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

WORLD LEADERS IN THE DESIGN, MANUFACTURE & DEVELOPMENT OF 3D/4D DYNAMIC SIMULATION ATTRACTIONS FOR:

MUSEUMS - THEME PARKS - ZOOS & AQUARIUMS CORPORATE PROMOTION - VISITOR ATTRACTIONS FAMILY ENTERTAINMENT CENTRES - RETAIL MALLS

Worldwide Head Office
Simworx Ltd
37 Second Avenue
The Pensnett Estate
Kingswinford
West Midlands
DY6 7UL
United Kingdom

W www.simworx.co.uk
E sales@simworx.co.uk
T + 44 (0) 1384 295 733
F +44 (0) 1384 296 525
From audio-visual system integration and effects technology to 4D theatre solutions - we are your AV specialist for high-quality media-based attractions:

> 4D THEATRES / WATERPLEXX 5D THEATRES
> DARK RIDES
> SUSPENDED FLYING THEATRES™
> INVERTED POWERED COASTERS
> FLYING THEATRES
> 3D AND 2D DOMES / TUNNELS / VIRTUAL AQUARIUMS
> CIRCUMOTION THEATRES™
> HYBRID DOME THEATRES
> IMMERSIVE TRAM RIDES
> AND MANY MORE CUSTOMISED SOLUTIONS

Audio | Video | Screens | Lighting | Show Control | SFX
CURIOUS WHAT’S NEXT?
CONTACT US!
+43 7242 69269-0 | info@kraftwerk.at

www.kraftwerk.at
Immersive Adventurer

FULL TURNKEY SOLUTIONS • 16 SEAT UNITS
LEADING COMPANY IN IMMERSIVE TECHNOLOGY
LARGE SELECTION OF 4D EFFECTS
HIGHLY DYNAMIC 3DOF MOTION BASE
360 DEGREE SCREENS

www.ssimwori.co.uk
Today’s Children, Tomorrow’s Future

“Youth are not vessels to be filled, but fires to be lit.” If attractions can actively engage and nurture younger visitors, the future of our tomorrow will be brighter.

Children of today are the future of tomorrow’s world. If we can inspire their naturally inquiring young minds and empower them to solve problems as resourceful and creative thinkers, we’ll be equipping them with the tools to succeed – playing, living and working in our technology-driven digitalised global economy.

The growing skills gap in STEAM must be tackled. Raising the standard of informal non-gender biased STEAM education to bridge the curriculum gap is a major contribution our sector can deliver to establish a future workforce keen on STEAM, chiefly, engineering – the nuts and bolts of our future age.

This foresight will pay dividends for an industry ever-more reliant on VR, AR, AI, robotics and drones. The desire of our tech-savy audiences for the next best immersive digital attraction, deeper personalisation and more bespoke offerings cry out for the inventive ideas of engineers specialising in electronics, audio, visual and lighting.

By fostering channels of communication with young people in decision-making processes, science centres and museums can trigger and reinforce this keen interest in STEAM. By listening to young people’s opinions on educational activities, exhibition design and apps, as well as F&B and retail offerings, we can better appreciate and then engage their mindset. This will not only establish a strong, independent generation of STEAM enthusiasts, but also more engaged visitors who beg their parents to visit a science attraction, rather than the other way around.

But it’s not all about technology. We also need to empower young people to make sound choices for a sustainable future. By encouraging play and education in natural outdoor settings, zoos and aquariums can also do their bit to strengthen family and community relations while enhancing our health and well being. Intrepid initiatives today will help to breed a new generation of conservationists committed to ensuring that rhinos roam safely in the wild on our precious blue planet tomorrow.

Helen Patenall, editor, Attractions Management Handbook
helenpatenall@leisuremedia.com
FUTURE VIEW

16 Development Pipeline
Global projects breaking ground sector-by-sector: theme parks; visitor attractions; waterparks; zoos and aquariums; planetariums and science centres; museums and galleries; parks; and expos

INDUSTRY INSIGHTS

72 Getting Engaged
Science capital empowers science centres and museums to captivate and engage wider audiences in STEM. Dr Seakins and Dr King boil it down

80 Start From Scratch
Corey Timpson reveals how inclusive design and universal accessibility bedrock the open door appeal of the Canadian Museum for Human Rights

88 Be Our Guest
Tom Anstey summarises the ebb and flow of the global attractions industry reported in the latest TEA/AECOM Theme Index

94 Rising Star
Growth, maturity and innovation make their mark in Asia-Pacific but some attractions are on rocky ground. Chris Yoshi shares his insights

98 Wild Child
Outdoor family discovery days nurture the next generation of conservationists. Aimee Johns puts AZA’s latest initiative – Nature Play – in a nutshell

104 The Next Big Splash
Alice Davis asks a panel of waterpark suppliers to navigate the future trends and themes making waves across unchartered waters worldwide
AECOM keeping track of the attractions industry

Blowing hot and cold in Asia-Pacific

Exhilarating new waterpark experiences
FEATURES

112 Let There Be Light
Places of worship are inspiring people in a completely new light. Alice Davis takes a look at how immersive digital art installations in cathedrals and churches are enlightening new audiences.

120 Sounding It Out
Audio designer Peter Key advises how best to produce a captivating soundscape at your exhibition to engage your visitors – the ABC of how to approach sound challenges and avoid acoustic pitfalls.

126 Crest of a Wave
Whether its embracing visitors with disabilities, minimising the impact on local habitats or taking immersive theming to a new level, Helen Patenall dips into some splashtastic waterparks.

132 Game Changers
Technology is rapidly changing and taking attractions to new digital heights. Tom Walker marvels at the reality of virtual, augmented and mixed attractions and a future filled with robots and drones.

150 Global Village
Margherita Sani from the Network of European Museum Organisations enlightens us on how museums and galleries can act as beacons of communication to unite our diverse society.

158 Thea Awards
Compelling, engaging, artistic, entertaining and educational – the best themed entertainment and experience designs in global attractions. Christine Kerr summarises the latest TEA Thea Awards.

174 Joie de Vivre
Editor Helen Patenall and publisher Julie Badrick take a ‘tour de Puy du Fou’ to discover the ambitious vision behind one of France’s best kept secrets and multi award-winning theme parks.
RESOURCES

182 Company Profiles
A snapshot of the leading suppliers, designers and service providers immersed in the attractions market around the world. What could they do for you?

232 Product Innovation
Suppliers and designers tell the stories behind their latest innovations and product launches, with full contact details available at www.attractions-kit.net

238 Events Calendar
A month-by-month guide to conferences, exhibitions and expos giving us the low down on what’s happened – and what’s on the cards – in attractions

242 Industry Associations
Contact details of trade organisations representing operators, manufacturers and suppliers in the global attractions market

244 Green Resources
Organisations supporting sustainability

246 Address Book
Contact details of leading companies

272 Product Selector
Key attractions suppliers by sector

294 Web Gallery
Key suppliers in the attractions sector

Places of worship are raising the roof to light up our lives
OTHER RESOURCES FROM ATTRACTIONS MANAGEMENT

Attractions Management magazine
Attractions Management subscribers work in all areas of the global attractions industry. The magazine is available in print, digital and PDF

- Read online:
  www.attractionsmanagement.com/digital

Attractions Management ezine
The Attractions Management ezine brings the best of the week’s news and jobs to your inbox every Wednesday

- Sign up here:
  www.leisuremedia.com/subscribe

attractions-management.com
The Attractions Management website features daily news and jobs, access to digital editions of Attractions Management and links to other Leisure Media magazines and websites

- Visit the website:
  www.attractions-management.com

attractions-kit.net
The search engine for buyers lists contacts and details for 5,000 suppliers. Find all the connections you need to streamline your buying and get news via the weekly ezine

- Visit the website:
  www.attractions-kit.net

AM2
Our sister title focuses on news, jobs and training with a daily website, www.am2.jobs, an ezine and an instant alerts service

- Read online:
  www.am2.jobs/digital
- Sign up here:
  www.leisuremedia.com/subscribe

Instant alerts & RSS
Get the news and latest job openings and tenders the second they’re posted online – sign up for our free, customisable instant news alerts and RSS feeds

- Sign up here:
  www.leisuremedia.com/subscribe

The views expressed in individual articles are those of the author and don’t necessarily represent those of the publisher, Leisure Media. All rights reserved. No part of this book may be reproduced, stored in a retrieval system or transmitted in any form or by any means without permission of the copyright holder. ©Cybertrek 2018.
MORE TO ENJOY...

The full collection of handbooks by Leisure Media includes

- **SPA BUSINESS HANDBOOK**
  - READ ONLINE ➤ www.spahandbook.com/digital

- **HEALTH CLUB MANAGEMENT HANDBOOK**
  - READ ONLINE ➤ www.healthclubhandbook.com/digital

- **SPORTS MANAGEMENT HANDBOOK**
  - READ ONLINE ➤ www.sportshandbook.com/digital

- **ATTR ACTIONS MANAGEMENT HANDBOOK**
  - READ ONLINE ➤ www.attractionshandbook.com/digital

- **CLAD BOOK**
  - READ ONLINE ➤ www.cladglobal.com/CLADbook

- **LEISURE HANDBOOK**
  - READ ONLINE ➤ www.leisurehandbook.com

Subscribe: leisuremedia.com/subs  Tel: +44 1462 431 385  www.leisuremedia.com
DEVELOPMENT PIPELINE

Theme Parks ................................................................. p16
Visitor Attractions .................................................... p22
Waterparks ................................................................. p30
Zoos & Aquariums .................................................... p36
Planetariums & Science Centres .............................. p44
Museums & Galleries ................................................. p50
Parks ........................................................................... p62
Expos .......................................................................... p68
Titanic Belfast
Belfast, Northern Ireland
Opening: TBC

Northern Ireland’s popular Titanic Belfast attraction is set to be expanded, with the operator casting its eye towards the hospitality side of its business.

The plans, submitted to Belfast City Council, propose the extension, integration and alteration of Titanic pavilions, with a single-storey extension of pavilions three and four. The plans also include a change of use, from retail to additional conferencing facilities, as well as a new entrance and external events area. The buildings, currently separate, would be extended and connected.

“At Titanic Belfast, we don’t rest on our laurels and are continuously looking at ways to enhance our five-star facilities for the thousands of local, national and international tourists we welcome on an annual basis,” said a spokesperson, speaking to Attractions Management.

Adding, “As the business continues to go from strength to strength, there’s a need to continually develop our offering.”

Titanic Belfast sits within the city’s Titanic Quarter, a mixed-use waterside development which also includes the Odyssey Pavilion. Titanic Island Ltd, the company carrying out the development on site, is also seeking developers to build a 244-bedroom hotel.

http://lei.sr?a=s1U0V
A new family theme park for Gulliver’s

Gulliver’s Family Theme Park
South Yorkshire, UK
Opening: 2020

A former coal mine in South Yorkshire is to be transformed into a new £37m (US$46m, €43.1m) Gulliver’s family theme park and resort.

The park will have an indoor waterplay zone, woodland lodges and tree houses, a 100-bedroom hotel and many attractions, such as a Nerf Zone, an indoor climbing centre, and Gully’s dream village where children with life-threatening illnesses can enjoy cost-free respite from their conditions.

The development will also cater to the wider community with multi-use nature trails, a woodland adventure centre with outdoor activities, an education and ecology centre with forest classrooms, as well as a free-to-use outdoor gym.

The first phase includes the theme park and associated elements opening by 2020, while the full development will feature “four or five” phases over 12 years.

http://lei.sr?a=S8H6k

Visitors will be able to prowl the dark alleys of Batman’s Gotham City

Warner Bros
Yas Island, Abu Dhabi
Opening: 2018

The US$1bn (€917m, £775m) Warner Bros Abu Dhabi park will feature six immersive worlds inspired by popular IPs spread over 153,000sq m (1.65m sq ft).

Visitors will be able to experience 29 rides, shows and attractions, including thrill rides, family attractions and live entertainment spectacles.

DC universe will comprise Metropolis and Gotham City – homes of Superman and Batman respectively – designed to draw in fans of the comic book franchises, whereas Cartoon Junction will bring together popular Warner Bros characters like Bugs Bunny within a stylised cartoon world immersing guests in animation.

For fans of The Flintstones, a recreation of Bedrock will make up the fourth world, while Dynamite Gulch with feature both Looney Tunes and Hanna-Barbera characters. A Warner Bros Plaza will celebrate Hollywood and tell the rich history of the Warner Bros brand.

Pam Lifford, president of Warner Bros Consumer Products, said: “We’ve been closely collaborating with our partners at Miral to faithfully construct immersive worlds that resonate with precise details.”

http://lei.sr?a=V1z3C
**THEME PARKS**

**Messi Experience Park**

**Nanjing, China**  
**Opening: Q1 2019**

Footballer Lionel Messi has inspired a new theme park in China, which will have more than 20 multimedia attractions dedicated to the FC Barcelona star. A consortium of developers, including China’s Phoenix Group and Spanish conglomerate Mediapro, are backing the Messi Experience Park in Nanjing – described as “a unique global experience” that will allow visitors “to immerse themselves in all things Messi”.

The park will utilise virtual and augmented reality technologies for both rides and special football clinics teaching some of Messi’s skills. The park will also have football pitches for visitor usage. A 46,000sq m (495,000sq ft) zone of indoor facilities will be complemented by a 12,000sq m (130,000sq ft) garden games area in addition to 25,000sq m (270,000sq ft) of public space.

A large team of designers, including Catalan architecture firm DAW Office, are working on the project. Mediapro’s attractions arm has worked on the design and construction of several sports-related exhibition spaces and theme parks, including the Camp Nou Experience, Real Madrid Museum, Ferrari Land Gallery and AC Milan Museum.

**Disneyland Hong Kong**

**Hong Kong**  
**Opening: 2018-23**

Disneyland Hong Kong is being upgraded with *Frozen* and Marvel zones in an attempt to make the struggling theme park profitable. The entire themed *Frozen* area will be a first for Disney parks – the brand’s largest presence is currently at its Epcot park in Orlando. The new *Frozen* zone at Disneyland Hong Kong, set to debut in 2020, will feature a recreated Arendelle complete with a lake, an ice mountain, two rides, retail and F&B.

The new Marvel-themed ride will debut before then, in 2018, in addition to a new complex based on Disney’s latest release *Moana*.

The Disney castle – currently the operator’s smallest at 77-feet high (23.4 metres) – will be “supersized” to compete with Disney’s existing global properties.

Subject to approval, construction of the overall six-year expansion is scheduled for completion by 2023.

[http://lei sr? a=f1j4t](http://lei sr? a=f1j4t)
Discovery Communications is hoping to entice some of its three billion worldwide viewers to a US$400m (€373m, £312m) eco-theme park resort it is developing in Costa Rica. Discovery, which owns both the Discovery Channel and Animal Planet (airing in more than 180 countries), will develop the 8sq km (3sq m) project alongside local firm Sun Latin America. The plans include rock climbing, hiking, diving and other adventure activities. The park, which will have a strong focus on biodiversity and conservation, is also likely to include a waterpark, a Discovery-branded hotel and a number of restaurants.

"Millennials are interested in more than lying in a beach chair," said Leigh Anne Brodsky, executive vice president of Discovery Global Enterprises. Adding that viewers will be able to “live out the lifestyle of Discovery beyond the experience of a TV screen".

http://lei sr? a=s8j2s
Puy du Fou

International
Opening: TBC

French historical theme park operator Puy du Fou is all set to develop three further international sites by 2027.

In 2016, Puy du Fou welcomed more than 2.2 million visitors to its French site – a massive 30 per cent rise over the last three years – with turnover exceeding €100m (US$113m, £89m).

Building on this surge in visitor attendance, 2016 saw the opening of Puy du Fou’s second site, Kynren in north England – a live historical reenactment telling the story of 2,000 years of British history, myth and legend.

Plans are now afoot to accelerate the company’s growth, with a €200m (US$227m, £177m) historical theme park breaking ground in Toledo in 2019, unfolding the history of Spain. Financed on a franchise model, discussions are ongoing with local authorities.

Next in line are plans for a historical park in China, with the aim of opening a Puy du Fou site in the country by 2025. The project is estimated to cost around €300m (US$316.6m, £257m), supported by a franchise model and private partners.

A third park, with a yet-to-be determined location, is rumoured to be opening elsewhere in Europe or China by 2027.

Created in 1978, Puy du Fou is the second largest theme park in France. Its Cinéscénie show is now in its 40th year.

http://lei.sr?a=n7r0M
Six Flags
Zhejiang & Chongqing, China
Opening: 2019 & 2020

Six Flags has announced the addition of Garfield to its Chinese ventures – the popular IP will feature in the children’s area of its upcoming Zhejiang and Chongqing theme parks.

Created in 1978, Paws Inc-owned Garfield holds the Guinness World Record for being the world’s most widely syndicated comic strip. In addition to the various merchandise and commercial tie-ins thought to be worth up to US$1bn (€893m, £768m) annually, the Garfield comic strip has evolved to spawn several animated television specials and movies.

“We’re excited to create unique, themed sections based on the beloved Garfield character for children and their families,” said John Odum, president of Six Flags International Development Company.

The first Six Flags-branded park in China – operating under a franchise model outside of the USA – is anticipated to open in 2019 and will be located in Haiyan, Zhejiang province, near Shanghai.

Chinese real estate development firm Riverside Investment Group (RIG) is behind the US$4.6bn (€4.2bn, £3.2bn) resort development, with the Six Flags park acting as the centrepiece.

A second Six Flags park will come to Bishan, Chongqing, in 2020. Both a theme park and waterpark are being developed, once again in partnership with RIG.

Che Li, RIG chair, said: “We look forward to bringing Garfield to life inside Six Flags Zhejiang and Six Flags Chongqing.”

http://lei.sr?a=a3H1V

My Neighbour Totoro
Nagoya, Japan
Opening: 2020

Studio Ghibli has announced plans for a theme park based on its iconic anime movies to be built on the site of the 2005 World Expo in Japan.

Developed in partnership with the Aichi Prefecture government, the park will be based on the 1988 cult classic My Neighbour Totoro, with plans to later expand the 2sq km (0.77sq mi) site to create attractions based on other Ghibli films and characters.

According to Studio Ghibli co-founder and producer Toshio Suzuki, it will embody My Neighbour Totoro’s theme of “respecting nature and embracing culture” and will be a recreation of the world of Totoro. It will not include any rides.


http://lei.sr?a=k0E7Y

The first Six Flags-branded parks in China will feature the popular Garfield IP

PHOTO: © STUDIO GHIBLI

PHOTO: © PAW INC.
Treetop Experience
Gisselfeld Klosters Skove, Denmark
Opening: TBC

Architects EFFEKT are overseeing a 45m (147.6ft) spiralling observation tower in the middle of a preserved Danish forest. Located in Gisselfeld Klosters Skove, one hour south of Copenhagen, the structure will comprise part of Camp Adventure – an existing sports facility with tree top climbing paths and aerial zip lines. The spiralling tower will be linked via a connected walkway leading visitors on a 600m-long (2,000ft) elevated journey of the forest.

While detailed design information has not yet been released, the architects say the tower will be set “gently and respectfully” against its beautiful backdrop. A continuous ramp will swirl from the bottom to the top, making it as accessible as possible to visitors.

EFFEKT have worked on several leisure projects in Europe, including GAME Streetmekka – a facility for street sport, skateboarding and urban culture, which they created within an abandoned train depot in the Danish seaport of Esbjerg.

There has been a growing trend for creative observation structures in Europe: architecture practice Close to the Bone’s gravity-defying tower in a Belgian forest; Franek Architects’ meandering Sky Walk in a Czech forest valley; MVRD’s giant staircase outside Rotterdam train station; and a triangular viewpoint built on the side of a Norwegian mountain.

http://lei.sr?a=00101
San Pellegrino Flagship Factory
Bergamo, Italy
Opening: TBC

Bjarke Ingels Group (BIG) will design a new factory and visitor experience for mineral water company San Pellegrino, after finishing top of an international competition for the project.

The design studio revealed that their sinuous design for the 17,500sq m (188,000sq ft) complex – which will “guide visitors through the 30-year journey of the natural mineral water” – was inspired by “the serpentine run of the Brembo river and sloping Alpine mountainsides”.

San Pellegrino has bottled water at its plant in Bergamo since 1899. It believes that opening an expanded €90m (US$95.1m, £76.4m) factory and a museum ‘Experience Lab’ will bring new economic, tourism, social and employment benefits to local communities across the surrounding Lombardy Region.

BIG’s design features expanding and contracting arches throughout the campus, creating multiple spaces and experiences. Visitors and employees “will walk through majestic vaults, covered tunnels, arcades and green pergolas that frame the history and heritage of the brand”. A series of openings will reveal views of the mountains and river.

BIG founder Bjarke Ingels explained: “Rather than imposing a new identity on the existing complex, we propose to grow it out of the complex. Like the mineral water itself – the new San Pellegrino Factory and Experience Lab will seem to spring from its natural source.”

Studio Verticale, West 8 and Arup are involved, with groundbreaking in 2018.

http://lei.sr?a=n8G6N
Kodak Experience Centre
Rochester, New York, NY, USA
Opening: Q3 2018

Kodak has selected Jack Rouse Associates (JRA) to design a 9,000sq ft (836sq m) brand home called the Experience Centre.

Part of a 10-year masterplan to breathe life into the Eastman Business Park, the Experience Centre will explore Kodak’s innovations in photography, film, printing, digital imaging and chemistry. Telling the story of the Kodak brand, the centre will also show its impact on the local community, with additional features such as a café and a retail area.

“We have been working very closely with Kodak to create a space where guests can rediscover the impact that Kodak has had on their lives,” said Randy Smith, senior project director at JRA. “They have always supported creativity with their products and processes and this will be a great place to celebrate that.”

http://lei.sr?a=F9B6m

Super Nintendo World
Universal Studios Japan
Osaka, Japan
Opening: 2020

Universal has shed more light on its upcoming Super Nintendo World in Japan, confirming that Mario Kart will be brought to life as part of the highly anticipated immersive attraction.

Scheduled to open in time for the 2020 Tokyo Olympics, the ¥60bn (US$544m, €486m, £428m) Mario-themed addition to Universal Studios Japan will feature zones filled with modern rides, interactive areas, shops and restaurants. A Mario Kart ride is sure to prove a hit with fans.

Nintendo’s creative team has joined forces with Universal Creative for Super Nintendo Land.

“The Universal creative team has been a talented and reliable partner in bringing the world of Mario out of video games and into real life,” said Shigeru Miyamoto, director and creative fellow of Nintendo.

“I have many plans and ideas that will make you feel like you have set foot into a Nintendo video game.”

According to Universal estimates, the economic effect of Universal Studios Japan during the decade following the opening of Super Nintendo World will be about ¥6,200bn (US$56.18bn, €50.2bn, £44.2bn) in the Kinki Region of Japan.

http://lei.sr?a=o8S5J
Silverstone Heritage Experience

Silverstone, UK

Opening: Q1 2019

The Heritage Lottery Fund (HLF) has awarded £9.1m (US$11.5m, €10.7m) to the Silverstone Heritage Experience, guaranteeing a new permanent exhibition at the home of British motor racing.

Sitting at the main entrance to the race circuit, design consultancy Mather & Co will create a series of interactive exhibitions and displays inside the only remaining Second World War hangar on the Silverstone site. The hangar will be fully refurbished and reclad, while a second new building will house the archives of the British Racing Drivers’ Club (BRDC), a specialist library and a learning space for school groups.

The main exhibit will tell the history of Silverstone set against the wider context of motor racing in the UK and worldwide.

“As the lead consultant we will work hard to ensure that the heritage of Silverstone and British motor racing are given a rightful home,” said Chris Mather, chief executive at Mather & Co.

“The story of Silverstone is broader than just Formula 1, the site has a rich and diverse history, which has remained untold to the wider public until now and warrants further interpretation in a modern and dynamic visitor centre.”

Silverstone Heritage Live will also include a series of themed tours stopping at iconic sites around the famous circuit, as well as an extensive formal education programme focused on STEM subjects.

http://lei.sr?a=S1v5L
Eleven Arches has enjoyed its second season of showcasing *Kynren – An Epic Tale of England*. The 90-minute open-air performance brings to life 2,000 years of British history, myth and legend from Roman times through to WW2, set against the backdrop of Auckland Castle in County Durham, north east England.

Building on the success of its inaugural season, which attracted more than 100,000 visitors, new creative director Steve Boyd has enriched the evening performance’s 17 scenes to add more special effects and pyrotechnics; a larger cast and crew of 1,500 volunteers; new characters and animals; a new narrative and scenes; and an enhanced soundtrack.

Meanwhile, Eleven Arches’ umbrella charity – Auckland Castle Trust – is overseeing the wider £70m (€79.5m, US$90.8m) transformation of Auckland Castle itself into a world class art, faith and heritage visitor attraction.

Spring 2018 will see the opening of a visitor centre and exhibition space designed by Niall McLaughlin. Linking Auckland Castle to the Market Place in Bishop Auckland village, the new Welcome Centre will boast a 29-metre high tower with a viewing platform offering extensive views, while a contemporary curved glass structure designed by SANAA will house a restaurant and a winter garden.

In 2019, a purpose-built extension to Auckland Castle will house England’s first museum exploring the history of faith in the British Isles, called the Faith Museum.

Auckland Castle Trust and its events arm Eleven Arches were established as charities in 2012 by businessman and philanthropist Jonathan Ruffer in a bid to reinvigorate and establish the region as an international tourist destination.

Within five years, it’s anticipated that the project will attract more than 200,000 visitors, with offsite tourism expenditure injecting £4.75m (€5.4m, US$6.2m) per year into the regional economy.

All profit from the seasonal Kynren show is reinvested into future performances and the training academy, where local volunteers – affectionately known as Archers – learn the skills they need to equip them for the live shows.
Ocean Discovery Centre
British Columbia, Canada
Opening: TBC

The Nanaimo Deep Discovery Association (NDDA) has showcased plans for a CA$40m (US$30.6m, €28.5m, £24.5m) attraction in British Columbia to connect people with the ocean environment and deep-sea technology.

The facility would be an educational ocean experience attracting visitors with a range of displays and activities: static, virtual, interactive and living.

The plans show an expansive atrium at the heart of a building surrounded by water.

If approved, the centre would use existing resources such as local fisheries’ experts and Ocean Networks Canada to create a product celebrating the oceans with a museum, an attraction and an education centre. It will have a waterfront location within walking distance of the cruise ship terminal, casino and conference centre.

http://lei.sr?a=4I5I7

Tidal Lagoon
Swansea, UK
Opening: TBC

Plans for Swansea’s £1.3bn (US$1.6bn, €1.5bn) tidal lagoon have been backed by a government-commissioned independent review, with a number of conclusions suggesting further development across the UK if the project is a success. It will be the world’s first tidal lagoon to generate clean electricity.

Leisure aspects of the innovative renewable energy scheme are seen as being key to the overall proposition. As part of the masterplan, the tidal lagoon will also feature an international watersport centre and an oyster hatchery designed by architects FaulknerBrowns, as well as a visitor centre.

Inspired by traditional fishing warehouses and boathouses, the 4,000sq m (43,056sq ft) building for the watersport facility and hatchery will include sports facilities, changing rooms and boat storage.

The project will also feature an eco-focused offshore visitor centre, with an exhibition space, a lecture theatre, a café and educational facilities.

Juice Architects have led the design of the visitor centre, working alongside Evolve, LDA Design, Atkins Global and Costain. The design is based on oysters, with the structure offering the appearance of a series of shells.

If Swansea is a success, it’s hoped that a network of lagoons could be set up around the UK coast, harnessing clean energy from the sea’s tides.

http://lei.sr?a=00D0n
Merlin Entertainments has confirmed plans for a Legoland development in New York state, with its designer Forrec revealing to Attractions Management new details about the highly anticipated project.

The US$500m (£470m, £401.7m) development in Goshen – around 65 miles from New York City – will feature more than 50 rides, shows and attractions, in addition to a 250-bedroom Lego hotel.

The park, which will be Merlin’s tenth Legoland, will be a “best of”, taking the best elements from every Legoland park worldwide and combining them to create an ultimate Lego experience.

Speaking to Attractions Management, Cale Heit, executive vice president of Forrec, detailed the plans for the New York attraction: “As time goes on there have been more and more changes made to Lego’s parks,” he said. “They’re looking more and more like the Lego product lines, creating this immersive Lego world.

“We’re working with Merlin on the masterplan right now. We’re going to take the best from the other parks, put it together and then add more to it as the new park comes to life.”

The 523-acre (2.1sq km) development is currently going through final approval.

“One thing very unique for a Lego park is the property is very hilly,” added Heit. “It’s a really beautiful green environment and we’re utilising the hills as an opportunity to help engage guests as they walk through. The topography of the area pulls people through the park, incorporating it into the story and the theming.”

Merlin has said it expects between 1.5 million and 2.5 million visitors a year – in line with figures at its USA parks in Florida and California.

The operator’s most recent Legolands opened in Japan in April 2017 and in Dubai, as part of the wider Dubai Parks and Resorts destination, in October 2016.

Heidi Alperlebnis
St Gallen, Switzerland
Opening: 2020

CHF100m (US$98.6m, €93.4m, £81m) will be invested in a new Heidi visitor attraction based on the famous 1881 story by Johanna Spyri.

Created by visitor attraction specialists Steiner Sarnen, Heidi Alperlebnis is part of a plan to boost tourism in the region famous for the character. Visitors will experience what it is like to “be” Heidi, with indoor and outdoor locations recreating a traditional Swiss alpine village at the mountain resort of Flumserberg. It will be accessible from Tannenboden village, which will also be redeveloped with a new cable car by Bergbahnen Flumserberg AG, and more hotels.

Activities on offer will include milking goats, crafting wooden stools and meeting actors portraying village locals, while a 3D theatre will screen a “voyage to Frankfurt”.

It’s expected to attract 200,000 more tourists to the area.

http://lei_sr?a=t3r8n
The Scottish Seabird Centre has unveiled plans for a new visitor centre at its North Berwick site near Edinburgh.

The £5.5m (US$6.2m, £4.8) proposal would continue the work of the Seabird Centre, an educational destination that enables guests to engage with and learn about wildlife. However, the charitable conservation centre, which opened in 2000, is currently struggling to keep up with visitor demand.

The project, dubbed the National Marine Centre, will promote educational and conservation initiatives based around the local ecosystem, as well as working on nationwide programmes and sharing research with environmentalists and visitors. Marine animals and birds will remain at the heart of the mission.

Architects Simpson and Brown are collaborating with exhibition designers Event Communications on the plans. An advisory group of experts and academics, including researchers and scientists, is advising on the marine exhibits.

The centre will promote both educational and conservation initiatives.

“"We have more education requests that we can accommodate and visitor expectations are at an all-time-high. Our vision is to create a centre that is of national significance and one that the local community is proud of,” said project director Grace Martin.
Great Wolf Lodge Minnesota
Bloomington, MN, USA
Opening: Q4 2018

The Minnesota-based Water Park of America has been acquired by Great Wolf Resorts and is now closed for renovations and rebranding.

The US indoor waterpark operator paid US$39m (£31m, €37m) for the facility, which originally opened in 2006, and the adjoining Radisson hotel. This will be Great Wolf’s first foray into Minnesota state. It will open next winter.

“Our paw print is expanding across the country, and we are excited to open our next Great Wolf Lodge in Minnesota,” said Great Wolf Resorts CEO Rubén Rodríguez. “We look forward to contributing to the region’s growth by making Great Wolf Lodge Minnesota a world-class family destination with incredible family attractions, entertainment, dining and accommodations all under one roof.”

The Great Wolf Lodge Minnesota will boast a 75,000sq ft (6,970sq m), 10-storey indoor waterpark with a Fort Mackenzie waterplay treehouse and a tipping bucket, a Crooked Creek lazy river, a Slap Tail Pond wave pool and a River Canyon Run family raft ride, as well as a variety of thrilling slides.

Alongside the waterpark, there will be other signature facilities, including a Great Wolf Adventure Park FEC, a Scooops children’s spa, and Great Wolf experiences such as interactive adventure game MagiQuest, Yoga Tails and the Forest Friends Show. The hotel will have 404 family rooms and there will be a number of themed dining options.

http://lei.sr?a=E1t2P

Bloomington will boast an indoor waterpark with a Fort Mackenzie waterplay treehouse
A world-first Dr. Seuss waterpark will debut onboard cruise line operator Carnival’s newest vessel.

With slides supplied by Polin, the Dr. Seuss WaterWorks on Carnival Horizon will feature a thematic take on the waterslide complexes typically used on the Carnival fleet of ships.

The attraction will also feature a 450-foot (137-metre) red and white Cat in the Hat waterslide (Polin’s Black Hole), a 213-foot (65-metre) blue and white polka dot Fun Things waterslide (Polin’s Aquatube) with special lighting effects, a 150-gallon tipping bucket patterned after The Cat’s hat, and a children’s zone with waterspray toys. The wider ‘Seuss at Sea’ programme will entertain the 800,000 children boarding the fleet each year.

The 3,934-passenger Carnival Horizon will set sail in April 2018, with the Dr. Seuss WaterWorks leading the line in terms of children’s entertainment. The liner will also feature a SkyRide attraction, an IMAX Theatre and a SportSquare outdoor area with a ropes course.

http://lei.sk/a=b1k1m

Rhyl Waterpark
Rhyl, Wales, UK
Opening: 2019

Plans for a £15m (US$18.9m, €17.5m) waterpark in Wales have been given the go-ahead by Denbighshire County Council.

Slated to open in 2019, the proposal includes indoor and outdoor waterslides, a children’s waterplay area and dry facilities, including a climbing wall, an activity zone and function rooms.

The 1,200sq m (13,000sq ft) waterpark will include a water space with beach-style entry and two interactive play areas, as well as a dedicated area for young children. Slides will include a free-fall, family tube ride and a four-lane multislide.

The park, which will be open year-round, will offer summer outdoor options such as a sun deck, a seating terrace, beach changing huts, a bar and a terrace, as well as outdoor splash pads.

It’s expected to attract an extra 350,000 visitors to Rhyl each year.

http://lei.sk/a=k6k1E

The Dr. Seuss waterpark will debut onboard cruise line operator Carnival’s newest vessel
The new zone will have a waterpark

**Oman waterpark**

**Barka, Oman**

**Opening:** TBC

The Muscat National Development Company (ASAAS) is to develop a mixed-use waterfront project with multiple attractions, as the government continues to invest in its tourism sector.

Situated in Barka, the cluster of attractions will include a waterpark in addition to a theme park, a wildlife park, an equestrian centre and an interactive science and technology edutainment centre, alongside several hotels, a residential area and retail zones.

Singapore-based Surbana Jurong is the resort’s masterplanner. An Orlando-based firm will operate the theme park and the wildlife park.

The development is part of a OMR1bn (US$2.6bn, €2.5bn, £2.1bn) 2040 tourism strategy by Oman’s government as it steps up efforts to boost tourism with billions in future investment in a bid to offset faltering oil prices.

[http://lei sr?aa=g0E7x](http://lei sr?aa=g0E7x)

---

**“ACTVENTURE”**

**Qld, Australia**

**Opening:** Q4 2018

Sanad Capital – Australian offshoot of Dubai-based investment firm Najibi Group – is behind plans for a AU$400m (US$302m, €271m, £245.6m) “active lifestyle” destination in Queensland.

The “never-before seen in Australia” project will feature extreme water facilities and an Olympic-standard training centre.

The development will also include a number of records and firsts, including Australia’s largest wave pool, generating 9ft (2.7m) waves; the world’s largest interactive aquaplay structure, able to accommodate 2,000 people at any one time; and the first slide boarding area in Southeast Asia.

Canadian-based WhiteWater West has been recruited to develop the attraction’s waterpark, which will include a number of WhiteWater West’s iconic rides, including the Abyss, the Constrictor and the Boomerango Manta slides.

The mixed-use project will also have a four-star hotel, a conference and exhibition centre, restaurants and retail elements.

LA-based Thinkwell Group has been named lead consultant on the Sunshine coast project, which is expected to inject AU$30m (US$22m, €20m, £16.5m) into the local economy each year.

[http://lei sr?a=g7n6q](http://lei sr?a=g7n6q)
Aquatic Development Group (ADG) has started work on a US$45m (€40.3m, £34.2m) waterpark in North Carolina.

Newly formed OBX Waterpark Adventure – a company owned by 25-plus-year waterpark veterans Arthur Berry III and Kenneth Ellis – will own and operate the facility. It will reunite the development team used for the Aquatopia project at the duo’s US$163m (€146m, £124m) Pennsylvania ski resort, Camelback Mountain.

Ellis is president and CEO of ADG, which will design and build the waterpark. Weber Group will produce the themed environments, which according to OBX will “draw upon the inspiration of familiar icons, including historic lighthouses, famous pirate ships, the Wright Brothers’ legacy, all set in an open coastal atmosphere”.

The waterpark will feature WhiteWater West’s patented FlowRider surf technology, as well as multiple waterslides, a wave pool, an adventure lagoon, and a WhiteWater-supplied lazy river, while more than two acres (8,000sq m) of the 80-acre (324,000sq m) nautical-themed attraction will be dedicated to a children’s adventure area with a double-entry wave pool and interactive play areas.

http://lei.sr?a=R9Q4w
WATERPARKS

The first phase includes a waterpark

**Nordic Water Universe**

**Copenhagen, Denmark**  
**Opening:** 2020-28

One of the largest indoor waterparks worldwide is coming to Copenhagen after Høje-Taastup Municipality revealed plans for a 360,000sq m (3.9m sq ft) mega-leisure development in the city.

Nordic Water Universe – four times the size of Copenhagen’s Tivoli Gardens – will feature a 11,700sq m (126,000sq ft) waterpark, an amusement area and a recreational nature park.

According to Michael Ziegler, mayor of Høje-Taastrup Municipality, Wyndham Hotel Group has been signed up for the project, which will also include areas dedicated to wellness and health and fitness.

Built in five phases from 2020 to 2028, the first stage of development will offer 81,100sq m (873,000sq ft) of vacation homes, waterpark areas, amusement rides, retail, cafés, restaurants, a hotel and conference facilities.

[nordic-water-universe](http://lei.sr?a=a9S5Q)

**Kalahari Resorts**

**Round Rock, TX, USA**  
**Opening:** 2020

Kalahari Resorts and Conventions is one step closer to creating a US$350m (€337.5m, £283.9m) African-themed waterpark and resort after the operator and city council of Round Rock in Texas agreed to the landmark project.

To include more than 990 bedrooms, a spa, a fitness centre, restaurants and conference facilities, Kalahari Resort will be centred on a 200,000sq ft (18,500sq m) waterpark – Kalahari’s first venture in southwest USA and its fourth property overall.

The proposal has been broken down into a number of agreements, with the first being that Kalahari will make the massive US$350m investment, employing a minimum of 700 workers at the resort once it has opened to the public.

According to the agreement, any revenue sharing and public debt related to the project will be paid using state and city tax revenues generated solely by the project, which includes state hotel occupancy tax and sales tax as well as mixed beverage tax.

The entire development will be built on 351 acres (1.4sq km) of city-owned land, with the city purchasing the land and then being repaid the cost of US$27.5m (€26.5m, £22.3m) by Kalahari in two lease payments. According to the city council, the development is scheduled to open in 2020, with the location being the company’s largest to date.

Kalahari’s existing locations are in Wisconsin Dells, WI; Sandusky, OH; and Pocono Mountains, PA, USA.

[nkalahari-resorts](http://lei.sr?a=3W2w2)
Gaylord Opryland Resort
Nashville, TN, USA
Opening: Q4 2018

Gaylord Opryland Resort and Convention Center, one of the largest hotels in the world with almost 3,000 rooms, is set to benefit from an outdoor and indoor waterpark complex.

Owner and real-estate developer Ryman Hospitality Properties (formerly Gaylord Entertainments) has had plans drawn up for the water attraction, which will be built beside the Gaylord Opryland in Nashville, Tennessee.

The covered part of the waterpark will be a three-storey facility, while the landscaped external area is expected to be vast, surrounded by sun decks and cabanas. Attractions will include a variety of speed and tube slides, a lazy river, a wave pool, a Flow Rider, children’s and adults’ pools, and aquaplay structures.

http://lei.sr?a=l9s8w

The vast landscaped outdoor zone will be surrounded by sun decks and cabanas
The zoo expansion will make room for more endangered species like the predatory Fishing Cat

**Revolution Ridge – Greensboro Science Center**

Greensboro, NC, USA

Opening: 2020

The zoo at Greensboro Science Center is to undergo a US$10m (€9.4m, £8.2m) upgrade to double in size, create new exhibits and make room for its endangered species habitats.

The Center, which houses a museum, a planetarium, a zoo and an aquarium, already welcomes more than 500,000 visitors each year.

Dubbed Revolution Ridge, the expansion will increase the zoo’s size from 523,000sq ft (48,500sq m) to 1,045,000sq ft (97,000sq m). It will feature live and virtual exhibits, and breeding programmes for the zoo’s rare animals.

New exhibits will include cassowaries, okapi and pygmy hippos. The museum will also gain a small cat complex, a red panda exhibit, a veterinary complex and a new conservation classroom.

“Life is a never-ending series of revolutions,” said the Center’s CEO, Glenn Dobrogosz. “Sometimes they are quiet and go completely unnoticed. Other times they are vast and life-changing.

“Today, there is a revolution taking place at the Greensboro Science Center of unprecedented change and innovation designed to further evolve how aquariums, museums and zoos both intellectually and emotionally connect all citizens to the magic, mystery and wonder of life and science.”

[http://lei_sr?a=N0Y1r](http://lei_sr?a=N0Y1r)
Panda House at Copenhagen Zoo

Copenhagen, Denmark
Opening: Q4 2018

Bjarke Ingels Group (BIG) is working on a US$22m (€20m, £17m) enclosure at Copenhagen Zoo to house two giant pandas on loan from Chengdu in China – a gesture of goodwill from the Chinese government following Her Majesty the Queen of Denmark’s visit to the country in 2014.

BIG’s design features a circular-shaped enclosure to represent the Chinese yin-yang symbol, with each half separately housing the female and male panda. The ground floor of the Panda House will house a restaurant, allowing visitors to observe the pandas while dining.

Danish landscape architects Schonherr are creating the enclosure’s environment, matched as closely as possible to the pandas’ natural habitat, with careful planting of trees and bamboo to provide plenty of shade, as well as climbing trees, rocks, logs, waterfalls, pools and streams to provide stimulation. The two pandas are due to arrive in late 2018.

“In the case of the two great pandas, their unique solitary nature requires two similar but separate habitats – one for her and one for him. We’ve made the entire enclosure accessible from 360°, turning the pandas into the new rotation point for the zoo,” explains BIG founder Bjarke Ingels.

http://lei.sr?a=h1C1E
Oman Aquarium
Mall of Muscat, Al-Seeb, Oman
Opening: Q1 2018

As Oman continues to diversify its tourism offering, plans have been unveiled for an 8,000sq m (86,000sq ft) aquarium in Al-Seeb. The development will feature a collection of 30,000 marine creatures across 55 exhibit tanks. The main ocean tank will contain 1.7 million litres of water to house fish and sharks found on the coast of Oman, with a walk-through tunnel and a large viewing panel in the aquarium’s main gallery.

The majority of the aquarium’s exhibits will showcase Oman’s local marine life, while there will also be a number of freshwater exhibits from Asia and Africa. Specialist aquarium and animal-based attraction consulting firm Tolliday Group International is supervising, with operational services provided by Al Jarwani Group; one of Oman’s largest property developers and developer of the Mall of Muscat. 

Mandai Nature & Wildlife Park
Mandai, Singapore
Opening: 2020

Developer Mandai Park Holdings (MPH) says the US$1bn (US$703m, €657m, £570m) Mandai Nature & Wildlife Park near Singapore Zoo will include a bird park, a rainforest park, an indoor attraction and eco-accommodation.

Aside from these attractions, there will be plenty of public park and landscaped spaces with boardwalks, walking trails, streams and a waterfall.

The new bird park will absorb Singapore’s existing Jurong Bird Park, relocating after almost 50 years, and bring the attraction up to date with new innovations and technologies. A huge variety of birds will be living at the park, and it will continue to feature presentations and interaction opportunities to educate guests.

Aiming to be one of the foremost avian attractions in the world, MPH says the park will follow the highest welfare and ethics standards and ensure all birds are able to spread their wings and fly, with much of the attraction being based around large walk-through aviaries.

The rainforest park will have multiple tiers, allowing guests to journey from a subterranean cave level up to the forest canopy via through aerial walkways.
Clearwater Marine Aquarium
Clearwater, FL, USA
Opening: Q1 2019

Clearwater Marine Aquarium is undergoing a US$50m (€44.6m, £38.4m) expansion to more than double the space for its animals, including its famous dolphins Hope and amputee Winter.

The grand expansion will increase the aquarium from 60,000sq ft (5,500sq m) to 130,000sq ft (12,000sq m), with the famous dolphin tank being increased from 500,000 gallons to 1.4 million gallons.

There will also be a pelican habitat, while part of the adjacent waterway will provide a natural habitat for rescued marine life, in addition to a new food court, a coral reef exhibit, lab rooms, a theatre and facilities for animal life support systems.

As a result of two motion pictures featuring the aquarium and its dolphins, attendance at Clearwater has boosted. The expansion will accommodate this increased interest, although some local residents and business leaders have said that the aquarium has outgrown the mostly residential area in which it resides.

http://lei.sr?a=M3e4w

New facilities will include a medical theatre
Panda parks
Sichuan, China
Opening: TBC

The Chinese government is building a 27,000sq km (10sq mi) national park for its treasured pandas – a move which will uproot at least 172,000 people.

Mining, urban infrastructure, roads and an increasing population have isolated pandas from their bamboo-rich habitats in these mountainous areas, so the provincial forestry department will now relocate workers and residents to carve out a dedicated area pandas can call home.

Efforts by the government over the last decade has seen the number of pandas in the wild growing by 16.5 per cent to at least 1,864 – mainly in Sichuan province.

Panda park is one of 20 national parks in China being built over the next five years; each focusing on a different endangered species, including Asian elephants, Tibetan antelopes and Siberian tigers.

Penguins at Aquarium of Niagara
Niagara Falls, NY, USA
Opening: Q2 2018

A US$3.3m (€3.1m, £2.6m) extension at Aquarium of Niagara will facilitate a penguin breeding programme.

The South American Humboldt penguin population has been declining in recent years and is now classed as “vulnerable” due to a combination of climate change, overfishing and other factors.

The expansion will include a 20-plus Humboldt penguin exhibition, a gallery and an interactive classroom. A breeding programme will also be introduced to boost the penguin population, if given the go-ahead by the Association of Zoos and Aquariums (AZA).

Aquarium of Niagara has housed the penguin breed since the 1970s, and their new home will be upgraded to a 5,000sq ft (465sq m) Peruvian-themed beach landscape with a 15,000 gallon (56,781 litre) pool.

http://lei.sr?a=h8K8f

http://lei.sr?a=Q0f7p
Pacific Visions at Aquarium of the Pacific
Long Beach, CA, USA
Opening: Q1 2019

A multi-million dollar expansion of Aquarium of the Pacific, dubbed Pacific Visions, will feature an immersive 4D theatre with 300 seats, an art gallery and new marine life.

“Pacific Visions will create a forum for the important issues affecting our ocean,” explains Duncan Ballash of project architects EHDD.

“We are honoured to be working with the Aquarium of the Pacific and aim to contribute to the inspirational aspect of the new wing by evoking the depth and mystery of the ocean through architecture, particularly the dynamic glass façade.”

Inspired by the shape of a blue whale, the façade doubles as a ventilated rain screen and comprises 800 glass panels covering 18,000 sq ft (1,670 sq m), which change colour as they reflect the sky.

The high-tech facility will feature interactive media and digital exhibits using real-time data to share scientific breakthroughs and trending topics.

http://lei.sr?a=Z5i6u
Chester Zoo
Chester, UK
Opening: 2023-2030

Designed to enhance Chester Zoo’s position as a key conservation, animal and leisure attraction by 2030, the next stage of its overall £100m (US$130.4m, €113m) masterplan is to transform 100 acres (40.5 hectares) of unused zoo land into new grassland and forest zones.

The new grasslands area in the western part of the zoo will be characterised by a large, open savannah landscape populated by many free-roaming species. To the eastern side of the zoo, the multi-layered forest area will feature a ground-level and treetop-level experience teaching visitors about forest habitats and inhabitants. “Grasslands” is due to open by 2023, while “forests” has a tentative completion date of 2028. To accommodate the expansion, a temporary holding area outwith operational boundaries is planned, with the zone eventually becoming a breeding and conservation site. A major new restaurant and a number of yet-to-be-decided ride experiences are also in the works.

Jamie Christon, MD of Chester Zoo, told Attractions Management: “On the back of our success with Islands, we decided that as the majority of our collection comes from the three different types of area – island, forest and grassland – we should look at developing the remainder of the zoo under those categories.”

CEO Mark Pilgrim added: “The zoo is internationally recognised as a leading centre for animal conservation, education and science. It’s the UK’s premier wildlife attraction, welcoming over 1.9 million visitors a year. Our vision is to evolve into a truly world class showcase for the wonderful wildlife and fantastic habitats on Earth.”

http://lei.sz?a=X3H3k

New grassland and forest habitats will be created for species such as the western lowland gorilla
Seattle Aquarium
Seattle, WA, USA
Opening: 2023

Seattle Aquarium in Washington will benefit from a new US$100m (€858m, £770m) Ocean Pavilion in 2023.

Situated next to the existing aquarium building on Piers 59 and 60, preliminary designs by LMN include a 350,000-gallon (1.6m-litre) warm water tank – anchoring the 50,000sq ft (4,645sq m) pavilion building. Three times larger than the aquarium’s current largest exhibit, the new tank will give visitors a “visceral experience” of the Pacific Ocean’s Coral Triangle region off the coasts of Indonesia, Papua New Guinea and Malaysia, housing sharks and sea turtles.

A number of new educational and research facilities are also scheduled to strengthen the aquarium’s role in conservation. Aquarium CEO Bob Davidson said in a statement that he hoped the work would help visitors develop an “ocean ethic”, inspiring them to educate themselves and take action on ocean issues.

The aquarium expansion is being developed in tandem with a larger renovation of the Seattle Waterfront. The wider US$700m (€600m, £539m) project will create a new Aquarium Plaza serving to connect the new Ocean Pavilion to the waterfront area.

It’s anticipated that the developments will boost visitor numbers to the aquarium from its current peak capacity of 850,000 to 1.2 million visitors annually. The project is being funded by a number of private and public donors, with Davidson calling the plans “a partnership between the city and community”.

http://lei.sr?a=p2o7l

Marwell Zoo
Marwell, UK
Opening: Q2 2018

A £7.8m (US$10.2m, €8.7m) Tropical House is opening at Marwell Zoo.

Heated to 25°C and spanning two levels, elevated walkways will afford vantage points of the tropical canopy, limestone cliffs, waterfalls and tropical plants on the forest floor. It will house a host of new arrivals, including reptiles, birds and pygmy marmosets, as well as a 50,000-litre aquarium filled with tropical fish.

CEO James Cretney said: “This fantastic new exhibit is part of a £17m (US$22.2m, €19m), ten-year investment programme to create new and improved habitats for the animals and offer more immersive experiences for our guests.”

Last July saw an indoor and outdoor Lemur Loop walk-through opening in the zoo’s giraffe house.

New Tropical House and Lemur Loop

Seattle Aquarium
Seattle, WA, USA
Opening: 2023

Seattle Aquarium in Washington will benefit from a new US$100m (€858m, £770m) Ocean Pavilion in 2023.

Situated next to the existing aquarium building on Piers 59 and 60, preliminary designs by LMN include a 350,000-gallon (1.6m-litre) warm water tank – anchoring the 50,000sq ft (4,645sq m) pavilion building. Three times larger than the aquarium’s current largest exhibit, the new tank will give visitors a “visceral experience” of the Pacific Ocean's Coral Triangle region off the coasts of Indonesia, Papua New Guinea and Malaysia, housing sharks and sea turtles.

A number of new educational and research facilities are also scheduled to strengthen the aquarium’s role in conservation. Aquarium CEO Bob Davidson said in a statement that he hoped the work would help visitors develop an “ocean ethic”, inspiring them to educate themselves and take action on ocean issues.

The aquarium expansion is being developed in tandem with a larger renovation of the Seattle Waterfront. The wider US$700m (€600m, £539m) project will create a new Aquarium Plaza serving to connect the new Ocean Pavilion to the waterfront area.

It’s anticipated that the developments will boost visitor numbers to the aquarium from its current peak capacity of 850,000 to 1.2 million visitors annually. The project is being funded by a number of private and public donors, with Davidson calling the plans “a partnership between the city and community”.

http://lei.sr?a=p2o7l
Cairo Science City
Cairo, Egypt
Opening: 2021

Architecture studio Weston Williamson + Partners is designing a Science City for Egypt. The firm won a competition to design a concept for a 12.5-hectare (30-acre) complex to promote scientific knowledge to the public.

Science City will be built in the desert, in a new town on the western edge of the Egyptian capital. It will be the first 21st-century science museum, learning and research facility in Egypt.

The complex will house interactive science exhibitions, a museum, a planetarium and an observation tower, in addition to providing research and development facilities, workshops and a conference centre.

The brief for the new science development called for “a set of buildings and spaces that must be inspiring on the outside and motivating and exciting on the inside to visitors and employees alike”.

“Needless to say that Egypt has a unique cultural heritage, but we were also attracted by the ambition of the project, clearly expressed through the brief,” says studio co-founder Chris Williamson.

http://lei sr? a=D4h8S
Kennedy Space Center Visitor Complex
Kennedy Space Center, FL, USA
Opening: 2021

A five-year expansion of the visitor complex at Kennedy Space Center is underway, building upon the hugely popular space shuttle Atlantis exhibit opened in 2013.

Mars will be a major focus of the current development. Operator Delaware North says a new Mars Rover concept vehicle will be part of a Mars Deep Station attraction, which could open in 2021.

Another new attraction will very briefly allow visitors to experience zero-gravity or increased G forces similar to those experienced by astronauts on takeoff.

“Something big” is promised for the Astronaut Hall of Fame. Plans include an expanded Astronaut Training Experience focused on a simulated mission to Mars, accommodating almost double the number of visitors. A concept known as “piezoelectric pathways” will be introduced, meaning pathways between exhibits will become interactive, even creating energy as guests walk over them.

The visitor complex’s Main Street will be overhauled and the Launch Complex 39 observation gantry will be transformed into an activity learning centre with interactive activities and a Mars simulation.

http://lei.sr?a=s8t4l
National Museum of Marine Science and Technology
Keelung, Taiwan
Opening: 2018

Foster + Partners is designing the US$5m (£3.9m, €4.5m) National Museum of Marine Science and Technology in northern Taiwan. It will be the country’s largest aquarium, housing more than 300 species of marine creatures. The building will face Badouzi harbour and connect the waterfront to the local fishing village. The overall design will feature titanium as well as a modern light-filled environment reminiscent of the ocean shallows.

Conceived as a social hub for the community, the museum’s focal point will be a new public plaza which will include a shop, a café and a restaurant. http://lei.sr?a=D4h8S

Brasov Planetarium
Brasov, Romania
Opening: TBC

A new planetarium thought to cost RON6.7m (US$1.8m, €1.6m, £1.5m) will be built at the entrance to Zoo Brasov, making it the only planetarium in Europe to be housed inside a zoo.

At 15m (50ft) in diameter, the dome will be double the size of the existing facilities in Romania and have the largest capacity at 90 seats.

Romania’s existing eight planetariums are in Constanța, Baia Mare, Suceava, Barlad, Galati, Craiova, Bacau and Pitesti; the largest has 7m (23ft) domes and a maximum 50-person capacity.

First touted in 2015 by Romania’s viceprimarul Ciprian Bucur, who also said there would be space for hosting temporary exhibitions about astronomy, Brasov Planetarium has been designed for primarily astrological purposes, with RON1.1m (US$269,000, €250,000, £215,000) being invested in equipment such as its two projectors. Documentaries, cartoons and educational films will also be projected in 4K resolution.

http://lei.sr?a=C403o
Carnegie Science Center
Pittsburgh, PA, USA
Opening: 2018

A US$21m (£16m, €19m) Science Pavilion with 1,300sq m (14,000sq ft) of new exhibition space is to be added to Pittsburgh’s Carnegie Science Center. 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 the temporary exhibition space, the extension will feature nine STEM learning labs and a top-floor space capable of hosting corporate events and social gatherings.

“With this new travelling exhibition space, we’ll be able to bring to Pittsburgh the kind of blockbuster travelling exhibitions that are all over North America now, that come to Philadelphia and Chicago and Washington DC, but bypass Pittsburgh because there isn’t adequate space,” said the science centre’s co-director, Ann Metzger.

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. Dubbed SPARK!, the campaign will also fund two new permanent exhibitions for the science centre, as well as a giant screen digital theatre and future endowment costs.

http://lei sr? a=D4h8S
Russia’s largest educational attraction

**Sirius Park**

Sochi, Russia  
Opening: 2018

NorthernLight is redeveloping Sochi’s Olympic Village into a new science and art zone called Sirius Park, set to become Russia’s largest educational attraction.

In early 2018, a 6,000sq m (64,500sq ft) indoor science attraction will connect science and art with demonstrations of kinetic art, immersive light experiences and bio art. It will also have design, chemistry and bio labs where children will be invited to test future exhibits, later shown to the public.

Phase two will see numerous 8,000sq m (86,000sq ft) science zones being developed: zone one will look at space and the wonders of the universe; zone two will explore basic science and phenomenology; zone three will cover innovations and future science; and the final zone will feature a children’s exhibition dedicated to discovering Russia.

**http://lei.sr?a=R6M6n**

Experimenta will accommodate new galleries and a glass biosphere

**Experimenta**

Heilbronn, Germany  
Opening: Q4 2018

NorthernLight is working on a wide range of hands-on exhibits and science and art installations as part of a high-profile expansion of Experimenta.

“If the first gallery, we will look into the extraordinary aspects of the matter that surrounds us,” NorthernLight told Attractions Management. “You will become aware of the richness of matter you encounter every day and gain an insight into technological advances in material science.

“In the World Perspectives gallery, we look at the mental models and filters we all use to make sense of the complex and chaotic world around us, so visitors become explorers able to look at the world with new eyes.”

Artificial intelligence and biotechnology are among other topics that will be investigated. Kraftwerk Living Technologies is managing the audiovisual and show control for the science dome.

Designed by Sauerbruch & Hutton, the overall 13,500sq m (145,000sq ft) extension will accommodate four themed galleries with more than 200 interactive exhibits, as well as a cutting-edge multifunctional science dome and a biosphere, a workshop, breakout spaces and retail areas.

**http://lei.sr?a=T4Q9G**
Shanghai Planetarium

Shanghai, China
Opening: TBC

The city's Pudong area is due for a huge redevelopment, incorporating Shanghai Planetarium, Polar Ocean World and Winter Star, drawing up to 10 million visitors annually.

Shanghai Planetarium, designed by Ennead Architects, will offer an optical planetarium, a digital sky theatre, an IMAX cinema, a solar telescope, an observatory and a range of galleries.

Given an arctic and antarctic theme, the 300,000sq m (3.2 million sq ft) Polar Ocean World will house four interactive animal exhibits, three theatres and 15 further entertainment facilities, complementing the Winter Star ski park which, according to the city's development committee, will be one of the largest indoor ski attractions in the world.

The 213,000sq m (2.4 million sq ft) Winter Star will comprise a skating rink, skiing and snowboarding slopes with "the world’s longest indoor ski trail", an area for ice sculpture, dining and retail. The mixed-use development will also have a ski-in/ski-out hotel, theatres, serviced apartments and offices.

The aim to create a new town featuring science and technology, culture, finance, trade and tourism.

http://lei sr? a=8p4f0
The massive redevelopment will expand the institution’s role for scientific research and education.

**American Museum of Natural History**

**New York, NY, USA**

Opening: TBC

The 150-year-old American Museum of Natural History is to undergo a massive US$340m (€319m, £277m) development to expand the institution’s role for scientific research and education.

The new Gilder Center designed by Studio Gang Architects, exhibit designer Ralph Appelbaum Associates and landscape architects Reed Hilderbrand will focus on the Collections Core. This 21,000sq ft (2,000sq m) glass-walled exhibit will be used to investigate and answer fundamental questions, identify new species, and formulate new research questions and directions. It will be unique for the museum, as scientists and visiting scholars will be able to carry out research while observation areas on each of the five levels will enable visitors to view the research work being conducted.

A 5,000sq ft (465sq m) Insectarium will feature live insects, collections of specimens, scientific tools for conducting research, exhibits, and digital displays enabling visitors to better understand their diversity and importance to Earth.

Directly above the Insectarium, a 3,000sq ft (290sq m) Butterfly Vivarium will double the existing seasonal Butterfly Conservatory space while offering visitors a year-round living exhibition. Tamschick Media+Space and BMA Boris Micka Associates will design the immersive Invisible Worlds Theater, and there will be Family and School Learning Zones.

