

# Attractions

## management

VOL 18 Q3 2013

**SIMWORX** launches brand new attraction,  
***THE IMMERSIVE TUNNEL***



**Come and visit us at stand number 1205**

**EAS**

Euro  
Attractions  
Show

Paris  
18-20 Sept.  
2013

# simworx

The power to move you...



Motion simulation technology for entertainment and education

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

[sales@simworx.co.uk](mailto:sales@simworx.co.uk)

# Attractions management

VOL 18 Q3 2013

## NEW OPENINGS

Henry VIII's  
Mary Rose

Space Shuttle  
Atlantis

## Puteri Harbour

We visit Malaysia's  
new children's  
attraction



Click here to subscribe to the print edition  
[www.attractionsmanagement.com/subs](http://www.attractionsmanagement.com/subs)

## ON THE COVER

# Terri Irwin

CONTINUING HER LATE HUSBAND STEVE'S LEGACY AT AUSTRALIA ZOO

## Water works

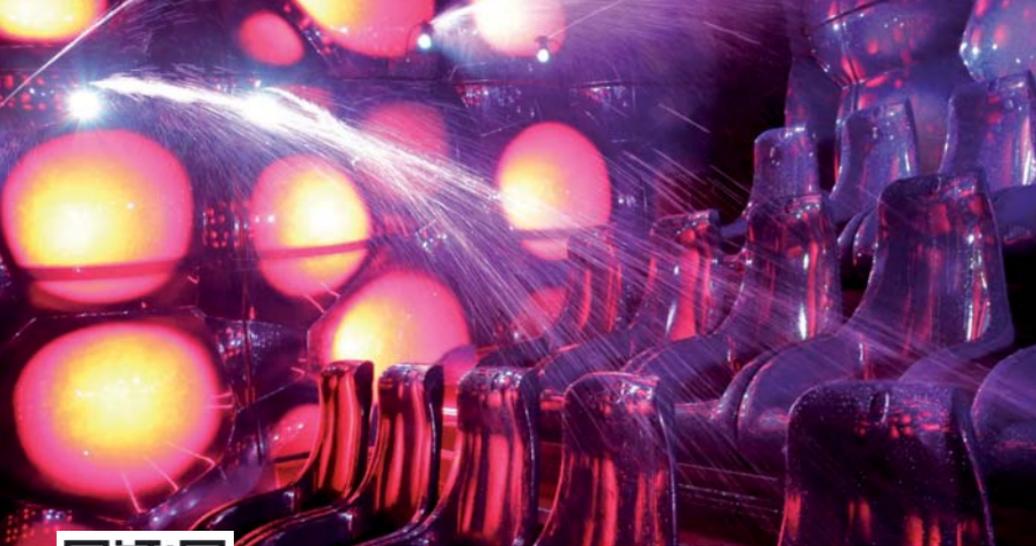
Waterpark  
operators share  
trends, success  
stories and  
future plans

Cover image: Terri Irwin with daughter Bindi and son Robert at Australia Zoo

Read Attractions Management online: [www.attractionsmanagement.com/digital](http://www.attractionsmanagement.com/digital)



follow us on twitter @attractionsmag



# TURN ON EXCITEMENT

Kraftwerk Living Technologies is one of the leading companies in the field of professional audio-visual system integration. We combine high-quality systems to an overall entity to create tailor-made, state-of-the-art solutions worldwide.

Focused on providing highest quality and innovation, Kraftwerk Living Technologies is your global partner for highly sophisticated **media-based attractions**. With more than 20 years of experience, we have a perfect understanding of the market's challenging demands.

Entrust us with complex tasks, rely on our competence and **TURN ON SUCCESS**.



DOME, 360°, 180° PROJECTIONS



CUSTOMIZED PRO-AV SOLUTIONS



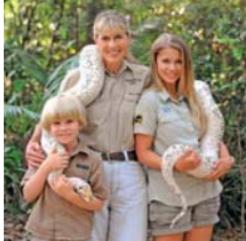
3D, 4D, 5D THEATRES



DARKRIDES

AUDIO  
VIDEO  
LIGHTING  
CONTROL  
SFX

TURN ON UNITED TECHNOLOGIES.



