sheer scale sets it apart. Storytelling and engagement are everywhere: in the design of the exhibits and via interaction with docents and staff. Physical activities like mazes, climbing structures and observation towers are found throughout the site. The Rory Meyers Children’s Adventure Garden is based on an extremely sophisticated and well thought out master plan, offering multiple levels of play, and beautifully designed and fabricated exhibits all seamlessly integrated into an elegant park environment. While all exhibits directly target specific demographic age groups and learning levels, there is a sense of play and whimsy that makes the learning fun. It’s an irresistible banquet of exciting play and discovery, with exciting surprises around every corner on a scale that must be seen to be believed.
One of the flagship exhibits at Discovery Cube, the Inspector Training Course gives young guests a new understanding of safety and environmental protection in the home. It is based in a charming California Craftsman-style bungalow, with interactive elements and activities woven throughout the bedrooms, kitchen, bathroom and backyard.

Young visitors (and their parents) become “home inspectors”; each receives a special digital tablet that senses their precise location in the home and offers up a personalised series of challenges and puzzles. The activities are a mix of digital questions, physical and visual tests, and integrated media throughout the space.

If home inspectors solve enough challenges correctly, they achieve “super inspector” status: the tablet takes their photo and displays it on a “champions” wall in front of the exhibit.

The tablet is part teacher, part scorekeeper, and part guide. The tracking technology allows the game engine to know the exact location of each player within 12 inches (30.5cm), and uses the information to guide visitors through the exhibit and provide location-specific content and challenges.

The Inspector Training Course hides a whole lot of learning behind a whole lot of fun. This high-tech scavenger hunt teaches kids about conservation, sustainability and environmental stewardship, furthering the museum’s overall STEM education goals. It seamlessly integrates the physical space and objects with the individual tablet experience. The secret is to use technology, but make it tactile, real and fun. This is a game that encourages experimentation and social interaction. It uses high-tech tools, and then makes those tools disappear into the authenticity of the experience.

**Inspector Training Course**

**Discovery Cube Los Angeles, Los Angeles, CA, USA**

**AWARD: AOA SCIENCE / DISCOVERY EXPERIENCE, LIMITED BUDGET**

The secret of this exhibit is to use technology while making it look tactile, real and fun.
Integrated Environmental Media System

Los Angeles International Airport (LAX), CA, USA

AWARD: AOA ENVIRONMENTAL MEDIA EXPERIENCE

The Integrated Environmental Media System (IEMS) in the new international terminal at Los Angeles International Airport (LAX) is an unprecedented passenger experience and a new source of non-aeronautical revenues for the facility. The IEMS includes seven media features, including Welcome and Bon Voyage Walls, a four-sided Time Tower and portals that shepherd passengers to their departure gates. The IEMS is supported by an intelligent show control system that enables mapping content onto unique, very large-scale, multi-dimensional media surfaces.

Arriving and departing passengers are mesmerised by the beautiful content floating throughout this massive canvas. The content captures the culture of LA and, depending on the destinations of upcoming departures, will periodically change to reflect those destinations.

Since its opening, the project has received global attention as the most provocative example of a fully integrated, intelligent media environment. It is a space where immersive media and ambient storytelling don’t demand attention – but do reward it. It is the perfect “hello” and “goodbye” to travellers from all over the world.

The concept is now being used to develop a similar experience for other airports, museums and themed attractions worldwide. The idea is not new, but IEMS at LAX has been executed with such creative and technical excellence that it has redefined the field, and is fast becoming a widely admired and replicated achievement. It has also improved the airport visitor experience: studies show that travellers tend to arrive early at the terminal to enjoy the show.
Manufacturing Innovation

Ford Rouge Factory Tour, The Henry Ford, Dearborn, MI, USA

AWARD: AOA BRAND EXPERIENCE, LIMITED BUDGET

Manufacturing Innovation is a multimedia experience located at the Ford Rouge Factory Tour, part of The Henry Ford attraction in Dearborn.

The 10-minute show combines multiple screens with projection mapping and factory automation robots to create an impressive and dimensional story that follows the creation of an F150 truck from initial design through manufacturing and on to testing and finally customer delivery.

The show utilises seven screens that wrap around the audience with a lift at the front of the theatre to surprise guests: a white form F150 truck that rises up and is subsequently “built”, “welded” and “painted” by combining mapped projections in synchronisation with industrial robot arms that appear to be affecting the white form of the truck.

It is a clever and excellent way to use the mapped projection technique within a brand experience story of manufacturing.

The exceptional combination of custom-produced media, synchronised and choreographed across multiple screens with the technique of mapped projection integrated with industrial robots turns a corporate presentation into a multimedia spectacular that gets guests excited about manufacturing innovation.

With great music, theatrical lighting, carefully choreographed projection and robotics, guests get an up-close view as a pickup truck seemingly is built right before their very eyes.
The Gantom Torch is a fully controllable flashlight capable of receiving input from small, programmable infrared transmitters. The IR transmitters can be hidden anywhere in an entertainment space and programmed using an iOS app or a standard DMX controller. Each IR transmitter can be independently programmed to make the receivers (torches) in the area respond in a particular way. Each torch can blink, flash, strobe, or hold a constant preselected colour for a scene (i.e. blue for a frozen space). As guests move through particular scenes, their torches can also vibrate at different pre-programmed frequencies, based upon the action occurring in the show space. It is a unique handheld, outdoor rated, programmable device that can access up to 16 million colour options and is affordable enough to be utilised within limited budget attractions.

It is a device that personalises a show experience for each guest. Whether used in a haunted attraction, museum exhibit or other guest experience, it reacts to each person’s specific movement through an environment. It is unique in its ability to transform scenes via colour shifts, flashing and strobing. With the addition of programmable vibrations, major climactic moments are further enhanced.

The Gantom Torch is recognised as an exemplary show technology due to the unique and personal show experiences it can create, the device’s versatility, ease of programming, and accessibility to most show designers due to its low cost.
The Geppetto Animation Control System (ACS) is Super 78 Studios’ proprietary “living animated character” technology. Puppetry is one of the oldest live entertainment art forms – and Geppetto ACS is a way to keep the art of puppetry alive, bring it to new generations, and make it state-of-the-art.

Geppetto ACS has the capability to incorporate multiple characters and all kinds of different environments. It also handles branching storytelling, 3D imagery, multiple screens and multiple in-theatre effects.

The Geppetto Animation Control System is controlled by an off-stage operator who wears a microphone headset and operates a simple hand controller for the character’s basic movements and expressions, along with character voicing. Much more involved animation motions and all of the 4D effects are additionally controlled from a large touchscreen fully programmable for creating an unlimited variety of storylines, characters and 4D effects. The entire presentation, while following a specific story flow line, can be interactively modified by a single operator. The response time is close to instant and changes can be made as fast as fingers can fly across the control screen.

The system is a comprehensive 3D character, environment, and 4D effects show control system. It can be easily programmed to create any animated audience interactive experience while being extremely fast and simple for a single off-stage operator to create completely different shows for every audience.

Ultimately, the Geppetto ACS has raised the bar to new heights in the quest to provide show producers with a fully proven and openly available tool to advance guest experiences for any venue, whether theme park, museum, or future environments yet to be developed.
SpongeBob SquarePants Adventure

Moody Gardens, Galveston, TX, USA

AWARD: AOA ATTRACTION

The SpongeBob SubPants Adventure combines 3D film, 4D effects, a live performer and a real time animated character that interacts with guests – all in an attraction which allows the audience to choose their destination on a delightful undersea journey.

After experiencing the preshow, which features touch tanks and educational interactive exhibitions, guests enter “Le Plunger”, the submarine (4D theatre). Here they are taken on a simulated descent to Bikini Bottom, where an animated Patrick Starr from the SpongeBob SquarePants series helps them decide where they want to travel.

The different elements combine to recreate the world of SpongeBob to quirky and comical effect, all in perfect synchronisation with the characters and sensibility of the franchise.

The attraction uses the new Geppetto Animation Control System (also recognised with a Thea Award) to achieve the seamless integration of the real time animated character in the show.
Alexander McQueen: Savage Beauty

V&A, London, UK

AWARD: AOA MUSEUM EXHIBIT

From the famous Kate Moss “hologram” to the presentational wow of the “Cabinet of Curiosities”, Alexander McQueen: Savage Beauty at the Victoria & Albert Museum in London, where Alexander McQueen (1969-2010) was born, was an astonishing display of one man’s work.

It featured dozens of McQueen’s groundbreaking designs in a custom-built, custom-themed environment, presented as if the visitor was touring the controversial fashion designer’s own mind. It ran March-August 2015 and drew nearly half a million visitors.

McQueen’s innovative and often bizarre fashions were imaginatively presented in ways that illuminated and framed the clothing on display. The V&A team constructed rooms within rooms to protect the museum’s historical architecture. Each gallery became a frame for the art as well as an environment that immersed visitors into the style, look and feel of the fashion. Clever use of mirrors, reflective surfaces, angled walls and half-mirrored glass allowed visitors to explore in depth. Exemplary lighting and sound design added to the atmosphere, and integrated media contributed to the storytelling.

The culmination – the “Cabinet of Curiosities”, lined with boxes filled with hats, shoes, mannequins, media and more – was breathtaking in presentation and in the immense collection that delightfully overwhelmed the senses. Although the subject matter was haute couture, the provocative designs and craftsmanship were engrossing for all.
Les Amoureux de Verdun
Puy do Fou, Les Epesses, France
AWARD: AOA ATTRACTION, LIMITED BUDGET

Puy du Fou, France’s beloved historical theme park, has taken a daring subject and turned it into a beautiful study in love and sorrow.

Focusing their unique artistic vision for the first time on events of the twentieth century, the Les Amoureux de Verdun attraction takes visitors into the terrifying battlefields of winter 1916. Guests follow the love letters between a soldier and his fiancée as they endure the pains of war and lay witness to the miraculous Christmas Truce between the French and German soldiers.

It’s not a ride... it’s not a stage show... it’s not a haunted maze, but incorporates elements of each. Visitors are surrounded by the sights and sounds of the snowy trenches of Verdun in north-east France, snaking through ditches and foxholes, as cannon fire shakes the earth. Theatrical sets and lighting, live actors, animated props and projected media integrate perfectly to capture the atmosphere and draw us into the wartime story.

Puy du Fou’s creative team has achieved a rare blend of historical accuracy and theatrical intensity. The team compiled over 7,500 authentic WWI artifacts, which serve as scenic dressing and props throughout the attraction. Fifteen live actors blend seamlessly with 80 animatronic and static figures to populate the story, while multiple projection screens enlarge the canvas.

This is the second Thea Award for Puy du Fou – the entire park was honoured in 2012 with the Thea Classic Award.
The World of Coca-Cola is one of the top corporate visitor attractions in the US, regularly receiving annual attendance of more than one million. Located in Atlanta, the experience includes a series of exhibitions on the history of the company and the beverages they produce, a tasting area and a large retail shop.

Staged in the Coca-Cola Theater, as part of the preshow for the entire experience, “Moments of Happiness” delivers a contemporary brand message in a six-minute film. The film celebrates inspiring and heart-warming special moments in the lives of people of all ages and many cultures. The sales pitch for Coke is very subtle, but the emotional impact is not. At the conclusion of the film, the screen rolls up to reveal the entrance to the World of Coca-Cola. “Moments of Happiness” provides a new preshow experience in an outstanding and memorable way. The uplifting scenes include a surprise visit home by a US soldier, a boy’s first hesitant approach to a girl, and an impossible basketball shot by a group of college friends – all underscored with upbeat music. They all strike a deep and powerful emotional chord in guests. There are few dry eyes in the house, and the film combines the joy of poignant events with a quiet reference to the pleasures of drinking Coke. Guests leave on an emotional high that extends through the rest of their visit; visitor satisfaction survey results have skyrocketed and the overall attraction has a new buzz.

AWARD: AOA CORPORATE VISITOR CENTER REHAB, LIMITED BUDGET

The sales pitch for Coke is very subtle, but the emotional impact is not
Wuyishan is one of China’s scenic, world-heritage regions and “Fountain of Dreams” is the story of the town’s fabled waters, unfolding through 12 compelling scenes. At its core is the simple beauty and power of nature: the generous waters that sculpted the region’s emblematic mountains and the nine twists and turns of its famous river. These are evoked in the show as live performers work multiple levels of the stage and the story unfolds through water curtains, fire, 3D video mapping, LED, lasers, cascading waters, musical score and ghostly characters from China’s traditional past.

Every aspect of the show – from theatrical décor to seating – is designed as if on one unified stage. The waterfall depicts the neighbouring mountains with the terraces reminiscent of the still active tea-growing terraces in the region in a truly unique theatre design. The sweeping roof has a contemporary cantilever design so that it appears to float, allowing a full field of vision of all the effects for the entire audience. Many effects happen throughout the audience seating area. 3D mapping is used across the entire canvas to achieve seamless imagery. The facility also houses what is said to be the world’s biggest outdoor water screen – 30 metres (98 feet) high.

“Fountain of Dreams” has been described as an experience where technological innovation meets ancient storytelling. Beyond this, the unique night-time spectacular breaks the barrier between audience and performance, immersing the audience into the world of the story using innovative technology within a custom-built show facility.
Visitors emerge from the elevator ride to a row of kaleidoscopic screens and theatrics

One World Observatory
New York City, NY, USA

AWARD: AOA ATTRACTION

One World Observatory, built on the site of the former World Trade Center, is a collection of experiences that celebrate the dynamics of Manhattan, its surroundings, and the resilient vitality of New York City. The experience begins at ground level, where a series of preshow queues focus first on the people who constructed the new building, seen in the multi-screen “Voices.” This is followed by an informative themed re-creation of the bedrock beneath the structure in an area called “Foundations.”

Visitors then ascend to the top in a 47-second elevator ride which includes a changing panorama of Manhattan, covering more than 500 years of geographic and architectural history during the trip to the 102nd floor. Visitors emerge to a row of kaleidoscopic screens and theatrics that prepare them to “see forever”, followed by a dramatic reveal of the city through expansive glass walls.

The observation space includes unique exhibits and interactive attractions such as “City Pulse” and “Sky Portal.” The return elevator trip to the ground floor uses the on-board screens in a very different manner, virtually transporting riders out of the elevator shaft for a helicopter-like flight around neighboring structures.

One World Observatory in New York City has found a comfort zone within a location inevitably tied to devastating recent history. The creators have succeeded in bringing this experience to life by contrasting the solemn nature of the memorial (the adjacent 911 Memorial & Museum) with a celebration of the rebirth of physical space.

The design uses both familiar and state-of-the-art tools to weave together what are usually the “blank spaces” of rooftop vistas (queuing, elevators, gift shops and viewing decks).

The result is something arrestingly unique and unexpected that overcomes the huge challenges presented by an emotionally charged location.
The natural state of a dense forest at Parc de la Gorge Coaticook located south east of Montreal in Quebec is known for its hiking trails and beautiful surroundings. This is the canvas for Foresta Lumina. This immersive and multisensory night-time experience along a 1.5-mile (2.4km) stretch was inspired by forest mythology and local legends.

The adventure begins in the Garden of Wishes where seven beautifully illuminated manuscripts introduce the cast of characters inhabiting the park’s nocturnal landscape. Mysterious runes mark the trail and visitors move to the heart of the story by crossing the Gorge on one of the world’s longest pedestrian suspension bridges and passing through a mysterious, misty, illuminated portal.

As the story unfolds, they encounter a series of characters, each presented with sophisticated lighting, audio, mist and a variety of moody but magical theatrical effects, all further enhanced by the darkness.

Experiences with mapped media and lighting effects gain popularity every year. The creators of Foresta Lumina were tasked to adapt these modern technologies to a living environment that calls for nuance in its scale and execution. The unique forest setting and use of local folklore, balanced with the subtle adaptation of multimedia make the Foresta Lumina project stand out. 

Each character is presented with sophisticated lighting, audio, mist and theatrical effects that create a moody but magical setting.

