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Attractions

MANAGEMENT

2017-2018 HANDBOOK

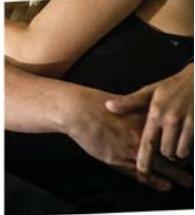
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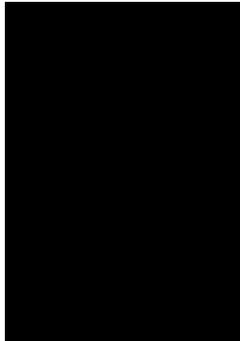
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Today's Children, Tomorrow's Future



“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-savvy 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.

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To order extra copies of the *Attractions Management Handbook 2017-2018* please visit www.attractionsmanagement.com

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Attractions set to launch worldwide

16

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 uncharted waters worldwide



72

Science centres put to the test



AECOM keeping track of the attractions industry

88



94

Blowing hot and cold in Asia-Pacific



Exhilarating new waterpark experiences

104

CONTENTS

126



Global waterparks splashing out

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

132



Blasting visitors with new technology



112

Places of worship are raising the roof to light up our lives

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

THE TEAM



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Attractions MANAGEMENT



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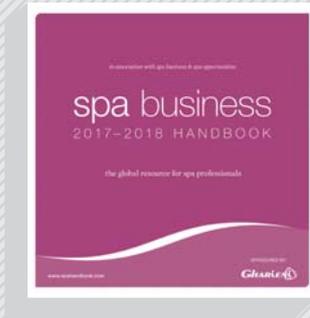
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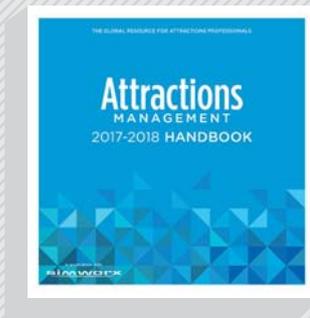
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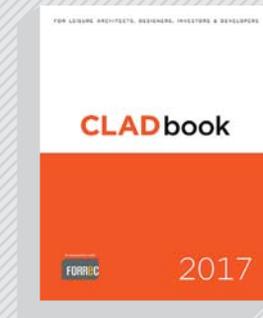
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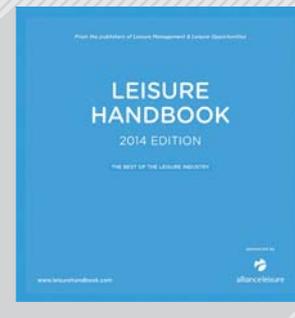
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MANAGEMENT

2017-2018 HANDBOOK

DEVELOPMENT PIPELINE

Theme Parks.....	p16
Visitor Attractions.....	p22
Waterparks.....	p30
Zoos & Aquariums.....	p36
Planetariums & Science Centres	p44
Museums & Galleries	p50
Parks	p62
Expos.....	p68

DEVELOPMENT PIPELINE

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



The plans propose the extension, integration and alteration of titanic pavilions

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>



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>



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>

THEME PARKS

PHOTO: © DISNEY



Marvel investment will boost the park

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>



PHOTO: © SHUTTERSTOCK/MAXISPORT

Footballer Lionel Messi has inspired a new theme park in China

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.

■ <http://lei.sr?a=P6n1Q>

The park will have a strong focus on biodiversity and conservation

Discovery Costa Rica

Guanacaste, Costa Rica

Opening: 2020

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>

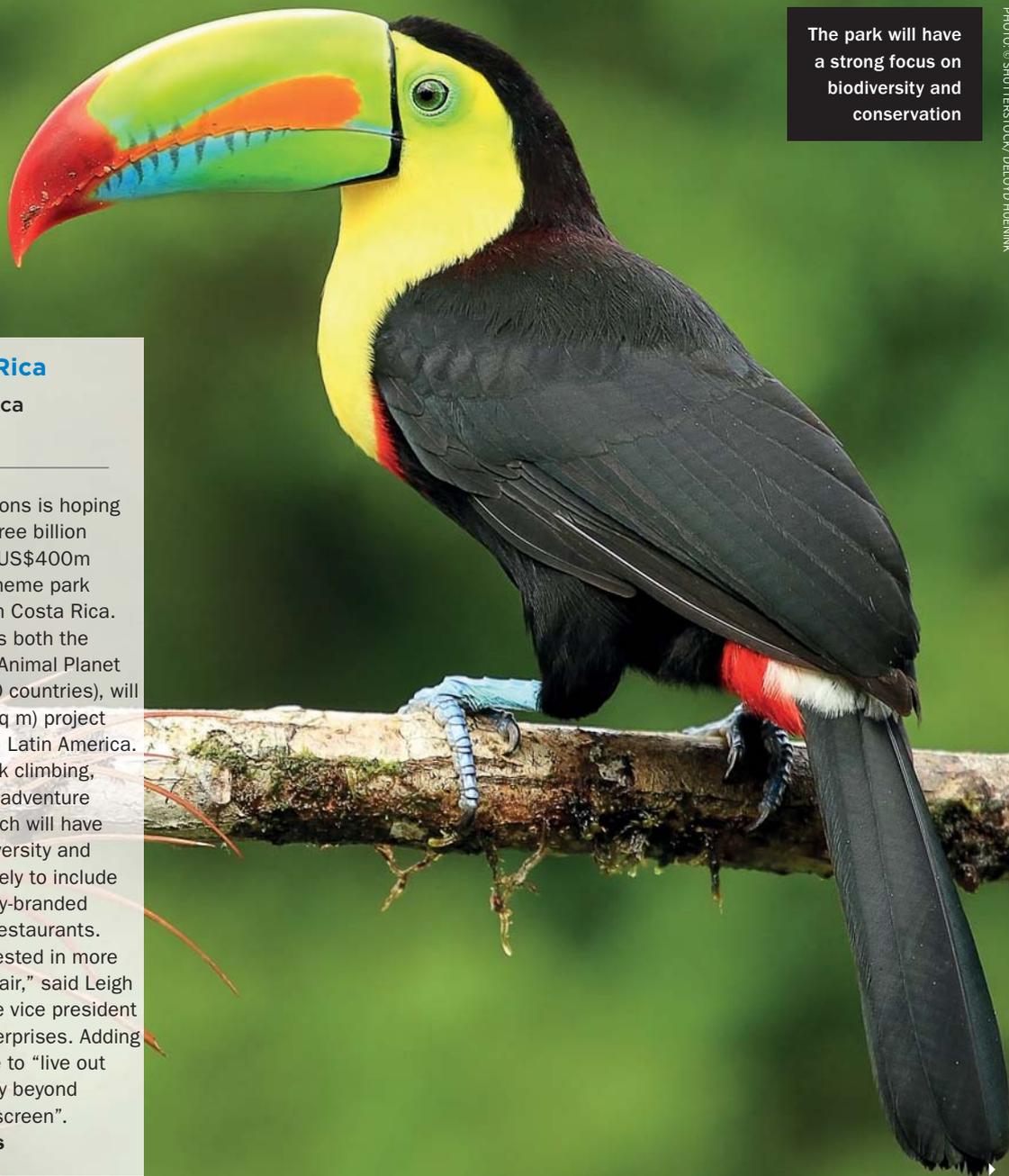




PHOTO: © PUY DU FOU

French visitor attraction operator Puy du Fou is to develop three further international sites

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>



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

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>



PHOTO: © STUDIO GHIBLI

The park is based on its anime movies

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.

The film tells the story of two young sisters and their interactions with friendly wood spirits in postwar rural Japan. A house modelled on the children’s home in the movie already sits on the 2005 expo site.

■ <http://lei.sr?a=k0E7Y>

VISITOR ATTRACTIONS

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>

An aerial photograph of a spiralling observation tower in a dense forest. The tower is constructed from a complex, lattice-like structure of dark brown wood or metal, with multiple levels of walkways and platforms. The walkways spiral upwards, creating a funnel-like shape. Several people are visible on the tower, providing a sense of scale. The surrounding forest is lush and green, with a clear view of the horizon under a bright sky.

The observation tower will offer visitors spectacular forest views

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>



The factory and museum will bring economic, tourism, social and employment benefits



PHOTOS: © BIG



Kodak's innovations will be on show

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>



PHOTO: © UNIVERSAL STUDIOS JAPAN

The Mario-themed world will cost ¥60bn to develop

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>



The heritage of Silverstone and British motor racing will be showcased

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



L-R: Derek Warwick, Sally Reynolds, Sir Stirling Moss OBE, Sir Peter Luff and Nigel Mansell CBE

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>

VISITOR ATTRACTIONS

Auckland Castle

Bishop Auckland, UK

Opening: Q2 2018

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



The *Kynren* reenactment show and refurbished castle will regenerate north east England



Auckland Castle will feature a Faith Museum

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.



A shell-inspired visitor centre would be part of the giant development

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>



Connecting visitors to the ocean

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.

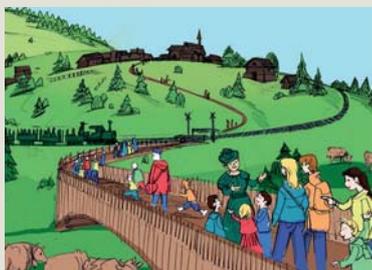
The plans show an expansive atrium at the heart of a building surrounded by water.

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=41517>

VISITOR ATTRACTIONS

PHOTO: © STEINER SARNEN



What is it like to be Heidi?

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>



Merlin's tenth park will combine the best elements from every Legoland park worldwide

Legoland New York

Goshen, NY, USA

Opening: Q3 2019

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.”

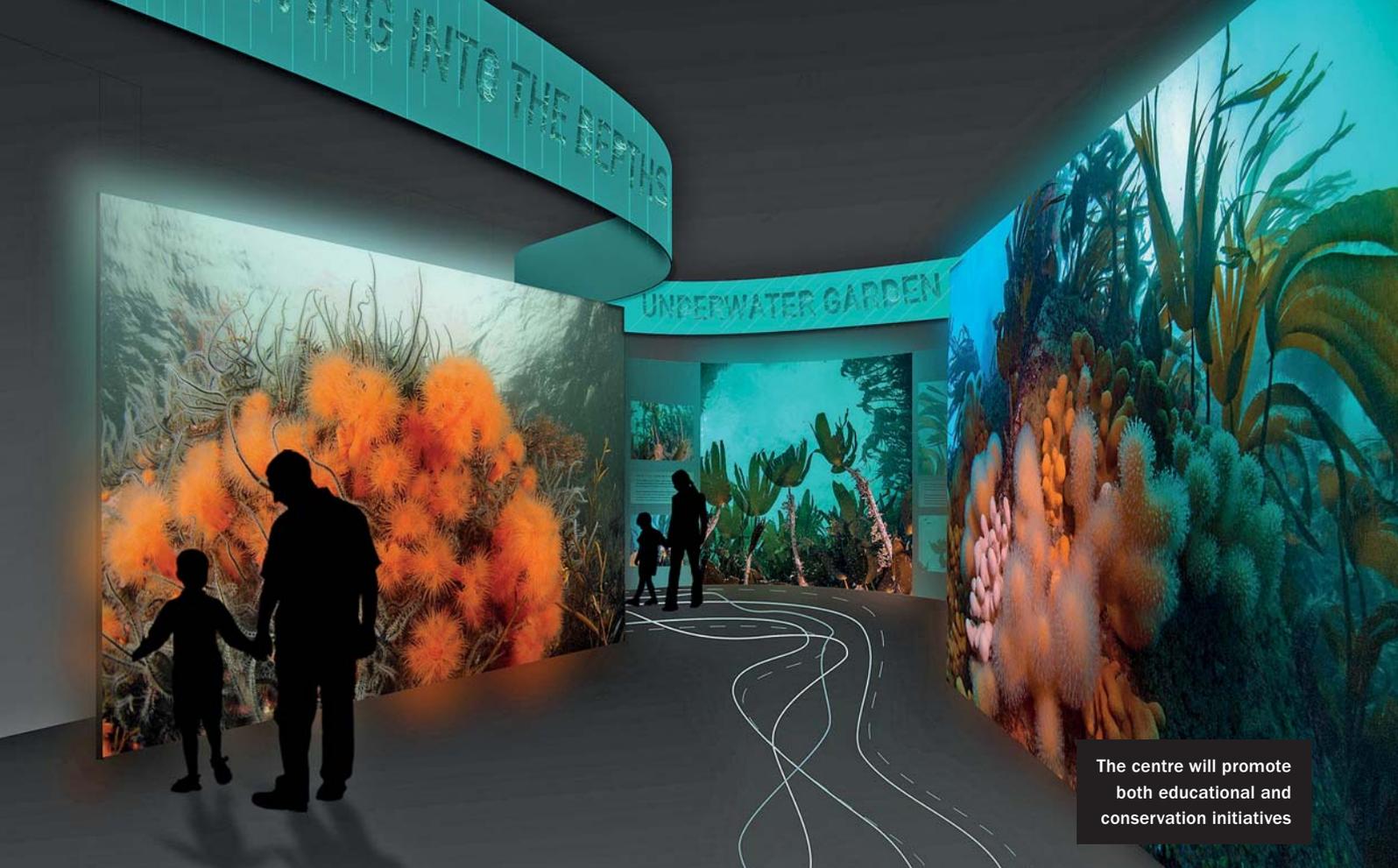
The 523-acre (2.1sq km) development is currently going through final approval.

“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.

■ <http://lei.sr?a=k8v6x>



The centre will promote both educational and conservation initiatives

National Marine Centre

North Berwick, UK

Opening: TBC

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 plans include an education centre, interactive exhibitions, a new welcome area, a shop, dining facilities and a panoramic observatory.

“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.

■ <http://lei.sr?a=v4a1P>

WATERPARKS

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.

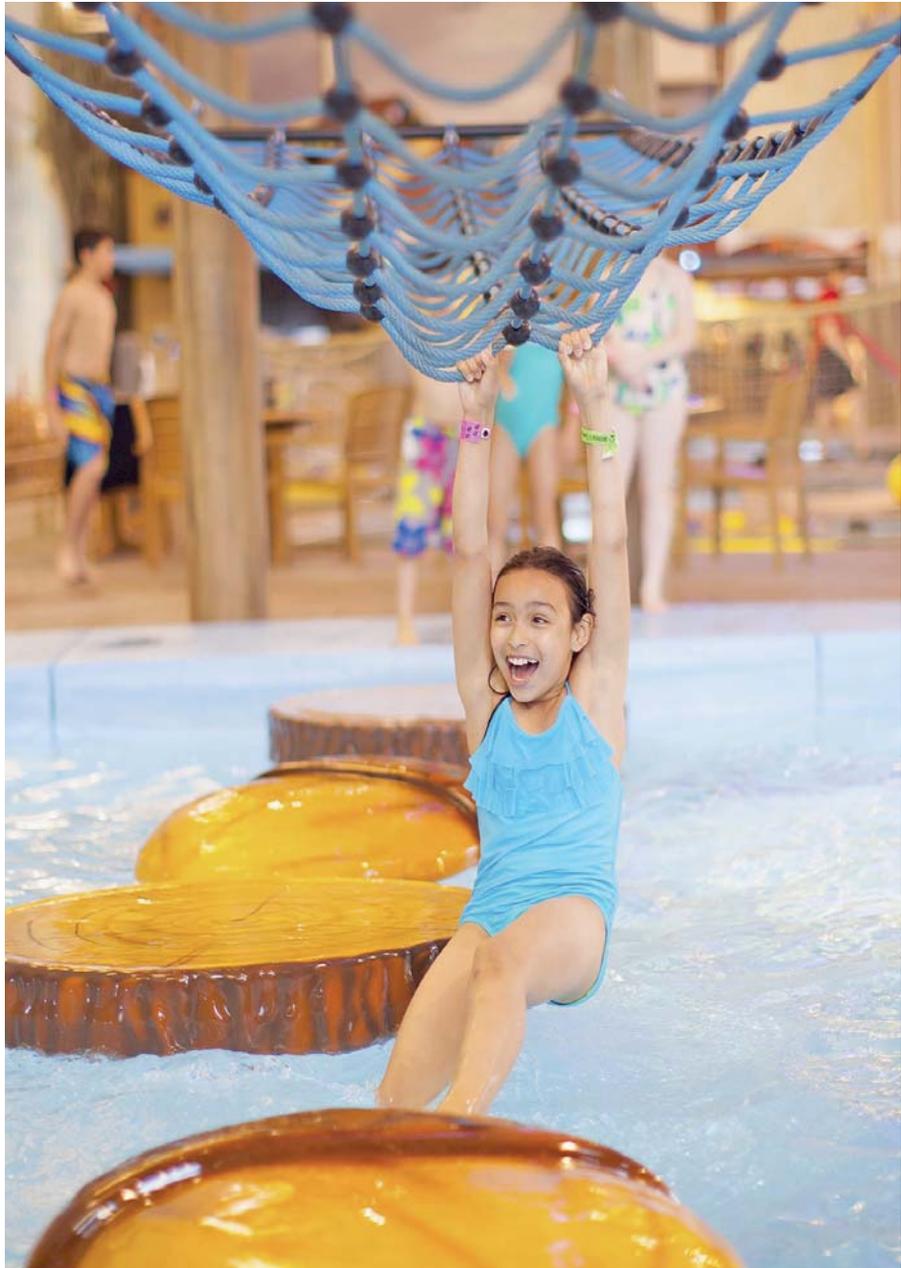
The US indoor waterpark operator paid US\$39m (£31m, €37m) for the facility, which originally opened in 2006, and the adjoining Radisson hotel. This will be Great Wolf's first foray into Minnesota state. It will open next winter.

"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 Scoops 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



The Dr. Seuss waterpark will debut onboard cruise line operator Carnival's newest vessel

Dr. Seuss WaterWorks

Carnival Horizon cruise ships

Opening: Q2 2018

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.sr?a=b1k1m>



The waterpark will open all year round

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.sr?a=k6k1E>

WATERPARKS



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?a=gOE7x>



The lifestyle destination combines a waterpark with active lifestyle entertainment

“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=g7n6g>

OBX Waterpark Adventure

Currituck County, NC, USA

Opening: Q3 2018

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>



A children's adventure area will feature a double-entry wave pool and play areas ▶

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.

■ <http://lei.sr?a=a9S5Q>



The new venture will be Kalahari’s fourth resort in the USA

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.

■ <http://lei.sr?a=3W2w2>



PHOTO: © RIMMAY BUR WORKSHOP

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=I9s8w>

The vast landscaped outdoor zone will be surrounded by sun decks and cabanas



PHOTO: © SHUTTERSTOCK/ MARTIN MECNAROWSKI

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>

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>



PHOTO © BJARKE INGELSGROUP

The panda enclosure replicates an enormous yin-yang symbol ▶



There will be 55 exhibit tanks

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.

■ <http://lei.sr?a=C7U9x>



Visitors will be able to view the forest canopy and birds via multiple tiers of aerial walkways

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.

■ <http://lei.sr?a=r4N5M>

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

www.attractionshandbook.com



Two motion pictures based on the aquarium's dolphins have boosted visitor attendance ▶



The first of twenty national parks

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.

■ <http://lei.sr?a=h8K8f>



The expansion will facilitate breeding of the “vulnerable” Humboldt penguin population

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=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 18,000sq ft (1,670sq 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>

Showcasing scientific breakthroughs and trending topics





New grassland and forest habitats will be created for species such as the western lowland gorilla

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.sr?a=X3H3k>



The new Ocean Pavilion will house sharks and sea turtles

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=p2o71>



New Tropical House and Lemur Loop

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.

A new interactive Discovery Zone, constructed of ETFE to filter in natural daylight, will educate visitors on how energy is generated and the possibilities of renewable energy.

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.



PHOTO: © WESTON WILLIAMSON + PARTNERS

Architects Weston Williamson + Partners aim to design a facility to serve Egypt's future generations

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>



The Space Center has enjoyed great success with its Atlantis addition

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>



A social hub for the local community

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 mountain resort will house Romania's largest planetarium

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 Constanta, 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>

The new space will feature nine STEM learning labs, touring and permanent exhibitions



PHOTO: @NORTHERNLIGHT

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>



PHOTO: @NORTHERNLIGHT

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.