ON THE COVER:  
p22, Terri Irwin

#### READER SERVICES

##### Subscriptions

Denise Gildea +44 (0)1462 471930

##### Circulation manager

Michael Emmerson +44 (0)1462 471932

#### EDITORIAL TEAM

##### Managing editor

Kathleen Whyman +44 (0)1462 471918

##### Editor

Liz Terry +44 (0)1462 431385

#### NEWSDESK

Chris Dodd +44 (0)1462 471902

Aoife Dowling +44 (0)1462 471938

Tom Anstey +44 (0)1462 471922

#### ADVERTISING TEAM

##### Publisher

Julie Badrick +44 (0)1462 471919

##### Advertising sales

John Challinor +44 (0)1202 742968

Jan Williams +44 (0)1462 471909

##### Attractions recruitment

Sarah Gibbs +44 (0)1462 471914

##### Advertising production

Ed Gallagher +44 (0)1462 431385

#### WEB TEAM

##### Internet

Michael Paramore +44 (0)1462 471926

Dean Fox +44 (0)1462 471900

Tim Nash +44 (0)1462 471917

Emma Harris +44 (0)1462 471921

attractions-kit.net

product search engine

Kate Corney +44 (0)1462 471927

#### DESIGN

Andy Bundy +44 (0)1462 471924

#### FINANCE

Denise Gildea +44 (0)1462 471930

Rebekah Scott +44 (0)1462 471930

## EDITOR'S LETTER

# Authenticity

Last year I took a trip to the Queen's Gallery at Buckingham Palace in London to see *Leonardo, Anatomist*, an exhibition of the work of Leonardo da Vinci and the largest ever of his studies of the human body.

You can never be sure how you're going to react to things until they happen, but I was excited and moved to be in the presence of so many original pieces of work by this extraordinary man. The thought that his hands had held the parchments and created the models was mesmerising.

This engagement was possible because we know so much about Leonardo as a person and the interpretation and curation of the exhibition reflected it.

The sense of excitement you get when you make a connection with something authentic is most powerful when that connection is also with another human being and it's this which can make the difference between a good visitor experience and a great one.

Having authenticity and human engagement at the heart of an attraction creates an energy which ensures it's success and in this issue we examine two new visitor attractions – the recently opened NASA Space Shuttle Atlantis Exhibit at the Kennedy Space Station in Florida, US (page 44) and the Mary Rose in Portsmouth UK, the museum which tells the story of the life and times of Henry VIII's battleship (page 52).



Both these new attractions concern themselves with stories of human endeavour and adventuring – both represented cutting edge technology in the eras from which they came – and both engage the emotions through the stories they tell of the people who were involved and the authentic-

ity of the artefacts which are on display.

At the Kennedy Space Station, the humanising of the story is continued by docents who worked on the construction of the space shuttles and are there to tell their stories – one explained to me that she'd been part of the team that stitched the fabric wadding which lines the engines. The idea that you can sew a space shuttle was fascinating and unexpected. Visits from astronauts are also arranged to enable visitors to meet the people who made it happen.

At the Mary Rose, one focus has been on telling the stories of the people who lived on board the ship and displaying the possessions they had on board with them the fateful day she sank – this approach makes the whole experience so much more than a dry collection of artefacts.

Connecting with people across time and feeling a sense of authenticity are two key differences that transform a visitor experience and elevate it above a dry and dusty collection which gives no idea as to who conceived and made the majority of items on display.