**Foresta Lumina**

**Parc de la Gorge Coaticook, QC, Canada**

**AWARD: AOA ATTRACTION, LIMITED BUDGET**

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Disney Paint the Night

Hong Kong Disneyland Park, Hong Kong, and Disneyland Park, Anaheim, CA, USA

AWARD: AOA PARADE SPECTACULAR

This electrical parade featured at Hong Kong Disneyland Park and Disneyland Park in California is lit entirely with LED lights (a first of its kind)... except they are really Pixie dust from Tinker Bell and Mickey Mouse’s magic paintbrush, pulsing with colours and sparkle.

Tinker Bell’s Fiber Fairies wear costumes adorned with fibreoptic strands that can be touched by guests with special interactive wands that change their colour. Pixar properties brought to life include Monsters Inc., Cars and Toy Story. The Monsters Inc. float features Sulley and Mike and a series of spinning peek-a-boo doors with hidden video screens that reveal scary monsters. Lightning McQueen leads the Cars contingent with the 25,000-light Mack truck followed by glow-in-the-dark Cars Crew dancers. The Toy Story float, dubbed Electric Rodeo, features a huge Slinky Dog with Woody and Buzz sitting precariously atop the illuminated coils. The Lasso Dancers, each spinning a lighted ball on a string designed to look like a neon lasso, are joined by Jessie the cowgirl.

No Disney parade would be complete without a procession of princesses. Belle from Beauty and the Beast commands the lead float dominated by a massive red rose, with Cinderella and Rapunzel on trailing candelabra mini-floats. The Court Dancer performers wear colour-changing costumes while the Dove Dancers look like winged ballerinas. The Little Mermaid float features a massive King Triton figure with a rear-projection face. A large troupe of performers tags behind, including the electroluminescent coral fish and Nemo.

The finale is truly spectacular, with Mickey Mouse wielding a giant paint brush to control a wild kinetic sculpture that creates an optical illusion with an array of disco balls. As the lights and geometry move, the illusion is magical.

Technology advancement is a good thing, especially when it comes to re-imagining the Main Street Electrical Parade. The new Disney Paint the Night is a marvel of lighting technology, creative artistry, storytelling, showmanship, live performance and interactivity centered around beloved Disney characters, both recent and classic. The parade opened at Hong Kong Disneyland in 2014 and at Disneyland Park with several added elements in 2015 as part of the park’s 60th Diamond Celebration – a show of massive scale, mounted twice within 12 months on two different continents.

The parade includes more than 1.5 million lights on floats, costumes and video screens. Special guest merchandise was developed that synchronises to the parade as it moves down the street. Along the way, homage is paid to the original Electric Light Parade, including a drum float and some of the original music.

About the guest editor:
Christine Kerr is vice president at BaAM Productions, a creative production company creating experiences for clients in the worlds of entertainment, sports and culture based in Toronto. She is immediate past president of the Themed Entertainment Association.

www.baamproductions.com
Alpamare Scarborough has brought a new lease of life to the seaside town with its cutting-edge waterpark and spa.
Combined waterparks and spas offer year-long recreation and the ultimate playground for the whole family. Helen Patenall, editor of *Attractions Management Handbook*, rounds up some of the most inspired ventures from around the globe.
ALPAMARE SCARBOROUGH, UK

The seaside town of Scarborough on England’s north-east coast is being transformed into a year-round destination with this summer’s opening of the five-acre (two-hectare) Alpamare Scarborough.

The £14m (€16.4m, US$18.3m) alpine-inspired facility operated by Alpamare and supplied by Proslide aims to attract around half a million visitors a year. Alpamare already operates four attractions in Europe, including Splash&Spa Tamaro (shown opposite).

Black Hole is the steepest and fastest slide on the waterpark with an 11-metre plunge, while Cresta Run offers mat racing. The double-float 116-metre Olympic Run and the four-person gravity-defying Snow Storm ride with its sudden 14-metre drop and ‘weightless’ effect are ideal shared experiences.

The indoor waterpark boasts a 480sq m (5,170sq ft) wave pool and an AquaPlay area for younger children featuring spray jets, tipping cones, water guns, a dual slide and a giant overhead tipping bucket. Outside is a 200sq m (2,150sq ft) garden pool heated to 35°C, with bubble recliners and whirlpools and a 170sq m (1,830sq ft) iodine infinity pool with massage jets and bubble benches overlooking the town’s North Bay.

Next January, a 900sq m (9,690sq ft) wellness spa opening on the second floor will offer more relaxing elements. It will be divided into two zones: a Turkish-inspired Haman zone and an alpine-inspired zone.

The Turkish Haman zone will feature a 65°C steam bath called a ‘Sogukluk’, a purifying Turkish bath known as a ‘Binguil’, a ‘Rhassoul’ mud bath, and a very hot pool complete with underwater music called a ‘Sicalick’.

The alpine spa zone will have a 65°C Himalayan rock salt sauna, an 85°C pine sauna and a 75°C clay sauna, as well as an ice fountain and aromatic chroma-aromatherapy showers.

Guests can kick back and relax in the iodine infinity pool after a Snow Storm water ride.
SPASH&SPA TAMARO, SWITZERLAND

Designed by architect Marco Giussani, the Splash&Spa Tamaro waterpark come wellness centre at the foot of Mount Tamaro in Ticino cleverly combines recreational fun with hydrothermal experiences.

“We’ve achieved our goal of creating one of the most unique indoor facilities in Europe with Splash&SPA Tamaro,” says Anton Hoefter, owner of Alpamare and MD of the facility.

“We are proud to say that Splash&SPA Tamaro is today the only venue able to offer thrilling fun, leisure and wellness for the whole family in one complex.”

Accommodating adrenalin-pumping waterslides supplied by ProSlide Technologies, Dome of Fun does what it says on the tin, with its five thrilling waterslides. There’s the two-person Mania dark ride with explosions; the high-speed, pitch-dark Black Night mat ride; the maze-like Tunnel of Horror full of twists and turns; the super-fast Wash Machine slide ending in a swirling water bowl; and if you can still stand upright, the four-person Gravity Killer.

Sitting at the heart of the 14,000sq m (15,694sq ft) waterpark complex, Dome of Leisure offers slightly calmer activities with its 400sq m (4,305sq ft) wave pool and 18-metre (60-foot) wide beach; a waterplay zone with sprinklers and water spouts; and an outdoor area with a swimming pool, a sun terrace and a 34°C panoramic pool.

After all that exertion, the 3,000sq m (32,290sq ft) Schletterer-designed Dome of Wellness is likely welcomed by visitors aged 14+ looking to chill out for the rest of their stay. Split into three themed zones (hot, warm and relax), Sauna World houses ‘hot’ indoor and outdoor saunas, such as the 85°C chestnut wood sauna, 65°C Himalayan rock salt sauna, 75°C clay sauna and 95°C outdoor garden sauna, as well as a 34°C iodine saltwater outdoor pool to rejuvenate the body.

The ‘warm’ Hammam Ritual Zone offers steamrooms with a traditional hammam ceremony of steam and heat treatments, body scrub massages, detoxification and cooling pools to balance body and soul.

Offering the third theme of ‘relax’ is the Beauty Zone with six treatment rooms including a consultation lounge. A large domed relaxation lounge has panoramic views of the nearby mountain range.

Dome of Wellness has a special light, sound and aromatherapy concept, and all spa equipment is supplied by Inviion – sister company to Schletterer.

Alpamare’s MD, Stefan Anselm, who helped bring the project to life, says “We have this architecture, which is magical. Inside, you feel like a king when you arrive. You think, ‘Oh, wow, look how big this place is – it’s crazy’. We have the best water slides, excellent attractions, and 250 different jets and massage attractions in the pools, some invented ourselves, because we wanted to give people a very special feeling”.

At night all three domes are illuminated by a Cirque du Soleil lighting designer. “It’s like a Disney parade at night – it’s phenomenal. It’s like a firework show. The cupolas and the water slides are our best billboard,” adds Anselm.
HAKONE KOWAKIEN YUNNESUN, JAPAN
The Hakone Kowakien Yunessun thermal spa facility on Kanagawa Prefecture, just south of Tokyo, is split into two zones.

Guests can choose to relax au natural in thermal waters within the traditional hot spring zone – known as Mori No Yu – or they can experience the more quirky Yunessun spa zone, where an element of fun has been injected into the hot springs. This zone requires guests to wear swimsuits, further upping its appeal to families and mixed-sex groups.

“Both a hot spring spa resort and a water amusement park, we’re proud to offer a unique blend of traditional Japanese onsen (hot springs) and water activities at Hakone Kowakien Yunessun.

“Hakone (a mountainous town known for its hot springs) is considered to be the most popular onsen resort area in Japan, known for its stunning views of Mt Fuji and natural beauty. Our spa takes full advantage of the abundance of high-quality local hot springs to give our guests an unforgettable relaxing experience,” says Kiyoshi Sakamoto, general manager of the Yunessun spa zone.

Fun outdoor elements in the Yunessun zone include Rodeo Mountain’s three waterslides featuring the extra thrill of heated water, complimented by the steaming hot Dragon Waterfall and Cave Bath. Inside, the zone’s largest pool, called God’s Aegean Sea, features three islands and water massaging devices. Other pools offer off-the-wall elements such as the rather unique Japanese Sake Spa with its huge cask constantly dripping Japanese sake (beneficial for the skin) into the spa pool, while the Green Tea Spa has a large teapot as its centrepiece and is rich in the powerful anti-oxidant properties of catechin. Or you can luxuriate in red wine at the Wine Spa, decorated with a huge wine bottle and regular pouring performances!

Yunessun has a unique blend of relaxation and water recreation for people of all ages

“We provide a wide variety of spa resort services and water attractions for the entire family within the Yunessun zone. From spa facilities reminiscent of ancient Roman baths, traditional Japanese baths made entirely of cypress, baths filled with sake, tea, and coffee, to fun and wild themed pools and water attractions, Yunessun has a unique blend of relaxation and water recreation for people of all ages,” adds Sakamoto.

For a more traditional Japanese hot spring experience, the neighbouring Mori No Yu hot springs zone is sectioned into private areas for women and men so guests can enjoy the more traditional practice of relaxing in the nude.
TEKAPO SPRINGS, NEW ZEALAND
Tekaop Springs Glacial Spa sits on the shores of Lake Tekapo, tucked under Mount John, on the country’s Southern Island. It’s USP? A combination of year-long recreational and relaxation facilities promising “the ultimate experience for the whole family”.

Shaped in the form of the region’s Ohau, Pukaki and Tekapo lakes, three tiered, 40sq m (430sq ft) thermal pools featuring massage jets and fountains are heated from 33-39°C in the summer to 36-40°C in the winter. The resort’s 80°C sauna and steamroom sit alongside an 8-12°C plunge pool, while a day spa offers massages, facials, manicures and pedicures in its four treatment rooms.

Local greywacke rock and native alpine plants complete the natural ambiance of the landscaped spa zone, complementing the breathtaking scenery, while private thermal pools are soon to follow as part of the resort’s development plan.

But this is New Zealand, so what’s on offer to counterbalance all this tranquility. Visitors seeking a bit of storm before the calm, or perhaps families with active youngsters in tow, can still get their thrills hurtling down the three-lane Trippo inflatable waterslide during the summer months (December to February), or wait until winter when natural and manmade snow transform it into a toboggan park. The colder months also lend themselves to the outdoor skating rink.

More recent active additions to Tekaop Springs include an 80sq m (860sq ft) children’s pool with water jets, funnels and geysers as well as a 130sq m (1,400sq ft) children’s beach-access pool, while the 80sq m (860sq ft) swimming pool offers an adults-only domain.

After a day of thrills, spills and lounging around in warm thermal waters, the Tekaop Springs Tahr Bar & Café meets year-round needs with al fresco dining during the warmer months and a cosy open fire in the winter.

“Integrating recreation and relaxation is one of our key elements at Tekaop Springs. Combining the excitement of the ice rink and snow tube park with the calming nature of the hot pools is a unique experience that we’ve created.

“There’s nothing better than rewarding yourself with a soak in the pools overlooking the lake after a day full of high-energy activities,” says Jennifer Heuett, Tekaop’s online media and marketing specialist.
KALAMBU HOT SPRINGS WATER PARK, COSTA RICA
Kalambu Hot Springs Water Park in the Arenal region perfectly integrates the health benefits of ground-sourced thermal spring water heated by an active volcano into the infrastructure of Costa Rica’s largest waterpark. The winning combination of thermal pools and water slides makes this hydrothermal attraction an ideal family destination.

Thrill-seekers can team up with three other riders for the largest slide – the 41-foot (12.5-metre) high and 374-foot long Mammoth water tunnel. Or they can climb to the top of the 35-foot (10.6-metre) high Triple Slide – launch pad for the smaller Cyclone, Tornado and Avalanche waterslides.

The multiple-levelled interactive water play zone is equipped with water cannons, slides and a giant tipping bucket, but offers more than the usual aquatic zone with the bonus of its thermal water.

After a full day of activity with the family, the majestic and cloud-wrapped Arenal Volcano offers a magical backdrop for a relaxing soak in the healing and curative waters of the thermal family pool, or there’s always the adults-only thermal pool with its swim-up bar for those seeking a more grown up escape.

Next year will see more volcanic hot springs, a lazy river and a wave pool.

After a full day of activity with the family, the majestic and cloud-wrapped Arenal Volcano provides a magical backdrop.

THERME BUCURESTI, ROMANIA
Romania is the latest attraction on the recreational thermal map with the opening of its Therme Bucuresti tropical complex in January.

A colossal 4,000 guests to the new facility can simultaneously enjoy the mineral-rich thermal waters, spa facilities or waterslides housed inside a huge dome with a retractable roof while being surrounded by the country’s largest botanical gardens.

The inside air temperature of the 30,000sq m (322,900sq ft) complex is heated to 30°C, while the thermal waters – extracted at 80°C – are treated and cooled to a constant 33°C. The heat of the thermal waters even generates enough energy for the complex to operate self-sufficiently for 320 days of the year.

Active elements aimed at the city’s family sector include eight 33°C swimming pools, a 560sq m (6,028sq ft) wave pool, and 16 waterslides – seven slides for children and a Racer slide.

More chilled out options for guests looking for a more relaxed visit include three massage rooms, six themed saunas, and a steam sauna where rituals such as body wraps and peeling are offered. Each sauna has its own design,
Bucuresti in addition to three established thermal parks in Germany.

Stelian Iacob, manager of Therme Bucuresti, adds: “At Therme Bucuresti we wanted to offer great attractions in the same place throughout the year – a first for Romania. This summer, the indoor experience is complemented by beautiful sandy beaches, external pools and open terraces to complete the vacation experience. The indoor experience also became exceptional when the huge folding roof opened above the palm tree zone in May.

“The concept of Therme is about fun and relaxation and it will be completed at the end of the year when an astronomical observatory opens nearby”.

aroma and sound system and overall can host up to 300 visitors at any one time.

“We are honoured and proud to open this complex, for which we employed the experience and imagination of a team of specialists from three countries: Romania, Austria and Germany,” said Hubert Spiegel, CEO of Vienna-based A-Heat Group AG, which owns Therme
Simple workshops with schools and local stakeholders enriched the science exhibition for ViiVite Sotra
Let the public do the talking

Debunking the myths on visitor evaluations and testing - Lizzy Bakker tells us why NorthernLight incorporates visitor evaluations into its design process.

NorthernLight has been designing transformative experiences for more than 15 years: exhibitions, educational programmes and apps. From the very beginning, our most important starting point has been to design not only for but also with the visitors and users of our experiences.

Imagine that you and your team are designing a new attraction. It’s supposed to be completely innovative, bring all kinds of new insights to the visitors, let them have a fantastic outing they will want to repeat and increase their consumption in the gift shops. You’ve completed your concept, you’ve got some preliminary ideas on activities and you’ve carefully formulated how all this planning is going to meet the goals of your attraction. What’s next? You can either move on to the next design phase, or you could take a moment to test out your ideas with a group of potential visitors. We believe that at this point in the design process it is best to implement the second option and incorporate visitor evaluations to create better designs, better exhibitions and better experiences.
FORMATIVE EVALUATIONS
Although most attraction professionals agree that visitor evaluation is important for the optimisation of a design, formative evaluation is often still one aspect of the design process that’s easily omitted. In some cases, the needs of visitors are simply overlooked in the development team’s excitement for a specific topic or design solution. Furthermore, a team might think that a test group won’t understand the still conceptual design. But more often than not, the decision to not share designs with a test group is of a pragmatic nature. Visitor evaluations cost time and money – two resources that are always scarce at a design company.

