

AM2

The news & jobs magazine
from Attractions Management

AM2.jobs

1 NOVEMBER 2017 ISSUE 90

China worth US\$1bn a year to Universal, says Comcast CEO

Comcast CEO Brian Roberts has called China a “very, very big opportunity” for NBCUniversal’s theme park division, making a prediction that the company will generate US\$1bn (€1.16bn, £886m) in operating cash flow once its Chinese venture opens its doors to the public.

Universal – owned by parent company Comcast – is currently developing its US\$7.4bn (€6.65bn, £6bn) Universal Beijing, which it broke ground on last year. Due to open in 2020, the development will include in its first phase a theme park, the world’s first Universal-themed resort hotel and a retail entertainment complex – all to be completed within five years.



Brian Roberts see China as having great potential for Universal

Speaking during Comcast’s Q3 earnings call, Roberts said that Universal’s growth in China had been notable in recent years across multiple parts of its business.

“We think China is a very, very big opportunity for our company,” he said. “Five years ago, we made virtually no money there. This year, we’ll make a couple hundred million dollars in operating cash flow – primarily in film, some on demand services and in consumer products.

“We’re spending a lot of time and attention getting a park in Beijing open where the visitation and tourist numbers are just phenomenal.

“Universal will be the only major US theme park in that area of China. When the park opens, it’s not unrealistic to assume we’re going to make well over US\$1bn in operating cash flow.”

More: http://lei.sr?a=C4m6k_A

Disney Research technology allows users to ‘feel’ fireworks

Disney’s firework shows – a signature of the company’s parks and resorts – could soon become more inclusive for blind and visually impaired visitors after the company’s research arm showcased new haptic technology allowing them to “feel” the spectacular nighttime displays.

Created using directable water jets that spray onto the rear of a flexible screen, the low-cost approach allows for dynamic tactile effects to be rendered with high spatial resolution, says Disney Research.

The concept device is freestanding, mounted on caster wheels for ease of



The visually impaired can “feel” fireworks with the new haptic device

movement. The water pump is a medical device, designed to be near-silent, while the water jets make a light drumming sound on the plastic screen. Different nozzles are capable of creating different firework effects. A projector

also makes the fireworks visible on the screen.

“A user study demonstrated that the tactile effects are meaningful analogs to the visual fireworks that they represent, with sighted users able to label the correct correspondence of tactile-to-visual effects by a large margin over chance,” said the report. “There are

further possibilities – for example, the use of balloons by deaf people to feel music suggests that a tactile-visual screen could also be the basis of an inclusive musical experience.”

More: http://lei.sr?a=Q3r3T_A

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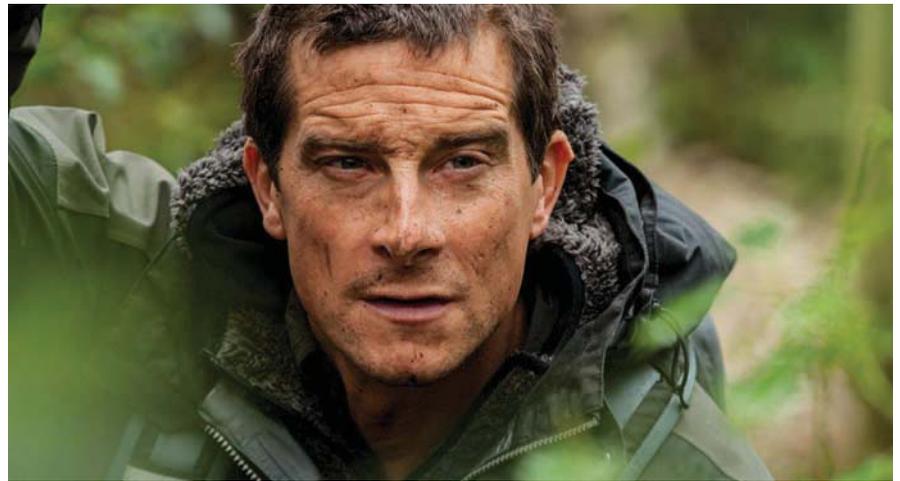
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The attraction, to open in 2018, is targeted at the adventure-based experiences market

Global rollout for Bear Grylls attractions

Merlin CEO Nick Varney has revealed plans to develop Bear Grylls attractions worldwide, starting in Birmingham, UK.

Opening in 2018, the first Bear Grylls attraction will be based at the Birmingham National Exhibition Centre (NEC) and will target the adventure-based experiences market with a high ropes course and a skydiving experience.

“As we started talking to Bear Grylls, it turned out that he and his team had already begun thinking about a similar product themselves,” said Varney. “Bear Grylls is a truly international brand. As well as earning recognition in Europe, he is extremely big in the US and in China, which are the two big markets we are focusing on.”

More: http://lei.sr?a=n4s5d_A

Former White House representative named president and CEO of the ASTC

The Association of Science and Technology Centers (ASTC) has announced Cristin Dorgelo as its president and CEO.

Dorgelo, a former White House science and technology chief of staff under the Obama administration, takes the reins from current ASTC interim CEO Gillian Thomas. She will be overseeing the organisation, which has around 670 members in the science communication field.

“At this critical time for science, I’m thrilled to lead ASTC in supporting the vital work of its global membership,” she said. “These institutions provide welcoming, inclusive environments for millions of children and adults; helping



Dorgelo’s career has focused on bringing science to the masses

them to experience wonder and curiosity and be inspired by the contribution that science and technology can make in solving tough societal challenges.

“This global network can help individuals recognise the part they play in building and shaping the future.”

More: http://lei.sr?a=H6s7s_A

Disney breaks ground on HK\$10.9bn Hong Kong expansion

Disney has started work to transform its Hong Kong theme park – part of a master-plan to introduce a host of new experiences.

The plan, worth HK\$10.9bn (US\$1.39bn, €1.18bn, £1.05bn), aims to address problems for the struggling Disneyland Hong Kong and make the park profitable again.

Marvel's presence at the park is being significantly expanded, with a new experience featuring Ant-Man, The Wasp and Shield to be launched in Tomorrowland. The Marvel-themed area will add to the Iron Man Experience – the park's most popular attraction – which Disney hopes will make it "Asia's Marvel epicentre".

The company's smash hit *Moana* gets its first first outing at a Disney park, with a new entertainment zone in Adventureland. Taking the form of a live stage show, guests will also get the opportunity to meet *Moana* in person.

An entire themed *Frozen* area – to debut in 2020 – is a first for Disney parks, with a recreation of Arendelle featuring a lake, ice mountain, two rides, shops and restaurants. Guests will also be able to meet Elsa and Anna.



The expansion masterplan includes a host of new attractions and rides to come up across the park

The park's castle – currently Disney's smallest at 77-foot-tall (23.4 metres) – will be "supersized" to match its other parks. The transformation will also feature new shows.

Despite the operator having added more than HK\$4.7bn (US\$600m, €506m, £454.3m)

in new attractions over the past few years, Hong Kong Disneyland failed to break even last year, with losses of HK\$171.1m, (US\$22m, €18.6m, £16.6m) and a decline in visitor numbers from 6.8 million to 6.1 million.

More: http://lei.sr?a=Q4h8p_A

Former Jerusalem planetarium to become Einstein museum

An abandoned planetarium in Jerusalem will be converted into a museum dedicated to Albert Einstein as part of a US\$5m (€4.2m, £3.8m) project to showcase his personal archives.

Architects Arad Simon are behind the plans, which will see a museum and visitor centre built on Hebrew University's Givat Ram campus in Jerusalem, Israel.

Arad Simon were selected from four local firms, with the university saying the winning proposal was "modest, not grandiose, and it spoke to us".

According to the plans, the visitor centre will sit inside the dome of the 500sq m (5,381sq ft) building, while the archive and research space will sit in its rectangular area.

An entrance lobby – which will also host temporary exhibitions – will feature Einstein's historic library, which is designed as a semi-transparent wall of books separating the visitor centre from the archives and research wing. It will also include a retail store and administrative office.

Inside the dome, the building's floor will be partly excavated, designed as a bowl



The Einstein museum plan has been in the works for some time

so visitors can lie down and look up at the planetarium's ceiling, which will show milestones from Einstein's life.

In the planetarium's upper dome, 12 'wells' of light will display the movement of the sun during the day, with the darker area reserved for displays of Einstein's studies. The rectangular part of the building will also

feature a meeting room, preservation and photography room, and a conference hall.

Working in partnership with the Peres Center for Peace and Innovation, the conversion will be part of the city's Museum Row and will benefit from enhanced accessibility thanks to the city's light railway.

More: http://lei.sr?a=f5Z5U_A

Heatherwick Studio transform Cape Town grain silo into art museum

Heatherwick Studio's latest completed building, the Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) has been unveiled on Cape Town's V&A Waterfront.

The museum – the largest in the world dedicated to contemporary art from Africa and its diaspora – is housed in 9,500sq m (102,000sq ft) of custom-designed space, created within the city's monumental, historic Grain Silo building.

The design team were tasked with giving new life to the iconic structure, which had been disused since 1990 and is located on the edge of a historic working harbour, with the famous Table Mountain as its backdrop. The galleries and the atrium space at the centre of the museum have been carved from the silos' dense cellular structure of forty-two connected tubes.



The idea of turning a giant disused grain silo made from 116 vertical tubes into a new kind of public space was weird and compelling

Thomas Heatherwick



The dramatic space at the heart of the museum has been carved from the original concrete silos

IMAGES: IWAN BAAN



The design team had to give new life to the waterfront complex

There are 6,000sq m (64,500sq ft) of exhibition space across 80 galleries, plus a rooftop sculpture garden, conservation areas, a bookshop, reading rooms and a bar and restaurant.

"We were excited by the opportunity to unlock this formerly dead structure and transform it into somewhere for people to see and enjoy the most incredible artworks from the continent of Africa," said Thomas Heatherwick, founder of Heatherwick Studio. "The technical challenge was to find a way to carve out spaces and galleries from the ten-storey high tubular honeycomb

without completely destroying the authenticity of the original building.

"The result was a design and construction process that was as much about inventing new forms of surveying, structural support and sculpting, as it was about normal construction techniques."

The R500m (US\$40.3m, €33.8m, £30m) project has been largely funded by South African philanthropist Jochen Zeitz.

Hospitality group The Royal Portfolio are operating a luxury hotel which occupies the six storeys above the museum – a space which formerly housed the grain elevator.

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IAAPA Foundation announces events for Orlando expo

The IAAPA Foundation – the charitable arm of the international body for the attractions sector – has announced a number of key events to take place at this month's IAAPA expo in Orlando, Florida.

The Foundation, which aims to inspire careers in the global attractions industry, will start the week's events with a silent auction at the Opening Reception on Tuesday 14 November.

On Wednesday 15 November, during the GM and Owners' Breakfast, the Foundation will award three individuals with the Al Weber Jr Memorial Scholarship – a fund set up in Weber's memory by wife Bonnie following his death last year, to help young people in the industry realise their potential.