Liz Terry, editor, twitter: @elizterry

THE LEISURE MEDIA COMPANY PUBLISHES



ATTRactions MANAGEMENT IS THE OFFICIAL MAGAZINE OF

SUPPORTED BY



The Leisure Media Company Ltd,  
Portmill House, Portmill Lane,  
Hitchin, Hertfordshire SG5 1DJ UK  
Tel: +44 (0)1462 431385  
Fax: +44 (0)1462 433909  
e-mail: attractions@leisuremedia.com  
www.attractionsmanagement.com



■ p28 Theme park attendances continued to increase in 2012



■ p32 Waterpark experts tell us the secrets of their success



■ p22 We talk to Australia Zoo's Terri Irwin



■ p52 The Mary Rose Museum opens, showcasing King Henry VIII's famous warship

## ISSUE 3 2013

- 05 Editor's letter
- 08 Theme park news
- 10 Waterpark news
- 12 Attractions news
- 14 Science centre news
- 16 Heritage news
- 18 Zoo news
- 20 Museum and gallery news

### 22 Profile:

#### Terri Irwin

The conservationist, social entrepreneur and operator of Australia Zoo describes how she and her late husband, Steve, built up their business and how she and her children are continuing his legacy

### 28 Analysis:

#### Riding High

The TEA/AECOM theme index report for 2012 shows that the industry's continuing to do well with record-breaking attendances for many parks

### 32 Waterparks:

#### Tapping the experts

The merging of waterparks and theme parks, shared experiences and multiple sensation rides are among the trends, as we find out from the operators

### 38 Top Team:

#### Class act

The first themed entertainment design degree launched last September at SCAD. The team behind the programme describe their inspiration and the challenges

### 44 Space centre:

#### Space age

Space Shuttle Atlantis has come home to rest at Kennedy Space Centre Visitor Complex. COO Bill Moore tells us how people react when they see the shuttle

### 48 Mystery shopper:

#### The cat's whiskers?

Sanrio Hello Kitty Town is among the attractions at the new Puteri Harbour Family Theme Park in Malaysia. We pay a visit to learn more about the offer

### 52 Heritage:

#### Mary Rose Museum

King Henry VIII's war ship is brought back to life in an exciting new museum, which takes visitors back to the day she sank, almost 500 years ago



■ p38 Students study themed design at SCAD



■ p44 Space Shuttle Atlantis goes on display at Kennedy Space Center Visitor Complex



■ p78 Guides and apps for air raid shelters, the terracotta warriors and talking benches



■ p48 We look at Sanrio Hello Kitty Town

**58 Design project profile:  
All hands on deck**

Mary Rose Museum's design team tell us how they created a building that complemented, but didn't compete with, the famous ship and the challenges of working around the hot box it's being conserved in

**64 3D/4D/5D:  
Work dimension**

We find out how film distributors work with operators and look at some of the new products that are available on the market for attractions

**70 Show preview:  
EAS 2013**

The suppliers reveal the products and projects they'll be showcasing in Paris

**74 Social media:  
Social update**

With social media evolving so quickly, we look at the latest changes and updates

**78 Audioguides & apps  
An app for all occasions**

We look at the diverse projects using them

**84 Branding:  
Brand news**

JRA offers advice on how to make branding work for different attractions

**90 Product focus:  
Attractions-kit**

A selection of the latest products

**91 Web gallery**

A source of attractions services

**Digital magazine:**

See Attractions Management online: [attractionsmanagement.com/digital](http://attractionsmanagement.com/digital)

**News and jobs:**

For the latest attractions jobs and industry news, visit [www.attractionsmanagement.com](http://www.attractionsmanagement.com) or sign up for the weekly ezine [www.attractionsmanagement.com/ezine](http://www.attractionsmanagement.com/ezine)

**Attractions-kit.net**

Find suppliers 24/7 using Attractions Management's dedicated search engine: [www.attractions-kit.net](http://www.attractions-kit.net)

**Subscribe:**

Be a part of the bigger picture and subscribe to Attractions Management. To sign up, call: +44 (0)1462 471915 or visit [www.leisuresubs.com](http://www.leisuresubs.com)

**Web gallery:**

For suppliers of products and services in the worldwide attractions industry, turn to page 91

# Theme Park

## Happy Valley theme park opens in Tianjin, China

Shenzhen Overseas Chinese Town Co Ltd has opened its sixth theme park, a new attraction called Happy Valley, based in the Chinese metropolis of Tianjin.

Ren Kelei, corporate general manager of Shenzhen Overseas Chinese Town, says the company plans to continuously invest in the Tianjin project in order to build it into a leading entertainment destination.