But fear not. Evaluating your design with future visitors can be less effort than you might think. We’ve developed our own philosophy on how and when to incorporate visitor tests during our design process, including paper prototyping, concept testing and usability testing of the experiences, exhibits and apps we design. Without spending huge budgets, the acquired insights are of major value.

DEBUNKING MYTHS
It’s time to debunk four myths that make visitor evaluation seem like an impossible mountain to climb.

Abstract design
If it’s difficult to convey the meanings and purposes of a design to a client, how could potential visitors – who have never looked at design renderings or floor plans – evaluate exhibit designs in the making or report on the usability or level of intuition of an app by looking at printed non-responsive screenshots?

We’ve started to take the abstract to the public. Inspired by evaluation methods from marketing, we’ve incorporated concept testing into our design process. During these tests, we show artist impressions of our concept design to small focus groups and test their response to our idea. The tested material can include preliminary floor plans, stills from the conceptual design and even preliminary ideas in text. All quite abstract and undetailed, but still giving a picture of where the exhibit is heading.

In our experience, test groups – regardless of age – don’t experience problems understanding these concept designs. However, it is key to first provide the test groups with a clear overview of the whole experience by presenting a full walk-through of every part. Subsequently discuss each part separately, leave
The test panel gave us precious feedback from their perspective. An elderly couple took away our assumption that it might be too ‘futuristic’ for older people.

In a concept test NorthernLight carried out for the Philips Museum in the Netherlands, we tested several interactive projections that show the visitor how their daily contexts link to Philips’ product innovations. The test groups showed a clear understanding of the designs.

“The test panel consisting of people from the target audience gave us some precious feedback from their perspective,” explained Olga Coolen, director of the Philips Museum. “Children, for example, came up with the idea of adding game elements to the interactive screens. While we were being very serious on the content, they opened our eyes to include fun elements. An elderly couple told us that the level of interactivity was acceptable for them and even fun. So they took away our assumption that it might be too ‘futuristic’ for older people.”

Abstract designs are no issue for test groups; they can think alongside from their own perspective and this can assist you in the optimisation of your design.

Sample size
When talking about visitor evaluation, one might think of surveys filled in by countless numbers of people and elaborate statistical analyses. From a research perspective, large sample sizes are needed to formulate generalisations from your test results. However, when you consider visitor evaluation as a moment of reflection, consultation or ideation with your target group, a few focus groups can give you sufficient ideas to improve the design for the next phase. Some of these
insights seem so simple, but are easily overlooked. In a concept design test with five small focus groups (each comprising two to five children), we asked whether they’d keep the attraction’s blue RFID wristband and show it off to their friends. “I would, if I could get it in pink,” a child replied, with agreeing nods from the others. There you go – an idea as simple as letting children choose the colour of their RFID wristband can potentially lead to increased exposure.

After each session with each focus group, a lively discussion arose between the design team and the client; everyone was full of new ideas for the experience.

Gathering data
When you’re interviewing your test group or discussing ideas with them, you have to listen emphatically and analytically at the same time. You need to understand what they’re saying, think of the right probing questions to get them to share more of their underlying values, while connecting the dots and auditing their answers with the test goals in mind. It sounds like you would need years of training before mastering these skills.

Training and experience will no doubt improve your moderator skills. But even without them, the right preparation for a test can point you in the right direction. Ensure that your test goals are explicit beforehand, and formulate possible indicators to focus on during the discussion. If you want to know if the visitors will learn anything new from the exhibit, be aware of sentences like “I didn’t know that!”. Have a structure ready beforehand to analyse people’s replies and formulate questions in a script or protocol that lead to the desired insights.

Getting the information you’re interested in can be even easier when carrying out (paper) prototyping tests on usability. Instead of discussing a 3D view of an exhibit with a test group, you can try out a prototype of the exhibit and pinpoint possible obstacles. When using this method for apps, you can use a working model, non-responsive screens or prints of the planned screens of the app. Any of these will allow the user to walk through the interaction to test its user-friendliness and intuitiveness and then look for faults or obstacles in the use of the app.

In collaboration with Museum Volkenkunde (National Museum of Ethnology) in the Netherlands, we’ve conducted usability tests with both a paper and a real prototype of the new Museum Explorer app. By letting test groups perform specific tasks with the app – finding a certain object in an exhibit, finding information within a video, navigating with enclosed maps – and letting them think aloud while using the app, we directly obtained the information we were interested in.

We observed that people could find interesting artefacts using the iBeacon-linked information in the app and could use the app to navigate between exhibit spaces. It even provided practical insights, such as their preference for either a headphone or earplugs. If you think carefully about the things you want to test and choose the appropriate
tasks for that goal, you won’t have much trouble getting the right information.

**Effort versus outcome**

Evaluations do cost time and money but the expenses can be limited and a lot can be achieved by carrying out simple workshops, brief discussions or short surveys. It is not per se necessary to rent a room with surveillance mirrors, hire multiple moderators or observers and spend hours transcribing audio tracks and analysing notes. The abundance of insights gained from simple methods is well worth the effort and expenses.

NorthernLight held workshops with both local school children and stakeholders to provide feedback on a new exhibition in a shopping mall on the Norwegian island of Sotra Kystby, for the country’s VilVite science centre. We kept it simple: we gave them cards with pictures of exhibits and short descriptions. We let them choose their favourite exhibits, suggest improvements for some of them and make sketches of new exhibit ideas. As an example, it turned out that the pride the workshop cohort took in being Sotra Kystby islanders was an important theme to include in the new VilVite exhibit.

The target group suggested creating a multimedia flight over the island and its highlights and activities to learn more about the sea or sources of energy used on the island. The direct takeaway from this low-cost evaluation: an improved and expanded exhibit list validated by potential visitors.

**DESIGN, TEST, OPTIMISE**

Overall, it is clear why designers should include the public in the design process – how to go about it isn’t always quite so clear. But now that we’ve debunked the most common myths, hopefully visitor testing won’t seem like such a big hurdle. Instead of seeing objections, see opportunities. Talking to potential visitors when designs and ideas aren’t yet set in stone is such a valuable step in the design process that it’s worth trying. From our experience, visitor evaluation doesn’t have to be that difficult. You just need to get started and incorporate it into your system. Make your life easier – let the public tell you what they want to see.

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**About the author:**

Lizzy Bakker works on content strategy and development for NorthernLight. The Amsterdam-based company uses digital technologies to conceive, design, build and install exhibitions for museums and science centres, creating environments where learning, discovery and entertainment go hand in hand.

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www.northernlight.nl
TRADE ASSOCIATIONS

Trade Associations
Associations representing operators, manufacturers and suppliers in attractions

American Alliance of Museums
Email: membership@aam-us.org
Facebook: /americanmuseums
Twitter: @aamers
www.aam-us.org

Arts Council England
Email: chiefexecutive@artscouncil.org.uk
Facebook: /artscouncilofengland
Twitter: @ace_national
www.artscouncil.org.uk

Association of Independent Museums (AIM)
Email: sassy@aim-museums.co.uk
Facebook: /pages/Association-of-Independent-Museums/220029264716470
Twitter: @AIMuseums
www.aim-museums.co.uk

Association of Leading Visitor Attractions (ALVA)
Email: email@alva.org.uk
Facebook: /alva.uk
Twitter: @alva_uk
www.alva.org.uk

Association of Scottish Visitor Attractions (ASVA)
Email: info@asva.co.uk
Twitter: @ASVAtweets
www.asva.co.uk

Association of Zoos and Aquariums (AZA)
Email: membership@aza.org
Facebook: AssociationOfZoosAndAquariums
Twitter: @zoos_aquariums
www.aza.org

Australian Amusement Leisure & Recreation Association (AALARA)
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Facebook: /aalara.inc
Twitter: @AALARAConferenc
www.aalara.com.au

British and Irish Association of Zoos and Aquariums (BIAZA)
Email: admin@biaza.org.uk
Facebook: /biazaofficial
Twitter: @BIAZA
www.biaza.org.uk

British Association of Leisure Parks Piers and Attractions (BALPPA)
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Facebook: /BALPPA/posts/447124732063507
Twitter: @balppa
www.balppa.org

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Twitter: @creativescots
www.creativescotland.com

English Heritage
Email: customers@english-heritage.org.uk
Facebook: /englishheritage
Twitter: @EnglishHeritage
www.english-heritage.org.uk

European Association of Amusement Suppliers Industry (EAASI)
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European Association of Zoos and Aquaria (EAZA)
Email: info@eaza.net
Facebook: /EAZA01
Twitter: @EZAAZoos
www.eaza.net

European Network of Science Centres and Museums (Ecsite)
Email: info@ecsite.eu
Twitter: @Ecsite
www.ecsite.eu

Association of Science-Technology Centers (ASTC)
Email: info@astc.org
Facebook: /ScienceCenters
Twitter: @ScienceCenters
www.astc.org

Trade Associations
ATTRACTIONS HANDBOOK

TRADE ASSOCIATIONS

Giant Screen Cinema Association (GSCA)
Email: info@giantscreencinema.com
Facebook: /giantscreencinema
Twitter: @gsea
www.giantscreencinema.com

Historic Scotland
Email: members@HES.scot
Facebook: /visithistoricscotland
Twitter: @welovehistory
www.historic-scotland.gov.uk

Indian Association of Amusement Parks & Industries (IAAPI)
Email: info@iaapi.org
www.iaapi.org

International Association of Amusement Parks & Attractions (IAAPA)
Email: iaapa@IAAPA.org
Facebook: /IAAPA-International-Association-of-Amusement-Parks-and-Attractions-154445394543
Twitter: @IAAPAhq
www.iaapi.org

International Planetarium Society (IPS)
Facebook: /InternationalPlanetariumSociety
Twitter: @IPS2016org
www.ips-planetarium.org

Museums Association (UK)
Email: info@museumsassociation.org
Facebook: /Museums-Association-103628423041479
Twitter: @museum_news
www.museumsassociation.org

Museums Australia
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Twitter: @museumsaust
www.museumsaustralia.org.au

Themed Entertainment Association (TEA)
Email: Info@teaconnect.org
Facebook: /TEAConnect
Twitter: @TEA_Connect
www.teaconnect.org

The Aquarium & Zoo Facilities Association (AZFA)
Email: john.kanzia@czs.org
Facebook: /AZFA-Aquarium-and-Zoo-Facilities-Association-170243619450
www.azfa.org

Russian Association of Amusement Parks and Attractions (RAAPA)
Email: raapa@raapa.ru
Facebook: /raapa.rappa
Twitter: @raapa1
www.raapa.ru

The Canadian Association of Science Centres (CASC)
Email: info@casc-accs.com
Facebook: /Canadian-Association-of-Science-Centres-326221354174426
Twitter: @CASC_ACQS
www.canadiansciencecentres.ca

UK Association for Science and Discovery Centres
Email: info@sciencecentres.org.uk
Twitter: @sciencecentres
www.sciencecentres.org.uk

World Waterpark Association (WWA)
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Facebook: /WorldWaterparkAssociation
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www.1Life.co.uk

Background
1Life is a forward-thinking lifestyle and leisure management solutions company encouraging everyone to get the most out of life. Across the UK, 1Life engages with communities and inspires people, enhancing their lives through health & wellbeing, sports and physical activity. Our approach is collaborative, innovative and focused on creating tailored solutions to help Local Authority clients achieve local outcomes and deliver results at a local level.

Main products and services
1Life has more than 20 years’ experience working with councils and other organisations, employing over 2,000 people to operate 45 venues nationwide. Operating gyms, immersive fitness, cross-training hubs, health and wellbeing studios, swimming pools, golf, tennis and sports centres, theatres, nature parks, design centres and national stadia, 1Life provides health and wellbeing services, sports and outreach initiatives, learning and arts programmes for all. By making capital investment available, securing funding or generating revenue, and children’s products will be refreshed to reach a broader audience with new services.

2017 trade shows
Active-net, Sibec, FLAME, CLOA as main sponsors, LIW and other specialist network events.

Who’s who?
Neil King, Managing Director; Stephen Waterman, Operations Director; Andy Haworth, Business Development Director.

What the clients say
"1Life were awarded the Milton Keynes contract to manage a portfolio of facilities because we wanted some fresh ideas, programming and investment. 1Life stood out, presenting solutions for income, protection and innovation outcomes.
“The rebranding is good, but the absolute key is 1Life’s team, they are sound professionals who know what they’re doing and they’re good at it. So I have faith. I trust them. I can look these people in the eye and have faith in them to deliver.”
Paul Saunders, Assistant Director,
community facilities, MK Council

Life Health & Wellbeing Studio, Milton Keynes
high standards of operational excellence are achieved. 1Life also partner with many industry experts to drive innovation.

Key customers
Local authorities, corporate companies, hotel chains and charitable institutions.

Plans for 2016/17
Our investment programme for existing contracts will continue. In addition, new internal infrastructure and system upgrades are being implemented. Our group exercise

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Background
7thSense was founded in 2004 with roots in the world of simulation. We’re a multi-award-winning specialist software and hardware company dedicated to high-end media serving and projection onto any surface, manufacturing products and managing all R&D at our head office in Sussex, UK, with a further office in Michigan, USA. Our Delta Media Server range provides real-time uncompressed video serving, show creation and display matching for many markets. We’re chosen for our performance and service reputation.

Main products and services
We supply hardware and software to some of the world’s greatest digital displays. Our Delta Media Server range is our core offering and scales from small form single HD playback to multi-output fully uncompressed video, high bit-depth servers up to 8Kx4K 60fps output or 4K 240fps from a single 3U rack mounted server.

Additional products and services
We offer a range of supporting products and services to assist with design and integration. From content management, projector layout and design visualisation, Web-based show control, live capture and real-time recording to interactivity, projection mapping and show creation. Our products provide a seamless experience while streamlining installation and workflows behind the scenes.

USPs
We build our products to order. Designed from the ground up to support the highest quality fully uncompressed playback, our solutions are scalable to meet just about any resolution, bit-depth and frame rate requirement and are suited to all needs from the simplest single-channel displays, multi-faceted multi projection systems to full multi-scene ‘dark rides’. Our solutions allow for real-time composition of media and real-time inputs from external sources for full control, flexibility and performance.

Key customers
Our customers include system designers, integrators and end-users worldwide across a range of markets and applications including museums, science centres, theme parks, attractions, 3D theatres planetariums, live events, and projection mapped displays.

Where in the world?
Our products are installed on six out of seven continents and we have a US office for support of our North America customers with dedicated reseller partners in China, Japan, Australia, New Zealand and Singapore to support projects in the ASEAN market.

Plans for 2016/2017
Having recently upgraded our entire Delta Media Server range ready for next generation performance demands, we are now preparing for the 2017 launch of many new Delta features together with Stack 2 – the second generation of our advanced content management system.

2016/2017 trade shows
We’ll be attending many events in 2017 including ISE, the TEA Summit, the IAAPA Asian Attractions Expo, EAS, SATE and IAAPA.

Who’s who?
Matt Barton, Managing Director/CEO;
Richard Brown, Technical Director/CTO;
Ian Cannell, Operations Director/COO; Ken Showler, CXO

What the clients say
“7thSense has been a dedicated partner helping us bring Billy Lynn’s Long Halftime Walk to screens. Their support has been incredible and their hardware and software is enabling us to show 120fps, 4K, 3D images to the public for the first time in history.”
Ben Gervais, Technical Supervisor, Billy Lynn’s Long Halftime Walk, Tristar Productions
Celebrating 15 years of
loyal friendships
quality & expertise
industry engagement
team dedication

Expert teams based in Europe (Belgium HQ), US and Asia.
**Background**

Founded in 2001, Alterface has provided advanced technologies for over 140 interactive installations, many being ‘World Firsts’. To fuel continued innovations, the company relies on a team of highly talented experts and a network of partners, the best players in their respective fields. Alterface is headquartered in Wavre, Belgium, with offices in China and US.