"In 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>



Designed by Ennead Architects, it will offer an optical planetarium

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>

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>



The design features a mirrored facade that will see the building ‘dissolve’ into the park

MUSEUMS & GALLERIES



Existing grain silos inspired the design

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.

■ <http://lei.sr?a=d8V6U>



Perkins + Will is leading the expansion of Detroit’s Motown Museum

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?a=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 Barrabuwari 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>



In addition to reimagining the existing space, there'll be education and community facilities





PHOTO: © MINISTRY OF TRANSPORT COMMUNICATIONS & WORKS

A terraced garden with trees and waterways will surround the new museum building

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>



PHOTO: © STEVEN HOLL ARCHITECTS

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

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=k7MOH>



PHOTO: © MoCAM

It will offer unrivalled views of Earth

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.

■ <http://lei.sr?a=o3i4I>



The design has been conceived as a series of boxes bound together by a one-storey high colonnade



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>

China Philharmonic Hall

Beijing, China

Opening: TBC

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>



PHOTO: © MAD ARCHITECTS

The hall will be the first permanent base for the China Philharmonic Orchestra





Neckerchiefs will festoon the square

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.

■ <http://lei.sr?a=L8I1w>

PHOTO: © TATE HARMER



The expansion is expected to boost visitor numbers from 1.3 million to 2 million annually

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>

The centre will incorporate a permanent exhibition gallery, a library, a lecture hall and educational and meeting spaces





The cuboid will house nearly all the foundation's activities, including the Nobel prize ceremony

Nobel Center

Stockholm, Norway

Opening: TBC

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.sr?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.

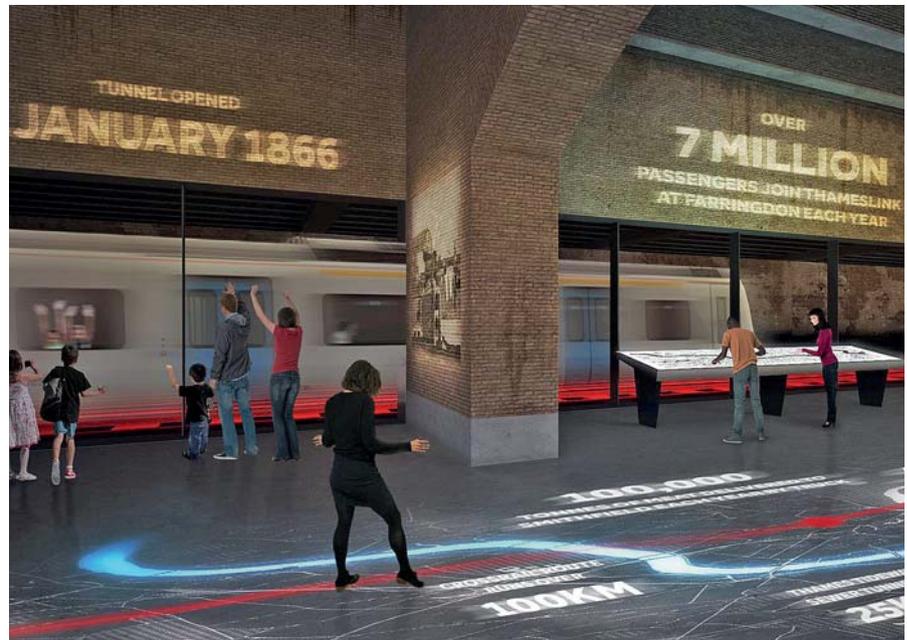
"We found that trains actually pass through the basement," said Alex Werner, lead curator for the museum. "It's not completely shut off when you go down there. You can actually see the trains passing through the site. Being a museum, the idea that we could create some kind of spectacular space which 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>



Commuters could become exhibits of the new Museum of London





PHOTO: © URBAN DELIVERY & SANDERS STUDIO

The seaside town will be given an image boost with a new landscaped park, theatre and outdoor rooftop performance space

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 Hothampton 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 artisan 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 Lambregts, 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>



The heart of the landscape will focus on a conservatory complex comprising five glass biomes ▶

PARKS



PHOTO: © LEMAY/NZCOM

Seaside promenade for Casablanca

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>



PHOTO: © RICHARD FRASIER

The green zone will act as a model for sound urban livability, human health and wellbeing

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>



Wetland trails, a lake loop walk, a cycle circuit and a forest path will together provide a 7km recreational nature trail



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>

PARKS



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 amphitheatre and a library, as well as boardwalks along the park’s mangroves.

■ <http://lei.sr?a=p2s0l>



Miami Underline will connect communities and promote healthier lifestyles

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.

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>



PHOTO: © RRA

An observation point showcasing valley views will complete the journey

Chemin des Carrières

Alsace, France

Opening: Q4 2018

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.

■ <http://lei.sr?a=5K5q2>



The Sustainability Pavilion will be a working demonstration of the effectiveness of solar energy, water harvesting and innovative materials

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>



PHOTO: © DUBAI EXPO

DISTRICT 2020

DUBAI, UAE

October 2021

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



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Attractions

MANAGEMENT

2017-2018 HANDBOOK

INDUSTRY INSIGHTS

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



© THOMAS AZIZ

Tom Tits Experiment in Sweden offers free workshops to schools to help build the science capital of local children and their teachers

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

“ Science capital can help us to think creatively about how to improve everyone's engagement with science ”

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. ▶



Every moment in a science museum is an opportunity to engage and shape visitors' attitudes towards science

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.



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Start from the personal, lived experiences of learners – then build upwards

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.



Science attractions could benefit from engaging in long-term partnerships with audience groups

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. ■

*ARCHER ET AL. (2015) 'SCIENCE CAPITAL: A CONCEPTUAL, METHODOLOGICAL, AND EMPIRICAL ARGUMENT FOR EXTENDING BOURDIEUSIAN NOTIONS OF CAPITAL BEYOND THE ARTS. JRST, 52(7), 922-948.

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VISITOR CONNECTIONS

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

NORWAY'S NATIONAL PRIORITY

Målfrid Snørteland director

Per Inge Bøe project manager

Jærmuseet, Nærbø, Norway



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



© MARIA GOLOVANKO/SHUTTERSTOCK

MakerSpace activities inspire and motivate families to work together

“This new focus on science capital will certainly push us to be more systematic and inclusive in our approach to audiences”

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. Rather than focusing on entertainment, we'll be more aware of how to communicate and better engage our visitors in learning about science. ■



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

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

‘Visiting our science centre is free for local schools – yet many teachers weren't taking their students’

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. ■ ▶



School children from similar backgrounds don't interact with exhibits in the same way

© COPERNICUS SCIENCE CENTRE



SCIENCE SPARKS IN POLAND

Iłowiecka-Tańska, PhD

head of research department

Copernicus Science Centre, Warsaw, Poland

For the research team at Copernicus Science Centre, 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

For the research team, science capital is a very inspiring concept

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. ■



STEMMING FROM THE UK

Beth Hawkins

learning resources manager
Science Museum London, UK

The Science Museum Group has been working in partnership with King's College London on the Enterprising 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



Wonderlab: The Statoi 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



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:

The Statoi 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. ■

START FROM SCRATCH

Built on bold foundations, the exhibitions team at the Canadian Museum for Human Rights hit the nail on the head when they embraced the voice of the disability community. Corey Timpson shares their ambitious approach to inclusive design

Four 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



Timpson talks about accessible design



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 ▶



Anchoring the Canadian Journeys gallery, a panoramic digital screen explores continuing efforts to achieve human rights for all

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



What Are Human Rights? features an immersive multimedia show

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

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Beach Casino & Resort & Assoc

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.



Canada's new national museum has garnered numerous awards for accessibility

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

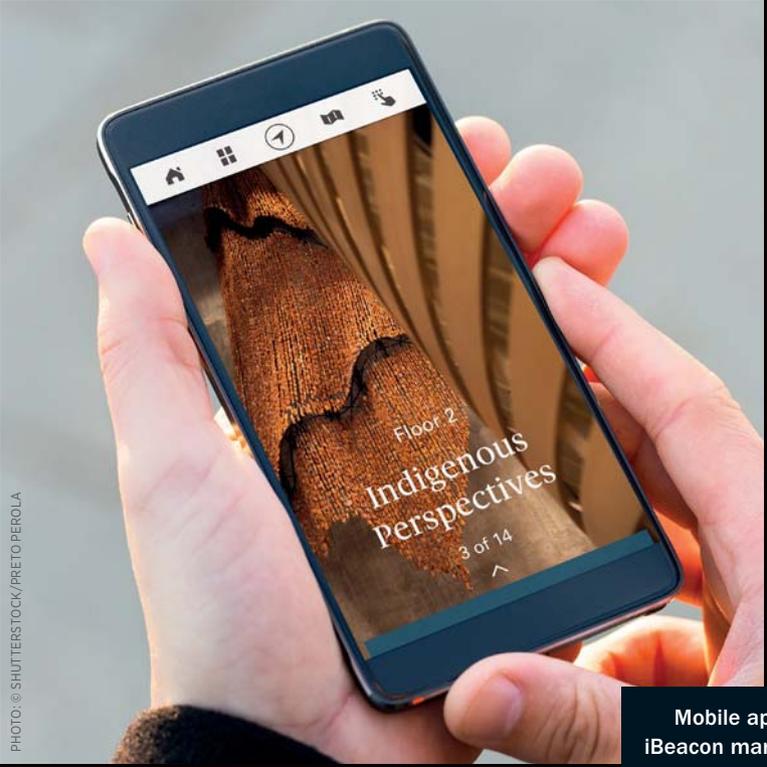
The other great challenge was figuring out a way for blind or low-vision visitors to access the physical content. Like many museums, we knew we'd have an audio programme that would deliver a self-guided tour. For this, we decided to embrace smartphone technology and develop a mobile app.

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)





Actions Count features an interactive table prompting visitors to reflect on how their everyday choices affect others

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.

Growing recognition builds awareness and sensitivity to improve accessibility standards everywhere

- ▶ 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

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www.attractionshandbook.com



A circular theatre houses a 360° film telling the story of indigenous rights over four generations

TEA/AECOM REPORT

BE OUR GUEST

Disney dips, waterparks ride the wave and the world's museums rally - Tom Anstey highlights the latest report's key trends

THEME PARKS

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



PHOTO: ©SHUTTERSTOCK/INCEGENE

Table 1: Top 10 Theme Park Groups Worldwide

Rank and group	Change	Attendance 2016	Attendance 2015
1 WALT DISNEY ATTRACTIONS	-1.8%	140,403,000	137,902,000
2 MERLIN ENTERTAINMENTS GROUP	1.2%	61,200,000	60,500,000
3 UNIVERSAL PARKS AND RESORTS	5.5%	47,356,000	44,884,000
4 OCT PARKS CHINA	11.9%	32,270,000	28,830,000
5 FANTAWILD	37.0%	31,639,000	23,093,000
6 SIX FLAGS INC.	5.4%	30,108,000	28,557,000
7 CHIMELONG GROUP	16.0%	27,362,000	23,587,000
8 CEDAR FAIR ENTERTAINMENT COMPANY	2.7%	25,104,000	24,448,000
9 SEAWORLD PARKS & ENTERTAINMENT	-2.1%	22,000,000	22,471,000
10 PARQUES REUNIDOS	-6.0%	20,825,000	22,154,000
TOP 10 TOTAL ATTENDANCE 2016		438,267,000	416,426,000
TOP 10 TOTAL ATTENDANCE GROWTH 2015-16	4.3%	438,267,000	420,360,000

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



Wizarding World boosted attendance at Universal Studios Hollywood

Disney is delivering new IP magic. Most notably Pandora – The World of Avatar and the Disney Springs retail-dining-entertainment area

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

PHOTO: ©DISNEY



Shanghai Disneyland recorded visitor numbers of 5.6 million during its debut year in mid-2016

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.



PHOTO: ©DISNEY

Table 2: Top 25 Theme Parks Worldwide

Rank, theme park and location	Change	2016	2015
1 MAGIC KINGDOM, Walt Disney World, Lake Buena Vista, FL, USA	-0.5%	20,395,000	20,492,000
2 DISNEYLAND, Anaheim, CA, USA	-1.8%	17,943,000	18,278,000
3 TOKYO DISNEYLAND, Tokyo, Japan	-0.4%	16,540,000	16,600,000
4 UNIVERSAL STUDIOS JAPAN, Osaka, Japan	4.3%	14,500,000	13,900,000
5 TOKYO DISNEY SEA, Tokyo, Japan	-1.0%	13,460,000	13,600,000
6 EPCOT, Walt Disney World, Lake Buena Vista, FL, USA	-0.7%	11,712,000	11,798,000
7 DISNEY'S ANIMAL KINGDOM, Walt Disney World, Lake Buena Vista, FL, USA	-0.7%	10,844,000	10,922,000
8 DISNEY'S HOLLYWOOD STUDIOS, Walt Disney World, Lake Buena Vista, FL, USA	-0.5%	10,776,000	10,828,000
9 UNIVERSAL STUDIOS, Universal Orlando, FL, USA	4.3%	9,998,000	9,585,000
10 ISLANDS OF ADVENTURE, Universal Orlando, FL, USA	6.5%	9,362,000	8,792,000
11 DISNEY'S CALIFORNIA ADVENTURE, Anaheim, CA, USA	-0.9%	9,295,000	9,383,000
12 CHIMELONG OCEAN KINGDOM, Hengqin, China	13.2%	8,474,000	7,486,000
13 DISNEYLAND PARK, Disneyland Paris, Marne La Vallée, France	-14.2%	8,400,000	9,790,000
14 LOTTE WORLD, Seoul, South Korea	11.5%	8,150,000	7,310,000
15 UNIVERSAL STUDIOS HOLLYWOOD, Universal City, CA, USA	13.9%	8,086,000	7,097,000
16 EVERLAND, Gyeonggi-Do, South Korea	-3.0%	7,200,000	7,423,000
17 HONG KONG DISNEYLAND, Hong Kong SAR	-10.3%	6,100,000	6,800,000
18 OCEAN PARK, Hong Kong SAR	-18.8%	5,996,000	7,387,000
19 NAGASHIMA SPA LAND, Kuwana, Japan	-0.3%	5,850,000	5,870,000
20 EUROPA PARK, Rust, Germany	1.8%	5,600,000	5,500,000
21 SHANGHAI DISNEYLAND, Shanghai, China	-	5,600,000	NEW ENTRY
22 WALT DISNEY STUDIOS PARK, Disneyland Paris, Marne-La-Vallée, France	-1.6%	4,970,000	5,050,000
23 DE EFTELING, Kaatsheuvel, the Netherlands	1.8%	4,764,000	4,680,000
24 TIVOLI GARDENS, Copenhagen, Denmark	-2.0%	4,640,000	4,733,000
25 SEAWORLD FLORIDA, Orlando, FL, USA	-7.9%	4,402,000	4,777,000
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



PHOTO: ©SHUTTERSTOCK/CHAMELONSEVE

A domestic tourism surge boosts visitor attendance in Brazil

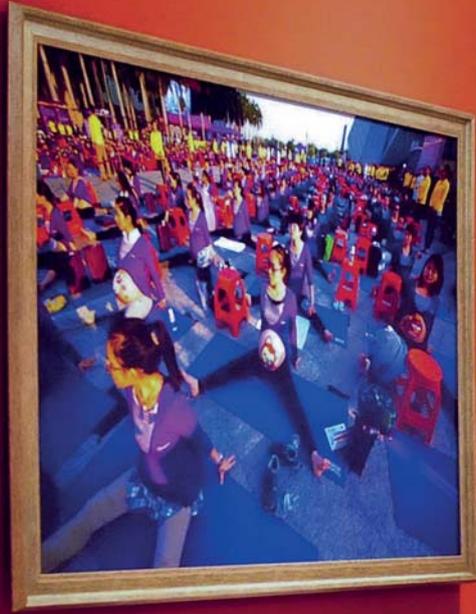
WATERPARKS

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

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

MUSEUMS

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

About the author

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Visitor attendance to the Louvre dropped substantially in the wake of terrorist attacks

Table 4: Top 20 Museums Worldwide

Rank, museum and location	Change	2016	2015
1 NATIONAL MUSEUM OF CHINA, Beijing, China	3.60%	7,550,000	7,290,000
2 NATIONAL AIR AND SPACE MUSEUM , Washington, DC, USA	8.70%	7,500,000	6,900,000
3 LOUVRE, Paris, France	-14.90%	7,400,000	8,700,000
4 NATIONAL MUSEUM OF NATURAL HISTORY, Washington, DC, USA	2.90%	7,100,000	6,900,000
5 THE METROPOLITAN MUSEUM OF ART, New York, NY, USA	6.30%	6,700,000	6,300,000
6 BRITISH MUSEUM, London, UK	-5.90%	6,420,000	6,821,000
7 SHANGHAI SCIENCE & TECHNOLOGY MUSEUM, Shanghai, China	6.20%	6,316,000	5,948,000
8 NATIONAL GALLERY, London, UK	6.00%	6,263,000	5,908,000
9 VATICAN MUSEUMS, Vatican, Vatican City	1.10%	6,067,000	6,002,000
10 TATE MODERN, London, UK	23.90%	5,839,000	4,713,000
11 AMERICAN MUSEUM OF NATURAL HISTORY, New York, NY, USA	0.00%	5,000,000	5,000,000
12 NATIONAL PALACE MUSEUM (TAIWAN), Taipei, Taiwan	-11.80%	4,666,000	5,288,000
13 NATURAL HISTORY MUSEUM, London, UK	-12.50%	4,624,000	5,284,000
14 NATIONAL GALLERY OF ART, Washington, DC, USA	3.80%	4,261,000	4,104,000
15 STATE HERMITAGE, St Petersburg, Russia	12.30%	4,119,000	3,668,000
16 CHINA SCIENCE TECHNOLOGY MUSEUM, Beijing, China	14.00%	3,830,000	3,360,000
17 NATIONAL MUSEUM OF AMERICAN HISTORY, Washington, DC, USA	-7.30%	3,800,000	4,100,000
18 REINA SOFÍA, Madrid, Spain	12.20%	3,647,000	3,250,000
19 NATIONAL MUSEUM OF KOREA, Seoul, South Korea	8.50%	3,396,000	3,130,000
20 CENTRE POMPIDOU, Paris, France	6.30%	3,300,000	3,105,000
TOP 20 ATTENDANCE GROWTH 2016		107,798,000	105,771,000
TOP 20 ATTENDANCE GROWTH 2015-16	1.2%	107,798,000	106,514,000

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.