Located in one of the country's five national cities, the theme park is one of the largest in China, covering 350,000sq m (3,767,36 sq ft). *Details: <http://lei.sr?a=U656k>*



Visitors were treated to flavoured snowflakes

## Ice cream snow falls on Thorpe Park visitors

Visitors at Thorpe Park were treated to a unique experience recently, when the heavens opened and started snowing ice cream.

The ice cream snow, created by Miss Cakehead – who has previously made an edible hotel out of cake, among various other edible PR stunts – contained real strawberry and vanilla ice cream, which in the shadow of the park's Stealth ride.

Guests were alerted to an imminent shower by a classic ice cream van jingle, which played across the park before the snow fell. *Details: <http://lei.sr?a=b5c6l>*

## Plans revealed for US\$300m theme park in Sochi, Russia

Plans have been revealed to build a RUB9.7bn (US\$300m, £195m, €226m) theme park in Sochi, Russia.

The city will host the 2014 Winter Olympic Games and the park plans are part of a strategy to create a lasting tourism legacy for the region.

Initial plans reveal Sochi Park will house around 35 major rides, a 350-bedroom hotel and a large central retail and restaurant area. To be built in phases, the park is expected to cover around 54 hectares by 2020. *Details: <http://lei.sr?a=j7fb>*

## US\$300m Dollywood expansion

Dollywood has announced the first of its new projects as part of a US\$300m (£192m, €225m), 10-year expansion plan in and around the theme park based in Tennessee.

The first project, a dual-launch, family rollercoaster called Firechaser Express will open next year. The ride will move forwards, then backwards over a 2,427ft (740m) track. The Firechaser Express will be themed on firefighters protecting the forest of the Great Smoky Mountains.

Opening in 2015, the second project will see the construction of a hotel labelled the DreamMore Resort, offering rooms, a spa, indoor and outdoor pools and a full-service farmhouse restaurant.

An independent economic impact study commissioned by The Dollywood Company predicts that Dollywood and its hospitality



Dollywood plans to develop attractions in and around the theme park

investments will add US\$150m (£95m, €112m) annually to the local economy. Additionally, more than \$7m (£4.5m, €5.2m) in state and local taxes will be generated by the company's 10-year investments. It's also thought that around 2,500 jobs would be created following investment. *Details: <http://lei.sr?a=53v6>*

## Teen visits to American theme parks fall, says Mintel

New research from Mintel has revealed that teen visits to theme parks in America have decreased compared to five years ago.

The new study says that while teens still remain the most prolific visitors, a drop in teen visits has seen percentages fall from 76 per cent

five years ago to 67 per cent in the last year.

However, despite these figures, the theme park market in America is still on course to hit a value of US\$14.4bn (£9.2bn, €10.7bn) in 2013.

Visits from adults remain steady at 22-23 per cent. *Details: <http://lei.sr?a=Q5B5j>*

## Lotte World gets luxury ticket experience

South Korea's Lotte World is to get a new 3,500sq m (37,673 sq ft) entrance consisting of long-flowing ticketing desks. Designers the Goddard Group say it will be more like checking into a luxury hotel than a theme park.

The ticketing desks are described as being representative of a dream-like garden, according to Taylor Jeffs, Goddard Group's director of design: "By its nature, a theme park's entrance is generally chaotic, so our primary goal is to organise the chaos and put guests in the right mood."

The entrance will employ several sensory elements, with smells, sounds and mood-lighting all playing a role in the entrance.

The last decade has seen a shift towards



Lotte World will greet visitors with a luxury ticketing experience

non-traditional upscale experiences all around the world, with features being developed for luxury cinemas and other leisure attractions.

Work is expected to be completed in October 2013. *Details: <http://lei.sr?a=A3V5h>*

## Fox theme park to open in 2016

Resorts World Genting and Twentieth Century Fox Consumer Products have announced a licensing partnership to develop the first international Twentieth Century Fox theme park.

Planned to open in 2016 at the existing Resorts World Genting, Malaysia, the park will give visitors the chance to experience some of Fox's most powerful film brands including *Ice Age*, *Rio*, *Alien* and *Night at the Museum*.