The winner of the 'Business of Fun' contest will also be announced. Open to students aged 14 to 19, entries are made up of innovative businesses designed to increase the appeal of amusement parks and attractions for both new and returning guests. A panel of industry judges will select the winner, who will receive a four-day trip to the expo, including



IAAPA Foundation chair Jane Cooper stressed the focus on bringing new talent into the sector

meetings with industry executives and VIP visits to Orlando attractions.

Along with non-profit youth organisation Junior Achievement Worldwide (JA), the IAAPA foundation will on Thursday 16 November host the second annual job

shadow event. Chosen JA students will get to study the attractions industry, meet with industry leaders and explore the tradeshow first-hand, including a meet and greet with a selection of manufacturers and suppliers.

More: http://lei.sr?a=j9x3f_A

WAZA and UN team up to tackle environmental problems

The World Association of Zoos and Aquariums (WAZA) has signed an agreement with the United Nations (UN) in order to better combat marine litter, coral reef pollution and the illegal trade of species around the world.

Signed on 17 October during the 72nd annual WAZA conference in Berlin, Germany, the five-year Memorandum of Understanding (MoU) was signed by UN Environment executive director Erik Solheim and WAZA president Jenny Gray.

The MoU will focus on marine plastic pollution, protecting coral reefs and reducing

demand for wildlife products worldwide – problems which WAZA says are growing.

WAZA and the UN will identify and implement a series of private sector partnerships designed to influence the design and production processes of relevant industries. They will also work together to engage political leaders to take action.

As part of the deal, WAZA will support UN Environment's 'Wild for Life' campaign – an initiative focusing on the illegal trade of wildlife in Southeast Asia.

"WAZA is seeking to leverage the 700 million visitors who visit zoos and aquariums each year on behalf of these social and environmental crises," said WAZA CEO Doug Cress.

"This agreement offers the WAZA community the resources to change consumer behaviour and lead by example."



The MoU will focus on plastic pollution, protecting reefs

WAZA, which has a community of nearly 400 zoos, says it will encourage at least 50 per cent of its zoos and aquariums across more than 50 countries to either eliminate or demonstrate progress towards eliminating single-use plastic from its consumer chain by 2023.

More: http://lei.sr?a=w8u6e_A



Jenny Gray and Erik Solheim sign the MoU

Vegetables get voice in interactive Tokyo greenhouse

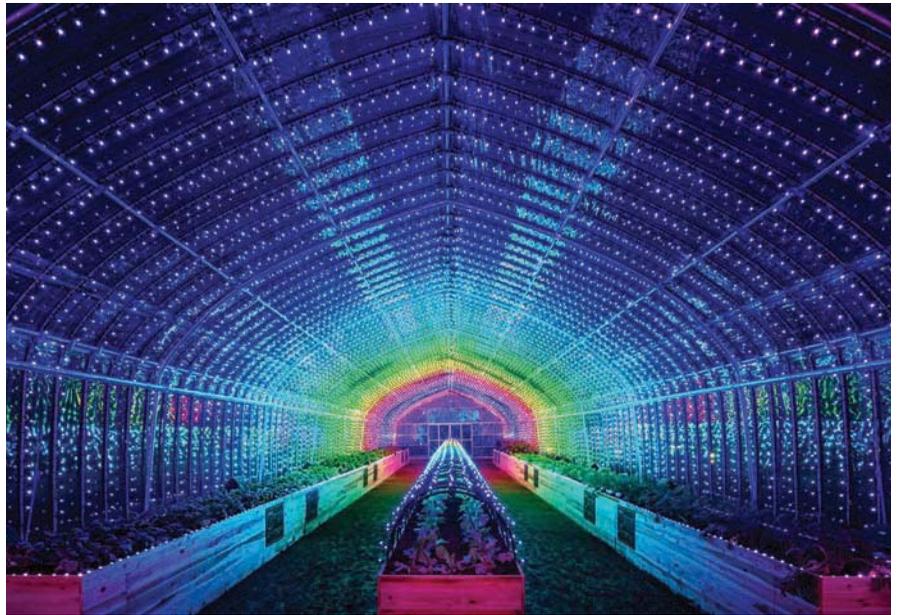
A brightly lit, rainbow-coloured greenhouse has popped up in downtown Tokyo, Japan, inviting guests to step inside and interact with the sights and sounds created by its vegetable inhabitants.

Japanese creative studio Party, which is headed up by Naoko Ito, created the Digital Vegetables installation to run over a three-week period until 5 November.

Inside the greenhouse, which is covered in LED lights, visitors are invited to “Touch Design. Bathe in Design”. Touching certain vegetables will trigger a particular lighting sequence or a specific series of sounds.

Sound designer Rei Kunimoto created the sounds, rubbing or eating different vegetables and recording the outcome to create a basic vegetable medley. He then mixed those effects with musical instruments to create a track.

“Tomatoes are the violin, carrots are the trumpets, cabbages are the oboe, mini radishes are the flute, sweet potatoes



Digital Vegetables, an interactive installation in Tokyo, Japan, was created by Party

are the piano, eggplants are the harp and pumpkins are the clarinet,” he said.

Ito, who recently created a running track-inspired wayfinding system for Terminal 3 at Narita Airport, wanted to draw attention to the design attributes of the vegetables themselves.

“They sunbathe inside a plastic greenhouse, and are living through photosynthesis and absorbing water. Leaves, roots, flowers, fruits – their shapes and colours are their survival strategy,” he said. “They are design.”

More: http://lei.sr?a=q9T9F_A

Opening date set for Oman’s first waterpark development

Oman’s first waterpark development is on course for its December launch, authorities have confirmed.

Called Hawana Aqua Park, the 35,000sq m (378,000sq ft) OMR2.6m (US\$7m, €6m, £5.4m) development by James Cubitt and Partners Abu Dhabi, will feature a selection of water rides, including a lazy river, wave pool, spa pool and a number of slides. A further 30,000sq m (376,000sq ft) of space will also be dedicated to a food court, shopping area and a car park.

Following the waterpark’s opening, a second phase of development included in the signing will see it further expanded to include six different types of watersports, as well as vast green areas.

“The Ministry of Tourism is always working to elevate the quality of tourism in the Sultanate and has worked hand-in-hand with the private sector to realise that ambition through the development of high-footfall tourism projects,” said Ahmed bin Nasser Hamad Al Mahrizi, Oman’s minister for tourism.



The 35,000sq m OMR2.6m development is by James Cubitt and Partners Abu Dhabi

“This approach has helped substantially boost the year-on-year growth of visitors to Oman. As a result of this successful strategy, we have already signed a number of agreements to establish even more exciting projects in the near future.”

The development is part of what is the largest tourist development in Oman

– Hawana Salalah. Overseen by real estate developer Muriya, the resort will house 900 bedrooms across seven hotels, three of which are already operational. The destination is also home to a 171-berth marina, freehold residences, retail venues, restaurants and cafés.

More: http://lei.sr?a=Y6N4n_A

AM2**DIARY DATES**

6-8 NOVEMBER 2017

**World Travel Market London
London, UK**

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8-9 NOVEMBER 2017

**Family Attractions Expo
Birmingham, UK**

The Family Attraction Expo is the trade event designed to provide owners and managers of the UK's most ambitious holiday parks, commercial leisure parks and attraction sites with the most exciting entertainment products and services to transform their business.

Tel: + 44 117 929 6087

Email: gary.hall@prysmgroupp.co.uk
www.familyattractionexpo.co.uk

13-18 NOVEMBER 2017

**AZA: Creating Successful Exhibits
St Louis, Missouri, US**

The Association of Zoos and Aquariums' (AZA) classroom-based Creating Successful Exhibits offers an integrated overview of a team-based exhibit development process. The course follows the phases of a project from formation of the team, through concept planning, design and construction, to operation.

Tel: + 1 301 562 0777

Email: azatraining@aza.org
www.aza.org/CSE

16-18 NOVEMBER 2017

**Museums Association Conference
Manchester, UK**

The Museums Association Annual Conference & Exhibition is the largest event of its kind for museum and heritage professionals. The event follows three themes – Audiences, Collections and



The IAAPA Expo draws the world's media for all the latest news from the industry

13-17 NOVEMBER 2017

**IAAPA Attractions Expo
Orange County Convention
Center, Orlando, Florida, US**

The largest trade event on the attractions calendar, the IAAPA Attractions Expo is the one-stop

destination for leisure and attractions industry professionals, including owners, operators, suppliers, investors, and developers.

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6-8 DECEMBER 2017

**PARX Japan Theme Park Expo
Tokyo Big Sight West Hall,
Tokyo, Japan**

PARX is an annual trade show for the Japanese and wider Asian theme park market. It offers specialised exhibition of facilities and services for development and operation of theme parks and other leisure offerings.

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15 JANUARY 2018

**BALPPA Annual General Meeting
Park Plaza Hotel,
Waterloo, London, UK**

A meeting for the British Association of Leisure Parks, Piers and Attractions to present to its members activity during 2017.

Tel: +44 0207 403 4455

Email: information@balppa.org
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12-15 JANUARY 2018

**HAuNTcon
Ernest N Morial Convention Center
New Orleans, LA**

The Haunted Attraction National Tradeshow and Conference (HAuNTcon) is an expo and conference "Designed by Haunters, for Haunters" of every age and level of experience. Features more than

16-18 JANUARY 2018

**EAG International and
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ExCel, London, UK**

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Plans for London's Holocaust memorial and Learning Centre

Adjaye Associates, Ron Arad Architects and landscape designers Gustafson Porter + Bowman have been selected to design the UK's new Holocaust Memorial and Learning Centre

The UK's new Holocaust Memorial and Learning Centre is to be built in London.

The new national landmark will stand in the shadow of the Houses of Parliament in Victoria Tower Gardens. It will honour the six million Jewish men, women and children who were murdered in the Holocaust, and all other victims of Nazi persecution, including Roma, gay and disabled people.

An international architecture competition was launched for the project in September 2016, with design teams asked to imagine a building that "will honour victims and survivors of Nazi persecution, educate future generations about the dangers of where prejudice and hatred can lead and serve as a powerful statement of Britain's values as a nation."

Ninety-two teams entered, and this was narrowed down to a shortlist of ten.

The winning design concept from Adjaye Associates, Ron Arad Architects and landscape designers Gustafson Porter + Bowman was inspired by



The Memorial and Learning Centre is due for completion by 2021



The complexity of the Holocaust story, including the British context, is a series of layers that have become hidden by time

research into the site, Victoria Tower Gardens, next to the Houses of Parliament, with Adjaye describing the location as a "park of Britain's conscience".

The Memorial links with the statue of Emmeline Pankhurst, the Burghers of Calais and the Buxton Memorial: all four recognising injustice and the need to oppose it.

The design concept takes visitors on a journey that culminates in confronting the 23 tall bronze fins of the Memorial, the spaces in between representing the 22 countries in which Jewish communities were destroyed during the Holocaust.

The 23 bronze fins require the visitor to enter in an isolated, solitary way, with each pathway planned as a different experience. Each path eventually leads down into the Threshold – a hall acting as

a place of contemplation and transition into the Learning Centre below ground.