[http://lei.sr?a=F1w9F](http://lei.sr?a=F1w9F)
Public Art Depot Boijmans Van Beuningen
Rotterdam, the Netherlands
Opening: 2019

The Municipality of Depot Boijmans Van Beuningen has announced that engineering firm BAM Bouw en Techniek (BAM) is to construct the €28.5m (US$32.3m, £25m) Depot Boijmans Van Beuningen (Public Art Depot Boijmans Van Beuningen).

Designed by Dutch architects MVRDV, the building will store the art collection of Museum Boijmans van Beuningen, opening it up for public use, and provide storage facilities for private art collectors.

The founders of MVRDV – Winy Maas, Nathalie de Vries and Jacob Van Rijs – have previously told CLAD that turning storage depots into attractions in their own right offers a “new model” for museums wishing to take full advantage of their often vast cultural collections by taking visitors “behind the scenes”.

Located within the OMA-designed Museumpark in Rotterdam, Depot Boijmans Van Beuningen, alternatively known as Collectiegebouw, will be a 14,000sq m (150,000sq ft) mirrored cylindrical building. An ascending route will lead visitors around a central atrium lined with the stored art works.

The journey will end on the roof, home to a restaurant, an exhibition space, a viewing deck and a sculpture garden featuring trees.

http://lei.sr?a=0f4W4
**Art Mill museum**

**Doha, Qatar**

Opening: TBC

A “pre-eminent” Art Mill museum is set to be built on the historic waterfront of Doha, designed by architects Elemental.

The museum will be built on a complex formerly housing Qatar’s original flour mills. Elemental have taken inspiration from the monumental grain silos on site, contrasting these retained structures, which exist in a strict geometry, with a looser grouping of new silos. These “cooling chimneys” will circulate air through the site.

The Art Mill museum will contain up to 80,000sq m (861,100sq ft) of gross space or galleries, exhibition halls, research facilities and conference and event areas.

The wider 83,500sq m (898,800sq ft) site will boast community facilities, F&B outlets and family amenities. Construction is anticipated to begin in 2019, but a budget for the overall project has not yet been revealed.


---

**Motown Museum**

**Detroit, MI, USA**

Opening: TBC

Architecture practice Perkins + Will is leading the US$50m (€45.6m, £40.6m) expansion of Detroit’s Motown Museum.

The existing and iconic Hitsville U.S.A. museum – home of Motown Records – will be surrounded by 50,000sq ft (3,700sq m) of new space dedicated to the music genre, including new interactive exhibits, a theatre, recording studios and an enlarged museum store.

When financed, Phil Freelon, MD of Perkins + Will, will lead the execution of the museum masterplan, with Detroit-based Hamilton Anderson Associates acting as architect of record. Washington DC-based Gallagher and Associates will develop the museum’s exhibitions.

“Our goal is to bring an expanded Motown Museum to the world, to serve as an education resource for global and local communities while creating an international mecca of music and entertainment history,” said Robin Terry, CEO and chair of the Motown Museum.

“This expanded facility will be an exhilarating national and international tourist destination which will allow us to narrate and celebrate on a much larger scale the legacy of Motown, which transcends every barrier imaginable by bringing people together from all walks of life to share that unmistakable sound.”

It’s hoped that the campus will catalyst investment and interest in the area.

[http://lei sr?av=v1c9U](http://lei sr?av=v1c9U)
Australian Museum
Sydney, Australia
Opening: 2022

A AU$285m (US$214m, €201m, £168.6m) extension stretching over the top of Sydney’s Australian Museum will be the largest redevelopment in the institution’s 189-year history.

The Barrabuwarri Muru (future path) masterplan by Hames Sharley will triple the museum floorspace to 20,000sq m (215,280sq ft), allowing the museum to exhibit 20 per cent of its 18 million artefacts – a massive increase from the current one per cent on show.

A 70 metre-long hall at the site’s centre could accommodate up to 2,000 visitors at one time, while a large space for temporary exhibitions will also be created, “allowing Sydney to compete on the global stage” with international blockbusters.

In preparation for the masterplan, an extensive transformation programme to upgrade existing facilities has commenced, including its Crystal Hall; a new First Australians Gallery featuring two new permanent exhibitions; the Pacific Spirit Gallery; a new rooftop restaurant; and the restoration of the Long Gallery – Australia’s first museum gallery.

In addition to reimagining the existing space, there’ll be new education and community facilities, including new learning spaces, a theatre, an Indigenous and Pacific cultural centre and DNA labs.

The masterplan has been submitted to the NSW Government for consideration as part of the State Cultural Infrastructure Strategy. An architect for the project is yet to be appointed. Once approved, construction is due to start in 2018.

http://lei.sr?a=G3W1b
The €49m (US$54.6m, £43m) New Cyprus Museum designed by XZA Architects will replace the country’s current archaeological institution in Nicosia. The existing facility was built in the late 1800s and now lacks the space to house the museum’s growing collection of antiquities.

New Cyprus Museum
Cyprus
Opening: TBC

The €49m (US$54.6m, £43m) New Cyprus Museum designed by XZA Architects will replace the country’s current archaeological institution in Nicosia. The existing facility was built in the late 1800s and now lacks the space to house the museum’s growing collection of antiquities.

Images of XZA’s design, released by the ministry, show three raised white-stone volumes resting above clear glass boxes. A terraced garden with trees and waterways surrounds the building, and an open-air atrium appears to feature a sunken public plaza which can host outdoor performances.

According to newspaper the Cyprus Mail, the New Cyprus Museum is expected to be constructed in two phases. Permanent and temporary exhibition galleries, administration offices, storage areas for antiquities, a shop, a restaurant and exterior landscaping will be built first. Thereafter, a library, an auditorium and further underground parking will follow in the second phase.

XZA Architects have previously been shortlisted in design competitions for a Recreation Park and Rural Heritage Museum in Eptagonia, also on the island of Cyprus, and a Museum for the Promotion of the ancient Greek city of Argos.

http://lei.sr?a=6c2w1
Those eagerly anticipating the colonisation of the Moon will be delighted to know they’ll be able to get a dose of culture 384,400km away from Earth’s atmosphere, after artists Julio Orto and Joey Cannizzaro proposed The Museum of Contemporary Art on the Moon, or MoCAM as it would be known.

Offering fantastic views of Earth, the duo have bought a 20-acre (nine-hectare) plot of land on the Moon in Area D 6 Quadrant Charlie. Mexican architect Mauricio Mastropiero is the designer.

The visitor experience would be divided into three main spaces, starting with an outer building partially underground inside an artificial mountain; an open flexible space that changes according to the museum’s needs; and a core that hosts the principal exhibition; as well as a farming greenhouse, a restaurant and a gift shop.

Light, water and greenery are key elements in Steven Holl’s design

MoCAM
Area D 6 Quadrant Charlie, Moon
Opening: TBC

Those eagerly anticipating the colonisation of the Moon will be delighted to know they’ll be able to get a dose of culture 384,400km away from Earth’s atmosphere, after artists Julio Orto and Joey Cannizzaro proposed The Museum of Contemporary Art on the Moon, or MoCAM as it would be known.

Offering fantastic views of Earth, the duo have bought a 20-acre (nine-hectare) plot of land on the Moon in Area D 6 Quadrant Charlie. Mexican architect Mauricio Mastropiero is the designer.

The visitor experience would be divided into three main spaces, starting with an outer building partially underground inside an artificial mountain; an open flexible space that changes according to the museum’s needs; and a core that hosts the principal exhibition; as well as a farming greenhouse, a restaurant and a gift shop.

Museum of Fine Arts
Houston, TX, USA
Opening: 2019

Steven Holl Architects are behind designs for the new Nancy and Rich Kinder Building at The Museum of Fine Arts.

The 165,000sq ft (15,300sq m) facility will be the centrepiece of the museum’s wider US$450m (€400m, £348m) expansion. It will house 54,000sq ft (5,000sq m) of gallery space for exhibitions, showcasing its collection of modern and contemporary art.

Clad in glass, the Kinder Building will glow from within when lit at night. The perimeter will be inset with six pools of water at ground level. Concave curves inspired by cloud circles will push down on the roof geometry, with spaces inbetween allowing natural light to slip in.

Holl is known for his use of light design to create urban environments that actively boost quality of life, human health, wellbeing and performance.

Organised horizontally on two levels, the gallery rooms of the Kinder Building will be centred around a triple-height forum. A stepped ramp and elevators will link the lobby and gallery levels, and the open flow through the exhibitions will be punctuated by views into the seven gardens.

Additional facilities include a 200-seat theatre, a café and a restaurant overlooking the sculpture garden. A pedestrian tunnel will connect the Kinder Building to the new Glassell School of Art, also being designed by Holl.

http://lei.sr?a=k7M0H
Jameel Arts Centre
Cultural Village, Dubai
Opening: 2018

Serie Architects have designed Jameel Arts Centre (JAC), at the tip of Dubai’s Cultural Village overlooking Dubai Creek. The 10,000sq m (107,000sq ft) non-profit centre will house art galleries, studios, an artist residence, a creative enterprise incubator, a sculpture garden, a roof terrace and a restaurant. It will present curated exhibitions that draw from the Jameel Art Collection, as well as regional and international shows.

To create a sense of intimacy, alongside curatorial flexibility, the design has been conceived as a series of boxes bound together by a one-storey high colonnade, which works as a social space bringing life to the site’s waterfront promenade.

Courtyards will be inserted between the different boxes, becoming spill out spaces for users and visitors, “offering a space of repose as one moves from one gallery to another. As each gallery is contained within a box of varying dimensions, it offers a flexible and rich curatorial potential – from small intimate gallery for enjoying smaller works to large galleries with soaring height for large sculptures,” said Serie Architects in a statement.

JAC was established to promote and create Middle Eastern and North African art and connect this to the wider global arts movement. It recently formed a partnership with The Metropolitan Museum of Art in New York to fund acquisitions of Middle Eastern art for the American museum’s permanent collection.

http://lei.sr?a=J8DOQ
Ma Yansong and MAD Architects have designed the China Philharmonic Hall. The 1,600-seat main concert hall will feature a vineyard style, with the stage being surrounded by serried rows of seating to resemble sloping wine terraces.

Located in the bustling business district of Sanlitun next to the multipurpose Beijing Workers Stadium, the building will take the form of a curving 11,600sq m (125,000sq ft) structure covered by a translucent curtain facade.

Lush trees and lotus ponds will be installed around the south side of the site to make the concert hall seem as though it emerges from a jungle or “holy garden”. In the daytime, natural light will travel through the semi-transparent white walls, while in the evenings the venue will glow.

In an interview, Yansong said: “There are a lot of people [in this district], which is good for the circulation, but we want to create the experience of taking people to a different world through the architecture and the music. I want to make people think they arrived in another place.

“We started our process by considering how to realise that experience. To do that we’ve created this translucent feeling, so you’ll be aware of where you are but also isolated from the context.”

MAD are working with acoustician Yasuhisa Toyota, who helped create the Los Angeles Walt Disney Concert Hall, Philharmonie de Paris and Suntory Hall, to create a world class musical venue. This hall will be the first permanent base for the China Philharmonic Orchestra.

http://lei.sr?a=N1M7K
Scouting Museum
London, UK
Opening: 2020

A big tent festooned with neckerchiefs will be the centrepiece of a new museum dedicated to the international Scouting movement.

Architecture studio Tate Harmer designed the £6m (US$7.3m, €7m) project at Gilwell Park in east London – the “spiritual home” of the UK branch of the Scouting Association, and where the first Scout leaders were trained in 1919.

The colourful design will create a celebratory feel for visitors, including international Scouts. Neckerchiefs lining the 1,600sq m (17,200sq ft) polyester-coated structure will symbolically represent the scouts global reach.

The main tent will cover a central Camp Square and connect to a 15m-high timber clock and bell tower; a beacon to guide visitors along a heritage trail. Single-storey buildings will house a visitor centre, an archive, a cafe and a shop.

Art Gallery of New South Wales
Sydney, NSW, Australia
Opening: 2021

Australia’s minister for the arts Don Harwin has awarded AU$244m (US$186.2m, €164.8m, £145.4m) to the grand AU$344m (US$262.5m, €232.4m, £205.2m) expansion of the Art Gallery of New South Wales in Australia.

The expansion will significantly increase space for the gallery to exhibit art and improve the state’s ability to attract more major international art exhibitions to NSW. It’s expected to boost visitor numbers from 1.3 million to 2 million annually.

SANAA architects’ Kazuyo Sejima and Ryue Nishizawa are behind the expansion plans, which will include new educational facilities, space for live performances, open exhibition space and the re-introduction of natural light to the gallery’s original 19th century exhibition.

The design incorporates the gallery’s surrounding topography and climate, with the exterior featuring cascading platforms of sandstone and glass connecting the gallery to its environment.

The existing Art Gallery NSW building dates back to 1871. If plans go according to schedule, the new gallery will open to the public in 2021, ahead of the institution’s 150th anniversary.

The Australian government hopes to turn the gallery into one of the world’s premier art institutions.

http://lei sr? a=v7e3m
Urban Heritage Administration Centre
Diriyah, Saudi Arabia
Opening: TBC

Zaha Hadid Architects are overseeing a 8,780sq m (94,500sq ft) cultural and research complex at a UNESCO World Heritage site in Saudi Arabia. The Urban Heritage Administration Centre will incorporate a permanent exhibition gallery, a library, a lecture hall, educational and meeting spaces and a scientific institution conducting field research for ongoing digs in the Wadi Hanifah valley. The centre will be the head office of the region’s Heritage Museum.

The design engages with interaction between man and nature and the location’s geographical and cultural context. An oasis sits within the vast expanse of the Najd central plateau; reflected in ZHA’s design by the centre’s facilities being organised around an atrium featuring water features. Four ‘scooped’ green oases will be located within its apparently solid double-facade’s perforated outer skin, which will protect the interior from solar gain while maintaining views of the surroundings.

“The design relates to Diriyah’s local vernacular, not through mimicry or a limiting adherence to references of the past, but by developing a deeper understanding of its traditions and composition – expressed in a contemporary interpretation informed by the same natural forces that defined Diriyah’s historical architecture,” said a ZHA statement.

http://lei.sr/?a=N7a7C
David Chipperfield Architects has designed the landmark new home for the Nobel Center in the Blasieholmen district. The 25,000sq m (269,000sq ft) building, clad in thin vertical bronze fins, will house nearly all the foundation’s activities, including the Nobel prize ceremony.

It will feature a museum and an auditorium – a forum-like space for lectures and discussions. The main restaurant and bar will be located on the top floor to strengthen the experience for the public and accentuate the building’s tripartite division of base, middle and top.

Lars Heikensten, executive director of the Nobel Foundation, said: “By constructing the Nobel Center, we are creating the home of the Nobel Prize in Stockholm – an intellectual living room with broad public activities including school programmes, scientific conferences, meetings and events.

“In an era when facts are being challenged, when populism and nationalism are flourishing, the Nobel Prize has a unique opportunity to draw attention to science, knowledge, humanism and peace.”

http://lei.rs?a=E5c5k

Lars Heikensten, Nobel Foundation
Museum of London
London, UK
Opening: 2022

As plans are formulated for the Museum of London’s £250m (US$324m, €291m) move to the city’s iconic Smithfield Market, its exhibition team is digging deep to present London’s history in new ways. One idea is to reveal passages beneath the existing buildings to glimpse how the city looked in Victorian times.

“We found that trains actually pass through the basement,” said Alex Werner, lead curator for the museum. “It’s not completely shut off when you go down there. You can actually see the trains passing through the site. Being a museum, the idea that we could create some kind of spectacular space which allows us to give an interpretation of what you’re seeing, as well as the possibility of people passing in the train actually looking into the museum, is very exciting.”

The railway line dates back to the 19th century, when meat was transported to Smithfield and then brought to the surface using hydraulic lifts. The vision is to make the train tunnel running through the building transparent – creating a real-life exhibit telling this story of Smithfield.

Another unique discovery is the “lost” River Fleet – one of a series of canals and rivers stemming from the River Thames buried beneath London’s streets more than 150 years ago. Viewpoints of the underground river might also be incorporated into the design.

Williams and Khan will work together with conservation architect Julian Harrap and landscape design consultants J&L Gibbons on the project.

http://lei.sr?a=Y5f5k
Gardens by the Sea
Bognor Regis, UK
Opening: TBC

Developed for Arun Council by Urban Delivery and architects Kay Elliott, the Gardens by the Sea masterplan aims to reconnect Bognor Regis train station, high street and promenade with a new mixed-use Winter Garden – and reinvent the British seaside town.

The 3,000sq m (32,300sq ft) Winter Garden will be the centrepiece of the masterplan, offering a new theatre, rooftop garden, pop-up performance space and multi-use, all-weather areas for a rolling cultural programme of events.

Views of the promenade and seafront will be enjoyed by visitors from the new elevated outdoor seating area, as well as by guests staying at the new hotel. This landscaped zone will be complemented by new restaurants.

In parallel, on the nearby Hothamton site, a new multi-use linear park proposes waterplay features, public seating, cycle routes, natural play areas for children, an adults gym and cafes. The adjacent car parking serves as space for local artesian markets and sessional events, which will be overlooked by new park-side residences.

“This study encapsulates the bold and innovative thinking we feel is needed to unlock the full potential of Bognor Regis,” said the council’s director of place, Karl Roberts.

“These sites have been waiting too long for the redevelopment proposed and the time is now right to make it happen.”

http://lei.sr?a=02a2M
Friendship Park
Tianjin, China
Opening: 2020

China’s first and largest ‘eco city’ will feature a massive Friendship Park designed by landscape architects Grant Associates with WilkinsonEyre.

At the heart of the landscape will be a conservatory complex comprising five glass biomes, each housing tropical plant collections and water gardens. A wetland centre, an urban dock, play areas, an event lawn and an amphitheatre will also be included, alongside a network of cycle lanes and pedestrian paths.

Developed on currently barren and inhospitable land, the 41-hectare (101-acre) park will be part of the Sino-Singapore Tianjin Eco-City – a bilateral project between China and Singapore to create a blueprint for the future development of sustainable cities.

Stefaan Lambrechts, Grant Associates, explains that: “Our vision is to create a sustainable, playful and life-enhancing landscape alongside inspiring architecture. Together this will provide a rich variety of spaces in which people can come together to play and learn, and have fun. “The park symbolises many things. It represents the close relationship between China and Singapore, as well as the connection between people and nature, land and water, shelter and exposure. Friendship Park will exemplify the vital role of public parks in providing space for people of all ages to enjoy a rich variety of experiences with nature.”

http://lei.sr?a=8A9u2
Casablanca promenade
Casablanca, Morocco
Opening: July 2018

Canadian architects Lemay are to redesign the corniches of the Casablanca coast and create a leisure-filled seaside promenade.

The 200 million Dirham (US$19.4m, €18.4m, £15.8m) project will enhance a 5km stretch of the city’s dramatic cliffside pathways and roads, creating “a layered sensory experience”.

Lemay’s concept is based around three main functions – a festive event space, a seaside resort and a nature preserve – and includes rest areas, walkways, outdoor sports facilities and observation points.

Inspired by classic multi-tiered Islamic gardens, a series of overlapping landscaped layers will create a formal procession from the city to the sea, with street intersections and open public squares acting as gates to the sea. There will also be an electric tramway and a coastal bicycle path.

http://lei.sr?a=F2V6s

Chesapeake & Ohio National Historical Park
Washington DC, USA
Opening: 2018

Landscape architecture studio James Corner Field Operations are to “restore, reimagine and revitalise” a one-mile stretch of the historic Chesapeake and Ohio National Historical Park.

The practice will work with local group Georgetown Heritage and the National Park Service to masterplan a section of the park focused around a canal network.

The park’s locks, towpath, plazas, stones, landscaped areas and street crossings will be improved to “maximise the park’s immense educational, recreational and aesthetic potential”.

“This is an extraordinary opportunity for Washington DC and the Georgetown community to create a transformative public space that blends historic architecture with rich landscapes to create a world-class and unique destination in the heart of the neighbourhood,” said James Corner, founder and director of James Corner Field Operations.

“The Georgetown section of the site should be a landmark park for everyone, a lively centre for social gatherings, a continuous link for recreation and contemplation, a connector of neighbourhoods and networks.”

http://lei.sr?a=D0u8v
Lingang Bird Sanctuary

Tianjin, China
Opening: 2018

Landscape architects McGregor Coxall are designing a wetland nature sanctuary envisioned as the world’s very first “bird airport”.

More than 50 million birds annually fly from the Antarctic reaches to the northern tip of the earth along the East Asian-Australian Flyway (EAAF) seeking food and shelter. However, this corridor is under severe threat from coastal urbanisation and the resultant destruction of bird-friendly habitats.

The 60-hectare (148-acre) Lingang Bird Sanctuary will transform a currently degraded landfill site into a wetland area and bird sanctuary, providing “a green necklace of new parkland” for city residents.

It will also incorporate a 20-hectare (50-acre) protective urban forest where birds like the threatened Black-Tailed Godwit can rest and feed while on migration, while protecting birds in the wetlands from intrusion by nearby urbanity.

The park will serve as an outdoor attraction for as many as 500,000 visitors per year. Wetland trails, a lake loop walk, a cycle circuit and a forest path will together form a 7km (4-mile) recreational nature trail network.

A 3,500sq m (37,600sq ft) visitor education and research centre called the Water Pavilion will be digitally connected to cameras in 14 bird hides so people can observe bird life.

http://lei.sr?a=G7a1F
The greenspace will boost tourism

**Maharashtra Nature Park**  
Mumbai, India  
Opening: TBC

Architects Sameep Padora & Associates (SP&A) are overseeing a complete makeover of Maharashtra Nature Park to provide landscaping and a pedestrian and cycle bridge over the Mithi River.

A collaborative team comprising landscape architects Design Cell and architecture studio Ratan J Batliboi Consultants is tasked with dreaming up a design to “inspire and impress twenty million Mumbaikars who are resolute in making their city more inclusive, nature-loving, liveable and better connected”.

The masterplan will substantially expand the existing forest-like environment and boost its potential as a site for both tourism and nature education.

The design team envision a central courtyard for markets and performances, an ampitheatre and a library, as well as boardwalks along the park’s mangroves.

[http://lei.sr?a=p2s0I](http://lei.sr?a=p2s0I)

**The Miami Underline**  
Miami, FL, USA  
Opening: TBC

Disused land beneath Miami’s MetroRail is being transformed into a 16km linear park. Masterplanned by landscape architects James Corner Field Operations, it will showcase a mini gym and a yoga area.

Picnic areas, a nature-inspired playground, a dog park, a basketball court and art installations will then be added to form the Brickell Underline Park.

[http://lei.sr?a=e0r9X](http://lei.sr?a=e0r9X)

Miami Underline will connect communities and promote healthier lifestyles

Other Underline segments will follow; similarly combining urban trails, cycle and pedestrian paths, green leisure spaces and a showcase for art.

Miami-Dade mayor Carlos Gimenez has said the Underline will connect communities, promote healthier lifestyles and encourage residents to walk, bike or ride transit as an alternative to driving.

The scheme is part of the county’s Masterplan Greenway network which consists of around 800km (500 miles) of trails and connected public spaces.

[http://lei.sr?a=e0r9X](http://lei.sr?a=e0r9X)
Norwegian architects Reiulf Ramstad Arkitekter (RRA) are designing a public trail, an amphitheatre and a viewing platform along an abandoned railway line.

Described as “a lace undulating in the landscape”, Chemin des Carrières (‘Quarries Track’) will pay homage to the history of the Alsace landscape and the people who once quarried there.

The Rosheim-St Nabor railway wound through the hills to reach the quarries, so Reiulf Ramstad’s trail will follow this sinuous 11km (7-mile) line.

Four points along the journey will divide the attraction into themed chapters, landscaping sequences, points of interest and “unusual elements to punctuate the way and awaken the senses”.

Boersch will tell the story of water. The adjacent river will be widened and a large open air amphitheatre created to provide riverbank access. A pair of wooden shelters will create two large doors on the track, welcoming visitors through. Leonardsau will tell the story of the land. After a long green tunnel, two large steel blades will “amplify the opening effect experienced at the end of a forest corridor, when you capture a perspective of the open landscape”. Ottrott will tell the story of travel, with a former train station featuring rail heritage. The last point, Saint-Nabor, will represent luck, and showcase a cantilevered steel observation point shaped like a four-leaf clover overlooking the valley.
EXPO 2020 – Connecting Minds, Creating the Future
DUBAI, UAE
10th October 2020 – 10th April 2021

Designed by architects Grimshaw, the Sustainability Pavilion promises to be a “celebration of ecology, sustainable technologies and design”. It will house exhibition and performance spaces exploring how innovation in science and design can help us to protect the planet.

According to the designers, the overall scheme will “work in harmony with the exhibitions it will house”, with its structures inspired by complex natural processes such as photosynthesis. They will provide working demonstrations of the effectiveness of solar energy, water harvesting and innovative materials.

At its heart, a core building will accommodate 8,000sq m (86,000sq ft) of exhibition space, an auditorium, a courtyard and a reservoir. An over-arching roof structure will provide shade, generating solar energy via large photovoltaic panels to power the site. A series of ‘energy trees’ surrounding the central building will track the sun and harvest energy for the pavilion, while generating water from the atmosphere.

Landscaping, including local flora, shaded enclaves and walkways through the site, were inspired by Wadi riverbeds; a touch Grimshaw said will provide intuitive navigation for visitors while also creating “an aura of magic punctuated by the sights, smells and tactile opportunities of nature”.

The pavilion – alongside others by F+P and BIG – will be located at the heart of the Expo’s two sq km site, surrounding the central Al Wasl meeting plaza.

■ [http://lei.sr?a=T5u8V](http://lei.sr?a=T5u8V)
Dubai has revealed its legacy plans following the 2020 World Expo. The site will be converted into a multi-use urban leisure district following the six-month event’s conclusion.

More than 80 per cent of the HOK-Arup masterplanned Expo site will be reused after the international event closes, with a new community-led development called District 2020 repurposing the site under the government’s legacy scheme.

Anchored by 65,000sq m (700,000sq ft) of residential space and 135,000sq m (1.45 million sq ft) of commercial space, District 2020 will include cycle tracks, restaurants, shops, hotels, health centres, parkland and leisure facilities, as well as a conference and exhibition centre.

Culture will be integral with a public museum and three new cultural facilities replacing the Expo’s thematic pavilions. There will be a Children and Science Centre – a project the government says will “empower children and youth, provide enriching and enjoyable experiences as well as engaging ways to learn”.

Host to the Expo 2020 Dubai opening ceremony, the Al Wasl Plaza, will be retained as a culture venue to host shows and concerts.

“Back in 2013 when we won the bid to host Expo 2020, we set ourselves two clear objectives in line with our leaders’ vision: to stage a World Expo that would amaze the world and that would build a lasting legacy, offering a new alternative for urban living,” said Reem Al Hashimy, UAE minister of state for international cooperation and director-general for the Dubai Expo 2020 Bureau.

“His Highness Sheikh Mohammed Bin Rashid Al Maktoum instructed us to build a site for a permanent legacy and therefore we had to think of ways to capitalise on what was being built for Expo, as well as for post-Expo.

“District 2020 will help us achieve our goal. It has been a key part of our planning from the very start, not just for our legacy team, but the entire Expo organisation.”

http://lei.sr?a=o8Q3h
SURF SNOWDONIA

WILD ATLANTIC WAY

QUEEN ELIZABETH OLYMPIC PARK

CHESTER ZOO ISLANDS

KING ABDULAZIZ CENTRE FOR WORLD CULTURE

STORYHOUSE

Attractions, Leisure & Entertainment | Culture & Heritage | Sports & Events
Mixed Use, Towns & Cities | Tourism & Visitor Economy | Waterfronts & Resorts

Development Strategy & Options Appraisal | Operation & Redevelopment
Viability Testing | Funding & Delivery | Product Development & Destination Planning

50 George Street, London, W1U 7GA
www.colliers.com/uk/destinationconsulting
INDUSTRY INSIGHTS

Getting Engaged ................................................................. p72
Start From Scratch .............................................................. p80
Be Our Guest ........................................................................ p88
Rising Star ............................................................................ p94
Wild Child ............................................................................. p98
The Next Big Splash ............................................................. p104
INSIGHTS: SCIENCE CENTRES

GETTING ENGAGED

Science museums and centres across Europe are embracing science capital to help develop more inclusive and integrated learning opportunities for all visitors.
Dr Amy Seakins and Dr Heather King tell us how

Science capital can be seen as the bag of science-related knowledge, experience and attitudes that you carry throughout life – what you know about science, how you think about science, what you do, and who you know.

This concept is being adopted by a growing number of science engagement organisations and educational policymakers as a way to (re)think what we might do to improve people’s engagement with science. Our research explains why some students feel unable to identify with science and highlights the need to reflect on how institutions provide experiences that resonate with visitors’ varied personal lives.

The concept of science capital draws from the work of French sociologist Pierre Bourdieu, who coined the notion of capital – the social, cultural and symbolic resources that individuals variously possess to ‘get on’ in life. Science capital is a form of capital that combines all the science-related social and cultural resources that Bourdieu defined.

By analysing a series of surveys carried out in the UK*, we’ve identified a distinct relationship between a young person’s aspirations towards science and their science capital: just five per cent have high science capital and are more likely to continue with science post compulsory schooling; 69 per cent have medium science capital; but more than a quarter (27 per cent) have low science capital – the least likely to take science-related qualifications or a science-related career.

Importantly, the construct of science capital tells us more than who might aspire to a science-related career. It helps us understand why for some young people, science is not for them. It can also help us to think creatively and effectively about what we might do to improve everyone’s engagement with science within our sites and spaces.

*www.attractionshandbook.com
Every moment in a science museum is an opportunity to engage and shape visitors’ attitudes towards science.
INSIGHTS: SCIENCE CENTRES

Science museums and centres can encourage and help visitors of all ages to build their science capital.

TWEAKING SCHOOL SCIENCE
Over the last few years, our research team has worked extensively with teachers and schools to explore ways to build student science capital to support more students, particularly those from diverse backgrounds, to engage with science. By encouraging teachers to reflect on their practice, and identify small changes or ‘tweaks’ to existing lessons, we’ve helped teachers create learning environments and opportunities that build science capital.

We recommend starting from the personal, lived experiences of learners and building upwards. It’s about eliciting the experiences and interests that students already have, valuing these, and then linking these to canonical science.

It’s about encouraging learners to speak with their family and friends and others in their community about science, to recognise the science in their everyday lives, and to acknowledge the many ways in which they participate in science-related activities. These principles apply within classrooms, but also outside school in other learning spaces and visitor attractions.

SCIENCE CENTRES CAN HELP
For museums and science centres, our findings from the classroom highlight the need to reflect on the ways in which institutions provide experiences that resonate with visitors’ varied personal lives – and provide suitable spaces where individuals can build on their existing resources to fill up their science capital bags.

A science capital approach to museum and science centre practice would include using visitors’ prior experiences for educational programmes, eliciting and valuing their contributions, and linking these to science. It might include long-term partnerships with audience groups.

A further valuable role would be to highlight how science can open doors to all sorts of jobs and how it can also lead to active participation in societal decision-making.

By showcasing a wide range of science-related roles and careers, hosting debates and discussions, and encouraging science-related conversations, science museums and centres can encourage and help visitors of all ages to build their science capital.
Building Science Capital

Discussions and applications of science capital are spreading and growing. The British Science Association and Science Museum Group provide practical examples. The concept has also gained interest at a policy level across Europe.

In summary, a science capital approach does not suggest that a lack of awareness or interest explains why students choose not to pursue science or, similarly, why people do not visit science centres or science museums. Rather, it explains why some people feel unable to identify with science: they do not have the resources or experiences that would lead to a more full science capital “bag”.

Our findings suggest that future initiatives and policies should aim to build learners’ science capital and reflect on the design of learning experiences. This will ensure that more learners from varied backgrounds, experiences and interests will develop greater science alignment.


About the authors

Dr Amy Seakins, engagement coordinator for evaluation and impact, Imperial College London. Formerly research associate, Enterprising Science project, King’s College London.

a.seakins@imperial.ac.uk

Dr Heather King, research fellow and deputy director, Enterprising Science project, King’s College London; research focus on supporting educator practice in school and out-of-school settings.

heather.1.king@kcl.ac.uk
By engaging visitors of all generations and backgrounds, science attractions have the power to change our perceptions, experiences and expectations of the world around us.

Norwegian educational authorities and the Norway Research Council have embraced science capital – one of our country’s three main goals in 2016-19 is to Grow Families’ Interest in Sciences.

At Jærmuseet’s ten regional science centres, we already have exhibitions and activities aimed at reaching this goal, but four of our facilities will now specifically focus on this strategy to embed more systematic and effective assessment methods and evaluation tools.

For example, Trondheim Science Centre will organise workshops involving the whole family, ranging from children through to grandparents. Courses and MakerSpace activities aimed at inspiring and motivating families to work together will be evaluated by questionnaires completed before and after the workshops to see whether the families’ attitudes towards science changed.

This new focus on science capital will certainly push us to be more systematic and inclusive in our approach to audiences.
Before joining Tom Tits Experiment, I worked as a teacher with an engineering background, so I believe it’s important to ground work in robust concepts. While looking for the right paradigm for Tom Tits science centre, I heard a lecture on science capital at the 2013 Ecsite conference – and knew I’d discovered the right tool!

Since we started to apply the learnings of science capital at Tom Tits, we’ve developed teacher training. Although local school visits to our science centre are free, many teachers weren’t bringing their students because their own science capital was rather low and they didn’t feel comfortable enough with science to facilitate a visit. To overcome this barrier, we decided to run teachers’ workshops.

Science capital has also helped us to debunk biases. One workshop required visiting teachers to build a dome using teamwork. I love assembling furniture and compared this task to it, so I expected enthusiastic responses. But most of the teachers shut down! So I then switched to a cooking recipe analogy and got very positive results. The objective was to demonstrate that skills used to plan and deliver meals (or build furniture) involve engineering, shifting each teacher’s mindset about science and technology.

Parents are also a key audience as they play a pivotal role in their children’s education. To help build up their science capital, we’ve also trained our staff to focus on adults during family visits.

Science attractions should extend the science capital of teachers and adults.

SWEDEN REACHES OUT TO TEACHERS

Cecilia Ekstrand
education manager
Tom Tits Experiment, Södertälje, Sweden

‘Visiting our science centre is free for local schools – yet many teachers weren’t taking their students’
For the research team, science capital is a very inspiring concept. To get a broad picture of school children’s science capital, we launched a nationwide survey and found that the most common source of science capital is from parents motivating their children to engage with science.

We also found that fewer children in Poland compared with those in the UK thought they’d met a scientist. As many scientists who interact with our visitors dress informally, the children may simply have not realised that they’d just met a real scientist! So we may change that.

Furthermore, we’d noticed that school children from similar backgrounds didn’t interact with our exhibits in the same way, so we tested the hypothesis that those with higher science capital experienced deeper engagement. But the results were very surprising: there was no direct relation between science capital and visitor behaviour, indicating that our exhibits already cater to a wide audience.

We now plan to test whether there’s a correlation between science capital and the motivation to learn and engage in cognitive efforts. Copernicus is central to spreading this concept in Poland and, as science capital is also proving effective in mobilising broad educational coalitions, we’re also interacting with policymakers, teachers and academics.
The Science Museum Group has been working in partnership with King’s College London on the Enterprise Science project since 2012 to develop the science capital concept. We recognise that it will help us create experiences to engage all our visitors with science, technology, engineering and maths (STEM).

As such, the number one core priority in our 2017–30 strategic ambitions is to ‘Grow Science Capital in Individuals and Society’. Our organisation-wide effort will translate science capital learnings into operational realities – and you can follow this process on our ‘Transforming Practice’ blog.

Our museums play a key part in the STEM engagement landscape by supporting and encouraging audiences to extend their learning within and beyond our sites. Science capital gives us an insight and understanding into what influences and shapes people’s attitudes towards science, which can help us to identify new ways to reach out and connect with absent or infrequent visitors.

We want to create an environment where everyone feels welcome and where every moment in our science museum is an opportunity to engage and shape our visitors’ attitudes towards science – from the website, front desk and cafés through to the galleries and exhibitions.

We’re gradually rolling out a reflective practice approach through workshops and toolkits to shape and design our exhibits and experiences, such as our recently opened interactive Wonderlab: Wonderlab: The Statoil Gallery was developed with science capital in mind.

Science capital can help us to identify new ways to reach out and connect with absent or infrequent visitors.

The Statoil Gallery. We wanted the labels in the gallery to make a link between our exhibits and our visitors’ everyday lives. The text for the Icy Bodies exhibit, for example, originally mentioned that dry ice is commonly used for special effects at theatres – but after reflecting on our science capital research we changed this example to the cinema, making it more relevant to a wider audience.
Our years before the Canadian Museum for Human Rights (CMHR) opened its doors, the exhibitions team faced a critical moment. While making a presentation to the Council of Canadians with Disabilities (CCD), the team encountered a response that no designers ever want to hear – the audience unleashed a barrage of criticism.

This reaction led to a bold shift in the development of Canada’s new national museum in Winnipeg, which opened in 2014. The institution was being built from scratch. The time to engage in an ambitious new approach was never better.

**SEIZING OPPORTUNITIES**

The reaction from the disability community made it clear that, while the intent of the exhibitions was great, the design left much to be desired for visitors with disabilities. Fortunately, there was still ample time for change.

We agreed that a human rights museum would absolutely need to become a leader in inclusive design and accessibility. Our goal was to establish inclusive design as a mandatory museum practice across all departments. The museum could only truly be a leader in the field if inclusive design became a key characteristic of our corporate culture.

We then established an Inclusive Design Advisory Council (IDAC) comprising a dozen members with various disabilities from across Canada. Its role is to help the museum make informed decisions. Council members act as liaisons to their communities, which has also enabled museum teams to tap a vast network of...
We agreed that a human rights museum would absolutely need to become a leader in inclusive design and accessibility.

A Braille map enables blind and low-vision visitors to navigate the museum.
Our approach has set new Canadian and world standards for universal accessibility - including the full range of human diversity.

- additional resources, collaborators and experts for projects and programmes.
- Through regular group meetings and the working protocols that have emerged from them, we’ve informed decision-making in important ways – not only for exhibition design but also for a wide array of programmes and policies. We’ve also seen the transformation of vocal critics into key collaborators and outspoken supporters!

Moving forward, we decided to push the boundaries when it came to accessibility. Instead of first designing something and then adapting it for accessibility, we decided to embrace a comprehensive inclusive design methodology.

**RULE OF THUMB**

We began by developing design standards, building on what we learned from other institutions such as the Smithsonian in Washington DC, the Musée de la Civilisation in Quebec City and the Science Museum in London. We also examined recommendations from national organisations like the Canadian National Institute for the Blind and the CCD. We applied these standards to the built environment, then moved them into digital media.

The result was an approach that has set new Canadian and world standards for universal accessibility, surpassing Smithsonian guidelines and including the full range of human diversity.

- **Typography:** studies led us to choose Univers and Utopia, as both beautiful and accessible in ways that could be consistently applied across all media.

- **Reading:** we determined optimal reading distances at various elevations, standardised relevant sizes and determined the best contrast ratios between foregrounds and backgrounds. A Grade 9 reading level and plain language text were chosen as standards.

- **Reach:** for built structures, we determined optimal reach distances from sitting, standing and at generalised mean heights, and requirements for touchable regions of digital interfaces housed in furniture.

- **Seated support:** bench arms and backs were made mandatory and meshed seamlessly with exhibition designs.

- **Redundancy:** where accessibility standards did not match other museum standards, we opted for redundancy. For example, each gallery name is presented with large, raised, white letters on a white background. For visitors with vision impairments, we repeated each title in black on a white background, directly above the gallery’s introductory text.

**DIGITAL MEDIA BLACK HOLE**

Our inclusive design standards mandate that all digital media productions include described video tracks and audio ducking (i.e. reducing the volume of one track to accommodate audio of another); sign language interpretation; open captions.
Benches featuring hand rails and Universal Keypads provide physical and auditory support.
Visitors can navigate digital kiosks using earphones and Universal Keypads with text-to-speech content.

- and individual volume control (English and French). From a production standpoint, this was a significant amount of work and expense. The museum contains more than 100 hours of video, which roughly translates to 800 hours of linear media. However, having taken this approach, we now have fully accessible media that is completely scalable and changeable.

**SEEDS OF INNOVATION**
Our quest for inclusivity involved two significant challenges. How could digital touchscreens be made as useful as possible, particularly for the blind? And how could the physical exhibition components become more accessible?

**Navigating digital touchscreens**
Text-to-speech technology was already allowing blind people to navigate computer interfaces. Borrowing from that concept, we invented a small, tactile keypad to accompany all our digital touchscreens.

Our original concept was presented to the Inclusive Design Research Centre at the Ontario College of Art and Design University. They developed an inclusive standard for elements including the number and shapes of the buttons, spacing and wrist rests.

Visitors can now navigate any digital kiosk in the museum by simply plugging in their earphones and using the Universal Keypad in combination with text-to-speech content. This gives them direct access to all of the digital media in the museum.

**Non-digital accessibility**
The other great challenge was figuring out a way for blind or low-vision visitors to access the physical content. Like many museums, we knew we’d have an audio programme that would deliver a self-guided tour. For this, we decided to embrace smartphone technology and develop a mobile app.

We began design and production of this mobile project at the same time that we began to investigate the possibilities for using low-energy Bluetooth technology. We also began to design and integrate our own unique system of Universal Access Points (UAPs). All this would be used together to create an entirely new system for museum content accessibility.

The UAPs are small, tactile squares with raised numbers and Braille, affixed to panels, walls and cases in combination with tactile floor markers detectable by canes. The UAPs alert blind or low-vision visitors that there’s something to notice at this point. There are approximately 150 such points located throughout the CMHR.

A low-energy Bluetooth iBeacon is hidden near each UAP. Using the mobile app, visitors can access this signal, which (in Near-Me mode) flows text and gallery visual descriptions into their device, where their text-to-speech reader relays it to them through their earphones – so all our visitors, regardless of ability, have an equally rich and independent experience.
Mobile app (top left); iBeacon marker (top right); Universal Keypad (bottom left); tactile Braille markers (bottom right)
AWARDS FOR ACCESSIBILITY

★ Gold Award from the International Association of Universal Design – presented in Nagoya, Japan, December 2016. This award was presented for outstanding contributions towards building an inclusive world where all people can live together comfortably and without barriers to participation in daily life.

★ Winnipeg Access Award for Excellence in Universal Design and Accessibility, October 2015, for incorporating physical access, communications access and/or wayfinding into built spaces in the city.

★ Jodi Award for accessibility, presented at the British Library, London, May 2015. The award recognises excellence and innovation in the use of digital media to widen access. Judges called CMHR “a beacon of excellence in digital inclusivity, not only in Canada, but worldwide”.

★ MUSE awards from the American Alliance of Museum’s Media and Technology Committee, presented in Atlanta, Georgia, April 2015. Won gold for digital infrastructure and gold for mobile app. The awards are for use of digital media to enhance the museum experience and engage audiences.

★ Canadian Foundation for Physically Disabled Persons Corporate Award, February 2015.
Furthermore, the mobile app also contains supplemental content, including sign language for selected exhibitions, augmented reality and digital object exploration of the museum’s collections.

AN APPROACH TAKES ROOT
Accessible innovations at the Canadian Museum for Human Rights have come at a time when personal technology is rapidly changing visitor expectations of museums and cultural institutions. Inclusive design fits very well within other approaches necessary to the modern museum, such as modularity, scalability and changeability.

These are early days for CMHR and we’ll encounter missteps along the way, but the seeds of an inclusive design methodology have taken root and begun to flourish.

Growing recognition is helping to build awareness and sensitivity across our entire industry, which can help improve accessibility standards everywhere.

About the author
Corey Timpson is vice president of exhibitions, research and design at the Canadian Museum for Human Rights in Canada.
corey.timpson@humanrights.ca

www.attractionshandbook.com
Following a period of growth in 2015, the world’s top theme parks have experienced a mixed year, according to the latest edition of the TEA/AECOM Theme Index report.

For the world’s top 25 theme parks, attendance declined 1.1 per cent, down from 235.6 million visitors in 2015 to 233.1 million in 2016, with the top operator, Disney, telling a similar story. Mouse trap?

Overall attendance at Disney attractions was actually up by 2.5 million, but largely as a result of the Shanghai Disneyland launch, which recorded visitor numbers of 5.6 million during its debut year.

Florida’s Magic Kingdom remains the world’s most visited park, with Disneyland California and Tokyo Disneyland in second and third place respectively. All three parks suffered attendance declines however, with respective drops of 0.5 per cent, 1.8 per cent and 0.4 per cent.

For the year 2016 Magic Kingdom welcomed 20.4 million visitors, while Disneyland California drew 17.9 million and Tokyo Disneyland 16.5 million. Disney’s other parks included in the index all recorded attendance declines – the largest being Hong Kong Disneyland, which suffered a 10.3 per cent drop of 700,000 visitors with 6.1 million visitors.

Universal approval

Other operators have fared better than Disney, with Universal Studios recording...
attendance increases at all of its parks, buoyed by new attractions and IPs, including the continued phenomenal success of its Harry Potter worlds.

Universal Studios Japan was ranked fourth for attendance overall, with visitor numbers increasing from 13.9 million in 2015 to 14.5 million in 2016 – a 4.3 per cent rise.

Universal Studios in Orlando also saw its numbers surge by the same percentage, up from 9.6 million to 10 million. The neighbouring Island of Adventure park in Orlando increased numbers by 6.5 per cent from 8.8 million to 9.4 million during the period.

Universal Studios Hollywood launched its new Wizarding World of Harry Potter attraction in April 2016, with the boy wizard’s magic spell once again driving park attendance – up 13.9 per cent to 8.1 million from 7.1 million year-on-year.

**An eye on Asia**

“Disney resources have lately been concentrated in Asia, with Shanghai Disney Resort having opened in mid-2016,” said Brian Sands, vice president of economics, The Americas, AECOM. “Meanwhile, Universal’s Harry Potter attractions have been a powerful draw in both Hollywood and Orlando. But Disney is delivering new IP magic all of its own in its North American parks, most notably Pandora – The World of Avatar and the Disney Springs retail-dining-entertainment area.
of Avatar at Disney’s Animal Kingdom, as well as the redesigned and renamed Disney Springs retail-dining-entertainment area. For its part, Universal is also continuing to grow domestically, with its latest second gate in Orlando, Volcano Bay, having opened around the same time."

**Group dominance**

For the world’s top 10 theme park groups, overall attendance was up 4.3 per cent, with numbers rising from 420.4 million in 2015 to 438.3 million in 2016.

Walt Disney Attractions holds a substantial lead over second-placed Merlin Entertainments, with 140.4 million visitors in 2016 for Disney’s parks versus 61.2 million for all Merlin’s theme parks worldwide. Universal Parks & Resorts came third with 47.35 million visitors.

Fantawild, which opened two theme parks in 2015, had the largest visitor increase with a 37 per cent jump to 31.7 million in 2016. Out of the top 10, SeaWorld and Parques Reunidos were the only two groups to record a decline, with respective drops of 2.1 and 6 per cent.

---

### Table 2: Top 25 Theme Parks Worldwide

<table>
<thead>
<tr>
<th>Rank</th>
<th>Theme Park and Location</th>
<th>Change 2016</th>
<th>2015 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MAGIC KINGDOM, Walt Disney World, Lake Buena Vista, FL, USA</td>
<td>-0.5%</td>
<td>20,395,000</td>
</tr>
<tr>
<td>2</td>
<td>DISNEYLAND, Anaheim, CA, USA</td>
<td>1.8%</td>
<td>17,943,000</td>
</tr>
<tr>
<td>3</td>
<td>TOKYO DISNEYLAND, Tokyo, Japan</td>
<td>-0.4%</td>
<td>16,540,000</td>
</tr>
<tr>
<td>4</td>
<td>UNIVERSAL STUDIOS JAPAN, Osaka, Japan</td>
<td>4.3%</td>
<td>14,500,000</td>
</tr>
<tr>
<td>5</td>
<td>TOKYO DISNEY SEA, Tokyo, Japan</td>
<td>-1.0%</td>
<td>13,460,000</td>
</tr>
<tr>
<td>6</td>
<td>EPCOT, Walt Disney World, Lake Buena Vista, FL, USA</td>
<td>0.7%</td>
<td>11,712,000</td>
</tr>
<tr>
<td>7</td>
<td>DISNEY’S ANIMAL KINGDOM, Walt Disney World, Lake Buena Vista, FL, USA</td>
<td>-0.7%</td>
<td>10,844,000</td>
</tr>
<tr>
<td>8</td>
<td>DISNEY'S HOLLYWOOD STUDIOS, Walt Disney World, Lake Buena Vista, FL, USA</td>
<td>0.5%</td>
<td>10,776,000</td>
</tr>
<tr>
<td>9</td>
<td>UNIVERSAL STUDIOS, Orlando, FL, USA</td>
<td>4.3%</td>
<td>9,998,000</td>
</tr>
<tr>
<td>10</td>
<td>ISLANDS OF ADVENTURE, Universal Orlando, FL, USA</td>
<td>6.5%</td>
<td>9,362,000</td>
</tr>
<tr>
<td>11</td>
<td>DISNEY’S CALIFORNIA ADVENTURE, Anaheim, CA, USA</td>
<td>-0.9%</td>
<td>9,295,000</td>
</tr>
<tr>
<td>12</td>
<td>CHIMELONG OCEAN KINGDOM, Hengqin, China</td>
<td>13.2%</td>
<td>8,474,000</td>
</tr>
<tr>
<td>13</td>
<td>DISNEYLAND PARK, Disneyland Paris, Marne-La-Vallée, France</td>
<td>-14.2%</td>
<td>8,400,000</td>
</tr>
<tr>
<td>14</td>
<td>LOTTE WORLD, Seoul, South Korea</td>
<td>11.5%</td>
<td>8,150,000</td>
</tr>
<tr>
<td>15</td>
<td>UNIVERSAL STUDIOS HOLLYWOOD, Universal City, CA, USA</td>
<td>13.9%</td>
<td>7,486,000</td>
</tr>
<tr>
<td>16</td>
<td>EVERLAND, Gyeonggi-Do, South Korea</td>
<td>-3.0%</td>
<td>7,200,000</td>
</tr>
<tr>
<td>17</td>
<td>HONG KONG DISNEYLAND, Hong Kong SAR</td>
<td>-10.3%</td>
<td>6,100,000</td>
</tr>
<tr>
<td>18</td>
<td>OCEAN PARK, Hong Kong SAR</td>
<td>-18.8%</td>
<td>5,996,000</td>
</tr>
<tr>
<td>19</td>
<td>NAGASHIMA SPA LAND, Kuwana, Japan</td>
<td>-0.3%</td>
<td>5,850,000</td>
</tr>
<tr>
<td>20</td>
<td>EUROPA PARK, Rust, Germany</td>
<td>1.8%</td>
<td>5,600,000</td>
</tr>
<tr>
<td>21</td>
<td>SHANGHAI DISNEYLAND, Shanghai, China</td>
<td>-1.6%</td>
<td>5,470,000</td>
</tr>
<tr>
<td>22</td>
<td>WALT DISNEY STUDIOS PARK, Disneyland Paris, Marne-La-Vallée, France</td>
<td>-1.6%</td>
<td>4,970,000</td>
</tr>
<tr>
<td>23</td>
<td>DE EFTELING, Kaatsheuvel, the Netherlands</td>
<td>1.8%</td>
<td>4,764,000</td>
</tr>
<tr>
<td>24</td>
<td>TIVOLI GARDENS, Copenhagen, Denmark</td>
<td>2.0%</td>
<td>4,640,000</td>
</tr>
<tr>
<td>25</td>
<td>SEAWORLD FLORIDA, Orlando, FL, USA</td>
<td>-7.9%</td>
<td>4,402,000</td>
</tr>
</tbody>
</table>

**TOP 25 ATTENDANCE GROWTH 2016**

```
233,057,000  228,081,000
```

**TOP 25 ATTENDANCE GROWTH 2015-16**

```
-1.1%  233,057,000  235,568,000
```

Shanghai Disneyland recorded visitor numbers of 5.6 million during its debut year in mid-2016.
Waterparks worldwide enjoyed a fruitful 2016, with combined attendance among the top 20 increasing to nearly 30 million. The sector performed particularly strongly in Asia, with 6.9 per cent overall growth in 2016. Elsewhere, due to macroeconomic challenges, a boost in domestic tourism meant fewer Brazilians travelled to Orlando, a market that Florida has traditionally counted on for attendance. This loss has been Brazil’s gain, with the economic climate, combined with a facility expansion, driving Thermas Dos Laranjais to fourth rank. During 2016, visitor numbers to the waterpark rose 11.2 per cent to reach 1.96 million people. Similar attendance increases were seen at Brazil’s other listed waterparks, with 10th place Hot Park Rio Quente in Caldas Novas increasing attendance by 7.2 per cent to 1.38 million and 18th place Beach Park in Aquiraz increasing attendance by 7.6 per cent to 1.04 million.

Table 3: Top 20 Waterparks Worldwide

<table>
<thead>
<tr>
<th>Rank</th>
<th>Waterpark and location</th>
<th>Change</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CHIMELONG WATER PARK, Guangzhou, China</td>
<td>7.90%</td>
<td>2,538,000</td>
<td>2,352,000</td>
</tr>
<tr>
<td>2</td>
<td>TYPHOON LAGOON AT DISNEY WORLD, Orlando, FL, USA</td>
<td>-0.70%</td>
<td>2,277,000</td>
<td>2,294,000</td>
</tr>
<tr>
<td>3</td>
<td>BLIZZARD BEACH AT DISNEY WORLD, Orlando, FL, USA</td>
<td>-0.80%</td>
<td>2,091,000</td>
<td>2,107,000</td>
</tr>
<tr>
<td>4</td>
<td>THERMAS DOS LARANJais, Olimpia, Brazil</td>
<td>11.20%</td>
<td>1,959,000</td>
<td>1,761,000</td>
</tr>
<tr>
<td>5</td>
<td>BAHAMAS AQUAVENTURE WATER PARK, Paradise Island, Bahamas</td>
<td>0.00%</td>
<td>1,868,000</td>
<td>1,868,000</td>
</tr>
<tr>
<td>6</td>
<td>CARIBBEAN BAY, Gyeonggi-Do, South Korea</td>
<td>8.10%</td>
<td>1,550,000</td>
<td>1,434,000</td>
</tr>
<tr>
<td>7</td>
<td>AQUATICA, Orlando, FL, USA</td>
<td>-4.00%</td>
<td>1,536,000</td>
<td>1,600,000</td>
</tr>
<tr>
<td>8</td>
<td>OCEAN WORLD, Gangwon-Do, South Korea</td>
<td>-2.40%</td>
<td>1,473,000</td>
<td>1,509,000</td>
</tr>
<tr>
<td>9</td>
<td>AQUAVENTURE WATER PARK, Dubai, UAE</td>
<td>2.10%</td>
<td>1,430,000</td>
<td>1,400,000</td>
</tr>
<tr>
<td>10</td>
<td>HOT PARK RIO QUENTE, Caldas Novas, Brazil</td>
<td>7.20%</td>
<td>1,381,000</td>
<td>1,288,000</td>
</tr>
<tr>
<td>11</td>
<td>WET ‘N WILD, Orlando, FL, USA</td>
<td>0.00%</td>
<td>1,310,000</td>
<td>1,310,000</td>
</tr>
<tr>
<td>12</td>
<td>SUNWAY LAGOON, Kuala Lumpur, Malaysia</td>
<td>17.90%</td>
<td>1,270,000</td>
<td>1,077,000</td>
</tr>
<tr>
<td>13</td>
<td>THERME ERDING, Erding, Germany</td>
<td>0.80%</td>
<td>1,245,000</td>
<td>1,235,000</td>
</tr>
<tr>
<td>14</td>
<td>WET ‘N WILD GOLD COAST, Gold Coast, Australia</td>
<td>3.50%</td>
<td>1,242,000</td>
<td>1,200,000</td>
</tr>
<tr>
<td>15</td>
<td>SHENYANG ROYAL OCEAN PARK WATER WORLD, Fushun, China</td>
<td>1.70%</td>
<td>1,170,000</td>
<td>1,150,000</td>
</tr>
<tr>
<td>16</td>
<td>TROPICAL ISLANDS, Krausnick, Germany</td>
<td>13.10%</td>
<td>1,133,000</td>
<td>1,002,000</td>
</tr>
<tr>
<td>17</td>
<td>ATLANTIS WATER ADVENTURE, Jakarta, Indonesia</td>
<td>14.40%</td>
<td>1,110,000</td>
<td>970,000</td>
</tr>
<tr>
<td>18</td>
<td>BEACH PARK, Aquiraz, Brazil</td>
<td>7.60%</td>
<td>1,044,000</td>
<td>970,000</td>
</tr>
<tr>
<td>19</td>
<td>SCHLITTERBAHN, New Braunfels, TX, USA</td>
<td>0.00%</td>
<td>1,037,000</td>
<td>1,037,000</td>
</tr>
<tr>
<td>20</td>
<td>WUHU FANTAWILD WATER PARK, Wuhu, China</td>
<td>44.60%</td>
<td>1,024,000</td>
<td>708,000</td>
</tr>
</tbody>
</table>

TOP 20 ATTENDANCE GROWTH 2016

- 3.6% 29,688,000 28,370,000

TOP 20 ATTENDANCE GROWTH 2015-16

- 3.6% 29,688,000 28,659,000
Top spot for National Museum of China
Growth among the global top 20 museums rose by 1.2 per cent from 106.5 million visitors in 2015 to 107.8 million in 2016. Since the first Museum Index in 2012, attendance has risen 2-3 per cent, mainly in Asia.

“The US and European markets are mature, with approximately 1 per cent growth annually,” said the report. “In Asia, we have seen growth of 9 per cent annually over the past few years.”

**Louvre loses top spot**

The National Museum of China is now the world’s most-visited museum, displacing the Louvre in Paris, which suffered a 14.9 per cent attendance drop. Tourist numbers in France have suffered in the wake of terrorist attacks, marked by the attendance decline at the Louvre, dropping from 8.7 million in 2015 to 7.4 million in 2016, ranking it the world’s third-most visited museum. Similarly in Paris, the Musée d’Orsay experienced a double-digit attendance drop, falling 12.8 per cent to 3 million visitors, placing it outside of the top 20.

However, an increase of 3.6 per cent year-on-year meant that 7.55 million people visited the National Museum of China, narrowly edging out the 7.5 million people who visited the National Air and Space Museum in Washington DC.