The park will cover more than 25 acres of land and is to feature more than 25 attractions including thrill, water and media-based rides as well as rides for children. The rides' themes will centre on an array of Fox's properties.

Resorts World Genting will invest more than MYR400m (US\$120m, €90m, £78m) to develop the park, creating new jobs in the process.

The original Genting Theme Park opened in



Officials from both parties met to agree on the deal

1978 and has recorded more than 20 million visitors annually in the last two years. Resorts World Genting remains one of the major tourist destinations in Malaysia, offering an array of attractions. *Details:* <http://lei.sr?a=Eoag9n>



The historically-themed park could cost RUB2bn

## Heritage reenactment park planned for Moscow, Russia

Ambitious plans to make a heritage reenactment theme park in Moscow, Russia have been revealed.

Russian property developer RDI, has allocated RUB2bn (US\$60.3m, €45.5m, £39m) and 15q km (0.38sq m) of land for the project, which could be built within the next five years.

Authorities have approved RDI's proposal to build a historically-themed amusement park in the Ryzanovsky district, close to the Moscow Ring Road.

The theme park will also include a 150-room hotel, ethnography museum, historical village with guest houses and an amphitheatre and will be able to cater to around 40,000 visitors once it's open.

However, the historical attraction may face competition from other theme parks planned for the Moscow region.

Real estate developer Sait-Salam Gutsieriye and NBC Universal are reported to be planning to open a park along the Varshavsky highway by 2018, with an estimated cost of US\$3bn (€2.2bn, £1.9bn).

*Details:* <http://lei.sr?a=H7B3A>

## Attendances at Asian theme parks rising

Standards and attendances of new theme parks and attractions in Asia is drawing record numbers of visitors, according to industry leaders at the Asian Attractions Expo in Singapore.

Speaking at the at the recent Asian Attractions Expo in Singapore, IAAPA president and chief executive, Paul Nolan, said that "the presence of world-class attractions helps to expand the market, as they educate the market on what truly world-class attractions are".

The latest Themed Entertainment Association/AECOM Theme Index showed that theme and waterparks in Asia have seen an increase of annual attendance in 2012 of 5.8 per cent, with 108.7m people visiting attractions.



Speakers revealed attendances are rising in Asia

It has also been found that standards have increased. (*See p28 for a full analysis of the report.*) *Details:* <http://lei.sr?a=Q4B5c>



The Birthplace of excellent Amusement Rides

**HUSS**  
PARK ATTRACTIONS

Visit us at  
EAS Paris  
September 18-20 2013

See the full line of  
HUSS® Rides.  
[www.hussrides.com](http://www.hussrides.com)

International Inquiries:  
+49-421-49900-0  
[sales@hussrides.com](mailto:sales@hussrides.com)

## Optimism and economic recovery

ALEATHA EZRA

Optimism and economic recovery are the words that kick off the 2012 Global



Attractions Attendance Report, a report published by the Themed Entertainment Association (TEA) and the Economics practice at AECOM, which acts as a barometer for how the theme and waterpark industries are doing. Overall, the news is good for the waterpark industry. The report reveals that waterparks experienced single digit growth in both North America and Asia, with Asia finally surpassing North America in total attendance.

"The Asian waterparks market showed 7.4 per cent growth with total attendance

"Waterparks experienced single digit growth in both North America and Asia"

at 16 million, about one million more than North America. Especially strong performance was seen in China and Southeast Asia," said John Robinett, senior vice president, economics.

This growth is attributed to strong reinvestment in parks and the fact that discretionary spending has started to rebound as consumers gain confidence in the economy and more families are planning longer, more elaborate vacations. This is welcome news for operators who have been facing challenges brought on by changing climate patterns throughout North America and Europe.

One final relevant statistic from the report is there were 25 million visitors to the top 20 waterparks worldwide, a 5.4 per cent increase over 2011. To full report is available for download at <http://www.tea-connect.org/2012-tea-aecom-themed-index> and includes attendance information and analysis on theme parks, waterparks and museums. (Also, see p28 for more details.)