**Main products and services**

With interactivity in our DNA, we excel in everything that requires visitors to act and react! Our gesture-based attractions such as interactive theatres opened a world of new opportunities, becoming a source of inspiration for the market. Today, interactive dark rides represent the bulk of our business and we take great pride in being present in the biggest indoor parks in the world. Technology patents and project awards are crowning 15 years of innovation and quality.

**Additional products**

Walkthroughs, interactive rapid rivers, spinning and dueling theatres complete our product range. Alterface offers all components for a successful interactive attraction, in a customised manner. Our sophisticated Alterface SaltoTM interactive show control software can manage the entire attraction, including all types of output like shooting and pointing, lightening, audio channels, animatronics, photo and video content and physical effects. Additional features include Alterface Eagle Eye™ for monitoring and diagnostics and Alterface Photostore for instant picture processing.

**USPs**

Our strengths, besides our patented technologies, resides in a strong team of experts and an extensive network of worldwide partners. The gameplay is our key concern. We create cost-efficient and reliable attractions with great throughput and high durability. Our teams have worked with global entertainment brands for IP theming of attractions, featuring famous characters. Each project is customised to our customer’s needs and can change our role accordingly, from technology provider to turnkey partner. The choice is yours!

**Key customers**

Thrilling Alterface rides can be experienced in Phantasialand, Six Flags, Lego Discovery Centers, Carowinds, Ferrari World, Lotte World, IMG, Yomiuriland and many more.

**Where in the world?**

With 140 installations in almost 40 countries, we feel home anywhere in the world.

**Plans for 2016/17**

We concluded an absolutely insane year in 2016 in terms of installations, with more than 14 dark rides being installed: an absolute record! These future openings are leading us to China, Malaysia, UK and the US. And 2017 might just break that record!

**2017 trade shows**

IAAPA, AAE, EAS, DEAL, TEA Mixer.

**Who’s who?**

Benoit Comet, Founder and CEO; Stéphane Battaille, COO.

**What the clients say**

“Alterface did a great job in developing and building our attraction. They brought a ton of enthusiasm to the project and really immersed themselves in the world of Plants Vs. Zombies: Garden Warfare.

“This dedication was apparent in how the gameplay, animation, scenic and ride design all came together. Finally this attraction was an important addition to our family product at Carowinds.”

Christian Diekmann, Vice President Strategic Growth, Cedar Fair Entertainment Company
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Twitter: @zamperlspa
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LinkedIn: www.linkedin.com/company/AntonioZamperlaSpa
www.zamperla.com

Background
Founded in 1966, 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 in-house creative and engineering departments, Zamperla’s possibilities and capabilities are limitless.

Additional products
Another area where Zamperla is one of the few companies leading the way is in accessible ride experiences. The company is already working on the development of a family amusement park concept where people of all ages and abilities can come together and have fun in a safe environment.

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 its innovative creative designs, cutting-edge technology and highly trained after sale personnel, Zamperla is your one-stop shop.

Key customers
With a strong presence in all major parks and in some of the most remote and challenging areas of the world, such as North Korea and Iraq, the company today prides itself with a worldwide distribution with installations in all major parks around the globe. Zamperla is proud to take part in all of the most important park projects in the world and supply rides to the most well known players in the park industry such as Disney, Universal, Chimelong and others.

Plans for 2016/17
2017 will see the opening of a brand new park in Alabama, USA, with 20 Zamperla rides: this is one more example of how winning Zamperla’s one-stop shop strategy is. Next year will also see the installation of two new Thunderbolt coasters in addition to other important coasters like the Factory Coaster for Wanda as a result of the growth Zamperla had in this market sector.

2017 trade shows
IAAPA Expo; Asian Attractions Expo; Euro Attractions Show; DEAL Dubai; RAAPA and some others.
Background
This year DJW celebrates 30 years in the industry, with David and Lynn Willrich having started the company from the AV department of the National Motor Museum in Beaulieu.

Main products and services
DJW offers a way to interpret your story through the use of technology. We can provide audio visual consultancy to assist in the planning stage, follow up with AV system design, supply and installation and provide a bespoke control system to suit your operational needs.

Additional products
DJW can also offer lighting design consultancy, and in-house multi-media computer interactive design.

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.

November 2016 saw the inauguration of our Managing Director David Willrich as the International President of the Themed Entertainment Association (TEA) for a two-year term.

2017 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
...is what gives DJW its reputation, as “word of Mouth” is better than any advertising. Words of praise can come in different forms – a recent major client with an award-winning venue has involved DJW in their major new project.

Although it is always great to receive words as a recent email from a client reads ... “The installation of new projection equipment at the visitor centre, this Spring has transformed the projection of our audio visual.”
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Euro Attractions Show

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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
Europe’s largest conference and trade show for the leisure, attractions, tourism and entertainment industry.

Additional products
Many events and seminars will be hosted in Berlin 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.

2017 trade shows
For EAS 2017 we will focus on continuing to develop a high-quality event for the attractions industry. With inspiring seminars, exceptional social events, while utilising Berlin 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, Director Exhibit Sales; Claudio Boni, Exhibit Sales Manager; Nico Reynders, Membership and Meeting Planning Manager; Jeroen Verrezen, Marketing Manager; Sylvie Stepanovic, Senior Manager Membership and Program Planning.

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 and CEO, Liseberg Group
Empex Watertoys
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Fax: +1 905 649 1757
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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 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 2016/17
Empex will continue to design and manufacture new water features to provide creative interactivity in waterplay.

2017 trade shows
We will attend IAAPA in Europe, Asia and USA as well as the World Waterpark Tradeshows and Deal Dubai. Several new tradeshows 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; Buntry Ly, Director of Production.

Cronwell Platamon Resort, Platamonas, Greece

New categories will include Aquamotivs – all things motorised, Aquamer, fun marine features and Aquazoo, a series of friendly animals. We will also expand into mainland China and Europe.

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Leading the ENTERTAINMENT DESIGN INDUSTRY for 30 Years
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Facebook: www.facebook.com/ForrecDesigns
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Background
FORREC is an entertainment design company that creates places of escape and destinations of distinction. Our creative house leads in the design of theme parks, waterparks, retail and mixed-use developments, resorts and visitor attractions globally. We create guest experiences others don’t, masterplan like no one else can, and give the world’s biggest brands results they never thought possible. Based in Toronto, Canada, FORREC has built projects in 20 countries, with a 30-year history.

Main services
We provide a complete range of planning and design services, including masterplanning, program development, design management, attraction design, landscape architecture, architecture, interior design, graphics and signage design, and exhibit design.

Additional products
We can revitalise 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.

USPs
We have six attributes that guide our projects and make us unique in the way we work. For more information, visit our website www.forrec.com and look under the section titled How We’re Different.

Key customers

Where in the world?
FORREC is a global entertainment company based in Toronto, Canada. The company has representatives in China, Europe, the Middle East, Africa, Latin America, the Caribbean and India.

2017 trade shows
Exhibiting: AAE, WWA, EAS, MAPIC, IAAPA, CAE, IAPI, FUN ASIA.

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 (waterparks) and Matt Dawson (visitor attractions), 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
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Background
Holovis is a privately owned company established in 2004 by CEO Stuart Hetherington. He is joined by Joe Jurado, Technical Director and Andrew Brown, Strategy Director and the 90-plus strong Holovis Attractions and Holovis Media team. The company is unique in having an in-house software development team and a creative media and gaming division that work in unison to gamify new and existing attractions, creating a whole new level of guest experiences.

Main products and services
Holovis creates scalable, interactive and media-based attractions, customisable to every guest using real-time media, 360° immersive visuals, spatial audio, synched motion and SFX. Outside of core attractions, Holovis uses Mixed Reality (MR) to extend the guest experience, transforming any passive element with Augmented Reality and creating facility wide apps that enable gaming.

Additional products
Holovis specialises in experiential design with its proprietary software RideView™ bringing data to life in high-end virtual reality environments. Using desktop VR or CAVEs, teams are immersed in real-time data and able to explore in 1:1 scale. This accelerates decision making, allowing multi-disciplined teams to review, simulate and interact together, enabling higher project efficiently, cost and time savings.

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, projects are de-risked 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.

Key customers
Flagship projects include visualisation, design and delivery of e-ticket attractions to Ferrari World Abu Dhabi and Dubai Parks and Resorts, design and turnkey delivery of multiple FECs in China and AR gamification development extending whole park experiences for Cedar Fair USA.

Where in the world?
Holovis works globally operating from our offices in the UK, USA, China and Middle East.

Plans for 2016/17
Holovis will continue to develop Mixed Reality platforms, leading the way with solutions that extend and personalise the experience to prolong and add value to the brand exposure. The company also has an office opening in Orlando which will feature a high-end virtual reality CAVE for visualisation of all projects and for multi team in-depth development work to be conducted on site in RideView™.

2016/2017 trade shows
Holovis will be prominent at Asian Attractions Expo, Euro Attractions Show and IAAPA Attractions Expo. People can also visit the Holovis Demonstration Campus in Lutterworth, UK, just 40 minutes from London.

Who’s who?
Stuart Hetherington, CEO; Joe Jurado, Technical Director; Andrew Brown, Strategy Director; Mike Ross, Attractions Development Manager.

What the clients say
“Holovis gave what I like to call all-things-magical to the project. They animated wonder into the sunset sky mural and underscored the whole thing. Holovis played an integral role in the story-telling of Flying Aces.”
George Walker, Creative Director, Ferrari World, Abu Dhabi
The Birthplace of excellent Amusement Rides

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International Inquiries: +49-421-49900-0 · sales@hussrides.com
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 four main product ranges: classic rides, family rides, giant rides and film based rides, including attractions such as Sky Tower, Giant Frisbee, Condor 2G, Pirate Ship, Top Spin, King Kong and Movie Base.

Innovations
Further to Condor 2G we have revitalised another popular HUSS® Classic Ride – Enterprise 2G – with an improved design and new exciting ride movements. We have created a completely new, simplified design for our film based ride Movie Base – Movie Base XS – extra small in size.

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. 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 to an international customer base, including Europe, Asia (especially China, Vietnam and India), USA, the Middle East and others.

2017 trade shows
Huss Park Attractions GmbH will be attending all major trade shows for the attractions industry worldwide. These include IAAPA Attractions Expo, 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.

www.attractionshandbook.com
IDEATTACK

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Background
IDEATTACK was founded in 2004 by Natasha Varnica and Dan Thomas. Bringing together their expertise in architecture and entertainment design, they saw the need for planners of a new type of mixed-use project that requires expertise in both disciplines. The Los Angeles-based company is inventing new types of leisure destinations that are more progressive, profitable, high quality and achievable on a realistic budget.

Main products and services
IDEATTACK is a full-service planning and design company with headquarters in Los Angeles. IDEATTACK specialises in design of:
- Large tourism and leisure zones
- Theme parks and waterparks
- Entertainment centres and cultural attractions
- Themed resorts and amenities
- Mixed-use retail and lifestyle centres

IDEATTACK offers the following stages of project development:
- Conceptual design, architectural design and masterplanning
- Schematic design and design development
- Attraction, show, ride design and production
- Brand identity: themed signage, logo design, mascot design, wayfinding systems

Additional products
- Construction supervision and art direction
- Market analysis, feasibility study and financial planning
- Capacity, budget and program development

USPs
IDEATTACK services cover all design stages, creating one-of-a-kind environments that improve lifestyles and inspire new ideas on a global and personal level.

Key customers
Private developers, high-profile investment groups, public conglomerates, large privately held real estate companies, city governments, and influential entrepreneurs that are interested in exclusive, unique projects with bold ideas.

Where in the world?
We deliver our services worldwide.

2017 trade shows
Exhibitor at IAAPA shows in Orlando and Asia (Shanghai and Singapore).

Who’s who?
Dan Thomas, President/Chief Creative Officer
Natasha Varnica; CEO/Global Business Development.

“Indoor Theme Park” – Yinchuan, China
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Blog: http://indoorplayequipmentiplayco.blogspot.com
www.iplayco.com

Key customers
Family entertainment centres; museums; shopping centres; retail stores; fitness centres; restaurants; airports; aquariums; hotels and resorts; as well as recreation centres.

Where in the world?
Worldwide installations and distribution.

Plans for 2016/17
New logo for our company, as well as new products: Family Entertainment Centre Builders and Iplayco Athletics. All new product announced at IAAPA trade show events. We currently market, ship and install worldwide.

2017 trade shows
IAAPA Global Exhibitor; IHRSA; ICSC; AYP-YMCA; USA Gymnastics; MAPIC; EAG; DEAL in Dubai – always check our website for a complete list of the trade shows we attend.

Who’s who?
Scott Forbes, President and CEO; Dave Romano, COO; Max Liszkowski, CFO; Kathleen Kuryliw, Marketing Coordinator.

Background
International Play Company was established in 1999. Iplayco Corporation Ltd is the owner and key stakeholder.

Main products
Commercial play structures; fec builders; iplayco athletics; fec development; soft toddler play; ballistic ball shooters; tuff stuff soft sculpted foam play areas; climbing walls; sport courts; mini golf; laser tag arenas; trampolines; interactive floors; parts. We are worldwide.

Additional products
Family Entertainment Centre Builders; Iplayco Athletics.

USPs
All play structure designs come complete with renderings, levels and layouts. All meet safety standards worldwide.

Mattel Play Town in Dubai, Thomas & Friends Project
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www.joravision.com

Background
Jora Vision has more than 25 years of experience in leisure. We design and build engaging experiences, environments and attractions all over the world.

Main products and services
Design and production for theme parks and resorts, attractions, dark rides, zoos, family entertainment, museums and exhibits, hotels, retail and restaurants, mini golf, waterparks and tourist attractions.

USPs
High level design and production services.

Key customers

Where in the world?
Worldwide.

Plans for 2016/17
We are currently working on several new concepts such as highly immersive escape rooms, themed family hotels,

IP-based attraction and innovative dark ride concepts.

2017 trade shows

Who’s who?
Jan Maarten de Raad, Managing Director/CEO; Marcel Hasper, Managing Director/COO; June Ren, Managing Director Asia; Robin van der Want, Project Development Director.
NSC CREATIVE IS AN AWARD-WINNING UK STUDIO WITH 15 YEARS OF EXPERIENCE IN IMMERSIVE MEDIA

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www.nsccreative.com

Background
The company was founded in 2000 and is owned by the National Space Centre, UK.

Main products and services
NSC Creative is an award-winning UK studio with over 15 years of experience in immersive media and storytelling. We offer a full creative service for attractions specialising in high-end media for VR, domes, media coasters, projection-mapping, immersive tunnels, flying theatres, 4D and dark rides. We supply a true 360° storytelling experience by creating a compelling and transformative experience at all touch points with your guests with pre/post visit apps, immersive queue lines and awesome ride experiences.

Additional products
As well as creating bespoke, custom media explicitly designed for original experiences, NSC Creative offers a library of award-winning content to license for 3D digital domes and 4D theatres. Alongside media production a full design and build service is available for digitally driven, immersive hands on interactive exhibits.

USPs
NSC Creative is one of the only content studios that specialises in immersive media across a range of formats. Our creative consultancy service is informed by our extensive specialist technical knowledge. We provide vendor neutral advice to create immersive story driven experiences that will blow your audience’s minds. All development is supported with VR pre-visualisation using proprietary tools to ensure all aspects of the experience are considered and tested before unleashing on your guests.

Key customers
NSC Creative has supplied immersive media to leading attractions around the world, including Ferrari World Abu Dhabi, Macau Science Centre, Cinecittà World, California Academy of Sciences, Moscow Planetarium, Smithsonian National Air and Space Museum, Royal Observatory Greenwich, Kennedy Space Center, Our Dynamic Earth, Sharjah Center of Astronomy and Space Sciences.

Where in the world?
NSC Creative operates worldwide and has supplied immersive media to over 700 sites around the world in 60+ countries.