The Learning Centre includes a "hall of testimonies" and a "Contemplation Court": a silent, reflective space with eight bronze panels. On leaving the Memorial, the circulation route ensures visitors will emerge to see the classic uninterrupted view of Parliament – and the reality of democracy.

"The complexity of the Holocaust story, including the British context, is a series of layers that have become hidden by time," said Adjaye. "Our approach to the project has been to reveal these layers and not let them remain buried under history. To do so, we wanted to create a living place, not just a monument to something of the past. We wanted to orchestrate an experience that reminds us of the fragility and constant strife



The Contemplation Court will be a silent, reflective space



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FAIRYTALE ENDING

IDEATTACK announces an exclusive deal with Chinese developer Evergrande Group to bring its gamechanging Fairytale Theme Parks to cities across the mainland

IDEATTACK, a global leader in tourism and leisure destinations, has partnered with Evergrande Tourism Group as its exclusive designer, planner, attraction producer and general contractor.

The location-based entertainment design expert has been working with Evergrande, one of China's biggest developers, on a park design envisioned as a one-of-a-kind destination that celebrates

the diverse variety of fairy stories, myths and legends from across the world.

The newly announced deal comprises the development of a new theme park brand, Evergrande Fairytale Theme Park, and the construction of up to six parks located at different locations in China.

Evergrande Fairytale Theme Park is envisioned as a top-quality entertainment destination featuring

PROJECT DETAIL

Name: The Fairytale Experience Park
Locations: Various sites in China
Size: 60 hectares
Client: Evergrande Group
IDEATTACK role: Exclusive design, planning and production partner



more than cutting-edge attractions, including immersive multimedia rides and theatres, across six specially themed zones: Splendid China, Magical Europe, Mysterious Kingdom, Adventure South America, Surfing Sea and Space Travel.

Each zone and every ride has its own unique story to make it truly outstanding.

With its highly-themed architecture, ride and show experiences and dining and retail offering, Evergrande Fairytale Theme Park is on track to be a gamechanger in China's theme park industry in several key ways:

Evergrande representatives and IDEATTACK's Dan Thomas announce their theme park plans at a ceremony



Fairytale Theme Park includes the Brilliant China zone (opposite) and themes from around the world



- By breaking the quality gap between domestic Chinese theme parks and established overseas brands; Evergrande Fairytale Theme Park is set to meet or exceed world's top theme park brands
 - By breaking the trend of developing high-quality leisure projects of this type only in a few major cities; Evergrande Fairytale Theme Park is bringing the high-end experience to the whole of China
 - By employing Chinese themes, stories, myths and legends in over one-third of attractions and high-tech experiential rides and shows; Evergrande Fairytale Theme Park's largest themed zone will be Brilliant China Zone, featuring exclusively Chinese stories, characters and atmosphere
 - By providing local residents a true escape from everyday life to a one-of-a-kind leisure paradise: Evergrande Fairytale Theme Park will feature ultimate fantasy environments, with elaborate, original buildings and façades, unseen elsewhere, to create a completely immersive experience for visitors and their families
- The stories told in the attractions will correspond to the narrative of each themed land and will be created by chosen industry professionals already proven in the creation of the world's top attractions.

ABOUT IDEATTACK

IDEATTACK brings architecture and entertainment design together to create large-scale, mixed-use leisure tourism projects with the wow factor. Founded in 2004 by Natasha Varnica and Dan Thomas, the Los Angeles-based firm creates original, profitable, high-quality attractions on a realistic budget. The holistic service includes all stages of project development, from masterplanning to concept and brand design to construction supervision.



IDEATTACK CEO Natasha Varnica and president Dan Thomas

“Each zone and ride has its own unique story to make it truly outstanding”

From an operational point of view, the theme parks are set to be fully open year-round, regardless of season, climate or weather. This is possible as visitors will have the choice of circulating both outdoors – through lush themed landscape environments – or staying entirely indoors, moving through the interconnecting corridors, which are dotted with speciality retail and exciting dining options.

Upon completion of Evergrande Fairytale Theme Parks, China will at last have its own formidable theme park brand that will offer its citizens an original domestic leisure experience product. We hope that Evergrande Fairytale Theme Park projects will inspire the theme park industry in China and set the a higher bar for the level of expectation and quality for future tourism and entertainment projects. ●

LA's Natural History Museum unveils 10-year transformation masterplan

Tom Anstey, Managing Editor, AM2

The Natural History Museum of Los Angeles (NHM) has revealed its masterplan to transform the 104-year-old institution over the next decade.

Designed by Frederick Fisher and Partners (FF&P), the NHM West/South Project will reimagine the physical space and programmes of the museum, which sits on the same site as George Lucas' upcoming Museum of Narrative Art.

The FF&P masterplan focuses on areas that were not worked on during the previous 10-year plan which was completed in 2013. The blueprint promises increased flexibility, capacity and transparency for the museum's gallery space, as well as the creation of a study centre and educational spaces, while enhancing visible storage of its collections.

An immersive theatre is also included plans and the extra space will act as a hub for the communities around Exposition Park.

The concepts show the museum's Jean Delacour Auditorium wing replaced with a three-storey building and basement – a 485,000 sq ft (45,000sq m) development that would increase total museum space by 60,000sq ft (5,574sq m).

The new wing, which will bookend the main NHM building, features a glass facade, enabling people on Exposition Park's south lawn to see into the museum, while "giving literal expression to the museum's desire to be open and connected to the community".

Glass displays set into the extension's facade will showcase collections on a rotating basis.

The museum's south entrance will be transformed, with the redeveloped space running the length of the south-west perimeter. The scheme also proposes reworking office and gallery spaces in the current building to facilitate a more dynamic overlap between public display areas, research activities and collections, and its educational programmes. Finally, a new rooftop restaurant will be created, offering panoramic views across the city.

According to NHM, the facilities programme will serve as a roadmap for the subsequent architectural design process.

Los Angeles County is supporting the project with US\$2.5m (€2.1m, £1.9m) to develop the next round of schematic designs and testing to determine the scope of the project. The masterplan will also look at the museum's second location, located at the La Brea Tar Pits, which is home to its Ice Age fossil site and museum.

"The guiding principle of our new museum project is to create an engaging, accessible hub that activates our collections, exhibitions and programmes to better serve our community and have a greater impact on people's lives," said Dr Lori Bettison-Varga, president and director of NHM.

The museum plans complement a complete redevelopment of Exposition Park and its surrounding neighbourhood. In addition to the Lucas Museum of Narrative Art, the Los Angeles Football Club home stadium and the Expo Line tram system, plans include a renovation of the LA Memorial Coliseum and a permanent building at the California Science Center for the space shuttle Endeavour. The park currently draws around four million visitors annually.

The masterplan reimagines the museum as a community-led endeavour





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MAKING SENSE

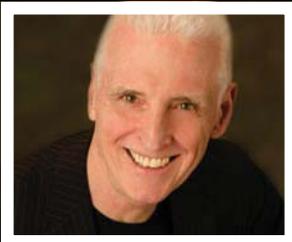
Experience designers need to appeal to all of the audience's senses.

Three industry experts – Joel Beckerman, Gordon Grice and

Scott A Lukas – share their thoughts on effective multi-sensory design



Joel Beckerman is a composer, producer, and founder of Man Made Music, a sonic branding studio, and author of *The Sonic Boom: How Sound Transforms the Way We Think, Feel and Buy*.



Gordon Grice is an architect, writer, editor, illustrator, and creative director at FORREC, based in Toronto, Canada.



Scott A Lukas is a researcher, anthropologist, YouTube documentarian, former theme park trainer, and author, who specialises in immersive worlds, theming and cultural remaking.

Most of us are happy to be just looking and listening. You might be reading this article on a train, with your earbuds in, or on the beach, comforted by the sound of waves, or in a café with soft music playing in the background. But in every case, important sensory information has not been accounted for. What about the bump-bump-bump and abrupt swaying of the carriage, the feeling of warm sun on your back, the aroma and taste of strong coffee? It takes all of these sensations to make up a complete experience.

This is why, as designers, we spend time tasting, smelling, touching, listening, looking – and observing. We want the environments we create to be *complete* environments.

Follow the nose

We have probably all had Marcel Proust moments, when we encounter an unexpectedly familiar aroma that suddenly transports us back to another time and place. Pretty soon, associated visual and aural memories also appear, creating an experience that can be strongly emotional. When we design entertainment environments, we are really trying to accomplish the same thing: to provide a memorable emotional experience by removing visitors from the here and now and transporting them to another time and place, with the aid of sensory design elements.

Given how efficient it is, why isn't olfactory stimulus used all the time? The main reason is that stimuli don't affect everybody in the same way. Smell memory is personal, as well as regional and cultural; an aroma that appeals to some people might easily disgust other people. It's easy to miscalculate.

When we use smells as a design tool, we're not trying to create everyone's favourite aroma; we're

trying to complete or reinforce a sensory experience. The main objective is to get all of the senses working together in the same direction. By providing an aromatic element, we are adding an emotional connection and an element of memorability, reinforcing the visual, the auditory and the tactile, to create a total experience and to enhance what some have called "environmental authenticity". ▶

Bombay Sapphire Distillery has a botanical dry room where guests uncover various aromas and flavours





Punch Drunk's *Sleep No More*, playing in Shanghai, China, offers a masterclass in multisensory audience immersion

PHOTO: YUAN STUDIO



Five things to remember about **SMELL**

1. Human beings have a much more discerning sense of smell than was previously believed. According to recent research, we are able to distinguish millions of different scents.
2. Smell memory is most strongly associated with early childhood, since it peaks at around the age of five. As a result, many of these memories recall warm and pleasant experiences.
3. Unlike most memories, smell memories are not subject to retroactive interference – being disturbed or altered by memories acquired later.
4. Since smell memories are personal, designers should use aromas carefully and appropriately to reinforce other sensory stimuli. Note that not all smell memories are positive ones.
5. Smell memories are directly connected to the limbic system, the part of the brain that generates emotions.

► Stay in touch

The other sense with a large emotional component is the sense of touch – more accurately, the somatosensory system. We sometimes say we are “touched” by something, when it stirs our emotions.

There are several reasons for this tactile-emotional connection. First, our other senses deal with discrete, measurable things, such as sound and light waves and airborne molecules, but our sense of touch connects us directly to our environment and involves the whole body. A second emotional connection occurs because our brain has two pathways for processing touch information: a sensory pathway that gives us the facts of the encounter – texture, temperature, pressure – and a social-emotional neural pathway that draws on our sense memory to tell us how we should “feel” about what we feel. A third reason, of special importance to entertainment designers, is that our sense of touch doesn’t only connect us to the outside world, it also monitors what is going on inside our bodies. This inner sense of touch is called proprioception. It’s the mechanism that sets off alarms when we lose equilibrium or orientation, for example, when we reach the top of a coaster lift and start to hurtle downwards.