Read the full TEA/AECOM Index here: [www.teaconnect.org](http://www.teaconnect.org)

**Table 4: Top 20 Museums Worldwide**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Museum and location</th>
<th>Change</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NATIONAL MUSEUM OF CHINA, Beijing, China</td>
<td>3.60%</td>
<td>7,550,000</td>
<td>7,290,000</td>
</tr>
<tr>
<td>2</td>
<td>NATIONAL AIR AND SPACE MUSEUM, Washington, DC, USA</td>
<td>8.70%</td>
<td>7,500,000</td>
<td>6,900,000</td>
</tr>
<tr>
<td>3</td>
<td>LOUVRE, Paris, France</td>
<td>-14.90%</td>
<td>7,400,000</td>
<td>8,700,000</td>
</tr>
<tr>
<td>4</td>
<td>NATIONAL MUSEUM OF NATURAL HISTORY, Washington, DC, USA</td>
<td>2.90%</td>
<td>7,100,000</td>
<td>6,900,000</td>
</tr>
<tr>
<td>5</td>
<td>THE METROPOLITAN MUSEUM OF ART, New York, NY, USA</td>
<td>6.30%</td>
<td>6,700,000</td>
<td>6,300,000</td>
</tr>
<tr>
<td>6</td>
<td>BRITISH MUSEUM, London, UK</td>
<td>5.90%</td>
<td>6,420,000</td>
<td>6,821,000</td>
</tr>
<tr>
<td>7</td>
<td>SHANGHAI SCIENCE &amp; TECHNOLOGY MUSEUM, Shanghai, China</td>
<td>6.20%</td>
<td>6,316,000</td>
<td>5,948,000</td>
</tr>
<tr>
<td>8</td>
<td>NATIONAL GALLERY, London, UK</td>
<td>6.00%</td>
<td>6,263,000</td>
<td>5,908,000</td>
</tr>
<tr>
<td>9</td>
<td>VATICAN MUSEUMS, Vatican, Vatican City</td>
<td>1.10%</td>
<td>6,067,000</td>
<td>6,002,000</td>
</tr>
<tr>
<td>10</td>
<td>TATE MODERN, London, UK</td>
<td>23.90%</td>
<td>5,839,000</td>
<td>4,713,000</td>
</tr>
<tr>
<td>11</td>
<td>AMERICAN MUSEUM OF NATURAL HISTORY, New York, NY, USA</td>
<td>0.00%</td>
<td>5,000,000</td>
<td>5,000,000</td>
</tr>
<tr>
<td>12</td>
<td>NATIONAL PALACE MUSEUM (TAIWAN), Taipei, Taiwan</td>
<td>-11.80%</td>
<td>4,666,000</td>
<td>5,288,000</td>
</tr>
<tr>
<td>13</td>
<td>NATURAL HISTORY MUSEUM, London, UK</td>
<td>-12.50%</td>
<td>4,624,000</td>
<td>5,284,000</td>
</tr>
<tr>
<td>14</td>
<td>NATIONAL GALLERY OF ART, Washington, DC, USA</td>
<td>3.80%</td>
<td>4,261,000</td>
<td>4,104,000</td>
</tr>
<tr>
<td>15</td>
<td>STATE HERMITAGE, St Petersburg, Russia</td>
<td>12.30%</td>
<td>4,119,000</td>
<td>3,668,000</td>
</tr>
<tr>
<td>16</td>
<td>CHINA SCIENCE TECHNOLOGY MUSEUM, Beijing, China</td>
<td>14.00%</td>
<td>3,830,000</td>
<td>3,360,000</td>
</tr>
<tr>
<td>17</td>
<td>NATIONAL MUSEUM OF AMERICAN HISTORY, Washington, DC, USA</td>
<td>-7.30%</td>
<td>3,800,000</td>
<td>4,100,000</td>
</tr>
<tr>
<td>18</td>
<td>REINA SOFÌA, Madrid, Spain</td>
<td>12.20%</td>
<td>3,647,000</td>
<td>3,250,000</td>
</tr>
<tr>
<td>19</td>
<td>NATIONAL MUSEUM OF KOREA, Seoul, South Korea</td>
<td>8.50%</td>
<td>3,396,000</td>
<td>3,130,000</td>
</tr>
<tr>
<td>20</td>
<td>CENTRE POMPIDOU, Paris, France</td>
<td>6.30%</td>
<td>3,300,000</td>
<td>3,105,000</td>
</tr>
</tbody>
</table>

**TOP 20 ATTENDANCE GROWTH 2016**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Attendance Growth</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>107,798,000</td>
</tr>
<tr>
<td>2</td>
<td>105,771,000</td>
</tr>
</tbody>
</table>

**TOP 20 ATTENDANCE GROWTH 2015-16**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Attendance Growth</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1.2%</td>
</tr>
<tr>
<td>2</td>
<td>107,798,000</td>
</tr>
<tr>
<td>3</td>
<td>106,514,000</td>
</tr>
</tbody>
</table>

**About the author**

Tom Anstey is managing editor of sister publication AM2.
tomanstey@leisuremedia.com
RISING STAR

Effective marketing campaigns, smart reinvestment and facility upgrades drive growth in Asia-Pacific, but it's not all plain sailing.

Chris Yoshi looks at the successes and the hurdles still to leap

For the Asia Region, 2016 was a year of contrasts with some parks marking record-breaking success and others experiencing sharp declines and losses.

The biggest event was the successful opening of Shanghai Disney Resort, which not only set the attendance record on a pro rata basis for a park in mainland China but also set the highest admission prices.

On the other hand, the major theme parks in Hong Kong (Ocean Park and Hong Kong Disneyland), suffered sharp declines and recorded losses for the year. Inbetween there are many stories of success and challenges which are worth noting as the industry continues to grow and mature in Asia.

The outlook is for a boom in development and opening of new “theme parks”, waterparks and indoor entertainment centres. We estimate more than 100 projects are under development and due to open in the next five years. Most of these projects are in Mainland China, although there is increasing interest in Indonesia, Malaysia, Philippines and India.

THE BIG GET BIGGER

By and large the theme park group operators had a strong year with an overall increase of 4.3 per cent, well ahead of the average. The Asia theme park group operators had strong year with substantial growth from the Asian companies OCT, Fantawild and Chimelong. These operators opened new locations as well as same park growth in attendance. Some parks offered lower priced nighttime tickets, general admission and pay-as-you-go (PAYG) tickets which resulted in higher attendance to older attractions. Nighttime tickets that include a major show and a few rides was a new trend in 2016. A number of Asia theme park group companies are also entering into management agreements with scenic areas and smaller attractions to extend their operations and business mix.

Songcheng Worldwide is a very successful attractions operator with a growing number of properties and attendance. However, as their focus is on large performance shows with small supporting areas, Songchen is not included in the 2016 TEA/AECOM Theme Index report. Similarly, standalone performance shows have also been excluded from all the group operator attendance estimates.

MIXED BAG

The Asia theme park sector had mixed results. For some it was a standout year; others experienced attendance declines.

In Japan, Universal Studios Japan had another strong year with over 14 million
Shanghai Disney Resort, Fantawild and Wizarding World at Universal Studios Japan remain key drivers of visitor attendance.
in attendance as Harry Potter continues to attract visitors. Attendance at theme parks in the rest of Japan was largely flat.

China was generally a growth market with new parks opening and attendance rising at existing parks.

Shanghai Disney Resort had a strong first six months of operation in 2016, meeting and exceeding expectations. Shanghai Disney opened with six themed lands and a number of first-ever attractions. Overall the length of stay is a very high 9.5 hours, meaning visitors are arriving early and staying late to get the full Disney experience. The largest Sleeping Beauty castle is the backdrop for a dramatic evening spectacular show which is keeping people in the park.

Nevertheless, the biggest complaints are long lines (four-hour waits) for a few key popular attractions. The most popular ride is Soaring Over the Horizon. This ride film is so popular that it’s now been brought back to Disney’s Anaheim and Epcot parks in the USA.

Fantawild had several new parks, with its full year of operation in 2016 resulting in large increases in attendance. Fantawild also added new attractions and shifted to a flexible pricing system, including general admission tickets for some of their older parks which helped drive attendance growth.

OCT experienced growth in many of their parks due to new investments, more entertainment programming and lower priced nighttime admission tickets.

Both Hong Kong Disneyland and Ocean Park experienced sharp visitation declines, largely as a result of reduced tourism from Mainland China as well as regional competition. Increased competition is a worrying issue – as more parks open in Mainland China, there’s less need for visitors to Hong Kong to include a visit to a theme park.

South Korea also had mixed results with Lotte World benefiting from higher foreign tourist arrivals. The recent political troubles between South Korea and China has resulted in a sharp drop in Mainland China arrivals and this will have a negative impact on South Korean parks in the coming year.

RIDING THE WAVE

Overall, waterparks performed very strongly in 2016 with 6.9 per cent overall growth. Chimelong retained its designation as the top attended waterpark worldwide with a solid attendance growth as a result of more entertainment programming and a longer operating season. Their nighttime summer programme has been met with great success, especially by the urban wealthy China millennial generation.
Waterparks in other cities for China generally experienced growth and flat performance despite many new smaller waterparks and waterplay areas opening up in the country: it’s estimated that more than 60 waterparks and waterplay areas are currently under construction.

In Korea, Caribbean Bay had a standout year with strong growth while other Korean waterparks were flat. In Southeast Asia, Sunway Lagoon in Kuala Lumpur introduced a Nickelodeon waterplay area which resulted in strong results. In Thailand there are reports of a flood of waterpark and waterplay areas opening up, creating intense pricing competition in the market.

THE CULTURE SIDE
Museums in Asia overall had a good year, with a 3.1 per cent attendance growth. The National Museum of China in Beijing became the highest attendance museum in the world for the first time. The trend in Asia is to have more “free” entry museums, which is great for consumers but very challenging for museum operations.

Science museums continue to be a popular format, with travelling shows and temporary exhibits being very popular. However, the museum industry also faces challenges. There’s a lack of essential components such as collections and exhibitions, as well as a shortage of trained curatorial, conservation and other museum professionals. Education programmes, adequate business planning and operating funds are also key areas.

WATERPARKS PERFORMED VERY STRONGLY IN 2016 WITH 6.9 PER CENT OVERALL GROWTH

ROAD AHEAD
In summary, the theme park industry in Asia is booming, and well planned and executed projects are meeting with critical and financial success.

However, more competition is raising the bar in terms of level of quality and the need for continual reinvestment.

We’re seeing more innovation in terms of product and format in Asia than anywhere else. This innovation has a cost and not all parks will be successful.

Creating a fantastic guest experience is still the most important factor in the success of both theme parks and waterparks in Asia.
Disney is supporting a ground-breaking AZA initiative to encourage outdoor family time. Aimee Johns tells us why natural play promotes well being and deeper animal conservation values.

In today’s world, children often grow up without the opportunity to experience the wonders of nature. They lack the type of outdoor time that includes imaginative play, exposure to plants and animals – and physical activity. Children’s lives have also changed due to the lack of greenspace and the added distractions of technology. But the importance of playing outdoors has not been forgotten. Parents, experts and educators are now striving to embrace a return to “nature play”.

TWEAKING SCHOOL SCIENCE
So what is nature play and why is it important? Nature play is playing with nature in nature – unstructured play in green spaces like local parks, zoos, aquariums or even your own backyard. Nature play isn’t planned out or led by adults. It’s open-ended exploration time for children that can also allow families to play and explore together, instead of adults focusing on supervising children.

Research continues to build and support the benefits of nature play – so strongly that unstructured nature play is considered by some to be fundamental to youth. It may be as important to children as good nutrition and quality sleep.

Aimee Johns champions daily nature play

Play is an essential everyday part of a child’s life, but not all types of play are equal. Indoor versus outdoor directly affects the quality of play and child development. Increased levels of physical activity when engaged in nature play can lead to improved health. This, in turn, enhances memory and cognitive function, influencing the ability to learn. Collectively, research shows that children’s physical, social, academic and physiological health is positively impacted from daily experiences of true nature play.

NATURE PLAY WITH AZA
This focus on nature play has found a perfect home in zoos and aquariums. This is why Association of Zoos and Aquariums (AZA)-accredited facilities across the USA are actively engaging in nature play by building more natural play spaces. They are also incorporating nature play into education programmes and leading Family Nature Clubs in their local communities.

In 2014, AZA launched Nature Play Begins at Your Zoo & Aquarium to spearhead innovative ways for accredited facilities to establish or enhance family-centered nature play experiences in their local communities. This initiative is supported by the Disney Conservation Fund with financial, logistical and creative support because it “increases the time children and families spend in nature”.

The AZA initiative has created online resources such as eGuides, webinars and a toolkit so families and informal educators can learn more about supporting nature play in a zoo or aquarium, and beyond. It has also built key partnerships between AZA and other non-profit organisations working to connect children and families to nature, including the Children & Nature Network.
Children’s physical, social, academic and physiological health is positively impacted from daily experiences of true nature play.

Open-ended exploration time is vital for sound child development.
and the North American Association for Environmental Education (NAAEE).

“It made sense to partner with AZA because of their wide reach and great reputation. We have things to share and partnering with like-minded organizations helps to move both organizations forward,” explains Janice Swaisgood, former director of family initiatives at the Children & Nature Network.

Perhaps the biggest impact of the initiative comes through an annual grants programme, offering AZA members the opportunity to apply for US$5,000 and US$10,000 grants to fund family nature play programming that builds partnerships within their communities. More than US$750,000 has been granted to AZA-accredited zoos and aquariums to support over 100 projects that connect families to nature through nature play programming, family nature clubs and construction of nature play spaces at zoos and aquariums. More than 135 collaborating partners and 600,000 people have been involved in nature play workshops, programmes, events, family clubs and play spaces, large and small.

“We have animals and we also work with the natural environments; it became one of those ‘aha’ moments,” says Heidi Faris, grants coordinator, *Nature Play Begins at Your Zoo & Aquarium.*

This AZA initiative has undoubtedly had a powerful impact on the lives of those who visit these zoos and aquariums.

### About the author

Aimee Johns, director of education, Lincoln Children’s Zoo in Lincoln, Nebraska, USA. ajohns@lincolnzoo.org

---

### PLANTING SEEDS FOR THE NEXT GENERATION

1. **Reduces stress**
   
   Spending time in nature or city green spaces that include plants and access to natural play spaces have been shown to reduce stress in youths and adults. *(Wells and Evans, 2003)*

2. **Improves nutrition**
   
   Children who are active in the garden and participate in growing their own food tend to eat more fruits and vegetables. They’re more aware of healthy nutrition and are also going to be more apt to continue healthy eating habits throughout their adult life. *(Bell and Dyment, 2008)*

3. **Improves academic performance**
   
   Studies in the USA have shown that students attending outdoor-focused schools along with other forms of nature-based experiential education show noticeable growth in social studies, science, maths, language and arts. *(American Institute for Research, 2011)*

4. **Improves creativity and problem solving**
   
   Studies carried out on school playgrounds found that children engaged in more creative forms of play in the green spaces and also played more cooperatively. Nature plays an important role in developing capacities for creativity, problem-solving and intellectual development. *(Kellert, 2005)*

5. **Improves eyesight**
   
   Time spent outdoors is known to reduce rates of nearsightedness or myopia in both children and adolescents. *(American Academy of Ophthalmology, 2011)*

6. **Increases physical activity**
   
   Children who engage in nature operate at a higher level of play and benefit from an increased level of physical activity. *(Bell and Dyment, 2008)*

7. **Improves social relations**
   
   Children who have regular opportunities for free unstructured nature play tend to be smarter, healthier and happier. They’re also more apt to get along with others. *(Burdette and Whitaker, 2005)*

8. **Improves self-discipline**
   
   Access to nature tends to have a peaceful and calming effect and helps to enhance self-control and self-discipline. *(Taylor, Kuo and Sullivan, 2001)*
A highlight for visitors to the zoo – including children booked onto the daily Zoo Camps led by skilled instructors during the summer – is the Natural Playground.

This area boasts natural structures designed to stimulate play and inspire creative interactions with nature. A large mound of compacted dirt acts as the playground’s centrepiece. Children spend time playing on the hillside and exploring the earth in its most basic form.

These interactions are part of all the nature programmes at Lincoln Children’s Zoo; from exploring to interacting with natural play elements, the Natural Playground provides an ideal location for exploring the natural world. During educational programmes, children create insect habitats and combine imaginative play with nature play by pretending to be animals playing in their natural habitat.

“The Natural Playground is a destination at our zoo that children can learn, imagine and interact in ways that are rooted in nature,” says Aimee Johns, director of education at the zoo.
Phoenix Zoo makes a date

Ruth Allard
EXECUTIVE VICE PRESIDENT OF CONSERVATION AND EDUCATION, PHOENIX ZOO

The US$10,000 AZA Nature Play Begins at Your Zoo & Aquarium grant allowed us to deliver a series of workshops for 16 families interested in starting family nature clubs in their communities. In just one week, we received 81 applications from caregivers interested in the workshops, immediately telling us that there’s strong interest in family nature play in our area.

“Response to our culminating Day of Nature Play event from employees, volunteers, community partners, zoo members and new friends strengthened our commitment to continuing this work,” says Ruth Allard, executive vice president of conservation and education at Phoenix Zoo/Arizona Center for Nature Conservation in Phoenix, Arizona, USA.

The initiative was intentionally named “Nature Play Begins...” to encourage programmes that build confidence for children and families to continue their nature play beyond the visit. Feeling more comfortable in nature and embracing learning through discovery are key goals.

“There is strong interest in family nature play in our area."

“Weigh my family, I’ve definitely changed my parenting while they play outside,” reports a mother of two and participant in the zoo’s nature play programme.

“I now stop and see opportunities to play everywhere we go, which my kids – who are three and one – love. One time, we stopped and played with the dead leaves under a tree in a random parking lot. Now my kids beg me to stop and play whenever they see similar trees and if I have time.

“My whole parenting mindset has changed for the better. I also feel confident passing on the knowledge I’ve gained for future nature club events.”
Aquariums are also active participants in engaging families in nature play. Tennessee Aquarium in Chattanooga, Tennessee, USA, received a US$5000 Nature Play Begins at Your Zoo & Aquarium grant in 2015 and is making a big impact in the local community with its monthly Nature Nuts programme.

Nature Nuts encourages children (age 5 to 12) and their families to explore and discover living things in their backyard and beyond. There are 12 sessions: six at the aquarium and six at community partner sites such as the Reflection Riding Arboretum & Nature Center.

Our goal is to offer an experience similar to a junior naturalist programme,

Programmes in 2017 include Birds in Bracelets, Bug Hunt, Creek Stomp and Why Is That Turtle Beeping?

Educators and experts at Tennessee Aquarium also provide materials to extend these sessions and further encourage adults to become role models in nature play and discovery for their family.

“Our goal is to offer an experience similar to a junior naturalist programme,” says Julie Gregory, senior educator at Tennessee Aquarium.

“Kids will have the opportunities to delve into the aquarium in different ways and explore the unique and amazing habitats in our area, at times even cruising aboard the aquarium’s boat, the River Gorge Explorer.

“We know that spending time outdoors is fundamental to helping to spark a lifelong appreciation of the natural world. These benefits are multiplied when families explore and experience nature together.”
In some ways, the waterparks in Europe have not evolved and innovated as much as their US counterparts over the past 20 years, but now new and existing waterparks are trying to differentiate themselves as the market becomes more densely populated. They’re looking for one-of-a-kind water rides that not only create capacity and the wow factor, but also are a marketing and communication tool for being the “first” in the region, country, or in Europe.

We just opened Alpamare Scarborough, an indoor waterpark in the UK – an example of a trend for more immersive environments. Center Parcs Woburn offers immersive, authentic surroundings, while Belgium’s Plopsaqua combines IP with a highly themed experience.

People also want to share experiences as a family or a group of friends, so our rides shaped like four-leaf clovers and double tubes, where everyone faces each other, are popular.

Now guests can get videos of their ride experience and post it on social media. That’s an interesting trend because the operator can use guest data to start building up a conversation. And, social media is instant marketing for parks.
POLIN

SOHRET PAKIS  
Director of marketing

At Polin, we have created a new division specifically targeting the integration of technology and interactivity into our attractions.

That means our rides will incorporate more media-based elements such as lighting effects and full-sensory stimuli, synchronised VR and AR displays that change throughout the ride, 5D cinematic experiences, smart phone integration and interactive competitions.

Slide design will become more complex, as amping up the adrenaline demands more turns, drops and accelerations. When it comes to theming, facilities must compete on every level, increasingly offering experiences that enhance every aspect of a guest’s investment, even before they arrive.

Not only can slides be made to look like characters in the park’s story, theming can also extend to many other offerings. And while well-known IPs will often be critical to these experiences, we also expect to see home-grown brands jump into this area successfully.

Key to meeting guests’ future expectations: gaming, slide technology and design, and theming

Amaazia in Surat, India, is one of several new openings from Polin

WHITEWATER WEST

PAUL CHUTTER  
Chief business development officer

Historically, theme parks have developed more rapidly than waterparks and been the main driver of the industry. However, in sheer volume and relevance, waterparks are catching up. Many people who’ve been involved in theme parks now want to get into water. That’s the natural progression.

We’re seeing a real evolution of the client profile. There’s no question that our buyers are becoming more sophisticated than ever. Sometimes that’s because they’re industry veterans, or they could be financiers, private equity groups, or business people. It’s not surprising this has happened because the industry is doing well and there’s a real opportunity to generate revenue and a lot of profit, particularly on the operations side.

Clients have elevated expectations of innovation, products, service and delivery model. Tolerance for not meeting deadlines is nil – showing we’re becoming a mature global industry with incredibly sharp people doing really good work.

We’re going to see waterparks playing catch-up with theme parks in overall look, feel and theming. Buyers are more sophisticated, wanting to create meaningfully immersive experiences. Theming is going to get more over the top as we move away from standard slide towers.

Buyers are upping budgets for richer experiences. Theme parks went in that direction years ago. It’s taken waterparks longer but the catch-up has happened.

Over the past few years we’ve seen a pretty explosive rate of growth, which the whole industry has experienced

www.attractionshandbook.com
Guests will pay for high-quality experiences and their expectations are growing exponentially.

Globally, we see a continuing evolution from standalone waterparks to ones integrated into year-round resorts, offered as a second gate to another major attraction such as a theme park, or as part of a larger entertainment district.

That means themed and branded experiences, such as the extension of an IP, are growing in popularity in some regions, but are still less common in smaller or emerging markets.

Wet/dry attractions are also on the increase and work well as part of a strategy to increase park attendance during the shoulder season, while also offering more variety.

Waterpark operations are increasingly sophisticated and require experienced trained personnel to manage and safely operate newer technologies.

Technology is appearing with integrated applications for competitive games. For some markets, such as teens and adults, operators need to set a higher bar to really wow guests.

Thrill rides combined with emerging technology/gaming are growing in popularity. Newer rides are always interesting and parks require renewal on a regular cycle, as with any other entertainment experience.

Cashless payment is increasingly expected by guests. Digital photography connected to social media is also growing in popularity. Guests will always expect clean, well-maintained facilities.

Guest experience remains the most important consideration in the planning and design of any waterpark.
We’ve got used to thinking that adding a slide or play structure is the only option available, but this isn’t true, and new, non-traditional water rides are now entering the waterpark market.

With advances in wave technology, waterpark staples such as the lazy river and the wave pool are also being transformed, with new configurations, higher throughput and skill-based excitement, creating new experiences.

Boogie-boarding and surf pools give a new twist to the wave pool, as do double-entry, dual-beach wave pools.

Adventure rivers with wave entry zones remove the dry queue and immediately engage guests with the ride, while experiences that lend themselves to a destination setting – with the ability to blend surrounding deck space, cabanas and room for food and beverage – are growing in popularity as waterparks look for ways to keep their guests engaged and on the property for longer.

In addition to new rides, waterparks are also becoming more focused on enhancing the overall guest experience.

Some of the hottest trends right now are redefining what a water ride means.
Many waterpark operators recognise that outdoor parks still offer advantages over the static, artificially-lit atmosphere of indoor parks. This is why retractable roofs and enclosures are set to be the designs of choice for the waterpark of the future.

Such designs offer the best of outdoor and indoor environments as these dynamic structures can open at the touch of a button to let in fresh air and natural light on warm, sunny days, as well as shelter and warmth in inclement weather.

Their retractable glazed panels offer operators approximately 20 to 30 per cent savings on lighting and HVAC costs, while also naturally ventilating, thus helping to eliminate the odours of pool chemicals for guests. The use of corrosion-proof aluminium structures also gives these retractable-roofed venues excellent durability and low maintenance costs.

With dozens of leading waterparks around the world already choosing to build retractable roof enclosures or skylights and the constant improvements in operable structure technology, there’s little doubt that retractable structures are set to become one of the hottest trends in waterpark design.
INSIGHTS: WATERPARKS

Big changes are coming for the industry in the Middle East, Far East and especially in Europe.

SHANLEY HUTCHINSON
Creative manager
WATERPLAY SOLUTIONS

As the world becomes more connected and digital technology a more integral part of our lives, we’ve seen play habits and expectations change dramatically among consumers of all ages.

Where before manufacturers were focused on designing something fun, today’s consumers want and expect more.

They want to be delighted, thrilled and surprised by truly immersive experiences that are engaging and unforgettable. As innovators, it’s an exciting time to be experimenting with waterplay.

The success of waterparks depend on attention to key visitor demographics and their unique play needs.

VAN EGDOM
SIMON VAN DIJK
Commercial director

We are designing more inclusive rides to allow young children to enjoy them with adults and teenagers.

Demand for large tube rides accommodating groups of people is also growing. This allows families and friends to experience the ride while having fun together.

Multi-slides that create competition, where people want to beat a time or improve their skill, and rides that integrate interactive play features will become more common.

Technologies such as iSlide’s AquaXperience, interactive special effects and digital lighting for water attractions, are driving the demand for waterplay entertainment. New and better integrated themed sound and light, visual systems and social media integration will become the norm on rides, slides and waterplay structures. They can change a new or existing ride by adding an exciting experiential dimension.

Big changes are coming for the industry in the Middle East, Far East and especially in Europe.

About the author
Alice Davis is managing editor of sister publication Attractions Management magazine.
alicedavis@leisuremedia.com
FEATURES

Let There Be Light .............................................................................................. p112
Sounding It Out ................................................................................................. p120
Crest of a Wave ................................................................................................. p126
Game Changers ................................................................................................. p132
Global Village ................................................................................................... p150
Thea Awards ...................................................................................................... p158
Joie de Vivre ...................................................................................................... p174
Cathedrals and churches are providing stunning backdrops to inspirational works of site-specific light, digital and multimedia art. Alice Davis looks at a few of these heavenly projects.

At the end of October 2016, during the Illuminating York festival, Jason Bruges Studio staged a choreographed light work for the city’s famous cathedral – York Minster.

During the 30-minute immersive experience, visitors witnessed beams of light which moved to create new shapes and spaces within the Minster. The computer-controlled lasers were visible thanks to the smallest amount of water released into the building, to create a haze that “acts like a canvas for the light”.

“The artwork is founded on the construct of creating a secondary layer of dynamic, temporal and ephemeral architecture sculptured from light,” says studio founder Jason Bruges.

“Inspired by the continuous crafting and iterating of the layers of work by the Minster’s stonemasons, the studio investigated the relationship between the vaults, light and the audience. Drawing upon the ceremonial nature of the space, the studio created a synchronised procession of light that highlighted and explored the nave as a choreographed architectural experience.”
In 2015, Squidsoup (Anthony Rowe, Gaz Bushell, Chris Bennewith and Liam Birtles) created a light installation for the north porch of Salisbury Cathedral, where visitors walked through an array of thousands of individually controlled lights. Squidsoup founder and lead creative Rowe describes it as “a virtual world, where pixels on a screen are replaced by thousands of points of light floating in space that create environments, atmospheres and physical spaces you can enter, affect and immerse yourself”.

The same year, Squidsoup also designed a piece of interactive wall art to celebrate the 800th anniversary of the Magna Carta. Power of Words was a growing display of quotes and phrases that visitors could shake and disrupt, helping put the famous tome in context today.

Thousands of points of light floating in space cleverly create immersive physical spaces.
Filipe Vilas-Boas is a Portuguese-born new media artist who lives and works in Paris. In late 2014, his interactive public installation Shooting Thoughts, which used projection mapping to create a “constellation of stars”, was housed in Saint-Eustache Church.

Visitors to the church could participate by sending a thought via a mobile device. The message generates a laser beam which makes a journey to the ceiling via the intricate architecture of the Gothic church.

“The pillars of Saint-Eustache Church are used as launch stations that carry the star to its final destination on the ceiling via the arches and vaults. Like all of us, each star finds its place at its own speed with its own trajectory,” says Vilas-Boas.

The project was borne of a frustration at the light pollution that prevents city dwellers in the French capital city from seeing the stars.

“We can’t admire the night sky when we live in a big city and that’s a huge pity to me,” says the artist. “We really miss the most beautiful, poetic, philosophic show in the world. So at first, I prototyped an interactive starry sky in my living room connected to a real-time engine which displayed the actual night sky. The first time I entered Saint-Eustache Church, I felt like it was the right place to share a similar experience with the public.”
Yann Nguema, a digital artist and member of the French music group EZ3kiel, worked on a projection mapping, laser and light show project for Saint-Jean-Baptiste Cathedral during the 2016 Lyon Festival of Lights.

The multimedia show was inspired by the way the cathedral has been seen by different generations, and plays with the concept of material, casting the 15th-century building in variations of stone, iron, paper, silk, steel and light.

Yann Nguema worked with long-time collaborators, light designers Arnaud Doucet and Gael Digne.
revellers celebrating New Year’s Eve in Cologne in 2016. Taking place at the central Domplatte outside the cathedral, the installation was partly in response to the mass sexual assaults that took place in the city the previous year, on 31st December 2015. Helmut Bien and Angelika Kroll-Marth, curators of the Luminale light festival in Frankfurt, worked with Geist on the idea for Time Drifts, during which words, concepts, signs, colours and shapes were projected onto the square and the façades of Cologne Cathedral.

The complex array of projections appeared to float in the specially generated artificial fog. Visitors were asked to submit concepts they wanted to see in advance of the installation.

Berlin-based light and multimedia artist Phillip Geist created Time Drifts to be a focal point for LIGHT INSTALLATIONS
In 2016, artists-in-residence Benjamin Bergery and Jim Campbell created the light art installation Jacob’s Dream: A Luminous Path at Grace Cathedral. Bergery, a media artist and cinematographer, and Campbell, a light artist, used a combination of light and moving images to reveal a path or ladder rising up through the cathedral, evoking the “stairway” that Jacob dreams about in Genesis in the Bible.

“The piece is made of rungs of LED lights and rungs that act as a fragmented screen for low-resolution moving images of figures going up and down, some climbing arduously, others gliding, some flying, some descending,” explains a spokesperson at Grace Cathedral.

Grace Cathedral in California has been hosting an artist-in-residence programme since 2012.
In 2015, artist Miguel Chevalier created a series of projection mapping and light installations to complement a fundraising campaign – called Dear World... Yours, Cambridge – at the University of Cambridge in Cambridge.

Chevalier’s light show complemented a number of speeches by esteemed professors and former students, and were thus inspired by topics including health, biology, neuroscience and physics.

In one display, his work accompanied the work of physicist, cosmologist and author Stephen Hawking, illustrating his research on black holes by surrounding guests at the chapel in thousands of constellations of stars.

The light show cleverly complemented speeches by esteemed professors
Miguel Chevalier talks about his work

“I like to create installations in atypical places, like in churches and cathedrals. Throughout the history of Western culture, churches have been spaces for the expression and representation of artworks and artists. Paintings, sculptures, frescoes, stained glass windows … and that tradition continues today with contemporary artists.

I create in situ installations. Church is not a neutral space like a museum or a gallery. The work can’t be isolated from the context. A dialogue is created between the consecrated place and the contemporary work. Through the digital, I revisit the history, culture and architecture of the place. My installations show them in a new light.

I created installations on the façade of Enghien-les-Bains Church in France in 2008; on the floor of the former Sacré Coeur of Casablanca Church in Morocco in 2014; on the ceiling of Saint-Eustache Church in Paris, France, in 2016; and on the walls and ceiling of King’s College Chapel in Cambridge, UK, in 2015.

All of these installations highlight the site’s architecture. The soft light and the wealth of colours from the digital installation is in resonance with the light from the stained glass windows. These digital installations immerse visitors in a magical atmosphere while opening unto infinity. These immaterial works make it possible to transcribe the invisible, to find the essence of things. They invoke a spiritual elevation, contemplation and dream. What is interesting about these installations, is that it allows us to introduce art into places where we don’t expect it.”

About the author

Alice Davis is managing editor of sister publication Attractions Management magazine. alicedavis@leisuremedia.com

www.attractionshandbook.com
Immersive soundscapes add that extra dynamic for awesome audiovisual exhibitions and gallery spaces. Audio designer Peter Key tells us how to deliver the best in show.

Audio is a becoming an ever more compelling component of immersive exhibition design at visitor attractions and museums. Audio adds to the experience – a dynamic soundscape or two sets the scene, location, era. It’s a must-have for large screen audiovisuals. All visitors enjoy a bit of theatricality! Now imagine a trade exhibit or arcade chockablock with competing soundscapes. To cope with the cacophony, visitors start to block out the “white noise”. So figuring out your audio design is quite simply paramount to engage, and not alienate, your audience.

A RIOT OF NOISE
It’s often the way that exhibitions starring distinct soundtracks are placed side-by-side in the same gallery. Each soundtrack is played simultaneously across the open space and the gallery resonates with a discordant mish mash of sounds. To prevent this from happening, a common misconception is to adopt directional speakers so that visitors can walk from one audible sound zone to another without cross-interference.

Unfortunately this idea is misconstrued. Within the quiet surrounds of a production studio, each new soundtrack broadcasts a smooth voice, emotive music and suggestive sound effects. But when it’s heard within the general ambient sounds of the gallery walls, competing against an adjacent exhibition playing another dynamic soundtrack, the graphical illustration of how sound is contained and emitted using directional speakers isn’t quite so accurate or simple in practice.

UNINTELLIGIBLE AUDIO
Choosing the correct type of loudspeakers and designing the best acoustic environment are also key to creating an engaging audio visitor experience.

Again, all too often, loudspeakers are added to a design specification without any consideration of their positioning. A black box fixed to a well-designed feature either side of a screen may not in fact be the best aesthetic solution.

So ask yourself: “Do you really need a loudspeaker next to the screen?” In an enclosed cinema, yes of course, but in an open gallery perhaps the sound source should be positioned as near as possible to the listening position, above the visitors’ listening bench. After all, the criteria is to hear the audio track clearly over-and-above all other intruding sounds.
Audio adds an extra dimension on board the Mary Rose (top) and at Magna Science Centre’s Big Melt exhibit (below).
Acoustic consideration is vital to transform a space from sounding like a large bathroom (where you’d rather not spend much time) into an entertaining environment (where you’d really like to stay for hours). Often, acoustic treatment is dismissed as having no immediate effect on design. But that decision may come back to bite when a client standing in the space finds the audio unintelligible and asks for the undesirable echo to be reduced. The answer is – probably not without a large cash injection.

**CAN’T BE CONTAINED**
I like hearing the phrase: “An audio immersive experience.” Or a design specification outlining: “The visitor walks into a space and is instantly transported into a world of audio with sounds coming at them from all directions.”

As a sound producer, these requests provide the opportunity to be ultra creative. But then your heart sinks – you discover this immersive audio experience will not to be contained within its own space, but placed in the middle of a gallery; no walls, no containment. And no amount of directional speaker technology will create the experience the client is envisaging. Unfortunately, it’s also too late to change the design intent – and any audio solutions put forward now may disappoint! If only someone had considered this from an audio, rather than a purely design, standpoint.

Although we all relish opportunities to provide solutions to seemingly impossible problems, in reality, sometimes it’s just not feasibly achievable.

**UNIQUE SPACES**
As a lead sound designer working in the heritage and attractions industry, I encounter all these issues a great deal. Most listening spaces in museums and visitor attractions are unique. In the main, they don’t conform to the standard audio model of 5:1, 7:1, 9:1 ... and although it would be significantly easier if they did, the great challenge for my profession is
to create something unique and push the audio boundaries as far as they can go!

So, when asked how audio will work within a gallery or exhibition space, my first comment is to ask clients to consider how the audio will work in context with everything else in that space – and not make the all too common mistake of considering the audio component of the exhibition in pure isolation.

**SOUND SOLUTIONS**

One solution that can be put into practice at the beginning of the audio process is to consider the overall sound playback for the entire gallery. By drawing and plotting circles of audio activity containing voice, music and sound effects, areas of potential audio conflict become immediately apparent. If two exhibitions featuring music are adjacent to one another, why not consider physically moving them apart. If they are to stay together, produce each exhibition’s programme of music as one entity lasting the same duration with a similar composition and tempo so that they complement one another.

If two adjacent exhibitions feature the same voice artist, it may prove difficult for visitors to concentrate on one audio while overhearing the other. In this case, consider using different voice overs. Another solution is the use of sound effects instead of voice overs. By avoiding pitched sounds, a more balanced audio coexistence can be attained. This is ideal for overall soundscapes in a gallery space, allowing visitors to walk between audio scenes in complete harmony. If you did this with different music pieces, the walk would be a less pleasant auditory experience!

**LET’S AMPLIFY**

At the end of the day, we can’t reinvent the laws of acoustics, but if your exhibition design team discuss potential areas of sound conflict with your sound design team at an early stage in the decision-making process, solutions can be developed to minimise sound spill and create an overall harmonious audio experience for the enjoyment of all your visitors.

**About the author**

Peter Key is an independent audio designer and producer with extensive experience in the heritage attractions industry.

peter@peterkey.com
You Are Here. So Are We.

Across the world, we’re working with attractions like yours to reach new levels of success.

Together, let’s talk about where you are today and where you envision your business in the future. We’ll help take you there.

info@gatewayticketing.com | gatewayticketing.com
Morgan’s Inspiration Island

Morgan’s Inspiration Island – the world’s first ultra-accessible waterpark – is the latest addition to the highly successful Morgan’s Wonderland theme park launched in Texas back in 2010. In similar fashion, it’s non-profit and admits anyone with a special need free of charge.

Inspired by the cognitive and physical challenges facing his wife’s daughter, Morgan, CEO Gordon Hartman wants to encourage people with special needs to do things previously thought impossible. Not only that, Gordon also wants to bridge the gap and enhance mutual understanding between visitors with a disability and those without a disability through the inclusive medium of play.

Overlooking the theme park’s eight-acre (three-hectare) catch-and-release fishing lake, the new US$17m (€15.2m, £13.4m) tropically themed waterpark features a 680-foot (63-metre) River Boat Adventure ride twisting through a jungle setting brought alive by bird and animal sounds.

Five waterplay zones – Hang 10 Harbor, Rainbow Reef, Shipwreck Island, Castaway Bay and Calypso Cove – offer splash time fun elements such as raintrees, falls, geysers, jets, water cannons and tipping buckets.

Other facilities include the Rusty Anchor Galley Grub and Little Italy Bistro food outlets; the Surf Shack Gifts and Gear sundries shop; a panoramic viewing deck; an air-conditioned party/meeting room; and private cabanas for rent.

Talking about masterplanners Luna Architecture & Design and designers Taylor Ochoa, Hartman explains that “In many ways, creating Morgan’s Inspiration Island feels a lot like it did when our team designed and built Morgan’s Wonderland – it’s never been done before”.

As with Morgan’s Wonderland, consultations with a team of doctors and special needs therapists, plus the creation of three waterproof motorised wheelchairs, means that all elements of the waterpark are wheelchair-accessible and suitable for guests of all ages and abilities. Spacious private areas enable guests to transfer from their own wheelchair into one of the park’s waterproof wheelchairs with greater ease.

Other special features include the capability of conditioning water to a
Water temperatures can be warmed up to suit guests sensitive to the cold. Those without disabilities and those with can play alongside – and gain a greater appreciation of one another.

Waterproof motorised wheelchairs make the waterpark accessible and suitable for all guests.

Those without disabilities and those with can play alongside – and gain a greater appreciation of one another.

Warmer temperature at Rainbow Reef so guests with muscular issues who are more sensitive to the cold can have fun.

There are also two tipping bucket zones: one is gently alarmed (so as not to frighten visitors with autism) and features a whirling sign (for the benefit of those with hearing difficulties) so guests not keen on being splashed are given time to leave the area at tipping time.

Small wheels on many waterplay features even control the amount of water released to suit the needs of visitors with fragile physical or sensory issues. Parents can also keep track of all their children via Location Station thanks to the new RFID waterproof wristbands.

“Inspiration Island concentrates on inclusion and inspires guests with special needs to do things previously thought not to be in their range of capabilities,” says Hartman. “Those without disabilities and those with, including individuals in wheelchairs, guests with hearing and visual impairments and even guests on ventilators, can play alongside and gain a greater appreciation of one another.”

www.attractionshandbook.com
Water World at Ocean Park

New kid on the block Water World at Ocean Park promises to be the first waterfront waterpark in Southeast Asia when it opens in 2019.

The HK$2.9bn (US$370m, €330m), 90-hectare (222-acre) site at Tai Shue Wan bay on the southern side of Hong Kong Island will span indoor and outdoor zones across three levels; each decorated according to sporting themes associated with the Reef, Caves and Beach.

Commenting on its integrated hillside design, Walter Kerr, executive director of project development, explains: “We were highly focused on limiting the impact on the natural environment when developing the overall design of Water World. We kept the development sufficiently away from the water (sea) to avoid the need to modify the existing sea wall, thereby minimising the impact on marine habitats.

“The operation of Water World is also designed to be as environmentally friendly as possible. An ETFE translucent skylight system will maximise the amount of daylight reaching the interior, thus saving energy required for artificial lighting.”

Twenty-seven rides of differing intensities will include Hong Kong’s first-ever surf rider; outdoor and indoor wave pools; an outdoor crazy river where guests can enjoy a three-minute journey with interactive water features and ocean views; an indoor lazy river featuring a seven-minute leisurely tube journey; nine waterslides; and an infinity pool.

Families will also enjoy the toddler pool and themed play structure with its five waterslides and several water features, as well as the Ocean Theatre dolphinarium, resort-style cabana areas and performance stage.

Walter Kerr adds: “After a gap of 20 years, Ocean Park Hong Kong is bringing back its Water World. This new, all-year, indoor-outdoor waterpark is going to be a whole new world of fun, excitement and discovery. It’s designed in particularly close harmony with nature.
“And our heritage has not been forgotten – among the numerous modern, new high-action, high adrenaline slides, surf rider, lazy and crazy rivers, and wave pools, we’re also bringing back the longterm favourite ride of the young people of Hong Kong – the multi-coloured, multi-lane mat racer slide they called the Rainbow Slide. But this time, it’ll be longer, with more lanes and a series of inter-looping tubes.

“New thrills, new fun, new surprises for all. Water World will be the place to be and have fun – all year round!”

Water World will be able to host 7,000 guests simultaneously, and visitors will also have the option of checking in at the new Ocean Park Marriot Hotel or Fullerton Hotel @ Ocean Park. This venue will not only extend the visit duration but also provide a venue for Meeting, Incentive, Convention and Exhibition (MICE) event organisers from around the world.

Water World is expected to create 2,900 local jobs and contribute around HK$842m (US$107m, €93.7m, £83.3m) to the GDP by 2018.

We kept the development away from the sea to minimise the impact on marine habitats.
Volcano Bay

Anchored by its 200-foot high (61-metre) colossal Krakatau, “next-gen” Volcano Bay exploded onto the waterpark scene in May 2017 to much anticipation, promising to taking to the next level.

Designed by Universal Creative, the Pacific Island-inspired waterpark at Universal Orlando Resort in Florida offers 18 attractions spread across 28 acres (11 hectares) and is split into four highly themed immersive zones.

Inside the star attraction, Krakatau, guests can board specially designed canoes to ride the Krakatau Aqua Coaster uphill as well as downhill, thanks to its leading water ride technology, before hurtling down the park’s three waterslides. Ko’okiri Body Plunge plummets 125-feet through the centre of the volcano before tunneling through a swimming pool filled with guests, while Kala and Ta Nui Serpentine offers a 124-feet dual free fall, and there’s the enclosed mats ride at Punga Racers.

At the base of the towering volcano, Wave Village features a multi-directional wave pool, complete with a sandy beach and cabanas, as well as a calmer pool zone with views of the riders speeding through the Ko’okiri Body Plunge.

At the family-friendly River Village, guests can meander along the river underneath the volcano to its hidden Stargazer Cavern and relax underneath special twinkling light and water effects, before playtime at Tot Tiki Reef with its “Maori” fountains and mini volcano, rounded up by Runamukka Reef aquaplay.

Rainforest Village offers even more thrills and spills: Maku, a three-saucer ride; Puihi, a multi-passenger raft ride with a zero-gravity drop; Ohyah and Ohno, a duo of drop slides launching guests into the air as it spits them out; and Taniwha, four Easter Island-inspired tube slides.

Visitors also don TapuTapu wearable technology to hold a place in ride lines, make purchases and access lockers.

Dale Mason, vice president at Universal Creative, told Attractions Management Handbook: “This is the culmination of years of dreaming, planning and building alongside an incredible team. It’s amazing to see it finally come fully to life and I can’t wait for you to experience it.”

INNOVATIVE WATERPARKS

The Pacific Island-inspired waterpark is split over four highly themed immersive zones

Duo drop slides Ohyah and Ohno launch guests into the air at Rainforest Village
Wanda Xishuangbanna

Inspired by the natural beauty and rich flora of the tropical Yunnan province in China – home to the largest rainforest in the northern hemisphere – lead designer Forrec masterplanned the waterpark at Wanda Xishuangbanna International Resort to resemble an oversized botanical garden.

Giant flowers mark waterslide entry points formed from enormous bamboo tubes, while huge floating leaves provide passages down a wild river. Gigantic jungle vines, oversized mushrooms and intertwining roots and branches form intriguing waterplay structures.

“We worked hand-in-hand with our developer client, Wanda Group, to embrace the colours, culture and natural wonders of Xishuangbanna,” says Gordon Dorrett, president and CEO of Forrec.

“This project was a pleasure, not only because it reflects our specialised skills in creating memorable entertainment experiences, but because it’s designed to give back and contribute to the local community.”

The waterpark is a separate gated attraction from the adjacent Wanda Xishuangbanna International Resort.

About the author
Helen Patenall is editor of Attractions Management Handbook.

helenpatenall@leisuremedia.com
Immerse guests in virtual, augmented and mixed realities. Let them hang out with robots while drones take them to new heights. Tom Walker looks at the daring new wave of next-gen tech.

Hailed as “the year of virtual reality”, companies invested a whopping US$3.5bn (€3.1bn, £2.7bn) in technology globally in 2016. According to research by Goldman Sachs, virtual reality (VR) startups alone experienced a 347 per cent increase in funding compared with the previous year.

Meanwhile, Deloitte also estimated that 2016 was the first “billion-dollar year” for VR, with consumer sales on hardware reaching US$700m (£547m, €644m) and a further US$300m (£234m, €276m) being spent on content. Deloitte identified VR as one of six major digital technology trends for consumer-facing businesses.

It was also a year in which VR and its varieties – augmented reality (AR) and mixed reality (MR) – truly entered the public’s awareness, thanks to the unprecedented success of Pokémon Go.

ONE STEP AHEAD
Virtual reality is likely to become ever more widespread and popular, putting visitor attractions operators under increased pressure to keep ahead of the curve when updating their offering.

“At-home” entertainment providers have already upped the stakes with their VR offering in the past two years, and a high-level of VR is now available at home through the likes of Oculus Rift, Sony Playstation, HTC and Samsung.

The Global VR & AR Industry Report by RnRMarketResearch forecasts that by 2020, the VR sector will be worth US$30bn (£22.7bn, €26.7bn) and the AR market an even greater US$90.8bn (£68.9bn, €80.9bn). It’s likely that large technology companies will even begin muscling in on a sector so far dominated by smaller, pioneering tech companies.

“Large companies will gradually build the perfect VR ecosystem,” the report suggests. “PC VR products, primarily games and movies, will be targeted at expert players and game enthusiasts. Mobile VR products will gradually move into business fields like education and tourism. As the number of content development teams increases, the scope of VR will broaden.”

There’s already plenty of evidence – Japanese tech giant Sony has filed a patent for a new kind of AR technology, while other behemoths such as Google and Microsoft have launched into the market with their Tango and HoloLens products. Apple has also been considering its line of attack; reports suggest that CEO Tim Cook is serious about AR development in the near future.

SERVING THE VISITOR
As well as its use in rides and exhibitions, VR can be used to enhance the overall
Visitors expect theme parks and attractions to adopt cutting-edge technology to provide enhanced experiences.

Experience of a visitor attraction. Crowd management, ticketing, queuing, retail and F&B operations are all areas where VR – and especially AR and MR – can offer innovative (and potentially fun) solutions. In fact, recent research suggests that attractions overlooking this trend might be doing themselves – and their visitors – a disservice.

The latest edition of the *Global Theme Park Barometer* survey, published by Omnico Group in November 2016, shows that a majority of consumers in leading economies such as the UK, USA and China expect VR and MR to play a big part in the theme park experience over the next three years. It also showed that consumers are very aware of the technology available.

“With so much innovation in the home, it is hardly surprising that visitors now expect theme parks and attractions to adopt cutting-edge technology to provide enhanced experiences and levels of service,” says Mel Taylor, CEO of Omnico.

“VR and other types of technology will not only provide new forms of entertainment, they will assist visitors with finding their way around and help with queue reduction and crowd management.”
ADOPT A ROBOT

Another technology gaining popularity among attractions operators is robotics. Robotic arm technology is already being used at theme parks, driven by companies such as Kuka, Dynamic Attractions and RoboCoaster.

In fact, this trio worked together to create perhaps the most high-profile robotic arm ride, Harry Potter and the Forbidden Journey, at three Universal Studios in the USA and Japan.

In the museums and science centre sector, animatronics have long been used to bring exhibits such as dinosaurs to life.

As the technology develops, there are signs that attractions are keen to adopt the use of robots in numerous innovative ways. In 2016, the Victoria & Albert Museum (V&A) in London featured a garden pavilion fabricated entirely by robots, while Tate Britain installed four robots in its galleries during closing hours. The Tate robots can be steered remotely over the internet by people at home to view pieces of art at night.

The use of robotics might not be limited to ride technology and exhibits for long. Service robots are expected to surpass the industrial robot market in the not-too-distant future, which could have interesting implications for an industry heavily reliant on seasonal staff.

According to figures from market research and strategy consulting firm Global Market Insights, the service robotics market is estimated to be worth US$21bn (£16bn, €19bn) by 2022, with an annual growth rate of 17.8 per cent from 2015 to 2022.

Service robots could offer interesting opportunities for customer care, security, hospitality and information services at attractions.

DRONES FLYING HIGH

Drone technology has made giant leaps in the past decade – and is increasingly being deployed at attractions. Theme park giant Disney made headlines recently when it filed patents for a new type of drone for its famous end-of-the-day shows. A 10-second teaser, aired by Disney, showed a Christmas tree seemingly formed out of stars, with what looks to be drone technology creating pictures in the night sky.

Hot on Disney’s heels, rival park operator Universal also filed a patent for a new drone covering “special effects techniques”, including water, scent cannons, compressed air blasts, steam blasts and theatrical smoke.

Drones are also being used to great effect in marketing. In the UK, Merlin Entertainments teamed up with drone footage specialist Elevate and Leor Video Productions to shoot “never before seen” footage of its Thorpe Park theme park. The video, showing many of its park rides in action from all angles, went viral and resulted in numerous media outlets including it in their news broadcasts.
The biggest obstacles currently posed against widespread commercial use of drones are regulatory, mainly for security and safety concerns. In the USA, the Federal Aviation Administration (FAA) currently limits commercial drones to a select few industries and applications, such as aerial surveying in the mining, agricultural, oil and gas sectors. Similar regulations exist in the EU and UK.

As the reliability and safety of drones improve, through the introduction of technologies like geo-fencing and collision avoidance, it’s likely that regulators will become more comfortable with larger numbers of drones taking to the skies – and above visitors at attractions.

**FUTURE VISIONS**

As technologies advance, predictions of what lies ahead are increasingly exciting.

Atari founder and Modal VR co-founder Nolan Bushnell predicts that in the next decade, wetware (computer technology enabling the brain to link to artificial systems) will be commonplace in society. Nolan foresees that wetware will be able to create messages through chemical and electrical influences, with human brain cells acting as computer systems.

“In 10 years I think it’s going to be normal for people to have some kind of a brain implant,” Bushnell explains. “You’ll be able to augment your memory, communicate with each other and do other things like that. This will be done by combining wetware, not just hardware.”

---

**DISNEY PLAYS AN ACE**

The possibilities of MR are best exhibited in the latest breakthrough by Disney Research. In the study, a virtual ball tracked the trajectory of a real ball in real-time via the “virtual hands” of a user wearing an Oculus VR headset. The ball was caught 132 times out of 140 throws.

According to Disney, the study tackled some problems associated with mixing real-world with VR: latency, depth perception, frame rates and tracking precision. Disney has described the study as the “first step” towards more complicated dynamic object interactions to further immerse users in virtual environments. This opens up endless possibilities to integrate real-world moving objects and virtual experiences to create true MR.
Google’s AR platform Tango made its attractions debut at the Detroit Institute of Arts in Michigan, USA, in 2017.

At the museum’s front desk, visitors are offered a Lenovo Phab 2 Pro: the first Tango-enabled smartphone.

“Still, display signs and audio guides can only convey so much at museums,” says Justin Quimby, senior product manager for Tango. “We want visitors to explore museums in a different way. This is just the beginning of how you’ll be able to use Tango in museums to see more, hear more and learn more.”

Tango was developed by app developer GuidiGo, creator of AR museum guides for the shelved Google Glass project.

Visitors can learn about the institute’s artefacts via the Tango-enabled smartphone.

AUGMENTED REALITY

GOOGLE TANGOS

Detroit Institute of Arts

Google’s AR platform Tango made its attractions debut at the Detroit Institute of Arts in Michigan, USA, in 2017.

At the museum’s front desk, visitors are offered a Lenovo Phab 2 Pro: the first Tango-enabled smartphone. The handset and AR contain more in-depth information about some of the artefacts showcased at the institute. For example, Tango reveals the inside of a mummified body, visualises lost architecture and displays limestone works with their original colours. It will also feature quizzes.

Following its initial run in Detroit, the technology will be rolled out to numerous yet-to-be-named museums, enhancing the interactive experience worldwide.
The UK’s Forestry Commission recently launched an AR app based on the popular children’s picture book, *The Gruffalo*, to encourage more families to explore natural British habitats.

Developed in partnership with Nexus Studios and Magic Light Pictures, the Gruffalo Spotter app uses clues to guide visitors to special “footprint markers” on an interactive trail. Each footprint activates an augmented version of the story’s characters, bringing them to life in a short animation. Educational content is written into each story, including facts about woodland creatures and the environment.

According to Sam Southward, director at Nexus Studios, the app is breaking ground in its use of “life-sized” creatures. “One of the exciting things about The Gruffalo Spotter is the way in which we’ve scaled up the AR technology to create close to life-sized characters in a real world location,” he said.

“Up until this point, the majority of AR has been a smaller and more controlled experience, but for this project we really wanted to see how much we could push it.”

At the National Museum in Singapore, AR is pivotal to a massive digital exhibit that transforms 69 drawings into a single, giant, animated interactive illustration. Using sensors inside a glass rotunda, the Story of the Forest installation by art collective teamLab enables visitors to interact with the region’s flora and fauna.

At the top of the three-storey exhibit, visitors enter a dark room where falling petals are projected across the ceiling, before walking down a 144-metre (472-foot) spiral path featuring laser-projected animals running through an intricately designed forest.

The forest animals can be “captured” via an app downloaded to a visitor’s smart device. As visitors approach the final space, floor sensors trigger petals to fall from the ceiling and sprout from the floor into towering trees.

The app gives clues to guide visitors to “footprint markers” on an interactive trail.
New Zealand film director Peter Jackson, famous for his big screen adaptation of the *Lord of the Rings*, is spearheading an augmented digital project on home soil. Well known for his eagerness to promote visitor experiences in New Zealand, Jackson wants to teach visitors about the first Maori inhabitants of Matiu-Somes Island in Wellington Harbour.

The experience will enable visitors to virtually explore the island using AR glasses featuring digital overlays and images. By using augmented storytelling, the history and daily lives of its Maori inhabitants will be told.

Dominic Sheehan, general manager of Jackson’s Wingnut Films Productions, said: “We are in the early stages of this journey together, but the idea potentially involves using various media, including digital storytelling and the latest in virtual and AR technology, to tell stories about the Maori history of Wellington.”

Jackson who has worked on several tourism ventures in New Zealand in the past, is seeking funding support through the Government’s Maori ICT Fund.
ALIVE AND KICKING

Design Museum

As part of its special exhibition on “issues that define our time”, the Design Museum gave visitors the opportunity to come into contact with a sentient robot.

Having created customised software, US-based multidisciplinary designer Madeline Gannon transformed a 1,200kg industrial robot into a living, breathing mechanical creature named Mimus, which seems curious about the world around it.

Occupying a central role in the museum’s The Fear and Love – Reactions to a Complex World exhibition, Mimus can sense and respond to the presence of visitors as they near its enclosure. Gannon’s aim was to question people’s fears and anxieties surrounding artificial intelligence: “I wanted to show that robots could be a companion species. We might overcome our anxiety by establishing a bond with the machines.”

Sally Corp

Sally Corp will use robots in its new Five Nights At Freddy’s attraction – a dark ride which promises to create a “real life version” of the horror game.

Designed to be a real-time, multiplayer version of the popular video game franchise, riders will act as security guards working the nightshift inside “Freddy Fazbear’s Pizza”. Their mission is to defend themselves from malfunctioning animatronic robots roaming the building. By shining a flashlight, the robots are scared away.

Drew Hunter, vp of design at Sally, said there’d been “a lot of excited interest” over the concept, which is currently under development.
BROOMSTICKS

Forbidden Journeys

Located in the Wizarding World of Harry Potter at Universal Studios Hollywood, Harry Potter and the Forbidden Journey has been touted as one of the planet’s most immersive media-based rides.

Experienced in 4K-HD, its audiovisual content is projected at 120fps for a super high-definition, hyper-real experience.

Technological innovation extends to the mechanics of the ride. Using robotic arm technology, guests can physically feel the thrill of flying on broomsticks with Harry Potter and his friends while playing Quidditch and encountering a dragon.

Seats are mounted on robotic arms (a RoboCoaster G2 ride system created in partnership by Dynamic Structures, KUKA and RoboCoaster), while the arms are on rails to spiral and pivot riders 360-degrees on an elevated ride track.

PREHISTORIC LIFE

Jurassica

The Jurassica project, a dinosaur attraction planned inside a semi-subterranean artificial cavern in a 40m (132ft) deep quarry in Portland, UK, will look to use robotics in a number of its attractions and exhibits.

Perhaps the most innovative will be an aquarium with a swimming, life-size, animatronic plesiosaurus. Engineering and design firm Arup is involved in the project, along with business management consultancy Oliver Wyman and exhibit designers David Lazenby and Azureus Design.

The subterranean geological park is the brainchild of Michael Hanlon, who died from a heart attack in 2016.

Following his death, the project’s board, backed by Sir Tim Smit and Sir David Attenborough, made a unanimous decision to press forward, promising to bring to life Hanlon’s “thrilling vision” for the prehistoric attraction on England’s Jurassic Coast.
Robotic technology, combined with biomimicry, has resulted in a lightweight but strong pavilion structure formed from tightly-woven carbon fibre cells.

Created by experimental architects Achim Menges and Moritz Dörstelmann in collaboration with engineers Jan Knippers and Thomas Auer and researchers from the University of Stuttgart, the design concept was inspired by the shells of flying Elytra beetles.

Achim Menges said: “We aim to offer a glimpse of the transformative power of the fourth industrial revolution currently underway, and the way it again challenges established modes of design, engineering and making.”

We aim to offer a glimpse of the transformative power of the fourth industrial revolution destinations – Achim Menges
ATTRACTIONS HANDBOOK 2017-2018

TECHNOLOGY

DRONES

‘INTELLIGENT’ NEOPTERS

Puy du Fou

An ‘intelligent’ drone fleet at Puy du Fou in Les Epesses, France, has added a certain “Je ne sais quoi” to its Cinéscénie show – one of the largest night shows worldwide.

Puy du Fou’s artistic team joined forces with lighting designer Koert Vermeulen (founder of ACT Lighting Design) to create an outdoor drone fleet able to synchronise with music, video and lights.

Called Neopters, the drones are embedded with ‘intelligence’, feature GPS technology and can fly in wind and rain. They can take off from and land on water, in addition to 3kg carrying loads.

Work on the Neopter project took 50 engineers two years to design, involved four patents and required a €2m (US$2.3m, £1.8m) investment to complete.

Nicolas de Villiers, president of Puy du Fou, said: “This will be the first project to use this many drones and it’s been very complex. That’s why we created our own drones.

“They fly automatically and have their own ‘brain’ so they can make decisions and leave the choreography and go ‘home’ if their motor or battery is not working well.

“We’re seeing drone technology become increasingly prominent outside its military origins, and by exploring the new opportunities opened up by the Neopters, we’re excited to be pioneering a new way in the world of entertainment.”

We’re excited to be pioneering a new way in the world of entertainment – Nicolas de Villiers

Drones “float” candles above the show

DRONES

FEEDING TIME

Sydney Zoo

Opening in 2018, Sydney Zoo in NSW, Australia, is set to become a high-tech experience for both guests and animals.

Ideas being explored in collaboration with Western Sydney University (WSU) include how best to combine animal conservation with technology and immersive displays, including the use of drones in animal feeding and enclosure maintenance.

“Using drones for feeding or cleaning could limit the amount of disruptive human interaction,” explains Don Wright, senior manager of WSU.

He added that other possible innovations for the visitor journey include augmented reality displays and holograms to enhance and enliven the information available to guests.

Drones could be used to feed zoo animals

High-tech approach for zoo conservation
The foundation behind the development of the forthcoming Dubai Museum of the Future is also a key partner in a UAE initiative dubbed Drones for Good. Launched to explore humanitarian uses for drones, US$1m (€867,000m, £767,000) is to be awarded to a different company each year deemed to be developing drones for “good uses”.

Saif Al Aleeli, CEO of Dubai Museum of the Future Foundation, said: “Our partnership with the UAE Drones for Good Award is a new step in Dubai Museum of the Future Foundation’s strategy to highlight the most prominent innovations in the field of drones technologies to serve humanity”.

The foundation has intimated that drones will also have a role to play in the museum’s operations when it opens in 2020, in time for the Dubai Expo.

Our partnership with the UAE Drones for Good Award is a new step – Saif Al Aleeli

Walt Disney Parks & Resorts

Patents filed by Walt Disney reveal plans to use drones to fill the sky with a giant screen and bring marionettes to life.