Plans for 2016/17
We will launch the ultra high-resolution, 360°, stereoscopic 3D, high-frame rate experience We Are Stars for VR and Dome theatres. We are continually investing in our VR pre-visualisation tools as we believe this is the most effective way to make design and media decisions for complex attractions and communicate these to all stakeholders and suppliers. We will enable multi-user remote collaboration and room scale interactions using the very latest tech. We are exploring non-linear, interactive realtime immersive experiences utilising the latest VR and AR technologies to continually evolve the language of immersive storytelling.

2017 trade shows
IAAPA, EAS, ECSITE, ASTC, Museums & Heritage Show, IPS, BAP, EuroMax, TileZone, iX, Siggraph, FMX, Jena Fulldome Film Festival, Fulldome UK, IMERSA, VRX, VRWC, VRLO.

Who’s who?
Paul Mowbray, Director of NSC Creative; Ruth Coalson, Business Development Manager.
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Facebook: www.facebook.com/polinwaterparks
LinkedIn: www.linkedin.com/in/polinwaterpark
www.polin.com.tr

Background
Polin was founded in Istanbul in 1976. Polin has since grown into a leading company in the waterpark industry. All the production plants are in Turkey. The total plant area is 35,000sq m. Polin’s offices are in Russia, Morocco, Macedonia and Montenegro.

Main products and services
Design, engineering, manufacturing, installation of waterslides, waterparks and waterplay 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, Space Race, Magic Sphere, Spheres, Magicone, Racer Series and Space Shuttle.

Additional products
Polin is the pioneer in the advancement and application of closed-moulded manufacturing technology in waterslide development. First implemented in 2006, all of Polin’s annual fibreglass production has been converted to resin transfer moulding (RTM), and meets the industry’s highest standards. Polin offers both bowl rides and family rides featuring RTM techniques. Polin also offers its unique and patented Natural Light Effect technology, Special Pattern Effects technology in RTM and translucent RTM waterslides.

USPs
Leading the way in waterslide manufacturing technologies and innovation in waterslide design.

Key customers
Waterparks, hotels and resorts, construction companies, municipalities and architects.

Where in the world?
Worldwide. We have completed 2,500 waterpark projects in 100 countries around the world. Polin is the biggest waterslide supplier in Eurasia, both in terms of the number of projects and geography.

Plans for 2016/17
We plan to further expand our L-RTM line while introducing new signature rides and innovations. Also 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 is more larger traditional waterparks.

2017 trade shows
IAAPA AAE, Shanghai, China; EAS, Barcelona, Spain; INTERBAD, Stuttgart, Germany; WWA, New Orleans, USA; PISCINE GLOBAL, Lyon, France; IAAPA, Orlando, USA.

Who’s who?
Baris Pakis, President; Sohret Pakis, Director of Marketing and Communications.

www.attractionshandbook.com
ProSlide is the global leader in water slide manufacturing and water park transformation, and provides water park design for new and expanding indoor and outdoor water parks around the world. Our rides power the best, most successful and most recognized parks in the world.

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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 fibreglass to the waterpark industry. To this day, ProSlide rides are known for their superior ride performance and premium quality.

Main products and services
We design and manufacture water ride attractions. This focus lets us concentrate all of our considerable expertise on building the best water rides in the world. ProSlide® has pioneered almost every major water ride innovation. We’re the only company in the world to win the industry’s highest honour – the IAAPA Impact Award, more than once. We’ve won it three times. In fact, we’ve won more Best Water Ride awards than all other waterslide manufacturers combined.

Additional products
Great waterparks 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 and designers from both the amusement and waterpark industries. And for the rest, our rich ecosystem of expert partners can provide engineering, operations management, construction specifications and more.

USPs
- Ride performance. With ProSlide® you get sleek, impressive design and a smooth high-thrill ride.
- Custom design. We customise 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
ProSlide® rides power the best, most successful and most recognised parks in the world. A “best park” is one that captures a dream, seized on an aspiration and delivers big on expectations. We’re the trusted partner of Disney, Universal, Wet’n Wild, Siam Park, Six Flags, Wanda and many more.

Plans for 2016/17
The fundamental element in our ride technology combines arcs with different radius’ for a faster, tighter line and stronger G-forces. These arcs allow us to mix and match features on a single path and easily transform features from a two-person tubing ride into a six-person raft ride. Much like our iconic TORNADO® funnels – available in 18, 24, 45 and 60-foot diameters – the same flexibility can be applied to many of our ride categories. Our product road-map is looking three years ahead – 2017 will feature the introduction of many higher capacity features with insurmountable ride performance.

2017 trade shows
In the next year, ProSlide will be exhibiting at: all three IAAPA shows – IAE in Orlando, AAE in Shanghai, and EAS in Barcelona. As well as IAAPA’s LATAM and EMEA conferences. Other industry events include WWA, DEAL, FunAsia, RAAPA, CAE, AALARA, IAAPA tradeshows and more.

What the clients say
“The 150 ProSlide rides in our parks are a testament to their innovation and ability to deliver.” SixFlags
“ProSlide is second to none. The products are amazing and you always deliver.”
Premier Parks, LLC
“ProSlide stands behind their work, unlike anyone else in the industry” Kalahari Resorts
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Background
Founded in 2014, Red Raion is the first made-in-Italy VR/5D movie production company.

Main products and services
We are specialised in the production of virtual reality and multi-sensory movies for the most advanced theatres and simulators. We create ride films to make your audience feel intense thrills and emotions. There’s one thing that is absolutely clear to us when we create a VR/5D movie: we want your guests to be completely immersed inside an exciting adventure in first person. We want your theatre or simulator to become the best attraction in town!

Additional products
We had the opportunity to prove our skills creating contents for high technological equipment like immersive tunnels, dome theatres, coaster experiences, 180-degree theatres and much more.

USPs
The first VR/5D made-in-Italy movie production company, for your most advanced theatres and simulators.

Key customers
Theme parks, aquariums, zoos, shopping centres, family entertainment centres, visitor centres, museums, archeological parks, brands, managers who deal with cultural areas. Our main targets are companies that are looking for a brand new way and brand new immersive video content to amaze their audience.

Where in the world?
We operate at a global level – our movies are present in every continent. The headquarters are located in Catania, Italy, where video production activities take place.

Plans for 2016/17
Our video library is constantly growing up with new, thrilling, advanced VR/5D movies. We want to keep walking on this path and improve our offer by producing more exciting ride films. Furthermore, we are building partnerships that will allow us to work on custom-built projects for international amusement parks and attractions centres.

2017 trade shows
IAAPA Euro Attractions Show, Parksmania, IAAPA Asian Attractions Expo, Dubai Entertainment Amusement and Leisure Show.

Who’s who?
Achille De Pasquale, CEO; Antonio Cannata, CTO; Federico Laudani, Art Director; Giovanni Cantarella, CMO; Valeria Rizzo, Global Sales Executive.

What the clients say
“I had to present a new theme park project to some international partners. Red Raion has been quick and effective in delivering a high quality video at a reasonable cost: an immersive 3D walk through the park. They were part of the success of the idea and the presentation.”
Stefano Cigarini, Senior Vice President, Entertainment and Events, Ferrari

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Sally Corporation
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Background
Sally Corporation was founded in 1977 to merge technology and art into memorable entertainment and educational experiences. We’ve designed and fabricated thousands of animatronic characters, productions and museum exhibits, and played a lead role in the resurgence of classic and interactive dark rides for parks and attractions worldwide. We pride ourselves on being the most experienced dark ride provider in the industry.

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/productions, technical and electronics experts, together with dedicated project management, makes SallyCorp the dark ride specialists.

Services include: complete design and build, turnkey products, custom attractions, interactive and 3D dark ride technology, mixed-media capabilities, props and sets, lighting and special effects, production and scripting.

USPs
There’s a reason why 85 per cent of Sally’s clients are repeat customers: our dark rides are proven investments that pay off. Not only do they create excellent revenue for parks, but they exceed the mark on technology, innovation, immersion and are FUN for everyone! Dark rides entice every demographic from young children to thrill-seeking teens and fun-loving adults. We offer turnkey products that are flexible in size and configuration and low maintenance. Sally dark rides continue to entertain for years on end, continuing the ROI for your park. By combining state-of-the-art animatronics with realistic set and scenery, we deliver dynamic, awe-inspiring rides, time and time again.

Key customers
Six Flags; Legoland Parks; Merlin Entertainments; Paramount Parks; Chimelong; Gröna Lund; Walibi; OCT (Happy Valley parks); Terra Mitica; Hersheypark; Warner Bros Movie World; Ocean Park; and many others.

Where in the world?
Sally’s rides and attractions are in numerous parks worldwide. This year we installed rides in Mexico, Malaysia and the USA.

Plans for 2016/2017
2016 proved to be another exciting year at Sally, marked with the launch of the dynamic new Justice League: Battle for Metropolis 4D interactive dark ride at Six Flags Mexico and Six Flags Great America.

We’ve recently collaborated with the AMC network to create a dark ride concept based on the #1 show on TV, The Walking Dead.

2016/2017 trade shows
IAAPA, AAE and EAS.

Who’s who?
John Wood, Chair and 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, Creative Director; Lauren Wood Weaver, Marketing Director.

What the clients say
“This ride (Justice League) is a game-changer in the regional and destination theme park industry and is hands down one of the most exciting and innovative attractions we have introduced in our 54 year history.”

Les Hudson, Vice President Design, Six Flags
SCRUFFY DOG DESIGN CREATE DELIVER

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Background
Scruffy Dog is a turnkey creative design, build and installation company established in 2010 by Managing and Creative Director Joe Bright. Scruffy Dog naturally developed from a TV background into the leisure industry. In just six years, it has grown from a three-man team to more than 50 in-house design and production managers, artists and craftspeople.

Main products and services
We provide a fully in-house, bespoke and more importantly turnkey service for any leisure experience. Our young, fresh and innovative design management team, equipped with some of the best concept, 3D, graphic and technical designers worldwide, offer a service guaranteed to far surpass expectation. If that isn’t enough, our leading in-house 18,000sq ft manufacture facility and expert, process-driven production management team can see any project through from design to delivery to installation.

Additional products
Scruffy Dog has recently expanded its facilities, offering a fully equipped in-house signs and graphics department. Combined with our ever-expanding in-house design studios and manufacture facility, we are one of the very few truly turnkey companies from concept to creation worldwide.

USPs
Our name says it all; we are something new and fresh for the industry. Our expert teams have a strong passion for what they do and are not afraid to push boundaries. With impeccable attention to detail, we constantly strive to achieve the very best out of a product in terms of budget, lead times, durability and overall expectation. If it can be imagined, we have the skills and facilities to deliver it.

Key customers
We have the pleasure of working with some amazing clients, delivering both large and small projects across multiple sectors and geographies. These include all parks, attractions and experiences for Merlin Entertainments and Merlin Magic Making, Dreamworks, BBC, ITV, Westfields, Google and Youtube, to name just a few.

Where in the world?
We design all over the world, and 2016 has seen our creative services expanding into the United States and the Middle East for a vast array of bespoke design projects. We also manufacture and install across the UK and Europe.

Plans for 2016/17
Every year has brought exciting new projects and opportunities for Scruffy Dog. Watching our facilities and team grow exponentially throughout 2016 has been the biggest achievement for the company to date. As well as a US studio in the pipeline, we have multiple exciting projects already lined up for 2017, some of which are world first attractions and once in a lifetime experiences, which we couldn’t be prouder to be a part of.

2017 trade shows
IAAPA Attractions Expo, Orlando; IAAPA Euro Attractions Show, Berlin; IAAPA Asia Expo, Singapore; Museums + Heritage Show, London; Dubai Entertainment, Amusement & Leisure Show (DEAL), Dubai.

Who’s who?
Joe Bright, Managing & Creative Director; Joe Banevicius, Creative Director; Duncan Hammond, Projects Director; Deborah Eicher, Commercial Director.

What the clients say
“Scruffy Dog demonstrated creative flair, underpinned by solid, precise technical build, and delivered with great enthusiasm and exacting attention to detail.” Iain Marsh, ITV
“Scruffy Dog have a great understanding of how theme parks work and they also understand how durable the products need to be.” Chris Burton, Merlin Entertainments
The power to move you...

IMMERSIVE TUNNEL - DYNAMIC SIMULATION ATTRACTIONS
4D EFFECTS CINEMA - ROBOCOASTER RCX - 3D/4D FILM CONTENT
IMMERSIVE VR ATTRACTIONS - FLYING THEATRE - AGV DARK RIDES

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Background
The company was initially established in 1997. Terry Monkton and Andrew Roberts are the key stakeholders.

Main products
Simworx offers a diverse range of high-quality, media-based attractions, including dynamic motion simulation attractions and 4D cinemas for the worldwide entertainment, education and corporate markets. Turnkey solutions are available, as are attractions using the latest virtual reality and passenger carrying robotic technology.

Additional products
Simworx is involved in product design, development, manufacturing and service support, film content, motion programming and the creation of complete themed attractions.

USPs
The company also offers clients a genuine turnkey 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.

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What the clients say
“All the guys from Simworx have been fantastic. We are very pleased with the response to the 4D cinema, so far. It appeals to children and adults alike. The reactions from the visitors (during a show) are just unbelievable!”
David Bryans, General Manager, Lands End Landmark, Cornwall, UK
FERRIS WHEEL 60 MT

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MINI TYPHOON
**Technical Park**

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**www.technicalpark.com**

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**Background**
Since its foundation in 1980, Technical Park has been a family-owned company located in the north-east of Italy. The founder was Renzo Martini, who now has passed the business to his two sons Fabio and Christian Martini. The third member of TP society is Mr Andrea Zerbinati who follows technical aspects and production.

**Main products and services**
Technical Park is 100% Made in Italy. Manufacturers of ferris wheels, major rides, family rides, children's rides, flume and roller coaster rides. Among our wide range of rides, Loop Fighter, Typhoon and Street Fighters are extreme major rides and our new themed Apollo Sidecar is a family ride.

**USPs**
Our manufacturing facilities in Melara, Italy, include design and production space and allow us to handle any projects with the cooperation of an experienced and trained team and supplier. We have one selling point in America.

**Key customers**
National and international amusement theme parks, waterparks, FECs, shopping centres and lunaparks.

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**Who’s who?**
Fabio Martini, Director of Sales; Christian Martini, Director of Design & Engineering Department; Andrea Zerbinati, Technical Coordinator; Marco Grigolo, Sales Manager.

---

**Where in the world?**
We have customers all over the world and also one supplier point in America.

**Plans for 2016/17**
Constant improvement through technology and innovation and customer satisfaction are the key values that characterise our work. More and more, we pay a lot of attention to the customised theming and creative aspects of our rides in order to create tailor-made attractions and to meet the needs of different groups of clients such as families and teenagers.

We are designing new themed rides, with keen attention to advanced technologies such as augmented reality.

---

**2017 trade shows**
The main trade shows for the moment are EAS 2016, Barcelona; IAAPA 2016, Orlando; ATRAX 2016, Istanbul; RAAPA 2017, Moscow; IAAPI 2017, Bombay; DEAL 2017, Dubai. At EAS 2016 Barcelona, Technical Park introduced a new sidecar theming concept with ever more details and customisation.

**The FW 60-metre giant observation wheel**

---

**Fabio Martini,**  
**Director of Sales**
An exciting attraction that brings the audience into the action!

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Background
Triotech was established in 1999. The company is based in Montreal, Canada and has additional offices in the USA and China. Triotech has grown to more than 185 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 media-based Interactive Dark Rides and interactive 4D theatres with motion seats and special effects have both 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 flying attraction, The Flyer, its XD Theater, and Typhoon. This is complemented by strong technological assets such as Maestro™ hand gesture technology, proprietary game engine, targeting system and projection mapping tools.

USPs
Triotech is the leader in interactivity. Our targeting system is more accurate and more responsive that 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 turnkey solutions.

Key customers
Theme parks, tourist destinations and family entertainment centres represent one primary sector. The other sector is edutainment (science centres, museums, zoos and aquariums).

Where in the world?
There are more than 225 Triotech attractions operating in over 50 countries across all continents except Antarctica.