**Chris Yoshi – global director
of economics at AECOM**

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

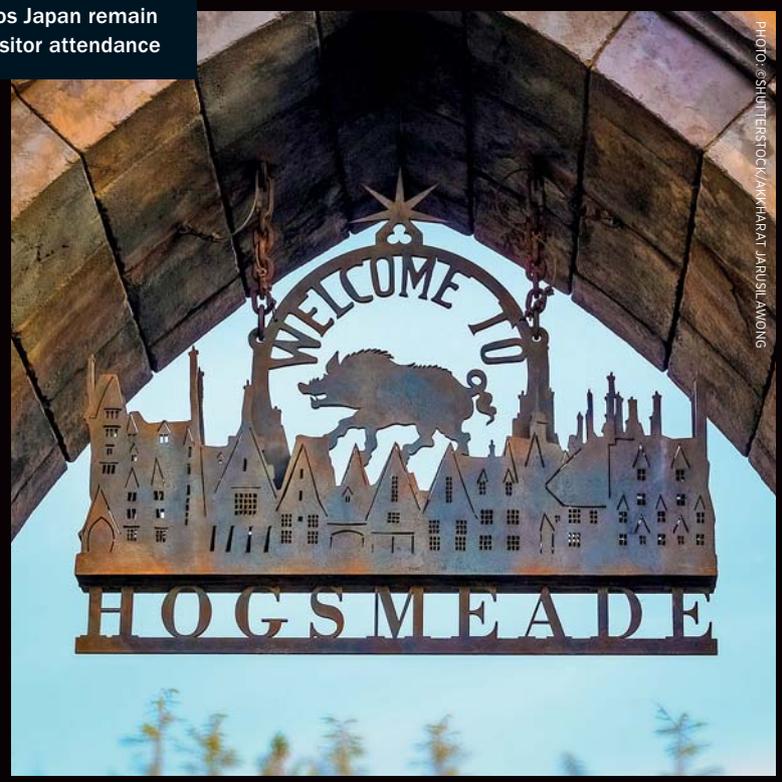
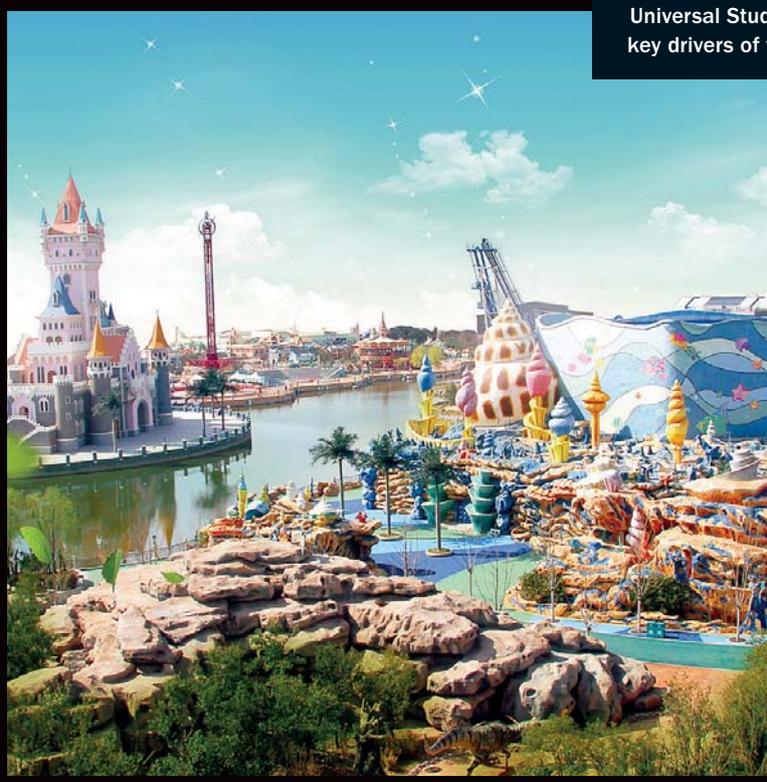


PHOTO © SHUTTERSTOCK/ANKHARAJANUSILAMONG

SOME PARKS MARKED

RECORD BREAKING

SUCCESS AND OTHERS

EXPERIENCED SHARP

DECLINES AND LOSSES

► 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.



JW Marriott Ocean Park is opening soon despite sharp visitation declines to the park

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.

Hong Kong Disneyland recently approved a HK\$10.8bn (US\$1.4bn, €1.2bn, £1.1bn) capital investment plan for 2018–2023, with new and renovated attractions and lands opening nearly every year. A new hotel at Ocean Park will also open soon, with a new waterpark and a second hotel under construction.

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.



PHOTO: SHUTTERSTOCK/GUOZHONGHUA



PHOTO: © XINHUA/ASP/USA/PA IMAGES

Chimelong (left) and the National Museum of China (right) are the top attended attractions

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

WATERPARKS PERFORMED VERY STRONGLY IN 2016

WITH 6.9 PER CENT OVERALL GROWTH

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.

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. ■

WILD CHILD

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

INSIGHTS: ZOOS & AQUARIUMS

▶ 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

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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 Dymont, 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*)



© BUBUTU/SHUTTERSTOCK

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 Dymont, 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*)

Lincoln Children's Zoo climbs a mountain

Aimee Johns

DIRECTOR OF EDUCATION,
LINCOLN CHILDREN'S ZOO

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. ■



Natural structures
inspire creative
interactions with
the environment

Children can learn,
imagine and interact
in ways that are
rooted in nature

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.



Embracing learning
through discovery is key

**There is strong interest in family
nature play in our area**

“With 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.” ■



Nature Nuts encourages children to discover living things in their own backyard

Tennessee Aquarium sparks appreciation

Julie Gregory

SENIOR EDUCATOR, TENNESSEE AQUARIUM

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.” ■

ProSlide worked on the
Alpamare Scarborough
waterpark in the UK

Alice Davis asked waterpark suppliers to look into the future
and tell us the trends and themes they envision for the sector

THE NEXT BIG SPLASH

PROSLIDE

LARS LENDERS

VP business development Europe

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're seeing trends in Europe for the bigger, better, faster, higher and more exhilarating experiences



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.



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

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



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



► INSIGHTS: WATERPARKS

FORREC

GLENN O'CONNOR

Senior director, waterparks

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. ■



FORREC designed Costa Caribe as a second gate for PortAventura in Spain



Guest experience remains the most important consideration in the planning and design of any waterpark





New trend: boogie-boarding at Water World in Denver, Colorado, USA

AQUATIC DEVELOPMENT GROUP

DAVID KEIM

VP business development

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.



Some of the hottest trends right now are redefining what a water ride means



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. ■ ▶



Retractable structures are set to become one of the hottest trends in waterpark design



A growing number of waterparks operate as year-round, indoor destinations with many advanced rides and amenities



OPENAIRE

MARK ALBERTINE

President

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. ■



Retractable roofs offer 20 per cent savings on lighting and HVAC costs

INSIGHTS: WATERPARKS



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

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. ■



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



WATERPLAY SOLUTIONS

SHANLEY HUTCHINSON

Creative manager

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. ■

About the author

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MANAGEMENT
2017-2018 HANDBOOK

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

LET THERE BE LIGHT

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

Beams of light form new shapes and spaces within York Minster

PHOTO: © ANTHONY CHAPPEL-ROSS FOR MAKE IT YORK

Light Masonry

York Minster

YORK, UK

Jason Bruges Studio



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.” ■

Enlightenment / Power of Words

Salisbury Cathedral

SALISBURY, UK

Squidsoup

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



PHOTO: © DOUGLAS CABEL

Shooting Thoughts

Saint-Eustache Church

PARIS, FRANCE

Filipe Vilas-Boas / Nuit Blanche



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.” ■

Evolutions

Saint-Jean-Baptiste Cathedral

LYON, FRANCE

Yann Nguema / La Maison Production

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. ■

PHOTOS: © STUDIO PIERRE 2 LUNE



Digital artist Yann Nguema masterplanned the projection mapping, laser and light show



The installation casts the cathedral in variations of stone, iron, paper, silk, steel and light

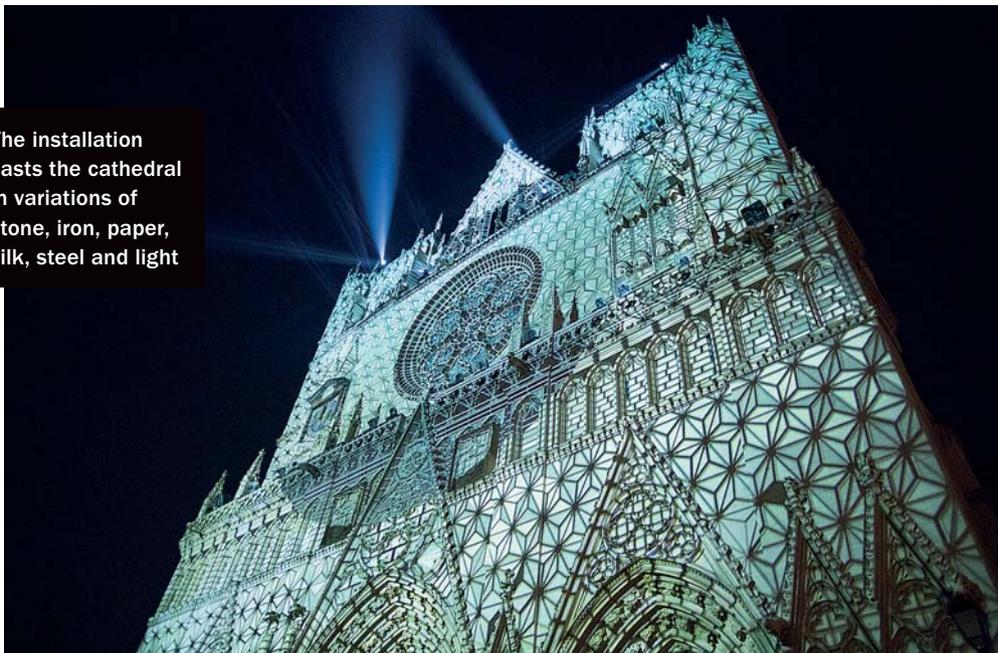




PHOTO: © PHILIPP GEIST/AGRIDUNST. 2017/WWW.VIDEOGEIST.DE

Words, concepts, signs, colours and shapes were projected onto the square and cathedral

Time Drifts

Cologne Cathedral

COLOGNE, GERMANY

Philipp Geist | VIDEOGEIST



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 Philipp Geist created Time Drifts to be a focal point for



A ladder rising up through the cathedral evokes the “stairway” that Jacob dreams about in Genesis in the Bible

Jacob's Dream: A Luminous Path

Grace Cathedral

SAN FRANCISCO, CALIFORNIA, USA
Benjamin Bergery and Jim Campbell

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.

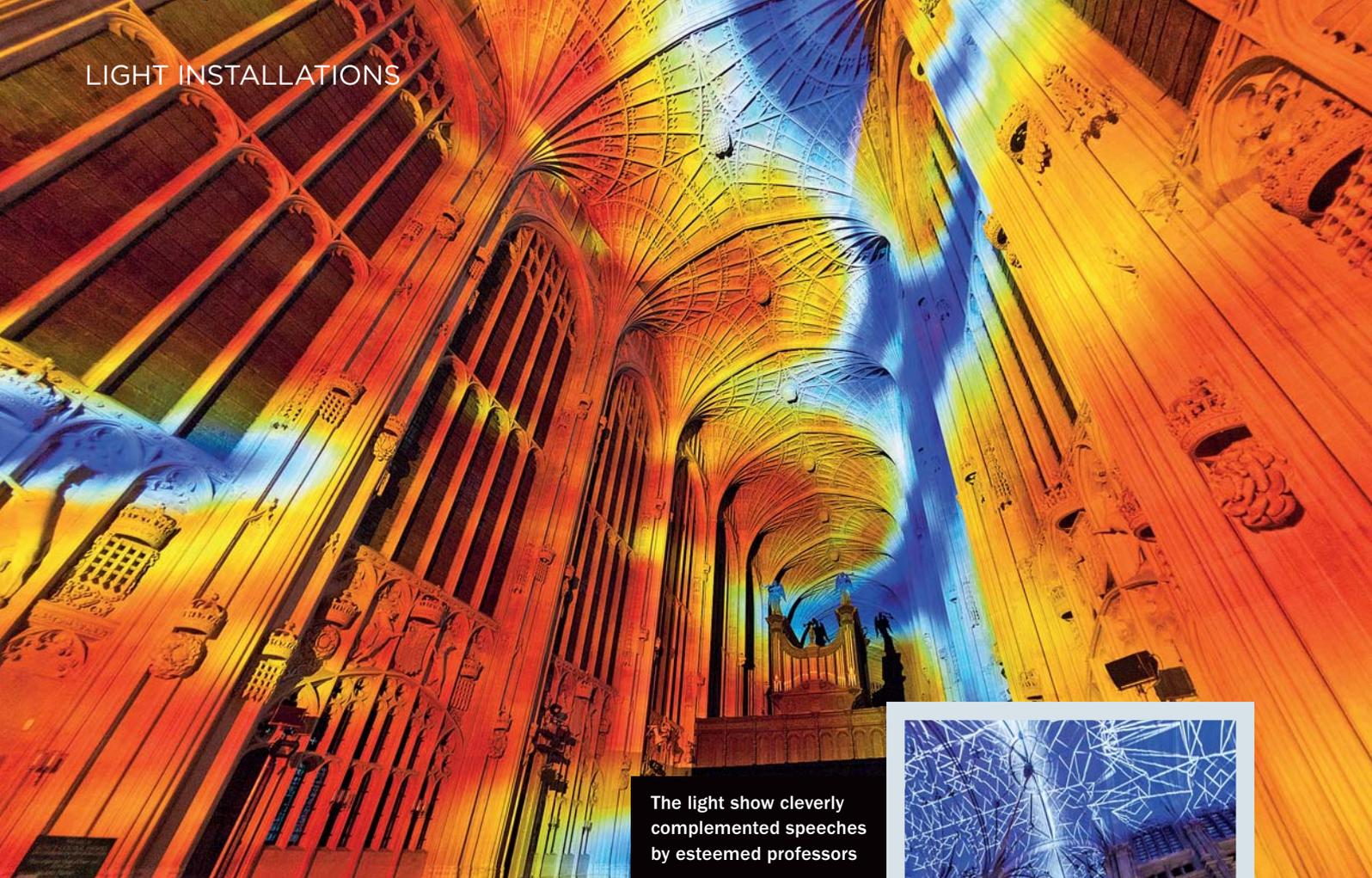
“The piece is made of rungs of LED lights and rungs that act as a fragmented screen for low-resolution moving images of figures going up and down, some climbing arduously, others gliding, some flying, some descending,” explains a spokesperson at Grace Cathedral.

Grace Cathedral in California has been hosting an artist-in-residence programme since 2012. ■



Jacob's Dream: A Luminous Path designed by artists-in-residence Bergery and Campbell

LIGHT INSTALLATIONS



The light show cleverly complemented speeches by esteemed professors

Dear World... Yours, Cambridge

King's College Chapel

CAMBRIDGE, UK

Miguel Chevalier / Artichoke Trust

In 2015, artist Miguel Chevalier created a series of projection mapping and light installations to compliment 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. ■





Miguel Chevalier talks about his work

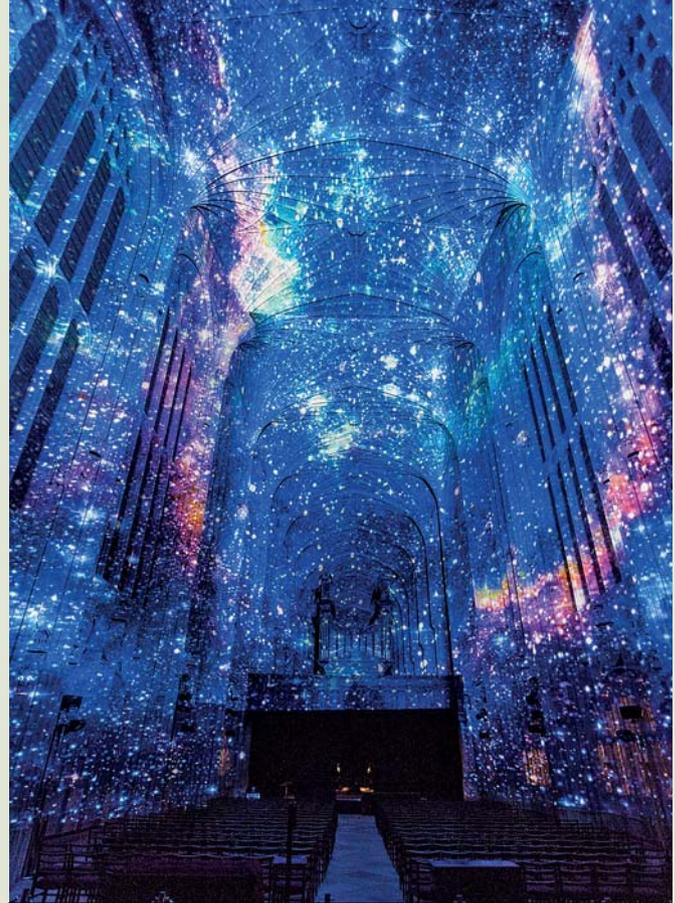
“I like to create installations in atypical places, like in churches and cathedrals. Throughout the history of Western culture, churches have been spaces for the expression and representation of artworks and artists. Paintings, sculptures, frescoes, stained glass windows ... and that tradition continues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



Chevalier's installation at King's College Chapel in Cambridge aims to invoke spiritual elevation, contemplation and dreams

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

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A person with their arms raised in a virtual Stonehenge exhibit. The scene is a 360-degree AV standing in the Stones exhibit, immersing visitors in a virtual Stonehenge. The person is silhouetted against a bright, glowing sun or light source, with the Stonehenge structures visible in the background.

The 360° AV Standing in the Stones exhibit immerses visitors in a virtual Stonehenge

SOUNDING IT OUT

PHOTO: ENGLISH HERITAGE

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 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.

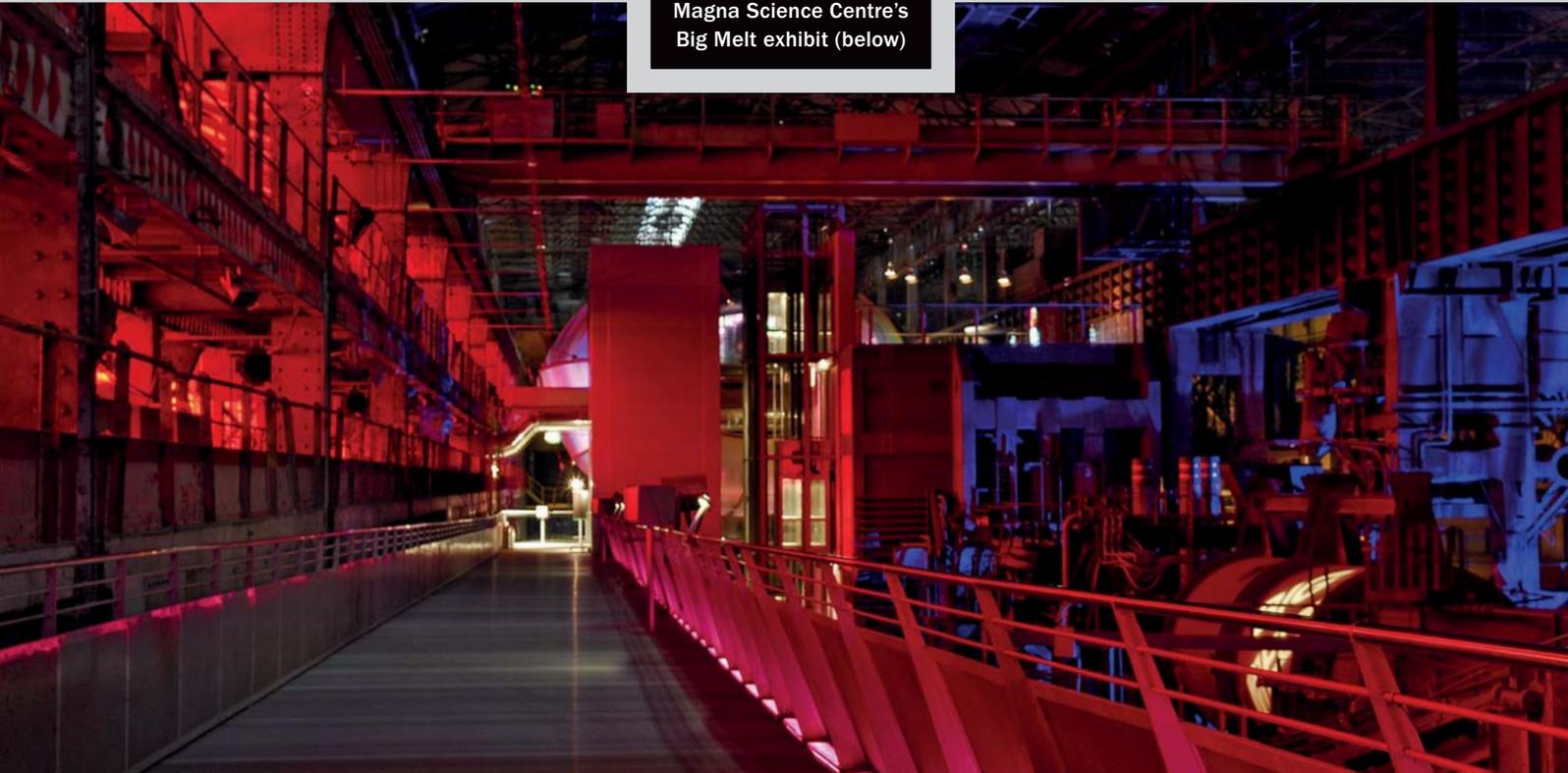
So ask yourself: “Do you really need a loudspeaker next to the screen?” In an enclosed cinema, yes of course, but in an open gallery perhaps the sound source should be positioned as near as possible to the listening position, above the visitors' listening bench. After all, the criteria is to hear the audio track clearly over-and-above all other intruding sounds. ▶

AUDIO INSTALLATIONS



PHOTOS © HUFITON+CROW, WILKINSON+PREE, PERKINS+WILL

Audio adds an extra dimension on board the Mary Rose (top) and at Magna Science Centre's Big Melt exhibit (below)





The 180° AV Inside the Race exhibit at The Olympic Museum in Lausanne brings sporting feats to life

- ▶ 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.”