When reaching the top of a coaster, proprioception kicks in, which is like an inner sense of touch

Five things to remember about TOUCH

1. How we feel can affect what we feel. Certain kinds of touch, such as temperature, moisture or human contact, might be soothing in a comfortable environment, but may be upsetting for people in an uncomfortable environment.
2. When we can’t see, our first recourse is to touch. Moving through a dimly lit or darkened space, we often rely on our hands and feet to guide us.
3. Touch is internal as well as external. Discomfort in our internal sensory perception (proprioception) is a powerful tool in the hands of entertainment designers.
4. Textures should be felt, not just seen. Don’t forget, that can involve the feet, the hands, and the skin.
5. Temperature (thermoreception) and moisture add to the tactile experience. Temperature gradients, mists and sprays can be used to create richer experiences.

Touch is used to unnerve passengers on Derren Brown’s Ghost Train at Thorpe Park



PHOTO: DANIEL LEWIS

Looks are everything

The visual sense is often the first of the senses that a guest experiences when entering a space. Amusement parks, since the days of Coney Island and Luna Park, have relied on dramatic visual stimuli to establish the foundations of a space.

The “look” of a space – whether approached through sightlines, colour, texture, depth, montage, juxtaposition, etc – allows the guest to associate what is

distinctive about the space with the brand, contexts or services that it provides. In some ways, we could say that visual stimuli may overwhelm a guest in terms of the senses. As a designer, imagine if your guests focus primarily on visual cues that you have created, thus minimising all of the other sensory designs that you have offered. Perhaps for this reason, we have witnessed an increased popularity of “dark restaurants”, venues where guests eat in total darkness, requiring them to rely on the senses of taste, smell and touch. ▶

Five things to remember about VISION

1. Visual perception of a space – for better or for worse – may be the first thing that a guest notices in the space, so you may wish to enhance this perception through effective use of the other senses.
2. Visual clues can lead to other sensory experiences (textures are often visible, aromas should have an identifiable source, etc).
3. Static space may be boring for a guest, so consider the use of movement, change and fluctuation as part of a more immersive sensory setting.
4. Mood boards – quick visual representations of the moods associated with a space – may be an effective way to approach the visual design of a space. Note that creative written descriptions can help weave together the visual, auditory, haptic and olfactory.
5. Vision is a “cold” sense, as in “look but don’t touch,” thus it is incumbent on the designer to enhance vision with other sensory cues.

PHOTO: EDWARD TIAN



Guests exit the dining room after experiencing a meal in pitch darkness at Dans Le Noir? (inset); Singapore's Gardens by the Bay is rich in visual stimuli



Matters of taste

There are five basic tastes that we recognise: sweet, sour, salt, bitter and umami (a savoury or meaty taste). Taste is closely connected to flavour, which draws heavily on the sense of smell.

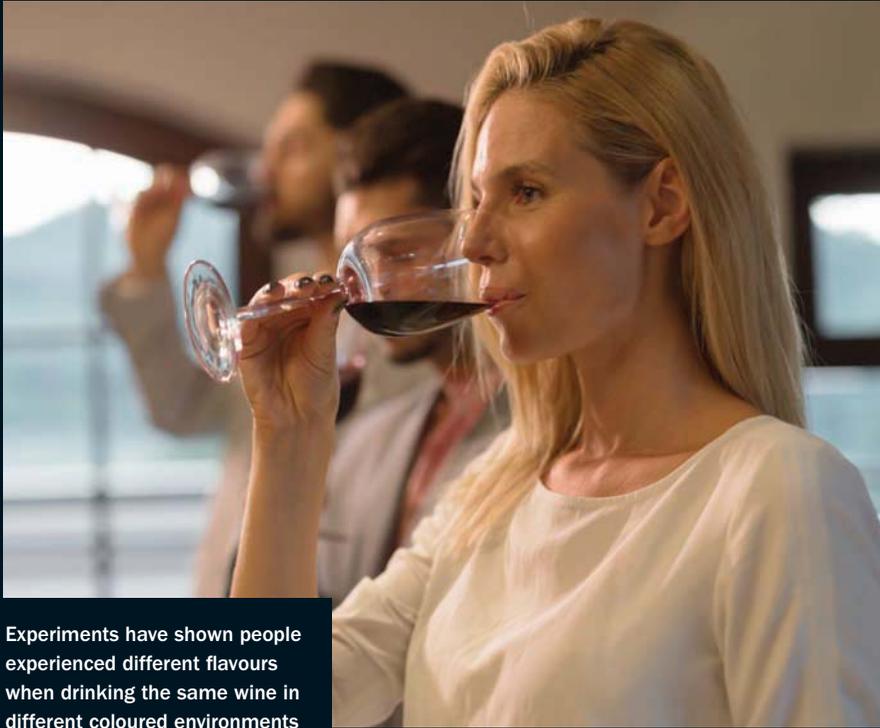
Scientists who study taste often focus on the chemical issues of foods and other substances that we ingest, but for

architects and designers, the concern, typically, is how taste may be used to create memorable and immersive experiences in combination with the other senses.

A clear challenge of such design relates to the subjective nature of the human sense of taste. One guest may really enjoy sweet foods, while another will have a different preference. Contemporary culinary spaces, like the three-Michelin star molecular gastronomy restaurant

Alinea in Chicago, Illinois, combine taste “tricks” with other sensory experiences for guests. British chef and restaurateur Heston Blumenthal is similarly celebrated for a highly experimental approach – for example, creating a sense of theatre by cooking with liquid nitrogen at the table.

Taste is a challenging sense to deploy as it often relies on an immediate, localised experience. We can hear sounds from a distance, but the same is not true for taste.



Experiments have shown people experienced different flavours when drinking the same wine in different coloured environments

Five things to remember about TASTE

1. Taste is a subjective sense, so it is important to consider design elements that will balance unpleasant with pleasant taste.
2. As with the other senses, it is valuable to play off of other sensory capabilities, such as smell, so the experience can be heightened.
3. Taste is impacted by atmosphere – foods may taste better in the designed space. It's more common that the environmental experience enhances the gustatory experience, rather than the other way around.
4. Memory and nostalgia may impact the guest's experiences with taste.
5. Culture, lifestyle backgrounds, and expectations impact perceptions about taste, so it is good to consider these as you design a space.

PHOTO: SHUTTERSTOCK

Hear, hear!

Sound, too, is a frequently overlooked and underleveraged sense. All too often sound and music aren't considered at the onset of an experience, but are brought into the fold too late in the process, tacked on so as merely to check a box.

But this is an unfortunate misstep. Of the five senses, our brains react to sound the fastest, making it the defacto organiser. With the emergence of new forms of immersive entertainment, both in physical spaces and hybrid experiences inclusive of VR, AR and beyond, integrated 3D positional soundscapes can be a

powerful tool to complete an illusion and transport audiences in an instant. With these new technologies, sound can be key to driving narrative attention and giving visitors the illusion of an infinite decision tree of options.

Our brains are wired to discern a situation based on the sound

we hear. No matter how compelling visual or tactile experiences may be, if something doesn't sound right, especially in the spatial dimension, the brain won't truly be fooled.

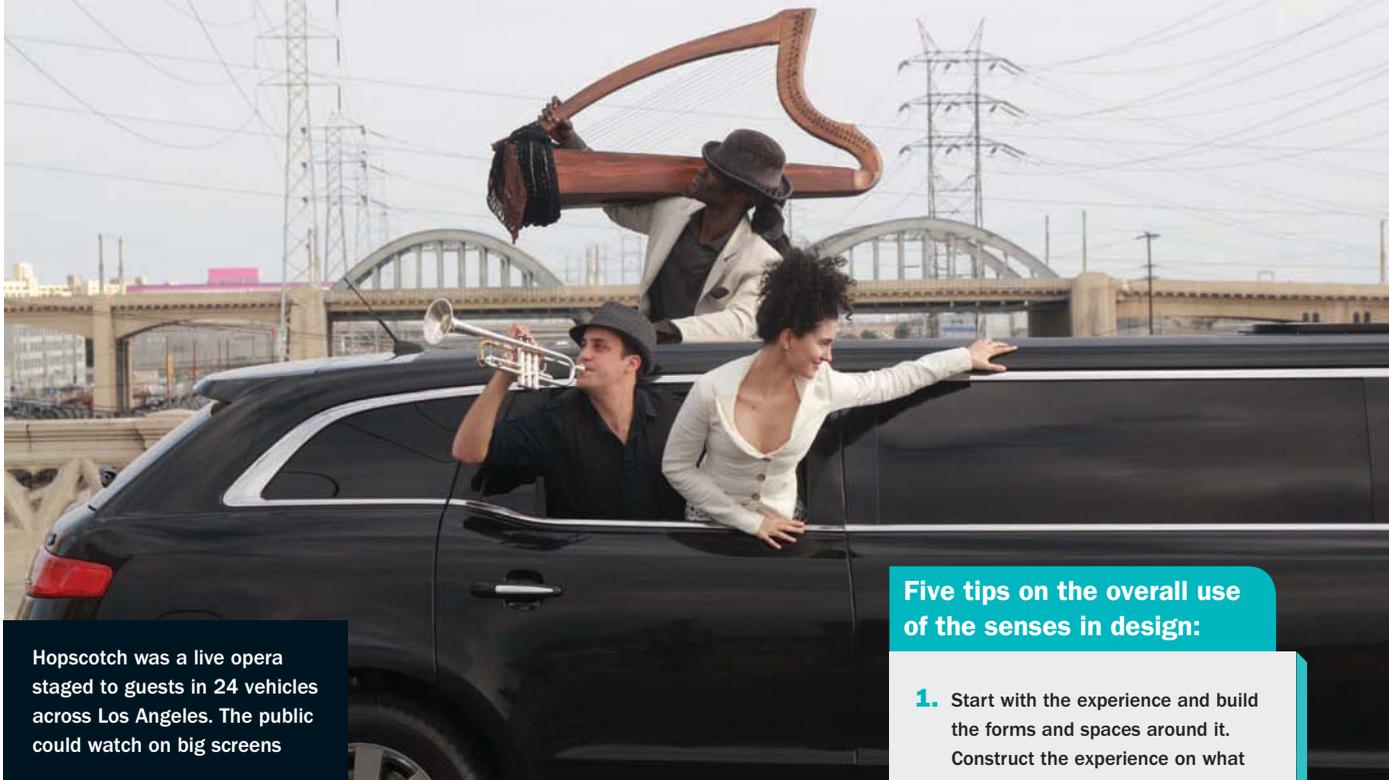
Five things to remember about SOUND

1. You must consider the higher role of sound during the concept stage, or opportunities are lost.
2. It's not about the sound, it's about the cohesive multisensory experience we are creating.
3. Silence is our design “white space” and makes the experience stronger.
4. Sound is the organiser of the senses – it's the key to a first impression.
5. Cacophony breeds confusion. Sound is the hidden driver of narrative focus.