Plans for 2016/17
Opening of the 4th Ninjago The Ride and Ghostbusters 5D; both interactive dark rides. The Flyer in San Francisco and China, and an interactive walkthrough attraction based on the Fear The Walking Dead IP

2017 trade shows
IAAPA, AAE, EAS, DEAL, AMOA, China Expo.

Who’s who?
Ernest Yale, President and CEO; Charles Decarie COO; Gabi Salabi, Vice President Sales and Business Development; Christian Martin, Vice President Marketing; Vincent Brie, Vice President Site Operations.

What the clients say
“Ninjago The Ride employs what might be the best installation of 3D imagery in an interactive ride to date.”
Robert Niles, Theme Park Insider

www.attractionshandbook.com
Vekoma Rides offers it all with its wide variety of family & thrill coasters. Proven designs & great customer service, highly valued by park owners and their guests of all ages.

FUN, EXCITEMENT & CUTTING EDGE TECHNOLOGY!
Vekoma Rides Manufacturing B.V.

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

Product range
We offer in-house design, engineering and manufacturing of a full range of coasters and attractions, including family coasters, thrill and mega coasters, indoor coasters, and attractions and specialities. In addition, together with our partners Brogent Technologies, we offer a broad range of interactive media-based attractions and with Rocky Mountain Construction for wood coasters with two new revolutionary track technologies.

Main products
Vekoma Rides Manufacturing is one of the largest roller coaster manufacturers in the world and a market leader in the amusement industry. With in-house concept design, engineering and manufacturing divisions, we are in a unique position. Custom-designed attractions are one of our highly valued specialities.

Additional services
Vekoma Rides Parts & Services stands for customers after-sales service in the broadest sense of the word, offering maintenance check-up programmes, 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.

2017 trade shows
IAAPA Attractions Expo, USA; Asian Attractions Expo, Asia; Euro Attractions Show, Europe; DEAL, Dubai; and several shows in Asia (CAE) and Russia (RAAPA and EAAPA).

Key personnel
Henk Roodenburg, CEO; Peter van Bilsen, Sr. VP Marketing and Sales; Charlotte van Etten, Account Manager; Jeroen Holman, Business Development Manager; Stefan Holtman, Account Manager; Alex Ong (Vekoma Rides Singapore); Jason Pan, Sales Manager (China).
ATTRACT FAMILIES AND KEEP THEM ONSITE LONGER

Unique aquatic play environments create everlasting memories and bring families back again and again. All through the wonder of water.
Vortex Aquatic Structures International

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Background
Vortex Aquatic Structures International, headquartered in Montreal, Canada, was founded by President and CEO Stephen Hamelin in 1995 with the introduction of the first Splashpad®. Vortex has grown into the world leader in aquatic play, with over 6,500 installations in 45 countries. The company’s commitment to innovation has been recognised with product innovation and project awards, and has driven significant growth. Vortex was named to the PROFIT 500 – Canada’s fastest growing companies for two consecutive years.

Main products and services
Splashpad® is a dynamic, zero-depth aquatic play area that provides accessible and engaging play experiences for the whole family, while Spraypoint® is a low water flow solution that enables aquatic fun in any spaces. Vortex also provides Elevations™ structures that add an extra dimension to Splashpads or pools. Water Journey™ is a multi-award-winning solution that mimics water’s behaviour in nature. And Watermark renders words and graphics in water to make impact anywhere.

Additional products
Vortex is an end-to-end provider of aquatic play solutions, offering the full spectrum of personalised design, engineering, in-house fabrication, delivery and installation services to ensure the final delivered project is exactly what was envisioned.

USPs
Over the past 21 years we have studied play and developed play concepts that connect more people with water; we are creators of experiences. Every Vortex project is designed to deliver engaging and inclusive play experiences. Vortex aquatic play solutions provide the opportunity for free, imaginative play that is universally accessible for all ages and abilities.

Key customers
We work with some of the most recognisable brands and destinations around the world, in waterparks, amusement parks, hotels, resorts, cruise ships and retail spaces, as well as cities and municipalities.

Where in the world?
In addition to its Montreal headquarters, Vortex has sales and technical support offices in Texas, California, Michigan and North Carolina (USA), Lyon and Paris (France), Valencia (Spain), Køge (Denmark), Hamburg (Germany) and Shanghai (China).

Vortex has a global distribution network supporting Europe, Middle East, Asia, Australia and Latin America.

2017 trade shows
Vortex exhibits at all major industry shows, including IAAPA in Asia, Europe and USA, as well as the World Waterpark Show, The Leisure Show (Dubai), and the National Recreation and Parks Association Show (New Orleans). Vortex has a presence at about 120 shows worldwide, so you can find us anywhere!

Who’s who?
Stephen Hamelin, President & CEO; Kevin Spence, VP of Business Development – North America; Virginie Guilbeault, VP of Business Development – Europe/Middle East; Michel Levasseur, VP of Finance.
Everland Theme Park  
Korea

WHITEWATER’S WORLD CLASS ATTRACTIONS TEAM DOUBLED OUR CAPACITY WITHIN THE SAME FOOTPRINT

whitewaterwest.com
WhiteWater

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Background
WhiteWater was founded in 2013 as an evolution of WhiteWater's two dry attractions companies: Hopkins Rides and Prime Interactives (formerly Prime Play). Sean Hinton is the President of WhiteWater Attractions Division along with Geoff Chutter, CEO and President of WhiteWater, and Paul Cass, COO.

Main products and services
WhiteWater offers a complete range of innovative products including harnessed attractions, interactive play structures and water rides. With masterplanning, custom design, manufacturing and theming services, WhiteWater creates complete amusement experiences for the whole family, from concept to completion.

Additional products
WhiteWater combines 20+ years of adventure play expertise from Prime Interactives (formerly Prime Play) and 45+ years of water ride experience from Hopkins Rides, to offer a wide range of attractions to the amusement industry which allows families to play without getting (too) wet.

USPs
We have experts in design, theming and engineering, as well as dedicated project managers, to see the installation through to successful completion. With a reputation for quality to maintain, we continue to manufacture all our products in house. We offer a portfolio of flexible ride designs for even the most challenging site, all backed by WhiteWater’s engineering experience. Our decades of working with parks around the world ensures we create products with operators in mind.

Key customers
We serve many different markets including family entertainment centres, amusement and theme parks, waterparks, hotels and resorts, cruise ships, recreation centres, shopping centres, zoos and aquariums, and museums. Key clients include Everland, Sea World, Warner Bros, Carnival and Park Astérix.

Where in the world?
WhiteWater 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 2016/17
No Boundaries – the most compact, full-feature adventure park will be pulling in the guests at four locations in 2017. With an industry-changing visual presence, No Boundaries combines elements and activities for harnessed and unharnessed participants. Weaving together a challenge course with uphill climbs, downward descents and a winding aerial zip coaster into a one-of-a-kind spectacular adventure park for the whole family.

2017 trade shows
Euro Attractions Show (EAS), Barcelona, Spain; National Recreation and Parks Association (NRPA), St Louis; International Association of Amusement Parks & Attractions (IAAPA) Orlando, FL, USA; China Attractions Expo (CAE and CAAPA) Beijing, China.

Who's who?
Geoff Chutter, President and CEO; Sean Hinton, President of Waterparks and Attractions Divisions; Paul Cass, Chief Operating Officer; Paul Chutter, Chief Business Development Officer.

What the clients say
"We have achieved our goal of having a major ride which appeals to families, teenagers, and young adults with a substantial boost in park attendance. We are very happy both with the performance of the Spinning Rapids Ride (WhiteWater’s attractions ride) and with WhiteWater.”
Mario Catarinella, General Manager, Parque de Diversiones
THIS MONSTER SLIDE IS GOING TO CREATE SCREAMS AND SMILES ON THE FACES OF OUR GUESTS

Steve Mayer
Director of Marketing, Typhoon Texas
Katy, Texas

whitewaterwest.com
WhiteWater

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Background
Established in 1980, WhiteWater has evolved from waterpark operations to the largest designer and manufacturer of the most successful waterpark attractions in the world. Led by Geoff Chutter, President and CEO, WhiteWater’s management team keep the operators’ perspective at the heart of the business.

Main products and services
WhiteWater is the leading manufacturer of innovative waterpark products and active family attractions, as well as a global designer of waterparks, for world-class clients. We specialise in waterslides, multi-level water play structures, wave-generating equipment, FlowRider stationary surfing machines, harnessed adventure play, interactive water play, and water rides. Our services include park planning, engineering, manufacturing, project services, and after sales services.

Additional products
We have an integrated approach, not only to waterparks but also to amusement and theme parks, resorts, hotels, cruise ships and other family-friendly facilities. Our aim is to maximise our clients’ gate. We believe in creating immersive experiences for guests. That is why we have designers and architects to design parks, which are both practical and can be highly themed to reflect the venue’s story.

USPs
WhiteWater is the only manufacturer to run safety simulations on each slide path design, because we understand that this is a committed priority for our clients. We differentiate ourselves by manufacturing all of our products in house and investing in the highest quality production methods, resulting in slides and rides with vibrant colours that are slow to fade and can last decades.

Key customers
With over 5,000 projects worldwide, WhiteWater has broad experience, serving a variety of customer groups, ranging from waterparks, resorts, amusement parks and cruise ships.

Where in the world?
We have delivered projects in 83 countries around the world, which means we have the experience to know that different customers have different needs.

Plans for 2016/17
New in 2016 was the world’s first 180-degree stationary wave, WavOz, and the world’s first uphill mat racer, Mat Blaster. Our innovation isn’t just about rides, it is also about making operators’ lives easier – our proprietary variable frequency drives for Master and Mat Blasters save water and energy by only engaging when a rider crosses a sensor.

Further developments to this system launching in 2017 will increase safety and speed up rider dispatch.

2017 trade shows
Euro Attractions Show (EAS) Barcelona, Spain; World Waterpark Association (WWA), New Orleans, LA; International Association of Amusement Parks & Attractions (IAAPA) Orlando, FL, USA.

Who’s who?
Geoff Chutter, President & CEO; Sean Hinton, President of Waterpark & Attractions Divisions; Marshall Myrman, President of FlowRider; Scott Heke, President of After Sales Division; Paul Cass, Chief Operating Officer; Paul Chutter, Chief Business Development Officer.

What the clients say
“When we decided to expand with the new (AquaPlay RainFortress), we chose WhiteWater to conceptually design and manufacture Wild West Water Works because we knew their team would bring our ideas to life.”
Stephen Ball, General Manager, Frontier City
Sally Corporation has launched a life-sized animated show in the Ice Palace Theatre at Chimelong’s Penguin Hotel.

The show is performed by 16 life-size animatronic penguins on a fanciful stage of glistening ice nestled in the corner of the Emperor Penguin restaurant in Chimelong’s all new Penguin Hotel in China.

The penguins sing and dance to originally composed music and lyrics and each penguin wears a custom-designed and constructed costume specially made for this production.

**Keywords:** Sally Corporation

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**Castaway with nWave**

Film distribution firm nWave has released its latest 3D/4D attraction film, *Robinson Crusoe 4D*.

The 13-minute 4D animation is based on nWave Studio’s upcoming feature film about the famous island castaway.

US distribution rights to market and distribute *Robinson Crusoe 3D*, which was released this year as *The Wild Life*, were acquired by Lionsgate, to follow StudioCanal’s European roll out.

**Keyword:** nWave

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**Gaming in 3D dome**

Holovis has presented the world’s first realtime interactive game solution in a 3D dome, combining immersive visuals and a highly compelling storyline with perfectly synced motion and interaction for a next-gen dark ride-style experience.

The company is using the technology to showcase the latest game from the Holovis Dome Rider series, Crimson Wing – a fast-paced, space-age adventure.

**Keyword:** Holovis
Simworx’s Adventure Time

Media-based dynamic simulation attraction developer Simworx has teamed up with UK television channel Cartoon Network to offer a host of new attractions based on the brand’s popular Adventure Time show.

Together, Simworx and Cartoon Network will create a world first range of media-based attractions solely focused on Adventure Time, a series which follows the adventures of Finn and his dog.

Attractions available under the new agreement will include immersive tunnels, 3D/4D effects theatres, AGV dark rides and RoboCoaster rides as well as fully themed multi-experience attractions.

Through Simworx, all of its products will now be available with custom Cartoon Network content and branding, providing visitors with a truly exciting and bespoke experience based on some of the best known Cartoon Network characters and IPs, such as Adventure Time.

Keyword: Simworx

Singha’s RocketBLAST

ProSlide Technology has unveiled its newest waterslide – which combines two world-first rides into a single high-thrill experience – at Siam Park in Tenerife, Spain. Singha incorporates ProSlide’s FlyingSAUCER features into its RocketBLAST water coaster, with patented water jet and boat design. It uses ProSlide’s water coaster and turbine technology to propel rafts up the coaster hills higher and faster, with water jets powering steeper climbs.

Keyword: ProSlide

Magic gesture n’ sensor

Alterface is advancing the potential of interactive technology in the dark ride sector with its gesture-led technologies and “magic” wand.

The gesture sensor technology allows ride designers to create device-free scenarios where guests can control their role in the experience with arm and hand movements.

Whereas, Magic Wand is an intuitive wireless, button-free device that can be used with Come To Life scenery, a mixture of video projection mapping with physical set props.

Keyword: Alterface

Riding high on WaveOz

WhiteWater and FlowRider have developed WaveOz (pronounced ‘huevos’) – a never-ending surfing wave.

The 180-degree semi-circle, 37m-long sheet wave allows riders to ride the largest wave experience on the market. Its latest inflatable ride surface technology allows surfers to ride a 2,200sq ft carpet of air. Debuting in Brazil; Puerto Rico and Europe to follow.

Keyword: WhiteWater
Detroit Zoo in the US has a new Polk Penguin Conservation Center that features a 4D walk-through film experience provided by SimEx-Iwerks.

The 360-degree 4K projection and audiovisual system was carried out in collaboration with Alcorn McBride, in a journey that transitions guests from ground level to the underwater penguin-viewing exhibition. During the four-minute experience, visitors board the ship and learn the story of polar explorer Ernest Shackleton.

The adventure-themed 4D experience, which emulates Antarctic conditions using blasts of polar air and sea mists, also depicts the phenomenon of iceberg calving – when an iceberg splits and crashes into the sea. Using CGI, stills, video, projection mapping, and 4D techniques like mist, hurricane fans and a snow machine, the team have created an immersive and thrilling journey.

Keyword: SimEx-Iwerks

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Campsite Le Chateau Vieux in France has introduced two new combination waterslides called Sphere + Blackhole Combo and Space Hole + Aquatube, designed by Polin Waterparks.

The rides incorporate Polin’s patented Natural Light Effects technology to deliver a hypnotic visual experience for guests swooshing through the slide. They are constructed using Resin Transfer Moulding technology for a smooth ride.

Keyword: Polin Waterparks

---

Triotech has built an interactive ride experience for Bollywood Parks Dubai.

Featuring Triotech’s Lightgun technology and based on Sholay, a Hindi-language adventure film and classic of the genre, the multi-sensory adventure features cutting-edge graphics and special effects.

“It’s an honour for our company to have been selected for this project,” said Triotech’s chief executive Ernest Yale.

Keyword: Triotech

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A Huss Condor has been installed at Tivoli Gardens in Denmark, marking a “world first” combination from the German ride maker.

The 45m-tall Condor 2GH, which has been named Fatamorgana by the park, is unique in that it combines two types of passenger gondola. The four-armed Condor, one of Huss’ most popular rides, offers two different types of experience, in either an oriental-themed flying animal gondola or a more typical outward facing single-seat gyro frame.

Keyword: Huss

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Condor flies over Tivoli
Jurassic thrills at Paulton’s

Vekoma has created two new family rollercoasters for the new dinosaur-themed Lost Kingdom at Paulton’s Park in the county of Hampshire, UK.

The Flight of the Pterosaur suspended family coaster – the first of its type in the UK – has open design seats and a restraint which moves in one easy movement over the shoulder for optimal fit and security, providing an experience of freedom and an unobstructed view of the ride. The Velociraptor Family Boomerang Rebound coaster has a small footprint but a big impact, with a forward/backward run and full speed through the centre station, plus other fun elements.