The great challenge for my profession is to create something unique and push the audio boundaries as far as they can go!



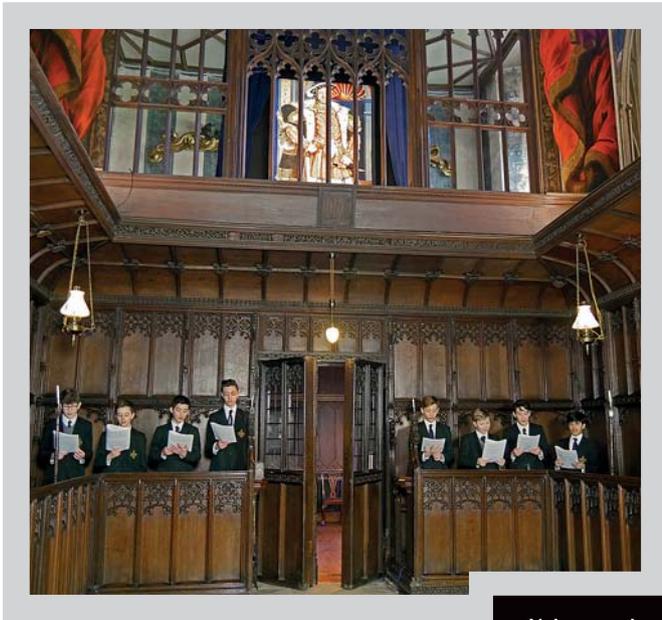
As a sound producer, these requests provide the opportunity to be ultra creative. But then your heart sinks – you discover this immersive audio experience will not to be contained within its own space, but placed in the middle of a gallery; no walls, no containment. And no amount of directional speaker 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



Voices and music recorded and amplified in isolation reflect the original choir at The Vyne



PHOTO: © NATIONAL TRUST IMAGES; SARAH NEWTON

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!

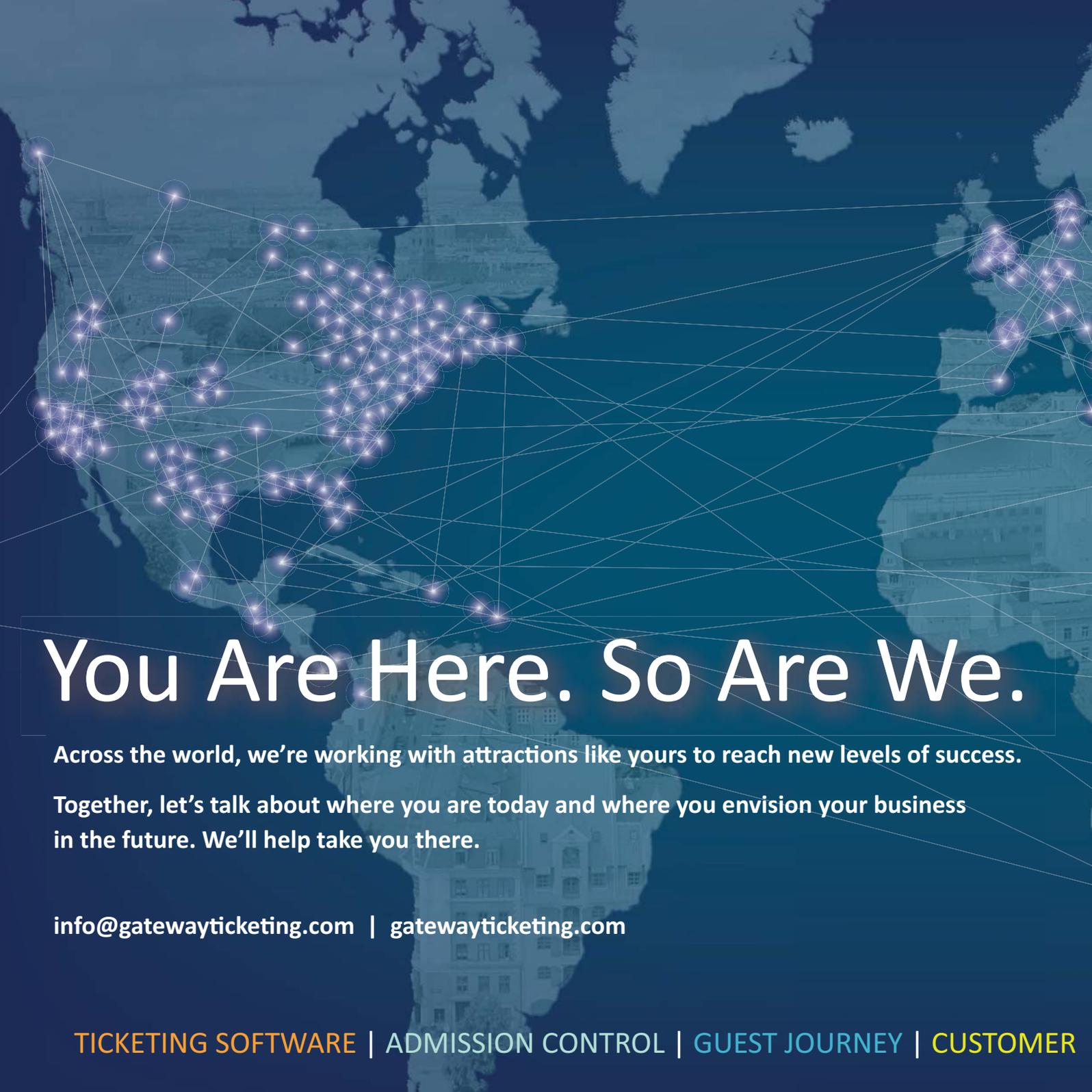
LET'S AMPLIFY

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.
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CREST OF A WAVE

Visionary design and innovative technology – Helen Patenall
dips into the global waterparks that have got the drift

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



Inspiration Island enhances mutual understanding between all visitors

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



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



Water temperatures can be warmed up to suit guests sensitive to the cold

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.” ■ ▶

INNOVATIVE WATERPARKS



The Ocean Theatre dolphinarium will be a family crowd pleaser

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.



Water World will offer outdoor and indoor wave pools and a surf rider

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

“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. ■ ▶



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

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 take theming 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

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

Kala and Ta Nui Serpentine offers a 124-foot 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.” ■



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

Forrec masterplanned the waterpark to resemble an oversized botanical garden

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

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GAME CHANGERS

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.

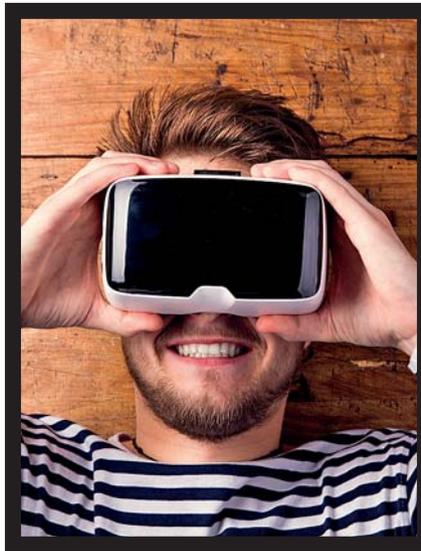
It was also a year in which VR and its varieties – augmented reality (AR) and mixed reality (MR) – truly entered the public’s awareness, thanks to the unprecedented success of Pokémon Go.

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

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High-level VR is now available at home – increasing pressure on visitor attractions

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 Omnicore 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 Omnicore.

“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.”



Sony, Google and Apple Microsoft have launched into the AR market with Tango and HoloLens (below)

TECHNOLOGY

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 throughout the attractions industry.



The V&A Museum's courtyard featured a robotically woven carbon-fibre pavilion

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

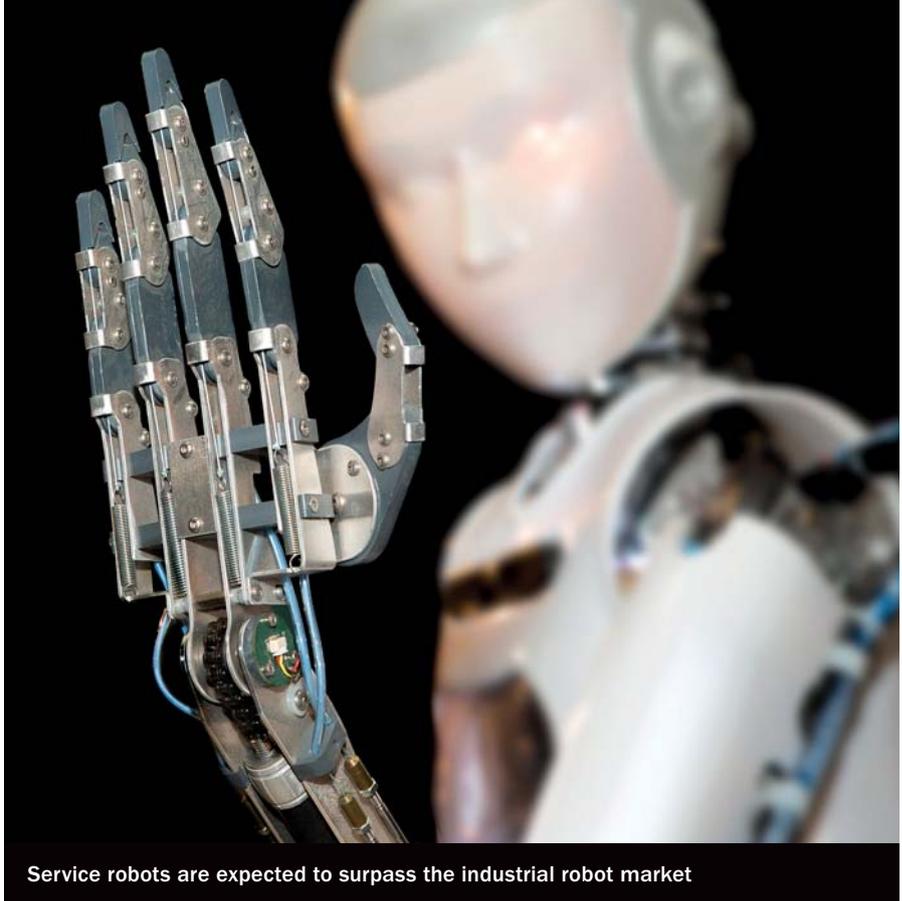
As technologies advance, predictions of what lies ahead are increasingly exciting.

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.” ■

About the author

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Service robots are expected to surpass the industrial robot market

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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



A breakthrough for true mixed reality

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.

THE FUTURE IS NOW

A round up of innovative technologies installed at attractions across the globe



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.

"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. ■

AUGMENTED REALITY

GRUFFAPALO

Forestry Commission

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



“We’ve scaled up the AR to create close to life-sized characters in a real world location – Sam Southward

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.” ■



The app gives clues to guide visitors to “footprint markers” on an interactive trail



Visitors can interact with animals in the digital forest

AUGMENTED REALITY

DIGITAL FOREST ART

National Museum of Singapore

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. ■

AUGMENTED REALITY

ATMOSPHERIC AR Space Park

Dynamic Attractions is partnering with Chinese space technology company Altair to build a space-themed amusement park in Hangzhou, China.

The technology-led attraction will include at least three cutting-edge AR attractions. Although the exact details of the rides are yet to be confirmed, Guy Nelson, CEO of Empire Industries (which owns Dynamic Attractions), said they'll include movie- and theatre-based motion rides and possibly a planetarium-style experience.

“We don't want to just slap Oculus goggles on people, we want to really push the envelope,” Nelson said.

“We're planning three attractions in the AR space that we feel will transport people in both scale and volume to another world. The content will lend itself quite nicely to a MR and AR type of situation.” ■

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Attractions get a “spaceover”



© SHUTTERSTOCK/HARTMUT ALBERT

Augmented storytelling will help unfold the history of the island's first residents

AUGMENTED REALITY

VIRTUAL ISLANDS Matiu-Somes Island

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. ■

ROBOTS

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



“I wanted to show that robots could be a companion species

– Madeline Gannon

can sense and respond to the presence of visitors as they near its enclosure. Gannon’s aim was to question people’s



Mimus can respond to human presence

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.” ■

ROBOTS

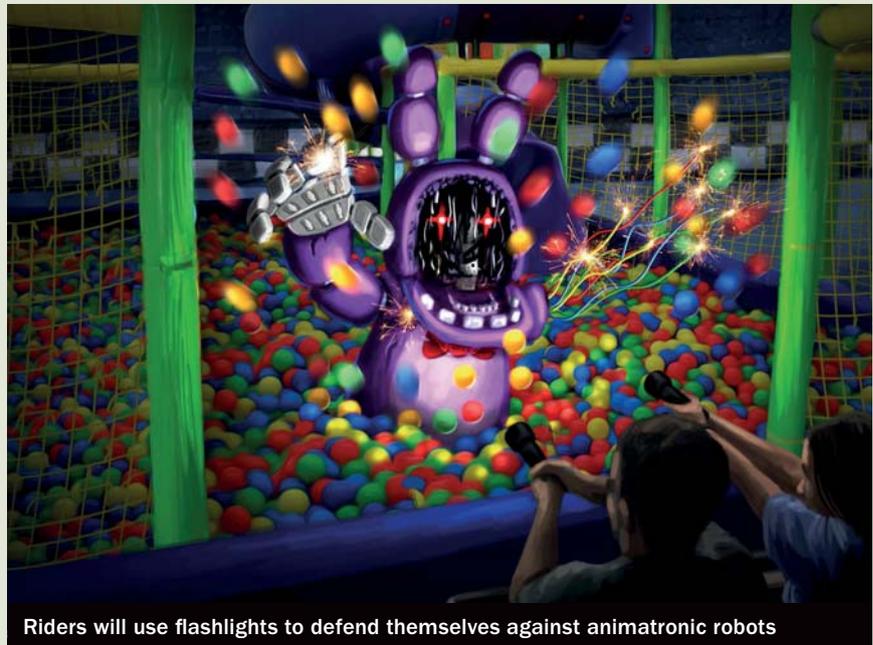
FIVE NIGHTS

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. ■



Riders will use flashlights to defend themselves against animatronic robots

TECHNOLOGY

ROBOTS

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. ■



Robotic arm technology conveys the feeling of flying on a broomstick with Potter

ROBOTS

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



A life-size animatronic plesiosaurus will bring the Jurassic attraction to life

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

ROBOTS

ROBOTS AT WORK

Victoria & Albert Museum

Rather than exhibit robots at London's V&A, they were put to work!

Robots independently built the museum's outdoor Elytra Filament Pavilion over a six-month period by responding to real-time sensory data on the pavilion's structural behaviour – and the patterns of inhabitation in the garden.

The advanced robotic technology, combined with biomimicry, has resulted in



“We aim to offer a glimpse of the transformative power of the fourth industrial revolution destinations – Achim Menges

a lightweight but strong 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.” ■

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.



“We're excited to be pioneering a new way in the world of entertainment” – Nicolas de Villiers

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



Drones “float” candles above the show

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.” ■

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.

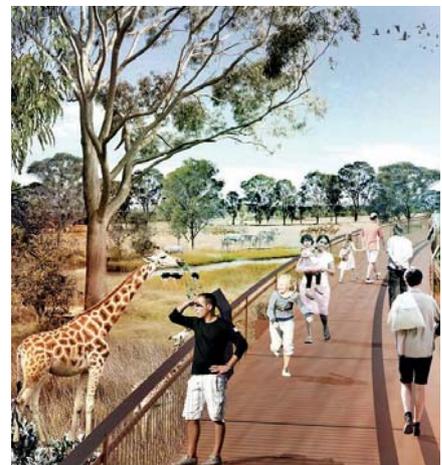
“Using drones for feeding or cleaning could limit the amount of disruptive



Drones could be used to feed zoo animals

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. ■



High-tech approach for zoo conservation



The foundation will use drones at the museum and fund technology serving humanity

DRONES

DRONES FOR GOOD

Dubai Museum of the Future

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



“Our partnership with the UAE Drones for Good Award is a new step - Saif Al Aleeli”

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. ■



Drones create a giant bird seemingly formed out of stars

DRONES

AERIAL DISPLAYS

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”



The Landmark Interactive Virtual Experience Centre will debut in China

MIXED REALITY

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.

“The majority of what exists in the virtual reality market today is short-form content, whereas our goal is to work with brands to create long-form virtual



“Our goal is to work with brands to create long-form VR entertainment destinations

– Tony Christopher

reality 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

MIXED UP ROLLERS

SeaWorld Orlando

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.



“We’re also looking at a version of virtual reality for our animals – Joel 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. ■



Riders on Kraken can now wear headsets for a mixed reality experience

MIXED REALITY

DERREN'S DARK SIDE

Thorpe Park

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



MR creates a more ghostly experience

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. ■

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



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”

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. ■

VIRTUAL REALITY

FREEDOM OF MOVEMENT

Tick Tock Unlock

The UK's first multiplayer, standalone virtual reality game centre opened in Leeds, north England, UK, in 2017.

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



A 15-minute eight-player experience

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

GHSTBUSTING

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

MINDTREKING

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

FREE ROAM FULL BODY VR



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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, ▶



Cultural and historical experiences are shared at Museum Island in Berlin

PHOTO: © MILENA SCHLÖSSER, STAATLICHE MUSEEN BERLIN



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.



Cultural institutions can help to integrate people with different ethnic backgrounds

PHOTO: © SHUTTERSTOCK/JAZZMANY

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)



It's time to embrace all audiences



Cultural festivals, events, tours and activities promote appreciation of other cultures

Victoria & Albert Museum London, UK

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 Page From Their Book: Refugee Stories at the National Art Library, V&A Museum ▶

DIVERSE AUDIENCES

Jamtli Historieland

Östersund, Sweden

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. ■



Migrant families are being housed at a living history museum in Sweden

PHOTO: © PETER MODIGH, JAMTLI

ROMU

Roskilde Fjorda, Denmark

The vision at ROMU – an umbrella organisation of 10 museums near Roskilde Fjorda in Denmark – is to create social places where specific target groups of people – young men, families with children, schoolchildren, women and men – can meet free of charge.

For example, in cooperation with local Danish Red Cross asylum centres, Roskilde Museum aims to introduce migrants and refugees to life in Denmark via learning programmes on Danish history, culture and society today, including topics such as democracy, monarchy and development of the Danish labour market and Welfare State.

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



Refugee families learn about Danish culture

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." ■

Museo de América

Madrid, Spain

“**M**igrar 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

PHOTO: © KAMANÍ - MUSEO DE AMÉRICA



Diverse groups explore the meaning of objects and share stories at Manchester Museum

Manchester Museum

Manchester, UK

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. ■ ▶

DIVERSE AUDIENCES



Syrian and Iraqi refugees host museum tours in Germany using their native language

PHOTOS: © WOLFGANG SIESING, STAATLICHE MUSEEN BERLIN

Museum Island

Berlin, Germany

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



Museums are engaging with the issue of migration and cultural diversity



Objects and stories are shared to add more depth and meaning

PHOTOS: @PAOLO TERZI

Archaeological and Ethnological Museum of Modena

Modena, Italy

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

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THEA AWARDS 2017



PHOTO: ©SHUTTERSTOCK/HAL-POINT

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. ●

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. ▶



Audience favourite stunts include the intense, explosive crash landing of a full-sized seaplane

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 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.