PHOTO: TORBJORN CALVERO © PREMIUM ROCKSHOT



An upcoming ABBA exhibition will use musical soundscapes



Hopscotch was a live opera staged to guests in 24 vehicles across Los Angeles. The public could watch on big screens

Five tips on the overall use of the senses in design:

1. Start with the experience and build the forms and spaces around it. Construct the experience on what the sensations of the guest in the space will be like.
2. Think multisensory. Use a mix of the senses and synesthetic potentials to enhance the experience of a space.
3. Present experientially when you're recording and pitching your ideas. Make sure you stress the importance of non-visual (ie, absent from your drawings and models) sensory components.
4. Consider distinctiveness. Sound can be a true differentiator between a fun experience and a truly immersive environment. Audiences aren't easily fooled, but sound is the most economical way to guarantee that their brains will believe what they see (or rather what they hear).
5. Focus on immersion. While it may not be necessary to include all of the senses in your spatial design, consider using those that are appropriate in ways that will better immerse the guest in the space.

Combining the Senses

We should note that the senses should never be considered in isolation. Designers and psychologists alike are aware of synesthesia, or the idea of one sense impacting and causing an effect in another of the senses. As we think about effective sensory design, we should try to leverage the power of one sense to impact another, with the overall effect being the greater immersion of the guest in the space.

People do not differentiate each of the sensory elements that they experience in

a space. This is the challenge in terms of creating a holistic, immersive space in which each of the senses is integrated seamlessly for the guest.

There are architects who will argue that any intentional sensory stimulation, other than visual, is a betrayal of architectural principles. The visual sense is by far the most important and it is this sense that has guided architectural design and experience since its very beginnings. But an increasing number of architects, not all of them involved in entertainment design, feel that the neglect of sensory design is the neglect of the complete (user) experience.



Multisensory tasting rooms at Cité du Vin, a new wine museum in Bordeaux, France



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Alterface's proprietary world of Popcorn Revenge can fit a wide range of movie-inspired themes



ERRATIC FANTASTIC

Alterface launches Erratic® Ride, the first non-linear, mixed-media, interactive ride on the market, with the first set to open at Walibi in Belgium

Alterface Projects, the media-based attractions manufacturer and technologies specialist, has launched a groundbreaking and unmatched interactive experience: Erratic® Ride.

It's the first non-linear, mixed-media ride with dynamic scene changing, where players can determine the sequence of events depending on their ranking and preferences. The ride fully immerses and engages guests with every facet of the story. And furthermore, it can be installed on a relatively small space to achieve a high throughput.

The first installation of Erratic Ride is set for the Compagnie des Alpes-owned Walibi, one of the largest parks in Belgium. Erratic Ride at Walibi will feature Popcorn Revenge, a brand



ETF's Multi Mover trackless vehicles complete the ride

new IP from Alterface, and trackless Multi Mover vehicles by ETF.

Gamechanging concept

"After 16 years of interactive dark ride success, including Mauseau-Chocolat type rides, we felt we had to come with a new and truly gamechanging concept," says Benoit

Cornet, CEO and founder of Alterface. "The storytelling capabilities of our show control technologies, combined with the unique features of ETF Multi Mover vehicles, are key ingredients for this exciting ride formula. The collective know-how acquired over no fewer than 30 successful installations has allowed the team at Alterface to define this winning concept."

The compact Erratic Ride is the first member of a new family of visitor-centric



Benoit Cornet, CEO and founder of Alterface

experiences. It's aimed at space-conscious venues and represents a total solution for anyone who wants a true dark ride experience on a limited footprint.

"The user experience was the starting point and the technical details followed. We made sure that transitions from one scene to another are smooth and the limited footprint has an enhancing rather than a limiting impact," says Cornet.

The ride concept is versatile and the speed, route, rotations and reverse movements of the six-person trackless Multi Mover can be specified in the design phase and altered at any time.

Popcorn Revenge

Popcorn Revenge® brings a flurry of projection techniques, video-mapping and special effects, as already demonstrated in Alterface signature rides around the world.

Combined with a unique touch of "choreography" usually only found in much

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“Alterface’s new ride generation is refreshing and innovative. Erratic Ride will, without any doubt, be a great addition to our park. Based on Alterface’s track record and the quality of our relationship, we trust them to deliver our visitors an experience that will be immediate, simple, playful and extremely effective”

– Jean-Christophe Parent, CEO, Walibi Belgium

KEY POINTS

- dynamic scene changing
- fully immersive
- small footprint
- high throughput
- six-person vehicles
- true dark-ride experience
- affordable price point
- supports any IP, including Alterface’s Popcorn Revenge

Projection mapping and cutting-edge special effects bring each scene to life in Alterface’s Erratic Ride experience



larger projects, it’s an ideal IP for parks of any size and visitors of any age. Alterface has designed a series of characters that can fit each movie theme. From pirate to space themes, from horror to magic to superhero themes, there are endless possibilities.

“Erratic Ride is the perfect example of a next-generation attraction that offers a more dynamic and coherent media experience. Needing a relatively small footprint,



it can be easily installed at any park or indoor location,” says Cornet. “Popcorn Revenge’s theme is universal and suitable for guests both young and old, but we can implement any other IP or character of choice.

“With this world-class yet affordable ride, Alterface demonstrates once again its commitment to developing innovative concepts to offer clients the best possible rides at their venue.” ●

ABOUT ALTERFACE

Founded in 2001 and headquartered in Belgium, Alterface Projects operates globally with offices in the US and China. Together with a worldwide network of partners, the Alterface team develops turnkey interactive attractions for dark rides, including spinning and duelling theatres and walkthroughs. Alterface champions the market with advanced technologies, including their patented interactive show control system Salto, multi-user and device-free pointing solutions, as well as creative mixed-media ride concepts. Alterface clients include Phantasialand, Six Flags, Legoland Discovery Centres, Carowinds, Ferrari World, IMG, Lotte World, Yumiyuriland, Hub Zero, Comics Station Antwerp and many more.



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RAISING THE GAME

Polin Waterparks has launched a dedicated R&D centre, where 50 leading engineers are working on new projects, rides and first-of-a-kind gaming technologies

As one of the world's largest waterpark suppliers, Polin Waterparks is committed to investing in research and development (R&D), forging new paths in the industry and being responsive to clients' changing demands.

One area where the Polin team has been focusing is the integration of technology, interactivity and gaming into the waterpark

experience and hence the company has launched Polin Game Technologies.

Polin Game Technologies

Polin Game Technologies division focuses on new concepts and technologies by strategically combining the experience of its highly skilled R&D engineers with those of other critical sectors — including some of the best known companies in their fields.

Combine that proficiency with 40 years of dependable, trustworthy expertise, and customers can now benefit from the development of some of today's most innovative gaming and interactive products. Furthermore, the wide variety of offerings in the Polin catalogue is specifically designed to make waterpark guests want to come back again and again.

Slide 'n Score



The future of adrenaline-soaring gaming is here! Guests collect a remote controller from a kiosk and log in before entering the ride, choosing one of five difficulty levels. Strapping the unit on their arm and slipping controllers over their fingers, players have access to multiple buttons that match LED-illuminated targets within the ride. As guests shoot through the waterslide — which can be either body slides or tube slides — they collect points by pushing the button that matches each target at precise points while sliding past. At the end of each sliding session, guests can observe their score on screens positioned in the landing area.

- Easy to play
- No complicated instructions necessary
- Guests not required to carry heavy boards or rafts
- Accurate positioning system without use of RFID tags
- Social media integration

Slide 'n Roll

This new offering combines all of Polin's exclusive technologies — unique sound, lighting and design, special effects — into one slide. The result is an experience that delivers a full range of sensory stimuli for guests.

- Combines exclusive sound, design and light effects
- Full sensory stimuli
- Special effects impact guests throughout entire slide experience
- Latest innovation technologies

The slide delivers sound and light effects, creating a sensory ride

- Ease of operation and maintenance
- Sound effects available
- Endless theming possibilities
- Fluorescent effect with special high-tech resin



SplashWare

Polin's multi-functional Splashware System, which launched last year, is the world's first and only Integrated Slide Information System. It offers an innovative modular solution and the system enhances slide safety, helps reduce operational risks and costs, improves the customer experience, boosts marketing efficiency, optimises capacity and can also significantly increase revenue by introducing new sources of income.



Splash VR synchronises the 360° film with the guest's slide position and speed



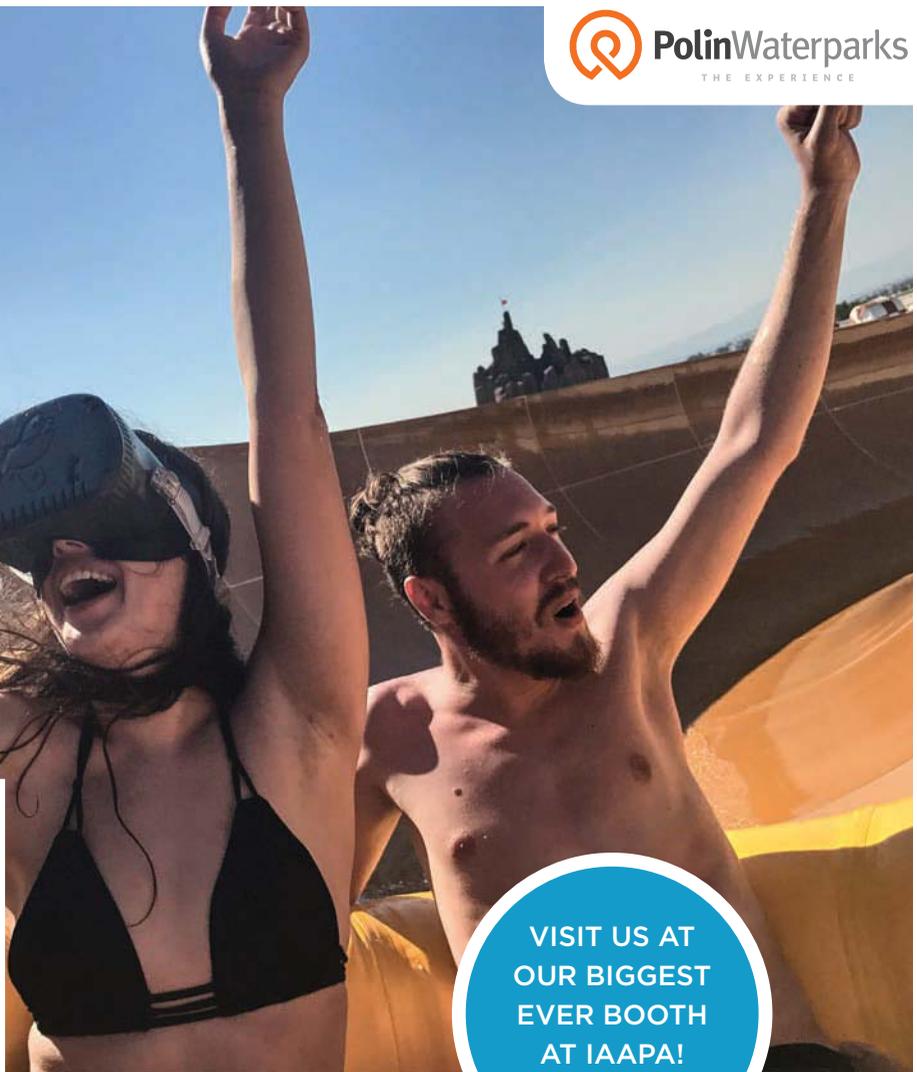
Splash VR

Polin has just unveiled a breakthrough product, the first VR waterslide experience. In cooperation with French company Polymorph, the first installation was recently completed at the brand new Land of Legends resort in Antalya, Turkey.