Three patents suggest that larger-than-life puppets could be mounted with rods to fly through the air, bringing characters to life with greater control than previous airborne marionettes simply filled with hot air.

Disney has also published a video which shows a drone-powered light show at Disney Springs complex at Walt Disney World Resort in Orlando. A 10-second teaser shows a Christmas tree, a giant bird and famous Disney characters seemingly formed out of stars, with drone technology creating “pictures” in the night sky.

According to the Disney patent, drones will be used anywhere “where it is desirable to provide an aerial display”. Touted examples include presentations at lagoons and open spaces to entertain visitors.
MIXED REALITY
GALACTIC COASTER
Six Flags

The Galactic Attack Virtual Reality Coaster, launched in July 2017 at Six Flags New England, USA, has been billed as the “world’s first mixed reality coaster”.

Added onto the park’s iconic Mind Eraser coaster, the new fully immersive, virtual riding experience challenges riders to defend the planet against an alien invasion.

Riders don a Samsung Gear VR headset displaying their weaponry status, time codes, fuel cells and a countdown clock, while a pass-through camera function presents a mixture of “real world” view and virtual content. For example, travelling up the lift hill displays a huge swirling wormhole.

Footage is also timed with the drops, twists, turns and inversions. As riders drop at high speeds, the MR view changes to a completely immersive VR environment.

“World’s first MR coaster”

VIRTUAL DAY OUT
L.I.V.E CENTRE

Led by former Disney creative designer Tony Christopher, the Landmark Entertainment Group (design team behind Universal’s Kongfrontation, and Terminator 2 3D) is creating a chain of mixed reality destinations.

The L.I.V.E. Centre (Landmark Interactive Virtual Experience) will offer a mixed reality entertainment destination fusing art, culture and retail with virtual reality, augmented reality and themed architecture and design.

The first L.I.V.E. Centre is expected to break ground in China, with financial backing from a consortium of Chinese investors.

“Our goal is to work with brands to create long-form VR entertainment destinations,” Christopher says. “What we’re creating is the equivalent of taking your family to a theme park for a day, and enjoying that experience so much that you want to repeat it over and over again – the only difference is that the experience will happen in the virtual world.”

MIXED REALITY

The Landmark Interactive Virtual Experience Centre will debut in China
Merlin Entertainments created a “new deeper, darker, more intense journey” for its Ghost Train ride at Thorpe Park, UK.

The ride, which first opened in 2016, was built to allow the introduction of new journeys over time, meaning it can be continually tweaked and updated to offer new guest experiences.

For 2017, Merlin’s creative team worked with illusionist Derren Brown to “reimagine the ghost train concept for the 21st Century”. Renamed Derren Brown’s Ghost Train: Rise of the Demon, the ride now combines grand illusion, live action, virtual reality, special effects and physical movement to create an all-new experience.

“We used the ride’s debut year to learn about the attraction’s operations, identifying how to heighten the realism of the VR experience via leveraging the behaviour of guests on the ride,” says Thorpe Park’s divisional director, Dominic Jones.

As the ride was already installed at the theme park, new footage was shot onboard during the off-season, with footage live-streamed to a VR headset, allowing the director and producers to monitor performances from outside the train.

SeaWorld Entertainment is retrofitting the Kraken rollercoaster at its Orlando park with a virtual reality experience to create a new mixed reality ride.

Riders will now have the option of donning VR headsets to give them the sensation of travelling through the sea amid “mythical and prehistoric creatures”.

According to SeaWorld CEO Joel Manby, the company is also looking to use VR in an even more innovative way – by incorporating the company’s live animals.

“We’re also looking at a version of virtual reality for our animals, where you actually see them live and things that you can’t possibly see as a human today – experiences that you can’t have except through virtual reality,” explains Manby.

The new VR attractions are part of a larger US$175m (€156m, £135m) investment in new attractions, as the operator looks to reposition itself as a theme park with sound animal conservation credentials and a mix of activities to offer.
TECHNOLOGY

VIRTUAL REALITY

ROAMING FREE

Knott’s Berry Farm

Knott’s Berry Farm in California, USA, is the first major theme park to house a permanent free roaming virtual reality full motion attraction: VR Showdown In Ghost Town.

Created in partnership with tech specialist VRstudios, the new time travel adventure experience transports players to a futuristic version of the Californian town Calico. Equipped with guns and VR headsets, which can be used within a virtual space, groups of players must defend the town from robotic enemies.

“By using a free-roaming system, we can take full advantage of the capabilities of VR and let our guests be the stars of the show. A majority of people have not yet experienced VR, and we anticipate there’ll be a lot of interest from guests to have their first taste at our park,” says Christian Dieckmann, vice president at Cedar Fair, which owns Knott’s Berry Farm.

A further nine centres will open across the country by 2019.

Players wearing VR headsets must defend their home town from robotic enemies

“ A free-roaming system lets our guests be the stars of the show ”

VIRTUAL REALITY

FREEDOM OF MOVEMENT

Tick Tock Unlock


Launched by immersive attractions specialist Tick Tock Unlock, the centre offers an eight-person, multisensory, 15-minute VR experience within a 664sq ft (62sq m) game space where players can freely move around and interact with the story and other players. The experience also includes real-world sets, dummy props and special effects to stimulate the senses.

“Our Hyper Reality Experience centres will provide a new form of entertainment that is part video game, part virtual reality, part real-world, part theatrical production,” says Tick Tock Unlock director and former JP Morgan executive, Ali Khan.

“The centres allow players to experience a free-roaming, live action challenge which has to be physically completed but which takes place in the playground of a virtual world.”

A further nine centres will open across the country by 2019.
VIRTUAL REALITY

GHOSTBUSTING

Madame Tussauds

Merlin Entertainments has teamed up with next-gen virtual reality gaming specialist The Void to create a Ghostbusters Experience at Madame Tussauds in New York. It’s the first public display of The Void’s VR capabilities.

Visitors strap on a proton pack to become ghostbusters within a multisensory, all-immersive VR environment incorporating real-time effects and highly immersive theming, such as authentic props, costumes, a vehicle and gadgets, to explore scenes from Ghostbusters.

Players wearing proton packs and headsets take on the role of ghostbusters.

VIRTUAL REALITY

MINDTREKKING

Zero Latency

Australian VR start-up Zero Latency has signed a deal with US-based operator MindTrek to open the largest multiplayer free-roam VR game arenas in the USA.

Up to 4,000sq ft (370sq m) in size, the arenas will be located in Boston (2017) and Philadelphia (2018).

Zero Latency’s patent-pending motion tracking system enables teams of players wearing portable VR gear to participate simultaneously in immersive cooperative game experiences.

The technology allows up to six players to freely explore themed and “hyper-realistic” game environments, with plans to increase this to eight players.

Teams play simultaneously in cooperative game experiences.
We offer turnkey Free-Roam Virtual Reality systems with team-based game content for warehouse-scale locations.

Our solutions offer complete Full-Body tracking, creating an incredibly immersive and fresh VR experience for your customers.
GLOBAL VILLAGE

Actors of change and promoters of social inclusion – NEMO’s Margherita Sani explains how museums can strengthen social fabric by embracing and uniting diverse audiences

Museums can change lives. Museums are for and about people. For museums to be truly accountable to past, present and future generations, they must work with and for all sections of the communities they serve. Museums have the potential to strengthen the social fabric of society and act as meeting and dialoguing places for different cultures.

NEMO (Network of European Museum Organisations) brings together museum organisations and museums throughout Europe to strengthen mutual exchange and expertise and address the most crucial issues facing this sector. A current hot topic is how museums can be actors of change and promoters of social inclusion.

GREAT EXPECTATIONS

The role of museums in society across the globe has significantly changed in recent decades: from temples of knowledge to fora for debate and discussion, from repositories of objects to people-centred institutions with social responsibilities and functions. This shift reflects an ongoing trend to democratise museums and make them more accessible to wider audiences and responsive to the public, in particular to local communities, whose composition has changed to include migrants and people with different ethnic backgrounds.

With unprecedented migration flows to Europe and the increasing growth of multiethnic communities, we must ask how cultural institutions can contribute to effective integration and dialogue.

Funders and society expect museums to help facilitate the integration and peaceful coexistence of newcomers – and supportive financial resources are being made available, also at EU level.

It can be questioned whether it’s right to charge museums with these responsibilities. Does it push the boundaries of their work too far and give the social function a too prominent role, as opposed to fulfilling traditional conservation and educational tasks. Or is this debate already obsolete in the light of the growing body of evidence of good practices available at European level.

Museums in Europe are already engaging with migration and cultural diversity with a variety of approaches.
People with a migrant background can be invited to contribute to a new museum exhibition.
DIVERSE AUDIENCES

reflecting the diverse nature of each institution and their national context. But no matter how seriously they take up the challenge, this is a completely new area of work requiring new programmes, attitudes and staff skills, including the ability to network and partner with various institutions active in different fields.

To support museums and help them to find a constructive multiperspective and multicultural approach to their work, in 2015 NEMO released *Museums, Migration and Cultural Diversity. Recommendations for Museum Work*. The publication outlines how museums can develop an intercultural approach via three core activities: Collecting, Exhibiting and Outreach.

COLLECTING NEW PERSPECTIVES

Objects in a museum have many stories to tell about the culture that produced them and the contexts from which they originated. Very often though, museums represent only a mainstream culture, ignoring or downplaying other historical or societal components.

Museums seeking an intercultural approach should first of all reexamine and reassess existing collections using different perspectives and taking into account the viewpoint of individuals and communities.

This can be done by exposing the objects to different questions regarding their provenance and function – particularly if they originated in a colonial context – thereby bringing new stories to the light, or by adding new objects to the collection or collecting exhibits about migration history in collaboration with associations and contemporary witnesses.

Another strategy that museums can employ is to establish working agreements and partnerships with archives, local authorities and other public agencies.

Outreach activities are extremely important if museums want to open up interculturally

A DIVERSE EXHIBIT

The narrative of a museum unfolds in its galleries through the objects and the interpretation methods chosen by curators. No exhibition is in itself neutral: choosing an object and interpreting it in a certain way is a deliberate act.

In order to open up new multicultural perspectives, people with a migrant background can be invited to contribute to a new exhibition by bringing objects and viewpoints, focusing on their own stories and autobiographical recollections.

Such a participatory approach seems to work well, especially in the concept and design of temporary exhibitions, which are better suited to addressing current topics and trying out new and different forms of public collaboration.

OPPORTUNITY OUTREACH

Outreach is closely linked to the three core activities of collecting, exhibiting and research, but its activities are often more easily achieved outside the institutional setting of a museum. For instance, it can be better to involve marginalised groups at community locations, day centres, shopping centres and even on the streets.

Outreach workers also benefit from experience in working with unrepresented groups, perhaps owing to low economic status or social exclusion, but initiating dialogue with migrants and refugees requires the sensitivity and intercultural skills of dedicated permanent staff.

*www.ne-mo.org/fileadmin/Dateien/public/NEMo_documents/Nemo_Museums_Migration.pdf (produced by German Museum Association and translated into English)
The V&A recognises that in this rapidly changing world, museums need to explore new methods of engagement in order to be relevant to, and representative of, the diverse communities that we serve.

The V&A offers a broad range of learning programmes and special events, many free of charge, to encourage new audiences to explore their own creativity and increase their understanding of the designed world. The Black African Heritage programme exposes objects and stories in the collection and temporary exhibitions with connections to Africa and the African diaspora. The V&A also hosts cultural festivals, events, tours and activities to promote an appreciation and sharing of other cultures and collective histories filling in the ‘missing chapters’ of African history.

The contribution of refugees, asylum seekers and migrants to our society is also celebrated via a number of programmes throughout the year, such as the Refugee Week held every June.
A radical example of commitment to intercultural dialogue is being offered by Jamtli museum in Östersund, northern Sweden.

To address the current housing shortage for migrant families in the Östersund area, a small village is literally being built on the estate of the Jamtli Historieland Open Air Museum. The intercultural initiative aims to create a bond between migrant families and Sweden’s past and present.

During the summer, the museum is popular with visitors wishing to learn more about the region via the recreated historical site and role-playing actors.

Young migrants and refugees at Danish schools are also being offered experiences during school holidays similar to those enjoyed by many Danish families. Hosted events are often held alongside cultural information, with a focus on dialogue, hands-on sessions, the exchange of experiences, and the inclusion of migrant stories in exhibitions and collections.

In cooperation with The Danish Refugee Council, ROMU also hosts meetings where women and their children can get involved in games and Danish traditions, such as birthday celebrations and Easter.

Curator at Roskilde Museum, Louise Dahl Christensen, explains: “We experience a huge interest and curiosity from the participants. They’re very eager to get to know the Danish ways of celebrating, and it’s important for them to be able to act in a way that would be regarded as appropriate by people in this country. When it comes to celebrating a child’s birthday, they want to know the ‘unwritten’ rules and try to figure out the dos and don’ts in Denmark.

“So besides the value of getting together and doing something with the children, we make it easier for them to connect to Danish culture.

“For many, the events are also a welcomed opportunity to get to know other people and make new friends.”
“Migrar es Cultura” (Migration is Culture) is an online participatory project established by Museo de América in Madrid back in 2012.

The public are invited to contribute material (videos, pictures, texts) to the web platform to compile and showcase the diversity and cultural enrichment that occurs through migration. The platform includes all aspects of culture from gastronomy to music via the medium of life experiences, past and present.

Artwork featured in the Kamaní project shows a group of migrants sharing a blanket on their journey to a better life.

An ongoing project at Manchester Museum – called Collective Conversations: New Audiences – was initiated to reflect the needs and interests of its diverse public audience and create a more inclusive cultural representation of the community context.

Its objective is to work collaboratively with visitors to explore the meaning of objects and to share stories, beliefs and opinions about them.

A series of live ‘conversations’ with diverse groups (migrant communities, researchers, people who culturally identify with particular objects) filmed at the museum is posted on YouTube and on screens next to the actual objects within the gallery, adding new narratives and perspectives to the collections.
A pilot project from Berlin’s state museums and the German Historical Museum has trained refugees from Syria and Iraq to provide tours of the Pergamon Museum, Bode Museum and German Historical Museum, in their native languages. The “Multaka” (Arabic for “meeting point”) programme aims to enable the exchange of different cultural and historical experiences.

The German Historical Museum also seeks to introduce refugees to the history and culture of Germany and provide an insight into its formative crises and processes of historical renewal.

Different cultural and historical experiences are shared in the Multaka programme.
For some years now the Archaeological and Ethnological Museum of Modena has engaged members of migrant communities to explore themes of universal significance and articulate them according to their different cultures, life experiences and visions of the world. Objects and stories are used to add more depth and meaning. Participants work together with the museum staff for up to a year to produce a programme of events and a temporary exhibition which includes a display of objects from the museum collections. A publication catalogues the exhibition in the form of an “intercultural diary”.

One such collaboration – Streets – explored in-depth subjects like migrant journeys, religious and pilgrimage trails, the great commerce roads in antiquity and today (e.g. Silk Road, via Emilia, Trans-Siberian), life on the street and street food, street games, and names and their meanings. Collective and individual stories and objects provided by the participants and the museum curators were showcased, while side events, conferences, seminars and theatre performances were opened to the public.

The museum has not only succeeded in widening and diversifying its audience, but it has also contributed to a better understanding of migrant communities among the local population.

About the author

Margherita Sani, executive board member of NEMO (Network of European Museum Organisations), leads European Museum Projects at Istituto Beni Culturali Emilia-Romagna, Bologna, Italy. Margherita.Sani@regione.emilia-romagna.it
TEA – Themed Entertainment Association – presented its latest Award for Outstanding Achievement (AOAs) to the creators and developers of compelling collaborative, educational, community, artistic and entertaining places that exemplify the value of globally engaging themed entertainment and experience design.

Guest editor Christine Kerr summarises the event, the tributes and the award recipients.

On 22 April 2017, at Disneyland Resort in California, the 23rd annual Thea Awards paid tribute to the organisations and individuals who work in the world of themed entertainment and experience design. The Thea Awards Gala, produced by Phil Hettema and his incredible team and supported by Walt Disney Creative Entertainment, was a glittering affair held in the ballroom at the Disneyland Hotel and was attended by more than 800 industry luminaries.

Ahead of the awards, the TEA Summit featured presentations ranging from trends and influences on the business of the industry to case studies.

Day one included a lively conversation with Jeremy Railton, recipient of the Buzz Price award, while Nolan Bushnell and Bruce Vaughn talked about the reality of VR. “Elephants in the Room” presentations challenged us to consider thought-provoking, but often avoided, topics. AECOM gave its ever-popular statistical breakdown.

Day two offered AOA recipients an opportunity to share an overview of their projects, speak about the creative process, business impact and lessons learned, and answer questions about their accomplishments.

www.attractionshandbook.com
Jeremy Railton, founder/chair, Entertainment Design Corp.

Recognising a Lifetime of Distinguished Achievements

AWARD: BUZZ PRICE

Jeremy Railton is one of the most versatile and prolific designers in entertainment. He's a celebrated, creative force in themed entertainment, immersive experiences, gaming, television, concerts and ceremonies. His work has been recognised with Thea Awards, Emmys and Art Directors Guild Awards.

Jeremy’s career path into the world of themed entertainment included time spent designing for film, theatre and television. His work is often cutting edge, frequently tackling projects based on ideas that have simply never been considered before. In fact, his body of work includes so many unique and different projects that he might be credited with defining – and then redefining – the term “themed entertainment”.

Jeremy is no stranger to high-profile, large-scale spectacles, having provided creative input to Olympic organising committees for decades, including creation of the 2002 Salt Lake City Winter Olympic Games’ opening and closing ceremonies. He was the creative force behind the Thea Award-recipient “Fremont Street Experience” in Las Vegas, and created the Fall of Atlantis for Caesar’s Forum Shops and the “Crane Dance” (another Thea Award recipient) for Resorts World Sentosa. Most recently, Jeremy designed and created a spectacular light, water and sound show that runs hourly in the Galaxy Casino in Macau.

His charm and humility make him a wonderful creative partner. He’s designed concert sets for Barbra Streisand, Julio Iglesias and Cher.

TEA founder Monty Lunde said: “Jeremy is individually imaginative while also being uniquely inclusive, supportive and mentoring to all who help make his creative visions real. He is constantly testing the boundaries of how to create ‘wow’, but is conscious of real-world budgets and schedules.” Perhaps Bob Rogers said it best at the Thea Awards Gala: “Jeremy Railton is the real deal!”

Peter Chernack, The Chernack Group
(posthumous honour, in memoriam)

AWARD: TEA PETER CHERNACK DISTINGUISHED SERVICE AWARD

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”.

TEA past president Peter Chernack, who passed away in 2016, embodied all the qualities that define this award and so it has been renamed in his memory. The TEA International Board of Directors has unanimously approved this posthumous award to Peter, in recognition of his distinguished service.

Peter Chernack, 1948–2016, was an industry innovator and a TEA pioneer. Not long after completing a BA degree in Theater Arts and an MA in Business, Peter started his own company, Metavision. It grew to be internationally recognised as a producer of award-winning shows and media-based attractions for theme parks, visitor centres and casinos. More recently, Peter formed The Chernack Group and continued to conceive and develop immersive experiences.

Peter was instrumental in founding the TEA and served a two-year term as TEA International Board President in 1997 and 1998. He remained involved in TEA long after his term as president ended because he was a passionate supporter of the industry and the Association. His many significant contributions include helping found and chair the Past Presidents Committee, strong support for launching the TEA’s NextGen initiative, and attendance at many annual planning meetings. His eloquence and passion will be missed by his colleagues but his inspiration lives on in the most fitting new name for this award.
WaterWorld – A Live Sea War Spectacular

Universal Studios Hollywood, CA, USA

AWARD: THEA CLASSIC

To honour an exemplary and influential project that has stood the test of time for more than 20 years, TEA created the Thea Classic Award.

Since 1995, WaterWorld: A Live Sea Spectacular at Universal Studios Hollywood has done just that, entertaining millions of guests at tens of thousands of performances. In 1996, one year after it opened, TEA recognised the show with a Thea AOA, acknowledging that WaterWorld set a new standard for live stunt shows, notable for its design, scale, staging and showmanship.

Over the next 21+ years, the show has been kept up to date with changes in production technology that ensure it continues to engage and entertain increasingly sophisticated park visitors. The cast of talented stunt performers bring to life the characters and mythology of the original feature film in an immersive themed environment, made more impactful by pyro, flame effects and state-of-the-art sound. Audience favourite stunts include jet ski launches, multiple falls including a dramatic 50-foot flaming plunge and the intense, explosive crash landing of a full-sized seaplane.

The show has consistently been a guest favourite and has been recreated at both Universal Studios Japan and Singapore. For its enduring popularity and high standards of immersive guest experience, WaterWorld: A Live Sea War Spectacular embodies the meaning of “classic” in themed entertainment.
Thea Awards for Outstanding Achievement

Introduced during the third year of the awards ceremony to honour excellence found throughout the themed entertainment industry, the AOAs praise the entire achievement and everyone who worked on the achievement, rather than individuals. As there are no set categories in this section and the TEA is free to champion several achievements in the same category or skip categories altogether, the format of this aspect of the ceremony differs each year.

**Slideboarding by WhiteWater®**

**AWARD: AOA TECHNOLOGY**

Developed by WhiteWater, Slideboarding is a pioneering adaptation of video gaming for the world of waterparks. Combining a redesigned Slideboard with integrated videogame-like controls that interact with technology embedded in the waterslide makes for a real game changer for the waterpark industry.

A smart app connects players, amps up the competition and extends play before and after a visit. The system scans each guest as a unique rider/player and automatically increases the difficulty of the game for each guest visit.

Slideboards are equipped with coloured buttons that correspond with LED lights located inside the waterslide. As players move down the slide, the lights change colour and they must activate the corresponding button on their Slideboard. Riders’ scores are displayed at the end of the run. The system remembers riders and their scores for revisits, increasing the difficulty of the game and challenging riders to reach new scoring levels – which are globally shared with other riders. Players can log into their account via the app and continue to play at home.

This outstanding new technology is affordable and will benefit waterparks and the industry as a whole – whether it is integrated into a new installation or retrofitted on an existing waterslide.


THEA AWARDS 2017

5D Castle Theatre, Chimelong Ocean Kingdom
Hengqin Island, Zuhai, China

AWARD: AOA ATTRACTION

Located in a colourful, whimsical castle near the entrance to Chimelong Ocean Kingdom, this attraction features the park’s mascots – KiKi, KaKa and KuKu – starring in an animated 5D adventure film. The journey around the world is presented as a seamless 4D digital projection on a massive, wrap-around screen, and at time of writing – the largest in the world. The audience is completely immersed in the experience which blends seamless visual media, moving theatre seats and in-theatre atmospheric effects, all supported by a multichannel sound system.

In the finale of the film, the animated characters burst through the screen as a 3D scenic animatronic and fly out over the audience in the ultimate 5D effect. It’s quickly become a visitor favourite, boosting mascot-related merchandise.

The quality of the production, creative storytelling and technical integration elevates the quality bar for attractions in China. The 5D Castle Theatre shows that large-scale, high-capacity shows can offer intimate and impactful experiences.

Inverted Powered Coaster by Mack Rides

AWARD: AOA INNOVATIVE RIDE SYSTEM

Mack Rides’ Inverted Power Coaster is a true ride hybrid that combines the control and showmanship of a sophisticated dark ride vehicle with the visceral thrills of a rollercoaster. First developed, tested and installed at Europa-Park in Germany for the attraction ARTHUR, it’s now part of Mack’s regular product line.

The ride system provides attraction designers with the flexibility of 360° spins and variable speeds as well as gravity, power-fed traditional coaster sections. Onboard audio can support any number of configurations. The new ride system dissolves the boundaries between traditional thrill ride and attraction categories and offers designers unprecedented ability to create new types of guest experiences. The ability to control speed using the vehicle-mounted motors allows for outstanding pace control in certain scenes with left and right rotation focusing riders’ attention where the storyline requires. The powered nature of the individual trains eliminates the need for the traditional rollercoaster lift, meaning the free-wheeling coaster thrills can take guests by surprise.

The Inverted Power Coaster cleverly combines previously existing technologies to create a flexible ride system that opens up endless possibilities for future storytellers and attraction designers.
Senate Immersion Module, Edward M. Kennedy Institute® for the US Senate
Boston, MA, USA

AWARD: AOA CONNECTED IMMERSION IN EDUCATION

The Senate Immersion Module (SIM) is a role-playing experience at the Edward M. Kennedy Institute, a non-profit, educational destination on the campus of the University of Massachusetts.

Students gather in a full-scale replica of the Senate Chamber in Washington, DC where they are sworn in as senators for the day. The experience is supported by live actors and an app available on handheld tablets and given to all participants. Students choose their state, learn about an issue, form a position and ultimately vote on the floor of the Senate Chamber. Throughout the day, the app provides updates including new information, provisions and amendments.

The SIM brings learning to life by immersing students in a realistic scenario and teaching them the subtleties and nuances of the political process. It also provides online curriculum for teachers and students so that they can prepare in advance for their visit and then debrief afterward.

This connected immersion experience gives the participants clearly defined roles and facilitates listening and compromise in order to achieve a common goal. It balances action and role-playing with technology in a way that makes the students more comfortable with the entire experience.
Ghost Post, The Haunted Mansion, Disneyland Park

Anaheim, CA, USA

AWARD: CONNECTED IMMERSION

Ghost Post embodied a new level of visitor engagement that took an attraction experience far beyond the typical. The alternate reality game and clever storytelling mechanism became personal and extended before, during and after the theme park visit – thereby creating an entirely new dimension to the classic Disneyland Haunted Mansion attraction. Multiple touch points engaged guests with a beloved and familiar attraction in new ways and drove repeat visitation.

A three-month paid subscription delivered authentic Haunted Mansion packages of trinkets, ephemera and magic to guests’ homes. These deliveries included a custom-created “Ghost Radio” app for mobile devices that played audio dramas, clues and more, setting up a multidimensional and immersive storytelling experience. This led to a scavenger hunt of sorts at Disneyland Park, beginning with the Fortune Teller in the Main Street Arcade and ending with a ride in the Doom Buggy at the Haunted Mansion – with a customised sound track.

This innovative extension of the guest experience delivered increased entertainment value and revenue. Ghost Post also created a level of customisation for guests who wanted it and a stronger connection and loyalty to the brand.
Transformations, Museum of Latin American Art
Long Beach, CA, USA

AWARD: AOA MUSEUM EXHIBIT ON A LIMITED BUDGET

Transformations tells the stories of five Long Beach community members who achieved personal transformation in the face of complex experiences that include cancer, prison and gang violence.

Each of the participants acted as a curator, selecting works of art from the collection of the Museum of Latin American Art (MOLAA) to represent the before and after of their story. The stories told in the exhibition are blunt, frank universal stories of human resilience, inspiring others to face and overcome their own challenges in life. They present the emotional power of art, and the diversity, challenges and creativity of the community they serve.

The exhibit features a short video narrated by each participant. Further story connections include personal items, the works of art they selected and quotes describing their choice. Visitors can even choose a necklace featuring an image of art that best represents their own story.

Transformations touches visitors on a deeply personal level. It combines unique storytelling with emotional resonance and strong community impact.

This is true storytelling within an art museum setting – powerful, personal and universally accessible.

www.attractionshandbook.com
Décrocher la Lune VI

La Louvière, Belgium

AWARD: AOA LIVE EVENT SPECTACULAR ON A LIMITED BUDGET

This large-scale, live, city-wide theatrical celebration was first conceived 15 years ago as a thank you to the community of La Louvière from creative genius Franco Dragone. It is urban opera and immersive storytelling on a grand scale: a collaboration between Dragone, Luc Petit, 650 citizen volunteers, 200 technicians and 35,000 spectators. More importantly, it brings together an entire community for a one-night production that is re-imagined and re-staged every three years.

The sixth unique edition of the show – Décrocher la Lune VI – re-invents the telling of the story of town hero Sancho and his quest to take down the moon to reveal the sun. The spectacle proves that anything is possible with new and ever unique combinations of circus, dance, theatre, music, projection, lighting, pyro, aerial antics and super-scale puppets.

Décrocher la Lune VI represents the highest level of visual imagination and creative design. It immerses and involves its audiences and is executed with theatrical flair and showmanship. Perhaps the most astounding achievement of all is that it rallies together a community with an unprecedented level of involvement in the pursuit of a creative collaboration. And it does this every three years with a re-birth of the tradition that is much anticipated and celebrated.
House of Eternal Return by Meow Wolf
Santa Fe, NM, USA

AWARD: AOA CONNECTED IMMERSSION ON A LIMITED BUDGET

The premise for House of Eternal Return is simple enough: explore a seemingly ordinary Victorian house to discover what happened to its former owners. What guests discover when they enter is a combination of jungle gym, haunted house, children’s museum and immersive art exhibition.

What is perhaps more surprising is that the Meow Wolf community of artists has reinvented location-based attractions through the use of non-linear storytelling and technology-infused interactivity in a multimedia, hands-on art exhibit. The self-guided structure of the experience allows guests to build their own story and ensures each visit is unique. Portals – including the fridge, the dryer and the fireplace – allow the audience to move into new dimensions where the nature of time and space has dissolved. Each artist has brought to life their own interpretations of the theme, creating pocket universes of interactivity and media.

Visitors have been known to lose themselves for hours within the 20,000-square foot space where the lines blur between what is real and what is virtual.

The House of Eternal Return uses the creative inspiration of an art collective to produce exceptional themed entertainment. It is not surprising to learn that master storyteller George R.R. Martin is one of Meow Wolf’s earliest patrons.
Meet Vincent Van Gogh Experience

Amsterdam, the Netherlands

AWARD: AOA IMMERSIVE MUSEUM TOURING EXHIBIT

The largest collection of Vincent van Gogh's paintings, drawings and letters are held in the Van Gogh Museum in Amsterdam. Challenged by the fact that these precious works of art and artifacts are too fragile to travel, the museum developed the Meet Vincent van Gogh Experience so that the artist and his work could be introduced to new audiences around the world through digital channels.

The resulting exhibit elevates the museum experience from a passive gallery of paintings to an immersive encounter that allows visitors to know the great works of art, and the artist, in new ways. The unique presentation combines various techniques to create an experience where visitors walk through and among Vincent van Gogh's great works of art. They also journey through the cafes, villages and houses that formed the backdrop to his life.

Guided by van Gogh's own words taken from personal correspondence, guests delve deeply into his brilliant mind and troubled psyche. The exhibit techniques combine immersive media, audio and lighting seamlessly with graphic images and three-dimensional props – facilitating immersion, interactivity and engagement.

Currently on a 30-city tour of China, the exhibit is accomplishing its goal of sharing the talent and legacy of Vincent van Gogh with new audiences around the world.
Le Dernier Panache, Puy du Fou®

Les Epesses, France

AWARD: AOA LIVE SHOW

Le Dernier Panache is a historical pageant that follows the career of a young naval officer from his apprenticeship during the American Revolutionary War through the final days of the French Revolution.

The 34-minute show takes place in a purpose-built theatre where the audience seating rotates on a huge turntable to follow the performers from scene to scene around a 360° stage. Each scene is played as a part of a seamless tapestry that encircles the audience, revealing one breathtaking setting after another.

The spectacular scenery and costumes are supported by projected images and a cast of 40 performers, including children and a menagerie of animals. Performed up to seven times daily, it’s one of the largest multi-performance production theme park shows in the world.

The show represents theatrical storytelling on a grand scale, with a high level of sophistication, impressive production values and beautiful execution. The show once again fulfils Puy du Fou’s brand of making history come alive and it has earned the park a well-deserved third Thea Award.

Le Dernier Panache is resonating with audiences who regularly rate it 9.3 out of 10. It is remarkable for its audacious scale, ambitious operating requirements and quality standards in production.
Shanghai Disneyland

Shanghai Disney Resort, China

AWARD: AOA THEME PARK

The 12th Disney theme park, and largest of Disney’s six Magic Kingdom-style castle parks, Shanghai Disneyland preserves the best of Walt Disney’s original vision while pioneering a host of dazzling new creations. It opened on 16 June 2016 to global acclaim.

Within its six themed lands are elements both classic and new, with many original attractions specifically tailored to the Chinese audience. Of significance are Mickey Avenue, the park’s main entry street, a playful, timeless introduction to the famous Disney animated characters, and Gardens of Imagination offering a serene, landscaped haven at the park’s centre, featuring charming rides and a playful interpretation of the Chinese Zodiac, as Disney and Disney-Pixar characters.

The other lands are familiar themes including Fantasyland, home to the soaring Enchanted Storybook Castle – Disney’s tallest, largest and most interactive castle.

Disney took time to rethink its brands in the context of the host country. Culture, innovation and creativity are seamlessly integrated to deliver a guest experience that is, in the words of Walt Disney Company CEO Bob Iger, “authentically Disney and distinctly Chinese”.

Chinese influences throughout the park are both immediately recognisable and subtly incorporated. They’re most visible in the elements of classic Chinese design and in the entertainment experiences, which include seasonal festivals and stage shows that incorporate Chinese language, performers, theatrics and acrobatics. They’re flavourful, with a menu that reflects the guests’ desire for both local and international cuisine. And they’re found in the lush green environments featuring native trees and shrubs from across China.

The cultural fusion has resulted in spectacular, innovative and delightful attractions that combine breakthrough technologies and dazzling design to form a new generation of Disney adventures.
Camp Discovery, Shanghai Disneyland
Shanghai Disney Resort, China

AWARD: AOA ATTRACTION

Camp Discovery is an aspirational, hands-on mountain climbing expedition that caters to guests of all ages. It’s ambitious in scale and complexity, rich in story, and big on adventure. Guests join a group of 1930s explorers for a journey that will send them on a hike over tumultuous river gorges, through majestic caverns, and past rushing waterfalls.

With more than 100 bridges and three expeditions to choose from, combined with multiple ground-based activities, Camp Discovery is a highly repeatable, aspirational family experience.

Pirates of the Caribbean: Battle for the Sunken Treasure, Shanghai Disneyland
Shanghai Disney Resort, China

AWARD: AOA ATTRACTION

This attraction at Shanghai Disneyland represents the pinnacle of Disney storytelling, immersive design and advanced technology. Pirates of the Caribbean: Battle for the Sunken Treasure reimagines the original Pirates of the Caribbean attraction that first opened at Disneyland in 1967 (and received a Thea Classic Award).

Though the experience begins with the familiar talking skull warning all who pass, it soon becomes clear this isn’t the same Pirates ride. The opening scene culminates with one of the skeletons magically transforming into Captain Jack Sparrow. Once you enter Captain Jack’s world, the real adventure begins as you sink to the Graveyard of Lost Ships, are caught by the master of the depths, Davy Jones, and are thrust into the middle of the ultimate pirate battle.

This epic adventure plays out in 10 major scenes with seamless technology, a new controllable boat ride system, operatic scale scenery, large format projection, award-winning visual effects, illusions and next-generation audio-animatronics all magically blended to completely immerse guests.

This high-capacity, thrilling experience is one that many in the sector have declared the “best theme park ride – ever!”
Center Parcs Domain du Bois Aux Daims

Les Trois-Moutiers, France

AWARD: AOA ECO-FRIENDLY DESTINATION

At Le Domain du Bois Aux Daims, Center Parcs combines a spectacular natural setting with leisure opportunities and integrated storytelling. Within the 264-hectare site, guest accommodations include 800 wooden cottages and 11 very special themed tree houses. No cars are allowed within the grounds. Animals are a main feature of the outdoor experience, and Center Parcs partnered with Jacques Perrin (producer of Microcosmos) to create an ambitious programme of animal-related activities and observation opportunities. Indigenous animals of the forest such as deer, foxes, badgers, wild pigs and birds can be viewed from hiking trails and an aerial canopy walk. The Farm allows younger guests to discover ponies, sheep, cows, rabbits, chickens and donkeys.

Nature has also inspired the indoor facilities: AquaMundo, a large indoor waterpark, is set in a luxurious tropical garden that includes a wave pool, waterslides and a children’s water play area all presented in a naturalistic colour palette that integrates beautifully with the setting. The storytelling really comes to life in the restaurants and play areas where cleverly integrated scenic, prop and décor elements make dining a fun family time. Authenticity is the key to the success of this idyllic destination located in the heart of a forest in Les Trois-Moutiers, France.
Springfield USA, Universal Studios Hollywood®

Universal City, CA, USA

AWARD: AOA THEMED FOOD & BEVERAGE EXPERIENCE

Homer Simpson is always eating – and his outlandish food palate contributes to the longevity of The Simpsons. The Springfield USA zone is home to a dimensional recreation of his world – in particular, a menu designed, developed and taste-tested that delivers real-life, authentic foods and flavours of The Simpsons.

Universal Studios Hollywood has raised the bar by recreating tastes and themes that previously existed only within an animated world. Places like Krusty Burger, Luigi’s, Cletus’ Chicken Shack and Lard Lad are set against a backdrop of periodic meltdowns at the Springfield Nuclear Power Plant. All the dining in Springfield is about food items seen specifically on the animated series and the food is as much fun as any attraction. At Moe’s Tavern or Duff’s Brewery guests can experience a “Flaming Moe”, and several specially draft beers are only available at these venues.

Much can be done to extend the themed experience into the area that is near and dear to every human being … the stomach. Springfield USA is an outstanding example of Universal’s leadership in successfully incorporating food to enhance the guest experience.

Incorporating food featured on The Simpsons series enhances the guest experience.

About the author

Christine Kerr – immediate past TEA president – is vice president of Toronto-based BaAM Productions.

*Project descriptions have been edited from summaries written by the 2017 TEA Thea Awards Committee and originally published by the TEA in the 2017 Thea Awards Program.
Humble beginnings to award-winning shows – Puy du Fou stands proud. Helen Patenall shares the secret behind the theme park’s phenomenal success and growing international appeal.
Puy du Fou’s enduring success is a testament to its founding motto – “surprendre le visiteur pour créer l’émotion” (astonish visitors to arouse emotion). Since stumbling across castle ruins lain forgotten in a forest in western France back in 1977, founder Philippe de Villiers and his son Nicolas have stayed true to their vision. This is a theme park with a difference – it’s devoid of ubiquitous high-thrill rides but brimming with homegrown artistic talent.

**GRASS ROOTS**
Driven by a passion for his home province of Vendée, de Villiers sought to showcase the turbulent history of his fellow Vendeans while boosting the economic fortunes of this primarily agricultural region. On those grounds, the historical theme park launched in 1978 with a two-hour nighttime show recounting the destiny of a family living in Vendée from the Middles Ages through to the Second World War, set against the backdrop of castle ruins. The inaugural Cinéscénie show was performed by 600 members of the Puy du Fou Association and attracted 80,000 visitors in its opening season.

In 2001, de Villiers capitalised on this success by creating a daytime attraction, the Grand Parc, anchored by the huge and authentic Stadium Gallo-Romain. Still going strong and still recounting the story of the Gallic rebellion against Roman occupation, to 6,000 visitors per show, Le Signe du Triomph (The Sign of Triumph) has it all: gladiator battles, chariot races and, somewhat at odds with the growing number of circus-averse audiences, even live lion performances.

By 2007, the visitor stay duration peaked with de Villiers’ next big step: the park’s first onsite themed accommodation at the 100-bedroom Gallo-Roman villa in the newly developed Cité Nocturne zone.
BRANCHING OUT
Although Cinéscénie still stands proud against the magnificent backdrop of the castle, the performance has since matured to include 2,400 volunteer actors, 130 horse riders, 80 technicians, 28,000 costumes, 150 water jets, 480 LEDs, 20 free-flying drones and 3D mapping using 3,000 projectors. It’s watched by 13,200 people per show, attracting an annual 367,000 spectators. Every year, the entire show is reimagined with new sets, scenes and technology.

The Grand Parc is now grander than ever, offering 19 shows, four period villages complete with local artisan workshops, five themed hotels and 21 restaurants as well as children’s areas spread over a bona fide forest landscape. Of the 2,220,000 guests in 2016, 1,854,000 visited the Grand Parc while 367,000 watched what is now hailed the “world’s biggest nighttime show”.

Continual reinvestment, from an initial modest €5.1m (£4.7m, US$6m) back in 2003 to a whopping €27m (£24.9m, US$31.8m) in 2016 has rewarded Puy du Fou with a 2016 turnover of €100.8m (£92.8m, US$118.8m); around 85 per cent from the Grand Parc, with the remainder almost equally divided between Cinéscénie and the company’s overseas venture, Puy du Fou International.

Visitor numbers and revenue grow year-on-year thanks to the company’s visionary outlook of continually updating its guest offering. In celebration of its 40th anniversary in 2017, the opening of Cinéscénie was completely rewritten and featured a new fleet of 20 drones to bring the set to new heights, while two new musical performances, Grand Carillon and Le Ballet des Sapeurs, opened. All this was topped off by a new medieval fortress-themed hotel called La Citadelle and two new restaurants: L’Écuyer Tranchant and La Mijoterie du Roy Henry.

FAMILY TREE
Founded in 2010 to expand its model of artistic excellence overseas, Puy du Fou International made its first forays abroad with the Raveleijn Show at Efteling theme park in the Netherlands in 2013. This was followed in July 2016 by an evening show called Kynren at Castle Bishop Auckland, County Durham, in
Puy du Fou International made its first forays abroad with the Raveleijn Show at Efteling.
England. Based on Cinéscénie, 600 local volunteers perform a story unfolding 2,000 years of British history from the perspective of a boy living in north east England to an audience of up to 8,000 spectators per show. The operator, Eleven Arches Foundation, is now building a museum and visitor centre onsite.

In 2019, the ancient hill top city of Toledo in Spain will host an evening show modelled on Cinéscénie; joined by a Puy du Fou-operated Grand Parc in 2020 based on its French counterpart. Plans further afield include China (see page 60).

Back on home soil, ambitions to boost Puy du Fou’s appeal to non-French visitors, currently standing at just 14 per cent a year, is also key to continued domestic growth. Translation headsets in English, Spanish, German, Dutch and Russian will soon be complemented by a new translation system for the six main shows operated from the park’s freely downloadable app.

GLOBAL ACCLAIM
In recognition of such creative spirit and passion, Puy du Fou has garnered five international awards. In November 2017, a Hall of Fame award was presented at IAAPA to Philippe de Villiers for his “extraordinary contribution in the evolution and the development of theme parks around the world”. In April that year, the park received a prestigious Thea Award for Outstanding Achievement.

AT A GLANCE
Number two theme park in France
€450m investment
100 per cent profit reinvested
€277m annual economic benefit for local area
2,220,000 visitors in 2016
14 per cent overseas visitors
100 per cent poultry and 90 per cent vegetables locally sourced
50 per cent bookings made online
Grand Parc: €38/27 adult/child
Cinéscénie: €27/19 adult/child
Combined ticket: €54/36 adult/child
Fast track: €12pp/day

Les Amoureux de Verdun garnered a Thea Award for Outstanding Achievement

Historical reenactments unfold the story of British history in Kynren

GLOBAL ACCLAIM
In recognition of such creative spirit and passion, Puy du Fou has garnered five international awards. In November 2017, a Hall of Fame award was presented at IAAPA to Philippe de Villiers for his “extraordinary contribution in the evolution and the development of theme parks around the world”. In April that year, the park received a prestigious Thea Award for Outstanding Achievement.

AT A GLANCE
Number two theme park in France
€450m investment
100 per cent profit reinvested
€277m annual economic benefit for local area
2,220,000 visitors in 2016
14 per cent overseas visitors
100 per cent poultry and 90 per cent vegetables locally sourced
50 per cent bookings made online
Grand Parc: €38/27 adult/child
Cinéscénie: €27/19 adult/child
Combined ticket: €54/36 adult/child
Fast track: €12pp/day

Les Amoureux de Verdun garnered a Thea Award for Outstanding Achievement

Historical reenactments unfold the story of British history in Kynren

GLOBAL ACCLAIM
In recognition of such creative spirit and passion, Puy du Fou has garnered five international awards. In November 2017, a Hall of Fame award was presented at IAAPA to Philippe de Villiers for his “extraordinary contribution in the evolution and the development of theme parks around the world”. In April that year, the park received a prestigious Thea Award for Outstanding Achievement.

AT A GLANCE
Number two theme park in France
€450m investment
100 per cent profit reinvested
€277m annual economic benefit for local area
2,220,000 visitors in 2016
14 per cent overseas visitors
100 per cent poultry and 90 per cent vegetables locally sourced
50 per cent bookings made online
Grand Parc: €38/27 adult/child
Cinéscénie: €27/19 adult/child
Combined ticket: €54/36 adult/child
Fast track: €12pp/day

Les Amoureux de Verdun garnered a Thea Award for Outstanding Achievement

Historical reenactments unfold the story of British history in Kynren

GLOBAL ACCLAIM
In recognition of such creative spirit and passion, Puy du Fou has garnered five international awards. In November 2017, a Hall of Fame award was presented at IAAPA to Philippe de Villiers for his “extraordinary contribution in the evolution and the development of theme parks around the world”. In April that year, the park received a prestigious Thea Award for Outstanding Achievement.

AT A GLANCE
Number two theme park in France
€450m investment
100 per cent profit reinvested
€277m annual economic benefit for local area
2,220,000 visitors in 2016
14 per cent overseas visitors
100 per cent poultry and 90 per cent vegetables locally sourced
50 per cent bookings made online
Grand Parc: €38/27 adult/child
Cinéscénie: €27/19 adult/child
Combined ticket: €54/36 adult/child
Fast track: €12pp/day

Les Amoureux de Verdun garnered a Thea Award for Outstanding Achievement

Historical reenactments unfold the story of British history in Kynren

GLOBAL ACCLAIM
In recognition of such creative spirit and passion, Puy du Fou has garnered five international awards. In November 2017, a Hall of Fame award was presented at IAAPA to Philippe de Villiers for his “extraordinary contribution in the evolution and the development of theme parks around the world”. In April that year, the park received a prestigious Thea Award for Outstanding Achievement.

AT A GLANCE
Number two theme park in France
€450m investment
100 per cent profit reinvested
€277m annual economic benefit for local area
2,220,000 visitors in 2016
14 per cent overseas visitors
100 per cent poultry and 90 per cent vegetables locally sourced
50 per cent bookings made online
Grand Parc: €38/27 adult/child
Cinéscénie: €27/19 adult/child
Combined ticket: €54/36 adult/child
Fast track: €12pp/day

Les Amoureux de Verdun garnered a Thea Award for Outstanding Achievement

Historical reenactments unfold the story of British history in Kynren

GLOBAL ACCLAIM
In recognition of such creative spirit and passion, Puy du Fou has garnered five international awards. In November 2017, a Hall of Fame award was presented at IAAPA to Philippe de Villiers for his “extraordinary contribution in the evolution and the development of theme parks around the world”. In April that year, the park received a prestigious Thea Award for Outstanding Achievement.

AT A GLANCE
Number two theme park in France
€450m investment
100 per cent profit reinvested
€277m annual economic benefit for local area
2,220,000 visitors in 2016
14 per cent overseas visitors
100 per cent poultry and 90 per cent vegetables locally sourced
50 per cent bookings made online
Grand Parc: €38/27 adult/child
Cinéscénie: €27/19 adult/child
Combined ticket: €54/36 adult/child
Fast track: €12pp/day

Les Amoureux de Verdun garnered a Thea Award for Outstanding Achievement

Historical reenactments unfold the story of British history in Kynren

GLOBAL ACCLAIM
In recognition of such creative spirit and passion, Puy du Fou has garnered five international awards. In November 2017, a Hall of Fame award was presented at IAAPA to Philippe de Villiers for his “extraordinary contribution in the evolution and the development of theme parks around the world”. In April that year, the park received a prestigious Thea Award for Outstanding Achievement.

AT A GLANCE
Number two theme park in France
€450m investment
100 per cent profit reinvested
€277m annual economic benefit for local area
2,220,000 visitors in 2016
14 per cent overseas visitors
100 per cent poultry and 90 per cent vegetables locally sourced
50 per cent bookings made online
Grand Parc: €38/27 adult/child
Cinéscénie: €27/19 adult/child
Combined ticket: €54/36 adult/child
Fast track: €12pp/day

Les Amoureux de Verdun garnered a Thea Award for Outstanding Achievement

Historical reenactments unfold the story of British history in Kynren

GLOBAL ACCLAIM
In recognition of such creative spirit and passion, Puy du Fou has garnered five international awards. In November 2017, a Hall of Fame award was presented at IAAPA to Philippe de Villiers for his “extraordinary contribution in the evolution and the development of theme parks around the world”. In April that year, the park received a prestigious Thea Award for Outstanding Achievement.

AT A GLANCE
Number two theme park in France
€450m investment
100 per cent profit reinvested
€277m annual economic benefit for local area
2,220,000 visitors in 2016
14 per cent overseas visitors
100 per cent poultry and 90 per cent vegetables locally sourced
50 per cent bookings made online
Grand Parc: €38/27 adult/child
Cinéscénie: €27/19 adult/child
Combined ticket: €54/36 adult/child
Fast track: €12pp/day

Les Amoureux de Verdun garnered a Thea Award for Outstanding Achievement

Historical reenactments unfold the story of British history in Kynren

GLOBAL ACCLAIM
In recognition of such creative spirit and passion, Puy du Fou has garnered five international awards. In November 2017, a Hall of Fame award was presented at IAAPA to Philippe de Villiers for his “extraordinary contribution in the evolution and the development of theme parks around the world”. In April that year, the park received a prestigious Thea Award for Outstanding Achievement.

AT A GLANCE
Number two theme park in France
€450m investment
100 per cent profit reinvested
€277m annual economic benefit for local area
2,220,000 visitors in 2016
14 per cent overseas visitors
100 per cent poultry and 90 per cent vegetables locally sourced
50 per cent bookings made online
Grand Parc: €38/27 adult/child
Cinéscénie: €27/19 adult/child
Combined ticket: €54/36 adult/child
Fast track: €12pp/day

Les Amoureux de Verdun garnered a Thea Award for Outstanding Achievement

Historical reenactments unfold the story of British history in Kynren

GLOBAL ACCLAIM
In recognition of such creative spirit and passion, Puy du Fou has garnered five international awards. In November 2017, a Hall of Fame award was presented at IAAPA to Philippe de Villiers for his “extraordinary contribution in the evolution and the development of theme parks around the world”. In April that year, the park received a prestigious Thea Award for Outstanding Achievement.

AT A GLANCE
Number two theme park in France
€450m investment
100 per cent profit reinvested
€277m annual economic benefit for local area
2,220,000 visitors in 2016
14 per cent overseas visitors
100 per cent poultry and 90 per cent vegetables locally sourced
50 per cent bookings made online
Grand Parc: €38/27 adult/child
Cinéscénie: €27/19 adult/child
Combined ticket: €54/36 adult/child
Fast track: €12pp/day

Les Amoureux de Verdun garnered a Thea Award for Outstanding Achievement

Historical reenactments unfold the story of British history in Kynren

GLOBAL ACCLAIM
In recognition of such creative spirit and passion, Puy du Fou has garnered five international awards. In November 2017, a Hall of Fame award was presented at IAAPA to Philippe de Villiers for his “extraordinary contribution in the evolution and the development of theme parks around the world”. In April that year, the park received a prestigious Thea Award for Outstanding Achievement.
Putting into practice the original aspiration of creating a theme park employing local people, Académie Junior was set up in 1998 to train future Puy du Fou artists, technicians and managers. Today it’s grown to include 29 schools in all aspects of the arts and techniques of Cinéscénie and the smaller shows. Each year welcomes 600 new students. In 2015, Puy du Fou built on this concept by launching its very own primary school, combining academic training with the arts.

Likewise, 1998 saw the opening of the Equestrian Academy which now has the largest equine database and the largest stable for shows in Europe, with more than 200 horses trained in trick riding, stunts, harnessing and dressage. The Canine Academy has nine Czechs wolves trained from pups for the Les Vikings show. The Falconry Academy employs 40 falconers and 530 birds of 73 different species, with around 80 newborns each year for the Le Bal Des Oiseaux Fantômes (The Ghostbird Ball) performance. Overnight visitors can even go to behind-the-scenes workshops to discover the daily life of a falconer.

In recognition of its commitment to sustainable development, Puy du Fou has held Green Globe certification since 2012 and its ecosystems are based on the natural food chain to avoid insecticides and eliminate weedkillers. Ladybird nests tackle aphids, carp devour mosquito larvae, Ouessant sheep are ecological lawnmowers and oxen move performance sets. Puy du Fou was also the first park in France to embrace paperless ticketing.

Last but by no means least, it holds the largest number of protected species in Western France, with its Animal Conservatory providing sanctuary for local Poitou breeds.
LEADERS IN LAMP FREE PROJECTION

NO LAMPS, NO MAINTENANCE, NO WORRIES

1 & 3-CHIP DLP 4K & HD LASER PROJECTORS

- 4K and HD projectors
- Laser Phosphor light source
- 20,000 hours illumination
- No lamp changes
- No projector down time
- No recalibration in multi-channel environments

www.digitalprojection.com

Global Offices

> Manchester, UK
> Atlanta, GA USA
> Stuttgart, Germany
> Paris, France
> Dubai, UAE
> Fredrikstad, Norway
> Netherlands
> Moscow, Russia
> Beijing, China
> Guangzhou, China
> Shanghai, China
> Singapore
> Delhi, India
> Tokyo, Japan
# RESOURCES

<table>
<thead>
<tr>
<th>Resource</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Company Profiles</td>
<td>p182</td>
</tr>
<tr>
<td>Product Innovation</td>
<td>p232</td>
</tr>
<tr>
<td>Events Calendar</td>
<td>p238</td>
</tr>
<tr>
<td>Industry Associations</td>
<td>p242</td>
</tr>
<tr>
<td>Green Resources</td>
<td>p244</td>
</tr>
<tr>
<td>Address Book</td>
<td>p246</td>
</tr>
<tr>
<td>Product Selector</td>
<td>p272</td>
</tr>
<tr>
<td>Web Gallery</td>
<td>p294</td>
</tr>
</tbody>
</table>
Wander®
An interactive magical journey

Erratic®
A non-linear interactive experience

alterface
enjoy the ride
Background
Founded in 2001, Alterface has been providing advanced technologies for over 150 interactive installations across 44 countries around the globe. To continuously fuel innovation, we rely on a team of highly talented experts and a network of partners, all leaders in their respective fields. Alterface is headquartered in Wavre, Belgium, with offices in China and US.

Main products and services
As interactivity pioneers, Alterface excels 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 reference and source of inspiration to the market. Today, interactive dark rides represent the bulk of our business and we take great pride in being present in reputed parks around the world. The latest family of non-linear and scalable rides, including Wander® and Erratic®, dramatically change market dynamics.

Additional products
Walkthroughs, interactive rapid rivers, spinning and dueling theatres complete the product range. Alterface offers all components for a successful interactive attraction, in a customized manner. Our sophisticated Alterface Salto™ 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 patented technologies, reside in a strong team of dedicated 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, featuring famous characters. Each project is customized to our customer's needs and can change our role accordingly, from technology provider to turnkey partner. The choice is entirely yours!

Key customers
Thrilling Alterface interactive rides can be experienced at Phantasialand, Six Flags, Legoland Discovery Centers, Carowinds, Ferrari World, Lotte World, IMG, Yomiuriland, Liseberg, Comics Station Antwerp and many more.

Plans for 2018
The recently launched Erratic® ride is the first non-linear interactive ride on the market with dynamic scene changing, part of a new family of visitor-centric experiences. It will be rolled out the coming years, offering parks tremendous opportunities due to its small footprint, yet high throughput.

Wander® is the first distributed interactive solution for on-location entertainment, as a walkthrough experience within a building or the entire park. Custom themes and devices can be developed to fit the park’s facilities. With this new approach Alterface moves beyond today’s way of interacting in rides.

2018 trade shows
IAE, AAE, EAS, DEAL, CAAPA, TEA Mixer, SATE.

Who’s who?
Benoit Cornet, Founder and CEO;
Stéphane Battaille, Chief Operations Officer.

What the clients say
“We have known the Alterface team for a long time now and are impressed by their achievements. The new Erratic ride is very refreshing and innovative, it will without any doubt be a great addition to Walibi Belgium.”
Christophe Parent, CEO, Walibi Belgium
**Antonio Zamperla Spa**

via Monte Grappa 15/17, Altavilla Vicentina, Vicenza, 36077, Italy

**Tel:** +39 0444 998400  
**Email:** zamperla@zamperla.it  
**Twitter:** @zamperlspa  
**Facebook:** www.facebook.com/Antonio.Zamperla.SpA  
**LinkedIn:** www.linkedin.com/company/AntonioZamperlaSpa  
**www.zamperla.com** **www.zamperlaplus.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 2018**

Zamperla Group has launched an exciting new brand called Z+. Behind the brand is a new business division of the company, born with the aim of creating new experiences through the use of the latest hi-tech developments applied to rides. Z+ already presented a new virtual reality (VR) system based with the Oculus platform applied to the very popular WindstarZ attraction and the VR BOX: the first six dimensional, suspended simulator that incorporates VR contents.

**2018 trade shows**

IAAPA Expo; Asian Attractions Expo; Euro Attractions Show; DEAL Dubai; RAAPA among others.
CREATOR AND MARKET LEADER IN FUN CLIMBING

clipnclimb@entre-prises.com
clipnclimb.biz

#clipnclimb
Clip ‘n Climb

257 ZI de Tire Poix, Entre-prises, Saint Vincent de Mercuze, France
Tel: +33 (0)4 76 08 53 76
Email: clipnclimb@entre-prises.com
Twitter: @Clipnclimbworld
Facebook: www.facebook.com/clipnclimb.world?ref=hl
LinkedIn: www.linkedin.com/company/413163/
Blog: www.youtube.com/channel/UCPEB5kniqLsdeVf4WEtRsTg
www.clipnclimb.biz

Background
Clip ‘n Climb was invented in Christchurch, New Zealand by John Targett – an entrepreneur in the entertainment industry – and Tim Wethey – a designer of artificial climbing walls. The first centre opened there in 2005 with immediate success, and the Fun Climbing industry was born. The company was acquired by Entre-Prises, a subsidiary of the ABEO group – itself a global leader in sporting equipment – in early 2017.

Main products and services
Clip ‘n Climb designs recreational climbing walls called “Challenges” that are categorized depending on the various materials, requisite tools, and different climbing techniques used. These “Challenges” have an average width of 5.9 feet (1.8 metres) and are available in four distinct heights. Plus, by way of its Belay Mate and TRUBLUE auto belay systems, the company also guarantees a 100% safe climbing experience.

Additional products
We support companies from A to Z:
● project build ● business plan
● manuals ● marketing ● training
● website ● reservations ● maintenance
● extranet ● merchandising

USPs
To improve the climber’s experience, the 40 Challenges in the Clip ‘n Climb range are designed to stimulate several senses simultaneously and are fitted with a system of guiding lights. These “Challenges,” which can be scaled either individually or by two or more climbers, include several flagship models: the “Stairway to Heaven” featuring a spiral climb, the “Twister” which offers participants a 3D climbing experience, and the “Vertical Drop Slide” which gives climbers a free fall sensation.

Key customers
B2B customers looking to invest in a new business opportunity or wanting to expand their facility, whether indoor or outdoor, should consider Clip ‘n Climb.

Clip ‘n Climb facilities have sprouted up in a range of locations: trampoline parks, service stations, hotels, malls, leisure facilities, golf clubs and FECs, etc.

Where in the world?
Clip ‘n Climb first started expanding beyond New Zealand’s shores and has now spread to six continents and over 35 countries around the world.

Who’s who?
John Targett: founder of Clip ‘n Climb International;
Eric Surdej: CEO of Entre-Prises;
Tiphaine Lazard: marketing coordinator

What the clients say
“It’s a really original concept! It’s far more than a climbing wall, anyone can have a go. What a success story: healthy challenging fun... a colourful, profitable investment in a thriving market!”

David Kossak, director,
Clip ‘n Climb Mainz, Germany

www.attractionshandbook.com
FOR THE TECHNOLOGY BEHIND YOUR STORY

CONSULTANCY  AV SYSTEM DESIGN  SHOW CONTROL  LIGHTING DESIGN  INSTALLATION

www.djwillrich.com
Background
Our last financial year we can report was the best in our history, with major installations in Saudi Arabia and Kuwait; two major consultancies in the US, and more in the Far East. David and Lynn Willrich started the company over 30 years ago from the AV department of the National Motor Museum at Beaulieu.

Main products and services
DJW offer 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.

Where in the world?
Services are undertaken anywhere in the world! We have undertaken projects throughout Europe, the Middle East, Northern and Central America, Indonesia and the Far East.

Plans for 2018
As ever, we will attempt to maintain our high standards and deliver projects to our clients on time and in budget, with our normal friendly and flexible approach.

DJW are currently completing the biggest undertaking in our history, in part of what is purported to be the largest cultural and science project in the world. We have more projects lined up in the Middle East, Ireland and the UK, with consultancies continuing in the US and China.