Large-scale, high-capacity shows can still offer intimate and impactful guest experiences

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

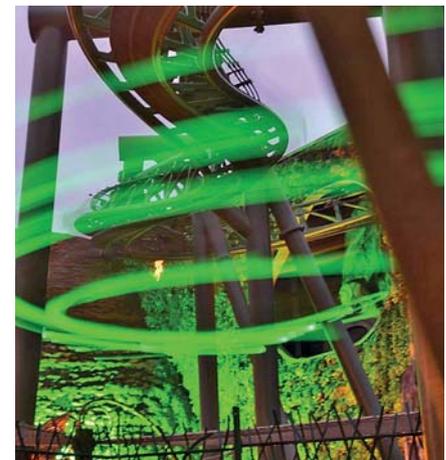
AWARD: AOA INNOVATIVE RIDE SYSTEM

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.



A sophisticated dark ride vehicle with the visceral thrills of a rollercoaster



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. ▶



Authentic Haunted Mansion packages are delivered to guests' homes

Ghost Post, The Haunted Mansion, Disneyland Park

Anaheim, CA, USA

AWARD: CONNECTED IMMERSION

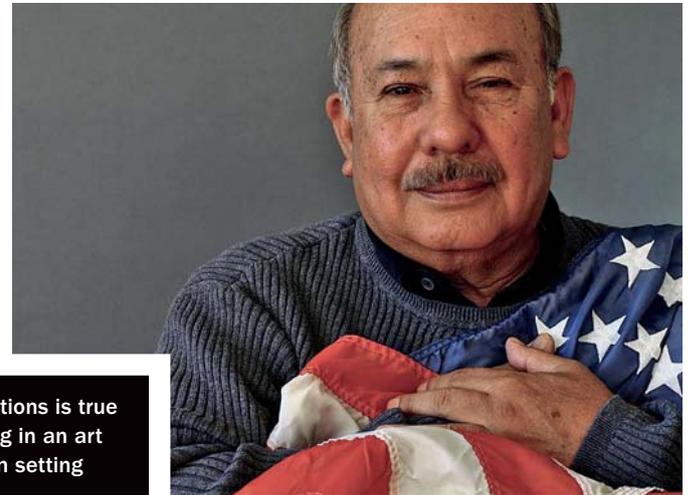
Ghost Post embodied a new level of visitor engagement that took an attraction experience far beyond the typical. The alternate reality game and clever storytelling mechanism became personal and extended before, during and after

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 is true
storytelling in an art
museum setting

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 stories told in the exhibition are blunt, frank and universal

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. ▶



Urban opera and immersive storytelling on a grand scale

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.



The creative art collective produces exceptional themed entertainment

House of Eternal Return by Meow Wolf

Santa Fe, NM, USA

**AWARD: AOA CONNECTED
IMMERSION ON A LIMITED BUDGET**

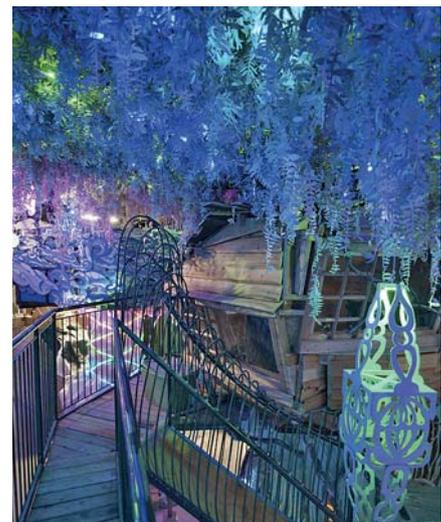
The premise for House of Eternal Return is simple enough: explore a seemingly ordinary Victorian house to discover what happened to its former owners. What guests discover when they enter is a combination of jungle gym, haunted house, children's museum and immersive art exhibition.

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.



The self-guided experience allows visitors to build their own unique story



The exhibit seamlessly combines audio, lighting graphics and 3D props

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.



The show represents theatrical storytelling on a grand scale

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



A historical pageant that follows the career of a young French naval officer

production values and beautiful execution. The show once again fulfills 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. ▶



The Enchanted Storybook Castle is Disney's tallest, largest and most interactive

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.



An aspirational, story-driven, hands-on mountain climbing expedition for all ages

Features include the Excavation Site, a hands-on area for would-be explorers looking to navigate tunnels and search for ancient relics in active archaeological dig sites, and the Challenge Trails, featuring unique and thrilling elevated ropes-course expeditions. The walk-through Vista Trail provides guests with views

and perfectly staged photo opportunities of fellow explorers traversing the mountainous terrain above.

As a best-in-class participatory experience, this attraction takes an industry standard – the ropes course – and evolves it into an aspirational, story-driven mountain climbing expedition. ●

Pirates of the Caribbean: Battle for the Sunken Treasure, Shanghai Disneyland

Shanghai Disney Resort, China

AWARD: AOA ATTRACTION

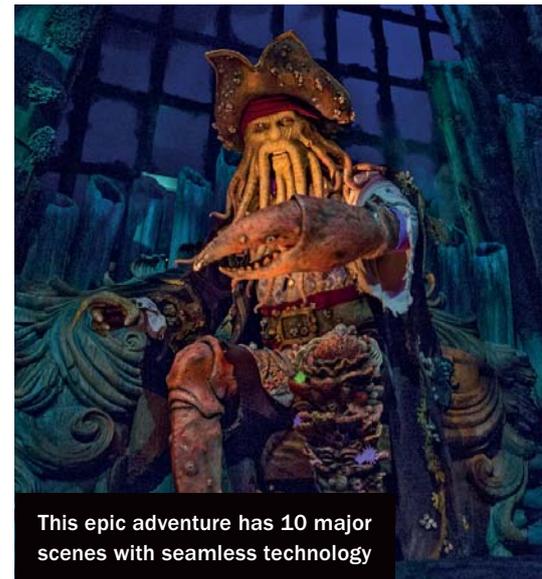
This attraction at Shanghai Disneyland represents the pinnacle of Disney storytelling, immersive design and advanced technology. Pirates of the Caribbean: Battle for the Sunken Treasure reinvents and reimagines the original Pirates of the Caribbean attraction that first opened at Disneyland in 1967 (and 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, 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!" ●



This epic adventure has 10 major scenes with seamless technology



AquaMundo is set in a luxurious and naturalistic tropical garden setting

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



Authenticity is the key to the success of this idyllic destination

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.

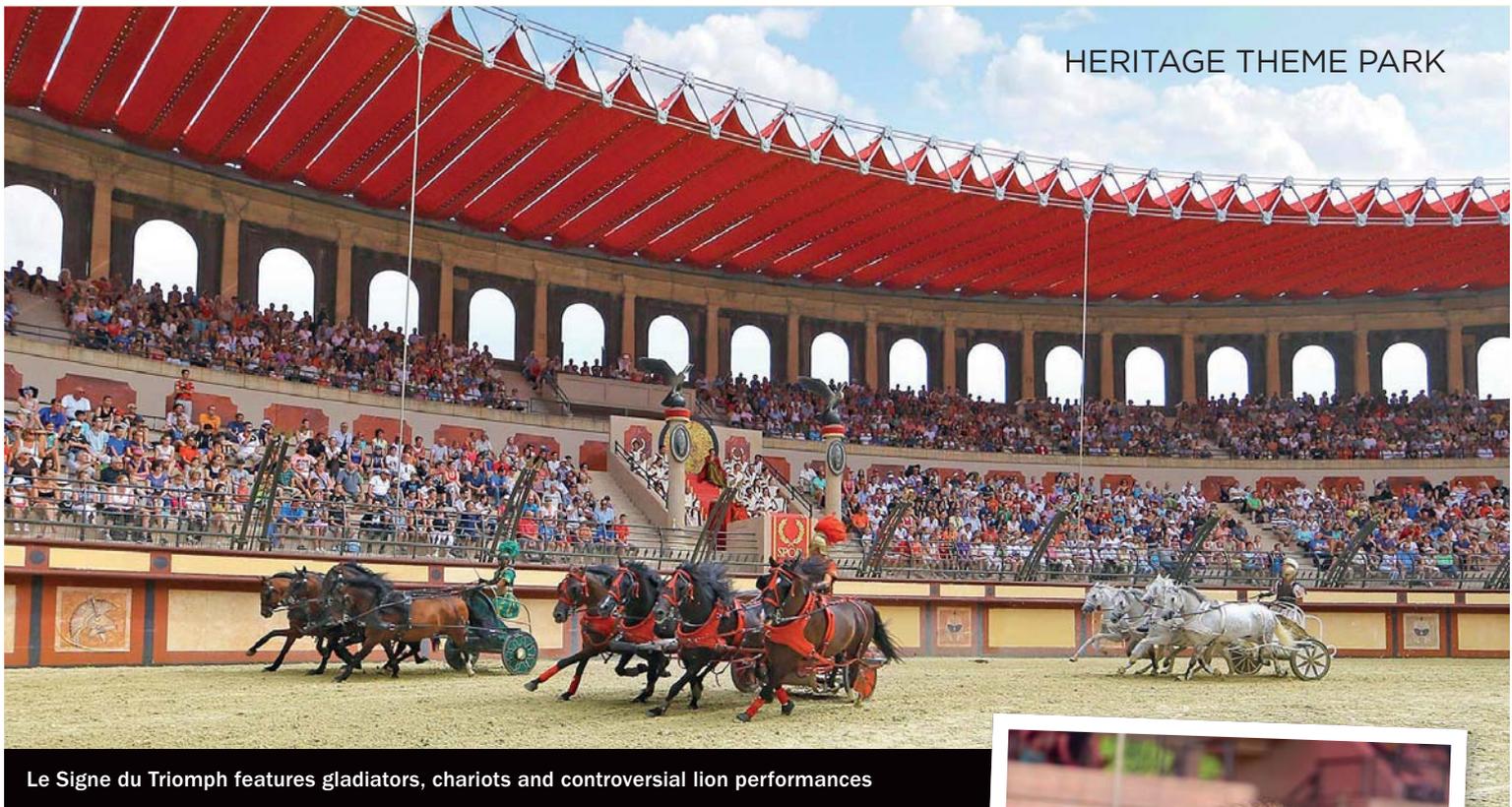
**Project descriptions have been edited from summaries written by the 2017 TEA Thea Awards Committee and originally published by the TEA in the 2017 Thea Awards Program.*



JOIE DE VIVRE

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



Le Signe du Triomphe features gladiators, chariots and controversial lion performances

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 Vendéans 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 Middle 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 Triomphe (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. ▶

HERITAGE THEME PARK



Visitors enjoy an insight into medieval village life



Local stonemasons showcase their craft and sell authentic gifts in their workshops

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".

Visitor numbers and revenue grow year-on-year thanks to the visionary outlook of continually updating the guest offering

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

HERITAGE THEME PARK



Historical reenactments unfold the story of British history in Kynren



Les Amoureux de Verdun garnered a 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

► 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



(AOA) for *Le Dernier Panache*, performed on a 360-degree revolving stage inside the new *Le Théâtre des Géants*. Previous Thea accolades include an AOA for *Les Amoureux de Verdun* (2016) and a Classic Award for World's Best Park (2012).

For a memorable experience brimming with spectacular performances and epic adventures, Puy du Fou does indeed live up to its promise to “surprendre le visiteur pour créer l’émotion”! ■

About the author

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Puy du Fou has even invested in its own Falconry and Canine Academies

For the people, by the people

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. ■

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Attractions

MANAGEMENT
2017-2018 HANDBOOK

RESOURCES

Company Profiles	p182
Product Innovation	p232
Events Calendar	p238
Industry Associations	p242
Green Resources	p244
Address Book.....	p246
Product Selector	p272
Web Gallery	p294

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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 Comet, 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



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Alberto Zamperla,
CEO and President

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.



Z+, the exciting new brand from Zamperla.

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.

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LinkedIn: www.linkedin.com/company/413163/

Blog: www.youtube.com/channel/UCPEB5kniqLsdeVf4WEtRsTg

www.clipnclimb.biz



Clip 'n Climb Team

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



Clip 'n Climb Mainz, Germany

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

BtoB 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*

FOR THE TECHNOLOGY BEHIND YOUR STORY

CONSULTANCY AV SYSTEM DESIGN SHOW CONTROL LIGHTING DESIGN INSTALLATION



DJW

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Hampshire, SO42 7XA, UK

Tel: +44 (0)1590 612 603

Fax: +44 (0)1509 612 660

Email: djw@djwillrich.com

www.djwillrich.com



David Willrich,
Managing Director

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.



Holographic style exhibit at British Music Experience

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
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CONFERENCE: 23–27 Sept. | TRADE SHOW: 25–27 Sept.

RAI Amsterdam | AMSTERDAM, NETHERLANDS | www.IAAPA.org/EAS



IAAPA EMEA

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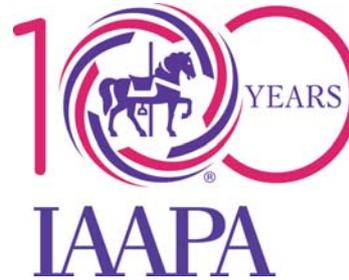
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Email: EMEA@IAAPA.org

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Facebook: www.facebook.com/IAAPAEMEA

www.IAAPA.org/EMEA



Jakob Wahl, Vice President

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

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Jeroen Verrezen – Marketing and Communications Manager
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Iuliana Fornea – Administrative Assistant
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Erik Zolcer – Manager Public Affairs
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Tom Vandenbroucke – Education Manager
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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



Centara Grand Mirage Beach Resort, Thailand

Resorts



Qingdao International Tourist City, China

Mixed-Use + Entertainment



Happy Magic Watercube, China

Water Parks



LEGOLAND-Deutschland, Germany

Theme Parks



Sanrio Hello Kitty Town, Malaysia

Visitor Attractions



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Cale Heit,
President and CEO

Background

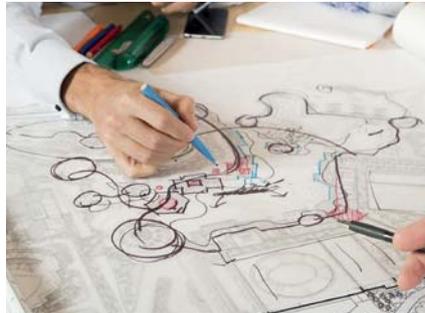
FORREC is an entertainment design company that creates places of escape and destinations of distinction. Our creative house leads in the design of theme parks, waterparks, mixed use and entertainment developments, resorts and visitor attractions globally. We create guest experiences others don't, masterplan 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



FORREC designs success

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

A man in a dark suit is seen from the side, looking out of a window. The view outside shows the Petronas Towers in Kuala Lumpur, Malaysia, against a clear blue sky. A white target icon with a central star-like shape is overlaid on the image, with a thin white line extending from it towards the towers. The overall scene suggests a focus on global business and innovation.

**Let's create
something
that changes
someone.**

gsm°

GSM Project

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Blog: www.gsmproject.com/en/journal/

www.gsmproject.com

gsm^o

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



Alaska exhibition in Anchorage

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

Emaar Properties, Lune Rouge, LucasFilm Ltd, Cirque du Soleil, J. Armand Bombardier Foundation, Amsterdam Football Club Ajax, Ford, Canadian Museum of History, National Museum of Singapore, Smithsonian Institution, Thomas Jefferson Foundation, Anchorage Museum, Sella Property Group UK, Musée de Strasbourg, Abu Dhabi Tourism & Culture Authority, and Dubai Municipality.

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

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,
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EXPERIENCE DESIGNERS



The Holovis Team

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 efficiency, 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.

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www.ideattack.com



Dan Thomas,
Chief Creative Officer

IDEATTACK®

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.



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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

Commercial Play Structures, FEC Development, Soft Toddler Play, Ballistic Ball Arenas, Tuff Stuff Soft Sculpted Foam Play, Climbing Walls, Sport Courts, Custom Theming, Trampolines, Brand Creation, Project Development, Concept Designs, Turnkey Solutions.

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



Custom themed indoor play structure for Billy Beez

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.

Play Planet – European FEC Franchise.

Plans for 2018

We are very excited to have acquired the rights to Play Mart, an industry leading brand, with a strong reputation for innovative designs, quality and durability. The Play Mart and iplayco brands of play equipment are complementary and together are expected to significantly increase our offerings in Europe. With these transactions, we are realigning our global supply chain to reduce costs and time to market.

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.



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OpenAire

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www.openaire.com



Mark Albertine,
President & CEO

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."



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www.picsolve.biz



David Hockley,
Chief Executive Officer

Background

Picsolve has been a content creation pioneer in the attractions industry since 1994 and was the first company to put a camera on a rollercoaster. Since then it's grown to be the world's number one content creation partner with over 500 capture installations worldwide. The company is backed by Eight Roads, the private investment arm of Fidelity International Limited (FIL) and is overseen by CEO David Hockley. He was instrumental in the successful acquisition of Freeze Frame.

Main products and services

We offer content creation, capture and distribution services to bring more power to the moment. Our technology includes green screen technology, automated ride photography, walkabout photographers and high-definition video experience walls. Our new, industry leading digital platform uses the latest facial recognition technology to change the way that guests' experience creating, collecting and sharing their digital moments. We provide fully trained on-site staff and our exact offering can be adapted to meet the needs of our partners.

Additional products

The acquisition of Freeze Frame also brings an additional benefit adding its patented



Picsolve booth during IAE17

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.



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LinkedIn: www.linkedin.com/in/polinwaterparks

www.polin.com.tr



**Sohret Pakis, Director of
Marketing & Communications**

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



Humungaslide, Cartoon Network Amazone, Thailand

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.

BEST RIDES. BEST PARKS.

ProSlide® is the global leader in water slide manufacturing and water park transformation, and provides water park design for new and expanding indoor and outdoor water parks around the world. Our rides power the best, most successful and most recognized parks in the world.

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www.proslide.com



Rick Hunter,
President and CEO

Background

As a former national ski team racer, ProSlide® CEO Rick Hunter's goal has always been to mirror ski racing's smooth turns, steep grades and big drops in our water rides. When he founded ProSlide in 1986, Rick partnered with Hans Tanzer, one of the largest sailboat manufacturers in Canada. This powerful partnership introduced the highest-quality 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, IAAPI 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*



BHSTS Master Plan
Brighton



Fashion Hotel
Dubai



Rainforest House
Hannover



Visitors Centre
Durrell Wildlife



**Ripleys BION
Museum**
London



VW Brandland
Autostadt



Bentley Pavilion
Autostadt



**Marwell Wildlife
Cafe Graze**
Hampshire



London Paramount
London



Grand Pier
Weston-Super-Mare



Meerkats Enclosure
Marwell Wildlife



Tramway Terminus
Seaton, Devon



Kidzania London
Westfield, White City



Collaboration Centre
KOC, Kuwait



Gold Reef City
Johannesburg



VW Pavilion
Autostadt



**Master Plan
ZSL London Zoo**
Land of Lions



Balloon Apartments
London



Dreamland
Margate



Lingfield Racecourse
Surrey



**Snowdon Summit
Visitor Centre**
Wales

rayhole architects

...museums brandlands cultural attractions botanic gardens
zoos safari parks visitor centres themed attractions mixed
development heritage centres science centres hotels restaurants...

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Email: rh@rh-architects.com

www.rayhole-architects.com



Ray Hole, Managing Director

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 – including new and exciting projects; Laumes International Resort, Cambodia; First Fruits Farm Attraction; SnoWorld, 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

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Valeria Rizzo, PR & Business
Development Director

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

Sally Corporation

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Blog: <http://sallycorp.com/news>



John Wood,
Chair and CEO

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:

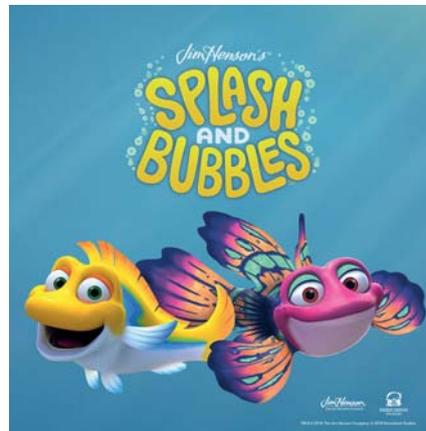
- Dark ride design & build
- Redevelopment of existing attractions
- High-quality animatronic figures

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.



SPLASH AND BUBBLES dark ride is now available!

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



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Evan Grant, Founder & Innovation Director

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



Shrek's Adventure! London

sophistication to attraction and content design, that today's audiences expect, but is rarely found in this industry.