The Lost Kingdom zone opened in May and also features Boulder-Dash, Temple Heights, Dinosaur Tour Co – a 4x4 Jurassic Jeep expedition where families discover animatronic dinosaurs – and Alive, Dinosaur Encounter where visitors come face-to-face with a captive T-Rex.

Keyword: Vekoma

Pirating with Empex

Empex Watertoys has a new line of colourful pirate-themed water features for splash pads and spray parks. Aquapirates watertoys has fun pirate-themed water play structures, with childlike pirates of different sizes, a pirate ship toddler slide, parrots and tropical palms.

Each of the features has a different combination of water jets, sprays and streams. Aquapirates debuts at the MGM Grand Hotel in Sanya, China.

Keyword: Empex Watertoys

Dynamic flying theatre

Dynamic Attractions has installed a cutting-edge flying theatre at a historic attraction in Seattle, WA, USA.

The new version boasts a 42-inch (107cm) LCD monitor rendered with Unreal Engine’s graphics technology, and the tilted screens create a greater sense of immersion.

Operators can marry two pods for twin-player capabilities. In this co-op play mode, players need to work together to contribute to the success of the mission. Both players aim to shoot down the same enemy target.

Keyword: Dynamic Attractions

Colourful Klime

Innovative Leisure has launched its new Klime Wallz – a customisable climbing-based fun wall designed to brighten up adventure zones at attractions.

Available in a range of heights and styles, it is suitable for people of all ages. The brightly coloured Klime Wallz provides a novel alternative to the more traditional grey rock climbing walls and towers. Often referred to as ‘fun walls’, they introduce

Keyword: Innovative Leisure
**Videro tells a story**

A new platform will change the way operators and visitors interact with audiovisual content, allowing them to manage multimedia content from their smart device.

The Videro operating system removes the need for multiple hardware modules, streamlining the solution to a single, compact hardware, making it 60 per cent more energy efficient, and cost effective. The operating system allows theme parks and museums to change their storytelling capabilities from their smart phone or smart device. With a single swipe of a finger, an operator can change the media displayed on any or all of the attraction’s screens in an instant.

Co-created by Edwards Technologies and Videro, the technology can be connected to an attraction’s database, so unique content can be managed by the operator and updated at any time, with different content on different screens.

**Keywords:** Videro

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**4D KNIGHTS at LEGOLAND**

A 4D film experience starring LEGO® NEXO KNIGHTS™ launched at LEGOLAND® Windsor Resort in May. The 12-minute immersive animated adventure created for LEGOLAND Parks and Discovery Centres worldwide features wind, water and smoke to bring the battle to life.

Guests can also go on their own quest via the LEGO® NEXO KNIGHTS™ Merlok 2.0 mobile app, which is set in the futuristic world of Knighton.

**Keywords:** LEGO

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**Gamble for Atlantic**

Atlantic City is continuing to push for new, non-gambling attractions in a complete rebranding of the city.

The latest development includes a beachfront giant Ferris wheel and a zip line, an extension of the Steel Pier and a rebuilt Boardwalk.

The 205 foot-high observation wheel designed by Italian manufacturer Technical Park will have climate-controlled cars and the zip line ride. The 31,500sq ft pier extension will accommodate these new developments.

**Keyword:** Technical Park

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**Theatrical deductions**

An innovative theatrical live walkthrough adventure called The Sherlock Holmes Experience opened in July at Madame Tussauds London.

Visitors to the permanent interactive theatrical experience enter the world of Sherlock Holmes staged in the atmospheric basement of the attraction to embark on a gripping journey featuring theatrical sets, illusions and actors.

**Keywords:** Les Enfants Terribles
Virtual motion ReactiVR

MediaMation has launched a virtual motion gaming platform called ReactiVR – a machine that combines multiplayer interaction, player freedom and competition in one package.

Player one drives the ATV and player two shoots other vehicles. The pod dynamically reacts to the gameplay, so the physical experience is matched with the visual experience inside the HMD. Integrating VR with motion technology could tempt people away from playing VR games at home. The new gaming platform combines teamwork and an element of competition, making it far more interactive than passive VR experiences where guests simply go where the ride takes them. ReactiVR allows the guest to decide where they want to go and the VR experience responds to their choices.

MediaMation turned 25 last year and continues to offer products that are non-proprietary.

Keyword: MediaMation

Light up with Gantom

The THEA award-winning Gantom Torch looks like a normal battery-powered flashlight. But unlike a normal torch, it’s not controlled by the visitor, but via infrared emitters placed in the attraction.

The lighting designer can programme the Gantom Torch to flicker, switch off and on, change the colour of the light and vibrate as the visitor moves around the attraction. It has great potential for dark attractions and escape room experiences.

Keyword: Gantom Lighting

Disney toys get makeover

Whitehouse Leisure has signed a two-year agreement with Disney, giving classic characters such as Mickey Mouse and Winnie the Pooh a makeover and creating a new spaceman Mickey Mouse for 2016.

Its brand new range of Disney plush toys include characters from Finding Dory, Zootropolis, Marvel’s Avengers, Secret Life of Pets, Minions, Angry Birds, Frozen, Toy Story and Disney Princess.

Keyword: Whitehouse Leisure

Rollercoaster Smaaash

Mumbai-based virtual reality games developer Smaaash has launched new technology that allows users to draw a rollercoaster and then ride their creation in a virtual space.

Finger Coaster can be drawn with your finger, so it can be made as long and with as many loops as you want, before choosing a lakeside, theme park, frozen area or beach setting. Once drawn, the new four-seater rollercoaster car can be ridden while wearing a head-mounted VR device and accompanied by a sound track.

Keyword: Smaaash
Green Resources

Global organisations and campaigns promoting green practices

**alive2green**  
South Africa  
Tel: +27 21 447 4733  
Facebook: /alivetogreenmedia  
Twitter: @alive2green  
www.alive2green.com  
A media company focusing on advocating sustainability.

**Alupro**  
UK  
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.

**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 3 9345 1111  
Facebook: /AustralianConservationFoundation  
Twitter: @ausconservation  
www.acfonline.org.au  
This organisation gets to the heart of environmental problems by tackling the underlying social and economic causes.

**Carbon Managers**  
UK  
Tel: +44 (0)8700 766 7668  
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  
ecodirectory.karelboele.com  
Australia’s original directory for sustainable, green, ethical and fair trade products and services. The website was transformed into a blog in 2016.

**EarthCheck**  
Australia  
Tel: +61 7 3238 1900  
Facebook: /theplanetdeservesmorethanhalff-measures  
Twitter: @EarthCheck_  
www.earthcheck.org  
The world’s leading scientific benchmarking, certification and advisory group for travel and tourism.

**Ecolabelling Sweden**  
Sweden  
Tel: +46 8 55 55 24 00  
Facebook: /MiljomarkningenSvanen  
Twitter: @svanen  
www.svanen.se  
Ecolabelling Sweden is a non-profit organisation which has overall responsibility for the Swan and EU Flower eco-labels in Sweden.
Ecotourism Australia
Australia
Tel: +61 7 3252 1530
Facebook: /EcotourismAus
Twitter: @EcotourismAus
www.ecotourism.org.au
Their Certification Program ensures tourism is in line with sustainability.

Edie
UK
Tel: +44 (0)1342 332 000
Facebook: /edie.net
Twitter: @edie
www.edie.net
Green news for environmentalists.

EEG Emirates Environmental Group
UAE
Tel: +971 4 344 8622
Facebook: /eeg.uae
Twitter: @EEG_UAE
www.eeg-uae.org
Protecting the environment through education, action programmes and the community.

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.

EEnergy Star
USA
Tel: +1 703 412 3086
Facebook: /energystar
Twitter: @energystar
www.energystar.gov
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
Helping 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
Twitter: @globalactplan
www.globalactionplan.org.uk
Provides behaviour change programmes designed to help people live more sustainably.

Global Footprint Network
USA
Tel: +1 510 839 8879
Facebook: /GlobalFootprintNetwork
Twitter: @EndOvershoot
www.footprintnetwork.org
A think tank providing Ecological Footprint accounting tools.

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 aims into their operations.

Green Future Solutions Group
Asia
Facebook: /greenfuture.sg
Twitter: @greenfuture
www.greenfuture.sg
A sustainability consulting company that helps businesses and organisations address environmental challenges and identify green opportunities.

Green Living
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
The hotel industry’s leading environmental news source.
Green Tourism
UK
Tel: +44 (0)1738 632 162
Facebook: /green.tourism.uk
Twitter: @GreenTourismUK
www.green-tourism.com
The largest sustainable certification programme of its kind.

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 (GHG) Protocol
USA
Facebook: /ghgprotocol
Twitter: @GHGProtocol
www.ghgprotocol.org
Sets the global standard for how to measure, manage and report greenhouse gas emissions.

greenleisure.net
UK
Tel: +44 (0)1462 431 385
Facebook: /leisureopportunities
Twitter: @green_leisure
www.greenleisure.net
Green-related news and product stories from Leisure Media, publishers of this handbook.

Groundwork
UK
Tel: +44 (0)121 236 8565
Facebook: /groundworkuk
Twitter: @groundworkuk
www.groundwork.org.uk
Helping UK 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 on sustainable development.

ISO (International Organization for Standardization)
Switzerland
Tel: +41 22 749 0111
Facebook: /isostandards
Twitter: @isostandards
www.iso.org
ISO develops International Standards.

LEED (Leadership in Energy and Environmental Design)
USA
Tel: +1 202 742 3792
Facebook: /USGBC
Twitter: @usgbc
www.usgbc.org/leed
Third-party verification for green buildings.

Natural Resources Conservation Service
USA
Tel: +1 202 720 7246
Facebook: /USDA
Twitter: @usda_nrcs
www.nrcs.usda.gov
NRCS offers a range of information, tools and resources related to conservation.

NISP National Industrial Symbiosis Programme
UK
Tel: +44 (0)121 433 2660
Twitter: @NISPhandbook
www.nispnetwork.com
The NISP Network identifies links between companies so that under-utilised resources, like materials, energy, water and logistics, can be reused by others.

NRDC Greening Advisor
USA
Tel: +1 212 727 2700
Facebook: /nrdc.org
Twitter: @NRDC
www.nrdc.org/enterprise/greeningadvisor
A guide that can help any commercial business or organisation to reduce its environmental impact.

Pure Leapfrog
UK
Tel: +44 (0)20 7825 3479
Facebook: /pureleapfrog
Twitter: @pureleapfrog
www.pureleapfrog.org
The leading provider of social investment and professional support to community energy projects in the UK.

Responsible Purchasing Network (RPN)
USA
Tel: +1 510 547 5475
Facebook: /Responsiblepurchasing
Twitter: @RPN
www.responsiblepurchasing.org
An international network of buyers dedicated to socially responsible and environmentally sustainable purchasing.
TCO Development
Sweden
Tel: +46 8 782 92 00
Facebook: /tcocertified
Twitter: @tcocertified
www.tcodevelopment.com
TCO Development helps organisations to integrate sustainable IT as part of an overall sustainability strategy.

Terra Infirma
UK
Tel: +44 (0)191 265 7899
Twitter: @GarethKane
www.terrainfirma.co.uk
Assists organisations in embedding the principles of sustainability into their business processes.

Total Environment Centre (TEC)
Australia
Tel: +61 2 9211 5022
Facebook: /totalenvironmentcentre
Twitter: @angel4green
www.tec.org.au
Employing years of experience in lobbying, campaigns, media and research, TEC is a resource and support base for environmentalists working on a wide range of issues.

Tropical Science Centre (TSC)
Costa Rica
Tel: +506 2253 3267
Facebook: /centrocientificotropical
Twitter: @cct_cr
www.cct.or.cr
A non-profit environmental NGO carrying out studies in Costa Rica and in 25 countries throughout Latin America, Africa and Asia, in addition to offering international courses on a wide range of topics.

Water Footprint Network
the Netherlands
Tel: +31 85 484 9600
Facebook: /WaterFootprint
Twitter: @waterfootprintn
www.waterfootprint.org
The global leader in water footprint assessment.

World Green Building Council
USA
Facebook: /worldgreenbuildingcouncil
Twitter: @WorldGBC
www.worldgbc.org
A network of national green building councils across more than 100 countries.

World Business Council for Sustainable Development (WBCSD)
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 to 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](http://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](http://www.attractionshandbook.com/digital)

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>Phone Number</th>
<th>Fax Number</th>
<th>Email</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>1Life</td>
<td>LDH House, St Ives Business Park, Parsons Green, St Ives, Cambridgeshire, PE27 4AA, UK</td>
<td>+44 (0)1480 401250</td>
<td></td>
<td><a href="mailto:businessdevelopmentgroup@1life.co.uk">businessdevelopmentgroup@1life.co.uk</a></td>
<td><a href="http://www.1life.co.uk">www.1life.co.uk</a></td>
</tr>
<tr>
<td>21st Century AV</td>
<td>Unit 4, Thames Court, 2 Richfield Avenue, Reading, RG1 8EQ, UK</td>
<td>+44 (0)118 997 7770</td>
<td></td>
<td><a href="mailto:sales@21stcenturyav.com">sales@21stcenturyav.com</a></td>
<td><a href="http://www.21stcenturyav.com">www.21stcenturyav.com</a></td>
</tr>
<tr>
<td>3D Custom Foam Inc</td>
<td>3127 Thunderbird Crescent, Burnaby, V5A 3G1, British Columbia, Canada</td>
<td>+1 604 444 3626</td>
<td>+1 604 420 3626</td>
<td><a href="mailto:john@3customfoam.com">john@3customfoam.com</a></td>
<td><a href="http://www.3dcustomfoam.com">www.3dcustomfoam.com</a></td>
</tr>
<tr>
<td>3D Experience</td>
<td>6 Harrisons, Birchhanger, Bishop's Stortford, CM23 5QT, UK</td>
<td>+44 (0)1279 817 219</td>
<td></td>
<td><a href="mailto:info@3dexperience.co.uk">info@3dexperience.co.uk</a></td>
<td><a href="http://www.3dexperience.co.uk">www.3dexperience.co.uk</a></td>
</tr>
<tr>
<td>3DBA 3D Branded Attractions</td>
<td>Prins Karellaan 32, Knokke Heist, B-8300, Belgium</td>
<td>+32 473 510 380</td>
<td>+32 50 340 332</td>
<td>use online form</td>
<td><a href="http://www.3dba.be">www.3dba.be</a></td>
</tr>
<tr>
<td>7thSense Design Ltd</td>
<td>2 The Courtyard, Shoreham Road, Upper Beeding, West Sussex BN44 3TN, UK</td>
<td>+44 (0)1903 812 299</td>
<td>+44 (0)8703 835 589</td>
<td><a href="mailto:info@7thsense.co.uk">info@7thsense.co.uk</a></td>
<td><a href="http://www.7thsensedesign.com">www.7thsensedesign.com</a></td>
</tr>
<tr>
<td>A+K UK Ltd</td>
<td>Norderstedt House, James Carter Road, Mildenhall, IP28 7RQ, UK</td>
<td>+44 (0)1638 510 900</td>
<td></td>
<td><a href="mailto:sales@anders-kern.co.uk">sales@anders-kern.co.uk</a></td>
<td><a href="http://www.anders-kern.co.uk">www.anders-kern.co.uk</a></td>
</tr>
<tr>
<td>Aardvark Mascots</td>
<td>10545 Burbank Boulevard, 305, North Hollywood, CA 91601, USA</td>
<td>+1 818 508 7900</td>
<td></td>
<td><a href="mailto:aardwarkmascots@gmail.com">aardwarkmascots@gmail.com</a></td>
<td><a href="http://www.aardvarkmascots.com">www.aardvarkmascots.com</a></td>
</tr>
<tr>
<td>AB Audio Visual Ltd</td>
<td>Unit 7, 96g New Drove, Wisbech, PE13 2RZ, UK</td>
<td>+44 (0)1945 476 973</td>
<td>+44 (0)1945 481 277</td>
<td><a href="mailto:web@abaudiovisual.co.uk">web@abaudiovisual.co.uk</a></td>
<td><a href="http://www.abaudiovisual.co.uk">www.abaudiovisual.co.uk</a></td>
</tr>
<tr>
<td>Absolute Action Limited</td>
<td>Focus House, No. 6 Tonbridge Road, Maidstone, ME16 8RP, UK</td>
<td>+44 (0)1622 351 000</td>
<td>+44 (0)1622 351 001</td>
<td><a href="mailto:enquiries@absolute-action.com">enquiries@absolute-action.com</a></td>
<td><a href="http://www.absolutoaction.com">www.absolutoaction.com</a></td>
</tr>
<tr>
<td>Access Gamma</td>
<td>Wright Business Centre, 1 Lonmay Road, Glasgow, G33 4EL, UK</td>
<td>+44 (0)845 835 0192</td>
<td></td>
<td><a href="mailto:tellmemore@theaccessgroup.com">tellmemore@theaccessgroup.com</a></td>
<td><a href="http://www.theaccessgroup.com/gamma">www.theaccessgroup.com/gamma</a></td>
</tr>
<tr>
<td>Acoustiguide Limited</td>
<td>2-3 North Mews, London WC1N 2JP, UK</td>
<td>+44 (0)20 7269 5150</td>
<td>+44 (0)20 7404 7715</td>
<td><a href="mailto:info@acoustiguide.co.uk">info@acoustiguide.co.uk</a></td>
<td><a href="http://www.acoustiguide.co.uk">www.acoustiguide.co.uk</a></td>
</tr>
</tbody>
</table>
Action Park
PO Box 18, Vial Principal, Poligono Industrial, 46220 Picassent, Spain
Tel: +34 961 240 688
Fax: +34 961 240 758
Email: info@actionpark.es
www.actionpark.es