November 2017 saw our Managing Director, David Willrich, complete his first year of a two-year term as the International President of the Themed Entertainment Association (TEA). This included the orchestration of a TEA SATE conference in all three represented divisional continents; SATE US in LA; SATE Europe in Beaulieu, UK; and SATE Asia in Beijing.

2018 trade shows
DJW will exhibit at the Museums & Heritage Show at Olympia in May, and attend ISE in February, IAAPA Asia in June, EAS in September, and IAAPA US in November.

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.

One major client with an award winning venue, in which DJW undertook a major installation, is looking to involve us in their major new project, showing words of praise are not always written down, but given in other ways.

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.”
The International Association of Amusement Parks and Attractions presents

**EURO ATTRACTIONS SHOW 2018**

Join the premier European trade show and conference for the leisure, attractions, tourism, and entertainment industry.

- **4** exhibit halls
- **500+** exhibiting companies
- **12,000+** leisure industry professionals
- **80** hours of education

EXPAND YOUR NETWORK

BUILD YOUR KNOWLEDGE

**CONFERENCE:** 23–27 Sept. | **TRADE SHOW:** 25–27 Sept

RAI Amsterdam | AMSTERDAM, NETHERLANDS | www.IAAPA.org/EAS
IAAPA EMEA
Rue du Congrès 37-41, Brussels, B-1000, Belgium
Tel: +32 2 609 5445
Fax: +32 2 609 5446
Email: EMEA@IAAPA.org
Twitter: @IAAPAEMEA
Facebook: www.facebook.com/IAAPAEMEA
www.IAAPA.org/EMEA

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 Amsterdam to expand the experience beyond the trade show floor.

USPs
Europe’s premier event for the complete leisure, attraction tourism and entertainment 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.

2018 trade shows
For EAS 2018 we will focus on continuing to develop a high-quality event for the attractions industry. With inspiring seminars and exceptional social events, while utilizing the unique authentic city of Amsterdam as host city. This city trip destination has increased in popularity in recent years and many attractions have been added. The strong leisure and attractions culture in the Netherlands is a strong basis for another successful EAS in Amsterdam.

Also, we 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?
Jakob Wahl – Vice President
IAAPA Europe, Middle East, Africa
jwahl@IAAPA.org
Andrea Kolar – Director Exhibit Sales
IAAPA Europe – Middle East, Africa
akolar@IAAPA.org
Nico Reynders – Manager Membership and Meeting Planning IAAPA Europe, Middle East, Africa
nreynders@IAAPA.org
Jeroen Verrezen – Marketing and Communications Manager
IAAPA Europe, Middle East, Africa
jverrezen@IAAPA.org
Florina Vintdevara – Membership Coordinator
IAAPA Europe, Middle East, Africa
fvintdevara@IAAPA.org
Iuliana Fornea – Administrative Assistant
IAAPA Europe, Middle East, Africa
ifornea@IAAPA.org
Erik Zolcer – Manager Public Affairs
IAAPA Europe, Middle East, Africa
ezolcer@IAAPA.org
Tom Vandenbroucke – Education Manager
IAAPA Europe, Middle East, Africa
tvandenbroucke@IAAPA.org

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
Leading the ENTERTAINMENT DESIGN INDUSTRY for 30 Years

FORREC.COM
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, mixed use and entertainment 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
We create solutions for global entertainment and development corporations: Universal Studios, LEGOLAND, Nickelodeon, Samsung Everland, Wanda Group, Chimelong Group, HiT Entertainment, BBC Worldwide, Six Flags Entertainment Corp., Dubai Holding, Meraas Holding, Dubai Parks & Resorts, Singapore Tourism Board, China Resources, Khazanah Nasional Berhad, Hersheypark and Herschend Family Entertainment.

Where in the world?
FORREC is a global entertainment company based in Toronto, Canada. The company has a regional office in China, and works globally to ensure project success.

2018 trade shows
AAE, EAS and IAAPA.

Who’s who?
Cale Heit, President and CEO; Gordon Dorrett, Executive Director and Past President; Anthony Van Dam and Steven Rhys, Executive Vice Presidents; Linda Hung (theme parks), Steve Shah (mixed use + entertainment), 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
Let’s create something that changes someone.
GSM Project

355, St Catherine St. West, #500, Montreal, Quebec, H3B 1A5, Canada

Tel: +1 514 288 4233
Email: info@gsmproject.com
Facebook: www.facebook.com/gsmproject/
LinkedIn: www.linkedin.com/company/10685890
www.gsmproject.com

Background
Founded in 1958, GSM Project is a multidisciplinary design firm specialized in the creation of visitor experiences. Our in-house team works closely with our clients to produce bespoke experiences that engage visitors from start to finish and leave them with a fresh perspective on their world. Based in Montreal, Canada, and with offices in Dubai and Singapore, GSM Project has delivered more than 1,000 projects across the globe since its inception.

Main products and services
GSM Project offers complete end-to-end services to create visitor experiences, from strategic planning to concept and design development, technical development, procurement, and production and installation supervision or management. We also offer it all in an integrated turnkey solution.

Additional products
GSM Project holds multiple patents on products developed for experiences. Chief among these is the Tell:scope™. Originally developed for the At The Top experience at the Burj Khalifa in Dubai, the Tell:scope™ is an Augmented Reality viewing device that not only allows visitors to explore their surroundings in more depth through informational content, but also to do so across time.

USPs
GSM Project is the only experience designer with an integrated in-house technical production team. For our clients, this allows us to:
- tap into the full creative capacity of our design team by not limiting ourselves to known solutions;
- fully explore the scope of any brief;
- ensure that what is envisioned is installed;
- and provide design-led turnkey projects with one point of contact. Ultimately, this allows us to create truly one-of-a-kind experiences.

Key customers

Where in the world?
GSM Project is a global experience design agency based in Montreal with full-service offices in Dubai and Singapore.

2018 trade shows
AAM, MuseumNext Europe, MIPIM, ULI Fall meeting, Future of Storytelling, IAAPA, CMA, and Building Museums.

What the clients say
“We couldn’t have gotten to where we are without GSM. You are a talented, creative, relentlessly positive team, who never admit defeat. It has been a privilege to work with the entire GSM team.”
Ken Ross, Director, Bank of Canada

www.attractionshandbook.com
Infinite adventure based on guest interaction, both on and off the ride

Guests can choose their own story as the immersion of a dark ride leads to a park wide quest with experiences evolving individually in real-time.
Holovis Attractions
Demonstration Campus, Bittesby Campus, Mere Lane, Nr Magna Park, Lutterworth, Leicestershire, LE17 4JH, UK
Tel: +44 (0)1455 553 924
Email: info@holovis.com  Twitter: @holovisint
Facebook: www.facebook.com/Holovis
LinkedIn: www.linkedin.com/company/holovis
www.holovis.com

Background
Holovis is a privately owned company established in 2004. 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
Recent patents and innovations from Holovis include R3ex; a world-first VR experience that combines real-time immersive visuals with gesture-based interactivity, synchronised with the dynamic motion of being onboard a giant robot arm. This takes the thrill of the experience to a whole new level when compared to other onboard rides and VR attractions and gives guests agency over their experience.

Another solution Ride And Realm gives guests the tools to be able to choose their own adventure then personalises the experiences they have based on these interactions. It begins with a media-based attraction that immerses people into the heart of a story then continues with a park-wide scavenger hunt, customised based on the decisions people make during the game play.

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 collaboratively 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.

Key customers
Flagship projects have included show production, design and delivery of what’s in the shed for Mystic Timbers at Kings Island, US, and establishing a projection mapped show for Fantasy Island, UK, which has been refreshed with seasonal media changes, keeping guests on site longer and increasing spend per head. The company has continued to deliver and expand upon its Extended Experience, giving guests agency to control and personalise their own park wide adventure through the Battle For Kings Dominion, US.

Where in the world?
Holovis works globally operating from offices in the UK, USA, China and the Middle East.

Plans for 2018
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 guest visit. The team will also be expanding its demonstration facilities in Orlando and Shanghai, installing high-end virtual reality CAVEs for visualisation of all projects and for multi team, in-depth development work to be conducted on site in RideView™.

2018 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, CTO;
Andrew Brown, Strategy Director;
Peter Cliff, Creative Director.

www.attractionshandbook.com
IDEATTACK®

A Global Leader in the Tourism and Leisure Design Industry

ideattack.com

Master Planning
Concept Design
Detailed Design
Attraction Design
Feasibility Study
Brand Design

Tourism & Leisure Zones
Theme Parks & Water Parks
Themed Resorts & Amenities
Cultural Attractions
Mixed-Use Retail & Lifestyle Centers

IDEATTACK Inc.
Los Angeles
CALIFORNIA
USA
info@ideattack.com
IDEATTACK

1055 East Colorado Boulevard, Suite 500, Pasadena, California, 91106, USA

Tel: +1 626 204 4087
Fax: +1 626 441 4496
Email: info@ideattack.com
Twitter: @ideattackinc
Facebook: www.facebook.com/IDEATTACK
www.ideattack.com

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

"Indoor Theme Park" – Yinchuan, China

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.

2018 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.
North American Operations
iPlayCO.com

European Operations
PlayMartGroup.com

FEC Builders
A DIVISION OF INTERNATIONAL PLAY COMPANY
Turn-key Project, Design & Development
FECBuilders.com

Turn-Key Franchise & License Opportunities
PlayPlanet.it
iPlayCo – International Play Co.

#215 27353 58th Crescent, Langley, BC, V4W 3W7, Canada

Tel: +1 604 607 1111 Fax: +1 604 607 1107
Email: sales@iplayco.com
Twitter: @IPLAYCO
Facebook: www.facebook.com/IPLAYCO
LinkedIn: www.linkedin.com/company/international-play-company-inc-
Blog: http://indoorplayequipmentiplayco.blogspot.com
www.iplayco.com

Background
iPlayCo was established in 1999. iPlayCo Corporation Ltd is the owner and key stakeholder.

Main products

Additional products
FEC Builders – Concept Designs, Turnkey Project Development, FEC Development, Brand Creation, Unique Attraction Designs.

USPs
All play structure designs come complete with renderings, levels and layouts. All meet safety standards worldwide. Our experienced staff can help you do it all, from design to installation. The highest quality and most creative play structures available in the world.

Key customers
Family entertainment centers, shopping centers, museums, fitness centers, restaurants, airports, aquariums, hotels, resorts, recreation centers, hospitals and medical offices.

Where in the world?
FEC Builders – Turnkey Project, Design and Development.
Play Mart International – European Operations.
IREC – Asian Operations.
The Great Escape – FEC Training Centre.

2018 trade shows
IAAPA Global Exhibitor; IHRSA; ICSC Recon; MAPIC; EAG; YMCA; DEAL; Amusement Expo; RAAPA; Japan Theme Park Expo; IATP; USA Gymnastics; Bowl Expo; BALPPA; Family Attraction Expo.

Who’s who?
Scott Forbes, President & CEO;
Dave Romano, COO;
Max Liszkowski, CFO;
Kathleen Kuryliw, Marketing Coordinator;
Carey Robertson, International Sales Manager.
We Build the Best Retractable Aquatic Enclosures for Destinations Everywhere

For almost 30 years, OpenAire has been an industry leader in custom retractable roof enclosures. Our designs and innovations have brought the best of both the indoors and the outdoors to nearly 1,000 venues around the world, including hundreds of aquatic facilities. OpenAire lets in spectacular natural light and ventilation 365 days a year, giving guests the perfect atmosphere year-round while saving owners up to 27% annually on energy.

Discover how we can give your venue the perfect all-season design.
Background
OpenAire is the world’s leading designer, manufacturer and installer of custom retractable roof enclosures and operable skylights. OpenAire has completed nearly 1,000 projects since 1989. We work with owners, operators, architects, developers and more to design the perfect solution for any project of any size or scope. Our retractable buildings go beyond traditional construction, creating and transforming facilities into light-filled, completely unforgettable spaces that customers love being in.

Main products and services
OpenAire custom-designs breathtaking retractable roofs, enclosures, skylights, and facades that offer the best of both worlds: the shelter and security of an indoor space, combined with the vibrant sunshine and fresh air of the outdoors. We give venues a complete solution – creating thermally broken aluminum structures and enclosures, as well as providing design, engineering, fabrication, installation and many other services from start to finish.

Additional products
OpenAire is a hands-on partner who works with clients from initial concept planning through to construction and up to opening day. Our team of highly qualified experts and network of industry peers can be as involved as needed to support the scope of each project and client team.

USPs
OpenAire enclosures brings owners year-round usability, increased attendance and low energy costs. Our retractable roofs let in the sunshine and fresh air of the outdoors and also keep out the cold and inclement weather. This gives owners 100% usability, 365 days a year, which allows expanded programming and attracts large numbers of new guests. The natural light and ventilation saves facilities up to 27% on annual energy costs, creating greater sustainability and ROI for venues of all sizes.

Key customers
OpenAire creates unique designs for waterparks, hotels, resorts, municipalities, aquatic centers, entertainment centers, cruise ships, shopping malls, restaurants, as well as developers and architects around the globe.

Where in the world?
We have completed nearly 1,000 projects throughout Canada, the United States, Europe, Azerbaijan, Russia, the Republic of Georgia, the United Arab Emirates, and Ukraine.

Plans for 2018
2018 will be another year of growth for OpenAire. We continue to attract new clients and have many projects around the world lined up in the coming year. We are adding new and creative designs/tailor-made options for our clients, including new concepts for operable walls and roofs at increasingly larger scales. The future looks exciting as OpenAire engineers developing new technologies. These options will allow entire walls to open widely, giving us even more freedom in developing structures.

2018 trade shows
DEAL, Dubai, UAE; EAS, Amsterdam, The Netherlands; WWA, Las Vegas, USA; IAAPA, Orlando, USA; Big 5, Dubai, UAE.

Who’s who?
Mark Albertine, President & CEO; Dave Bolwerk, Vice President; Nancy Patterson, Director Design & Business Development

What the clients say
“We expected that [with visitor growth], in year three or four of our proforma we could get to $2 million in day passes,” says John Shelton, VP Sales and Marketing at Zehnder’s Splash Village in Frankenmuth, MI. “We were able to do that in the first year of opening.”
With over 500 capture installations worldwide, across 20 countries, we create more powerful ways for you to engage with your visitors.

We are the #1 content creation partner

Visit picsolve.biz to learn more
High-definition video Experience Wall to Picsolve’s product portfolio – which has been very successful in the American market. A third of Picsolve’s business is employed in R&D to investigate and test the technology that will meet the evolving needs of the consumer – so expect to see lots of new products and services coming down the line in the months and years ahead.

USPs
Three key things differentiate Picsolve from its competitors. Our ability to capture unique and powerful moments that visitors want to share. Our innovation, including our new digital platform which uses facial recognition technology to enhance the way visitors capture, share and collect their digital moments. Our global partnerships with customers that trust us. We’ve developed global partnerships with big brands across 20 countries and four continents, delivering the best solution and service for their visitors.

Key customers
Merlin Entertainments, Caesars Entertainments, DXB Entertainments, Parques Renuidos, Warner Bros. and Delaware North.

Where in the world?
We operate in 20 countries and cover four continents, including Europe, North America, Asia-Pacific and Africa.

Plans for 2018
As Picsolve grows, we will continue to push the boundaries of technology and ensure our partners benefit from our innovation. We appreciate that our partners’ businesses are evolving by becoming more flexible and therefore need us to provide flexible solutions that they can easily deploy. We’re constantly looking out for new experiences whether in Virtual and Augmented Reality, panoramic experiences or partnering with businesses that can offer a natural fit with other attractions, theme parks, sports stadia or world-class destinations.
LEADING THE WAY

- DEDICATED TO INNOVATION, QUALITY, DESIGN & TECHNOLOGY,
- PASSIONATE ABOUT WATERPARKS,
- PUTTING OUR CLIENTS’ EXPERIENCE AT THE HEART OF EVERYTHING WE DO;

WE HAVE COMPLETED 3000 SUCCESSFULL WATERPARK PROJECTS IN 103 COUNTRIES WORLDWIDE.
Polin Waterparks

Gebkim OSB, Refik Baydur Cad. No. 6, Dilovasi, Kocaeli, 41480, Turkey

Tel: +90 262 656 64 67   Fax: +90 262 656 64 75
Email: polin@polin.com.tr
Twitter: @polinwaterparks
Facebook: www.facebook.com/polinwaterparks
LinkedIn: www.linkedin.com/in/polinwaterparks
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, China, 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 3,000 waterpark projects in 105 countries around the world. Polin is the biggest waterslide supplier in Eurasia, both in terms of the number of projects and geography.

Plans for 2018
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.

2018 trade shows
IAAPA AAE, Hong Kong; EAS, Amsterdam, the Netherlands; Interbad, Stuttgart, Germany; WWA, Las Vegas, USA; Piscine Global, Lyon, France; IAAPA Attractions Expo, Orlando, USA.

Who’s who?
Baris Pakis, President; Sohret Pakis, Director of Marketing and Communications.

Humungaslide, Cartoon Network Amazone, Thailand
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.

If it’s World-Class, it’s ProSlide.

We build the best rides in the world.

We power the best parks in the world.

You enjoy the best experience in the world.

We should talk.

www.proslide.com
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, seizes on an aspiration and delivers big on expectations. We’re the trusted partner of Disney, Universal, Wet’n Wild, Siam Park, Six Flags, new Atlantis resorts and many more.

Plans for 2018
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 – 2018 will feature the introduction of many higher capacity features with insurmountable ride performance.

2018 trade shows
In the next year, ProSlide will be exhibiting at: all three IAAPA shows – IAE in Orlando, AAE in Hong Kong and EAS in Amsterdam. As well as IAAPA's LATAM and EMEA conferences. Other industry events include WWA, DEAL, FunAsia, RAAPA, CAE, 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
<table>
<thead>
<tr>
<th>Project</th>
<th>Location</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>BHSTS Master Plan</td>
<td>Brighton</td>
<td></td>
</tr>
<tr>
<td>Fashion Hotel</td>
<td>Dubai</td>
<td></td>
</tr>
<tr>
<td>Rainforest House</td>
<td>Hannover</td>
<td></td>
</tr>
<tr>
<td>Visitors Centre</td>
<td>Durrell Wildlife</td>
<td></td>
</tr>
<tr>
<td>Ripleys BION Museum</td>
<td>London</td>
<td></td>
</tr>
<tr>
<td>VW Brandland</td>
<td>Autostadt</td>
<td></td>
</tr>
<tr>
<td>Bentley Pavilion</td>
<td>Autostadt</td>
<td></td>
</tr>
<tr>
<td>Marwell Wildlife Cafe Graze</td>
<td>Hampshire</td>
<td></td>
</tr>
<tr>
<td>London Paramount</td>
<td>London</td>
<td></td>
</tr>
<tr>
<td>Grand Pier</td>
<td>Weston-Super-Mare</td>
<td></td>
</tr>
<tr>
<td>Meerkats Enclosure</td>
<td>Marwell Wildlife</td>
<td></td>
</tr>
<tr>
<td>Tramway Terminus</td>
<td>Seaton, Devon</td>
<td></td>
</tr>
<tr>
<td>Kidzania London</td>
<td>Westfield, White City</td>
<td></td>
</tr>
<tr>
<td>Collaboration Centre</td>
<td>KOC, Kuwait</td>
<td></td>
</tr>
<tr>
<td>Gold Reef City</td>
<td>Johannesburg</td>
<td></td>
</tr>
<tr>
<td>VW Pavilion</td>
<td>Autostadt</td>
<td></td>
</tr>
<tr>
<td>Master Plan</td>
<td>ZSL London Zoo</td>
<td>Land of Lions</td>
</tr>
<tr>
<td>Balloon Apartments</td>
<td>London</td>
<td></td>
</tr>
<tr>
<td>Dreamland</td>
<td>Margate</td>
<td></td>
</tr>
<tr>
<td>Lingfield Racecourse</td>
<td>Surrey</td>
<td></td>
</tr>
<tr>
<td>Snowdon Summit Visitor Centre</td>
<td>Wales</td>
<td></td>
</tr>
</tbody>
</table>
Background
ray hole architects is a London-based specialist architectural practice established in 2004 by Founder and Managing Director Ray Hole.

Main products and services
Built environment landscape and infrastructure (architecture).

Additional products
Strategic master planning and consultancy.

USPs
We believe that creating ‘architecture’ (built environment, landscape and infrastructure) is only one criterion of a broader (collaborative) process providing the means by which greater value can be realised for our clients, stakeholders, end-users, society in general and the environment.

We do this through realising achievable yet technically innovative and sustainable solutions – delivering commercially sound, operationally efficient and revenue-generating facilities.

This knowledge, experience, attitude and understanding allow us to play an influential role in re-imagining and redefining the visitor attraction sector and enable mainstream developers to differentiate themselves from their competitors.

Key customers
Aspinall Foundation
Bentley Motor Cars
Cadbury World
Continuum Group
Durrell Wildlife
Ferrari
Herrenhauser Garten
London Resort Company Holdings Ltd
Natural History Museum
Newbury Racecourse
Ripley’s Believe It or Not Museum
Seaton Tramway
Snowdonia National Park Authority
VW Autostadt
West Midland Safari Park
Zoological Society of London.

Where in the world?
Worldwide.

Plans for 2018
ray hole architects’ focus for 2018 is to expand Experience Economic Philosophy into more sectors and integrate Balanced Ecological Footprint Strategies into our Clients policies and projects – including new and exciting projects; Laumes International Resort, Cambodia; First Fruits Farm Attraction; SnoWWorld, London; Pedro Youth Club.

2018 trade shows
IAAPA – Orlando
EAS – Amsterdam
DEAL – London
ECSITE – Geneva
MIPIM – Cannes
BALPPA – Gröna Lund
BIAZA – Devon
NFAN – Telford
Arctic Inspirations – Rovaniemi
SATE – Anaheim

Who’s who?
Ray Hole – Managing Director.

What the clients say
“Our relationship with RHA was established during the project to put a new visitor centre at Snowdon’s Summit. At all stages of this award winning project we worked closely with the practice and we commend Ray and his team for their exemplary professionalism”
Alan Kendall, GM, Snowdon Mountain Railway

“Ray and his team are at the top of our list when selecting a creative architectural partner. Their thoughtful and inspired work helps us achieve our clients’ goals and inevitably results in the development of world class entertainment and leisure projects.”
Keith James, Chief Executive, Jack Rouse Associates
DO YOU WANT TO BE COMPLETELY SURE THAT YOUR CUSTOM-BUILT MOVIE WILL COME OUT AS YOU’VE IMAGINED IT?

Magicboard allows amusement professionals to instantly see how their tailor-made movie will be like without actually producing it.

No bad surprises, unpredictable delivery times or unexpected costs.

OPEN YOUR WEB BROWSER AND ENTER THE LINK BELOW TO RECEIVE A MAGICBOARD SAMPLE ON YOUR DESK FOR FREE!

bit.ly/magicboard2018

or call us at (+39) 344 34 77 205
Red Raion

Via Sclafani, 40-B, 95024, Acireale (CT), Italy

Tel: +39 344 34 77 205
Email: info@redraion.com
Twitter: @redraion
Facebook: www.facebook.com/redraion
LinkedIn: www.linkedin.com/company/red-raion-s-r-l
Skype: redraionsrl
www.redraion.com

Background
Founded in 2014, Red Raion is the first VR movie production company in the attractions industry.

Main products and services
Moviepack is the first membership program that allows professionals in the industry to easily upgrade their video content to the latest standards without even thinking about it. It renews automatically month after month and ensures exclusive benefits to subscribers. Moviepack is the ideal solution for amusement parks, FECs, arcades, malls and other venues that rely on leased movies.

Are you managing a theme park, museum or thematized venue? Magicboard allows you to discover how your final custom-built movie will be like without committing to the entire production beforehand. Magicboard consists of a detailed script and colored storyboard that will give you an exhaustive view on the experience you want to give to your guests. When it’ll be time to produce the final movie, you won’t experience any bad surprises, unpredictable delivery times and unexpected costs.

We have proven our skills creating contents for high technological equipment like immersive tunnels, coaster experiences and 180-degree theaters.

Additional products
Part of our team is developing a 3D survival horror video game with a strong cinematic vibe for PC, PlayStation 4 and Xbox One. The video game is a trilogy and the first title will be released in 2018. This expertise allows us to have an in-house team skilled in the development of VR and gaming content for the attractions industry.

Key customers
Theme parks, family entertainment centers and museums.

Where in the world?
Our movie content is shown at a global level from USA to China to Australia. The headquarters are located in Catania, Italy, where video production activities take place.

Plans for 2018
We’ve been chosen as movie production company in the design of the movie and gaming content for new media-based attractions for international projects. Meanwhile, our video library is constantly growing up with new VR and multi-sensory movies.

2018 trade shows
IAAPA Euro Attractions Show, Dubai Entertainment Amusement and Leisure Show, IAAPA Attractions Expo.

Who’s who?
Giovanni Cantarella, CEO
Antonio Cannata, Chief Strategy Officer
Federico Laudani, Art Director
Valeria Rizzo, PR & Business Development Director

What the clients say
“It is important to rely on in-house production studios specialized in the creation of immersive contents, such as Red Raion, which has the technical expertise and the knowledge of the cutting-edge innovations in this industry; a company that is specialized in the development of VR/5D contents and technologies that will definitely add value to an attraction inside an amusement park.”
Francisco Azlor, Director at PAM – Parques Reunidos
Background
Founded in 1977, Sally Corporation began as an animatronic production company to help market corporate brands in a unique and entertaining way. Since then, Sally has evolved into the lead designer and manufacturer of the most successful dark rides around the world. We are extremely grateful to celebrate 40 years in the industry as The Dark Ride Specialists.

Services
Sally is a turnkey dark ride provider. Our services include:
- Dark ride design & build
- Redevelopment of existing attractions
- High-quality animatronic figures

USPs
We create destination-quality dark rides for amusement parks around the world. From innovative custom designs to collaboration with well-known IPs, we’ll help you create a highly marketable attraction for your park, and a memorable experience for your guests. Choose from a classic storytelling dark ride, a repeatable interactive gaming experience, or a larger-than-life mixed-media attraction.

Key customers
Our sweet spot has been with regional amusement parks, understanding their goals while keeping their budgets in mind.

Plans for 2018
2017 was exciting for Sally, marking our 40th year in the industry. We completed the installment of three more Justice League dark rides, our 7th at Six Flags Magic Mountain, which was dubbed ‘Best Clone of a Dark Ride’ by USA Today. 2018 proves to be another busy year as we finish production of Spokjakten (Ghost Hunt) for Furuvik park, Sweden’s first interactive dark ride. Our collaborations with property holders such as Jim Henson, Scott Games and AMC present incredible opportunities for parks looking for brand new, highly marketable, IP-driven dark rides. We will continue to design and manufacture destination-quality dark rides for parks around the world, and we look forward to sharing our new developments in the coming year.

2018 trade shows
Come see us at AAE, EAS and IAAPA

What the clients say
“Sally is a great company to do business with. We partnered with them in 2005 on a project that continues in its success today. Plus, their staff is awesome.”
Davis Phillips, Phillips Entertainment

“People coming off this ride are blown away! They ride again and again to beat their score.”
Dave Roemer, Six Flags St. Louis
We Design + Build Visitor Attractions

Our Services:
- Experience Design
- Technical Design
- Content Creation
- Show Creation
- Installation + Launch
- Ongoing Support

We’ve pioneered creative technology for 20 years

hello@seeper.com
+44(0)207 099 6835

www.seeper.com
Background
seeper was founded in 1998 by Evan Grant and over the past 20 years has innovated in the use of creative technology for interactive and immersive experiences.

Main products and services
seeper is a creative studio and research lab that designs and builds interactive visitor attractions and events. We offer an end to end service, working with clients to develop concepts, test their feasibility, then design, build, install, launch and support their experience.

Additional products
R+D is key to our offering, creating unique hardware, software and content to enable new experiences. We have pioneered the use of augmented, mixed and virtual reality, projection mapping, mechatronics, real-time graphics, motion tracking and interaction design.

USPs
Our customers can innovate in confidence, standing at the front of the pack, using and testing the newest pioneering technologies from our research lab. Our background working with the world’s biggest brands enables us to bring a sophistication to attraction and content design, that today’s audiences expect, but is rarely found in this industry.

Key customers

Where in the world?
Based in the UK, we also cater to an expanding international audience, including Asia (China, Malaysia, Singapore, India), USA, Australia and the Middle East.

Plans for 2018
2018 is an exciting year for us as we continue to expand our operations across the globe. Including live projects in over seven countries and pioneering new products integrating mixed reality and ride technologies.

2018 trade shows
You’ll find us at IAPPA, EAG and ISE.

Who’s who?
Ed Daly, Managing Director; 
Evan Grant, Founder & Innovation Director; 
Laurence White, Business Development Manager.

What the clients say
“We worked with seeper to develop our first ever Projection Mapped head which transforms before our eyes to show (and tell) how a Madame Tussauds wax figure is made. It’s incredibly cool and opens the door for many more figure innovations.”

Paula Hurst, Merlin Making Magic
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

Worldwide Head Office
Simworx Ltd
37 Second Avenue
The Pensnett Estate
Kingswinford
West Midlands
DY6 7UL
United Kingdom

W www.simworx.co.uk
E sales@simworx.co.uk
T +44 (0) 1384 295 733
F +44 (0) 1384 296 525
Simworx Ltd

37 Second Avenue, Pensnett Trading Estate, Kingswinford, DY6 7UL, UK

Tel: +44 (0)1384 295 733 Fax: +44 (0)1384 296 525
Email: sales@simworx.co.uk
Twitter: @SIMWORX
Facebook: www.facebook.com/SimworxUK
LinkedIn: www.linkedin.com/company/Terry Monkton
Skype: simworx
www.simworx.co.uk

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.

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.

Where in the world?
Simworx sells its attractions to countries worldwide, with installations across every continent.

Plans for 2018
Simworx will supply Parc Spirou with three key media-based attractions for the new park, including its first AGV. Also in Europe, further 4D cinemas are to feature at Parques Reunidos’ Nickelodeon Adventure venues, following the opening of the first in Murcia.

Vietnam sees Simworx install a 150-seat 4D cinema and their first Mini Flying Theatre at two venues, whilst Russia will also see two Simworx attractions.

Pirates of Baccalar, a custom-themed Immersive Tunnel ride, will form part of the offering at the new Amikoo park in Mexico and in partnership with Interlink, an Immersive Superflume, featuring a dinosaur theme, will open December 2019 in Indonesia.

Agreement with a theme park developer in China will see Simworx supply 12 attractions to four new parks, between 2018 and 2021.

The company also introduce their new Immersive Adventurer Simulator, perfectly suited to FECs, museums etc and during 2017, in partnership with Frontgrid, launched a new product named Paradrop VR; a new VR based paragliding simulator.

2018 trade shows
IAAPA Asian Expo, CAE, Beijing, Euro Attractions Show, IAAPA Orlando.

Who’s who?
Terry Monkton, Managing Director;
Andrew Roberts, Operations Director;
Gino De Gol, Technical Director;
Edward Pawley, Sales Director;
Martin Nicholson, Finance Director.

www.attractionshandbook.com
A WORLD CLASS AV EXPERIENCE DELIVERY COMPANY IMMERSED IN THE RELATIONSHIP BETWEEN ENGINEERING AND STORYTELLING

› CREATIVE AMBITION › CUSTOMISED EXPERIENCE › PRECISE EXECUTION › SEAMLESS SUPPORT

+44 (0)1483 429491 | INFO@SYSCOPRODUCTIONS.COM
WWW.SYSCOPRODUCTIONS.COM
Sysco Productions
The Rickyard, Eashing Lane, Godalming, Surrey, GU7 2QA, UK
Tel: +44 (0)1483 429 491
Email: info@syscoproductions.com
Twitter: @syscoproduction
Facebook: https://www.facebook.com/syscoproductions/
LinkedIn: https://www.linkedin.com/company/sysco-productions/
www.syscoproductions.com

Background
Sysco is a world class experience delivery company immersed in the relationship between engineering and storytelling. Over 20 years’ experience working for high-calibre global clients in the museum and heritage, exhibition, and sports and leisure industries has built up a wealth of exceptional expertise working at the intersection between storytelling art and engineering science. We use AV technology to bring our visions for different spaces to life, to create experiences that provoke human emotion and to create long-lasting memories.

Main services
AV design consultancy, AV experience delivery and integration, technical support, maintenance and managed services.

Additional products
We have a dynamic approach to research and development which frames the way we look at the world. Our Research & Development centre is a great place for us to test and challenge new applications and solutions, scale up and stress test, and is an important part of our unique approach.

USPs
We have developed a robust methodology for delivering projects, giving us a framework to invent and try new things, whilst giving clients the confidence that we will deliver on-time and on-budget. The ‘Story Engineering’ methodology plays a vital role in this process and is defined by four key phases: Imagining, Engineering, Implementation and Synthesis. The mission and promise that sits at our core is to deliver world class experiences; engineering imagined ideas into powerful realities as Story Engineers.

Key customers
We work with high-calibre global clients primarily within the museum and heritage, exhibition, brand, and sports and leisure industries.

Where in the world?
We work with clients, partners and suppliers located across the UK and worldwide.

Plans for 2018
As Sysco continues to grow, we are constantly striving to improve and develop the services that we provide. 2018 has the potential to be an exciting year, with plans to develop our presence in the Middle East. We are currently working on numerous integration projects both nationally and internationally, including the Endeavour Galleries at the National Maritime Museum (UK), D-Day Museum in Portsmouth (UK) and Kuwait National Petroleum Company Visitor Centre (Kuwait). Our design consultancy business also continues to grow, with ongoing support for internationally recognised experience designers, including RAA, Cultural Innovations and Studio MB.

2018 trade shows
We attend many shows including: TiLEZone - London, M&H Show - London, ISE - Amsterdam, Museum Next Conference, Museum Ideas Conference, American Alliance of Museums Meet - USA.

What the clients say
“We had a very high expectation for the AV and the result has not only exceeded this but delivered a truly engaging and immersive experience. The close collaboration we had on the design and technology plan was key to the success.”
Miles Perkins, Triumph Factory Visitor Experience

www.attractionshandbook.com
OFFER YOUR CUSTOMERS A CHOICE OF AWARD-WINNING ADVENTURES!

Interactive 3D Special Effects

Scalable from 4 to 40+ seats

2013 Brass Ring Best New Product
Triotech
6995 Jeanne-Mance, Montreal, QC, H3N 1W5, Canada

Tel: +1 514 354 8999
Fax: +1 514 354 8968
Email: sales@trio-tech.com
Twitter: @triotech1
Facebook: www.facebook.com/Triotech1
www.trio-tech.com

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 200 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. Triotech also develops content in their 3D animation studio. Their 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 Interactive Dark Ride has also won the Impact Award. VR Maze is Triotech’s latest virtual reality attraction and was introduced at IAAPA 2017.

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 the Maestro™ hand gesture technology, proprietary game engine, targeting system and projection mapping tools.

USPs
Triotech is the leader in interactivity. Their targeting system is more accurate and more responsive that any other on the market. Their proprietary game engine and seat motion technology ensure 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. They provide turnkey solutions.

Key customers
Theme parks, tourist destinations and family entertainment centres represent one primary sector.

Where in the world?
There are more than 320 Triotech attractions operating in over 50 countries.

Plans for 2018
Opening of The Flyer in San Francisco, USA.

2018 trade shows
IAAPA, AAE, EAS, DEAL, AMOA, China Expo.

Who’s who?
Ernest Yale, President and Chief Executive Officer; Charles Decarie, Chief Operating Officer; Gabi Salabi, Chief Commercial Officer; Christian Martin, Vice President Marketing.

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
FUN, EXCITEMENT & CUTTING EDGE TECHNOLOGY!

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.
Vekoma Rides Manufacturing B.V.
Schaapweg 18, Vlodrop, 6063 BA, the Netherlands

Tel: +31 475 409 222
Fax: +31 475 402 115
Email: info@vekoma.com / sales@vekoma.com
www.vekoma.com

Background briefing
Vekoma Rides is known for its quality and innovation as reflected in the many installed family and thrill coasters and special attractions. With in-house disciplines from Sales, R&D, Engineering, Production, Project Management to Parts & Services, Vekoma Rides has gained a worldwide recognition with presence in more than 40 countries.

Coasters for everyone
Vekoma Rides has a large variety of coasters and attractions. Whether you prefer a sit-down, suspended, flying or launch coaster, standard or custom layout, we can prepare and present every single detail during the project.

Product range
We offer in-house design, engineering and manufacturing of a full range of coasters and attractions, including family coasters, thrill and mega coasters, indoor coasters, and attractions and specialties. In addition, together with our partners Brogent Technologies, we offer a broad range of interactive media-based attractions, as well as Rocky Mountain Construction for wood coasters with two new revolutionary track technologies.

Vekoma is one of the largest coaster manufacturers in the world

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 specialties.

Additional services
Vekoma Rides Parts & Services stands for customer after-sales service in the broadest sense of the word, offering maintenance check-up programmes, spare parts, rehabs and customized 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.

2018 trade shows
IAAPA Attractions Expo, USA; Asian Attractions Expo (AAE), Asia; Euro Attractions Show (EAS), Europe; DEAL, Dubai; and several shows in Asia (CAE) and Russia (RAAPA and EAAPA).

Key personnel
Henk Roodenburg, CEO; Peter van Bilsen, Global Executive Vice President Sales & Marketing; Charlotte van Etten, Account Manager; Jeroen Holman, Business Development Manager; Stefan Holtman, Sales Manager; Jason Pan, Sales Manager (China); Ricardo Etges, Global Business Development Manager.
Unique aquatic play environments create everlasting memories and bring families back again and again. **All through the wonder of water.**
**Vortex Aquatic Structures International**

328 Avro, Pointe-Claire, Quebec, H9R 5W5, Canada

**Tel:** +1 514 694 3868  
**Email:** info@vortex-intl.com  
**Twitter:** @VortexINTL  
**Facebook:** www.facebook.com/vortexintl  
**LinkedIn:** www.linkedin.com/company/vortex-aquatic-structures-international  
**www.vortex-intl.com**

---

**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 7000 installations in 45 countries, and 11 offices worldwide. The company’s commitment to innovation has been recognized with product innovation and project awards, driving significant growth. Vortex has been named to the PROFIT 500 – Canada’s fastest growing companies for three 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. They can be designed to fit any space, and we offer low-flow options that reduce water usage while maintaining play value. Elevations™ structures add an extra dimension to splashpads or pools. Vortex offers a complete line of standard and custom waterslide configurations designed for all ages and rider levels; our PrecisionRide™ series of waterslides (Light RTM technology) was introduced in 2017.

**Additional products**

At Vortex, we don’t just make aquatic play products, we develop play solutions that address key customer issues and open up opportunities, continuously reimagining how water can attract, engage and excite. Amusement and waterparks, for instance, see opportunity in better attracting families with children age 0-12. We’re developing exciting new solutions, and new configurations of our existing Splashpad®, Elevations™ and lazy river products, to capitalize on this trend and enable operators to drive attendance and revenue with new, more engaged young audiences.

**USPs**

At Vortex, we see play differently. We believe that water has the power to take us to a whole new level of play. Over the past 23 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 recognizable brands and destinations around the world in water parks, amusement parks, hotels, resorts, cruise ships, 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, Michigan and North Carolina (USA), Lyon and Paris (France), Valencia (Spain), Køge (Denmark) and Shanghai (China). The company has a global distribution network supporting Europe, the Middle East, Asia, Australia and Latin America.

---

Doubletree by Hilton Resort & Spa, Marjan Island, Ras al Khaimah, UAE
WHITETWATER’S WORLD CLASS ATTRACTIONS TEAM DOUBLED OUR CAPACITY WITHIN THE SAME FOOTPRINT
WhiteWater

6700 McMillan Way, Richmond, British Columbia, V6W 17J, Canada

Tel: +1 604 273 1068
Fax: +1 604 273 4518
Email: sales@whitewaterwest.com
Twitter: @WhiteWaterWest
Facebook: @WhiteWaterWest
LinkedIn: WhiteWater West Industries Ltd
www.whitewaterwest.com

Background
WhiteWater Park Attractions was founded in 2013 as an evolution of WhiteWater’s two dry attractions companies: Hopkins Water Rides and Prime Interactives (formerly Prime Play). Combined, this gives WhiteWater decades of experience in these fields and a broad product range designed to provide exciting guest experiences and drive ROI.

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.

Additional products
WhiteWater combines 20+ years of adventure play expertise from Prime Play and 45+ years of water ride experience from Hopkins Rides, to offer a wide range of attractions to the amusement industry, allowing 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 amusement and theme parks, waterparks, hotels and resorts, cruise ships, recreation centres and shopping centres. Key clients include Everland, Sea World, Warner Bros., Carnival, and Park Astérix.

Where in the world?
We serve the biggest brands in the industry and support them globally.

Plans for 2018
The category redefining adventure play attraction, No Boundaries, combining the best of harnessed and unharnessed climbing, launches a smaller 100 version in 2018. A challenge course and a winding aerial zip coaster weave together into a one-of-a-kind spectacular design to satisfy the whole family.

Also new will be the interactive river raft ride, Raft Battle, giving riders the chance to squirt and soak other boats and those spraying them from the river banks for true water fun. Plus there will be new installations of our Spinning Rapids Ride and we’ll install the world’s longest water ride in China!

2018 trade shows
AIMS Safety Seminar, Galveston, USA
IAAPI, Mumbai, India
RAAPA, Moscow, Russia
CAE and CAAPA, Beijing, China
DEAL, Dubai, UAE
AAE, Hong Kong, China
EAS, Amsterdam, the Netherlands
WWA, Las Vegas, USA
IAAPA Attractions Expo, Orlando, USA

Who’s who?
Geoff Chutter, President & CEO
Nathan Jones, President, Attractions
Paul Chutter, CBDO

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 and with WhiteWater.”

Mario Catarinella, GM, 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
WhiteWater

6700 McMillan Way, Richmond, British Columbia, V6W 1J, Canada

Tel: +1 604 273 1068
Fax: +1 604 273 4518
Email: sales@whitewaterwest.com
Twitter: @WhiteWaterWest
Facebook: @WhiteWaterWest
LinkedIn: WhiteWater West Industries Ltd
www.whitewaterwest.com

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
We specialize 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 which 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
We serve many different markets including waterparks, amusement and theme parks, hotels and resorts, cruise ships, recreation centres, shopping centres and museums. Key clients include Everland, Sea World, Warner Bros., Carnival, and Park Astérix.

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 2018
WhiteWater’s latest addition to the world of interactive water play is AquaForms, a completely modular, corrosion-resistant, and site-leveling play structure. New iconic waterslide additions include the Tailspin, a ride of tight turns and high thrills, as well as an updated range of exhilarating bowls. WhiteWater’s FlowRider® product line has expanded once again with FlowRider® Triple, giving riders even more ride surface and operators higher capacity.

2018 trade shows
AIMS Safety Seminar, Galveston, USA
IAAPI, Mumbai, India
RAAPA, Moscow, Russia
CAE and CAAPA, Beijing, China
DEAL, Dubai, UAE
AAE, Hong Kong, China
EAS Amsterdam, the Netherlands
WWA, Las Vegas, USA
IAAPA Attractions Expo, Orlando, USA

Who’s who?
Geoff Chutter, President & CEO
Paul Chutter, CBDO
Marshall Myrman, President, FlowRider®
Scott Heke, President, After Sales
Steve Brinkel, President, Parks and Recreation

What the clients say
“WhiteWater has proved to be the epitome of professionalism. Overall we had a great experience working with them.”
Manish Malpani, Director of Malpani Group, Wet N Joy Water Park
PRODUCT INNOVATION

The industry’s latest products and innovations

For full company and contact details of the products, equipment and services featured here, please visit www.attractions-kit.net

Omnico Mobile Point-of-Sale Solution

Omnico’s cloud based technology powers point-of-sale (POS) and customer engagement solutions across the destinations, retail and hospitality sectors. Our Omnico Commerce solution portfolio is trusted by 7 out of the top 11 worldwide theme parks and resorts, as well as a variety of leading retailers, and is routinely used to deal with huge volumes of critical commercial information.

Today’s destination visitors expect a completely seamless experience across ticketing, food & beverage, promotions, loyalty, retail and more, and expect it to begin before they arrive and continue after they depart. Omnico provide a single solution to unify these guest interactions, along with tools to maximise sales revenues and customer satisfaction.

Our global theme park research, the Omnico Theme Park Barometer, revealed that 71% of visitors in the UK, US, China, Japan and Malaysia want smartphone or tablet app notifications, and 65% of Chinese visitors want to use mobile payment apps to purchase merchandise.

It is to address this growing consumer demand for mobile use that Omnico has developed a suite of mobile-specific POS products to provide a seamless and unified engagement and transaction platform.

Our POS and MPOS solutions allow retail, food & beverage and ticketing environments to speak to one another, ensuring the basket follows the customer wherever they go around the park, whatever sales channel they use. Our solution provides a single mobile POS engine with variable configurations to support your needs. For example, we support all mobile payment platforms, including Apple Pay, WeChat Pay and AliPay; it can be customer or sales assistant facing; offers automated e-receipts; self-scanning functionality and biometrics as standard.

Omnico’s mobile solutions fully integrate with and harness your existing systems, removing the need for costly ‘rip and replace’, and making the mobile guest experience truly immersive and frictionless.

KEYWORD: OMNICO
Josh Miller talks tech overhaul at The British Music Experience

Integration firm DJ Willrich has installed Digital Projection’s HIGHlite Laser II projector at the British Music Experience (BME) in Liverpool, UK.

The BME chronicles British music history from 1945 to the present day. It consists of eight zones recounting different eras in British music, using costumes, instruments, performance and memorabilia.

The museum reopened earlier this year after relocating from its previous home in the O2 Arena in London to the historic Cunard Building in Liverpool.

DJ Willrich was enlisted to carry out a complete overhaul of all the content and technology, which had become outdated since its original installation in 2009.

For the main stage show, a stunning life-sized projection of Boy George, giving a five-minute custom-produced performance, DJ Willrich selected the HIGHlite Laser II, a specially designed long-life projection solution.

Josh Miller, director of DJ Willrich, says: “The projection technology used for the London BME had become dated. We needed the projected video of Boy George to be bright and punchy – visitors get really close to the display so it had to be stunning from all angles and distances. Digital Projection’s HIGHlite Laser II was the best choice to help us achieve this.”

The projector is powered by the 7thSense Delta Nano-SDI media server, and is capable of producing more than 20,000 hours of illumination. It is designed to deliver a solid-state laser of up to 13,000 lumens and also features edge-blending technology and multi-projector tiling, as well as control management software that allows multiple projectors to be operated through a single system.

Two Digital Projection E-Vision 8500 laser projectors and eight E-Vision Laser 6500 projectors were also installed.

**KEYWORD:** DIGITAL PROJECTION

Josh Miller, director, DJ Willrich
Simworx has expanded its range of media-based dynamic attractions with the launch of the Mini Flying Theatre, an innovative turnkey solution, based on the 360° Flying Theatre.

The Mini FT, making its official debut at IAAPA in November 2017, features a smaller footprint, with the in-show area measuring approximately 13x13x9 metres (43x43x30 feet) and the ride able to accommodate 20 passengers per cycle. Designed to simulate the sensation of flying, the Mini FT moves guests backwards and forwards throughout, synchronised to coincide with the movie playing on the dome screen, while riders’ legs are suspended in mid-air to elevate the experience.

It also incorporates a range of in-theatre effects, including wind, smoke, water spray and special effects lighting, and is equipped with a HD2K/4K 3D projection system and surround sound audio. Other features include a quarter dome screen, programmable heave and tilt and a custom showreel.

Simworx managing director Terry Monkton says: “The Mini Flying Theatre is an innovative and accessible product that requires far less space than some of our larger attractions.”

Monkton adds: “The team has been working non-stop to develop a range of new, cutting-edge experiences and innovative products, including the Mini FT, which we’re really excited to bring to market.”

Other recent launches from Simworx include the AGV Darkride, the Immersive Adventure Simulator and the Paradrop VR, which debuted at EAS in partnership with Frontgrid.

**KEYWORD:** SIMWORX

● Terry Monkton, MD, Simworx

Terry Monkton on Simworx’s Mini Flying Theatre
Triotech partnered with US broadcasting company AMC to create a new attraction at the Fremont Street Experience in Las Vegas, Nevada, USA. Fear the Walking Dead Survival is billed as a “unique, multi-sensory experience” set against the backdrop of a zombie apocalypse.

The attraction was inspired by AMC’s hit TV series Fear the Walking Dead. It combines a thrill ride, an escape room, and a maze, and includes interactive gaming elements. It also features elaborate sets, immersive audio and video and motion simulator technology.

On entering the experience guests find themselves inside a temporary military facility amid rumours of a zombie apocalypse. They must make their way through a number of different zones and experiences in the facility, whilst defending their lives from a horde of the infected.

Ernest Yale, president and CEO of Triotech, told Attractions Management: “Triotech’s goal was to bring the concept of a walk-through attraction and augment it to make it into a futuristic, immersive and interactive attraction that will operate year-round.

“We feel that the IP has very strong appeal and is a perfect demographic match for our location.”

KEYWORD: TRIOTECH

Ernest Yale on Triotech’s Fear the Walking Dead Survival attraction
 Waterslide manufacturer Polin Waterparks is creating an indoor waterpark in Coventry, UK, set to open in 2018/2019.

It will be located next to a church spire built in the Middle Ages; the spire originally formed part of a larger cruciform church constructed in the 1200s but later destroyed with the dissolution of the monasteries in the 1600s. The new Coventry City Centre Leisure Park will feature an indoor waterpark, a 25-metre swimming pool, a gym, a climbing wall, squash courts, a dance studio, a day spa and administrative areas.

Bilge Pakis, design manager at Polin Waterparks, explains: “It’s a game-changer in its distinctive design, which is required to fit the facility into a very tight footprint on a site where Franciscan monks originally constructed a cruciform church in the early 1200s. Over the years, the site’s space became smaller and smaller as history has left its mark.”

The waterpark will feature a range of Polin slides specially adapted to suit the dimensions of the spire. All rides will have reduced heights, with the Space Hole measuring less than 15-m (48-ft) high and the other slides measuring 11.5-m (38-ft) high. The rides, excluding the Space Hole, will also feature dry out exits without swimming pools.

Rides will include the Tunnel Bodyslide, Sphere-Space Shuttle, Space Hole, Mini Tsunami, Navigatour and the Looping Rocket.

Polin is collaborating with FaulknerBrowns Architects, the Buckingham Group and consultant Neuman Aqua on the project.

**KEYWORD:** POLIN
Holovis’ Amy Steele opens the door to the Mystic Timbers shed

Holovis created the multi-layered, story-driven pre-show for the recently opened wooden coaster Mystic Timbers at Cedar Fair’s Kings Island in Mason, Ohio, USA. The USP – guests see a different outcome each time they ride.

“We took compelling and immersive storytelling and combined it with an incredible wooden coaster. That mix created something truly special and shows how storytelling can be as integral a part of the experience as the coaster itself. This project sets a trend for rollercoasters going forward,” says Amy Steele, vice president of development at Holovis.

The multimedia queue line experience invites visitors to delve into the story of the lumber mill where Mystic Timbers – built by Great Coasters International – is situated.

The mill, property of the Miami River Lumber Company, was abandoned in 1983, but no one knows the reason why. Seemingly, the answer is in the shed.

The detailed backstory begins in the queue line and ends with the shed, a multimedia experience with cutting-edge audiovisual, multimedia and animation effects.

“Every detail alludes to why the mill has been abandoned for so long,” explains Steele. “But they’ll never discover all its secrets. The experience changes, playing out different scenarios so guests are unlikely to see the same show twice. Multiple rides are essential to discover ‘what’s in the shed’.”

KEYWORD: HOLOVIS
Events Calendar 2018
Details of conferences, trade exhibitions and networking events for attractions professionals around the world

JANUARY 2018

16–18 JANUARY
EAG International
ExCel, London, UK
@EAGEExpo
www.eagexpo.com

28–30 JANUARY
IAAPA FEC Summit
Laguna Cliffs Marriott Resort & Spa,
Laguna Beach, CA, USA
@IAAPAhq
www.iaapa.org

FEBRUARY 2018

27 FEBRUARY – 1 MARCH
Amusement Expo
Las Vegas Convention Center, Las Vegas,
NV, USA
@AmusementExpo
www.amusementexpo.org

28 FEBRUARY – 2 MARCH
IAAPI Amusement Expo
Bombay Exhibition Centre, Mumbai, India
@expoiaapi
www.iaapi.org

MARCH 2018

1–3 MARCH
RAAPA Expo
VDNH, Moscow, Russia
@raapa1
www.raapa.ru

6–9 MARCH
IAAPA Leadership Conference
Osaka and Tokyo, Japan
@IAAPAhq
www.iaapa.org

12–13 MARCH
GSCA Conference
Pacific Science Center & Boeing IMAX
Theater, Seattle, WA, USA
@gscia
www.giantscreencinema.com

19–21 MARCH
MuseumNext Australia
Brisbane Convention & Exhibition Centre,
Brisbane, Qld, Australia
@MuseumNextAU
www.museumnext.com

APRIL 2018

3–5 APRIL
WTM Latin America
Expo Center Norte, Sau Paulo, Brazil
@WTMLAT
http://latinamerica.wtm.com
MAY 2018

6–9 MAY
American Alliance of Museums
Phoenix Convention Center,
Phoenix, AZ, USA
@AAMers
http://annualmeeting.aam-us.org

8–10 MAY
AALARA Conference
Novotel Twin Waters Resort, Sunshine Coast, Qld, Australia
@AALARAConference
https://aalara.com.au

9 MAY
CultureGeek
Royal Geographic Society, London, UK
@culturegeek
http://culturegeek.com

16–17 MAY
Museums & Heritage Show
Olympia West, London, UK
@MandHShow
www.museumsandheritage.com

18–20 MAY
Maker Faire USA
Event Center, San Mateo, CA, USA
@makerfaire
http://makerfaire.com

30 MAY – 1 JUNE
AWE
Santa Clara Convention Center,
Santa Clara, CA, USA
@ARealityEvent
www.augmentedworldexpo.com

JUNE 2018

6–8 JUNE
Asian Attractions Expo
Hong Kong Convention & Exhibition Centre, Hong Kong
@IAAPAhq
www.iaapa.org

7–8 JUNE
Annual Attractions Africa Conference
National Zoological Gardens of South Africa, Gauteng, South Africa
@attractionsafrica.co.za
http://attractionsafrica.co.za

7–9 JUNE
Ecsite Annual Conference
Natural History Museum of Geneva,
Geneva, Switzerland
@Ecsite
www.ecsite.eu

13–15 JUNE
BALPPA Summer Conference
Gröna Lund, Stockholm, Sweden
@BALPPA
www.balppa.org

JULY 2018

9–12 JULY
AIM
University of Auckland, Auckland,
New Zealand
@AImuseums
www.aim2018.org

AUGUST 2018

8 AUGUST
Expo Parques e Festas
Novotel Center Norte, Sao Paulo, Brazil
@parquesefestas
www.expoparquesefestas.com.br

28 AUGUST – 1 SEPTEMBER
World Leisure Congress
SESC Sao Paulo, Sao Paulo, Brazil
@WorldLeisureOrg
worldleisure.org

SEPTEMBER 2018

18–22 SEPTEMBER
EAZA Annual Conference
Attica Zoological Park, Athens, Greece
@EAZAzoos
www.eaza.net

23–27 SEPTEMBER
AZA Annual Conference
Seattle Aquarium & Woodland Park Zoo,
Seattle, WA, USA
@zoos_aquariums
www.aza.org

25–27 SEPTEMBER
Euro Attractions Show (EAS)
RAI Amsterdam Convention Centre,
Amsterdam, the Netherlands
@IAAPAhq
www.iaapa.org
OCTOBER 2018

4 OCTOBER
Annual National Conference of Visitor Attractions (VAC)
QEII Conference Centre, London, UK
@vac_conference
https://vacevents.com

7–11 OCTOBER
Aquarium & Zoo Facilities (AZFA) Conference
Smithsonian National Zoo, Washington, DC, USA
www.azfa.org

21–25 OCTOBER
World Association of Zoos & Aquariums (WAZA) Conference
Bangkok, Thailand
@WAZA
www.waza.org

24–25 OCTOBER
38th WWA Annual Symposium
Westgate Resort & Convention Center, Las Vegas, NV, USA
@WWA
www.waterparks.org

NOVEMBER 2018

7–8 NOVEMBER
Family Attractions Expo
NEC, Birmingham, UK
@FamilyAttractEx
http://familyattractionexpo.co.uk

15–18 NOVEMBER
NEMO’s 26th Annual Conference
Museum of Fine Arts (MUZA), Valletta, Malta
@NEMOoffice
www.ne-mo.org

DECEMBER 2018

4–7 DECEMBER
SIGGRAPH ASIA
Tokyo International Forum, Tokyo, Japan
@siggraphasia
https://sa2017.siggraph.org

5–7 DECEMBER
PARX Japan Theme Park Expo
Tokyo Big Sight, Toyko, Japan
http://themeparx.jp/en

“Creative Collisions” at the 29th Ecsite Conference aims to stimulate ideas on how to reinvent communication, teaching, learning and thinking. The event will be hosted by the Natural History Museum of Geneva.
Imagine Exhibitions has over 25 years of experience in developing exhibitions that educate and excite while exceeding attendance goals. We are currently touring 35+ unique exhibitions around the world.

EXHIBITIONS | VENUES | DESIGN
TRAVELING EXHIBITIONS FOR EVERY VENUE, BUDGET AND VISITOR

TO LEARN MORE ABOUT OUR 35+ EXHIBITIONS CONTACT...