Key customers

Merlin Entertainments (including Madame Tussauds, Chessington World of Adventures, Alton Towers, LEGOLAND and LEGO Discovery Centre, Shrek's Adventure), Disney / Pixar, Google, Science Museum, V&A, WIRED, BBC, Paramount, Sony, Canary Wharf, Ted Baker, Toyota, Ford, XBOX and Intel.

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

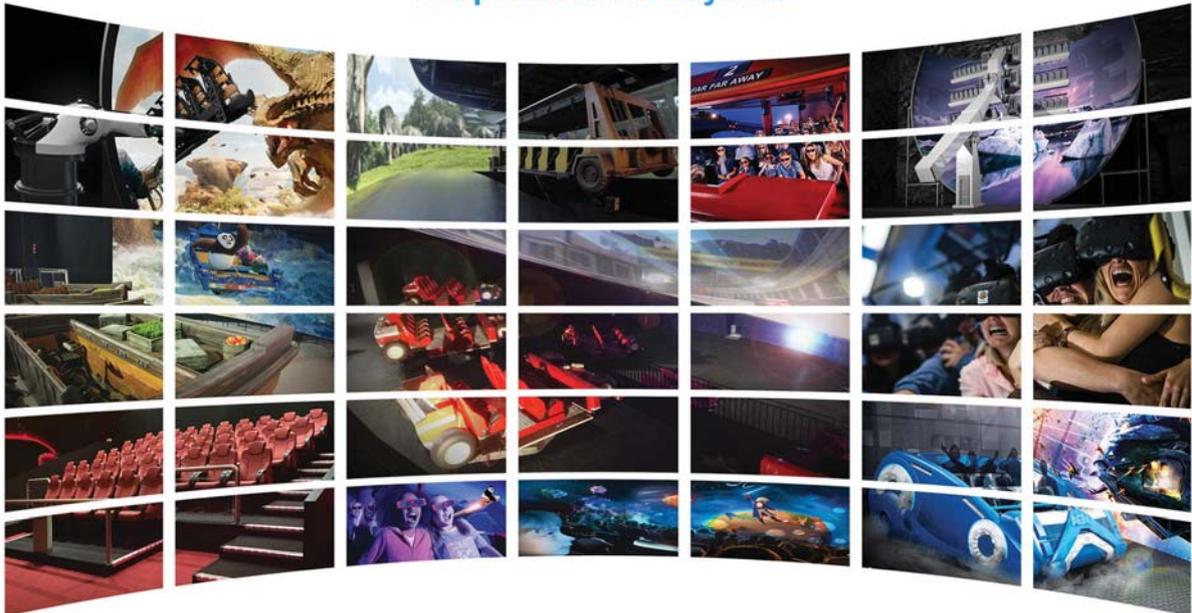
"We worked with seeper to develop our first ever Projection Mapped head which transforms before our eyes to show (and tell) how a Madame Tussauds wax figure is made. It's incredibly cool and opens the door for many more figure innovations."

Paula Hurst, Merlin Making Magic

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Terry Monkton,
Managing Director

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



Shrek's Adventure, London.

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 Paradrup 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.

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SYSCO



**STORY
ENGINEERS**



Hugo Roche,
Managing Director

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



AV Design Consultancy, Experience Delivery and Integration

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

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Triotech



Ernest Yale,
President and CEO

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,



Leaders in interactive attractions

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 than 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



I-RIDE



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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.



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info@vortex-intl.com | VORTEX-INTL.COM      

Vortex Aquatic Structures International

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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



Stephen Hamelin,
President and CEO

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.



Doubletree by Hilton Resort & Spa,
Marjan Island, Ras al Khaimah, UAE

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.



**WHITEWATER'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



Geoff Chutter,
President and CEO

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 17J, Canada

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Fax: +1 604 273 4518

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Twitter: @WhiteWaterWest

Facebook: @WhiteWaterWest

LinkedIn: WhiteWater West Industries Ltd

www.whitewaterwest.com



Geoff Chutter,
President and CEO

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.

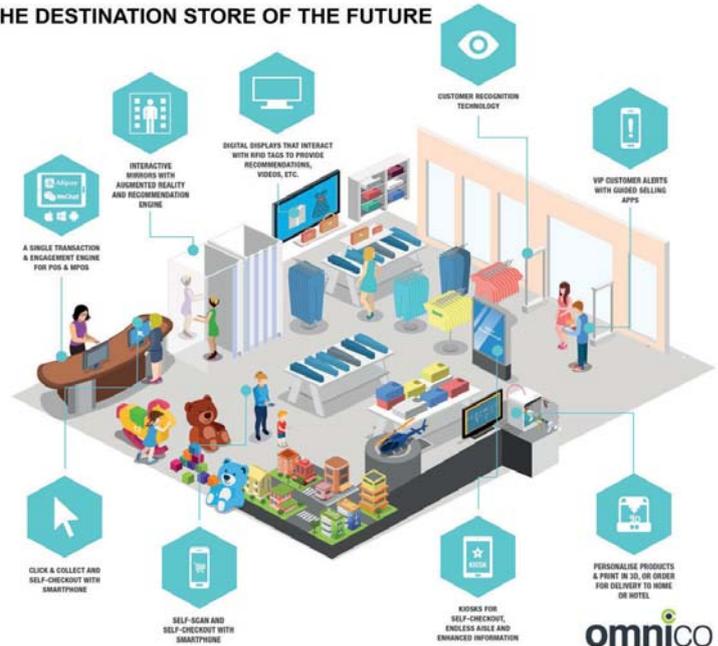
Today's destination visitors expect a completely seamless experience across ticketing, food & beverage, promotions, loyalty, retail and more, and expect it to begin before they arrive and continue after they depart. Omnico provide a single solution to unify these guest interactions, along with tools 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 Play, WeChat Pay and AliPay; it can be customer or sales assistant facing; offers automated e-receipts;

THE DESTINATION STORE OF THE FUTURE



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



● The British Music Experience has relocated to Liverpool – and received a complete technological update in the process

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."



● Josh Miller, director, DJ Willrich

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 ▶



- The Mini Flying Theatre is suited to operators with a smaller footprint

Terry Monkton on Simworx's Mini Flying Theatre

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



● Terry Monkton, MD, Simworx

Paradrop VR, which debuted at EAS in partnership with Frontgrid.
KEYWORD: SIMWORX

Ernest Yale on Triotech's Fear the Walking Dead Survival attraction

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.

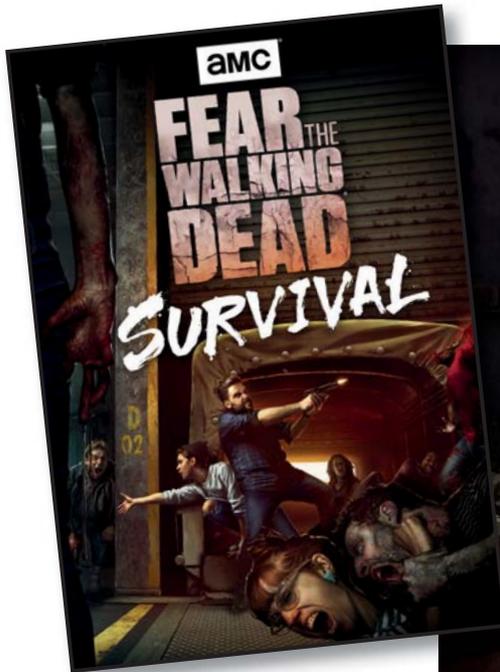
Ernest Yale, president and CEO of Triotech, told *Attractions Management*: "Triotech's goal was to bring the concept of a walk-through attraction and augment it to make it into a futuristic, immersive and interactive attraction that will operate year-round.

"We feel that the IP has very strong appeal and is a perfect demographic match for our location."

KEYWORD: TRIOTECH



● Ernest Yale, CEO, Triotech



● The attraction is based on a zombie apocalypse narrative





● A range of Polin's most popular slides will feature at the leisure centre



Polin's **Bilge Pakis** on a waterpark beside an 800-year-old church

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



● **Bilge Pakis, design manager, Polin Waterparks**

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.



● Amy Steele, vp development, Holovis



● Holovis' queue line experience tells a multi-layered, multimedia story

"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
🐦 @EAGExpo
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
🐦 @gsca
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, Sao Paulo, Brazil
🐦 @WTMLAT
<http://latinamerica.wtm.com>

5-7 APRIL

TEA Summit & Thea Awards Gala
Disneyland Resort, Anaheim, CA, USA
🐦 @TEA_Connect
www.teaconnect.org

9-11 APRIL

DEAL 2018
Dubai World Trade Center, UAE
🐦 @DEALIEC
www.dealmiddleeastshow.com

10-14 APRIL

TED Conference
Vancouver Convention Centre,
Vancouver, BC, Canada
🐦 @TEDTalks
www.ted.com

18-21 APRIL

Museums and the Web (MW2018)
Sheraton Vancouver Wall Centre,
Vancouver, BC, Canada
🐦 @museweb
<https://mw18.mwconf.org>

28-29 APRIL

Maker Faire UK
Life Science Centre, Newcastle, UK
🐦 @makerfaire_uk
www.makerfaireuk.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

🐦 @AALARAConferenc

<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

▶ EVENTS CALENDAR

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

“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

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

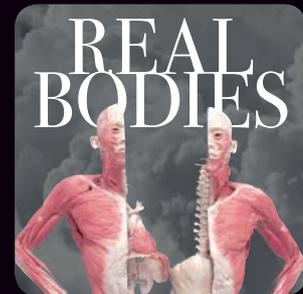
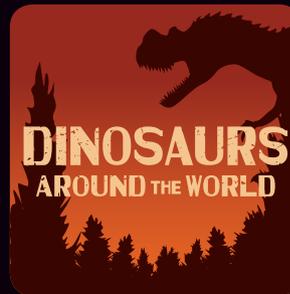
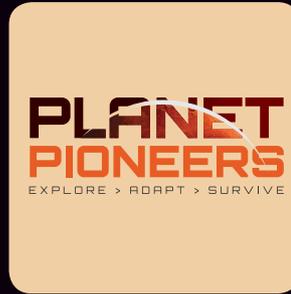
PARX Japan Theme Park Expo
Tokyo Big Sight, Tokyo, Japan
<http://themeparx.jp/en>



Imagine

Exhibitions

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 ddonohue@imagineexhibitions.com

WEBSITE www.ImagineExhibitions.com

Industry Associations

Associations representing operators, manufacturers and suppliers in attractions

American Alliance of Museums

[f](#) /americanmuseums

[t](#) @AAMers

www.aam-us.org

Aquarium & Zoo Facilities Association (AZFA)

[f](#) /AZFA-Aquarium-and-Zoo-Facilities-Association-170243619450

www.azfa.org

Arts Council England

[f](#) /artscouncilofengland

[t](#) @ace_national

www.artscouncil.org.uk

Association of Independent Museums (AIM)

[f](#) /AssociationofIndependentMuseums

[t](#) @Aimuseums

www.aim-museums.co.uk

Association of Leading Visitor Attractions (ALVA)

[f](#) /alva.uk

[t](#) @alva_uk

www.alva.org.uk

Association for Science & Discovery Centres (ASDC) UK

[t](#) @sciencecentres

www.sciencecentres.org.uk

Association of Science-Technology Centers (ASTC)

[f](#) /ScienceCenters

[t](#) @ScienceCenters

www.astc.org

Association of Scottish Visitor Attractions (ASVA)

[t](#) @ASVAtweets

www.asva.co.uk

Association of Zoos & Aquariums (AZA)

[f](#) /zoosaquariums

[t](#) @zoos_aquariums

www.aza.org

Australian Amusement Leisure & Recreation Association (AALARA)

[f](#) /aalarainc

[t](#) @AALARAConferenc

www.aalara.com.au

British Association of Leisure Parks Piers & Attractions (BALPPA)

[f](#) /BALPPA

[t](#) @BALPPA

www.balppa.org

British and Irish Association of Zoos & Aquariums (BIAZA)

[f](#) /biazaofficial

[t](#) @BIAZA

www.biaza.org.uk

Creative Scotland

[f](#) /CreativeScotland

[t](#) @creativescots

www.creativescotland.com

English Heritage

[f](#) /englishheritage

[t](#) @EnglishHeritage

www.english-heritage.org.uk

European Association of Amusement Suppliers Industry (EAASI)

www.eaasi.org

European Association of Zoos & Aquaria (EAZA)

[f](#) /EAZA01

[t](#) @EAZAZoos

www.eaza.net

European Network of Science Centres & Museums (Ecsite)

[f](#) /EcsiteNetwork

[t](#) @Ecsite

www.ecsite.eu

Giant Screen Cinema Association (GSCA)

[f](#) /giantscreencinema

[t](#) @gsca

www.giantscreencinema.com

Historic Scotland

[f](#) /HistoricEnvScotland

[t](#) @histenvscot

www.historic-scotland.gov.uk

Indian Association of Amusement Parks & Industries (IAAPI)

[f](#) /iaapi.india

www.iaapi.org

International Association of Amusement Parks & Attractions (IAAPA)

[f](#) /IAAPA-International-Association-of-Amusement-Parks-and-Attractions-154445394543

[t](#) @IAAPAHQ

www.iaapa.org

International Planetarium Society (IPS)

[f](#) /InternationalPlanetariumSociety
[t](#) @IPS_Planetarium
www.ips-planetarium.org

Museums Association (UK)

[f](#) /MuseumsAssoc
[t](#) @MuseumsAssoc
www.museumsassociation.org

Museums Australia

[f](#) /MuseumsAustralia
[t](#) @MuseumsAust
www.museumsaustralia.org.au

Network of European Museum Organisations (NEMO)

[f](#) /NEMOoffice
[t](#) @NEMOoffice
www.ne-mo.org

Russian Association of Amusement Parks & Attractions (RAAPA)

[t](#) @raapa1
www.raapa.ru

The Canadian Association of Science Centres (CASC)

[f](#) /CASC.ACCS
[t](#) @CASC_ACCS
www.canadiansciencecentres.ca

Themed Entertainment Association (TEA)

[f](#) /TEAConnect
[t](#) @TEA_Connect
www.teaconnect.org

World Waterpark Association (WWA)

[f](#) /WorldWaterparkAssociation
[t](#) @WWA
www.waterparks.org

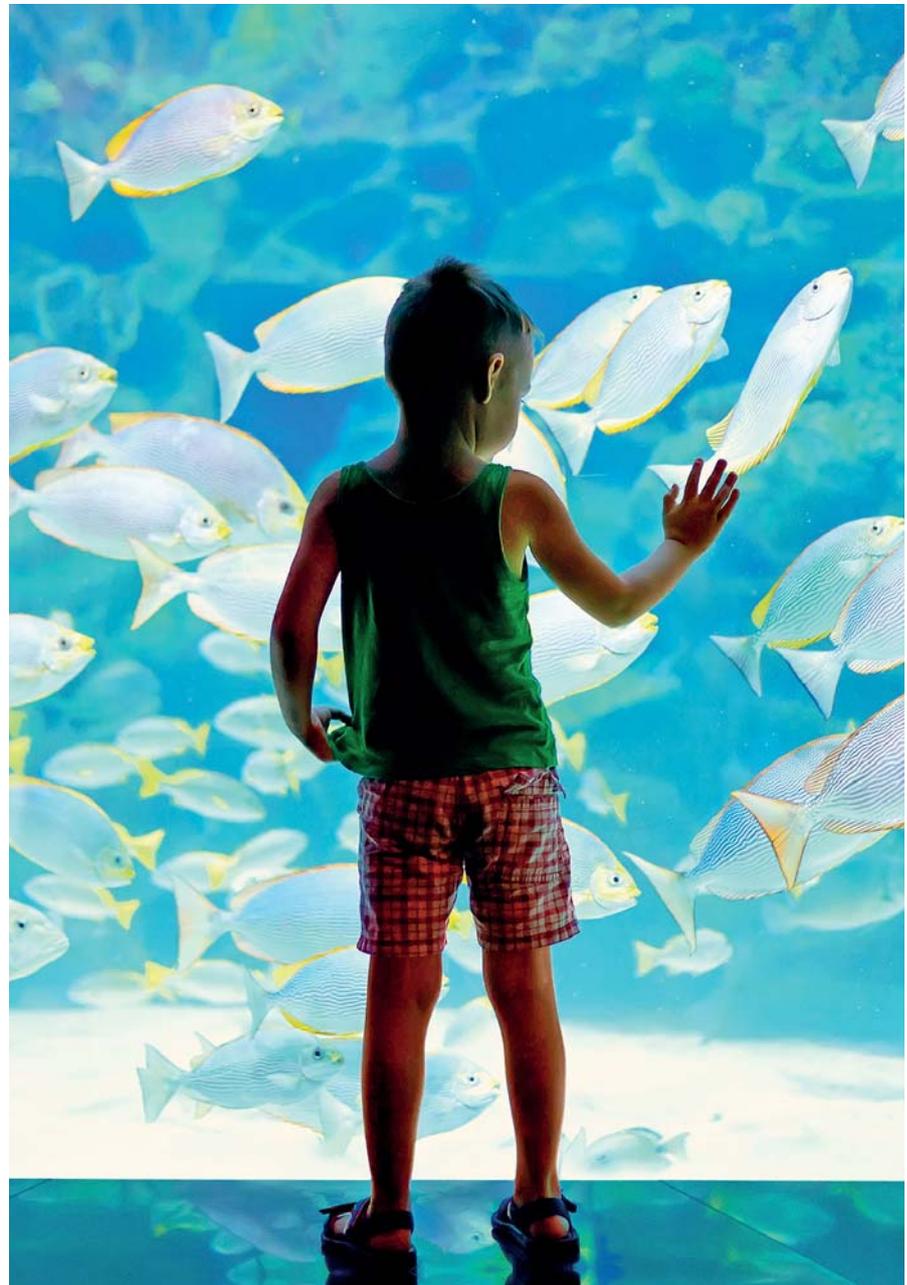


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Green Resources

Global organisations and campaigns promoting green practices

alive2green

[f](https://www.facebook.com/alivetogreenmedia) /alivetogreenmedia
[@Alive2Green](https://twitter.com/Alive2Green)
www.alive2green.com

Alupro

[f](https://www.facebook.com/aluproUK) /aluproUK
[@AluproUK](https://twitter.com/AluproUK)
www.alupro.org.uk

AskNature

[f](https://www.facebook.com/AskNature) /AskNature
[@AskNatureTweets](https://twitter.com/AskNatureTweets)
www.asknature.org

Australian Conservation Foundation

[f](https://www.facebook.com/AustralianConservationFoundation) /AustralianConservationFoundation
[@AusConservation](https://twitter.com/AusConservation)
www.acfonline.org.au

The Carbon Trust

[f](https://www.facebook.com/thecarbontrust) /thecarbontrust
[@thecarbontrust](https://twitter.com/thecarbontrust)
www.carbontrust.com

Centre for Alternative Technology

[f](https://www.facebook.com/centreforalternativetechnology) /centreforalternativetechnology
[@centre_alt_tech](https://twitter.com/centre_alt_tech)
www.cat.org.uk

The Chartered Institute of Waste Management (CIWM)

[@CIWM](https://twitter.com/CIWM)
www.ciwm.co.uk

Earth 911

[f](https://www.facebook.com/Earth911) /Earth911
[@Earth911](https://twitter.com/Earth911)
<http://earth911.com>

EarthCheck

[f](https://www.facebook.com/earthcheck) /earthcheck
[@EarthCheck](https://twitter.com/EarthCheck)
www.earthcheck.org

Ecolabelling Sweden

[f](https://www.facebook.com/MiljomarkningenSvanen) /MiljomarkningenSvanen
[@svanen](https://twitter.com/svanen)
www.svanen.se

Ecotourism Australia

[f](https://www.facebook.com/EcotourismAus) /EcotourismAus
[@EcotourismAus](https://twitter.com/EcotourismAus)
www.ecotourism.org.au

Edie

[f](https://www.facebook.com/edie.net) /edie.net
[@edie](https://twitter.com/edie)
www.edie.net

EEG Emirates Environmental Group

[f](https://www.facebook.com/EmiratesEnvironmentalGroup) /EmiratesEnvironmentalGroup
[@EEG_UAE](https://twitter.com/EEG_UAE)
www.eeg-uae.org