Splash VR is the first technology solution that allows an operator to deploy a VR experience in a waterpark, without changing the structure of the water slides. This ambitious project took more than eight months of research and development, structured around major innovations such as:

- The design of an indoor user-tracking solution that can be deployed on any slide without affecting its integrity. Using radio waves, the headset is able to triangulate exactly where it is located in the slide
- Design and production of the first waterproof VR headset. Drawn and printed in 3D, the headset is able to play 360° film, calculating in real-time its position in the slide. The headset is comfortable and ergonomic, but above all provides exceptional 360° immersion
- The development of a 360° media player with the ability to synchronise the speed of the film with both the speed of the visitor and their position in the slide

Polin developed a 3D-printed headset



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R&D AT POLIN



Polin Waterparks opened a dedicated research facility in Turkey

Polin Waterparks is proud to be recognised as one of the few research and development (R&D) centres in Turkey. Polin is a global leader in the design, engineering, manufacturing and installation of waterparks and the first firm to receive certification by the Turkish Ministry of Science, Industry and Technology as an official R&D centre in its sector. Polin employs 46 R&D designers and engineers and is already recognised as a pioneer in the field of innovative advancement and application of closed-moulded



manufacturing technology in waterslide development. Today, the firm continues to focus on high-quality design and innovation patents.

“ One day I woke up and realised we needed something really iconic ”

Chester Osborn

chief winemaker and viticulturist, d’Arenberg

The d’Arenberg Cube visitor experience and restaurant opens in late November

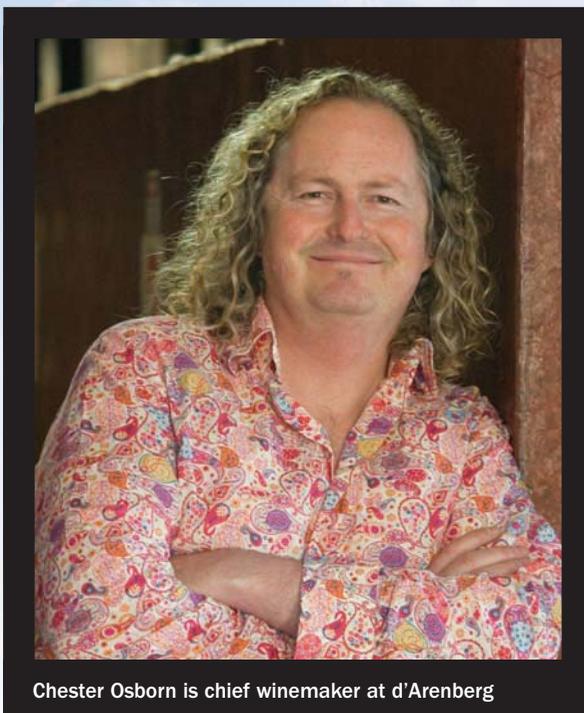


In the McLaren Vale wine region, an unlikely structure has emerged – a contemporary, twisted glass box that glistens in the South Australia sunshine. The A\$15m d’Arenberg Cube serves two purposes. It’s a brand home for the award-winning wine producer, offering a multi-sensory, art-filled journey through the world of d’Arenberg and a range of blending and degustation masterclasses, and it’s a world-class restaurant.

“When the guest enters the building, they walk through a mist that introduces their senses to the wine of the day,” says chief winemaker and viticulturist Chester Osborn. “There’s an art gallery of wine-related installations and an interactive gallery called Alternate Realities, because when two people have the same glass of wine, they’ll have different realities of that wine.”

For Osborn, whose great grandfather, Joseph Osborn, founded the d’Arenberg wineries in 1912, it’s been a long-held dream. As the owner of one of the busiest cellar doors in McLaren Vale, research by wine and tourism industries noted the need for more tourist drawcards and the Cube is his response. Osborn needed more space to cater more people.

“We have a successful restaurant called d’Arrys Verandah and a tasting room, which are always fully booked,” he tells *Attractions Management*. “I thought about creating an 1800s, colonial-style restaurant, but then one day I woke up and realised we needed something really iconic that will make people really want to come and see us.”



Chester Osborn is chief winemaker at d’Arenberg

PUZZLE ME THIS

Wines from d’Arenberg are famously something of a riddle – for example, The Dead Arm Shiraz, The Hermit Crab Viognier, The Money Spider Roussanne – “and wine, too, is a puzzle to work out,” says Osborn. That inspired the idea of a Rubik’s cube-shaped structure, with the top two levels appearing to have been twisted. The mirrored design means it looks like a cube floating on top of a vine.

In the new fine dining restaurant, Michelin-starred chefs Brendan Wessels and Lindsay Durr will be serving a menu inspired by the theme of alternate realities and at “the top end of international cuisine – think Melbourne’s Vue de Monde or El

Celler de Can Roca in Spain,” says Osborn. There are four big terraces where guests can admire the panoramic view and, on the top floor, the bar, tasting room and lounge area will be located, featuring glass art, lightboxes, video screens and projections.

“The bar is made up of 115 screens showing content of a person swimming along, as if they’re trapped inside.”

There are plenty more offbeat or zany installations and interactives inside the visitor experience, including a cow sculpture with a polygraph, a natural automated winemaker, a “flower and fruit” room, decorated with artificial flowers and fruits and filled with wine aromas the visitor can try, and a 360-multimedia immersion room that recreates the vineyard.

The d’Arenberg Cube – expected to open in late November – is built to accommodate 500,000 annually and Osborn says he will charge a flat A\$10 ticket price for non-diners and non-members who just want to do the experiences. As wine tourism continues to blossom in McLaren Vale, where there are 120 wineries and 18 cellar doors, Osborn’s iconic Cube is certain to attract attention.

“It’s a very busy tourist destination, second to Barossa Valley in numbers, but not by much,” he says. “It’s on the way to Fleurieu peninsula and Kangaroo Island, which are popular destinations, so we have a lot of people heading there who don’t stop, but maybe they will now. There are 40 restaurants in this region and its only 40 minutes drive from the centre of Adelaide, so it’s popular for a day or overnight trip.”



SIMWORX FLYING HIGH

Simworx launches the Mini Flying Theatre, a smaller footprint, budget-friendly option using the latest cutting-edge ride technology

Dynamic simulation attractions specialist Simworx has added a new attraction to its product range – the Mini Flying Theatre. Developed as a less expensive option to the larger Flying Theatre, also offered by Simworx in partnership with Dutch ride manufacturer Mondial, the Mini Flying Theatre brings this increasingly popular type of attraction into the reach of smaller operators, with both a more accessible price range and smaller overall footprint, but still utilising the latest, cutting-edge ride technology.

Featuring an immersive, large-format, quarter-dome screen concept, the Mini Flying Theatre offers 20 seats, which are accessed via entrance and exit routes on side gangways from a pre-show area, providing for an approximate hourly capacity of up to 250 guests. Riders are seated in a normal horizontal plane in four rows of five, two on each side of a central holding structure, one behind the other. As the attraction cycle begins, the seats are lifted into the air in a smooth transition to panorama mode in front of the dome screen, with the rear rows moving above those in front.

Unique movements

Riders experience unique movements fully synchronised to the movie being played on the screen, including programmable heave and tilt along with forward and backward motion, while the sensation of flying is enhanced by the riders' legs dangling freely.

TURNKEY SOLUTION

As with all its products, Simworx offers a full turnkey package for the Mini Flying Theatre which includes:

- In-theatre effects
- 3D projection system
- Surround sound
- Show control equipment
- Theming
- Pre-show/post-show
- Custom film productions
- 3D glasses and glasses cleaning machines



The Mini Flying Theatre has 20 seats, which are accessed from the entrance and exit routes on the side gangways

In-show effects such as water spray, wind, snow, bubbles, smoke and special-effects lighting provide operators with a truly sensational ride, which is sure to excite, surprise and entertain guests of all ages.

The Mini Flying Theatre is supplied with surround-sound audio and an HD2K or 4K 3D projection system. In addition to the motion synchronisation, the attraction is fully interfaced to projection and sound systems and uses custom show reels on a digital format AV solution. Retractable safety monitored seatbelts are also incorporated as a standard feature.

Competitive price point

“The Mini Flying Theatre is a great addition to our product range and provides operators of all kinds of venues with an opportunity to add such an attraction at a very competitive price point,” says Terry Monkton, Simworx managing director.

“Flying Theatres are proving popular with the whole family – something we have seen with our larger, 60 seat models. But for those with smaller budgets, they have often not been a realistic option. This latest Simworx development makes the possibility

of adding a Flying Theatre much more credible for many more operators and I'm delighted we've now added it to our ever-growing range of media-based attractions.”

The first example of Simworx's newest product has already been sold and will make its debut in March 2019. ●



FOR THOSE WITH SMALLER BUDGETS, FLYING THEATRES HAVE NOT BEEN A REALISTIC OPTION. THIS LATEST SIMWORX DEVELOPMENT MAKES THE POSSIBILITY MORE CREDIBLE