DEBBIE DONOHUE
EMAIL cdonohue@imagineexhibitions.com
WEBSITE www.ImagineExhibitions.com
Industry Associations

Associations representing operators, manufacturers and suppliers in attractions

American Alliance of Museums
facebook /americanmuseums
twitter @AAMers
www.aam-us.org

Aquarium & Zoo Facilities Association (AZFA)
facebook /AZFA-Aquarium-and-Zoo-Facilities-Association-170243619450
twitter @AFAzoos
www.azfa.org

Arts Council England
facebook /artscouncilofengland
twitter @ace_national
www.artscouncil.org.uk

Association of Independent Museums (AIM)
facebook /AssociationofIndependentMuseums
twitter @Aimuseums
www.aim-museums.co.uk

Association of Leading Visitor Attractions (ALVA)
facebook /alva.uk
twitter @alva.uk
www.alva.org.uk

Association for Science & Discovery Centres (ASDC) UK
twitter @sciencecentres
www.sciencecentres.org.uk

Association of Science-Technology Centers (ASTC)
facebook /ScienceCenters
twitter @ScienceCenters
www.astc.org

Association of Scottish Visitor Attractions (ASVA)
facebook @ASVAtweets
www.asva.co.uk

Association of Zoos & Aquariums (AZA)
facebook /zoosaquariums
twitter @zoos_aquariums
www.aza.org

Australian Amusement Leisure & Recreation Association (AALARA)
facebook /aalarainc
twitter @AALARAConferenc
www.aalarara.com.au

British Association of Leisure Parks Piers & Attractions (BALPPA)
facebook /BALPPA
twitter @BALPPA
www.balppa.org

British and Irish Association of Zoos & Aquariums (BIAZA)
facebook /bizaofficial
twitter @BIAZA
www.biaza.org.uk

Creative Scotland
facebook /CreativeScotland
twitter @creativescots
www.creativescotland.com

English Heritage
facebook /englishheritage
twitter @EnglishHeritage
www.english-heritage.org.uk

European Association of Amusement Suppliers Industry (EAASI)
facebook www.eaasi.org

European Association of Zoos & Aquaria (EAZA)
facebook /EAZA01
twitter @EAZAZoos
www.eaza.net

European Network of Science Centres & Museums (Ecsite)
facebook /EcsiteNetwork
twitter @Ecsite
www.ecsite.eu

Giant Screen Cinema Association (GSCA)
facebook /giantscreencinema
twitter @gscac
www.giantscreencinema.com

Historic Scotland
facebook /HistoricEnvScotland
twitter @histenvscot
www.historic-scotland.gov.uk

Indian Association of Amusement Parks & Industries (IAAPI)
facebook /iaapi.india
twitter @iaapi.india
www.iaapi.org

International Association of Amusement Parks & Attractions (IAAPA)
facebook /IAAPA-International-Association-of-Amusement-Parks-and-Attractions-154445394543
twitter @IAAPAHQ
www.iaapa.org
International Planetarium Society (IPS)
Facebook: /InternationalPlanetariumSociety
Twitter: @IPS_Planetarium
Website: www.ips-planetarium.org

Museums Association (UK)
Facebook: /MuseumsAssoc
Twitter: @MuseumsAssoc
Website: www.museumsassociation.org

Museums Australia
Facebook: /MuseumsAustralia
Twitter: @MuseumsAust
Website: www.museumsaustralia.org.au

Network of European Museum Organisations (NEMO)
Facebook: /NEMOoffice
Twitter: @NEMOoffice
Website: www.ne-mo.org

Russian Association of Amusement Parks & Attractions (RAAPA)
Twitter: @raapa1
Website: www.raapa.ru

The Canadian Association of Science Centres (CASC)
Facebook: /CASC.ACCS
Twitter: @CASC_ACCS
Website: www.canadiansciencecentres.ca

Themed Entertainment Association (TEA)
Facebook: /TEAConnect
Twitter: @TEA_Connect
Website: www.teaconnect.org

World Waterpark Association (WWA)
Facebook: /WorldWaterparkAssociation
Twitter: @WWA
Website: www.waterparks.org
Green Resources
Global organisations and campaigns promoting green practices

alive2green
Facebook: /alivetogreenmedia
Twitter: @Alive2Green
Website: www.alive2green.com

Alupro
Facebook: /aluproUK
Twitter: @AluproUK
Website: www.alupro.org.uk

AskNature
Facebook: /AskNature
Twitter: @AskNatureTweets
Website: www.asknature.org

Australian Conservation Foundation
Facebook: /AustralianConservationFoundation
Twitter: @AusConservation
Website: www.acfonline.org.au

The Carbon Trust
Facebook: /thecarbontrust
Twitter: @thecarbontrust
Website: www.carbontrust.com

Centre for Alternative Technology
Facebook: /centreforalternativetechnology
Twitter: @centre_alt_tech
Website: www.cat.org.uk

The Chartered Institute of Waste Management (CIWM)
Twitter: @CIWM
Website: www.ciwm.co.uk

Earth 911
Facebook: /Earth911
Twitter: @Earth911
Website: http://earth911.com

EarthCheck
Facebook: /EarthCheck
Twitter: @EarthCheck
Website: www.eathcheck.org

Ecolabelling Sweden
Facebook: /MiljomarkningenSvanen
Twitter: @svanen
Website: www.svanen.se

Ecotourism Australia
Facebook: /EcotourismAus
Twitter: @EcotourismAus
Website: www.ecotourism.org.au

Edie
Facebook: /edie.net
Twitter: @edie
Website: www.edie.net

EEG Emirates Environmental Group
Facebook: /EmiratesEnvironmentalGroup
Twitter: @EEG_UAE
Website: www.eeg-uae.org

EMAS
Facebook: /EMAS.EUEcolabel
Twitter: @Eemas_euecolabel
Website: http://ec.europa.eu/environment/emas

Energy Star
Facebook: /energystar
Twitter: @ENERGYSTAR
Website: www.energystar.gov

European Platform on Life Cycle Assessment (LCA)
Website: http://eplca.jrc.ec.europa.eu

Forum for the Future
Facebook: /forumforthefuture
Twitter: @Forum4theFuture
Website: www.forumforthefuture.org

Friends of the Earth
Facebook: /wwwfoecouk
Twitter: @wwwfoecouk
Website: www.foe.co.uk

Global Action Plan
Facebook: /Globalactionplan
Twitter: @globalactplan
Website: www.globalactionplan.org.uk

Global Footprint Network
Facebook: /GlobalFootprintNetwork
Twitter: @EndOvershoot
Website: www.footprintnetwork.org

GreenBiz Group
Facebook: /GreenBiz
Twitter: @GreenBiz
Website: www.greenbiz.com

Green Future Solutions Group
Facebook: /greenfuture.sg
Twitter: @greenfuture
Website: www.greenfuture.sg
Green Living
http://environment.nationalgeographic.com/environment/green-guide

Green Lodging News
www.greenlodgingnews.com

Green Tourism
www.green-tourism.com

GreenBlue
www.greenblue.org

Greenwashing Index
www.greenwashingindex.com

The Greenhouse Gas (GHG) Protocol
www.ghgprotocol.org

greenleisure.net
www.greenleisure.net

Groundwork
www.groundwork.org.uk

IDEP Foundation
www.idepfoundation.org

ISO (International Organization for Standardization)
www.iso.org

LEED (Leadership in Energy and Environmental Design)
www.usgbc.org/leed

Natural Resources Conservation Service
www.nrcs.usda.gov

NISP National Industrial Symbiosis Programme
www.nispnetwork.com

NRDC Greening Advisor
www.nrdc.org/enterprise/greeningadvisor

Pure Leapfrog
www.pureleapfrog.org

Responsible Purchasing Network (RPN)
www.responsiblepurchasing.org

TCO Development
www.tcodevelopment.com

Terra Infirma
www.terrainfirma.co.uk

Total Environment Centre (TEC)
www.tec.org.au

Tropical Science Centre (TSC)
www.centrocientificotropical.com

Water Footprint Network
www.waterfootprint.org

World Green Building Council
www.worldgbc.org

World Business Council for Sustainable Development (WBCSD)
www.wbcsd.org

World Heritage Alliance for Sustainable Tourism
www.unfoundation.org

World Resources Institute
www.wri.org

WRAP
www.wrap.org.uk
## 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>Email Contact</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<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><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, BC, Canada</td>
<td>+1 604 444 3626</td>
<td><a href="mailto:john@3dcustomfoam.com">john@3dcustomfoam.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><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>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, BN44 3TN, UK</td>
<td>+44 (0)1903 812 299</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>Absolute Action Ltd</td>
<td>Focus House, No. 6 Tonbridge Road, Maidstone, ME16 8RP, UK</td>
<td>+44 (0)1622 351 000</td>
<td><a href="mailto:enquiries@absolute-action.com">enquiries@absolute-action.com</a></td>
<td><a href="http://www.absolute-action.com">www.absolute-action.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><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 Ltd</td>
<td>2-3 North Mews, London, WC1N 2JP, UK</td>
<td>+44 (0)20 7269 5150</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>
<tr>
<td>Action Park</td>
<td>PO Box 18, Vial Principal, Poligono Industrial, 46220 Picassent, Spain</td>
<td>+34 961 240 688</td>
<td><a href="mailto:info@actionpark.es">info@actionpark.es</a></td>
<td><a href="http://www.actionpark.es">www.actionpark.es</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><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><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>Adel Rootstein Ltd</td>
<td>9 Beaumont Avenue, London, W14 9LP, UK</td>
<td>+44 (0)20 7381 1447</td>
<td><a href="mailto:sales@adelrootstein.co.uk">sales@adelrootstein.co.uk</a></td>
<td><a href="http://www.rootstein.com">www.rootstein.com</a></td>
</tr>
</tbody>
</table>
Adirondack Studios
439 County Route 45, Argyle, NY 12809, USA
Tel: +1 518 638 8000
www.adkstudios.com

Adrian Smith + Gordon Hill
Architecture AS+GG
11 West Monroe, Suite 2300, Chicago, IL, 60603, USA
Tel: +1 312 920 1888
Email: info@smithgill.com
www.smithgill.com

ADTEC Inc
Media Choice Broadcast Systems, Tiendweg 8b, 2671 SB Naaldwijk, the Netherlands
Tel: +31 174 75 05 40
Email: info@mediachoice.eu
www.adtec.nl

Advanced Animations Inc
PO Box 34, Route 107, Stockbridge, VT, 05772, USA
Tel: +1 802 746 8974
Email: info@advancedanimations.com
www.advancedanimations.com

Aedas Architects
5-8 Hardwick Street, London, EC1R 4RG, UK
Tel: +44 (0)20 7837 9789
Email: london@aedas.com
www.aedas.com

AFLS+P Architects
70 Cowcross Street, London, EC1M 6EJ, UK
Tel: +44 (0)20 7409 3545
Email: mail@afl-uk.com
www.afl-uk.com

Agenda Design
108 Point Pleasant, London, SW18 1PP, UK
Tel: +44 (0)20 8870 1847
Email: paul@agendadesign.com
www.agendadesign.com

Airwave Europe Ltd
Lime Place, Rosier Business Park, Billingshurst, RH14 9DE, UK
Tel: +44 (0)845 555 1212
www.airwave.tv

Alan Keef Ltd
Lea Line, Ross-on-Wye, HR9 7LQ, UK
Tel: +44 (0)1989 750 757
Email: sales@alankeef.co.uk
www.alankeef.co.uk

Alcons Audio BV
De Corantijn 69, 1689 AN, Zwaag, the Netherlands
Tel: +31 229 28 30 90
Email: info@alconsaudio.com
www.alconsaudio.com

ALcontrol Laboratories
Units 7 & 8, Hawarden Business Park, Manor Road, Hawarden, CH5 3US, UK
Tel: +44 (0)1244 528 700
www.alcontrol.com

Alcorn McBride
3300 South Hiwassee Rd, Building 105, Orlando, FL 32835, USA
Tel: +1 407 296 5800
www.alcorn.com

Alfa Laval Ltd
Doman Road, Camberley, GU15 3DN, UK
Tel: +44 (0)1276 633 83
Email: general.uk@alfalaval.com
www.alfalaval.co.uk

Alinco Costumes
5505 South Riley Lane, Murray, UT 84107, USA
Tel: +1 801 266 6337
Email: customerservice@alinco-costumes.com
www.alinco-costumes.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
Email: info@alulinegroup.com
www.aluline-environmental.co.uk

AMA Amusement Machines
Heinz Bausch, Kirchgasse 10, 85653 Aying, Germany
Tel: +49 8095 9350
Email: info@ama-ag.de
wwwاما-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
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
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
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
Email: info@apogee-sound.com
www.apogeesound.com

Aquality Trading & Consulting Ltd
6 Wadsworth Road, London, UB6 7JJ, UK
Tel: +44 (0)845 270 7171
Email: info@aqua-lity.co.uk
www.aqua-lity.co.uk

Aquatic Development Group
13 Green Mountain Drive, Cohoes, NY, 12047, USA
Tel: +1 518 783 0038
Email: sales@aquaticgroup.com
www.aquaticgroup.com

Aquasis Ltd
Unit B1, Ryelands Business Centre, Ryelands Lane, Elmley Lovett, Droitwich, WR9 0PT, UK
Tel: +44 (0)1299 251 010
Email: wateryplaces@aquosis.co.uk
www.aquosis.co.uk

Arctream AV Ltd
Unit 19, Nonsuch Industrial Estate, Kiln Lane, Epsom, KT17 1DH, UK
Tel: +44 (0)1372 742 682
Email: info@arctreamav.com
www.arctreamav.com

Artech Design & Productions
Room 108, Block 4, Nan Fung Industrial City, 18 Tin Hau Rd, Tuen Mun, Hong Kong
Tel: +852 2454 3547
Email: artech@artech-hk.com
www.artech-hk.com

Artem
Perivale Park, Horsenden Lane South, Perivale, UB6 7RH, UK
Tel: +44 (0)20 8997 7771
www.artem.com

Artwork Creative Ltd
Stone Hall, Stone Drive, Colwall, WR13 6QJ, UK
Tel: +44 (0)1684 540 809
Email: enquiries@artwork-creative.com
www.artwork-creative.com

Associates in Media Engineering
5328 Abbott Place, Los Angeles, CA, 90042, USA
Tel: +1 213 407 9001
Email: info@media-engine.com
www.media-engine.com

Atacama Ltd
1-5 Buckingham Street, Oxford, OX1 4LH, UK
Tel: +44 (0)845 004 2260
Email: studio@atacama.co.uk
www.atacama.co.uk

atg UV Technology
Genesis House, Richmond Hill, Pemberton, Wigan, WN5 8AA, UK
Tel: +44 (0)1942 216 161
Email: info@atguv.com
www.atgwilland.com

Atkins Heneghan Associates
Forest Lodge Studios, Dolwyddelan, Conwy, LL25 0DX, UK
Tel: +44 (0)1690 750 367
Email: info@atkinsheneghan.com
www.atkinsheneghan.co.uk

ATOM Ltd
High Street, Sunningdale, Ascot, SL5 0NG, UK
Tel: +44 (0)1344 620 001
Email: peter@atomltd.com
www.atomltd.com

Audioposts Ltd
Unit 29b, Washford Industrial Estate, 28 Heming Road, Redditch, B98 0DH, UK
Tel: +44 (0)1527 522 021
Email: info@audioposts.co.uk
www.audioposts.co.uk
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>Phone Numbers</th>
<th>Contact Email Address</th>
<th>Website Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australian Waterslides &amp; Leisure Pty Ltd</td>
<td>P.O. Box 2220 Coffs Harbour NSW Australia 2450</td>
<td>Tel: +61 (0)419 737 920 Tel: +61 (0)266 536 555</td>
<td>Email: <a href="mailto:annette@waterslide.net">annette@waterslide.net</a></td>
<td><a href="http://www.waterslide.net">www.waterslide.net</a></td>
</tr>
<tr>
<td>Baldwin Boxall Communications Ltd</td>
<td>Wealden Industrial Estate, Farningham Road, Crowborough, TN6 2JR UK</td>
<td>Tel: +44 (0)1892 664 422</td>
<td>Email: <a href="mailto:mail@baldwinboxall.co.uk">mail@baldwinboxall.co.uk</a></td>
<td><a href="http://www.baldwinboxall.co.uk">www.baldwinboxall.co.uk</a></td>
</tr>
<tr>
<td>AVG Technologies</td>
<td>9175 Deering Avenue, Chatsworth, CA, 91311, USA</td>
<td>Tel: +1 818 709 8500</td>
<td>Email: <a href="mailto:info@a-v-g.com">info@a-v-g.com</a></td>
<td><a href="http://www.a-v-g.com">www.a-v-g.com</a></td>
</tr>
<tr>
<td>Avolites Ltd</td>
<td>184 Park Avenue, Park Royal, London, NW10 7XL, UK</td>
<td>Tel: +44 (0)20 8965 8522</td>
<td>Email: <a href="mailto:avosales@avolites.com">avosales@avolites.com</a></td>
<td><a href="http://www.avolites.com">www.avolites.com</a></td>
</tr>
<tr>
<td>B Brown Display Materials Ltd</td>
<td>74-78 Wood Lane End, Hemel Hempstead, HP2 4RF, UK</td>
<td>Tel: +44 (0)8705 340 340</td>
<td>Email: <a href="mailto:customerservices@bbrown.co.uk">customerservices@bbrown.co.uk</a></td>
<td><a href="http://www.bbrown.co.uk">www.bbrown.co.uk</a></td>
</tr>
<tr>
<td>Back-Stage Technologies Inc</td>
<td>76 8th Street, Winter Garden, FL, 34787, USA</td>
<td>Tel: +1 321 735 6448</td>
<td>Email: <a href="mailto:info@back-stage.com">info@back-stage.com</a></td>
<td><a href="http://www.back-stage.com">www.back-stage.com</a></td>
</tr>
<tr>
<td>BAF Graphics</td>
<td>25-27 Lydden Road, London, SW18 4LT, UK</td>
<td>Tel: +44 (0)844 875 9632</td>
<td>Email: <a href="mailto:info@baf.co.uk">info@baf.co.uk</a></td>
<td><a href="http://www.baf.co.uk">www.baf.co.uk</a></td>
</tr>
<tr>
<td>Baldwin Boxall Communications Ltd</td>
<td>Wealden Industrial Estate, Farningham Road, Crowborough, TN6 2JR UK</td>
<td>Tel: +44 (0)1892 664 422</td>
<td>Email: <a href="mailto:mail@baldwinboxall.co.uk">mail@baldwinboxall.co.uk</a></td>
<td><a href="http://www.baldwinboxall.co.uk">www.baldwinboxall.co.uk</a></td>
</tr>
<tr>
<td>Ballpool EU</td>
<td>PO Box 66, NL-7260 AB Ruurlo, the Netherlands</td>
<td>Tel: +31 573 453 388</td>
<td>Email: <a href="mailto:info@vanveendesign.com">info@vanveendesign.com</a></td>
<td><a href="http://www.ball-pool.eu">www.ball-pool.eu</a></td>
</tr>
<tr>
<td>Barco</td>
<td>President Kennedylaan 35, BE-8500 Kortrijk, Belgium</td>
<td>Tel: +32 56 36 89 70</td>
<td>Email: <a href="mailto:sales.events@barco.com">sales.events@barco.com</a></td>
<td><a href="http://www.barco.com">www.barco.com</a></td>
</tr>
<tr>
<td>Batwin &amp; Robin Productions</td>
<td>151 West 19th Street, 10th Floor, New York, NY 10011, USA</td>
<td>Tel: +1 212 243 0229</td>
<td>Email: <a href="mailto:mail@batwinandrobin.com">mail@batwinandrobin.com</a></td>
<td><a href="http://www.batwinandrobin.com">www.batwinandrobin.com</a></td>
</tr>
<tr>
<td>BCA London</td>
<td>7A Lamb's Conduit Passage, London, WC1R 4RG, UK</td>
<td>Tel: +44 (0)20 7092 3080</td>
<td>Email: <a href="mailto:post@bcalondon.com">post@bcalondon.com</a></td>
<td><a href="http://www.bcalondon.com">www.bcalondon.com</a></td>
</tr>
<tr>
<td>BDS Architects Ltd</td>
<td>19 Cyprus Road, Cambridge, CB1 3QA, UK</td>
<td>Tel: +44 (0)1223 655 334</td>
<td>Email: <a href="mailto:iain@bdsarchitects.co.uk">iain@bdsarchitects.co.uk</a></td>
<td><a href="http://www.bdsarchitects.co.uk">www.bdsarchitects.co.uk</a></td>
</tr>
<tr>
<td>Beauchamp Design</td>
<td>Selquin Limited, Unit E2, Halesfield 5, Telford, TF7 4QJ, UK</td>
<td>Tel: +44 (0)1952 581 856</td>
<td>Email: <a href="mailto:sales@selquin.com">sales@selquin.com</a></td>
<td><a href="http://www.beauampdesign.co.uk">www.beauampdesign.co.uk</a></td>
</tr>
<tr>
<td>Bemrose Booth Paragon</td>
<td>Stockholm Road, Sutton Fields, Hull, HU7 OXY, UK</td>
<td>Tel: +44 (0)1482 826 343</td>
<td>Email: <a href="mailto:info@bemrosebooth.com">info@bemrosebooth.com</a></td>
<td><a href="http://www.bemrosebooth.com">www.bemrosebooth.com</a></td>
</tr>
<tr>
<td>Benoy</td>
<td>Handley House, Northgate, Newark, NG24 1EH, UK</td>
<td>Tel: +44 (0)1636 672 356</td>
<td>Email: <a href="mailto:newark@benoy.com">newark@benoy.com</a></td>
<td><a href="http://www.benoy.com">www.benoy.com</a></td>
</tr>
<tr>
<td>Bertazzon 3B Srl</td>
<td>Via Trevigliana 178, 31020 Sernaglia, Italy</td>
<td>Tel: +39 0438 966 291</td>
<td>Email: <a href="mailto:bertazzon@bertazzon.com">bertazzon@bertazzon.com</a></td>
<td><a href="http://www.bertazzon.com">www.bertazzon.com</a></td>
</tr>
<tr>
<td>BEST Constructors Ltd</td>
<td>Station Offices, Whitehead, Carrickfergus, Northern Ireland, BT38 9QG, UK</td>
<td>Tel: +44 (0)28 9337 8855</td>
<td>Email: <a href="mailto:enquiries@bestconstructors.com">enquiries@bestconstructors.com</a></td>
<td><a href="http://www.bestconstructors.co.uk">www.bestconstructors.co.uk</a></td>
</tr>
<tr>
<td>Big Squirt!</td>
<td>1741 Torrance Boulevard, Suite D, Torrance, CA, 90501, USA</td>
<td>Tel: +1 310 782 8180</td>
<td>Email: <a href="mailto:internet5@bigsquirt.com">internet5@bigsquirt.com</a></td>
<td><a href="http://www.bigsquirt.com">www.bigsquirt.com</a></td>
</tr>
<tr>
<td>Company Name</td>
<td>Address</td>
<td>Phone Number</td>
<td>Email Address</td>
<td>Website</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td>-------------------------------</td>
<td>----------------------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>BlueBotics SA</td>
<td>PSE-C, CH 1015, Lausanne, Switzerland</td>
<td>+41 21 693 83 14</td>
<td><a href="mailto:info@bluebotics.com">info@bluebotics.com</a></td>
<td><a href="http://www.bluebotics.com">www.bluebotics.com</a></td>
</tr>
<tr>
<td>Bob’s Space Racers Inc</td>
<td>427 15th Street, Daytona Beach, FL, 32117, USA</td>
<td>+1 386 677 0761</td>
<td></td>
<td><a href="http://www.bobsspacerracers.com">www.bobsspacerracers.com</a></td>
</tr>
<tr>
<td>BRC Imagination Arts</td>
<td>2711 Winona Avenue, Burbank, CA, 91504, USA</td>
<td>+1 818 841 8084</td>
<td><a href="mailto:brc@brcweb.com">brc@brcweb.com</a></td>
<td><a href="http://www.brcweb.com">www.brcweb.com</a></td>
</tr>
<tr>
<td>Brennan Design LLP</td>
<td>19 Quintin Avenue, London, SW20 8LD, UK</td>
<td>+44 (0)20 8543 1884</td>
<td><a href="mailto:dennis@brennanwhalley.co.uk">dennis@brennanwhalley.co.uk</a></td>
<td><a href="http://www.brennanwhalley.co.uk">www.brennanwhalley.co.uk</a></td>
</tr>
<tr>
<td>BrightSign</td>
<td>16795 Lark Avenue, Suite 200, Los Gatos, CA 95032, USA</td>
<td>+1 223 911 842</td>
<td><a href="mailto:pr@brightsign.biz">pr@brightsign.biz</a></td>
<td><a href="http://www.brightsign.biz">www.brightsign.biz</a></td>
</tr>
<tr>
<td>Broadbent Studio</td>
<td>Droppingstone Farm, New Lane, Harthill, CH3 9LG, UK</td>
<td>+44 (0)1829 782 822</td>
<td><a href="mailto:enquiries@sbal.co.uk">enquiries@sbal.co.uk</a></td>
<td><a href="http://www.sbal.co.uk">www.sbal.co.uk</a></td>
</tr>
<tr>
<td>Brother, Brother &amp; Sons ApS</td>
<td>Amager Strandvej 50, DK-2300 København, S, Denmark</td>
<td>+45 7027 4241</td>
<td><a href="mailto:brothers@brothers-sons.dk">brothers@brothers-sons.dk</a></td>
<td><a href="http://www.brothers-sons.dk">www.brothers-sons.dk</a></td>
</tr>
<tr>
<td>Bungee Trampoline</td>
<td>Keepers Cottage, Buckles Lane, South Ockendon, RM15 6R5, UK</td>
<td>+44 (0)7973 345 061</td>
<td><a href="mailto:info@bungeetrampoline.com">info@bungeetrampoline.com</a></td>
<td><a href="http://www.bungeetrampoline.com">www.bungeetrampoline.com</a></td>
</tr>
<tr>
<td>BurkeRickhards Architects</td>
<td>Devcor House, 91 North Hill, Plymouth, Devon, PL4 8JT, UK</td>
<td>+44 (0)1752 266 111</td>
<td><a href="mailto:mail@burkerickhards.co.uk">mail@burkerickhards.co.uk</a></td>
<td><a href="http://www.burkerickhards.co.uk">www.burkerickhards.co.uk</a></td>
</tr>
<tr>
<td>C Melchers GmbH &amp; Co</td>
<td>101 Thomson Road, #24-01/05 United Square, Singapore 307591</td>
<td>+65 6259 9288</td>
<td><a href="mailto:jenniferteo@melchers.com.sg">jenniferteo@melchers.com.sg</a></td>
<td><a href="http://www.melchers.com.sg">www.melchers.com.sg</a></td>
</tr>
<tr>
<td>Centre of the Cell</td>
<td>Blizard Institute, 4 Newark Street, Whitechapel, London, E1 2AT, UK</td>
<td>+44 (0)20 7882 2562</td>
<td><a href="mailto:info@centreofthecell.org">info@centreofthecell.org</a></td>
<td>wwwcentreofthecell.org</td>
</tr>
<tr>
<td>Centre Screen Productions</td>
<td>Eastgate, 2 Castle Street, Manchester, M3 4LZ, UK</td>
<td>+44 (0)161 832 7151</td>
<td><a href="mailto:info@centrescreen.co.uk">info@centrescreen.co.uk</a></td>
<td><a href="http://www.centrescreen.co.uk">www.centrescreen.co.uk</a></td>
</tr>
<tr>
<td>CGA Integration</td>
<td>125 High Street, Odiham, RG29 1LA, UK</td>
<td>+44 (0)845 058 4650</td>
<td><a href="mailto:info@cgaintegration.co.uk">info@cgaintegration.co.uk</a></td>
<td><a href="http://www.cga-ltd.co.uk">www.cga-ltd.co.uk</a></td>
</tr>
<tr>
<td>Chance Rides</td>
<td>4219 Irving, Wichita, KS, 67209, USA</td>
<td>+1 316 945 6555</td>
<td><a href="mailto:sales@chancerides.com">sales@chancerides.com</a></td>
<td><a href="http://www.chancerides.com">www.chancerides.com</a></td>
</tr>
<tr>
<td>Chemidose Ltd</td>
<td>Unit D2, St Georges Business Park, Castle Road, Sittingbourne, ME10 3TB, UK</td>
<td>+44 (0)1795 432 788</td>
<td><a href="mailto:sales@chemidose.co.uk">sales@chemidose.co.uk</a></td>
<td><a href="http://www.chemidose.co.uk">www.chemidose.co.uk</a></td>
</tr>
<tr>
<td>Chicago Scenic Studios</td>
<td>1315 N. North Branch Street, Chicago, IL, 60642, USA</td>
<td>+1 312 274 9900</td>
<td></td>
<td><a href="http://www.chicagoscenic.com">www.chicagoscenic.com</a></td>
</tr>
<tr>
<td>Chris Hillman Creative Services</td>
<td>608 South Randolph (Suite 4N), Philadelphia, PA, 19147, USA</td>
<td>+1 215 900 3527</td>
<td><a href="mailto:c40179@aol.com">c40179@aol.com</a></td>
<td><a href="http://www.christopherhillman.com">www.christopherhillman.com</a></td>
</tr>
<tr>
<td>Christie Digital Systems</td>
<td>Viewpoint, 200 Ashville Way, Wokingham, RG41 2PL, UK</td>
<td>+44 (0)118 977 8000</td>
<td></td>
<td><a href="http://www.christiedigital.co.uk">www.christiedigital.co.uk</a></td>
</tr>
</tbody>
</table>
Citizen Systems Europe
Park House, 643-651 Staines Road, Feltham, TW14 8PA, UK
Tel: +44 (0)20 8893 1900
www.citizen-europe.com

Clip ‘n Climb International
Part of Entre-Prises group, 257 ZI de Tire-Poix 38660 St Vincent de Mercuze, France
Tel: +33 4 76 08 53 76
Email: clipnclimb@entre-prises.com
www.clipnclimb.biz

CMT Events
Unit 2, Dodds Farm, Boxley Lane, Hatfield Broad Oak, CM22 7JX, UK
Tel: +44 (0)845 230 9001
Email: info@cmtevents.co.uk
www.cmtevents.co.uk

Coastal Amusements Inc
1950 Swarthmore Avenue, Lakewood, NJ, 08701, USA
Tel: +1 732 905 6662
Email: sales@coastalamusements.com
www.coastalamusements.com

Colliers International, Destination Consulting
50 George Street, London, W1U 7GA, UK
Tel: +44 (0)20 7935 4499
Email: destination.consulting@colliers.com
www.colliers.com/uk/destinationconsulting

Costumes With Character
Unit 4, Rugby Park, Battersea Road, Heaton Mersey, Stockport, SK4 3EB, UK
Tel: +44 (0)161 442 8740
Email: sales@costumeswithcharacter.com
www.costumeswithcharacter.com

CPD Design
Bryant House, Bryant Road, Rochester, Kent ME2 3EW, UK
Tel: +44 (0)1634 730 883

Creative Kingdom Inc
1201 West 5th Street, Suite M-145, Los Angeles, CA 90017, USA
Tel: +1 213 534 3796
Email: info@creativekingdom.com
www.creativekingdom.com

Creative Solutions
The Office, 4 Birch Way, Preston, Weymouth, DT3 6HZ, UK
Tel: +44 (0)1305 832 512
Email: enquiries@creativesolutions-uk.com
www.creativesolutions-uk.com

Cruden Group Ltd
Hillcrest, Knutsford Road, Grappenhall, Warrington, WA4 3LA, UK
Tel: +44 (0)1925 267 314
Email: enquiries@crudengroup.co.uk
www.crudengroup.co.uk

Ctronix Ltd
New Druids, Eastgate, Cowbridge, Vale of Glamorgan, CF71 7EL, UK
Tel: +44 (0)1446 775 252
Email: websales@ctronix.com
www.ctronix.com

Cummins Allison Corp
William H Klotz House, Colonnade Point, Prologis Park, Coventry, CV6 4BU, UK
Tel: +44 (0)2476 339 810
www.cumminsallison.co.uk

Cuningham Group
St. Anthony Main, 201 Main Street SE, Suite 325, Minneapolis, MN, 55414, USA
Tel: +1 612 379 3400
www.cuningham.com

Custom Characters
621 Thompson Avenue, Glendale, CA 91201, USA
Tel: +1 818 507 5940
Email: ryan@customcharacters.com
www.customcharacters.com

Dan Pearlman Markenarchitektur GmbH
Kieferholzstrasse 1, 12435 Berlin, Germany
Tel: 49 30 53 000 560
Email: office@danpearlman.com
www.danpearlman.com

Dataton AB
Box 454, S-581 05 Linkoping, Sweden
Tel: +46 13 102 450
Email: info@dataton.se
www.dataton.com
Dauphin Restoration Ltd
The Poultry Farm, Marsh Baldon, Oxford, OX44 9LJ, UK
Tel: +44 (0)1865 343 542
Email: dauphin@dauphin.co.uk
www.dauphin.co.uk

Deltronic Labs
120 Liberty Lane, Chalfont, PA, 18914, USA
Tel: +1 215 997 8616
www.deltroniclabs.com

Design and Display Structures Ltd
The Studio, Amberley, Hempstead Road, Uckfield, TN22 1DZ, UK
Tel: +44 (0)844 736 5995
Email: sales@design-and-display.co.uk
www.design-and-display.co.uk

Design Compendium
155 20th Street, Brooklyn, NY, 11232, USA
Tel: +1 718 499 7722
Email: dcstudio@designcompendium.com
http://designcompendium.com

Design Duncan Miller Ullmann
1203 Dragon Street, Dallas, TX 75207, USA
Tel: +1 214 748 5944
www.designdmu.com

Destination Consulting,
Colliers International
50 George Street, London, W1U 7GA, UK
Tel: +44 (0)207 935 4549
E-mail: destination.consulting@colliers.com
www.colliers.com

Dianapure International Company
No. 259-3, Sec. 1, Daqing Street,
South District, Taichung 40256, Taiwan
Tel: +886 4 2262 2348
Email: info@dianapure.com
www.dianapure.com

Dillon Works
11775 Harbour Reach Drive, Mukilteo,
WA, 98275, USA
Tel: +1 425 493 8309
Email: dill@designworks.com
www.dillonworks.com

Digital Projection Limited
Greenside Way, Middleton, Manchester,
M24 1XW, UK
Tel: +44 (0) 161 947 3300
Email: enquiries@digitalprojection.co.uk
www.digitalprojection.com

DJ Willrich Ltd (DJW)
Beaufre Farm, Bucklers Hard Road, Beaulieu,
SO42 7XA, UK
Tel: +44 (0)1590 612 603
Email: djw@djwillrich.co.uk
www.djwillrich.co.uk

Dotto Trains
Borgo Pieve 115, Casella postale 156,
31033 Castelfranco, Veneto, Italy
Tel: +39 0423 723 020
Email: info@dottotrails.com
www.dottotrails.com

Dreamation
56925 Yucca Trail, Suite 222, Yucca Valley,
CA 92284, USA
Tel: +1 760 365 3119
Email: sales@dreamation.com
www.dreamation.com

DTS Inc
5220 Las Virgenes Road, Calabasas,
CA 91302, USA
Tel: +1 818 436 1000
www.dts.com

EAG International Expo
c/o Swan Events, Office 10, Clare Lodge,
41 Hollybush Lane, Harpenden, AL5 4AY, UK
Tel: +44 (0) 1582 767 254
Email: karencooke@eagexpo.com
www.eagexpo.com

Eastwood Cook Ltd
312B Kingston Road, Wimbledon Chase,
London, SW20 8LX, UK
Tel: +44 (0) 20 8417 1188
Email: info@eastwoodcook.com
www.eastwoodcook.com

Ecar
7402 Velez Sarsfield Street,
Rosario 2000, Argentina
Tel: +54 341 451 0443
Email: contacto@ecarjuegos.com.ar
www.ecarjuegos.com.ar

Ecclesiastical Insurance Group
Beaufort House, Brunswick Road,
Gloucester, GL1 1JZ, UK
Tel: +44 (0) 845 777 3322
Email: information@ecclesiastical.com
www.ecclesiastical.com

EDM Ltd
Brunel House, 1 Thorp Road, Newton Heath,
Manchester, M40 5BJ, UK
Tel: +44 (0) 161 203 3150
Email: sales@edm.ltd.uk
www.edm.ltd.uk
EDSA
1512 East Bровard Boulevard, Suite 110,
Fort Lauderdale, FL, 33301, USA
Tel: +1 954 524 3300
Email: info@edsaplan.com
www.edsaplan.com

Empex Watertoys
(A division of Empex Productions Ltd)
50-12 Innovator Avenue, Stouffville, ON, L4A 0Y2, Canada
Tel: +1 905 649 5047
Email: info@watertoys.com
www.watertoys.com

Enta Ticketing Solutions Ltd
9 Bonhill Street, London,
EC2A 4PE, UK
Tel: +44 (0)20 7448 5900
Email: sales@enta.com
www.enta.com

Entertainment Design Corporation
6101 West Centinela Avenue, Suite 212,
Culver City, CA, 90230, USA
Tel: +1 310 641 9300
Email: info@entdesign.com
http://entertainmentdesigncorp.com

Entre-Prises (UK) Ltd
Eden Works, Colne Road, Kelbrook,
BB18 6SH, UK
Tel: +44 (0)1282 444 800
Email: info@entre-prises.com
www.ep-uk.com

Ets Marcel Lutz
Zone industrielle, F-67340 Ingwiller, France
Tel: +33 3 88 89 48 50
Email: info@marcel-lutz.fr
www.marcel-lutz.fr

Eurobungy USA
10552 SW 184th Terrace, Miami,
FL, 33157, USA
Tel: +1 305 252 1422
www.eurobungy.com

EuroFlo Fluid Handling
Wexford Place, Lucks Lane,
Paddock Wood, TN12 6PA, UK
Tel: +44 (0)1892 832 144
Email: sales@euroflo.com
www.euroflo.com

EuroJumper
ul. Wrocławska 18A,
55-095 Januszkowice, Poland
Tel: +48 609 655 895
Email: info@eurojumper.pl
www.eurojumper.pl

Evans & Sutherland
770 Komas Drive, Salt Lake City,
UT, 84108, USA
Tel: +1 801 588 7972
Email: ScottN@es.com
www.es.com

Event Communications Ltd
45 Curlew St, London, SE1 2ND, UK
Tel: +44 (0)20 7378 9900
Email: info@eventcomm.com
www.eventcomm.com

Els Bridge Co
800 Case Avenue, Jacksonville,
IL 62650, USA
Tel: +1 217 245 7145
Email: info@elbridge.com
www.elbridge.com

Ebine Play Ltd
Tel: +44 (0)1483 813 834
Email: dhibberd@eibe.co.uk
www.eibe.co.uk

Elbow Productions
Rich Mix Cultural Foundation, 35-47 Bethnal
Green Road, London, E1 6LA, UK
Tel: +44 (0)20 3432 6314
Email: info@elbowproductions.com
www.elbowproductions.com

Electronic Theatre Controls Ltd
26-28 Victoria Industrial
Estate, Victoria Road, London, W3 6UU, UK
Tel: +44 (0)20 8896 1000
Email: uk@etcconnect.com
www.etcconnect.com

Electrosonic
Hawley Mill, Hawley Road, Dartford,
DA2 7SY, UK
Tel: +44 (0)1322 222 211
Email: info@electrosonic.co.uk
www.electrosonic.co.uk

EPOC System AB
Box 44 058, 100 73
Stockholm, Sweden
Tel: +46 8 744 3450
Email: info@eposystem.se
www.eposystem.se

ETF Ride Systems
Randweg Zuid 11, PO Box 2703,
6030 AA Nederweert, the Netherlands
Tel: +31 495 677 000
Email: sales@etf.nl
www.etf.nl

EuroTech
Parkland, New Milton, Hampshire,
BH25 6QS, UK
Tel: +44 (0)1425 228 828
Email: info@eurotech.co.uk
www.eurotech.co.uk

Ets Marcel Lutz
Zone industrielle, F-67340 Ingwiller, France
Tel: +33 3 88 89 48 50
Email: info@marcel-lutz.fr
www.marcel-lutz.fr

Eurobungy USA
10552 SW 184th Terrace, Miami,
FL, 33157, USA
Tel: +1 305 252 1422
www.eurobungy.com

EuroFlo Fluid Handling
Wexford Place, Lucks Lane,
Paddock Wood, TN12 6PA, UK
Tel: +44 (0)1892 832 144
Email: sales@euroflo.com
www.euroflo.com

EuroJumper
ul. Wrocławska 18A,
55-095 Januszkowice, Poland
Tel: +48 609 655 895
Email: info@eurojumper.pl
www.eurojumper.pl

Evans & Sutherland
770 Komas Drive, Salt Lake City,
UT, 84108, USA
Tel: +1 801 588 7972
Email: ScottN@es.com
www.es.com

Event Communications Ltd
45 Curlew St, London, SE1 2ND, UK
Tel: +44 (0)20 7378 9900
Email: info@eventcomm.com
www.eventcomm.com

Els Bridge Co
800 Case Avenue, Jacksonville,
IL 62650, USA
Tel: +1 217 245 7145
Email: info@elbridge.com
www.elbridge.com

Ebine Play Ltd
Tel: +44 (0)1483 813 834
Email: dhibberd@eibe.co.uk
www.eibe.co.uk

Elbow Productions
Rich Mix Cultural Foundation, 35-47 Bethnal
Green Road, London, E1 6LA, UK
Tel: +44 (0)20 3432 6314
Email: info@elbowproductions.com
www.elbowproductions.com

Electronic Theatre Controls Ltd
26-28 Victoria Industrial
Estate, Victoria Road, London, W3 6UU, UK
Tel: +44 (0)20 8896 1000
Email: uk@etcconnect.com
www.etcconnect.com

Electrosonic
Hawley Mill, Hawley Road, Dartford,
DA2 7SY, UK
Tel: +44 (0)1322 222 211
Email: info@electrosonic.co.uk
www.electrosonic.co.uk

EPOC System AB
Box 44 058, 100 73
Stockholm, Sweden
Tel: +46 8 744 3450
Email: info@eposystem.se
www.eposystem.se

ETF Ride Systems
Randweg Zuid 11, PO Box 2703,
6030 AA Nederweert, the Netherlands
Tel: +31 495 677 000
Email: sales@etf.nl
www.etf.nl

www.attractionshandbook.com
Exposed Design Consultants
PO Box 35575, London, NW4 4UH, UK
Tel: +44 (0)20 8202 5964
Email: enquiry@exposed.co.uk
www.exposed.co.uk

Farmer Attraction Development Ltd
The Studio, Portland Lodge, Portland Towers, London Road, Leicester, LE2 2PG, UK
Tel: +44(0)116 270 8087
Email: details@farmer.co.uk
www.farmer.co.uk

Firma Mazur
ul. Szyby Rycerskie 1, 41-909 Bytom, Poland
Tel: +48 32 396 89 00
Email: sekretariat@firma-mazur.pl
www.mazur.net.pl

Fisher Audio Visual
Carrington Business Park, Manchester Road, Carrington, Urmston, Manchester, M31 4ZU, UK
Tel: +44 (0)161 775 0515
Email: info@fisherav.co.uk
www.fisheaudiovisual.co.uk

Flume Rider Waterslides and Flumes
Pol. Ind. La Alberca, C/La Villojoisa, 03530 La Nucia, Alicante, Spain
Tel: +34 902 001 200
Email: info@flumlerider.com
www.flumerider.com

FogScreen Inc
Porkkalankatu 3, 00180 Helsinki, Finland
Tel: +358 40 767 4190
Email: getintouch@fogscreen.com
www.fogscreen.com

FORREC Ltd
219 Dufferin Street, Suite 100C, Toronto, Ontario, M6K 3J1, Canada
Tel: +1 416 696 8686
Email: designs@forrec.com
www.forrec.com

Fractal
Rotor Group NV, Populierstraat 73, 8800 Roeselare, Belgium
Tel: +32 51 26 73 73
Email: welcome@fractal.be
www.fractal.be

Freshtechologies
4311 Wilshire Boulevard, Suite 311, Los Angeles, CA 90010, USA
Tel: +1 323 931 6300
Email: info@freshtechologies.co
www.freshtechologies.com

Frolicker Electronic Co. Ltd
6F, No. 961 Zhongzheng Road, Zhonghe City, Taipei 235, Taiwan
Tel: +886 2 2221 9775
Email: jshying@ms11.hinet.net
www.frolicker.com.tw

Furneaux Stewart Design Ltd
Bloxham Mill, Barford Road, Bloxham, Banbury, OX15 4FF, UK
Tel: +44 (0)7917 260 201
Email: john.furneaux@furneauxstewart.com
www.furneauxstewart.com

Futur-2
Passage Masoliver 10, 08005 Barcelona, Spain
Tel: +34 934 853 100
Email: contacto@futur-2.com
www.futur-2.com

Fuzion Ltd
9 Lyon Road, Walton On Thames, KT12 3PU, UK
Tel: +44 (0)1932 882 222
Email: info@fuzion.co.uk
www.fuzion.co.uk
Gallery Systems
58-60 Berners St, London, W1P 4JS, UK
Tel: +44 (0)20 8123 7477
Email: support@gallerysystems.com
www.gallerysystems.com

Gantner Technologies
Montafonerstr. 8, A-6780 Schruns, Austria
Tel: +44 1245 69 75 88
Email: info-uk@gantner.com
www.gantner.com

Garner Holt Productions Inc
825 East Cooley Avenue, San Bernardino,
CA 92408, USA
Tel: +1 909 799 3030
Email: info@garnerholt.com
www.garnerholt.com

Gateway Ticketing Systems, Inc.
445 County Line Road
Gilbertsville, PA 19525
Tel: +1 610 987 4000
Email: learnmore@gatewayticketing.com
www.gatewayticketing.com

GEP Productions Inc
2030 Barclay Messerly Road, Southington,
OH, 44470, USA
Tel: +1 330 392 6527
Email: gep@gepproductions.com
www.gepproductions.com

Gerstlauer GmbH
Industriestrasse 17,
D-86505 Munsterhausen, Germany
Tel: +49 8281 9968 0
Email: info@gerstlauer-rides.de
www.gerstlauer-rides.de

GHT Ltd
1010 N. Glebe Road, Suite 200, Arlington,
VA 22201, USA
Tel: +1 703 243 1200
Email: info@gerstlauer-rides.de
www.ghtlltd.com

Gilderfluke & Company
205 South Flower Street, Burbank,
CA 91502, USA
Tel: +1 818 840 9484
Email: info@gilderfluke.com
www.gilderfluke.com

Global Experience Specialists (GES)
Silverstone Drive, Gallagher Business Park,
Coventry, CV6 6PA, UK
Tel: +44 (0)2476 380 000
Email: enquiry@ges.com
www.globalexperiencespecialists.co.uk

Glomas UK Ltd
35 Paul Street, London,
EC24 4UQ, UK
Tel: +44 (0)870 478 9967
Email: sales-uk@glomas.com
www.glomas.com

Glow Shop Ltd
The Light House, 582-584 Hagley Road West,
Birmingham, B68 0BS, UK
Tel: +44 (0)121 423 2000
Email: sales@uv-light.co.uk
www.glowshop.com

Goddard Wybor Practice (GWP)
Bracken House, 1 Lidgett Lane, Leeds,
LS8 IPQ, UK
Tel: +44 (0)113 266 6044
Email: architecture@gwp-arch.com
www.gwp-arch.com

Gosetto Srl
Via Montegrappa 122 zi,
31010 Mosnigo di Moriago, Treviso, Italy
Tel: +390 4 3889 2847
Email: info@gosetto.com
www.gosetto.com

Great Coasters International, Inc.
PO Box 119, Sunbury, PA, 17801, USA
Tel: +1 570 286 9330
Email: info@greatcoasters.com
www.greatcoasters.com

Group Motoi
Viale Europa 12/14, 41011 Campogalliano,
MO, Italy
Tel: +390 5 985 1600
Email: info@motoi.it
www.motoi.it

GVA Hotels and Leisure
10 Stratton St, London, W1J 8JR, UK
Tel: +44 (0)8449 020 304
www.humberts-leisure.com

Hafema Water Rides GmbH
Rhein-Mosel-Strasse 37,
D 56291 Laudert, Germany
Tel: +49 7240 942 550
Email: info@hafema.de
www.hafema.de

Haley Sharpe Design
11-15 Guildhall Lane, Leicester, LE1 5FQ, UK
Tel: +44 (0)116 242 9036
Email: billh@haleysharpe.com
www.haleysharpe.com
Harkness Screens
Unit A, Norton Road, Stevenage, SG1 2BB, UK
Tel: +44 (0)1438 725 200
Email: sales@harkness-screens.com
www.harkness-screens.com

Hippo Leisure Products Ltd
Unit 18, Estover Road, Plymouth, PL6 7PY, UK
Tel: +44 (0)1752 771 740
Email: sales@hippoleisure.com
www.hippoleisure.com

Househam Henderson
70-74 City Road, London, EC1Y 2BJ, UK
Tel: +44 (0)20 7940 3170
Email: london@hharchitects.co.uk
www.househamhenderson.com

Hoege Freizeittechnik
Bahnhofstrasse 35, 56759 Laubach, Germany
Tel: +49 2653 9894 0
Email: info@heege-freizeittechnik.de
www.heege-freizeittechnik.de

HOK International Ltd
Qube, 90 Whitfield Street, London, W1T 4EZ, UK
Tel: +44 (0)20 7636 2006
Email: london@hok.com
www.hok.com

Hudsons Media Ltd
35 Thorpe Road, Peterborough, PE3 6AG, UK
Tel: +44 (0)1733 296910
www.hudsons.co.uk

Heimotion GmbH
Bahnhofstrasse 19, D-74249 Jagsthausen, Germany
Tel: +49 7943 930 0
Email: info@heimotion.com
www.heimotion.com

Holmes Miller
89 Minerva Street, Glasgow, G3 8LE, UK
Tel: +44 (0)141 204 2080
Email: glasgow@holmesmiller.com
www.holmesmiller.com

Holovis
Bittesby Campus, Mere Lane, Lutterworth, Leicestershire, LE17 4JH, UK
Tel: +44 (0)1455 553 924
Email: info@holovis.com
www.holovis.com

Hunt Design Associates
25 North Mentor Avenue, Pasadena, CA 91106, USA
Tel: +1 626 793 7847
Email: suzette@huntdesign.com
www.huntdesign.com

Hydroscape Ltd
Waterhouse, 10 Carvers Industrial Estate, Southampton Road, Ringwood, BH24 1JS, UK
Tel: +44 (0)1425 476 261
Email: sales@hydroscape.co.uk
www.hydroscape.co.uk

Hypsos
14-15 Charity House, Perseverance Works, 38 Kingsland Road, London, E2 8DD, UK
Tel: +44 (0)20 7749 9400
Email: info@hypsos.co.uk
www.hypsos.com

High End Systems Inc
2105 Gracy Farms Lane, Austin, TX, 78758, USA
Tel: +1 512 836 2242
www.highend.com

IAAPA EMEA
Rue du Congrès 37-41, B-1000 Brussels, Belgium
Tel: +32 2 609 5445
Email: EMEA@IAAPA.org
www.IAAPA.org/EMEA
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>Tel</th>
<th>Email</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>IdeAttack Inc</td>
<td>1055 East Colorado Boulevard, Suite 500</td>
<td>+1 626 204 4087</td>
<td><a href="mailto:info@ideattack.com">info@ideattack.com</a></td>
<td><a href="http://www.ideattack.com">www.ideattack.com</a></td>
</tr>
<tr>
<td>Intamin Amusement Rides Int. Corp. Est</td>
<td>Landstrasse 126, FL-9494 Schaan</td>
<td>+42 3 237 03 43</td>
<td><a href="mailto:information@intaminworldwide.com">information@intaminworldwide.com</a></td>
<td><a href="http://www.intaminworldwide.com">www.intaminworldwide.com</a></td>
</tr>
<tr>
<td>iPlayCo – International Play Co.</td>
<td>#215-27353 58th Crescent, Langley</td>
<td>+1 604 607 1111</td>
<td><a href="mailto:sales@iplayco.com">sales@iplayco.com</a></td>
<td><a href="http://www.iplayco.com">www.iplayco.com</a></td>
</tr>
<tr>
<td>I.E. Park Srl</td>
<td>Via Don P. Borghi 3, 42043 Praticello</td>
<td>+390 522 678 526</td>
<td><a href="mailto:sales@iepark.com">sales@iepark.com</a></td>
<td><a href="http://www.iepark.com">www.iepark.com</a></td>
</tr>
<tr>
<td>Integrated Circles Ltd</td>
<td>Unit A, 91 Ewell Road, Surbiton, KT6 6AH, UK</td>
<td>+44 (0)845 310 5757</td>
<td><a href="mailto:Info@integrated-circles.com">Info@integrated-circles.com</a></td>
<td><a href="http://www.integrated-circles.com">www.integrated-circles.com</a></td>
</tr>
<tr>
<td>International Concept Management Inc</td>
<td>2530 East Foresight Circle</td>
<td>+1 970 241 6864</td>
<td><a href="mailto:info@icm-corp.com">info@icm-corp.com</a></td>
<td><a href="http://www.icm-corp.com">www.icm-corp.com</a></td>
</tr>
<tr>
<td>Intamin Amusement Rides Int. Corp. Est</td>
<td>Landstrasse 126, FL-9494 Schaan</td>
<td>+42 3 237 03 43</td>
<td><a href="mailto:information@intaminworldwide.com">information@intaminworldwide.com</a></td>
<td><a href="http://www.intaminworldwide.com">www.intaminworldwide.com</a></td>
</tr>
<tr>
<td>International Concept Management Inc</td>
<td>2530 East Foresight Circle</td>
<td>+1 970 241 6864</td>
<td><a href="mailto:info@icm-corp.com">info@icm-corp.com</a></td>
<td><a href="http://www.icm-corp.com">www.icm-corp.com</a></td>
</tr>
<tr>
<td>Integrated Circles Ltd</td>
<td>Unit A, 91 Ewell Road, Surbiton, KT6 6AH, UK</td>
<td>+44 (0)845 310 5757</td>
<td><a href="mailto:Info@integrated-circles.com">Info@integrated-circles.com</a></td>
<td><a href="http://www.integrated-circles.com">www.integrated-circles.com</a></td>
</tr>
<tr>
<td>Interactive Media Solutions GmbH</td>
<td>Mommsengasse 13/2, 1040 Vienna, Austria</td>
<td>+43 720 51 00 50</td>
<td><a href="mailto:office@im-solutions.com">office@im-solutions.com</a></td>
<td><a href="http://www.im-solutions.com">www.im-solutions.com</a></td>
</tr>
<tr>
<td>Interactive Productline AB/Mindball</td>
<td>Osterogatan 3, Kista, 164 40, Sweden</td>
<td>+46 709 82 00 24</td>
<td><a href="mailto:info@mindball.se">info@mindball.se</a></td>
<td><a href="http://www.mindball.se">www.mindball.se</a></td>
</tr>
<tr>
<td>Intermark Ride Group IRG</td>
<td>1613 Otter Creek Road, Nashville, TN, 37215, USA</td>
<td>+1 615 370 9625</td>
<td><a href="mailto:sales@intermarkridegroup.com">sales@intermarkridegroup.com</a></td>
<td><a href="http://www.intermarkridegroup.com">www.intermarkridegroup.com</a></td>
</tr>
<tr>
<td>International Rides Management</td>
<td>PO Box 2302, Wildwood, NJ, 08260, USA</td>
<td>+1 609 920 0252</td>
<td><a href="mailto:info@irmpri.com">info@irmpri.com</a></td>
<td><a href="http://www.irmpri.com">www.irmpri.com</a></td>
</tr>
<tr>
<td>International Theme Park Services Inc</td>
<td>2195 Victory Parkway, Cincinnati, OH, 45206, USA</td>
<td>+1 513 381 6131</td>
<td></td>
<td><a href="http://www.interthemepark.com">www.interthemepark.com</a></td>
</tr>
<tr>
<td>iocus Systems GmbH</td>
<td>Semkenweg 39, Bremen, 28357, Germany</td>
<td>+49 421 841 3065</td>
<td><a href="mailto:info@iocus-systems.com">info@iocus-systems.com</a></td>
<td><a href="http://www.iocus-systems.com">www.iocus-systems.com</a></td>
</tr>
<tr>
<td>IOSONO GmbH</td>
<td>Erich-Kästner-Str. 1, 99094 Erfurt, Germany</td>
<td>+49 361 511 43 670</td>
<td><a href="mailto:contact@iosono-sound.com">contact@iosono-sound.com</a></td>
<td><a href="http://www.iosono-sound.com">www.iosono-sound.com</a></td>
</tr>
<tr>
<td>Ita International LLC</td>
<td>4117 Hillsboro Pike, Ste 103-358, Nashville, TN, 37215, USA</td>
<td>+1 615 383 3986</td>
<td></td>
<td><a href="http://www.italinti.com">www.italinti.com</a></td>
</tr>
</tbody>
</table>

www.attractionshandbook.com
ITEC Entertainment Corporation
8544 Commodity Circle, Orlando, FL 32819, USA
Tel: +1 407 226 0200
Email: productionsinfo@itec.com
www.itec.com

JK Design Group
16921 Parthenia Street, Suite 205, North Hills, CA 91343, USA
Tel: +1 818 895 7000
Email: info@jkdesigngroup.com
www.jkdesigngroup.com

KHS&S Contractors
5422 Bay Center Drive, Suite 200, Tampa, FL 33609, USA
Tel: +1 813 628 9330
Email: robert.luker@khss.com
www.khss.com

It's Alive Co
2219 West Olive Avenue, #378, Burbank, CA 91506, USA
Tel: +1 818 237 3588
www.itsaliveco.com

John Duffy Design Group
23-24 The Crescent, Monkstown, Co. Dublin, Ireland
Tel: +353 1 284 4455
Email: info@johnduffydesign.ie
www.jddg.ie

Kinesys
Unit 2, Kempton Gate, Oldfield Road, Hampton, TW12 2AF, UK
Tel: +44 (0)20 8481 9850
Email: sales@kinesys.co.uk
www.kinesys.co.uk

Jackson Lift Group
3/19 Ropery Business Park, Anchor & Hope Lane, London, SE7 7RX, UK
Tel: +44 (0)20 8293 4176
www.jacksonlifts.com

Jonathan Smith & Partners
31 Lower Brown Street, Leicester, LE1 5TH, UK
Tel: +44 (0)116 247 0101
Email: beinspired@jsparchitecture.com
www.jsparchitecture.com

Kineticco UK Ltd
Bridge House, Park Gate Business Centre, Chandler’s Way, Park Gate, SO31 1FQ, UK
Tel: +44 (0)1489 566 970
Email: enquiries@kinetico.co.uk
www.kinetico.co.uk

Jokabo Design/VIDAR Media Group Ltd
Upcroft House, Moor Park, Beckwithshaw, Harrogate, HG3 1QN, UK
Tel: +44 (0)1423 520 801
Email: web.enquiry@vidarmedia.com
www.janvs.com

Jora Vision
De Maessloot 2b, 2231 PX, Rijnsburg, the Netherlands
Tel: +31 71 40 26 747
Email: request@joravision.com
www.joravision.com

Josef Wiegand GmbH & Co KG
Landstrasse 12-14, 36169 Rasdorf, Germany
Tel: +49 6651 9800
Email: sales@wiegandslide.de
www.wiegandslide.com

KMG Machine Construction
Parallelweg 35, NL-7161, AE Neede, the Netherlands
Tel: +31 545 294 545
Email: sales@kmg.nl
www.kmg.nl

Jesler Enterprises Inc
PO Box 70006, Peterborough, ON, K9H 7J6, Canada
Tel: +1 705 876 0226
Email: admin@jesler.com
www.jesler.com

Kokoro Company Ltd
4-9-1 Shinmeidai Hamura-shi, Tokyo 205-8556, Japan
Tel: +81 42 530 3911
www.kokoro-dreams.co.jp/english

JRA
600 Vine Street, Suite 1700, Cincinnati, OH, 45202, USA
Tel: +1 513 381 0055
Email: lround@jackrouse.com
www.jackrouse.com

Kossmann.dejong
De Ruyterkade 107, 1011 AB Amsterdam, the Netherlands
Tel: +31 20 420 8890
Email: info@kossmanndejong.nl
www.kossmanndejong.nl
Kraftwerk Living Technologies GmbH
Maria-Theresia-Strasse 49, 4600 Wels, Austria
Tel: +43 72 42 692 69 0
Email: office@kraftwerk.at
www.kraftwerk.at

KUKA Robotics UK Ltd
Great Western Street, Wednesbury,
West Midlands, WS10 7LL, UK
Tel: +44 (0)121 505 9970
www.kuka-robotics.com

Kurt Huttinger GmbH
Mittelbugweg 90, D-90571,
Schwaig bei Nuremberg, Germany
Tel: +49 911 995 33 0
Email: info@huettinger.de
www.huettinger.de

Kusser Granitwerke GmbH
Dreiburgenstrasse 5,
94529 Aicha vorm Wald, Germany
Tel: +49 8544 9625 0
Email: kusser@kusser.com
www.kusser.com

Land Design Studio Ltd
5 Spring Grove Road, Richmond,
TW10 6EH, UK
Tel: +44 (0)20 8332 6699
Email: info@landdesignstudio.co.uk
www.landdesignstudio.co.uk

Landmark Entertainment Group
3900 West Alameda Avenue, Suite 100,
Burbank, CA, 91505, USA
Tel: +1 818 569 4900
Email: lchristopher@landmarkusa.com
www.landmarkusa.com

LARC
2151 Fort Worth Avenue, Dallas,
TX, 75211, USA
Tel: +1 214 942 4474
Email: larc@larcinc.com
www.larcinc.com

Larson Themed Construction
107 Mt Zion, Florence, KY, 41042, USA
Tel: +1 513 917 9301
Email: info@larson-usa.com
www.larson-usa.com

Lasersport International Ltd
Building 19, Stanmore Industrial Estate,
Bridgnorth, WV15 5HR, UK
Tel: +44 (0)1746 767 186
Email: sales@lasersport.biz
www.lasersport.biz

Laser Star Amusement Inc
4700 SW 51st Street, Suite 202, Davie,
FL, 33314, USA
Tel: +1 954 583 3222
www.lasershootinggalleries.com

Laservision Pty Ltd
50 Carters Road, Dural, NSW 2158, Australia
Tel: +61 2 9658 1000
Email: info@laservision.com.au
www.laservision.com.au

Lazenby Design Associates
Farnley Park, Farnley, LS21 2QF, UK
Tel: +44 (0)1943 850 101
Email: david@lazenbydesign.com
www.lazenbydesign.com

Leisure Development Partners LLP
42 Brook Street, London, W1K 5DB, UK
Tel: +44 (0)20 7129 1276
Email: info@leisuredevelopment.co.uk
http://leisuredevelopment.co.uk

Leisure Labs LLC
6701 South Gator Creek Boulevard,
Sarasota, FL, 34241, USA
Tel: +1 941 929 0535
Email: dean@leisurelabsllc.com
www.leisurelabsllc.com

Leisuretec Distribution
Unit L3, Cherrycourt Way, Leighton Buzzard,
LU7 4UH, UK
Tel: +44 (0)1525 850 085
Email: sales@leisuretec.co.uk
www.leisuretec.co.uk

Lexington
12660 Branford Street, Los Angeles,
CA, 91331, USA
Tel: +1 818 768 5768
Email: rkessing@lex-usa.com
www.lexingtonscenery.com

Lifeforms Ltd
The Front Room, 44 Victoria Street,
Whitstable, CT5 1HZ, UK
Tel: +44 (0)1227 771 166
Email: info@lifeforms-design.com
www.lifeforms-design.com

Lifschutz Davidson Sandilands
Island Studios, 22 St Peter’s Square,
London, W6 9NW, UK
Tel: +44 (0)20 8600 4800
Email: mail@lds-uk.com
www.lifschutzdavidson.com
Lighting and Production Resources
10335 Orangewood Boulevard, Suite # K, Orlando, FL, 32821, USA
Tel: +1 407 967 7716
Email: sales@mylpr.com
www.mylpr.com