Aleatha Ezra, World Waterpark Association (WWA)

## Aquaventure offers world-firsts

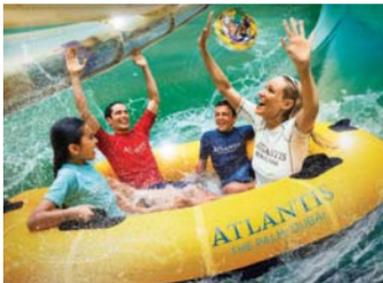
Kerzner International – the owners of Dubai-based hotel and resort Atlantis, The Palm – is set to unveil a number of world-firsts following new developments at its Aquaventure waterpark.

Aquaventure will be revealing the 40m (131ft)-high Tower of Poseidon and the longest river ride in the Middle East, measuring 2.3km (1.4 miles).

The expanded Aquaventure will also include the world's largest diameter slide, the world's first vertical family ride and the first double slide within a slide experience, allowing tubers to see others sliding above them.

The waterpark will also be home to the longest zip line in the Middle East – the first to be integrated into a waterpark tower.

The attractions were provided by WhiteWater, who have supplied other features



Aquaventure will house a number of world-first features at its park

at the Aquaventure park, including slides, water coasters and custom-themed interactive play structures.

Atlantis, The Palm is an ocean-themed resort featuring a variety of marine, entertainment and water-based attractions in Dubai.

Details: <http://lei.sr?a=b2k3H>

## Carnival Sunshine waterpark revamped

Following a US\$155m (£100m, €117m) renovation, cruise ship Carnival Sunshine has a new waterpark, which covers 1,500 sq m (16,100sq ft) of the 892ft (271m) long vessel.

Designed by Turkish Polin Waterparks and Pool Systems, the new WaterWorks includes three slides and an aqua play structure with 40 different interactive water features including the signature feature of the SplashZone kids area, the PowerDrencher – a 300 gallon drenching bucket.

The main feature of the waterpark is the Speedway Splash. Made up of two enclosed slides stretching 72m (236ft), the Aquatube slides allow riders to race each other with a system used to display each rider's time on a scoreboard.



The renovation has brought a range of new features to the waterpark

At 102m (334ft) long, the third enclosed Twister slide will be the longest on any Carnival cruise ship, while the children's area includes twin slides called Mini-Racers.

Details: <http://lei.sr?a=X2y9B>

## PortAventura offers Europe's highest free fall slide

PortAventura theme park in Salou, Spain, has re-opened its Costa Caribe Aquatic Park for the 2013 season with a new addition, King Khajuna – a 12-storey high toboggan of 333.7 ft (31m) with a 55-degree descent at a speed of 6m (20ft) per second.

The expansion, which is part of PortAventura's €70m (US\$90.3m, £59.9m) strategy to become the best European family holiday destination, cost €11.6m (£10m, US\$15.6m). The park now has 16 attractions. Details: <http://lei.sr?a=KoF6W>



Avonturenpark, Hellevoorn - NETHERLANDS



Carnival Sunshine Cruise



Aquafantasy, Izmir - TURKEY

# RECENTLY COMPLETED PROJECTS IN 2013



MSC Preziosa Cruise



Terme Olimia, Podcetrtek - SLOVENIA

**Polin**<sup>®</sup>  
WATERPARKS & POOL SYSTEMS  
[www.polin.com.tr](http://www.polin.com.tr)



Aquafantasy, Izmir - TURKEY



Odessa Waterpark - UKRAINE



Santorini Water Fantasy, Cha-am - THAILAND



Izvor Waterpark - SERBIA



Hilton Dalaman, Mugla - TURKEY



Boris Trajkovski Waterpark, Skopje  
MACEDONIA



Crystal Sun Set, Antalya - TURKEY



Orbita Waterpark, Koblevo - UKRAINE



Oka Gemchugina Waterpark - RUSSIA



Waterube, Tianjin - CHINA



The Earth Wins is filmed entirely from the air

## The Earth Wins comes to Imax screens

Footage shot in the aftermath of Hurricane Katrina and the destructive bushfires of Australia's Black Sunday in 2009 combine with beautiful imagery of African wildlife in *The Earth Wins*, the only Imax film to be shot entirely from the air.