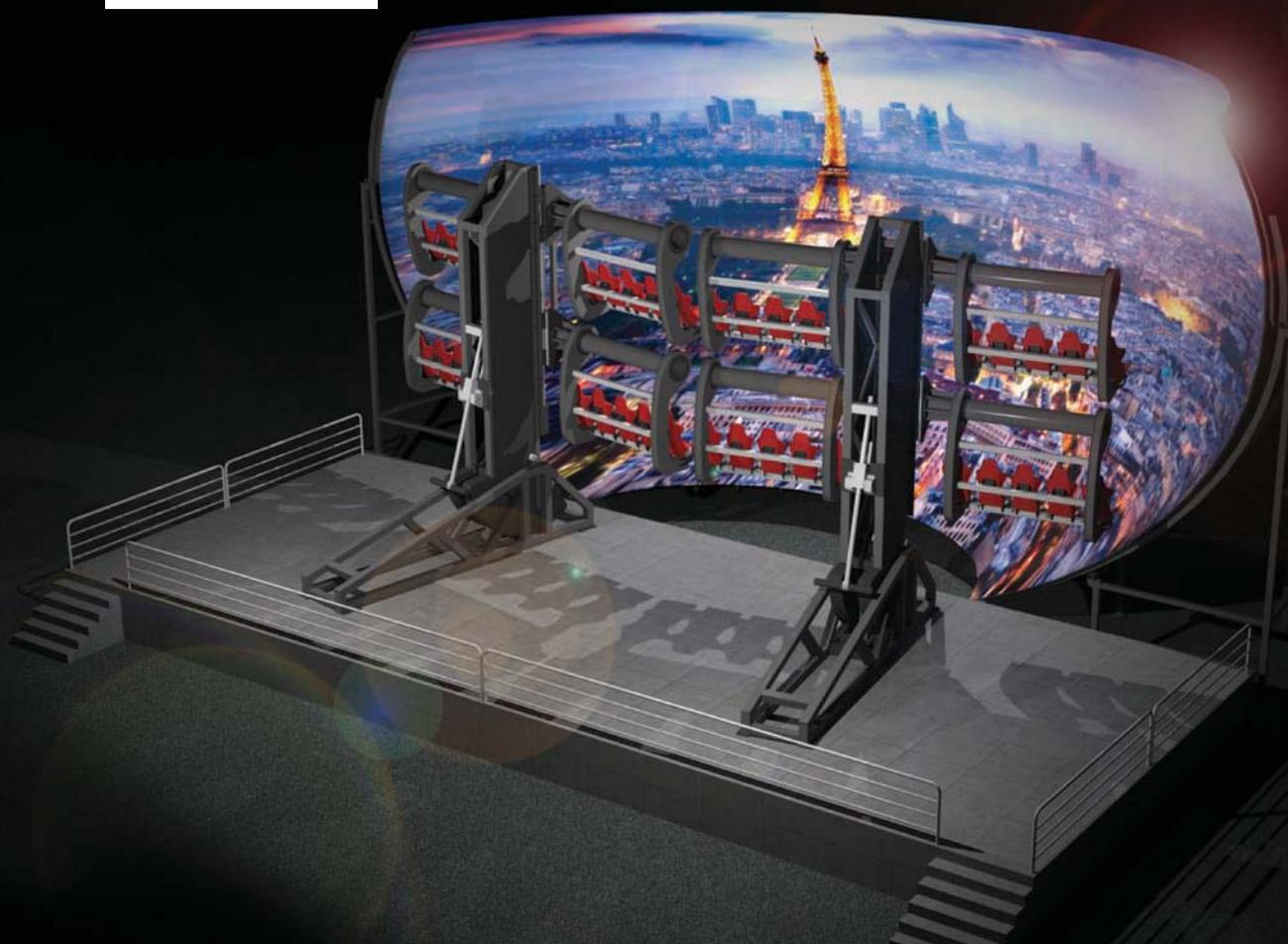




KEY FEATURES

- Large-format, quarter-dome screen
- Programmable heave
- Programmable tilt
- Load in normal horizontal plane
- Smooth transition to panorama mode
- Retractable safety monitored seatbelts
- Custom show reel
- Minimum rider height 1.1m

The Mini Flying Theatre has surround-sound audio, an HD2K/4K 3D projection system and a range of in-show effects



IAAPA ATTRACTIONS EXPO

The 2017 IAAPA Attractions Expo kicks off on 13 November.

Here's what to expect from the show - plus, news from a selection of visitors

The 2017 edition of the IAAPA Attractions Expo, the biggest event of its kind, is promising to be better than ever, with the global organisation set to celebrate its 100th year in 2018.

The expo is the world's largest conference and trade show for the \$39bn attractions industry. Alongside its vast show floor, IAAPA offers a programme of more than 100 educational sessions and presentations by leading operators on industry trends, new technology, marketing and communications, entertainment, government relations, safety and security, food and beverage, games and merchandise, facility operations, human resources, and more.

This year's keynote speaker is Merlin Entertainments CEO Nick Varney, who will talk at the GM and Owners' Breakfast on 15 November. The conference takes place from 13 to 17 November and the

NEED TO KNOW

What: IAAPA Attractions Expo 2017

When: 13-17 November 2017

Where: Orange County Convention Center, Orlando, Florida

How much: \$50 - student; \$209 - IAAPA member; \$395 - non-member

Register: www.iaapa.org/expos

IAAPA
Attractions
Expo



trade show from 14 to 17 November at the Orange County Convention Center in Orlando, Florida. Buyers and decision-makers from the world of theme parks, waterparks, FECs, zoos and aquariums, and museums attend the show.

IAAPA 2017 expects to welcome 32,000 attendees and 1,100 exhibitors across the 560,000sq ft of trade show floor.

IAAPA
Attractions
Expo

EXHIBITOR NEWS

ANVIO ▼

Booth #3381

Anvio VR is demoing a new multi-player, free-roam, body-tracking virtual reality midway attraction system. Anvio opened its first attraction with its launch game, the multi-

player zombie shooter *City Z*, in Moscow, Russia, this April. At IAAPA, Anvio is presenting its systems, *City Z* and footage of its upcoming game release. The company is looking for partners to roll out the product in new locations.



Learn about Anvio's zombie shooter VR game at IAAPA

SALLY

Booth #2267

Sally Corp, which is celebrating its 40th birthday at IAAPA this year, will be on hand to discuss turnkey dark ride attractions with parks and entertainment facilities. Sally has new dark rides based on two of today's most popular franchises, *The Walking Dead* and *Five Nights At Freddy's*. In addition to IP-centred products, Sally's dark ride selection includes rides of all sizes and themes, including *Power Blast*, *Challenge of Tutankhamon*, *Ghost Blasters*, *Scream in the Dark*, *Forbidden Island* and *Zombie Apocalypse*.

IPLAYCO

Booth #4837

International Play Company (IPlayCo) is sharing the news

that it has acquired the intellectual property rights to the Play Mart brand in Europe. This gives the company the ability to increase its market by adding Play Mart's complementary designs to its offer and allows the company's operations to function on a regional basis, with the North American, Asia-Pacific and EMEA teams supplying customers across continents.

GARNER HOLT

Booth #771

Animatronics technology has always been about making dimensional mechanical creations look like living beings. Garner Holt Productions has been pursuing the art of animatronics for 40 years,

and has recently premiered its Living Faces of History series of expressive human characters. The animatronics feature faces with 40-plus individual motions capable of hundreds of unique combinations, making them truly expressive. See them in action at the Garner Holt booth.

OPENAIRE

Booth #1844

Visit the OpenAire booth to find out about the company's wide range of retractable enclosures, including the record-breaking indoor waterpark project at Epic Waters in Grand Prairie, Texas. Epic Waters covers 80,000sq ft and includes a 62,000sq ft retractable roof enclosure. The enclosure was unveiled to the public at a recent event where the Mayor of Grand Prairie opened the roof's 40 operable panels for the first time with the flip of a switch.

NICEBERG

Booth #1873

At IAAPA, find out about Niceberg Studios' latest film, *Moonthunder 5D*, which is now available for the US market and can be found on Triotech, Simex-Iwerks and Doron Precision platforms. And, from the makers of the popular ride film *Wall of China*, comes *Great Wall VR 360°*. *Great Wall VR 360°* is partnered with leading VR ride manufacturers including DOF Robotics, Fulldome Pro,

and Innosimulation. There is also a new five-minute ride version of *Space Panda 4D*.

ADG

Booth #2646

Aquatic Development Group (ADG) is exhibiting at IAAPA 2017 and sharing the news of its recent Leading Edge Award. The World Waterpark Association (WWA) recognised ADG for its innovative take on the traditional wave pool, Twin Tides. Twin Tides is a dual-entry wave pool that employs a wave system configuration that creates continuous wave action across the pool, doubling capacity. ADG has installed several Twin Tides experiences across the US. To find out more, visit ADG's booth.

PICSOLVE

Booth #4850

Picsolve International is evolving. The attraction photography specialist's new, industry-leading, digital content platform is being unveiled exclusively at IAAPA 2017. Be sure to visit the Picsolve booth to discover how this game-changing approach to creating, collating and sharing photo and video moments can transform your consumer experience.

POLIN

Booth #1378

Polin Waterparks and its game technologies division is presenting a range of new experiences at its biggest ever IAAPA booth. Attendees can learn about Slide n Score, a game controller that allows waterpark guests to take on a target-shooting challenge on their way down a slide. They can also learn about the first VR waterslide, Splash VR. The first installation is at Land of Legends in Turkey, and allows

Picsolve is unveiling a new digital content platform



Polin Waterparks is presenting a new water experience, Splash VR

an operator to deploy a VR experience on an existing slide. Polin is also showcasing the different functions of its Splashware System that launched last year and an all-new slide concept called Mantis.

TAA

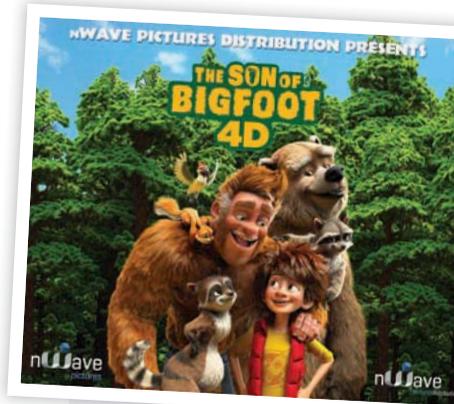
Booth #2065

Theming and Animatronics Industries (TAA) is going comics. At the planned Warner Bros World park in Abu Dhabi, TAA is working with Bugs Bunny and the rest of the bunch to bring fun to the kids. TAA also recently reached for the stars and beyond – at Movie Park, Germany, with the new Star Trek attraction. At Disneyland Paris, TAA oversaw the retheming of the Star Wars attraction. Visit the booth to learn more.

BROGENT

Booth #5815

Brogent Technologies is launching Q-Ride, set to simulate an ocean journey and instil "surprise, exhilaration, and wonder" in park guests. Brogent Q-Ride takes guests on an ultra-realistic ocean VR adventure, taking a flight out over the water to be suddenly lowered into the sea, immersed underwater. Fish, dolphins, manta rays and whales appear all around as the ride takes guests through kelp forest and underwater caves. Q-Ride is a visual and emotional experience, travelling amongst marine spectacles offering tantalising thrills and surprises.



Attendees can watch 4D theatre film *Son of Bigfoot* at nWave's booth

NWAVE

Booth #1066

At IAAPA, nWave is presenting *Son of Bigfoot 4D*. Follow Adam Harrison on his wild adventure to find his father, Bigfoot. In *Return to the Lost World*, watch out for ferocious dinosaurs as an expedition returns to a familiar island. Show attendees are invited to stop by the booth for an exclusive preview of these exciting attraction films.

BRUNSWICK

Booth #2206

Brunswick Bowling is promoting Epicenter, a way to bring authentic bowling to spaces with a smaller footprint. It is an all-in-one solution that appeals to all demographics, making it popular with restaurants, hotels, cinemas, FECs and other venues that might not have room for traditional bowling. Epicenter increases revenues by keeping guests on the property longer and encouraging them to return.



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EXHIBITOR NEWS



Simex-Iwerks is launching a submarine mystery film

GATEWAY

Booth #4854

Gateway Ticketing Systems is showcasing its customer relationship management solution, CRM Plus Powered by Galaxy. CRM Plus combines all the ticket, food and beverage, retail purchasing and usage information from the Galaxy Product Suite with marketing touchpoints to provide a 360° view of guest behaviour. Gateway says CRM Plus empowers customers to deliver “the right experience, at the right time, in the right way to the right people”.

SIMEX-IWERKS

Booth #2249

Simex-Iwerks Entertainment has teamed up with Technicolor

Animation to co-produce a new 4D theatrical experience, *The Deep: Mystery of the Ancient Amulet*. The film is based on the underwater adventure cartoon series *The Deep*, which is published by Gestalt Comics. Simex-Iwerks has created a 12-minute fully immersive 3D viewing experience, featuring exclusive 3D CG animation, an original storyline and stunning special effects, vibrating seats, water sprays and bubbles.