Lighting Technology Projects
C/o The PAI Group, Units 3 & 4 Heol Rhosyn, Dafen Park, Llanelli, SA14 8QG, UK
Tel: +44 (0)1554 740 500
Email: info@ltprojects.com
www.ltprojects.com

Lightmasters UK Ltd
15 Little End Road, Eaton Socon, St Neots, PE19 8JH, UK
Tel: +44 (0)1480 407 727
Email: info@lightmasters.co.uk
www.lightmasters.co.uk

Lightswitch
1319 Bridgeway, Sausalito, CA, 94965, USA
Tel: +1 415 332 7284
Email: SFSales@Lightswitch.net
www.lightswitch.net

Lindstrand Hot Air Balloons Ltd
Maesbury Road, Oswestry, SY10 8ZZ, UK
Tel: +44 (0)1691 671 717
Email: info@lindstrand.co.uk
www.lindstrand.co.uk

LM Associates
Clock Tower House, Lewes Rd, Lindfield, RH16 2LH, UK
Tel: +44 (0)1444 484 711
E-mail: info@lm-associates.co.uk
www.lm-associates.co.uk

Lord Cultural Resources
1300 Yonge Street, Suite 400, Toronto, ON, M4T 1X3, Canada
Tel: +1 416 928 9292
Email: info@lord.ca
www.lord.ca

Maber Associates Ltd
17 Barker Gate, The Lace Market, Nottingham, NG1 1JU, UK
Tel: +44 (0)115 941 5555
Email: info@maber.co.uk
www.maber.co.uk

Mackenzie Wheeler
1 Redchurch Street, Shoreditch, London, E2 7DJ, UK
Tel: +44 (0)20 7042 7670
Email: admin@mackenziewheeler.co.uk
www.mackenziewheeler.co.uk

Mad Science Group
8360 Bougainville Street, Suite 201, Montreal, QC, H4P 2G1, Canada
Tel: +514 344 4181
Email: info@madscience.org
www.madscience.org

Magenta Research Ltd
128 Litchfield Road, New Milford, CT, 06776, USA
Tel: +1 860 210 0546
Email: sales@magenta-research.com
www.magenta-research.com

Magnetar Technologies Corp
Tel: +1 562 493 2946
Email: pribonic@roadrunner.com
www.magnetarcorp.com

Majestic Manufacturing
4536 State Route 7, New Waterford, OH, 44445, USA
Tel: +1 330 457 2447
Email: sales@majesticrides.com
www.majesticrides.com

Mark Rylander
607 Lexington Avenue, Charlottesville, VA 22902, USA
Tel: +1 434 981 0068
Email: markdavidrylander@gmail.com
www.rylandermark.com

Marler Haley
45 Booth Drive, Park Farm, Wellingborough, NN8 6NL, UK
Tel: +44 (0)808 159 2188
www.marlerhaley.co.uk

Marmax Products
Units 9-16, Tanfield Lea South Industrial Estate, Stanley, Durham, DH9 9QX, UK
Tel: +44 (0)1207 283 442
Email: sales@marmaxproducts.co.uk
www.marmaxproducts.co.uk

Martin Audio Ltd
Century Point, Halifax Road, Cressex Business Park, High Wycombe, HP12 3SL, UK
Tel: +44 (0)1494 535 312
Email: simon@martin-audio.com
www.martin-audio.com

Martin Professional A/S
Olof Palmes Allé 18, DK-8200 Århus N, Denmark
Tel: +45 87 40 00 00
Email: info@martin.dk
www.martin.com
Maurer AG
Frankfurter Ring 193, 80807 Munich, Germany
Tel: +49 89 32394 0
Email: info@maurer-soehne.de
www.maurer.eu

Maxi-Fun Air Games
Route de la Gemmi 145,
3960 Sierre, Switzerland
Tel: +41 27 455 86 85
www.maxi-fun.com

McFarlane Latter Architects
3 Clifford Street, London, W1S 2LF, UK
Tel: +44 (0)20 7287 5565
Email: info@mcfarlanelatter.co.uk
www.mcfarlanelatter.co.uk

Mecpower-Tecway
Wenbian Industrial Zone, Wenbian Village,
Shiji Town, Panyu District, Guangzhou, China
Tel: +86 20 8485 2335
Email: info@mecpower.com.cn
www.mecpower.com.cn

MediaMation Inc
387 Maple Avenue, Torrance, CA,
90503, USA
Tel: +1 310 320 0696
Email: sales@mediamation.com
www.mediamation.com

Medoc Computers Ltd
Meadow House, Meadow Lane, Nottingham,
NG2 3HS, UK
Tel: +44 (0)115 986 8786
Email: info@medoc.co.uk
www.medoc.com

MET Studio
6 Maidstone Building Mews, 72-76 Borough High Street, London, SE1 1GD, UK
Tel: +44 (0)20 7940 2810
Email: london@metstudio.com
www.metstudio.com

Metavision Corporation
350 North Glenoaks Boulevard,
Suite 208, Burbank, CA, 91502, USA
Tel: +1 818 424 0275
Email: peter@thechemackgroup.com
www.metavision.com

Meticulous Ltd
70E & 70F Brazil St, Leicester, LE2 7JB, UK
Tel: +44 (0)116 2852 777
Email: info@meticulousltd.co.uk
www.meticulousltd.co.uk

Metropolis Productions
9468 American Eagle Way, Ste. 100,
Orlando, FL, 32837, USA
Tel: +1 407 541 0553
www.metropolis-productions.com

Michael Lee Design
714 West, 550 South Street, Orem,
UT, 84058, USA
Tel: +1 801 225 9169
www.michaelleedesign.com

Milos Structural Systems
Spindlerova 286, Roudnice nad Labem,
413 01, Czech Republic
Tel: +42 416 837 846
Email: info@milos.cz
www.milosgroup.com

MIT Srl
Via Cocchi 19, 42100 Reggio Emilia, Italy
Tel: +39 0522 512 344
Email: mit@rides.it
www.rides.it

Mitsubishi Electric Europe BV
Travellers Lane, Hatfield, AL10 8XB, UK
Tel: +44 (0)1707 276 100
www.mitsubishielectric.co.uk

Montic Fischer
Mittelweg 31c, Hamburg, 21048, Germany
Tel: +49 40 430 6066
Email: contact@montic.de
www.montic.de

Morris Costumes
4300 Monroe Road, Charlotte,
NC 28205, USA
Tel: +1 704 333 4653
Email: party@morriscostumes.com
www.morriscostumes.com

Moser Rides
Strada Statale Abetone-Brennero Nord 15b,
Ostiglia, Mantova, Italy
Tel: +39 0386 800 001
Email: moser@moserrides.com
www.moserrides.com

MTE Studios
16 Apollo Park, Marconi Road, Montague Gardens, Cape Town 7441, South Africa
Tel: +27 21 551 0631
Email: info@mtestudios.com
www.mtestudios.com
Muncie Novelty Company Inc
9610 North State Road 67, PO Box 823, Muncie, IN, 47308, USA
Tel: +1 800 428 8640
www.muncienovelty.com

MVRDV
Dunantstraat 10, 3024 BC, Rotterdam, the Netherlands
Tel: +31 10 477 2860
Email: office@mvrdv.com
www.mvrdv.nl

Mytton Williams Ltd
1-4 Daniel Mews, Bath, BA2 6NG, UK
Tel: +44 (0)1225 476 476
Email: info@myttonwilliams.co.uk
www.myttonwilliams.co.uk

National Ticket Company
PO Box 547, Shamokin, PA, 17872, USA
Tel: +1 570 672 2900
Email: intdept@nationalticket.com
www.nationalticket.com

NatureMaker
6225 El Camino Real, Suite 110, Carlsbad, CA, 92009, USA
Tel: +1 760 438 4244
www.naturemaker.com

Neuman Aqua Ltd
The Tannery, Queen Street, Gomshall, GU5 9LY, UK
Tel: +44 (0)1483 205 970
Email: samantha@neumanaqua.co.uk
www.neumanaqua.co.uk

Neuman Pools
W9684 Beaverland Parkway, PO Box 413, Beaver Dam, WI, 53916, USA
Tel: +1 920 885 3366
Email: info@neumanpools.com
www.neumanpools.com

New TransTec BV
van Utrechtweg 146-150, Krimpen aan den IJssel, the Netherlands
Tel: +31 180 590 184
Email: info@transtec.nl
www.transtec.nl

Niceberg Studios
C-Mine 12, 3600 Genk, Belgium
Tel: +32 11 948 045
Email: info@niceberg.be
www.niceberg.be

Niceberg Studios
C-Mine 12, 3600 Genk, Belgium
Tel: +32 11 948 045
Email: info@niceberg.be
www.niceberg.be

New TransTec BV
van Utrechtweg 146-150, Krimpen aan den IJssel, the Netherlands
Tel: +31 180 590 184
Email: info@transtec.nl
www.transtec.nl

Niceberg Studios
C-Mine 12, 3600 Genk, Belgium
Tel: +32 11 948 045
Email: info@niceberg.be
www.niceberg.be

Niceberg Studios
C-Mine 12, 3600 Genk, Belgium
Tel: +32 11 948 045
Email: info@niceberg.be
www.niceberg.be

NOLA 7 Ltd
Barn 8, Fenton Farm, Crundale, SA62 4PY, UK
Tel: +44 (0)808 120 1177
Email: wellness@nola7.co.uk
http://nola7.com

Northern Light
Grasweg 77, 1031 HX Amsterdam, the Netherlands
Tel: +31 20 535 37 37
Email: info@northernlight.nl
www.northernlight.nl

nWave Pictures Distribution
Rue des Allies 282, Bondgenotenstraat 282, 1190 Brussels, Belgium
Tel: +32 2 347 63 19
Email: sales@nWave.com
www.nWave.com

Ocmis Ltd
Higher Burrow, Kingsbury Episcopi, Martock, TA12 6BU, UK
Tel: +44 (0)870 600 5131
Email: info@ocmis.com
www.ocmis.com

Oko Electronics Co Ltd
No. 2, Gongye 10th Road, Dali Dist., Taichung 41280, Taiwan
Tel: +886 4 2491 4666
Email: okayo@okayo.com
www.okayo.com

Omnico Group
200 Cedarwood, Crockford Lane Basingstoke, RG24 8WD, UK
Tel: +44 (0)1256 365 150
Email: marketing@omnicogroup.com
www.omnicogroup.com

OmniTicket Network Ltd
15 Berkeley Court, Newcastle-Under-Lyme, ST5 1TT, UK
Tel: +44 (0)1782 714 300
Email: sales.uk@omniticket.com
www.omniticket.com

OpenAire
2360B Cornwall Road, Oakville, Ontario, L6J7T9, Canada
Tel: 9059018535
Email: sales@openaire.com
www.openaire.com
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone Numbers</th>
<th>Email Address</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>OptiMusic i-Tech Ltd</td>
<td>Leopold House, 57 Lancaster Road, New Barnet, EN4 8AS, UK</td>
<td>+44 (0)20 8441 8080</td>
<td><a href="mailto:info@optimusic.com">info@optimusic.com</a></td>
<td><a href="http://www.optimusic.com">www.optimusic.com</a></td>
</tr>
<tr>
<td>Optoma Europe Ltd</td>
<td>42 Caxton Way, The Watford Business Park, Watford, WD18 8QZ, UK</td>
<td>+44 (0)1923 691 800</td>
<td></td>
<td><a href="http://www.optoma.co.uk">www.optoma.co.uk</a></td>
</tr>
<tr>
<td>Orbitsound Ltd</td>
<td>1st Floor, 1 Rosoman Place, London, EC1R 0JY, UK</td>
<td>+44 (0)8456 521 219</td>
<td><a href="mailto:sales@orbitsound.com">sales@orbitsound.com</a></td>
<td><a href="http://www.orbitsound.com">www.orbitsound.com</a></td>
</tr>
<tr>
<td>Orpheo Group</td>
<td>17 rue de Montreuil, 75011 Paris, France</td>
<td>+33 4 38 12 40 60</td>
<td>use online form</td>
<td><a href="http://www.orpheogroup.com">www.orpheogroup.com</a></td>
</tr>
<tr>
<td>OTOT Electronics Ltd</td>
<td>10 Hamefalsim Street, Kiryat Arie Hi-Tech Park, Petach Tikva, Israel</td>
<td>+972 3 924 6665</td>
<td><a href="mailto:info@otot.ws">info@otot.ws</a></td>
<td><a href="http://www.otot.ws">www.otot.ws</a></td>
</tr>
<tr>
<td>Panasonic Professional</td>
<td>Panasonic UK Ltd, Panasonic House, Willoughby Road, Bracknell, RG12 8FP, UK</td>
<td>+44 (0)1344 862 444</td>
<td><a href="mailto:displaysolutions@eu.panasonic.com">displaysolutions@eu.panasonic.com</a></td>
<td><a href="http://panasonic.net/prodisplays">http://panasonic.net/prodisplays</a></td>
</tr>
<tr>
<td>Paradigm Audio Visual Ltd</td>
<td>Unit 9, St Martin’s Business Centre, Bedford, MK42 0LF, UK</td>
<td>+44 (0)1234 843 388</td>
<td><a href="mailto:info@paradigmav.com">info@paradigmav.com</a></td>
<td><a href="http://www.rearpro.com">www.rearpro.com</a></td>
</tr>
<tr>
<td>Paul Steelman Ltd</td>
<td>3330 West Desert Inn Road, Las Vegas, NV 89102, USA</td>
<td>+1 702 873 0221</td>
<td><a href="mailto:info@steelmanpartners.com">info@steelmanpartners.com</a></td>
<td><a href="http://www.paulsteelman.com">www.paulsteelman.com</a></td>
</tr>
<tr>
<td>Pax Company</td>
<td>30 Mitinskaya Street, Moscow, 125430, Russia</td>
<td>+7 495 665 7453</td>
<td><a href="mailto:sales@pax.ru">sales@pax.ru</a></td>
<td><a href="http://www.pax.ru">www.pax.ru</a></td>
</tr>
<tr>
<td>PDC</td>
<td>27770 North Entertainment Drive, Suite 200, Valencia, CA 91355, USA</td>
<td>+1 661 257 0233</td>
<td><a href="mailto:intl@pdcsolutions.com">intl@pdcsolutions.com</a></td>
<td><a href="http://www.pdcsolutions.com">www.pdcsolutions.com</a></td>
</tr>
<tr>
<td>Penoyre &amp; Prasad LLP</td>
<td>28-42 Banner Street, London, EC1Y 8QE, UK</td>
<td>+44 (0)20 7250 3477</td>
<td><a href="mailto:mail@penoyreprasad.com">mail@penoyreprasad.com</a></td>
<td><a href="http://www.penoyre-prasad.net">www.penoyre-prasad.net</a></td>
</tr>
<tr>
<td>PeopleVisionFX</td>
<td>311 East 1st Avenue, Building A, Roselle, NJ, 07203, USA</td>
<td>+1 973 509 2056</td>
<td><a href="mailto:waynesullivant@msn.com">waynesullivant@msn.com</a></td>
<td><a href="http://www.peoplevisionfx.com">www.peoplevisionfx.com</a></td>
</tr>
<tr>
<td>Peter Wynne-Willson</td>
<td>Sandford Common Farm, Oxfordshire, OX7 7AE, UK</td>
<td>+44 (0)1608 683 881</td>
<td></td>
<td><a href="http://www.peterwynnewillson.com">www.peterwynnewillson.com</a></td>
</tr>
<tr>
<td>PGAV Destinations</td>
<td>200 North Broadway, Suite 1000, St Louis, MO, 63102, USA</td>
<td>+1 314 231 7318</td>
<td><a href="mailto:marie.shellenberg@pgav.com">marie.shellenberg@pgav.com</a></td>
<td><a href="http://www.pgavdestinations.com">www.pgavdestinations.com</a></td>
</tr>
<tr>
<td>Phonak AG</td>
<td>Laubisolstrasse 24, 8712 Stäfa, Switzerland</td>
<td>+41 58 928 01 01</td>
<td><a href="mailto:contact@phonak.ch">contact@phonak.ch</a></td>
<td><a href="http://www.phonak.com">www.phonak.com</a></td>
</tr>
<tr>
<td>Phos Architects LLP</td>
<td>709 Alaska Buildings, 61 Grange Road, London, SE1 3BD, UK</td>
<td>+44 (0)20 7125 0407</td>
<td><a href="mailto:contact@phosarchitects.co.uk">contact@phosarchitects.co.uk</a></td>
<td><a href="http://www.phosarchitects.co.uk">www.phosarchitects.co.uk</a></td>
</tr>
<tr>
<td>Picsolve International Ltd</td>
<td>9 Victoria Way, Pride Park, Derby, DE24 8AN, UK</td>
<td>+44 (0) 1332 220 035</td>
<td><a href="mailto:marketing.support@picsolve.com">marketing.support@picsolve.com</a></td>
<td><a href="http://www.picsolve.biz">www.picsolve.biz</a></td>
</tr>
</tbody>
</table>

www.attractionshandbook.com
Polin Waterparks  
Gebkim OSB, Refik Baydur 6, Dilovasi, Kocaeli, 41480, Turkey  
Tel: +90 262 656 64 67  
Email: info@polin.com.tr  
www.polin.com.tr

Polstore Storage Systems  
PO Box 1112, Guildford, GU1 9LE, UK  
Tel: +44 (0)800 008 6861  
www.polstore.co.uk

Populus  
Northburgh House, 10 Northburgh Street, London, EC1V 0AT, UK  
Tel: +44 (0)20 7253 9900  
Email: info@populus.co.uk  
www.populus.co.uk

Pouzet-Group  
Le Moulin du Porche, 18340 Plaimpied-Givaudins Cher, France  
Tel: +33 2 48 50 29 62  
Email: pouzet-group@wanadoo.fr  
www.pouzet-group.com

Premier Fountains  
17/1C Alipore Road, Kolkata, 700027, India  
Tel: +91 33 4012 1100  
Email: sales@premierworld.com  
www.premierworld.com

Presentation Service Providers (PSP)  
Unit 7, Crown Road, Kings Norton Business Centre, Birmingham, B30 3HY, UK  
Tel: +44 (0)121 486 3288  
Email: info@pspav.com  
www.pspav.com

Preserved Treescapes International  
1390 Engineer Street Vista, CA, 92081, USA  
Tel: +1 760 631 6789  
Email: sales@treescapes.com  
www.treescapes.com

PRG Lighting  
Sussex House, 143 Long Acre, Covent Garden, London, WC2E 9AD, UK  
Tel: +44 (0)845 470 6400  
Email: ukinfopr.com  
www.pr.com

Prologic First (UK)  
Suite 419, 19-21 Crawford Street, London, W1H 1PJ, UK  
Tel: +44 (0)20 3129 9340  
Email: info@prologicfirst.com  
www.prologicfirst.com

ProSlide Technology Inc  
150-2650 Queensview Drive, Ottawa, ON, K2B 8H6, Canada  
Tel: +1 613 526 5522  
Email: info@proslide.com  
www.proslide.com

PurePlay, LLC  
7000 Broadway, Suite 108, Denver, CO, 80221, USA  
Tel: +1 303 539 8585  
www.pureplayparks.com

Quarry Fold Studio  
Billinge End Road, Pleasington, Blackburn, BB2 6QY, UK  
Tel: +44 (0)1254 207 620  
www.quarryfoldstudio.com

QubicaAMF  
Via Della Croce Coperta 15, Bologna, 40128, Italy  
Tel: +39 051 419 2611  
www.qubicaamf.com

QW  
Church Rd, Lydney, GL15 5EN, UK  
Tel: +44 (0)845 300 5561  
Email: sales@qwheels.co.uk  
www.qwheels.co.uk

R & R Creative Amusement Designs Inc  
2413 East Lincoln Avenue, Anaheim, CA, 92806, USA  
Tel: +1 714 776 5234  
Email: info@randrdesign.com  
www.randrdesign.com

Rainbow Productions  
Unit 3, Greenlea Park, Prince George’s Road, London, SW19 2JD, UK  
Tel: +44 (0)20 8254 5300  
Email: info@rainbowproductions.co.uk  
www.rainbowproductions.co.uk

Rainbow Rides Ltd  
Cullum, Commanders Walk, Fairlight, Hastings, TN35 4BE, UK  
Tel: +44 (0)1424 812 484  
Email: sales@rainbowrides.co.uk  
www.rainbowrides.co.uk

Raw Thrills Inc  
5441 Fargo Avenue, Skokie, IL, 60077, USA  
Tel: +1 847 679 8373  
Email: info@rawthrills.com  
www.rawthrills.com
ray hole architects ltd  
9th Floor, 69 Park Lane, Croydon, CRO 1JD, UK  
Tel: +44 (0)20 8662 4600  
Email: rh@rh-architects.com  
www.rayhole-architects.com

Real Studios  
75 Oglander Road, East Dulwich, London, SE15 4DD, UK  
Tel: +44 (0)20 8693 0077  
Email: contact@realstudios.co.uk  
www.realstudios.co.uk

Red Raion  
Via Scalfani, 40-B, 95024 Acireale (CT), Italy  
Tel: +39 344 34 77 205  
Email: info@redraion.com  
www.redraion.com

Rhythm & Hues Studios  
2100 East Grand Avenue, El Segundo, CA, 90245, USA  
Tel: +1 310 448 7500  
Email: info-la@rhythm.com  
www.rhythm.com

Richard Burdett  
c/- The London School of Economics and Political Science, Houghton Street, London WC2A 2AE, UK  
Tel: +44 (0)20 7107 5261  
Email: r.burdett@lse.ac.uk  
www.lse.ac.uk

Ride Entertainment Group  
114 Log Canoe Circle, Stevensville, MD, 21666, USA  
Tel: +1 410 643 9300  
Email: sales@rideentertainment.com  
www.rideentertainment.com

Robe UK Ltd  
3 Spinney View, Stone Circle Road, Round Spinney Industrial Estate, Northampton, NN3 8RF, UK  
Tel: +44 (0)1604 741 000  
Email: info@robeuk.com  
www.robeuk.com

Rocas & Design  
Rocas Theming Factory, C/Alvarado 26, 28039, Madrid, Spain  
Tel: +34 902 109 092  
Email: info@rocas-design.com  
www.rocas-design.com

Roché Design  
31 Moreton Drive, Leigh, WN7 3NF, UK  
Tel: +44 (0)1942 674 703  
Email: info@roche-design.co.uk  
www.roche-design.co.uk

Rock & Waterscape  
PO Box 214438, Auburn Hills, MI, 48321, USA  
Tel: +1 877 865 1007  
Email: info@rockandwaterscape.com  
www.rockandwaterscape.com

Rock Themes International Ltd  
Unit 1, Hawksway, Tree Beach Park, Gunn, EX32 7NZ, UK  
Tel: +44 (0)1271 831 177  
Email: mail@rockthemesinternational.co.uk  
www.rockthemes.co.uk

RTKL  
901 South Bond Street, Baltimore, MD, 21231, USA  
Tel: +1 401 537 6000  
Email: bmccarthy@rtkl.com  
www.rtkl.com

RTP  
Brookside Office Center, 37347 Highway 6, Suite 110, Avon, CO, 81620, USA  
Tel: +1 970 748 6301  
www.rtp.com

S & S Worldwide Inc  
350 West 2500 North, Logan, UT 84341, USA  
Tel: +1 435 752 1987  
Email: sales@engineeringexcitement.com  
www.engineeringexcitement.com

Sally Corporation  
745 West Forsyth Street, Jacksonville, FL, 32204, USA  
Tel: +1 904 355 7100  
Email: sally@sallycorp.com  
www.sallycorp.com

Sandy Creek Mining Co  
PO Box 88, Fostoria, OH, 44830, USA  
Tel: +1 419 435 5891  
www.sandycreekmining.com

Sanoyas Hishino Meisho Corp  
5-2-7 Kitakagaya, Suminoe-ku, Osaka 559-0011, Japan  
Tel: +81 6 6684 1010  
Email: info@sanoyas-leisure.com  
www.sanoyas-leisure.com

Sartori Rides  
Via Del Commercio 19, 35044 Montagnana, PD, Italy  
Tel: +39 0429 836 74  
www.sartorirides.net
Saville Audio Visual
Unit 5, Millfield Lane, Nether Poppleton, York, Y026 6PQ, UK
Tel: +44 (0)870 606 1100
Email: head.office@saville-av.com
www.saville.co.uk

Scape Design Associates
36-42 New Inn Yard, London, EC2A 3EY, UK
Tel: +44 (0)20 7729 7989
Email: info@scapeda.co.uk
www.scapeda.co.uk

SCISS AB
Telefonvägen 30, 5tr,
SE - 126 26 Hägersten, Sweden
Tel: +46 8 55 11 91 00
Email: info@sciss.se
www.sciss.se

Sela Cars S.R.L.
Via Masetti 46, 47122 Forli’, Italy
Tel: +39 0543 796 623
Email: info@selacarshop.com
www.selacarshop.com

Sennheiser UK Ltd
3 Century Point, Halifax Road,
High Wycombe, HP12 3SL, UK
Tel: +44 (0)1494 551 551
www.sennheiser.co.uk

Severn Lamb
Tything Road, Alcester, Warwickshire,
B49 6ET, UK
Tel: +44 (0)1789 400140
Email: sales@severn-lamb.com
www.severn-lamb.com

seymourpowell
327 Lillie Road, London, SW6 7NR, UK
Tel: +44 (0)20 7381 6433
Email: design@seymourpowell.com
www.seymourpowell.com

ShowSys
1252 Okeechobee Road, West Palm Beach,
FL, 33401, USA
Tel: +1 561 227 1090
Email: info@showsys.com
www.showsys.com

Sigma Services Inc
8310 South County Road 39, Plant City,
FL, 33567, USA
Tel: +1 813 737 1904
Email: info@sigmaservices.com
www.sigmaservices.com

Simon Morris Associates
Studio 5, Ravensquay, Cray Avenue,
London, BR5 4BQ, UK
Tel: +44 (0)845 612 1831
Email: enq@madesignstudios.com
www.madesignstudios.com

Simon-Kaloi Engineering
31192 La Baya Drive, Unit G,
Westlake Village, CA, 91362, USA
Tel: +1 818 707 8400
Email: sales@skeng.com
www.skeng.com

Simworx Ltd
37 Second Avenue, The Pensnett Estate,
Kingswinford, DY6 7UL, UK
Tel: +44 (0)1384 295 733
Email: sales@simworx.co.uk
www.simworx.co.uk

Skjonberg Controls Inc
1363 Donlon Street, #6, Ventura,
CA, 93003, USA
Tel: +1 805 650 0877
Email: sales@skjonberg.com
www.skjonberg.com

Sky-Skan Inc
51 Lake Street, Nashua, NH, 03060, USA
Tel: +1 603 880 8500
Email: office@skyskan.com
www.skyskan.com

Slingco Ltd
Station Road, Facit, Whitworth, OL12 8LJ, UK
Tel: +44 (0)1706 855 558
Email: sales@slingco.co.uk
www.slingco.co.uk

SNP Productions
Unit 1, 41 Simpson Road,
Fenny Stratford, Milton Keynes, MK1 1BA, UK
Tel: +44 (0)1908 410 129
Email: simon@snp-productions.co.uk
www.snp-productions.co.uk

Sofoeq Development Corp
1155 Dairy Ashford, Suite 125, Houston,
TX, 77079, USA
Tel: +1 281 552 5000
Email: sales@sfoeq.com
www.sfoeq.com

Spiral Productions Ltd
Units 17/18, The Dove Centre,
109 Bartholomew Road, London, NW5 2BJ, UK
Tel: +44 (0)20 7428 9948
Email: info@spiral.co.uk
www.spiralproductions.co.uk
Spitz Inc
P0 Box 198, Chadds Ford, PA 19317, USA
Tel: +1 610 459 5200
www.spitzinc.com

SSP Water & Play
Unit 20, Woolmer Way, Bordon, GU35 9QF, UK
Tel: +44 (0)1276 489 999
Email: info@sspwaterandplay.co.uk
www.sunsafe.co.uk

Stage Accompany
Haven 28, 2984 BR Ridderkerk ZH, the Netherlands
Tel: +31 180 42 62 25
Email: info@stageaccompany.com
www.stageaccompany.com

Stagecraft Visual Communications Ltd
20 Leyland Trading Estate, Irthlingborough, Wellingborough, NN8 1RS, UK
Tel: +44 (0)1933 442 474
www.stagecraft.uk.com

Start JudgeGill
3 Cobourg Street, Manchester, M1 3GY, UK
Tel: +44 (0)161 228 3066
Email: info-uk@startjg.com
www.startjg.com

Stealth Acoustics
Dimensional Communications Inc,
1220 Anderson Road, Mount Vernon, WA, 98274, USA
Tel: +1 360 848 6800
Email: stealth@dimensional.net
www.stealthacoustics.com

Stefano Boeri Architetti
Via Donizetti 4, Milan 20122, Italy
Tel: +39 02 5501 4101
Email: studio@stefanoboeriarchitetti.net
www.stefanoboeriarchitetti.net

Steiner AG
Hagenholzstrasse 56, CH-8050 Zurich, Switzerland
Tel: +41 58 445 20 00
www.steiner.ch

Steven Holl Architects
450 West 31st Street, 11th Floor, New York, NY, 10001, USA
Tel: +1 212 629 7262
Email: nyc@stevenholl.com
www.stevenholl.com

Storyland Studios
590 Crane Street, Lake Elsinore, CA, 92530, USA
Tel: +1 951 674 0998
Email: sales@storylandstudios.com
www.storylandstudios.com

Strand Lighting Philips
10911 Petal Street, Dallas, TX, 75238, USA
Tel: +1 214 647 7880
Email: leonard.miller@philips.com
www.strandlighting.com

Street Art
Via F. Filzi 861, Ceneselli, Rovigo, Italy
Tel: +39 0338 652 1200
Email: info@streetart.it
www.streetart.it

Syncrolite
2025 Royal Lane, Suite 370, Dallas, TX 75229, USA
Tel: +1 214 350 7696
Email: jcalmes@syncrolite.com
www.syncrolite.com

Sysco Productions
The Rickyard, Eashing Lane, Godalming, Surrey, GU7 2QA, UK
Tel: +44 (0)1783 429491
Email: info@syscoproductions.com
www.syscoproductions.com

System UVEX
Unit 3, Summit Centre, Cranborne Industrial Estate, Potters Bar, EN6 3QW, UK
Tel: +44 (0)1707 642 358
Email: info@systemuvex.co.uk
www.systemuvex.co.uk

Syx Automations Ltd
8 Northumberland Avenue, London, WC2N 5BY, UK
Tel: +44 (0)1729 78040 0
Email: use online form
www.tab.at

TAB-Austria GmbH
Haider Strasse 40, Ansfelden, 4052, Austria
Tel: +43 7229 78040 0
Email: use online form
www.tab.at

Tai Tin Amusement Ltd
Suite 15, Level 42, Office Tower, Langham Place, 8 Argyle Street, Mongkok, Kowloon, Hong Kong
Tel: +852 2712 0211
Email: cs@taitin.com.hk
www.taitin.com.hk

Tannoy Ltd
Coatbridge, North Lanarkshire, ML5 4TF, UK
Tel: +44 (0)1236 420 199
www.tannoy.com
TapeMyDay
Nieuwe Gracht 11, 2011NB Haarlem, the Netherlands
Tel: +31 20 471 4640
Email: info@tapemyday.com
www.tapemyday.com

Team Imagination Inc
916 Silver Spur Road, Suite 110, Rolling Hills Estates, CA, 90274, USA
Tel: +1 310 541 7790
Email: info@teamimagination.com
www.teamimagination.com

Technical Park
Via dell’Artigianato, 47, 45037 Melara (RO), Italy
Tel: +39 0425 89276
Email: info@technicalpark.com
www.technicalpark.com

Technifex
25261 Rye Canyon Road, Valencia, CA, 91355, USA
Tel: +1 310 541 7790
Email: info@teamimagination.com
www.teamimagination.com

Technovations Limited
Bentley House, Forge Lane, Great Bentley, CO7 8GD, UK
Tel: +44 (0)845 170 0017
Email: grahammowens@technovations.co.uk
www.technovations.co.uk

TFP Farrells
7 Hatton Street, London NW8 8PL, UK
Tel: +44 (0)20 7258 3433
Email: enquiries@terryfarrell.co.uk
www.tfpfarrells.com

The Effects Company
Unit 1, 100 Redehall Road, Smallfield, Surrey, RH6 9RS, UK
Tel: +44 (0)1342 844 833
Email: martin@effectsco.com
www.effectsco.com

The Goddard Group
4716 Vineland Avenue, North Hollywood, CA, 91601, USA
Tel: +1 310 601 2000
www.garygoddard.com

The Great Escape
20645 Langley Bypass, Unit 104, Langley, BC, V3A 5E8, Canada
Tel: +1 604 530 1400
Email: info@thege.ca
www.thege.ca

The Ideas Company
Burley Lodge, 49 Cardigan Lane, Burley, Leeds, LS4 2LE, UK
Tel: +44 (0)113 274 5577
Email: ian@theideas.co.uk
www.theideas.co.uk

The Jim Henson Company
1416 North LaBrea Avenue, Hollywood, CA, 90028, USA
Tel: +1 323 802 1500
www.henson.com

The Juice Films Limited
Central Way, Winwick Street, Warrington, WA2 7TT, UK
Tel: +44 (0) 20 7193 7473
Email: info@thejuice.com
www.thejuice.com

The Nassal Company
415 West Kaley Street, Orlando, FL, 32806, USA
Tel: +1 407 648 0400
Email: info@nassal.com
www.nassal.com

The Natural History Museum
Planning and Design Consulting
Natural History Museum, Cromwell Road, London, SW7 5BD, UK
Tel: +44 (0)20 7942 5111
www.nhm.ac.uk/business-centre

The Natural History Museum
Touring Exhibitions
Natural History Museum, Cromwell Road, London, SW7 5BD, UK
Tel: +44 (0)20 7942 5111
www.nhm.ac.uk/business-centre

The One Off
15B St George’s Mews, London, NW1 8XE, UK
Tel: +44 (0)20 7833 9450
Email: info@theoneoff.com
www.theoneoff.com

The Producers Group, LLC
330 North Brand Boulevard, Suite 670, Glendale, CA 91203
Tel: +1 818 334 2829
Email: info@producers-group.com
www.producers-group.com

The Projection Studio
Tel: +44 (0)20 8293 4270
Email: info@theprojectionstudio.com
www.theprojectionstudio.com
The Robot Factory
3740 Interpark Drive, Colorado Springs, CO, 80907, USA
Tel: +1 719 447 0331
Email: info@robotfactory.com
www.robotfactory.com

The Works Ltd
Cedan House, 102 Kirkstall Road, Leeds, LS3 1JA, UK
Tel: +44 (0)113 244 1334
www.worksltd.co.uk

ThemeScape Art Studios Inc
4720 Chino Avenue, Studio A, Chino, CA 91710, USA
Tel: +1 909 627 1922
Email: info@thematicscapeart.com
www.themescapeart.com

Thinkwell Design & Production
695 South Glenwood Place, Burbank, CA 91506, USA
Tel: +1 818 333 3444
Email: brains@thinkwelldesign.com
www.thinkwelldesign.com

Ticket International
Julius-Saxler-Strasse 11, D-54550, Germany
Tel: +49 65 92 95 99 0
Email: info@ticket-international.com
www.ticket-international.com

Time Pursuit Ltd
Manchester House, 113 Northgate Street, Bury St Edmunds, IP33 1HP, UK
Tel: +44 (0)203 544 8239
Email: info@timepursuit.com
www.timepursuit.com

TOA Corporation (UK) Ltd
HQ3, Unit 2, Hook Rise South, Surbiton, KT6 7LD, UK
Tel: +44 (0)870 774 0987
Email: info@toa.co.uk
www.toa-corp.co.uk

TOR Systems Ltd
58 Longton Road, Trentham, Stoke on Trent, ST4 8YZ, UK
Tel: +44 (0)1782 644 755
Email: sales@torsystems.co.uk
www.torsystems.co.uk

Tornado International Ltd
Unit 28, Greenlane Industrial Estate, 2nd Avenue, Bordesley Green, Birmingham, B9 5QP, UK
Tel: +44 (0)121 773 1827
Email: sales@tornado-uk.com
www.tornado-uk.com

Totally Dynamic
Unit 18 Francis Way, Bowthorpe Employment Area, Norwich, NR5 9JA, UK
Tel: +44 (0)871 702 9593
Email: norfolk@totally-dynamic.co.uk
www.totally-dynamic.co.uk

Triotech
6995 Jeanne-Mance, Montreal, QC, H3N 1W5, Canada
Tel: +1 514 354 8999
Email: info@trio-tech.com
www.trio-tech.com

TTSP
90-98 Goswell Road, London, EC1V 7RD, UK
Tel: +44 (0)20 7490 8899
Email: enquiry@ttsp.com
www.ttsp.com

Turner Media Innovations
Turner House, 16 Great Marlborough Street, London, W1F 7HS, UK
Tel: +44 (0)20 7703 1143
Email hello@turnermediainnovations.com
www.turnermediainnovations.com

UK Hydroslides Ltd
Waterpark House, Green Lane, Llantwit Major, Vale of Glamorgan, CF61 1YW, UK
Tel: +44 (0)1446 794 649
Email: gareth.lucas@ukhydroslides.com
www.ukhydroslides.com

United Exhibits Group (UEG)
Vimmelskaftet 47 3th, DK-1161 Copenhagen K, Denmark
Tel: +45 7023 5555
Email: adm@ueg.dk
www.unitedexhibits.com

United International Leisure AG
Aubuendt 36, 9490 Vaduz, Principality of Liechtenstein
Email: info@amusement-rides.com
www.amusement-rides.com

Unlimited Snow
Nieuwe Gracht 11, 2011NB Haarlem, the Netherlands
Tel: +31 20 471 4640
Email: us@snow.biz
www.snow.biz

Ustigate Waterplay Ltd
11 Masthead, Capstan Court, Crossways Business Park, Dartford, DA2 6QG, UK
Tel: +44 (0)1322 424 445
Email: sales@ustigate.co.uk
www.ustigatewaterplay.co.uk
ValleyCrest Landscape Companies
24151 Ventura Boulevard, Calabasas, CA, 91302, USA
Tel: +1 818 223 8500
www.valleycrest.com

Van Egdom B.V.
Strijkviertel 9, 3454 PG De Meern, the Netherlands
Tel: +31 30 666 2104
Email: info@vanegdom.nl
www.vanegdom.nl

Vekoma Rides Manufacturing B.V.
Schaapweg 18, 6063 BA Vlodrop, the Netherlands
Tel: +31 (0) 475 409 222
Email: sales@vekoma.com / info@vekoma.com
www.vekoma.com

Visitor Attraction Expo
Swan Events Ltd, Office 10, Clare Lodge, 41 Holly Bush Lane, Harpenden, AL5 4AY, UK
Tel: +44 (0)1582 767 254
Email: karencooke@swanevents.co.uk
www.attractionsexpo.co.uk

Vortex Aquatic Structures International
328 Avro, Pointe-Claire, QC, H9R 5W5, Canada
Tel: +1 514 694 3868
Email: info@vortex-intl.com
www.vortex-intl.com

Wai Lee Video Amusement Co. Ltd
18/F Ginza Plaza, 2A Sai Yeung Choi Street South, Mongkok, Kowloon, Hong Kong
Tel: +852 2729 8342
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
Email: nneuman@wtiworld.com
www.wtiworld.com

Waterplay Solutions Corp
1451B Ellis Street, Kelowna, British Columbia, V1Y 2A3, Canada
Tel: +1 250 712 3393
Email: info@waterplay.com
www.waterplay.com

Waterworks International
2100 Gravois Road, High Ridge, MO, 63049, USA
Tel: +1 800 932 3123
Email: sales@waterworksinternational.com
www.waterworksinternational.com

Weldon Exhibits
33 Commercial Boulevard, Suite B, Novato, CA, 94949, USA
Tel: +1 415 883 7074
Email: dean.weldon@weldonexhibits.com
www.weldonexhibits.com

WhiteWater
6700 McMillan Way, Richmond, BC, V6W 1J7, Canada
Tel: +1 604 273 1068
Email: sales@whitewaterwest.com
www.whitewaterwest.com

Wilkinson Eyre Architects
3 Bowling Green Lane, London, EC1R 0BJ, UK
Tel: +44 (0)20 7608 7900
Email: info@wilkinsoneyre.com
www.wilkinsoneyre.com

Wisdom Rides Inc
PO Box 238, Merino, CO, 80741, USA
Tel: +1 970 522 7515
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
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
Email: wwamemberinfo@waterparks.org
www.waterparks.org

Zebec
PO Box 181570, Fairfield, OH 45018, USA
Tel: +1 513 829 5533
Email: zebec@zebec.com
www.zebec.com
SEVERN LAMB

The Transport Engineering Specialists

Severn Lamb
Head Quarters
United Kingdom  T: +44 (0)1789 400140
sales@severn-lamb.com  www.severn-lamb.com
Product Selector

Your one-click reference guide to leading attractions suppliers

### 3D/4D/5D THEATRES

- **3DBA 3D Branded Attractions**
  - www.3dba.com
- **7thSense Design**
  - www.7thsensedesign.com
- **Alterface**
  - www.alterface.com
- **Antonio Zamperla Spa**
  - www.zamperlaplus.com
- **Evans & Sutherland**
  - www.es.com
- **Holovis**
  - www.holovis.com
- **Kraftwerk Living Technologies GmbH**
  - www.kraftwerk.at
- **Niceberg Studios**
  - www.niceberg.be
- **nWave Pictures Distribution**
  - www.nwave.com
- **ray hole architects ltd**
  - www.rayhole-architects.com
- **Red Raion**
  - www.redraion.com
- **seeper**
  - www.seeper.com
- **Simworx Ltd**
  - www.simworx.co.uk

- **The Juice Films Ltd**
  - www.thejuice.com
- **Triotech**
  - www.trio-tech.com
- **Vekoma Rides Manufacturing B.V.**
  - www.vekoma.com

### ADVENTURE GOLF

- **COST of Wisconsin Inc**
  - www.costofwisconsin.com
- **iPlayCo – International Play Co.**
  - www.iplayco.com
- **Jora Vision**
  - www.joravision.com
- **Themescape Adventure Golf Services**
  - www.themescape.co.uk

### ADMISSION TICKETS

- **Gateway Ticketing Systems, Inc.**
  - www.gatewayticketing.com
- **TapeMyDay**
  - www.theexperienceticket.com

### AMUSEMENTS/RIDES

- **3DBA 3D Branded Attractions**
  - www.3dba.be
- **Alan Keef Ltd**
  - www.alankeef.co.uk
- **Alterface**
  - www.alterface.com
- **AMA Amusement Automaten**
  - www.ama-ag.de
- **Amusement Logic S.L.**
  - www.amusementlogic.es
- **Amusement Ride Services**
  - www.amusementrideservices.com
- **Amusement Services International**
  - www.asi-world.com
- **Antonio Zamperla Spa**
  - www.zamperla.com
- **Australian Waterslides & Leisure Pty Ltd**
  - www.waterslide.net
- **Ballpool EU**
  - www.ball-pool.eu
- **Bekonscot Model Village**
  - www.beckonscot.co.uk
- **Bertazzon 3B Srl**
  - www.bertazzon.com
- **Bob’s Space Racers Inc**
  - www.bobsspace racers.com
- **Bungee Trampoline.com**
  - www.bungeetrampoline.com
- **C Melchers GmbH & Co**
  - www.melchers.com.sg
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chance Rides</td>
<td><a href="http://www.chancerides.com">www.chancerides.com</a></td>
</tr>
<tr>
<td>Clive Newman Leisure and Transportation</td>
<td><a href="http://www.wiegandslide.com">www.wiegandslide.com</a></td>
</tr>
<tr>
<td>Coastal Amusements Inc</td>
<td><a href="http://www.coastalamusements.com">www.coastalamusements.com</a></td>
</tr>
<tr>
<td>DBA Adventure Golf Services</td>
<td><a href="http://www.adventureandfun.com">www.adventureandfun.com</a></td>
</tr>
<tr>
<td>Dotto Trains</td>
<td><a href="http://www.dottotrails.com">www.dottotrails.com</a></td>
</tr>
<tr>
<td>Ecár</td>
<td><a href="http://www.ecarjuegos.com.ar">www.ecarjuegos.com.ar</a></td>
</tr>
<tr>
<td>Eli Bridge Co</td>
<td><a href="http://www.elibridge.com">www.elibridge.com</a></td>
</tr>
<tr>
<td>ETF Ride Systems</td>
<td><a href="http://www.etf.nl">www.etf.nl</a></td>
</tr>
<tr>
<td>Ets Marcel Lutz</td>
<td><a href="http://www.marcel-lutz.fr">www.marcel-lutz.fr</a></td>
</tr>
<tr>
<td>Eurobuny Germany</td>
<td><a href="http://www.eurobuny.com">www.eurobuny.com</a></td>
</tr>
<tr>
<td>EuroJumper</td>
<td><a href="http://www.eurojumper.pl">www.eurojumper.pl</a></td>
</tr>
<tr>
<td>FAB - Freizeit Anlagen Bau Sarl</td>
<td><a href="http://www.fab.lu">www.fab.lu</a></td>
</tr>
<tr>
<td>Fabbri Group</td>
<td><a href="http://www.fabbrigroup.com">www.fabbrigroup.com</a></td>
</tr>
<tr>
<td>Fastline Group</td>
<td><a href="http://www.fastlinegroup.com">www.fastlinegroup.com</a></td>
</tr>
<tr>
<td>Formula K</td>
<td><a href="http://www.formula-k.co.uk">www.formula-k.co.uk</a></td>
</tr>
<tr>
<td>Frolicker Electronic Co., Ltd</td>
<td><a href="http://www.frolicker.com.tw">www.frolicker.com.tw</a></td>
</tr>
<tr>
<td>Gerstlauer Elektro GmbH</td>
<td><a href="http://www.gerstlauer-rides.de">www.gerstlauer-rides.de</a></td>
</tr>
<tr>
<td>GoalStriker Group Ltd</td>
<td><a href="http://www.goalstriker.com">www.goalstriker.com</a></td>
</tr>
<tr>
<td>Gosetto Srl</td>
<td><a href="http://www.gosetto.com">www.gosetto.com</a></td>
</tr>
<tr>
<td>Great Coasters International Inc</td>
<td><a href="http://www.greatcoasters.com">www.greatcoasters.com</a></td>
</tr>
<tr>
<td>Group Motoi</td>
<td><a href="http://www.motoi.it">www.motoi.it</a></td>
</tr>
<tr>
<td>Grow Through Play</td>
<td><a href="http://www.growththroughplay.co.uk">www.growththroughplay.co.uk</a></td>
</tr>
<tr>
<td>Hafema Water Rides GmbH</td>
<td><a href="http://www.hafema.de">www.hafema.de</a></td>
</tr>
<tr>
<td>Heege Feizeittechnik</td>
<td><a href="http://www.h%D0%B5%D0%B5ge-freizeittechnik.de">www.hееge-freizeittechnik.de</a></td>
</tr>
<tr>
<td>Holovis</td>
<td><a href="http://www.holovis.com">www.holovis.com</a></td>
</tr>
<tr>
<td>Hopkins Rides, LLC</td>
<td><a href="http://www.hopkinsrides.com">www.hopkinsrides.com</a></td>
</tr>
<tr>
<td>IE Park srl</td>
<td><a href="http://www.iepark.com">www.iepark.com</a></td>
</tr>
<tr>
<td>Imagine Exhibitions, Inc.</td>
<td><a href="http://www.imagineexhibitions.com">www.imagineexhibitions.com</a></td>
</tr>
<tr>
<td>Intamin Amusement Rides Int. Corp. Est</td>
<td><a href="http://www.intaminworldwide.com">www.intaminworldwide.com</a></td>
</tr>
<tr>
<td>iPlayCo – International Play Co.</td>
<td><a href="http://www.iplayco.com">www.iplayco.com</a></td>
</tr>
<tr>
<td>Interactive Productline AB / Mindball</td>
<td><a href="http://www.mindball.se">www.mindball.se</a></td>
</tr>
<tr>
<td>Intermark Ride Group</td>
<td><a href="http://www.intermarkridegroup.com">www.intermarkridegroup.com</a></td>
</tr>
<tr>
<td>International Rides Management</td>
<td><a href="http://www.irmpri.com">www.irmpri.com</a></td>
</tr>
<tr>
<td>iocus Systems GmbH</td>
<td><a href="http://www.iocus-systems.com">www.iocus-systems.com</a></td>
</tr>
<tr>
<td>Ital International LLC</td>
<td><a href="http://www.italinti.com">www.italinti.com</a></td>
</tr>
<tr>
<td>Jesler Enterprises Inc</td>
<td><a href="http://www.jesler.com">www.jesler.com</a></td>
</tr>
<tr>
<td>Jora Vision</td>
<td><a href="http://www.joravision.com">www.joravision.com</a></td>
</tr>
<tr>
<td>Josef Wiegand GmbH &amp; Co KG</td>
<td><a href="http://www.wiegandslide.com">www.wiegandslide.com</a></td>
</tr>
<tr>
<td>KMG Machine Construction</td>
<td><a href="http://www.kmg.nl">www.kmg.nl</a></td>
</tr>
<tr>
<td>Konami Amusement of Europe Ltd</td>
<td><a href="http://www.konami.co.uk">www.konami.co.uk</a></td>
</tr>
<tr>
<td>Laser Star Amusement Inc</td>
<td><a href="http://www.lasershootinggalleries.com">www.lasershootinggalleries.com</a></td>
</tr>
<tr>
<td>Leisure Labs LLC</td>
<td><a href="http://www.leisurelabsllc.com">www.leisurelabsllc.com</a></td>
</tr>
<tr>
<td>Lindstrand Balloons Ltd</td>
<td><a href="http://www.lindstrand.co.uk">www.lindstrand.co.uk</a></td>
</tr>
<tr>
<td>Magnetar Technologies Corp</td>
<td><a href="http://www.magnetarcorp.com">www.magnetarcorp.com</a></td>
</tr>
<tr>
<td>Majestic Manufacturing</td>
<td><a href="http://www.majesticrides.com">www.majesticrides.com</a></td>
</tr>
<tr>
<td>Company Name</td>
<td>Website Link</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Maurer AG</td>
<td><a href="http://www.maurer.eu">www.maurer.eu</a></td>
</tr>
<tr>
<td>Maxi-Fun Air Games</td>
<td><a href="http://www.maxi-fun.com">www.maxi-fun.com</a></td>
</tr>
<tr>
<td>Mecpower-Tecway</td>
<td><a href="http://www.mecpower.com.cn">www.mecpower.com.cn</a></td>
</tr>
<tr>
<td>MIT Srl</td>
<td><a href="http://www.rides.it">www.rides.it</a></td>
</tr>
<tr>
<td>Montic Fischer</td>
<td><a href="http://www.montic.de">www.montic.de</a></td>
</tr>
<tr>
<td>Moser Rides</td>
<td><a href="http://www.moserrides.com">www.moserrides.com</a></td>
</tr>
<tr>
<td>nWave Pictures Distribution</td>
<td><a href="http://www.nwave.com">www.nwave.com</a></td>
</tr>
<tr>
<td>Pan Amusements</td>
<td><a href="http://www.panamusements.com">www.panamusements.com</a></td>
</tr>
<tr>
<td>Pax Company</td>
<td><a href="http://www.pax.ru/en">www.pax.ru/en</a></td>
</tr>
<tr>
<td>Peter Petz Productions GmbH</td>
<td><a href="http://www.peter-petz.de">www.peter-petz.de</a></td>
</tr>
<tr>
<td>Polin Waterparks</td>
<td><a href="http://www.polin.com.tr">www.polin.com.tr</a></td>
</tr>
<tr>
<td>Pouzet-Group</td>
<td><a href="http://www.pouzet-group.com">www.pouzet-group.com</a></td>
</tr>
<tr>
<td>Prat Trains Touristiques</td>
<td><a href="http://www.prattrains.com">www.prattrains.com</a></td>
</tr>
<tr>
<td>PremierWorld Technology Ltd</td>
<td><a href="http://www.premierworld.com">www.premierworld.com</a></td>
</tr>
<tr>
<td>Prime Pedal Karts</td>
<td><a href="http://www.primekarts.com">www.primekarts.com</a></td>
</tr>
<tr>
<td>ProSlide Technology, Inc</td>
<td><a href="http://www.proslide.com">www.proslide.com</a></td>
</tr>
<tr>
<td>QubicaAMF</td>
<td><a href="http://www.qubicaamf.com">www.qubicaamf.com</a></td>
</tr>
<tr>
<td>Rainbow Rides Ltd</td>
<td><a href="http://www.rainbowrides.co.uk">www.rainbowrides.co.uk</a></td>
</tr>
<tr>
<td>Red Raion</td>
<td><a href="http://www.redraion.com">www.redraion.com</a></td>
</tr>
<tr>
<td>Ride Entertainment Systems</td>
<td><a href="http://www.rideentertainment.com">www.rideentertainment.com</a></td>
</tr>
<tr>
<td>S&amp;S Worldwide</td>
<td><a href="http://www.engineeringexcitement.com">www.engineeringexcitement.com</a></td>
</tr>
<tr>
<td>Sally Corporation</td>
<td><a href="http://www.sallycorp.com">www.sallycorp.com</a></td>
</tr>
<tr>
<td>Sandy Creek Mining Co</td>
<td><a href="http://www.sandycreekmining.com">www.sandycreekmining.com</a></td>
</tr>
<tr>
<td>Sanoyas Hishino Meisho Corp</td>
<td><a href="http://www.sanoyas-leisure.com">www.sanoyas-leisure.com</a></td>
</tr>
<tr>
<td>Sartori Rides</td>
<td><a href="http://www.sartorirides.net">www.sartorirides.net</a></td>
</tr>
<tr>
<td>seeper</td>
<td><a href="http://www.seeper.com">www.seeper.com</a></td>
</tr>
<tr>
<td>Sega</td>
<td><a href="http://www.sega.co.uk">www.sega.co.uk</a></td>
</tr>
<tr>
<td>Sela Cars S.R.L.</td>
<td><a href="http://www.selacarshop.com">www.selacarshop.com</a></td>
</tr>
<tr>
<td>Severn Lamb</td>
<td><a href="http://www.severn-lamb.com">www.severn-lamb.com</a></td>
</tr>
<tr>
<td>Simworx Ltd</td>
<td><a href="http://www.simworx.co.uk">www.simworx.co.uk</a></td>
</tr>
<tr>
<td>Skytrack</td>
<td><a href="http://www.skytrack.nl">www.skytrack.nl</a></td>
</tr>
<tr>
<td>Spellmann Bowling</td>
<td><a href="http://www.spellmann.de">www.spellmann.de</a></td>
</tr>
<tr>
<td>Spibox</td>
<td><a href="http://www.spibox.com">www.spibox.com</a></td>
</tr>
<tr>
<td>TAB-Austria</td>
<td><a href="http://www.tab.at">www.tab.at</a></td>
</tr>
<tr>
<td>Tai Tin Amusement Ltd</td>
<td><a href="http://www.taitin.com.hk">www.taitin.com.hk</a></td>
</tr>
<tr>
<td>Technical Park</td>
<td><a href="http://www.technicalpark.com">www.technicalpark.com</a></td>
</tr>
<tr>
<td>Tornado International Ltd</td>
<td><a href="http://www.tornado-uk.com">www.tornado-uk.com</a></td>
</tr>
<tr>
<td>Triotech</td>
<td><a href="http://www.trio-tech.com">www.trio-tech.com</a></td>
</tr>
<tr>
<td>United International Leisure AG</td>
<td><a href="http://www.amusement-rides.com">www.amusement-rides.com</a></td>
</tr>
<tr>
<td>Videotronics UK</td>
<td><a href="http://www.videotronicsuk.com">www.videotronicsuk.com</a></td>
</tr>
<tr>
<td>Vortex Aquatic Structures...</td>
<td><a href="http://www.vortex-intl.com">www.vortex-intl.com</a></td>
</tr>
<tr>
<td>Wai Lee Video Amusement Co. Ltd</td>
<td><a href="http://www.wailee.com">www.wailee.com</a></td>
</tr>
<tr>
<td>WhiteWater</td>
<td><a href="http://www.whitewaterwest.com">www.whitewaterwest.com</a></td>
</tr>
<tr>
<td>Wisdom Rides Inc</td>
<td><a href="http://www.wisdomrides.com">www.wisdomrides.com</a></td>
</tr>
<tr>
<td>World of Rides</td>
<td><a href="http://www.worldofrides.com">www.worldofrides.com</a></td>
</tr>
</tbody>
</table>

### ANIMATRONICS

- Adel Rootstein Ltd  
  www.rootstein.com
- Advanced Animations Inc  
  www.advancedanimations.com
Amusement Electronics Co.
www.amusementelectronics.com