EMAS

[f](https://www.facebook.com/EMAS.EUecolabel) /EMAS.EUecolabel
[@Eemas_euecolabel](https://twitter.com/Eemas_euecolabel)
<http://ec.europa.eu/environment/emas>

Energy Star

[f](https://www.facebook.com/energystar) /energystar
[@ENERGYSTAR](https://twitter.com/ENERGYSTAR)
www.energystar.gov

European Platform on Life Cycle Assessment (LCA)

<http://eplca.jrc.ec.europa.eu>

Forum for the Future

[f](https://www.facebook.com/forumforthefuture) /forumforthefuture
[@Forum4theFuture](https://twitter.com/Forum4theFuture)
www.forumforthefuture.org

Friends of the Earth

[f](https://www.facebook.com/wwwfoecouk) /wwwfoecouk
[@wwwfoecouk](https://twitter.com/wwwfoecouk)
www.foe.co.uk

Global Action Plan

[f](https://www.facebook.com/Globalactionplan) /Globalactionplan
[@globalactplan](https://twitter.com/globalactplan)
www.globalactionplan.org.uk

Global Footprint Network

[f](https://www.facebook.com/GlobalFootprintNetwork) /GlobalFootprintNetwork
[@EndOvershoot](https://twitter.com/EndOvershoot)
www.footprintnetwork.org

GreenBiz Group

[f](https://www.facebook.com/GreenBiz) /GreenBiz
[@GreenBiz](https://twitter.com/GreenBiz)
www.greenbiz.com

Green Future Solutions Group

[f](https://www.facebook.com/greenfuture.sg) /greenfuture.sg
[@greenfuture](https://twitter.com/greenfuture)
www.greenfuture.sg

Green Living

 /natgeo
 @NatGeo
<http://environment.nationalgeographic.com/environment/green-guide>

Green Lodging News

 /Green-Lodging-News-208909645794270
 @greenlodging
www.greenlodgingnews.com

Green Tourism

 /green.tourism.uk
 @GreenTourismUK
www.green-tourism.com

GreenBlue

 /GreenBlueOrg
 @greenblueorg
www.greenblue.org

Greenwashing Index

www.greenwashingindex.com

The Greenhouse Gas (GHG) Protocol

 /ghgprotocol
 @ghgprotocol
www.ghgprotocol.org

greenleisure.net

 /leisureopportunities
 @Green_Leisure
www.greenleisure.net

Groundwork

 /groundworkuk
 @groundworkuk
www.groundwork.org.uk

IDEP Foundation

 /idepfoundation
 @idepfoundation
www.idepfoundation.org

ISO (International Organization for Standardization)

 /isostandards
 @isostandards
www.iso.org

LEED (Leadership in Energy and Environmental Design)

 /USGBC
 @USGBC
www.usgbc.org/leed

Natural Resources Conservation Service

 /USDA
 @USDA_NRCS
www.nrcs.usda.gov

NISP National Industrial Symbiosis Programme

 @NISPnetwork
www.nispnetwork.com

NRDC Greening Advisor

 /nrdc.org
 @NRDC
www.nrdc.org/enterprise/greeningadvisor

Pure Leapfrog

 /pureleapfrog
 @pureleapfrog
www.pureleapfrog.org

Responsible Purchasing Network (RPN)

 /Responsiblepurchasing
 @RPN
www.responsiblepurchasing.org

TCO Development

 /tcocertified
 @TCOCertified
www.tcodevelopment.com

Terra Infirma

 @GarethKane
www.terrainfirma.co.uk

Total Environment Centre (TEC)

 /totalenvironmentcentre
 @totenviro
www.tec.org.au

Tropical Science Centre (TSC)

 /centrocientificotropical
 @CCT_CR
www.cct.or.cr

Water Footprint Network

 /WaterFootprint
 @WaterFootprintN
www.waterfootprint.org

World Green Building Council

 /worldgreenbuildingcouncil
 @WorldGBC
www.worldgbc.org

World Business Council for Sustainable Development (WBCSD)

 /WBCSD
 @wbcsd
www.wbcsd.org

World Heritage Alliance for Sustainable Tourism

 /unitednationsfoundation
 @unfoundation
www.unfoundation.org

World Resources Institute

 /worldresources
 @WorldResources
www.wri.org

WRAP

 @WRAP_UK
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**
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**

21st Century AV

Unit 4, Thames Court, 2 Richfield Avenue,
Reading, RG1 8EQ, UK
Tel: +44 (0)118 997 7770
Email: sales@21stcenturyav.com
www.21stcenturyav.com

3D Custom Foam Inc

3127 Thunderbird Crescent, Burnaby, V5A
3G1, BC, Canada
Tel: +1 604 444 3626
Email: john@3dcustomfoam.com
www.3dcustomfoam.com

3D Experience

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

3DBA 3D Branded Attractions

Prins Karellaan 32, Knokke Heist,
B-8300, Belgium
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Email: use online form
www.3dba.be

7thSense Design Ltd

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Upper Beeding, BN44 3TN, UK
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Email: info@7thsense.co.uk
www.7thsensedesign.com

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www.anders-kern.co.uk

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305, North Hollywood, CA 91601, USA
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Email: aardvarkmascots@gmail.com
www.aardvarkmascots.com

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www.abaudiovisual.co.uk

Absolute Action Ltd

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Maidstone, ME16 8RP, UK
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Email: enquiries@absolute-action.com
www.absolute-action.com

Access Gamma

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Email: tellmemore@theaccessgroup.com
www.theaccessgroup.com/gamma

Acoustiguide Ltd

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Email: info@acoustiguide.co.uk
www.acoustiguide.co.uk

Action Park

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46220 Picassent, Spain
Tel: +34 961 240 688
Email: info@actionpark.es
www.actionpark.es

Adel Rootstein Ltd

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Email: sales@adelroostein.co.uk
www.rootstein.com

Adirondack Studios

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Argyle, NY 12809, USA
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www.adkstudios.com

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Architecture AS+GG**

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IL, 60603, USA
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Email: info@smithgill.com
www.smithgill.com

ADTEC Inc

Media Choice Broadcast Systems, Tiendweg
8b, 2671 SB Naaldwijk, the Netherlands
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Email: info@mediachoice.eu
www.adtec.nl

Advanced Animations Inc

PO Box 34, Route 107, Stockbridge,
VT, 05772, USA
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Email: info@advancedanimations.com
www.advancedanimations.com

Aedas Architects

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Email: london@aedas.com
www.aedas.com

AFLS+P Architects

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Email: mail@afl-uk.com
www.afl-uk.com

Agenda Design

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Email: paul@agendadesign.com
www.agendadesign.com

Airwave Europe Ltd

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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 Hiawassee 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@alincocostumes.com
www.alincocostumes.com

Alterface

Avenue Pasteur 11, 1300 Wavre, Belgium
Tel: +32 10 48 00 60
Email: info@alterface.com
www.alterface.com

Aluline Environmental Solutions

1 Aldborough Street, Blyth, NE24 2EU, UK
Tel: +44 (0)844 770 1555
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
www.ama-ag.de

American Wave Machines

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

Amusement Logic SL

Calle Velluters 2, Pol. Ind. Vara de Quart,
46014 Valencia, Spain
Tel: +34 961 58 16 14
www.amusementlogic.es

ADDRESS BOOK

► 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

Aquosis Ltd

Unit B1, Ryelands Business Centre, Ryelands
Lane, Elmley Lovett, Droitwich, WR9 OPT, UK
Tel: +44 (0)1299 251 010
Email: wateryplaces@aquosis.co.uk
www.aquosis.co.uk

Arcstream AV Ltd

Unit 19, Nonsuch Industrial Estate, Kiln Lane,
Epsom, KT17 1DH, UK
Tel: +44 (0)1372 742 682
Email: info@arcstreamav.com
www.arcstreamav.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: arttech@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

Australian Waterslides & Leisure Pty Ltd

P.O. Box 2220 Coffs Harbour NSW
Australia 2450
Tel: +61 (0)419 737 920
Tel: +61 (0)266 536 555
Email: annette@waterslide.net
www.waterslide.net

AVG Technologies

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

Avolites Ltd

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

B Brown Display Materials Ltd

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

Back-Stage Technologies Inc

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

BAF Graphics

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

Baldwin Boxall Communications Ltd

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

Ballpool EU

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

Barco

President Kennedylaan 35,
BE-8500 Kortrijk, Belgium
Tel: +32 56 36 89 70
Email: sales.events@barco.com
www.barco.com

Batwin & Robin Productions

151 West 19th Street, 10th Floor,
New York, NY 10011, USA
Tel: +1 212 243 0229
Email: mail@batwinandrobin.com
www.batwinandrobin.com

BCA London

7A Lamb's Conduit Passage, London,
WC1R 4RG, UK
Tel: +44 (0)20 7092 3080
Email: post@bcalondon.com
www.bcalondon.com

BDS Architects Ltd

19 Cyprus Road, Cambridge, CB1 3QA, UK
Tel: +44 (0)1223 655 334
Email: iain@bdsarchitects.co.uk
www.bdsarchitects.co.uk

Beauchamp Design

Selquin Limited, Unit E2, Halesfield 5,
Telford, TF7 4QJ, UK
Tel: +44 (0)1952 581 856
Email: sales@selquin.com
www.beauchampdesign.co.uk

Bemrose Booth Paragon

Stockholm Road, Sutton Fields,
Hull, HU7 0XY, UK
Tel: +44 (0)1482 826 343
Email: info@bemrosebooth.com
www.bemrosebooth.com

Benoy

Handley House, Northgate, Newark,
NG24 1EH, UK
Tel: +44 (0)1636 672 356
Email: newark@benoy.com
www.benoy.com

Bertazzon 3B Srl

Via Trevigiana 178, 31020 Sernaglia, Italy
Tel: +39 0438 966 291
Email: bertazzon@bertazzon.com
www.bertazzon.com

BEST Constructors Ltd

Station Offices, Whitehead, Carrickfergus,
Northern Ireland, BT38 9QG, UK
Tel: +44 (0)28 9337 8855
Email: enquiries@bestconstructors.com
www.bestconstructors.co.uk

Big Squirt!

1741 Torrance Boulevard, Suite D,
Torrance, CA, 90501, USA
Tel: +1 310 782 8180
Email: internet5@bigsquirt.com
www.bigsquirt.com

ADDRESS BOOK

► BlueBotics SA

PSE-C, CH 1015, Lausanne, Switzerland
Tel: +41 21 693 83 14
Email: info@bluebotics.com
www.bluebotics.com

Bob's Space Racers Inc

427 15th Street, Daytona Beach,
FL, 32117, USA
Tel: +1 386 677 0761
www.bobsspaceracers.com

BRC Imagination Arts

2711 Winona Avenue, Burbank,
CA, 91504, USA
Tel: +1 818 841 8084
Email: brc@brcweb.com
www.brcweb.com

Brennan Design LLP

19 Quintin Avenue, London, SW20 8LD, UK
Tel: +44 (0)20 8543 1884
Email: dennis@brennanwhalley.co.uk
www.brennanwhalley.co.uk

BrightSign

16795 Lark Avenue, Suite 200, Los Gatos,
CA 95032, USA
Tel: +44 (0)1223 911 842
Email: pr@brightsign.biz
www.brightsign.biz

Broadbent Studio

Droppingstone Farm, New Lane, Harthill,
CH3 9LG, UK
Tel: +44 (0)1829 782 822
Email: enquiries@sbal.co.uk
www.sbal.co.uk

Brother, Brother & Sons ApS

Amager Strandvej 50, DK-2300
København S, Denmark
Tel: +45 7027 4241
Email: brothers@brothers-sons.dk
www.brothers-sons.dk

Bungee Trampoline

Keepers Cottage, Buckles Lane,
South Ockendon, RM15 6RS, UK
Tel: +44 (0)7973 345 061
Email: info@bungeetrampoline.com
www.bungeetrampoline.com

BurkeRickhards Architects

Devcor House, 91 North Hill, Plymouth,
Devon, PL4 8JT, UK
Tel: +44 (0)1752 266 111
Email: mail@burkerickhards.co.uk
www.burkerickhards.co.uk

C Melchers GmbH & Co

101 Thomson Road, #24-01/05 United
Square, Singapore 307591
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www.melchers.com.sg

Centre of the Cell

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Whitechapel, London, E1 2AT, UK
Tel: +44 (0)20 7882 2562
Email: info@centreofthecell.org
www.centreofthecell.org

Centre Screen Productions

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M3 4LZ, UK
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Email: info@centrescreen.co.uk
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CGA Integration

125 High Street, Odiham,
RG29 1LA, UK
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Email: info@cga-integration.co.uk
www.cga-ltd.co.uk

Chance Rides

4219 Irving, Wichita, KS, 67209, USA
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Email: sales@chancerides.com
www.chancerides.com

Chemidose Ltd

Unit D2, St Georges Business Park,
Castle Road, Sittingbourne, ME10 3TB, UK
Tel: +44 (0)1795 432 788
Email: sales@chemidose.co.uk
www.chemidose.co.uk

Chicago Scenic Studios

1315 N. North Branch Street, Chicago,
IL, 60642, USA
Tel: +1 312 274 9900
www.chicagoscenic.com

Chris Hillman Creative Services

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Philadelphia, PA, 19147, USA
Tel: +1 215 900 3527
Email: c40179@aol.com
www.christopherhillman.com

Christie Digital Systems

Viewpoint, 200 Ashville Way,
Wokingham, RG41 2PL, UK
Tel: +44 (0)118 977 8000
www.christiedigital.co.uk

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

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[Gilderfluke & Company](http://www.gilderfluke.com)
www.gilderfluke.com

[Heimotion GmbH](http://www.heimo.com)
www.heimo.com

[Kokoro Company Ltd](http://www.kokoro-dreams.co.jp/english)
www.kokoro-dreams.co.jp/english

[Meticulous Ltd](http://www.meticulousltd.co.uk)
www.meticulousltd.co.uk

[NHM Planning & Design Consulting](http://www.nhm.ac.uk/business-centre)
www.nhm.ac.uk/business-centre

[NHM Touring Exhibitions](http://www.nhm.ac.uk/business-centre)
www.nhm.ac.uk/business-centre

[Polin Waterparks](http://www.polin.com.tr)
www.polin.com.tr

[Sally Corporation](http://www.sallycorp.com)
www.sallycorp.com

[The Jim Henson Company](http://www.henson.com)
www.henson.com

AQUARIUMS

[Casco Group](http://www.casco-group.com)
www.casco-group.com

[COST of Wisconsin Inc](http://www.costofwisconsin.com)
www.costofwisconsin.com

[nWave Pictures Distribution](http://www.nwave.com)
www.nwave.com

[Penny Press Factory](http://www.pennypressfactory.com)
www.pennypressfactory.com

[Polin Waterparks](http://www.polin.com.tr)
www.polin.com.tr

[ray hole architects ltd](http://www.rayhole-architects.com)
www.rayhole-architects.com

[Red Raion](http://www.redraion.com)
www.redraion.com

ARCHITECTS/DESIGNERS

[Adrian Smith + Gordon Gill Architecture](http://www.smithgill.com)
www.smithgill.com

[Aedas Architects](http://www.aedas.com)
www.aedas.com

[AFLS+P](http://www.afl-uk.com)
www.afl-uk.com

[Antonio Zamperla Spa](http://www.zamperla.com)
www.zamperla.com

[Aquatic Development Group](http://www.aquaticgroup.com)
www.aquaticgroup.com

[Archer Partnership](http://www.archerpartnership.co.uk)
www.archerpartnership.co.uk

[Arup](http://www.arup.com)
www.arup.com

[Atlam Design Partnership](http://www.atlamdesignworldwide.com)
www.atlamdesignworldwide.com

[Austin-Smith Lord](http://www.austinsmithlord.com)
www.austinsmithlord.com

[Australian Waterslides & Leisure Pty Ltd](http://www.waterslide.net)
www.waterslide.net

[BCA London](http://www.bcalondon.com)
www.bcalondon.com

[BDS Architects Ltd](http://www.bdsarchitects.co.uk)
www.bdsarchitects.co.uk

[Benoy](http://www.benoy.com)
www.benoy.com

[BH&M Architects](http://www.bhmarchitects.com)
www.bhmarchitects.com

[Bignell Shacklady Ewing](http://www.bignellshackladyewing.com)
www.bignellshackladyewing.com

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www.blueprintdesign.com

[Boyes Rees Architects Ltd](http://www.boyesrees.co.uk)
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[Cadmium Design](http://www.cadmiumdesign.co.uk)
www.cadmiumdesign.co.uk

[Colwyn Foulkes & Partners](http://www.colwynfoulkes.co.uk)
www.colwynfoulkes.co.uk

[cpd design](http://www.cpd-design.co.uk)
www.cpd-design.co.uk

[Crane & Associates](http://www.craneassociates.com)
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www.cunningham.com

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FaulknerBrowns
www.faulknerbrowns.co.uk

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www.forrec.com

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www.gwp-arch.com

GSM Project
www.gsmproject.com

Hankinson Duckett Associates
www.hda-enviro.co.uk

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www.hksinc.com

HOK International Ltd
www.hok.com

Holmes Miller
www.holmesmiller.com

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www.holovis.com

Househam Henderson
www.hharchitects.co.uk

Hypsos
www.hypsos.com

Ibex Interiors Ltd
www.ibex-interiors.co.uk

IDA Chartered Design Consultants
www.ida-designs.com

IDEATTACK
www.ideattack.com

Idea Architects & Design Consultant
www.thinkidea.co.uk

International Concept Management Inc
www.icm-corp.com

iPlayCo – International Play Co.
www.iplayco.com

Janvs Design
www.janvs.com

John Duffy Design Group
www.jddg.ie

Jonathan Smith & Partners
www.jsparchitecture.com

Jora Vision
www.joravision.com

Kossmann.dejong
www.kossmanndejong.nl

Lazenby Design Associates
www.lazenbydesign.com

Lifeforms Design
www.lifeforms-design.com

Lifschutz Davidson Sandilands
www.lifschutzdavidson.com

Lightswitch
www.lightswitch.net

Maber Associates
www.maber.co.uk

Mackenzie Wheeler
www.mackenziewheeler.co.uk

Mark Rylander
www.rylandermark.com

MASS Designers
www.massdesigners.com

McFarlane Latter Architects
www.mcfarlanelatter.co.uk

MET Studio
www.metstudio.com

Michael Lee Design
www.michaelleedesign.com

MVRDV
www.mvrdiv.nl

Penoyre & Prasad LLP
www.penoyre-prasad.net

Peter Brett Associates
www.pba.co.uk

Peter Wynne-Willson
www.peterwynnewillson.com

PGAV Destinations
www.pgavdestinations.com

Phos Architects LLP
www.phosarchitects.co.uk

Polin Waterparks
www.polin.com.tr

ProSlide Technology, Inc
www.proslide.com

ray hole architects ltd
www.rayhole-architects.com

Rhetroactive Design
www.rhetroactive.com

Richard Burdett
www.lse.ac.uk/researchAndExpertise

RTKL
www.rtkl.com

Scape Design Associates Ltd
www.scapeda.co.uk

Space Design Studios
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Steelman Partners
www.paulsteelman.com

Stefano Boeri Architetti
www.stefanoboeriarchitetti.net

Steiner AG
www.steiner.ch

Steven Holl Architects
www.stevenholl.com

TFP Farrells
www.tfpfarrells.com

The Goddard Group
www.garygoddard.com

The Great Escape
www.thege.ca

TTSP
www.ttsp.com

Unlimited Snow
www.snow.biz

ValleyCrest Landscape Companies
www.valleycrest.com

Vincent & Goring
www.vincent-goring.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

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www.IAAPA.org/EMEA

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Audioposts Ltd
www.audioposts.co.uk

Dataton AB
www.dataton.com

Okayo Electronics Co. Ltd
www.okayo.com

Orbital Sound
www.orbitalsound.co.uk

Orpheo Group
www.orpheogroup.com

Phonak AG
www.phonak.com

AV/MULTIMEDIA/SOUND

21st Century AV Ltd
www.21stcenturyav.com

3D Experience
www.3dexperience.co.uk

7thSense Design
www.7thsensedesign.com

A+K UK Ltd
www.anders-kern.co.uk

AB Audio Visual Ltd
www.abaudiovisual.co.uk

Adam Hall Ltd
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Addabox Sound
www.addabox.com