WATERPLAY

Booth #3675

Waterplay Solutions is debuting Shoreline, an interactive aquatic play experience bursting with seaside discoveries and water effects. Designed for splash pads and aquatic play spaces and inspired by ocean tides, the Shoreline collection includes 19 innovative products and acts as a playful extension of Waterplay's nature-inspired Grasslands collection. A dynamic range of water effects is designed to engage users of all ages and abilities.

LAGOTRONICS

Booth #2043

Having successfully introduced GameChanger and the Farm Fair edition of this interactive rotating dark ride at EAS, Lagotronics Projects is showing these experiences to its US



Bermuda Blitz is a recently completed coaster by Vekoma

audience in Orlando. Farm Fair is a brand new IP and game designed in a farm theme.

UNLIMITED LEISURE

Booth #1360 / 1560

Unlimited Leisure Group provides unique solutions for leisure developments. Its companies will be represented at IAAPA. The Ticket Experience solves the number one guest complaint by providing a queue-free theme park experience. TapeMyDay automatically films, edits and uploads an irresistible photo and video compilation of the guest's entire stay. Unlimited Snow is the one-stop-shop for all snow and ice leisure experiences. And visit the booth to find out more about HollandWorld, a second gate with attractions, hotels, casino, retail and F&B.

VEKOMA

Booth #5133

Vekoma Rides invites attendees to visit its booth and learn about the newest and latest thrill coaster designs as well as the Family Boomerang Rebound and Suspended Family Coaster. Vekoma's Bermuda Blitz has debuted at Legendia Poland. The coaster is 908 metres in length and stands 40 metres high, combining a variety of ride elements in a compact design. Space Warp at Energylandia is the first of a whole new generation of Vekoma's sitdown thrill coasters. It is the first thrill coaster to be designed using Vekoma's latest track design tools and built using its new track production

method with the new MK1101 trains. In 2018, Vekoma will be opening the new Firestorm launch coaster in Vietnam and in China, and three Looping Coasters and four Family Boomerang Rebound in China.

HOLOVIS

Booth #1046

Holovis continues to build on the popularity and success of its new R3ex range of attractions by presenting a full-scale, augmented reality application-based demo of its R3ex Arena Solution. The real-time working model will show four of the R3ex systems in a duelling arena formation. Within this model, 16 riders (four on each R3ex arm) interact with and duel against each other in the virtual world, seeing the real-time cause and effect of their actions. The attraction layout sees the queueline cleverly designed so queuing guests can interact in real-time with the people on the ride.

IDEATTACK

Booth #2843

IDEATTACK, a global leader in the tourism and leisure design industry, has been announced as the exclusive designer, planner, attraction producer and general contractor for Chinese developer Evergrande Group. IDEATTACK will work on up to six Evergrande theme park projects, creating a new theme park brand that is envisioned as a top-quality entertainment destination featuring 33 cutting-edge attractions, from immersive multimedia rides to high-tech theatres. ●



Holovis is unveiling a working model of R3ex

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JOIN OUR

VIBRANT

ORGANISATION!

Chef Manager

Winchester, United Kingdom
Competitive

As an action oriented conservation charity, Marwell Wildlife's aim is to connect people with nature. Through enthusing our audience about the wonders of the natural world we're certain they'll share our passion to conserve it.

Our success relies on our key assets. A spectacular day out for our guests at our 140 acre Marwell Zoo, with its stunning array of exotic and endangered species and the amazing family of talented people in our team, who share our passion and bring our vision to life.

A rare and exciting opportunity has arisen for a Chef Manager to join our successful Catering Team here at Marwell Wildlife.

In this exciting new role you will be responsible for supporting the Head of Catering Services, helping to ensure the provision of a great food and beverage menu with a focus on exceeding customer expectations as the first requirement. You will use your previous experience of working as a senior chef in a management or supervisory role to focus on the ongoing daily operation and development of food and beverage in all outlets, increasing spend from existing audiences and driving new business with measurable results.

You will use your proven skills as a leader, to motivate and encourage the Catering Team to provide an exceptional standard of guest experience.



**Marwell
Wildlife**

You will have a minimum NVQ level 3 or equivalent in food safety and experience of managing food hygiene and environmental health, including readings and record keeping.

A City & Guilds 706/1, 706/2 & 706/3 catering certificate or equivalent is also an essential requirement of this role.

Placed in the top 20 of the Sunday Times Top 100 Best Not-For-Profit organisations, we know that our future plans will only be delivered through a great team of highly motivated people. We'll provide a generous package and the opportunity to further develop your professional skills and abilities, to have a big say in future plans and of course, a fantastic working environment!

Successful applicants for vacancies with Marwell Wildlife will be required to have a DBS check as a condition of employment. Marwell Wildlife is an equal opportunities employer.

CLOSING DATE: 12TH NOVEMBER 2017

If you would like to join our unique and vibrant organisation and become part of our Marwell Family, please submit your CV and covering letter.

APPLY AT <http://lei.sr?a=b8IOM>

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● **Visitor Experience and Site Support Manager**

Woburn Safari Park

Salary: Competitive

Job location: Woburn, United Kingdom

● **Operations Director**

Thorpe Park Resort

Salary: Competitive

Job location: Chertsey, United Kingdom

● **Head of Marketing**

Blackpool Tower

Salary: Competitive

Job location: Blackpool, United Kingdom

● **Visitor Experience and Site Support Manager**

Woburn Safari Park

Salary: Competitive

Job location: Woburn, United Kingdom

● **Driver/Controllers**

The Postal Museum

Salary: £21,000 pro-rata

Job location: London, United Kingdom

● **Operations Director**

Thorpe Park Resort

Salary: Competitive

Job location: Chertsey, United Kingdom

● **Head of Marketing**

Blackpool Tower

Salary: Competitive

Job location: Blackpool, United Kingdom

● **Facilities Supervisor**

Madame Tussauds

Salary: Competitive

Job location: New York, NY, United States

● **Senior Water Park Manager**

Legoland

Salary: Competitive

Job location: Winter Haven, FL, United States

● **Retail Director**

Legoland

Salary: Competitive

Job location: Carlsbad, CA, United States

● **Operations Trainer**

The Eye Brand

Salary: Competitive

Job location: Orlando, FL, United States

● **Front Office Manager**

Legoland

Salary: Competitive

Job location: Carlsbad, CA, United States

● **Head of Product Excellence**

Legoland

Salary: Competitive

Job location: Florida, United States

● **Executive Assistant**

Legoland

Salary: Competitive

Job location: Carlsbad, CA, United States

● **Chef Manager**

Marwell Wildlife

Salary: Competitive

Job location: Winchester, United Kingdom

● **Commercial Director- Midway North America**

Merlin Entertainments Group

Salary: Competitive

Job location: Orlando, FL, United States

● **Guest Experience Host - All Departments**

Legoland Discovery Centre

Salary: Competitive

Job location: Kansas City, MO, United States

● **Guest Experience Host - Education Sea Life**

Salary: Competitive

Job location: Minnesota, United States

For more details on the above jobs visit www.am2.jobs

Disney offers first look at Florida's new Disney Springs NBA Experience

Disney has unveiled new details about its upcoming NBA Experience at the operator's Disney Springs leisure district in Orlando.

Disney Springs is currently undergoing a multi-year transformation, with the new National Basketball Association (NBA) attraction set to open in Q3 2019, replacing DisneyQuest. The experience has been inspired by the modern architecture of NBA arenas across the US.

"The building design exudes the same spirit and energising impact, while creating an unmistakable and entertaining connection to the NBA in a way that only Disney can," said Darcy Clark, marketing manager at Disney Springs.



Design has been inspired by the architecture of the NBA

"It's one of several ways Disney Springs is still growing and adding new experiences to delight and entertain our guests."

The experience will include interactive games

and competitions, immersive NBA video productions and interactive experiences, a retail store and a restaurant sitting adjacent to the main building.

More: http://lei.sr?a=q8Z5w_A

World of the Hunger Games comes to the Middle East at Motiongate Dubai

The world's first *Hunger Games* theme park attraction has opened in Dubai, as Lionsgate and DXB Entertainments celebrated the highly anticipated launch at the operator's recently opened Motiongate park in the UAE.

Called World of the Hunger Games, the new addition to Motiongate – part of Dubai Parks and Resorts – features a rollercoaster, street show, café and retail outlet, all set inside an immersive land recreating the *Hunger Games* world as seen in the movie quadrilogy.

"Motiongate Dubai is a fantastic partner," said Lionsgate's chief brand officer and



The attraction is the latest addition to Dubai Parks and Resorts

president of worldwide marketing, Tim Palen.

"Together, we have created an interactive experience that allows fans from around the

world a chance to immerse themselves in the *Hunger Games* world, which was created in an authentic, fun and exciting way."

More: http://lei.sr?a=M5z9u_A

American Association of Museums (AAM)

T: +1 202 289 1818 W: www.aam-us.org

Association of American Zoos & Aquariums

T: +1 301 562 0777 W: www.aza.org

Association of Art Museum Directors

T: +1 212 754 8084 W: www.aamd.org

Association of Independent Museums (AIM)

T: +44 (0)1584 878 151 W: www.aim-museums.co.uk

Association of Leading Visitor Attractions (ALVA)

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Association of Science and Technology Centers (ASTC)

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Association of Scottish Visitor Attractions (ASVA)

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Australian Amusement Leisure & Recreation Association (AALARA)

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European Association of Amusement Suppliers Industry (EAASI)

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European Association of Zoos and Aquaria (EZA)

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European Network of Science Centres and Museums (Ecsite)

T: +32 2 649 73 83 W: www.ecsite.eu

Giant Screen Cinema Association (GSCA)

T: +1 919 346 1123 W: www.giantscreencinema.com

Historic Houses Association (HHA)

T: +44 (0)20 7259 5688 W: www.hha.org.uk

Indian Association of Amusement Parks & Industries (IAAPI)

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International Association of Amusement Parks & Attractions (IAAPA)

T: +1 703 836 4800 W: www.iaapa.org

International Planetarium Society

T: +1 808 969 9735 W: www.ips-planetarium.org

Irish Science Centres Awareness Network (ISCAN)

T: +353 (0)51 302 865 W: www.iscan.ie

Museums Australia

T: +61 2 6230 0346 W: www.museumsaustralia.org.au

National Farm Attractions Network (NFAN)

T: +44 (0)1536 513 397 W: www.farmattractions.net

NAVET

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Outdoor Amusement Business Association (OABA)

T: +1 407 681 9444 W: www.oaba.org

The Aquarium & Zoo Facilities Association (AZFA)

E: rff@tnaqua.org W: www.azfa.org

The Canadian Museums Association

T: +1 613 567 0099 W: www.museums.ca

The Canadian Association of Science Centres (CASC)

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Themed Entertainment Association (TEA)

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Zoo & Aquarium Association

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