ATOM Ltd
www.atomltd.com

Chris Hillman Creative
www.christopherhillman.com

David Hayes Studios
www.davidhayes.co.uk

Garner Holt Productions, Inc.
www.garnerholt.com

GEP Productions
www.gepproductions.com

Gilderfluke & Company
www.gilderfluke.com

Heimotion Gmbh
www.heimo.com

Kokoro Company Ltd
www.kokoro-dreams.co.jp/english

Meticulous Ltd
www.meticulousltd.co.uk

NHM Planning & Design Consulting
www.nhm.ac.uk/business-centre

NHM Touring Exhibitions
www.nhm.ac.uk/business-centre

Polin Waterparks
www.polin.com.tr

Sally Corporation
www.sallycorp.com

The Jim Henson Company
www.henson.com

AQUARIUMS

Casco Group
www.casco-group.com

COST of Wisconsin Inc
www.costofwisconsin.com

nWave Pictures Distribution
www.nwave.com

Penny Press Factory
www.pennypressfactory.com

Polin Waterparks
www.polin.com.tr

ray hole architects ltd
www.rayhole-architects.com

Red Raion
www.redraion.com

ARCHITECTS/DESIGNERS

Adrian Smith + Gordon Gill Architecture
www.smithgill.com

Aedas Architects
www.aedas.com

AFLS+P
www.afl-uk.com

Antonio Zamperla Spa
www.zamperla.com

Aquatic Development Group
www.aquaticgroup.com

Archer Partnership
www.archerpartnership.co.uk

Arup
www.arup.com

Atlam Design Partnership
www.atlamdesignworldwide.com

Austin-Smith Lord
www.austinsmithlord.com

Australian Waterslides & Leisure Pty Ltd
www.waterslide.net

BCA London
www.bcalondon.com

BDS Architects Ltd
www.bdsarchitects.co.uk

Benoy
www.benoy.com

BH&M Architects
www.bhmarchitects.com

Bignell Shacklady Ewing
www.bignellshackladyewing.com

Blue Ant Design
www.blueantdesign.com

Blueprint Interior Design Inc
www.blueprintdesign.com

Boyes Rees Architects Ltd
www.boyesrees.co.uk

Cadmium Design
www.cadmiumdesign.co.uk

Colwyn Foulkes & Partners
www.colwynfoulkes.co.uk

cpd design
www.cpd-design.co.uk

Crane & Associates
www.craneassociates.com
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Solutions (Design &amp; Theming) Ltd</td>
<td><a href="http://www.creativesolutions-uk.com">www.creativesolutions-uk.com</a></td>
</tr>
<tr>
<td>Cunningham Group</td>
<td><a href="http://www.cunningham.com">www.cunningham.com</a></td>
</tr>
<tr>
<td>EDSA</td>
<td><a href="http://www.edsaplan.com">www.edsaplan.com</a></td>
</tr>
<tr>
<td>Fairhurst &amp; Partners</td>
<td><a href="http://www.fairhurst.co.uk">www.fairhurst.co.uk</a></td>
</tr>
<tr>
<td>FaulknerBrowns</td>
<td><a href="http://www.faulknerbrowns.co.uk">www.faulknerbrowns.co.uk</a></td>
</tr>
<tr>
<td>FORREC Ltd</td>
<td><a href="http://www.forrec.com">www.forrec.com</a></td>
</tr>
<tr>
<td>Goddard Wybor Practice</td>
<td><a href="http://www.gwp-arch.com">www.gwp-arch.com</a></td>
</tr>
<tr>
<td>GSM Project</td>
<td><a href="http://www.gsmproject.com">www.gsmproject.com</a></td>
</tr>
<tr>
<td>Hankinson Duckett Associates</td>
<td><a href="http://www.hda-enviro.co.uk">www.hda-enviro.co.uk</a></td>
</tr>
<tr>
<td>Herzog de Meuron Basel Ltd</td>
<td><a href="http://www.herzogdemeuron.com">www.herzogdemeuron.com</a></td>
</tr>
<tr>
<td>HKS Sports Design Group</td>
<td><a href="http://www.hksinc.com">www.hksinc.com</a></td>
</tr>
<tr>
<td>HOK International Ltd</td>
<td><a href="http://www.hok.com">www.hok.com</a></td>
</tr>
<tr>
<td>Holmes Miller</td>
<td><a href="http://www.holmesmiller.com">www.holmesmiller.com</a></td>
</tr>
<tr>
<td>Holovis</td>
<td><a href="http://www.holovis.com">www.holovis.com</a></td>
</tr>
<tr>
<td>Househam Henderson</td>
<td><a href="http://www.hharchitects.co.uk">www.hharchitects.co.uk</a></td>
</tr>
<tr>
<td>Hypsos</td>
<td><a href="http://www.hypsos.com">www.hypsos.com</a></td>
</tr>
<tr>
<td>Ibex Interiors Ltd</td>
<td><a href="http://www.ibex-interiors.co.uk">www.ibex-interiors.co.uk</a></td>
</tr>
<tr>
<td>IDA Chartered Design Consultants</td>
<td><a href="http://www.ida-designs.com">www.ida-designs.com</a></td>
</tr>
<tr>
<td>IDEATTACK</td>
<td><a href="http://www.ideattack.com">www.ideattack.com</a></td>
</tr>
<tr>
<td>Idea Architects &amp; Design Consultant</td>
<td><a href="http://www.thinkidea.co.uk">www.thinkidea.co.uk</a></td>
</tr>
<tr>
<td>International Concept Management Inc</td>
<td><a href="http://www.icm-corp.com">www.icm-corp.com</a></td>
</tr>
<tr>
<td>iPlayCo – International Play Co.</td>
<td><a href="http://www.iplayco.com">www.iplayco.com</a></td>
</tr>
<tr>
<td>Janvs Design</td>
<td><a href="http://www.janvs.com">www.janvs.com</a></td>
</tr>
<tr>
<td>John Duffy Design Group</td>
<td><a href="http://www.jddg.ie">www.jddg.ie</a></td>
</tr>
<tr>
<td>Jonathan Smith &amp; Partners</td>
<td><a href="http://www.jsparchitecture.com">www.jsparchitecture.com</a></td>
</tr>
<tr>
<td>Jora Vision</td>
<td><a href="http://www.joravision.com">www.joravision.com</a></td>
</tr>
<tr>
<td>Kossmann.dejong</td>
<td><a href="http://www.kossmanndejong.nl">www.kossmanndejong.nl</a></td>
</tr>
<tr>
<td>Lazenby Design Associates</td>
<td><a href="http://www.lazenbydesign.com">www.lazenbydesign.com</a></td>
</tr>
<tr>
<td>Lifeforms Design</td>
<td><a href="http://www.lifeforms-design.com">www.lifeforms-design.com</a></td>
</tr>
<tr>
<td>Lifschutz Davidson Sandilands</td>
<td><a href="http://www.lifschutzdavidson.com">www.lifschutzdavidson.com</a></td>
</tr>
<tr>
<td>Lightswitch</td>
<td><a href="http://www.lightswitch.net">www.lightswitch.net</a></td>
</tr>
<tr>
<td>Maber Associates</td>
<td><a href="http://www.maber.co.uk">www.maber.co.uk</a></td>
</tr>
<tr>
<td>Mackenzie Wheeler</td>
<td><a href="http://www.mackenziewheeler.co.uk">www.mackenziewheeler.co.uk</a></td>
</tr>
<tr>
<td>Mark Rylander</td>
<td><a href="http://www.rylandermark.com">www.rylandermark.com</a></td>
</tr>
<tr>
<td>MASS Designers</td>
<td><a href="http://www.massdesigners.com">www.massdesigners.com</a></td>
</tr>
<tr>
<td>McFarlane Latter Architects</td>
<td><a href="http://www.mcfaranelatter.co.uk">www.mcfaranelatter.co.uk</a></td>
</tr>
<tr>
<td>MET Studio</td>
<td><a href="http://www.metstudio.com">www.metstudio.com</a></td>
</tr>
<tr>
<td>Michael Lee Design</td>
<td><a href="http://www.michaelleeedesign.com">www.michaelleeedesign.com</a></td>
</tr>
<tr>
<td>MVRDV</td>
<td><a href="http://www.mvrdv.nl">www.mvrdv.nl</a></td>
</tr>
<tr>
<td>Penoyre &amp; Prasad LLP</td>
<td><a href="http://www.penoyre-prasad.net">www.penoyre-prasad.net</a></td>
</tr>
<tr>
<td>Peter Brett Associates</td>
<td><a href="http://www.pba.co.uk">www.pba.co.uk</a></td>
</tr>
<tr>
<td>Peter Wynne-Willson</td>
<td><a href="http://www.peterwynnewillson.com">www.peterwynnewillson.com</a></td>
</tr>
<tr>
<td>PGAV Destinations</td>
<td><a href="http://www.pgavdestinations.com">www.pgavdestinations.com</a></td>
</tr>
<tr>
<td>Phos Architects LLP</td>
<td><a href="http://www.phosarchitects.co.uk">www.phosarchitects.co.uk</a></td>
</tr>
<tr>
<td>ProSlide Technology, Inc</td>
<td><a href="http://www.proslide.com">www.proslide.com</a></td>
</tr>
<tr>
<td>ray hole architects ltd</td>
<td><a href="http://www.rayhole-architects.com">www.rayhole-architects.com</a></td>
</tr>
</tbody>
</table>
Rhetroactive Design
www.rhetroactive.com

Richard Burdett
www.lse.ac.uk/researchAndExpertise

RTKL
www.rtkl.com

Scape Design Associates Ltd
www.scapeda.co.uk

Space Design Studios
www.bardesign.co.uk

Steelman Partners
www.paulsteelman.com

Stefano Boeri Architetti
www.stefanoboeriarquitetti.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

AR/MIXED REALITY ATTRACTIONS
seeper
www.seeper.com

ASSOCIATIONS

IAAPA EMEA
www.IAAPA.org/EMEA

AUDIO TOUR GUIDES

Acoustiguide Ltd
www.acoustiguide.co.uk

Audioposts Ltd
www.audioposts.co.uk

Datatont AB
www.datatont.com

Okayo Electronics Co. Ltd
www.okayo.com

Orbital Sound
www.orbitalsound.co.uk

Orpheo Group
www.orpheogroup.com

Phonak AG
www.phonak.com

AV/MULTIMEDIA/SOUND

21st Century AV Ltd
www.21stcenturyav.com

3D Experience
www.3dexperience.co.uk

7thSense Design
www.7thsensedesign.com

A+K UK Ltd
www.anders-kern.co.uk

AB Audio Visual Ltd
www.abaudiovisual.co.uk

Adam Hall Ltd
www.adamhall.co.uk

Addabox Sound
www.addabox.com

ADI UK Ltd
www.theadigroup.com

ADTEC Inc
www.adtec.nl

Airsound LLP
www.airsound.net

Airwave Europe Ltd
www.airwave.tv

Alcons Audio B.V.
www.alconsaudio.com

Apogee Sound Inc
www.apogee-sound.com

Arcstream AV Ltd
www.arcstreamav.com
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armstrong World Industries Ltd</td>
<td><a href="http://www.armstrong-ceilings.co.uk">www.armstrong-ceilings.co.uk</a></td>
</tr>
<tr>
<td>Atacama Ltd</td>
<td><a href="http://www.atacama.co.uk">www.atacama.co.uk</a></td>
</tr>
<tr>
<td>Audeon Ltd</td>
<td><a href="http://www.audeon.co.uk">www.audeon.co.uk</a></td>
</tr>
<tr>
<td>Audio Technology &amp; Communications (AT&amp;C Ltd)</td>
<td><a href="http://www.atandc.net">www.atandc.net</a></td>
</tr>
<tr>
<td>Audio Visual Consultants</td>
<td><a href="http://www.avc-edinburgh.co.uk">www.avc-edinburgh.co.uk</a></td>
</tr>
<tr>
<td>Audio Visual Experience</td>
<td><a href="http://www.ave1.com">www.ave1.com</a></td>
</tr>
<tr>
<td>Audio-Technica Ltd</td>
<td><a href="http://www.audio-technica.com">www.audio-technica.com</a></td>
</tr>
<tr>
<td>Autograph Sound Recording</td>
<td><a href="http://www.autograph.co.uk">www.autograph.co.uk</a></td>
</tr>
<tr>
<td>Barco</td>
<td><a href="http://www.barco.com">www.barco.com</a></td>
</tr>
<tr>
<td>Batwin &amp; Robin Productions</td>
<td><a href="http://www.batwinandrobin.com">www.batwinandrobin.com</a></td>
</tr>
<tr>
<td>Bose Ltd</td>
<td><a href="http://www.bose.co.uk/business_solutions">www.bose.co.uk/business_solutions</a></td>
</tr>
<tr>
<td>Bretford Manufacturing Ltd</td>
<td><a href="http://www.bretforduk.com">www.bretforduk.com</a></td>
</tr>
<tr>
<td>BrightSign</td>
<td><a href="http://www.brightsign.biz">www.brightsign.biz</a></td>
</tr>
<tr>
<td>BSS Audio</td>
<td><a href="http://www.bss.co.uk">www.bss.co.uk</a></td>
</tr>
<tr>
<td>C-Burn Systems</td>
<td><a href="http://www.c-burn.com">www.c-burn.com</a></td>
</tr>
<tr>
<td>Cambridge Multimedia Ltd</td>
<td><a href="http://www.cmgroup.co.uk">www.cmgroup.co.uk</a></td>
</tr>
<tr>
<td>Centre Screen Productions</td>
<td><a href="http://www.centrescreen.co.uk">www.centrescreen.co.uk</a></td>
</tr>
<tr>
<td>CGA Integration</td>
<td><a href="http://www.cga-ltd.co.uk">www.cga-ltd.co.uk</a></td>
</tr>
<tr>
<td>Christie Digital Systems</td>
<td><a href="http://www.christiedigital.co.uk">www.christiedigital.co.uk</a></td>
</tr>
<tr>
<td>Cloud Electronics Ltd</td>
<td><a href="http://www.cloud.co.uk">www.cloud.co.uk</a></td>
</tr>
<tr>
<td>CP Sound</td>
<td><a href="http://www.cpsound.co.uk">www.cpsound.co.uk</a></td>
</tr>
<tr>
<td>Creative Technology Ltd</td>
<td><a href="http://www.ctlondon.com">www.ctlondon.com</a></td>
</tr>
<tr>
<td>CUK Audio</td>
<td><a href="http://www.cuk-audio.com">www.cuk-audio.com</a></td>
</tr>
<tr>
<td>CVA</td>
<td><a href="http://www.cvasound.com">www.cvasound.com</a></td>
</tr>
<tr>
<td>D&amp;M Professional Europe</td>
<td><a href="http://www.d-mpro.eu.com">www.d-mpro.eu.com</a></td>
</tr>
<tr>
<td>Dataton AB</td>
<td><a href="http://www.dataton.com">www.dataton.com</a></td>
</tr>
<tr>
<td>Denon</td>
<td><a href="http://www.denon.com">www.denon.com</a></td>
</tr>
<tr>
<td>Digital Projection Ltd</td>
<td><a href="http://www.digitalprojection.com">www.digitalprojection.com</a></td>
</tr>
<tr>
<td>DTS</td>
<td><a href="http://www.dts.com">www.dts.com</a></td>
</tr>
<tr>
<td>DJ Willrich Ltd (DJW)</td>
<td><a href="http://www.djwillrich.com">www.djwillrich.com</a></td>
</tr>
<tr>
<td>DNH Worldwide</td>
<td><a href="http://www.dnh.co.uk">www.dnh.co.uk</a></td>
</tr>
<tr>
<td>Elbow Productions</td>
<td><a href="http://www.elbowproductions.com">www.elbowproductions.com</a></td>
</tr>
<tr>
<td>Electrasonic</td>
<td><a href="http://www.electrasonic.com">www.electrasonic.com</a></td>
</tr>
<tr>
<td>Electro-Voice</td>
<td><a href="http://www.electrovoice.com">www.electrovoice.com</a></td>
</tr>
<tr>
<td>Electrosonic</td>
<td><a href="http://www.electrosonic.com">www.electrosonic.com</a></td>
</tr>
<tr>
<td>EPOC System AB</td>
<td><a href="http://www.epocsystem.se">www.epocsystem.se</a></td>
</tr>
<tr>
<td>ETC UK Ltd</td>
<td><a href="http://www.projecting.co.uk">www.projecting.co.uk</a></td>
</tr>
<tr>
<td>Evans &amp; Sutherland</td>
<td><a href="http://www.es.com">www.es.com</a></td>
</tr>
<tr>
<td>Fisher Audio Visual</td>
<td><a href="http://www.fisheraudiovisual.co.uk">www.fisheraudiovisual.co.uk</a></td>
</tr>
<tr>
<td>FT Audio Visual</td>
<td><a href="http://www.ftav.co.uk">www.ftav.co.uk</a></td>
</tr>
<tr>
<td>Fuzion Plc</td>
<td><a href="http://www.fuzion.co.uk">www.fuzion.co.uk</a></td>
</tr>
<tr>
<td>GMS</td>
<td><a href="http://www.gmsmusic.com">www.gmsmusic.com</a></td>
</tr>
<tr>
<td>Harkness Screens</td>
<td><a href="http://www.harkness-screens.com">www.harkness-screens.com</a></td>
</tr>
<tr>
<td>Heritage Multimedia</td>
<td><a href="http://www.heritage-multimedia.co.uk">www.heritage-multimedia.co.uk</a></td>
</tr>
<tr>
<td>Holovis</td>
<td><a href="http://www.holovis.com">www.holovis.com</a></td>
</tr>
<tr>
<td>Integrated Circles Ltd</td>
<td><a href="http://www.integrated-circles.com">www.integrated-circles.com</a></td>
</tr>
<tr>
<td>Interactive Media Solutions GmbH</td>
<td><a href="http://www.im-solutions.com">www.im-solutions.com</a></td>
</tr>
<tr>
<td>Company Name</td>
<td>Website</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>----------------------------------------------</td>
</tr>
<tr>
<td>IOSONO GmbH</td>
<td><a href="http://www.iosono-sound.com">www.iosono-sound.com</a></td>
</tr>
<tr>
<td>iRobic AV</td>
<td><a href="http://www.irobicsystems.com">www.irobicsystems.com</a></td>
</tr>
<tr>
<td>Jamo A/S</td>
<td><a href="http://www.jamo.com">www.jamo.com</a></td>
</tr>
<tr>
<td>KEF Audio UK</td>
<td><a href="http://www.kea.com">www.kea.com</a></td>
</tr>
<tr>
<td>Klark Teknik Group</td>
<td><a href="http://www.klarkteknik.com">www.klarkteknik.com</a></td>
</tr>
<tr>
<td>KLE Audiovisual Ltd (KLEAV)</td>
<td><a href="http://www.kleav.co.uk">www.kleav.co.uk</a></td>
</tr>
<tr>
<td>Knight Electronics</td>
<td><a href="http://www.addabox.com">www.addabox.com</a></td>
</tr>
<tr>
<td>Kraftwerk Living Technologies GmbH</td>
<td><a href="http://www.kraftwerk.at">www.kraftwerk.at</a></td>
</tr>
<tr>
<td>Laservision Pty Ltd</td>
<td><a href="http://www.laservision.com.au">www.laservision.com.au</a></td>
</tr>
<tr>
<td>Leisure Sound Solutions Ltd</td>
<td><a href="http://www.leisuresoundsolutions.co.uk">www.leisuresoundsolutions.co.uk</a></td>
</tr>
<tr>
<td>Leisuretec Distribution</td>
<td><a href="http://www.leisuretec.co.uk">www.leisuretec.co.uk</a></td>
</tr>
<tr>
<td>Lifestyle Entertainment Solutions Ltd</td>
<td><a href="http://www.lifestylesolutions.co.uk">www.lifestylesolutions.co.uk</a></td>
</tr>
<tr>
<td>Loud Technologies plc</td>
<td><a href="http://www.loudtechnic.com">www.loudtechnic.com</a></td>
</tr>
<tr>
<td>M-Jay Electronics Ltd</td>
<td><a href="http://www.audeon.co.uk">www.audeon.co.uk</a></td>
</tr>
<tr>
<td>Magenta Research Ltd</td>
<td><a href="http://www.magenta-research.com">www.magenta-research.com</a></td>
</tr>
<tr>
<td>Marquee Audio</td>
<td><a href="http://www.marqueeaudio.co.uk">www.marqueeaudio.co.uk</a></td>
</tr>
<tr>
<td>Martin Audio Ltd</td>
<td><a href="http://www.martin-audio.com">www.martin-audio.com</a></td>
</tr>
<tr>
<td>Martin Professional</td>
<td><a href="http://www.martin.com">www.martin.com</a></td>
</tr>
<tr>
<td>MSP</td>
<td><a href="http://www.msp-av.co.uk">www.msp-av.co.uk</a></td>
</tr>
<tr>
<td>Midwich Ltd</td>
<td><a href="http://www.midwich.com">www.midwich.com</a></td>
</tr>
<tr>
<td>Mission Group</td>
<td><a href="http://www.mission.co.uk">www.mission.co.uk</a></td>
</tr>
<tr>
<td>Mitsubishi Electric Europe BV</td>
<td><a href="http://www.mitsubishielectric.co.uk">www.mitsubishielectric.co.uk</a></td>
</tr>
<tr>
<td>Niceberg Studios</td>
<td><a href="http://www.niceberg.be">www.niceberg.be</a></td>
</tr>
<tr>
<td>nWave Pictures Distribution</td>
<td><a href="http://www.nwave.com">www.nwave.com</a></td>
</tr>
<tr>
<td>Optoma Europe Ltd</td>
<td><a href="http://www.optoma.co.uk">www.optoma.co.uk</a></td>
</tr>
<tr>
<td>Pacific Wave</td>
<td><a href="http://www.pacificwave.co.uk">www.pacificwave.co.uk</a></td>
</tr>
<tr>
<td>PAI Group</td>
<td><a href="http://www.paigroup.com">www.paigroup.com</a></td>
</tr>
<tr>
<td>Panasonic</td>
<td><a href="http://panasonic.net/prodisplays">http://panasonic.net/prodisplays</a></td>
</tr>
<tr>
<td>Paradigm Audio Visual Ltd</td>
<td><a href="http://www.rearpro.com">www.rearpro.com</a></td>
</tr>
<tr>
<td>Peavey Electronics Ltd</td>
<td><a href="http://www.peavey-eu.com">www.peavey-eu.com</a></td>
</tr>
<tr>
<td>POLARaudio</td>
<td><a href="http://www.polaraudio.co.uk">www.polaraudio.co.uk</a></td>
</tr>
<tr>
<td>Precise Pro Audio Hire</td>
<td><a href="http://www.preciseaudiohire.com">www.preciseaudiohire.com</a></td>
</tr>
<tr>
<td>Presentation Service Providers (PSP)</td>
<td><a href="http://www.pspav.com">www.pspav.com</a></td>
</tr>
<tr>
<td>PRG Lighting</td>
<td><a href="http://www.prg.com">www.prg.com</a></td>
</tr>
<tr>
<td>Purchase AV Ltd</td>
<td><a href="http://www.purchaseav.co.uk">www.purchaseav.co.uk</a></td>
</tr>
<tr>
<td>Red Raion</td>
<td><a href="http://www.redraion.com">www.redraion.com</a></td>
</tr>
<tr>
<td>Samsung Electronics Ltd</td>
<td><a href="http://www.samsung.com/uk">www.samsung.com/uk</a></td>
</tr>
<tr>
<td>Saville Audio Visual</td>
<td><a href="http://www.saville.co.uk">www.saville.co.uk</a></td>
</tr>
<tr>
<td>SCISS AB</td>
<td><a href="http://www.sciss.se">www.sciss.se</a></td>
</tr>
<tr>
<td>seeper</td>
<td><a href="http://www.seeper.com">www.seeper.com</a></td>
</tr>
<tr>
<td>Sennheiser UK Ltd</td>
<td><a href="http://www.sennheiser.co.uk">www.sennheiser.co.uk</a></td>
</tr>
<tr>
<td>Simon-Kaloi Engineering</td>
<td><a href="http://www.skeng.com">www.skeng.com</a></td>
</tr>
<tr>
<td>Simworx Ltd</td>
<td><a href="http://www.simworx.co.uk">www.simworx.co.uk</a></td>
</tr>
<tr>
<td>SNP Productions</td>
<td><a href="http://www.snp-productions.co.uk">www.snp-productions.co.uk</a></td>
</tr>
<tr>
<td>Softeq Development Ltd</td>
<td><a href="http://www.softeq.com">www.softeq.com</a></td>
</tr>
<tr>
<td>Sony UK Ltd</td>
<td><a href="http://www.sony.co.uk">www.sony.co.uk</a></td>
</tr>
<tr>
<td>Sound &amp; Secure Systems Ltd</td>
<td><a href="http://www.soundnsecure.com">www.soundnsecure.com</a></td>
</tr>
<tr>
<td>Sound Associates Ltd</td>
<td><a href="http://www.soundassociates.co.uk">www.soundassociates.co.uk</a></td>
</tr>
</tbody>
</table>
PRODUCT SELECTOR

Sound Leisure
www.slretail.co.uk

Sound Services
www.soundservices.co.uk

Sound Technology Ltd
www.soundtech.co.uk

Soundcraft
www.soundcraft.com

SoundGuys
www.soundguys.co.uk

Soundpower Ltd
www.soundpower.co.uk

Sporting Performance Ltd
www.sportingperformance.com

Stage Accompany
www.stageaccompany.com

Stealth Acoustics
www.stealthacoustics.com

Sysco Productions
www.syscoproductions.com

Tannoy Ltd
www.tannoy.com

The Projection Studio
www.theprojectionstudio.com

The Sound Workshop Ltd
www.thesoundworkshop.com

The Soundbeam Project Ltd
www.soundbeam.co.uk

TMC
www.tmc.ltd.uk

TOA Corporation (UK) Ltd
www.toa-corp.co.uk

Touch Vision
www.touchvision.tv

TransTec bv
www.transtec.nl

TurboSound Ltd
www.turbosound.com

Turner Media Innovations
www.turnermediainnovations.com

Unicol Engineering
www.unicol.com

Unique Systems UK Ltd
www.unique-online.co.uk

Vaughan Sound Installations
www.vaughansound.co.uk

Videotree Ltd
www.videotree.com

Vieta Pro
www.vietapro.com

Viewfax Multimedia Ltd
www.viewfax.com

Void Acoustics
www.voidaudio.com

Waves System / I.D. AL
www.id-al.com

Wharfedale International Ltd
www.wharfedale.co.uk

Wilding Sound Ltd
www.wildingsound.co.uk

CATERING
Frutina
www.frutina.com

COST of Wisconsin Inc
www.costofwisconsin.com

Entre-Prises (UK) Ltd
www.ep-uk.com

Innovative Leisure Ltd
www.innovativeleisure.co.uk

Omnico Group
www.omnicogroup.com

CLIMBING WALLS
Clip ‘n Climb International
www.clipnclimb.biz

iPlayCo – International Play Co.
www.iplayco.com

WhiteWater
www.whitewaterwest.com

CONSULTANTS
AECOM
www.aecom.com

Barry Noble Consultancy
www.barrynoble.co.uk

COST of Wisconsin Inc
www.costofwisconsin.com

Destination Consulting, Colliers International
www.colliers.com/uk/destinationconsulting

FORREC Ltd
www.forrec.com

GSM Project
www.gmsproject.com

BALLISTIC ARENAS

iPlayCo – International Play Co.
www.iplayco.com
GVA Hotels and Leisure
www.humberts-leisure.com

Holovis Attractions
www.holovis.com

IDEATTACK
www.ideattack.com

Imagine Exhibitions, Inc.
www.imagineexhibitions.com

iPlayCo – International Play Co.
www.iplayco.com

Jora Vision
www.joravision.com

Leisure Development Partners LLP
http://leisuredevelopment.co.uk

LM Associates
www.lm-associates.co.uk

Populus
www.populus.co.uk

ray hole architects ltd
www.rayhole-architects.com

seeper
www.seeper.com

Sysco Productions
www.syscoproductions.com

Turner Media Innovations
www.turnermediainnovations.com

Unlimited Snow
www.snow.biz

Water Technology Inc
www.wtiworld.com

COSTUME
Aardvark Mascots
www.aardvarkmascots.com

Alinco Costumes
www.alincocostumes.com

Costumes with Character Ltd
www.costumeswithcharacter.com

Cowan Costumes Inc
www.cowancostumes.com

Custom Characters
www.customcharacters.com

Dreamation Inc
www.dreamation.com

Metropolis Productions
www.metropolis-productions.com

Morris Costumes
www.morriscostumes.com

Rainbow Productions
www.rainbowproductions.co.uk

DARK RIDES
7thSense Design
www.7thsensedesign.com

Alterface
www.alterface.com

Australian Waterslides & Leisure Pty Ltd
www.waterslide.net

Holovis
www.holovis.com

Intamin Amusement Rides Int. Corp. Est
www.intaminworldwide.com

Jora Vision
www.joravision.com

Polin Waterparks
www.polin.com.tr

Sally Corporation
www.sallycorp.com

seeper
www.seeper.com

Simworx Ltd
www.simworx.co.uk

Triotech
www.trio-tech.com

Vekoma Rides Manufacturing B.V.
www.vekoma.com

DESIGN
A Basic Service
www.abasicservice.com

Absolute Action
www.absolute-action.com

Action Park
www.action-park.es

Agenda Design Associates
www.agendadesign.com

Antonio Zamperla Spa
www.zamperla.com

Apogee Attractions Inc
www.apogeeattractions.com

Aquatic Development Group
www.aquaticgroup.com

Artech Design & Productions
www.artech-hk.com
PRODUCT SELECTOR

Artwork Creative
www.artwork-creative.com

Atkins Heneghan
www.atkinsheneghan.com

Australian Waterslides & Leisure Pty Ltd
www.waterslide.net

Baf Graphics
www.baf.co.uk

Beauchamp Design
www.beauchampdesign.co.uk

BRC Imagination Arts
www.brcweb.com

Brennan Design LLP
www.brennanwhalley.co.uk

Broadbent
www.sbal.co.uk

Chicago Scenic Studios
www.chicagoscenic.com

Dan Pearlman Markenarchitektur GmbH
www.danpearlman.com

Dawson Design
www.dawsondesign.com

Design Duncan Miller Ullmann
www.designdmu.com

designLSM
www.designism.com

DP Associates GB Ltd
www.dpassociates.uk.com

Entertainment Design Corporation
www.entdesign.com

Event Communications Ltd
www.eventcomm.com

Exposed Design Consultants
www.exposed.co.uk

FORREC Ltd
www.forrec.com

Four IV
www.fouriv.com

Fresh Technologies
www.freshtechologies.com

Fulcrum Lighting
www.fulcrum.uk.com

Garner Holt Productions Inc
www.garnerholt.com

GHT Ltd
www.ghltld.com

GSM Project
www.gsmproject.com

Haley Sharpe Design Ltd
www.haleysharpe.com

Holovis Attractions
www.holovis.com

Hunt Design Associates
www.huntdesign.com

Ian Bishop Design Ltd
www.ianbishopdesign.co.uk

IDEATTACK
www.ideattack.com

iPlayCo – International Play Co.
www.iplayco.com

International Theme Park Services Inc
www.interthemepark.com

Jack Rouse Associates
www.jackrouse.com

Jellybean Creative Ltd
www.jellybeancreative.com

Jora Vision
www.joravision.com

Keane Brands
www.keanebrands.com

KHS&S Contractors
www.khss.com

KidzStuff
www.kidzstuff.uk.com

Land Design Studio Ltd
www.landdesignstudio.co.uk

Landmark Entertainment Group
www.landmarkusa.com

LARC
www.larcinc.com

Lightswitch
www.lightswitch.net

Metavision Corporation
www.metavision.com

Mytton Williams Ltd
www.mytonwilliams.co.uk

Newangle
www.newangle.co.uk

Northern Light
www.northernlight.nl
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pyott</td>
<td><a href="http://www.pyott.co.uk">www.pyott.co.uk</a></td>
</tr>
<tr>
<td>Polin Waterparks</td>
<td><a href="http://www.polin.com.tr">www.polin.com.tr</a></td>
</tr>
<tr>
<td>ProSlide Technology, Inc</td>
<td><a href="http://www.proslide.com">www.proslide.com</a></td>
</tr>
<tr>
<td>Quarry Fold Studio</td>
<td><a href="http://www.quarryfoldstudio.com">www.quarryfoldstudio.com</a></td>
</tr>
<tr>
<td>Rhythm &amp; Hues Inc</td>
<td><a href="http://www.rhythm.com">www.rhythm.com</a></td>
</tr>
<tr>
<td>Sanchuri Design Ltd</td>
<td><a href="http://www.sanchuri.co.uk">www.sanchuri.co.uk</a></td>
</tr>
<tr>
<td>seeper</td>
<td><a href="http://www.seeper.com">www.seeper.com</a></td>
</tr>
<tr>
<td>seymourpowell</td>
<td><a href="http://www.seymourpowell.com">www.seymourpowell.com</a></td>
</tr>
<tr>
<td>Simon Morris Associates</td>
<td><a href="http://www.madesignstudios.com">www.madesignstudios.com</a></td>
</tr>
<tr>
<td>Spiral Productions</td>
<td><a href="http://www.spiralproductions.co.uk">www.spiralproductions.co.uk</a></td>
</tr>
<tr>
<td>Start JudgeGill</td>
<td><a href="http://www.startjg.com">www.startjg.com</a></td>
</tr>
<tr>
<td>Sysco Productions</td>
<td><a href="http://www.syscoproductions.com">www.syscoproductions.com</a></td>
</tr>
<tr>
<td>The Creative Store</td>
<td><a href="http://www.thecreativestore.co.uk">www.thecreativestore.co.uk</a></td>
</tr>
<tr>
<td>The Deluxe Group</td>
<td><a href="http://www.thedeluxegroup.com">www.thedeluxegroup.com</a></td>
</tr>
<tr>
<td>The Ideas Company</td>
<td><a href="http://www.theideas.co.uk">www.theideas.co.uk</a></td>
</tr>
<tr>
<td>The One Off</td>
<td><a href="http://www.theoneoff.com">www.theoneoff.com</a></td>
</tr>
<tr>
<td>The Producers Group</td>
<td><a href="http://www.producers-group.com">www.producers-group.com</a></td>
</tr>
<tr>
<td>The Works Ltd</td>
<td><a href="http://www.works">www.works</a> ltd.co.uk</td>
</tr>
<tr>
<td>ThemeScape Art Studios Inc</td>
<td><a href="http://www.themescapeart.com">www.themescapeart.com</a></td>
</tr>
<tr>
<td>Thinkwell Design &amp; Production</td>
<td><a href="http://www.thinkwelldesign.com">www.thinkwelldesign.com</a></td>
</tr>
<tr>
<td>Transactis</td>
<td><a href="http://www.transactis.co.uk">www.transactis.co.uk</a></td>
</tr>
<tr>
<td>TVS Media Ltd</td>
<td><a href="http://www.tvsmedia.com">www.tvsmedia.com</a></td>
</tr>
<tr>
<td>Unlimited Snow</td>
<td><a href="http://www.snow.biz">www.snow.biz</a></td>
</tr>
<tr>
<td>Vision XS</td>
<td><a href="http://www.visionxs.co.uk">www.visionxs.co.uk</a></td>
</tr>
<tr>
<td>Vortex Aquatic Structures International</td>
<td><a href="http://www.vortex-intl.com">www.vortex-intl.com</a></td>
</tr>
<tr>
<td>Water Technology Inc</td>
<td><a href="http://www.wtiworld.com">www.wtiworld.com</a></td>
</tr>
<tr>
<td>Weldon Exhibits</td>
<td><a href="http://www.weldonexhibits.com">www.weldonexhibits.com</a></td>
</tr>
<tr>
<td>WhiteWater</td>
<td><a href="http://www.whitewaterwest.com">www.whitewaterwest.com</a></td>
</tr>
<tr>
<td>Zebra</td>
<td><a href="http://www.zbr.co.uk">www.zbr.co.uk</a></td>
</tr>
<tr>
<td><strong>DIGITAL THEATRES</strong></td>
<td></td>
</tr>
<tr>
<td>7thSense Design</td>
<td><a href="http://www.7thsensedesign.com">www.7thsensedesign.com</a></td>
</tr>
<tr>
<td>Antonio Zamperla Spa</td>
<td><a href="http://www.zamperlaplus.com">www.zamperlaplus.com</a></td>
</tr>
<tr>
<td><strong>ELECTRONIC LOCKER SYSTEMS</strong></td>
<td></td>
</tr>
<tr>
<td>Gantner Electronic GmbH</td>
<td><a href="http://www.gantner.com">www.gantner.com</a></td>
</tr>
<tr>
<td><strong>EVENT MANAGEMENT</strong></td>
<td></td>
</tr>
<tr>
<td>EAG International Expo</td>
<td><a href="http://www.eagexpo.com">www.eagexpo.com</a></td>
</tr>
<tr>
<td>IAAPA Europe</td>
<td><a href="http://www.iaapa.org.europe">www.iaapa.org.europe</a></td>
</tr>
<tr>
<td>Visitor Attraction Expo</td>
<td><a href="http://www.attractionsexpo.co.uk">www.attractionsexpo.co.uk</a></td>
</tr>
<tr>
<td>World Waterpark Association</td>
<td><a href="http://www.waterparks.org">www.waterparks.org</a></td>
</tr>
</tbody>
</table>
PRODUCT SELECTOR

EXHIBITIONS & DISPLAYS
B Brown Display Materials Ltd
www.bbrownc.com

ID Ess CD Ltd
www.idesscd.co.uk

Garner Holt Productions Inc
www.garnerholt.com

Global Experience Specialists (GES)
www.globalexperiencespecialists.co.uk

GSM Project
www.gsmproyect.com

Imagine Exhibitions, Inc.
www.imagineexhibitions.com

Jora Vision
www.joravision.com

Kurt Huttinger GmbH
www.huettinger.de

Marler Haley
www.marlerhaley.co.uk

Milosgroup Entertainment
www.milosgroup.com

ray hole architects ltd
www.rayhole-architects.com

Real Studios
www.realstudios.co.uk

Silverwood Exhibitions Ltd
www.silverwood-exhibitions.com

Superchrome Services Ltd
www.superchromeservices.com

Sysco Productions
www.syscoproductions.com

Wire Fittings Designs Ltd
www.wirefittings.co.uk

FAMILY COASTERS
Antonio Zamperla Spa
www.zamperla.com

ProSlide Technology, Inc
www.proslide.com

Technical Park
www.technicalpark.com

Vekoma Rides Manufacturing B.V.
www.vekoma.com

WhiteWater
www.whitewaterwest.com

HERITAGE VISITOR GUIDEBOOKS
Hudson’s Media Ltd
www.hudsons.co.uk

INDOOR COASTERS
Antonio Zamperla Spa
www.zamperla.com

ProSlide Technology, Inc
www.proslide.com

Vekoma Rides Manufacturing B.V.
www.vekoma.com

INSURANCE
Ecclesiastical
www.ecclesiastical.com

INTERACTIVE ATTRACTIONS
3DBA 3D Branded Attractions
www.3dba.be

7thSense Design
www.7thsensedesign.com

Alterface
www.alterface.com

Antonio Zamperla Spa
www.zamperlaplus.com

COST of Wisconsin Inc
www.costofwisconsin.com

Creative Kingdom LLC
www.creativekingdom.com

GSM Project
www.gsmproyect.com

Holos
www.holos.com

Imagine Exhibitions, Inc.
www.imagineexhibitions.com

iPlayCo – International Play Co.
www.iplayco.com

OptiMusic i-Tech Ltd
www.optimusic.com

Polin Waterparks
www.polin.com.tr

ProSlide Technology, Inc
www.proslide.com

Raw Thrills Inc
www.rawthrills.com

ray hole architects ltd
www.rayhole-architects.com

Red Raion
www.redraion.com

Sally Corporation
www.sallycorp.com
seeper
www.seeper.com

Simworx Ltd
www.simworx.co.uk

Sysco Productions
www.syscoproductions.com

Technical Park
www.technicalpark.com

Triotech
www.trio-tech.com

Unlimited Snow
www.snow.biz

Vortex Aquatic Structures International
www.vortex-intl.com

WhiteWater
www.whitewaterwest.com

LARGE FORMAT FILM
Evans & Sutherland
www.es.com

IMAX
www.imax.com

nWave Pictures Distribution
www.nwave.com

MEDIA-BASED ATTRACTIONS
Alterface
www.alterface.com

Antonio Zamperla Spa
www.zamperlaplus.com

GSM Project
www.gsmproject.com

Holovis
www.holovis.com

Kraftwerk Living Technologies GmbH
www.kraftwerk.at

Red Raion
www.redraion.com

Sally Corporation
www.sallycorp.com

seeper
www.seeper.com

Simworx Ltd
www.simworx.co.uk

Sysco Productions
www.syscoproductions.com

Triotech
www.trio-tech.com

Vekoma Rides Manufacturing B.V.
www.vekoma.com

MERCHANDISING
Omnico Group
www.omnicogroup.com

Penny Press Factory
www.pennypressfactory.com

Turner Media Innovations
www.turnermediainnovations.com

MUSEUM SUPPLIES
COST of Wisconsin Inc
www.costofwisconsin.com

Dauphin Restoration Ltd
www.dauphin.co.uk

EDM Ltd
www.edm.ltd.uk

Fractal
www.fractal.be

GK Beaulah & Co Ltd
www.beaulah.co.uk

Gallery Systems
www.galleriesystems.com

Glomas UK Ltd
www.glomas.com

Hudson’s Heritage Group
www.hudsons.co.uk

iPlayCo – International Play Co.
www.iplayco.com

Jora Vision
www.joravision.com

King & McGaw
www.kingandmcgaw.com

Lord Cultural Resources
www.lord.ca

McKenzie Clark
www.mckenzieclark.co.uk

Penny Press Factory
www.pennypressfactory.com

Polstore Storage Systems
www.polstore.co.uk

Secol Ltd
www.secol.co.uk

Visual Systems Sales Ltd
www.visualsystems.co.uk
PRODUCT SELECTOR

▶ NON-COASTER ATTRACTIONS

Antonio Zamperla Spa
www.zamperla.com

Sally Corporation
www.sallycorp.com

seepy
www.seepy.com

Simworx Ltd
www.simworx.co.uk

Technical Park
www.technicalpark.com

Vekoma Rides Manufacturing B.V.
www.vekoma.com

WhiteWater
www.whitewaterwest.com

OUTDOOR FURNITURE

Marmax Products
www.marmaxproducts.co.uk

PENNY PRESS

Penny Press Factory
www.pennypressfactory.com

PEOPLE MOVERS

Antonio Zamperla Spa
www.zamperla.com

Dotto Trains
www.dotto-trains.com

Jackson Lift Services
www.jacksonlifts.com

Pickerings Ltd
www.pickerings.co.uk

Severn Lamb
www.severn-lamb.com

PLANETARIUMS

7thSense Design
www.7thsensedesign.com

Evans & Sutherland
www.es.com

Holovis
www.holovis.com

Imagine Exhhibitions, Inc.
www.imagineexhibitions.com

nWave Pictures Distribution
www.nwave.com

Penny Press Factory
www.pennypressfactory.com

ray hole architects ltd
www.rayhole-architects.com

Red Raion
www.redraion.com

Sky-Scan Inc
www.skyscan.com

PLAY

Australian Waterslides & Leisure Pty Ltd
www.waterslide.net

Clip ‘n Climb International
www.clipnclimb.biz

Eibe Play Ltd
www.eibe.co.uk

iPlayCo – International Play Co.
www.iplayco.com

Polin Waterparks
www.polin.com.tr

Proludic Play Equipment
www.proludicplayequipment.co.uk

ProSlide Technology, Inc
www.proslide.com

SMP Playgrounds
www.smp.co.uk

Vortex Aquatic Structures International
www.vortex-intl.com

WhiteWater
www.whitewaterwest.com

PHOTOGRAPHY

Image+ Digital
www.image-plus-digital.com

Picsolve International Ltd
www.picsolve.biz

TapeMyDay
www.tapemyday.com

PHOTO/VIDEO SOUVENIRS

Niceberg Studios
www.niceberg.be

Picsolve International Ltd
www.picsolve.biz

TapeMyDay
www.tapemyday.com

PROJECTORS

Barco
www.barco.com/entertainment

Digital Projection Ltd
www.digitalprojection.com
RETAIL
Gateway Ticketing Systems, Inc
www.gatewayticketing.com

iPlayCo – International Play Co.
www.iplayco.com

Omnico Group
www.omnicogroup.com

Penny Press Factory
www.pennypressfactory.com

ROBOTS/ROBOTICS
BlueBotics SA
www.bluebotics.com

Garner Holt Productions Inc
www.garnerholt.com

Kuka Robotics UK Ltd
www.kuka-robotics.com

Sally Corporation
www.sallycorp.com

Simworx Ltd
www.simworx.co.uk

The Robot Factory
www.robotfactory.com

ROLLER COASTERS
Antonio Zamperla Spa
www.zamperla.com

Intamin Amusement Rides Int. Corp. Est
www.intaminworldwide.com

Maurer AG
www.maurer.eu

Vekoma Rides Manufacturing B.V.
www.vekoma.com

ROPE COURSES
Innovative Leisure Ltd
www.innovativeleisure.co.uk

iPlayCo – International Play Co.
www.iplayco.com

WhiteWater
www.whitewaterwest.com

SHOW CONTROL
7thSense Design
www.7thsensedesign.com

Alterface
www.alterface.com

 Associates in Media Engineering
www.media-engine.com

Kinesys
www.kinesys.co.uk

Kraftwerk Living Technologies GmbH
www.kraftwerk.at

Lift Turn Move Ltd
www.liftturnmove.co.uk

MediaMation
www.mediamation.com

Out Board
www.outboard.co.uk

ShowSys
www.showsys.com

Skjonberg Controls Inc
www.skjonberg.com

Slingco Ltd
www.slingco.co.uk

United Exhibits Group (UEG)
www.unitedexhibits.com

SOFT PLAY
iPlayCo – International Play Co.
www.iplayco.com

Vortex Aquatic Structures International
www.vortex-intl.com

SOUVENIRS
Penny Press Factory
www.pennypressfactory.com

SPECIAL EFFECTS
Back-Stage Technologies Inc
www.back-stage.com

CMT Events
www.cmtevents.co.uk

FogScreen Inc
www.fogscreen.com

Kraftwerk Living Technologies GmbH
www.kraftwerk.at

Mad Science Inc
www.madscience.org

Metropolis Entertainment
www.metropolisav.com

PeopleVisionFX
www.peoplevisionfx.com

Polin Waterparks
www.polin.com.tr

RLH Enterprises LLC
www.rlhfx.com

Sigma Services Inc
www.sigmaservices.com

www.attractionshandbook.com
PRODUCT SELECTOR

- Simworx Ltd
  www.simworx.co.uk

- Sky-Skan Inc
  www.skyskan.com

- The Effects Company
  www.effectsco.com

- Wildfire
  www.wildfirefx.com

- WOW!Works
  www.wow-works.com

TECHNOLOGY

- Gateway Ticketing Systems, Inc
  www.gatewayticketing.com

- Omnico Group
  www.omnicogroup.com

- Picsolve International Ltd
  www.picsolve.biz

- seeper
  www.seeper.com

THEME PARK WHEELS

- QW
  www.qwheels.co.uk

THEMING

- 3D Custom Foam Inc
  www.3dcustomfoam.com

- Adirondack Studios
  www.adkstudios.com

- Artem
  www.artem.com

- AVG Technologies
  www.a-v-g.com

- BEST Constructors Ltd
  www.bestconstructors.co.uk

- Cod Steaks
  www.codsteaks.com

- COST of Wisconsin Inc
  www.costofwisconsin.com

- Cubic Design & Construction Ltd
  www.cubicdesign.biz

- Design & Display Structures Ltd
  www.design-and-display.co.uk

- Design Compendium
  http://designcompendium.com

- Dillon Works
  www.dillonworks.com

- Eastwood Cook
  www.eastwoodcook.com

- F & D Scene Changes Ltd
  www.fdscenechanges.com

- Farmer Attraction Development Ltd
  www.farmer.co.uk

- FORREC Ltd
  www.forrec.com

- Futur-2
  www.futur-2.com

- GSM Project
  www.gsmproject.com

- IDEATTACK
  www.ideattack.com

- iPlayCo – International Play Co.
  www.iplayco.com

- ITEC Entertainment Corporation
  www.itec.com

- Its Alive Co
  www.itsaliveco.com

- Jora Vision
  www.joravision.com

- Larson Themed Construction
  www.larson-usa.com

- Lexington
  www.lexingtonscenery.com

- Meticulous Ltd
  www.meticulousltd.co.uk

- MTE Studios
  www.mtestudios.com

- NatureMaker
  www.naturemaker.com

- OpenAire
  www.openaire.com

- Parsons
  www.parsons.com

- Polin Waterparks
  www.polin.com.tr

- Preserved Treescapes International
  www.treescapes.com

- ProSlide Technology, Inc
  www.proslide.com

- R & R Creative Amusement Designs Inc
  www.randrdesign.com

- Richard York Musician Interpreter
  www.richard-york.co.uk

- Rocos & Design
  www.rocas-design.com

- Roché Design
  www.roche-design.co.uk
Rock & Waterscape
www.rockandwaterscape.com

Rock Themes International Ltd
www.rockthemes.co.uk

Sally Corporation
www.sallycorp.com

Spitz Inc
www.spitzinc.com

Storyland Studios
www.storylandstudios.com

Street Art
www.streetart.it

Technifex Inc
www.technifex.com

Technovations Ltd
www.technovations.co.uk

The Nassal Company
www.nassal.com

Totally Dynamic
www.totally-dynamic.co.uk

Unlimited Snow
www.snow.biz

Vortex Aquatic Structures International
www.vortex-intl.com

Water Technology Inc
www.wtiworld.com

WhiteWater
www.whitewaterwest.com

THRILL & MEGA COASTERS

Antonio Zamperla Spa
www.zamperla.com

Vekoma Rides Manufacturing B.V.
www.vekoma.com

TICKETING & ACCESS CONTROL

Access Gamma
www.theaccessgroup.com/gamma

Baldwin Boxall Communications Ltd
www.baldwinboxall.co.uk

Bemrose Booth
www.bemrosebooth.com

Citizen Systems Europe
www.citizen-europe.com

Cronix Ltd
www.cronix.com

Deltronic Labs
www.deltroniclabs.com

Extremetix Inc
www.clicknprinttickets.com

Enta Ticketing Solution
www.enta.com

Gantner Electronic GmbH
www.gantner.com

Gateway Ticketing Systems, Inc
www.gatewayticketing.com

Hollaender Architectural Handrail Systems
http://architecturalhandrail.hollaender.com

Lonsto (International) Ltd
www.lonsto.co.uk

Medoc Computers Ltd
www.medoc.co.uk

Muncie Novelty Company Inc
www.muncienovelty.com

Omnico Group
www.omnicogroup.com

OmniTicket Network Ltd
www.omniticket.com

OTOT Electronics Ltd
www.otot.ws

PDC
www.pdcorp.com

Prologic First (UK) Ltd
www.prologicfirst.co.uk

RefTech
www.reftech.com

RTP
www.rtp.com

SATO UK
www.satoeurope.com

Syndicate UK Ltd
www.syndicateprinters.com

Syx Automations Ltd
www.syxautomations.co.uk

TapeMyDay
www.theexperienceticket.com

Ticket International
www.ticket-international.com

Tickets.com Ltd
www.tickets.com

Time Pursuit
www.timepursuit.com

TOR Systems Ltd
www.torsystems.co.uk

Totem Ticketing
www.tempspace.isys-computers.co.uk
**PRODUCT SELECTOR**

- **Water Technology Inc**  
  www.wtiworld.com

- **Weldon, Williams & Lick Inc**  
  www.wwlinc.com

**TRADE SHOWS**

- **IAAPA EMEA**  
  www.iaapa.org/EMEA

**TURNKEY ATTRACTIONS**

- **Alterface**  
  www.alterface.com

- **Antonio Zamperla Spa**  
  www.zamperla.com

- **GSM Project**  
  www.gsmproject.com

- **Holovis**  
  www.holovis.com

- **Imagine Exhibitions, Inc.**  
  www.imagineexhibitions.com

- **iPlayCo – International Play Co.**  
  www.iplayco.com

- **Joravision**  
  www.joravision.com

- **Omnico Group**  
  www.omnicogroup.com

- **Polin Waterparks**  
  www.polin.com.tr

- **Sally Corporation**  
  www.sallycorp.com

- **seeper**  
  www.seeper.com

**Simworx Ltd**  
www.simworx.co.uk

- **Triotech**  
  www.trio-tech.com

- **Unlimited Snow**  
  www.snow.biz

**VENDING**

- **Penny Press Factory**  
  www.pennpressfactory.com

**VR ATTRACTIONS**

- **seeper**  
  www.seeper.com

**VR MOVIES**

- **Antonio Zamperla Spa**  
  www.zamperlaplus.com

- **Red Raion**  
  www.redraion.com

**WATER LEISURE**

- **Aqua Drolics**  
  www.aquadrolics.nl

- **Aquatic Development Group**  
  www.aquaticgroup.com

- **Aquosis Ltd**  
  www.aquosis.co.uk

- **Australian Waterslides & Leisure Pty Ltd**  
  www.waterslide.net

- **Big Squirt!**  
  www.bigsquirt.com

- **Canadian Spa Company Ltd**  
  www.canadianspacompany.com

- **Empex Watertoys**  
  www.watertoys.com

- **Epsan Water Fly UK Ltd**  
  www.epsanwaterfly.com

- **Firma Mazur**  
  www.mazur.net.pl

- **Floaties By Styrox**  
  www.styrox.co.uk

- **Flume Rider Waterslides and Flumes**  
  www.flumerider.com

- **Glatz Pioneer**  
  www.glatzpioneer.co.uk

- **Golden Coast Ltd**  
  www.goldenc.com

- **Hippo Leisure Products Ltd**  
  www.hippoleisure.com

- **JakaBel Ltd**  
  www.jakabel.com

- **Kusser Granitwerke**  
  www.kusser.com

- **Neuman Aqua Ltd**  
  www.neumanaqua.co.uk

- **Neuman Pools Inc**  
  www.neumanpools.com

- **Nola 7 Ltd**  
  http://nola7.com

- **Ocmis (UK) Ltd**  
  www.ocmis.com

- **OpenAire**  
  www.openaire.com

- **Polin Waterparks**  
  www.polin.com.tr
ProSlide Technology, Inc
www.proslide.com

PurePlay LLC
www.pureplaywaterparks.com

ray hole architects ltd
www.rayhole-architects.com

Sevylor Europe (Groupe Zodiac)
www.sevylor.com

Styrox (UK) Ltd
www.styrox.co.uk

System UVEX
www.systemuvex.co.uk

SSP Water & Play
www.sunsafe.co.uk

The Floatworks
www.i-sopod.com

UK Hydroslides Ltd
www.ukhydroslides.com

Ustigate Waterplay Ltd
www.ustigatewaterplay.co.uk

Van Egdom B.V.
www.vaneegdom.nl

Vortex Aquatic Structures International
www.vortex-intl.com

Water Technology Inc
www.wtiworld.com

Waterplay Solutions Corp
www.waterplay.com

Waterwalkerz
www.waterwalkerz.com

Waterworks International
www.waterworks-fountains.com

WhiteWater
www.whitewaterwest.com

Zebec
www.zebec.com

WATER PARK CONSTRUCTION

OpenAire
www.openaire.com

WATER PARK PLANNING

Australian Waterslides & Leisure Pty Ltd
www.waterslide.net

Aquatic Development Group
www.aquaticgroup.com

FORREC Ltd
www.forrec.com

OpenAire
www.openaire.com

Polin Waterparks
www.polin.com.tr

ProSlide Technology, Inc
www.proslide.com

Vortex Aquatic Structures International
www.vortex-intl.com

WhiteWater
www.whitewaterwest.com

WATER SPECIAL EFFECTS

Aqua Pharos
www.aquapharos.net

Aquality Trading & Consulting
www.aqua-lity.co.uk

Australian Waterslides & Leisure Pty Ltd
www.waterslide.net

Brahma Granitech
www.brahmagranitech.com

COST of Wisconsin Inc
www.costofwisconsin.com

Kraftwerk Living Technologies GmbH
www.kraftwerk.at

Polin Waterparks
www.polin.com.tr

Premier Fountains
www.premierworld.com

Vortex Aquatic Structures International
www.vortex-intl.com

Water Sculptures
www.watersculptures.co.uk

Water Technology Inc
www.wtiworld.com
classic-text
PRODUCT SELECTOR

WATER TREATMENT

ALcontrol Laboratories
www.alcontrol.com

Alfa Laval Ltd
www.alfalaval.co.uk

Aluline Environmental Solutions
www.aluline-environmental.co.uk

ATG UV Technology
www.atguv.com

Chemidose Ltd
www.chemidose.co.uk

Cistermiser
www.cistermiser.co.uk

Dianapure International Company
www.dianapure.com

Euroflo Fluid Handling
www.euroflo.net

GB Environmental
www.gb-environmental.com

Geberit Gruppe
www.geberit.com

Hanovia Ltd
www.hanovia.com

Hydroscape Ltd
www.hydroscape.co.uk

Industrial Purification Systems Ltd (IPS)
www.industrial-purification.co.uk

Kinetico Water
www.kinetico.co.uk

Leisureteq
www.leisureteq.co.uk

Lowara UK Ltd
www.lowara.co.uk

Neptune Benson
www.neptunebenson.com

ray hole architects ltd
www.rayhole-architects.com

Topline Electronics Ltd
www.topline.uk.net

Water Technology Inc
www.wtiworld.com

Watling Hope
www.watling-hope.co.uk

WAVE RIDES

Australian Waterslides & Leisure Pty Ltd
www.waterslide.net

WRISTBANDS

Gateway Ticketing Systems, Inc
www.gatewayticketing.com

Omnico Group
www.omnicogroup.com

ZOOS

COST of Wisconsin Inc
www.costofwisconsin.com

iPlayCo – International Play Co.
www.iplayco.com

Jora Vision
www.joravision.com

nWave Pictures Distribution
www.nwave.com

Polin Waterparks
www.polin.com.tr

Red Raion
www.redraion.com
The Attractions Management Family

attractionsmanagement.com/magazine

Attractions Management magazine

Each issue available in print, on digital turning pages and as a PDF download

www.am2.jobs

AM2 magazine

www.am2.jobs

Each issue available in print, on digital turning pages and as a PDF download

Attractions Management website

www.attractionsmanagement.com

Attractions Management Handbook website & archive

www.attractionshandbook.com

attractions-kit.net

product search engine

www.attractions-kit.net

Subscribe: leisuremedia.com/subs  Sign up for free digital editions and ezines: attractionsmanagement.com/green

Tel: +44 (0)1462 431385  www.leisuremedia.com
LISTING KEY SUPPLIERS TO THE ATTRACTIONS INDUSTRY

**7THSENSE DESIGN**
provide high-performance media server systems for dark rides, attractions, dome theatres and planetariums

- [www.7thsensedesign.com](http://www.7thsensedesign.com)
- T +44 (0)1903 812 299

**ANTONIO ZAMPERLA SPA**
Offers the broadest range of innovative and unique rides and coasters

- [www.zamperla.com](http://www.zamperla.com)
- T +39 0444 988 400

**AQUATIC DEVELOPMENT GROUP**
The leading designer and builder of waterparks and waterpark attractions and #1 in wave generation

- [www.aquaticgroup.com](http://www.aquaticgroup.com)
- T +1 800 458 9283

**AUSTRALIAN WATERSLIDES & LEISURE PTY LTD**
Australian Waterslides & Leisure – industry leaders in the design, supply & installation of waterpark equipment

- [www.waterslide.net](http://www.waterslide.net)
- T +61 (0)266 536 555
- +61 (0)419 737 920
- info@waterslide.net

**CLIP ‘N CLIMB**
Creator and market leader in fun climbing

- [www.clipnclimb.biz](http://www.clipnclimb.biz)
- T +33 (0)4 76 08 53 76

**COSTUMES WITH CHARACTER LTD**
Custom-made high-quality mascot character costumes and puppets, plus a small stock range available

- [www.costumeswithcharacter.com](http://www.costumeswithcharacter.com)
- T +44 (0)161 442 8740

**DESTINATION CONSULTING, COLLIER INTERNATIONAL**
Providing leading-edge business, development and operational advice to attractions and destinations

- [www.colliers.com/uk/destinationconsulting](http://www.colliers.com/uk/destinationconsulting)
- T +44 (0)20 7935 4499
WEB GALLERY

**DIGITAL PROJECTION**
We have a wealth of experience helping our partners produce awe-inspiring imaging experiences

**D J WILLRICH LTD**
Audio-visual and multi-media systems integrators for museums and theme parks

**EAS**
Euro Attraction Show 2018. Register now for Europe's premier event for the attractions industry

**FORREC LTD**
We plan and design your precious free time

**GATEWAY TICKETING SYSTEMS, INC.**
The world's top attractions trust Gateway Ticketing Systems for their ticketing and access control systems

**GSM PROJECT**
We are a multidisciplinary design firm specialising in the creation of visitor experiences

**HOLOVIS**
Specialising in creating turn-key motion, media and interactive-based attractions

**IDEATTACK, INC.**
IDEATTACK specialises in planning and design of tourism and leisure projects

---

www.attractionshandbook.com

**www.digitalprojection.com**

**www.djwillrich.com**

**www.IAAPA.org/EMEA**

**www.forrec.com**

**www.gatewayticketing.com**

**www.gsmproject.com**

**www.holovis.com**

**www.ideattack.com**
**IMAGINE EXHIBITIONS INC**
Producing unique exhibitions globally in museums, science centers, aquariums, integrated resorts and non-traditional venues

![Imagine Exhibitions]

T +33 6 23 11 14 02

➤ www.imagineexhibitions.com

---

**INTAMIN AMUSEMENT RIDES INT. CORP. EST.**
Worldwide leading manufacturer of amusement rides and attractions

![INTAMIN AMUSEMENT RIDES]

T +423 237 03 43

➤ www.intaminworldwide.com

---

**IPLAYCO – INTERNATIONAL PLAY CO.**
Design, manufacture and install play structures, interactive events and custom theming for all ages

![iPlayCO]

T +1 604 607 1111

➤ www.iplayco.com

---

**KRAFTWERK LIVING TECHNOLOGIES**
One of the leading specialists in high-end audio-visual system integration

![KRAFTWERK LIVING TECHNOLOGIES]

T +43 7242 692690

➤ www.kraftwerk.at

---

**OMNICO**
Our cloud-based technology powers POS and customer engagement solutions across the retail, destination and hospitality sectors

![omnico]

T +44 (0)1256 365 150

➤ www.omnicogroup.com

---

**OPENAIRE**
The world’s leading designer, manufacturer and installer of custom retractable roof enclosures and operable skylights.

![OpenAire]

T 9059018535

➤ www.openaire.com

---

**PENNY PRESS FACTORY**
Manufacturing and operating the world’s most modern Penny Press

![Penny Press Factory]

E carla@pennypressfactory.com T +44 (0)1334 65 75 75

➤ www.pennypressfactory.com

---

**PICSOLVE INTERNATIONAL LTD**
We offer content creation, capture and distribution services to bring more power to the moment

![PICSOLVE]

T +44 (0)1332 220 035

➤ www.picsolve.biz

---
WEB GALLERY

**SYSCO PRODUCTIONS**
A world class AV experience delivery company immersed in the relationship between engineering and storytelling

T +44 (0)1483 429 491

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

**TAPEMYDAY**
New generation photo and video experience systems covering the entire visitor stay and more

T +31 20 471 4640

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

**TECHNICAL PARK**
Italian manufacturer of family and major rides

T +39 0425 89276

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

**TRIOTECH**
Integrated designer and manufacturer of advanced media-based interactive and immersive attractions and content

T +1 514 354 8999

[www.trio-tech.com](http://www.trio-tech.com)

**UNLIMITED SNOW**
For all imaginable snow & ice experiences from start to finish

T +31 20 471 4640

[www.snow.biz](http://www.snow.biz)

**VEKOMA RIDES MANUFACTURING BV**
Vekoma Rides offers innovative high-quality family, thrill and mega coasters and (media-based) attractions

T +31 475 409 222

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

**VORTEX AQUATIC STRUCTURES INTERNATIONAL**
World leader in aquatic play landscapes and entertainment with over 7,000 installations worldwide

T +1 514 694 3868

[www.vortex-intl.com](http://www.vortex-intl.com)

**WhiteWater**
The leading global designer and manufacturer of innovative waterpark products and active family attractions

T +1 604 273 1068

[www.whitewaterwest.com](http://www.whitewaterwest.com)
To book your space in the 2018/19 Web Gallery contact Julie Badrick

Tel +44 (0)1462 471919

Email juliebadrick@leisuremedia.com