ADI UK Ltd
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ADTEC Inc
www.adtec.nl

Airsound LLP
www.airsound.net

Airwave Europe Ltd
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www.audeon.co.uk

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www.atandc.net

Audio Visual Consultants
www.avc-edinburgh.co.uk

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Audio-Technica Ltd
www.audio-technica.com

Autograph Sound Recording
www.autograph.co.uk

Barco
www.barco.com

Batwin & Robin Productions
www.batwinandrobin.com

Bose Ltd
www.bose.co.uk/business_solutions

Bretford Manufacturing Ltd
www.bretforduk.com

BrightSign
www.brightsign.biz

BSS Audio
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C-Burn Systems
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Cambridge Multimedia Ltd
www.cmgroup.co.uk

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CGA Integration
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www.christiedigital.co.uk

Cloud Electronics Ltd
www.cloud.co.uk

CP Sound
www.cpsound.co.uk

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www.ctlondon.com

CUK Audio
www.cuk-audio.com

CVA
www.cvasound.com

D&M Professional Europe
www.d-mpro.eu.com

Dataton AB
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Denon
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Digital Projection Ltd
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DTS
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DJ Willrich Ltd (DJW)
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DNH Worldwide
www.dnh.co.uk

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Electracoustic
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Electro-Voice
www.electrovoice.com

Electrosonic
www.electrosonic.com

EPOC System AB
www.epocsystem.se

ETC UK Ltd
www.projecting.co.uk

Evans & Sutherland
www.es.com

Fisher Audio Visual
www.fisheraudiovisual.co.uk

FT Audio Visual
www.ftav.co.uk

Fuzion Plc
www.fuzion.co.uk

GMS
www.gmsmusic.com

Harkness Screens
www.harkness-screens.com

Heritage Multimedia
www.heritage-multimedia.co.uk

Holovis
www.holovis.com

Integrated Circles Ltd
www.integrated-circles.com

Interactive Media Solutions GmbH
www.im-solutions.com

IOSONO GmbH
www.iosono-sound.com

iRobic AV
www.irobicsystems.com

Jamo A/S
www.jamo.com

KEF Audio UK
www.kef.com

Klark Teknik Group
www.klarktechnik.com

KLE Audiovisual Ltd (KLEAV)
www.kleav.co.uk

Knight Electronics
www.addabox.com

Kraftwerk Living Technologies GmbH
www.kraftwerk.at

Laservision Pty Ltd
www.laservision.com.au

Leisure Sound Solutions Ltd
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Leisuretec Distribution
www.leisuretec.co.uk

Lifestyle Entertainment Solutions Ltd
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Loud Technologies plc
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M-Jay Electronics Ltd
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Midwich Ltd
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Mission Group
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Niceberg Studios
www.niceberg.be

nWave Pictures Distribution
www.nwave.com

Optoma Europe Ltd
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Pacific Wave
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PAI Group
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Panasonic
<http://panasonic.net/prodisplays>

Paradigm Audio Visual Ltd
www.rearpro.com

Peavey Electronics Ltd
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POLARaudio
www.polaraudio.co.uk

Precise Pro Audio Hire
www.preciseaudiohire.com

Presentation Service Providers (PSP)
www.pspav.com

PRG Lighting
www.prg.com

Purchase AV Ltd
www.purchaseav.co.uk

Red Raion
www.redraion.com

Samsung Electronics Ltd
www.samsung.com/uk

Saville Audio Visual
www.saville.co.uk

SCISS AB
www.sciss.se

seeper
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www.sennheiser.co.uk

Simon-Kaloi Engineering
www.skeng.com

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www.thesoundworkshop.com

The Soundbeam Project Ltd

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www.toa-corp.co.uk

Touch Vision

www.touchvision.tv

TransTec bv

www.transtec.nl

Turbosound Ltd

www.turbosound.com

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www.turnermediainnovations.com

Unicol Engineering

www.unicol.com

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www.unique-online.co.uk

Vaughan Sound Installations

www.vaughansound.co.uk

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www.vietapro.com

Viewfax Multimedia Ltd

www.viewfax.com

Void Acoustics

www.voidaudio.com

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www.id-al.com

Wharfedale International Ltd

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Wilding Sound Ltd

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www.iplayco.com

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COST of Wisconsin Inc

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www.ep-uk.com

Innovative Leisure Ltd

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Omnico Group

www.omnicogroup.com

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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.gsmproject.com

GVA Hotels and Leisure
www.humberts-leisure.com

Holovis Attractions
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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

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Costumes with Character Ltd
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Cowan Costumes Inc
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Custom Characters
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Metropolis Productions
www.metropolis-productions.com

Morris Costumes
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Rainbow Productions
www.rainbowproductions.co.uk

DARK RIDES

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seeper
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Triotech
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Vekoma Rides Manufacturing B.V.
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DESIGN

A Basic Service
www.abasicservice.com

Absolute Action
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Action Park
www.action-park.es

Agenda Design Associates
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Antonio Zamperla Spa
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Apogee Attractions Inc
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Aquatic Development Group
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Artech Design & Productions
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[Australian Waterslides & Leisure Pty Ltd](http://www.waterslide.net)
www.waterslide.net

[Baf Graphics](http://www.baf.co.uk)
www.baf.co.uk

[Beauchamp Design](http://www.beauchampdesign.co.uk)
www.beauchampdesign.co.uk

[BRC Imagination Arts](http://www.brcweb.com)
www.brcweb.com

[Brennan Design LLP](http://www.brennanwhalley.co.uk)
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[Broadbent](http://www.sbal.co.uk)
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[Chicago Scenic Studios](http://www.chicagoscenic.com)
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[Dan Pearlman Markenarchitektur GmbH](http://www.danpearlman.com)
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[Dawson Design](http://www.dawsondesign.com)
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[designLSM](http://www.designlsm.com)
www.designlsm.com

[DP Associates GB Ltd](http://www.dpassociates.uk.com)
www.dpassociates.uk.com

[Entertainment Design Corporation](http://www.entdesign.com)
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[Event Communications Ltd](http://www.eventcomm.com)
www.eventcomm.com

[Exposed Design Consultants](http://www.exposed.co.uk)
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[FORREC Ltd](http://www.forrec.com)
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www.fouriv.com

[Fresh Technologies](http://www.freshtechnologies.com)
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[Fulcrum Lighting](http://www.fulcrum.uk.com)
www.fulcrum.uk.com

[Garner Holt Productions Inc](http://www.garnerholt.com)
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[GHT Ltd](http://www.ghltld.com)
www.ghltld.com

[GSM Project](http://www.gsmproject.com)
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www.haleysharpe.com

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[Hunt Design Associates](http://www.huntdesign.com)
www.huntdesign.com

[Ian Bishop Design Ltd](http://www.ianbishopdesign.co.uk)
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[IDEATTACK](http://www.ideattack.com)
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[Ikonic Entertainment Group](http://www.ikonigroup.com)
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[Imagemakers](http://www.imagemakers.uk.com)
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[Interaction](http://www.interaction.uk.com)
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[iPlayCo – International Play Co.](http://www.iplayco.com)
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[International Theme Park Services Inc](http://www.interthepark.com)
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[Jack Rouse Associates](http://www.jackrouse.com)
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[Jellybean Creative Ltd](http://www.jellybeancreative.com)
www.jellybeancreative.com

[Jora Vision](http://www.joravision.com)
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[Keane Brands](http://www.keanebrands.com)
www.keanebrands.com

[KHS&S Contractors](http://www.khss.com)
www.khss.com

[KidzStuff](http://www.kidzstuff.uk.com)
www.kidzstuff.uk.com

[Land Design Studio Ltd](http://www.landdesignstudio.co.uk)
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[Landmark Entertainment Group](http://www.landmarkusa.com)
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[LARC](http://www.larcinc.com)
www.larcinc.com

[Lightswitch](http://www.lightswitch.net)
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[Metavision Corporation](http://www.metavision.com)
www.metavision.com

[Mytton Williams Ltd](http://www.myttonwilliams.co.uk)
www.myttonwilliams.co.uk

[Newangle](http://www.newangle.co.uk)
www.newangle.co.uk

[Northern Light](http://www.northernlight.nl)
www.northernlight.nl

Pyott
www.pyott.co.uk

Polin Waterparks
www.polin.com.tr

ProSlide Technology, Inc
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Quarry Fold Studio
www.quarryfoldstudio.com

Rhythm & Hues Inc
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Sanchuri Design Ltd
www.sanchuri.co.uk

seeper
www.seeper.com

seymourpowell
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Simon Morris Associates
www.madesignstudios.com

Spiral Productions
www.spiralproductions.co.uk

Start JudgeGill
www.startjg.com

Sysco Productions
www.syscoproductions.com

The Creative Store
www.thecreativestore.co.uk

The Deluxe Group
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The Ideas Company
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The One Off
www.theoneoff.com

The Producers Group
www.producers-group.com

The Works Ltd
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ThemeScape Art Studios Inc
www.themescapeart.com

Thinkwell Design & Production
www.thinkwelldesign.com

Transactis
www.transactis.co.uk

TVS Media Ltd
www.tvsmedia.com

Unlimited Snow
www.snow.biz

Vision XS
www.visionxs.co.uk

Vortex Aquatic Structures International
www.vortex-intl.com

Water Technology Inc
www.wtiworld.com

Weldon Exhibits
www.weldonexhibits.com

WhiteWater
www.whitewaterwest.com

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DIGITAL THEATRES

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Niceberg Studios
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nWave Pictures Distribution
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seeper
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Sky-Scan Inc
www.skyscan.com

Simworx Ltd
www.simworx.co.uk

Triotech
www.trio-tech.com

ELECTRONIC LOCKER SYSTEMS

Gantner Electronic GmbH
www.gantner.com

EVENT MANAGEMENT

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www.eagexpo.com

IAAPA Europe
www.iaapa.org.europe

Visitor Attraction Expo
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World Waterpark Association
www.waterparks.org

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Global Experience Specialists (GES)
www.globalexperiencespecialists.co.uk

GSM Project
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Imagine Exhibitions, Inc.
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Jora Vision
www.joravision.com

Kurt Hutter 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.zamperlapius.com

COST of Wisconsin Inc
www.costofwisconsin.com

Creative Kingdom LLC
www.creativekingdom.com

GSM Project
www.gsmproject.com

Holovis
www.holovis.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](http://www.seeper.com)

www.seeper.com

[Simworx Ltd](http://www.simworx.co.uk)

www.simworx.co.uk

[Sysco Productions](http://www.syscoproductions.com)

www.syscoproductions.com

[Technical Park](http://www.technicalpark.com)

www.technicalpark.com

[Triotech](http://www.trio-tech.com)

www.trio-tech.com

[Unlimited Snow](http://www.snow.biz)

www.snow.biz

[Vortex Aquatic Structures International](http://www.vortex-intl.com)

www.vortex-intl.com

[WhiteWater](http://www.whitewaterwest.com)

www.whitewaterwest.com

LARGE FORMAT FILM

[Evans & Sutherland](http://www.es.com)

www.es.com

[IMAX](http://www.imax.com)

www.imax.com

[nWave Pictures Distribution](http://www.nwave.com)

www.nwave.com

MEDIA-BASED ATTRACTIONS

[Alterface](http://www.alterface.com)

www.alterface.com

[Antonio Zamperla Spa](http://www.zamperlaplus.com)

www.zamperlaplus.com

[GSM Project](http://www.gsmproject.com)

www.gsmproject.com

[Holovis](http://www.holovis.com)

www.holovis.com

[Kraftwerk Living Technologies GmbH](http://www.kraftwerk.at)

www.kraftwerk.at

[Red Raion](http://www.redraion.com)

www.redraion.com

[Sally Corporation](http://www.sallycorp.com)

www.sallycorp.com

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

www.seeper.com

[Simworx Ltd](http://www.simworx.co.uk)

www.simworx.co.uk

[Sysco Productions](http://www.syscoproductions.com)

www.syscoproductions.com

[Triotech](http://www.trio-tech.com)

www.trio-tech.com

[Vekoma Rides Manufacturing B.V.](http://www.vekoma.com)

www.vekoma.com

MERCHANDISING

[Omnicogroup](http://www.omnicogroup.com)

www.omnicogroup.com

[Penny Press Factory](http://www.pennypressfactory.com)

www.pennypressfactory.com

[Turner Media Innovations](http://www.turnermediainnovations.com)

www.turnermediainnovations.com

MUSEUM SUPPLIES

[COST of Wisconsin Inc](http://www.costofwisconsin.com)

www.costofwisconsin.com

[Dauphin Restoration Ltd](http://www.dauphin.co.uk)

www.dauphin.co.uk

[EDM Ltd](http://www.edm.ltd.uk)

www.edm.ltd.uk

[Fractal](http://www.fractal.be)

www.fractal.be

[GK Beaulah & Co Ltd](http://www.beaulah.co.uk)

www.beaulah.co.uk

[Gallery Systems](http://www.galleriesystems.com)

www.galleriesystems.com

[Glomas UK Ltd](http://www.glomas.com)

www.glomas.com

[Hudson's Heritage Group](http://www.hudsons.co.uk)

www.hudsons.co.uk

[iPlayCo – International Play Co.](http://www.iplayco.com)

www.iplayco.com

[Jora Vision](http://www.joravision.com)

www.joravision.com

[King & McGaw](http://www.kingandmcgaw.com)

www.kingandmcgaw.com

[Lord Cultural Resources](http://www.lord.ca)

www.lord.ca

[McKenzie Clark](http://www.mckenzieclark.co.uk)

www.mckenzieclark.co.uk

[Penny Press Factory](http://www.pennypressfactory.com)

www.pennypressfactory.com

[Polstore Storage Systems](http://www.polstore.co.uk)

www.polstore.co.uk

[Secol Ltd](http://www.secol.co.uk)

www.secol.co.uk

[Visual Systems Sales Ltd](http://www.visualsystems.co.uk)

www.visualsystems.co.uk

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▶ **NON-COASTER ATTRACTIONS**

Antonio Zamperla Spa
www.zamperla.com

Sally Corporation
www.sallycorp.com

seeper
www.seeper.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.dottotrains.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 Exhibitions, 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.mediamat.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

PRODUCT SELECTOR

▶ [Simworx Ltd](http://www.simworx.co.uk)
www.simworx.co.uk

[Sky-Skan Inc](http://www.skyskan.com)
www.skyskan.com

[The Effects Company](http://www.effectsco.com)
www.effectsco.com

[Wildfire](http://www.wildfirefx.com)
www.wildfirefx.com

[WOW!Works](http://www.wow-works.com)
www.wow-works.com

TECHNOLOGY

[Gateway Ticketing Systems, Inc](http://www.gatewayticketing.com)
www.gatewayticketing.com

[Omnico Group](http://www.omnicogroup.com)
www.omnicogroup.com

[Picsolve International Ltd](http://www.picsolve.biz)
www.picsolve.biz

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

THEME PARK WHEELS

[QW](http://www.qwheels.co.uk)
www.qwheels.co.uk

THEMING

[3D Custom Foam Inc](http://www.3dcustomfoam.com)
www.3dcustomfoam.com

[Adirondack Studios](http://www.adkstudios.com)
www.adkstudios.com

[Artem](http://www.artem.com)
www.artem.com

[AVG Technologies](http://www.a-v-g.com)
www.a-v-g.com

[BEST Constructors Ltd](http://www.bestconstructors.co.uk)
www.bestconstructors.co.uk

[Cod Steaks](http://www.codsteaks.com)
www.codsteaks.com

[COST of Wisconsin Inc](http://www.costofwisconsin.com)
www.costofwisconsin.com

[Cubic Design & Construction Ltd](http://www.cubicdesign.biz)
www.cubicdesign.biz

[Design & Display Structures Ltd](http://www.design-and-display.co.uk)
www.design-and-display.co.uk

[Design Compendium](http://designcompendium.com)
<http://designcompendium.com>

[Dillon Works](http://www.dillonworks.com)
www.dillonworks.com

[Eastwood Cook](http://www.eastwoodcook.com)
www.eastwoodcook.com

[F & D Scene Changes Ltd](http://www.fdscenechanges.com)
www.fdscenechanges.com

[Farmer Attraction Development Ltd](http://www.farmer.co.uk)
www.farmer.co.uk

[FORREC Ltd](http://www.forrec.com)
www.forrec.com

[Futur-2](http://www.futur-2.com)
www.futur-2.com

[GSM Project](http://www.gsmproject.com)
www.gsmproject.com

[IDEATTACK](http://www.ideattack.com)
www.ideattack.com

[iPlayCo – International Play Co.](http://www.iplayco.com)
www.iplayco.com

[ITEC Entertainment Corporation](http://www.itec.com)
www.itec.com

[Its Alive Co](http://www.itsaliveco.com)
www.itsaliveco.com

[Jora Vision](http://www.joravision.com)
www.joravision.com

[Larson Themed Construction](http://www.larson-usa.com)
www.larson-usa.com

[Lexington](http://www.lexingtonscenery.com)
www.lexingtonscenery.com

[Meticulous Ltd](http://www.meticulousltd.co.uk)
www.meticulousltd.co.uk

[MTE Studios](http://www.mtestudios.com)
www.mtestudios.com

[NatureMaker](http://www.naturemaker.com)
www.naturemaker.com

[OpenAire](http://www.openaire.com)
www.openaire.com

[Parsons](http://www.parsons.com)
www.parsons.com

[Polin Waterparks](http://www.polin.com.tr)
www.polin.com.tr

[Preserved Treescapescapes International](http://www.treescapescapes.com)
www.treescapescapes.com

[ProSlide Technology, Inc](http://www.proslide.com)
www.proslide.com

[R & R Creative Amusement Designs Inc](http://www.randrdesign.com)
www.randrdesign.com

[Richard York Musician Interpreter](http://www.richard-york.co.uk)
www.richard-york.co.uk

[Rocas & Design](http://www.rocas-design.com)
www.rocas-design.com

[Roché Design](http://www.roche-design.co.uk)
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

BemroseBooth
www.bemrosebooth.com

Citizen Systems Europe
www.citizen-europe.com

Ctronix Ltd
www.ctronix.com

Deltronic Labs
www.deltroniclabs.com

Extremetix Inc
www.clicknprinttickets.com

Enta Ticketing Soluton
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](#)

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[Joravision](#)
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[Omnico Group](#)
[www.omnicogroup.com](#)

[Polin Waterparks](#)
[www.polin.com.tr](#)

[Sally Corporation](#)
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[Simworx Ltd](#)
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[Triotech](#)
[www.trio-tech.com](#)

[Unlimited Snow](#)
[www.snow.biz](#)

VENDING

[Penny Press Factory](#)
[www.pennypressfactory.com](#)

VR ATTRACTIONS

[seeper](#)
[www.seeper.com](#)

VR MOVIES

[Antonio Zamperla Spa](#)
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[Red Raion](#)
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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 Hydrosides Ltd
www.ukhydrosides.com

Ustigate Waterplay Ltd
www.ustigatewaterplay.co.uk

Van Egdome B.V.
www.vanegdom.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

WATERPARK CONSTRUCTION

OpenAire
www.openaire.com

WATERPARK 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 PLAYGROUNDS

Australian Waterslides & Leisure Pty Ltd
www.waterslide.net

Empex Watertoys
www.watertoys.com

Polin Waterparks
www.polin.com.tr

ProSlide Technology, Inc
www.proslide.com

Vortex Aquatic Structures International
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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

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▶ 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

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Omnico Group
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ZOOS

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www.costofwisconsin.com

iPlayCo – International Play Co.
www.iplayco.com

Jora Vision
www.joravision.com

nWave Pictures Distribution
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Polin Waterparks
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Red Raion
www.redraion.com

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attractionsmanagement.com/magazine

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Attractions Management website

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Attractions Management Handbook website & archive

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provide high-performance media server systems for dark rides, attractions, dome theatres and planetariums



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ALTERFACE

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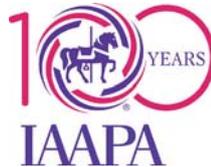


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