Advanced Animations Inc
PO Box 34, Route 107, Stockbridge, VT 05772, USA
Tel: +1 802 746 8974
Fax: +1 802 746 8971
Email: info@advancedanimations.com
www.advancedanimations.com

Adel Rootstein Ltd
9 Beaumont Avenue, London, W14 9LP, UK
Tel: +44 (0)20 7381 1447
Fax: +44 (0)20 7386 9594
Email: sales@adelroostein.co.uk
www.rootstein.com

Aedas Architects
5-8 Hardwick Street, London, EC1R 4RG, UK
Tel: +44 (0)20 7837 9789
Fax: +44 (0)20 7837 9678
Email: london@aedas.com
www.aedas.com

Adirondack Studios
439 County Route 45, Argyle, NY 12809, USA
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Email: use online form
www.adkstudios.com

Advanced Animations Inc
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Fax: +1 802 746 8971
Email: info@advancedanimations.com
www.advancedanimations.com

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70 Cowcross Street, London, EC1M 6EJ, UK
Tel: +44 (0)20 7409 3545
Email: mail@afl-uk.com
www.afl-uk.com

Adrian Smith + Gordon Hill
Architecture AS+GG
11 West Monroe, Suite 2300, Chicago, IL 60603, USA
Tel: +1 312 920 1888
Fax: +1 312 920 1775
Email: info@smithgill.com
www.smithgill.com

Agenda Design
108 Point Pleasant, London, SW18 1PP, UK
Tel: +44 (0)20 8870 1847
Email: paul@agendadesign.com
www.agendadesign.com

AFLS+P Architects
70 Cowcross Street, London, EC1M 6EJ, UK
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Email: mail@afl-uk.com
www.afl-uk.com

Airwave Europe Ltd
Lime Place, Rosier Business Park, Billingshurst, RH14 9DE, UK
Tel: +44 (0)845 555 1212
Email: use online form
www.airwave.tv

AFLS+P Architects
70 Cowcross Street, London, EC1M 6EJ, UK
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Email: mail@afl-uk.com
www.afl-uk.com

Alcons Audio BV
De Corantijn 69, 1689 AN, Zwaag, the Netherlands
Tel: +31 229 28 30 90
Fax: +31 229 28 30 99
Email: info@alconsaudio.com
www.alconsaudio.com

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70 Cowcross Street, London, EC1M 6EJ, UK
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Email: mail@afl-uk.com
www.afl-uk.com

ALcontrol Laboratories
Units 7 & 8, Hawarden Business Park, Manor Road, Hawarden, CH5 3US, UK
Tel: +44 (0)1244 528 700
Fax: +44 (0)1244 528 701
Email: use online form
www.alcontrol.com

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Tel: +44 (0)20 7409 3545
Email: mail@afl-uk.com
www.afl-uk.com

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3300 South Hiawassee Rd, Building 105, Orlando, FL 32835, USA
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Email: use online form
www.alcorn.com

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70 Cowcross Street, London, EC1M 6EJ, UK
Tel: +44 (0)20 7409 3545
Email: mail@afl-uk.com
www.afl-uk.com

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www.alcorn.com

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Email: use online form
www.alcorn.com

Alcorn McBride
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Tel: +1 407 296 5800
Email: use online form
www.alcorn.com

Alinco Costumes
5505 South Riley Lane, Murray, UT 84107, USA
Tel: +1 801 266 6337
Fax: +1 801 266 6320
Email: customerservice@alincocostumes.com
www.alincocostumes.com

Alcoron Costumes
5505 South Riley Lane, Murray, UT 84107, USA
Tel: +1 801 266 6337
Fax: +1 801 266 6320
Email: customerservice@alincocostumes.com
www.alincocostumes.com
- Alterface  
  Avenue Pasteur 11, 1300 Wavre, Belgium  
  Tel: +32 10 48 00 60  
  Email: info@alterface.com  
  www.alterface.com

- Aluline Environmental Solutions  
  1 Aldborough Street, Blyth, NE24 2EU, UK  
  Tel: +44 (0)844 770 1555  
  Fax: +44 (0)844 770 1666  
  Email: info@alulinegroup.com  
  www.aluline-environmental.co.uk

- AMA Amusement Machines  
  Heinz Bausch, Kirchgasse 10, 85653 Aying, Germany  
  Tel: +49 8095 9350  
  Fax: +49 8095 874805  
  Email: info@ama-ag.de  
  www.ama-ag.de

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

- Amusement Logic SL  
  Calle Velluters 2, Pol. Ind. Vara de Quart, 46014 Valencia, Spain  
  Tel: +34 961 58 16 14  
  Fax: +34 961 56 53 46  
  Email: use online form  
  www.amusementlogic.es

- Amusement Ride Services  
  189 High Road, Halton, Lancaster, LA2 6QB, UK  
  Tel: +44 (0)1524 811 323  
  Email: info@amusementrideservices.com  
  www.amusementrideservices.com

- Amusement Services International  
  Office No. 1706, Tameem House, Tecom C, PO Box 113926, Dubai, UAE  
  Tel: +971 (0)4 454 2929  
  Fax: +971 (0)4 454 2945  
  Email: info@asi-world.com  
  www.asi-world.com

- Antonio Zamperla Spa  
  Via Monte Grappa, 15-17, 36077, Altavilla Vicentina (VI), Italy  
  Tel: +39 0444 998 400  
  Fax: +39 0444 573 720  
  Email: zamperla@zamperla.it  
  www.zamperla.com

- Apogee Attractions Inc  
  23811 Washington Avenue, Ste. C-110, Murrieta, CA 92562, USA  
  Tel: +1 951 600 8855  
  www.apogeeattractions.com

- Apogee Sound International  
  50 Spring Street, Ramsey, NJ 07446, USA  
  Tel: +1 800 443 3979  
  Fax: +1 800 999 9016  
  Email: info@apogee-sound.com  
  www.apogeesound.com

- Aquosis Ltd  
  Unit B1, Ryelands Business Centre, Ryelands Lane, Elmley Lovett, Droitwich, WR9 0PT, UK  
  Tel: +44 (0)1299 251 010  
  Fax: +44 (0)1299 250 935  
  Email: wateryplaces@aquosis.co.uk  
  www.aquosis.co.uk

- Arcstream AV Ltd  
  Unit 19, Nonsuch Industrial Estate, Kiln Lane, Epsom, KT17 1DH, UK  
  Tel: +44 (0)1372 742 682  
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  Tel: +852 2454 3547  
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<tr>
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<th>Address</th>
<th>Phone Numbers</th>
<th>Email</th>
<th>Website</th>
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<td><a href="http://www.beauchampdesign.co.uk">www.beauchampdesign.co.uk</a></td>
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Wai Lee Video Amusement Co. Ltd
18/F Ginza Plaza, 2A Sai Yeung Choi Street
South, Mongkok, Kowloon, Hong Kong
Tel: +852 2729 8342
Fax: +852 2387 9291
Email: sales@wailee.com
www.wailee.com

Water Sculptures Ltd
Unit 4, Stevant Way, White Lund, Morecambe,
LA3 3PU, UK
Tel: +44 (0)1524 377 07
Email: info@watersculptures.co.uk
www.watersculptures.co.uk

Water Technology Inc
PO Box 614, 100 Park Avenue,
Beaver Dam, WI 53916, USA
Tel: +1 920 887 7375
Fax: +1 920 887 7999
Email: nneuman@wtiworld.com
www.wtiworld.com

Waterplay Solutions Corp
1451B Ellis Street, Kelowna,
British Columbia, V1Y 2A3, Canada
Tel: +1 250 712 3393
Fax: +1 250 861 4814
Email: info@waterplay.com
www.waterplay.com

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MO 63049, USA
Tel: +1 800 932 3123
Email: sales@waterworksinternational.com
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Weldon Exhibits
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Fax: +1 604 273 4518
Email: sales@whitewaterwest.com
www.whitewaterwest.com

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Fax: +44 (0) 20 7608 7901
Email: info@wilkinsoneyre.com
www.wilkinsoneyre.com

Wisdom Rides Inc
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Fax: +1 970 522 2902
Email: info@wisdomrides.com
www.wisdomrides.com

World of Rides
The Fun Factory, 31 Third Avenue,
Drum Industrial Estate, Chester-le-Street,
DH2 1AY, UK
Tel: +44 (0)191 492 0999
Fax: +44 (0)191 492 0888
Email: info@worldofrides.com
www.worldofrides.com

World Waterpark Association
8826 Santa Fe Drive, Suite 310,
Overland Park, KS 66212, USA
Tel: +1 913 599 0300
Fax: +1 913 599 0520
Email: wwamemberinfo@waterparks.org
www.waterparks.org

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Triotech
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Jora Vision
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Alterface
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AMA Amusement Automaten
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www.waterslide.net

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Bungee Trampoline.com
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www.elibridge.com

ETF Ride Systems
www.etf.nl

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www.marcel-lutz.fr

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EuroJumper
www.eurojumper.pl

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www.maurer.eu

Maxi-Fun Air Games
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<td>ATOM Ltd</td>
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www.smithgill.com
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www.zamperla.com
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www.atlamdesignworldwide.com
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www.waterslide.net

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www.benoy.com

BH&M Architects
www.bhmarchitects.com

Bignell Shacklady Ewing
www.bignellshackladyewing.com

Blue Ant Design
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www.boyesrees.co.uk

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www.colwynfoulkes.co.uk

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www.cunningham.com

Cost of Wisconsin Inc
www.costofwisconsin.com

nWave Pictures Distribution
www.nwave.com

Polin Waterparks
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www.rayhole-architects.com

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http://redraion.com

Heimotion GmbH
www.heimo.com

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www.kokoro-dreams.co.jp/english

Meticulous Ltd
www.meticulousltd.co.uk

NHM Planning & Design Consulting
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www.nhm.ac.uk/business-centre

Polin Waterparks
www.polin.com.tr

Sally Corporation
www.sallycorp.com

The Jim Henson Company
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Australian Waterslides & Leisure
www.waterslide.net

BDA Architects
www.bdaarchitects.co.uk

Benoy
www.benoy.com

BH&M Architects
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www.creativesolutions-uk.com

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Rhetroactive Design  
www.rhetroactive.com

Richard Burdett  
www.lse.ac.uk/researchAndExpertise

RTKL  
www.rtkl.com

Sanderson Group  
www.sandersonintl.com

Scape Design Associates Ltd  
www.scapeda.co.uk

Scruffy Dog Group Ltd  
www.scruffydogltd.com

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  
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
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<td>Simon-Kaloi Engineering</td>
<td><a href="http://www.skeng.com">www.skeng.com</a></td>
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www.attractionshandbook.com
PRODUCT SELECTOR

- 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  
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  www.soundservices.co.uk
- Sound Technology Ltd  
  www.soundtech.co.uk
- Soundcraft  
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- Sporting Performance Ltd  
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  www.stealthacoustics.com
- Sysco Audio Visual Solutions  
  www.syscoav.co.uk
- Tannoy Ltd  
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  www.theprojectionstudio.com
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  www.thesoundworkshop.com
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- TMC  
  www.tmc.ltd.uk
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- Touch Vision  
  www.touchvision.tv
- TransTec bv  
  www.transtec.nl
- Turbosound Ltd  
  www.turbosound.com
- Turner Media Innovations  
  www.turnermediainnovations.com
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  www.unique-online.co.uk
- Vaughan Sound Installations  
  www.vaughansound.co.uk
- Videotree Ltd  
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- Viewfax Multimedia Ltd  
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  www.id-al.com
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- Wilding Sound Ltd  
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  www.internationalplayco.com
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  Frutina  
  www.frutina.com
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  Innovative Leisure Ltd  
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www.transactis.co.uk

TVS Media Ltd
www.tvsmedia.com

Unlimited Snow
www.snow.biz

Vision XS
www.visionxs.co.uk

Vortex Aquatic Structures International
www.vortex-intl.com

Water Technology Inc
www.wtiworld.com

Weldon Exhibits
www.weldonexhibits.com

WhiteWater
www.whitewaterwest.com

Zebra
www.zbr.co.uk

DIGITAL THEATRES

7thSense Design
www.7thsensedesign.com

Evans & Sutherland
www.es.com

Holovis Attractions
www.holovis.com

Niceberg Studios
www.niceberg.be

nWave Pictures Distribution
www.nwave.com

Sky-Scan Inc
www.skyscan.com

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www.simworx.co.uk

Triotech
www.trio-tech.com
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- **Gantner Electronic GmbH**  
  [www.gantner.com](http://www.gantner.com)

### Event Management

- **EAG International Expo**  
  [www.eagexpo.com](http://www.eagexpo.com)
- **IAAPA Europe**  
  [www.iaapa.org.europe](http://www.iaapa.org.europe)
- **Visitor Attraction Expo**  
  [www.attractionsexpo.co.uk](http://www.attractionsexpo.co.uk)
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  [www.waterparks.org](http://www.waterparks.org)

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- **B Brown Display Materials Ltd**  
  [www.bbrown.co.uk](http://www.bbrown.co.uk)
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  [www.globalexperiencespecialists.co.uk](http://www.globalexperiencespecialists.co.uk)
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  [www.joravision.com](http://www.joravision.com)
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  [www.huettinger.de](http://www.huettinger.de)
- **Marler Haley**  
  [www.marlerhaley.co.uk](http://www.marlerhaley.co.uk)
- **Milosgroup Entertainment**  
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### Family Coasters

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  [www.zamperla.com](http://www.zamperla.com)
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### Indoor Coasters

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

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- **7thSense Design**  
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NSC Creative
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  http://designcompendium.com

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  www.forrec.com

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  www.futur-2.com

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  www.ideattack.com

- International Play Company
  www.internationalplayco.com

- ITEC Entertainment Corporation
  www.itec.com

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  www.itsaliveco.com

- Jora Vision
  www.joravision.com

- Larson Themed Construction
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- Lexington
  www.lexingtonscenery.com

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  www.meticulousltd.co.uk

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  www.vortex-intl.com

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  www.wtiworld.com

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  www.vekoma.com

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  www.baldwinboxall.co.uk

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- Joravision
  - www.joravision.com
- Sally Corporation
  - www.sallycorp.com
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- Triotech
  - www.trio-tech.com

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  - http://redraion.com

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  - www.aquadrolics.nl
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www.sevylor.com

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www.waterworks-fountains.com

Zebec
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