Described as a tribute to mother earth, the large format film was created over a seven year period by husband and wife team Jerry Grayson, a former search and rescue pilot in the Royal Navy, and producer Sara Hine through their company Heli Films, which is based in Australia.

The 40-minute film runs for 12-months at the Melbourne Museum from the 29th August and opens at both The Putnam Museum in Davenport, USA and Sydney's Imax – the biggest Imax in the world – in September. A version of the film has also been created for planetaria and domes, with a total of 24 venues having signed up for the film. *Details: <http://lei.sr?a=not4t>*

## Attenborough backs Jurassicca



PHOTO © SHUTTERSTOCK.COM/BAKPHOTO

The quarry in Portland, Dorset, UK may be transformed into Jurassicca, a £85m fossil attraction

Sir David Attenborough, the Eden Project's Tim Smit and science writer Mike Hanlon are supporting Jurassicca, a proposed £85m (US\$131m, €98.8m) fossil attraction in Dorset.

The UK attraction would be created by putting a glass roof over the disused Yeolands Quarry and would house thousands of fossils which are currently being stored by the Natural History Museum, UK. The attraction is likely to include animatronic dinosaurs and immersive experiences enabling visitors to experience the earth as it was in the Mesozoic period

when Dorset was home to marine dinosaurs. Preliminary sketches for the project have been completed by Renzo Piano, with plans showing a 340ft (103.6m) long glass roof.

The project would focus on sustainability and incorporate solar panels, which would generate enough electricity for the entire site – described as being 'more or less invisible'.

The attraction could create 200 permanent jobs, 300 contributory jobs and attract 800,000 to 950,000 visitors a year. Jurassicca could be open by 2019. *Details: <http://lei.sr?a=D7VzF>*

## Iraq's Garden of Eden declared first national park

Iraq's "Garden of Eden" is to become the country's first national park, after plans were approved by its Council of Ministers.

The Mesopotamian Marshlands of southern Iraq were at one point the third-largest wetlands in the world before the 1991 Gulf War.

Despite the disappearance of 93 per cent of the marsh, 278 recorded bird species remain.

The declaration is part of a wider aim by the Iraqi government to promote tourism, despite the ongoing violence that much of the country currently faces. *Details: <http://lei.sr?a=H1h4q>*

think.  
design.  
make.

hypsos.



From the start of our company in 1910 we have been specialised in effective 3D communications that positively influence the attitudes of our clients' audiences. Today we are an international company creating content based exhibitions, world expo pavilions and visitor attractions.

As we have grown, we have taken on more of the unusual, the never-done-before, and have successfully built our

reputation of designing and producing exceptional quality, managed and delivered with care. We have a global perspective that brings new insights to both local and multinational projects. We take advantage of the efficiency and flexibility of worldwide connectors but we make sure the importance of a personal presence is never lost.

Please visit [www.hypsos.com](http://www.hypsos.com) or call us at +31 346 35 75 00.

Hypsos is a global design and fabrication company with 200+ professionals working from offices in 5 different countries.

london / amsterdam / moscow / dubai / hong kong

It's exciting.  
It's funny.  
It's amazing.

**EAS**

**Euro  
Attractions  
Show**

**Paris  
18-20 Sept.  
2013**

Tours

Seminars

Products

Presentations

Forums

IAAPA



**The  
largest EAS  
in history!**

Join more than 380 exhibitors to experience the newest products in the leisure industry and meet more than 8.000 industry colleagues from all over the world at the largest EAS in history! EAS 2013 is all about industry trends, attractions, the latest technology, networking, and meeting colleagues.

For more information please visit  
[www.iaapa.org/EAS](http://www.iaapa.org/EAS)



## Citizens heard in European research

MARZIA MAZZONETTO

For the first time, citizens will be part of defining the European research agenda.



Science centres and museums are making this possible.

VOICES (Views, Opinions and Ideas of Citizens in Europe on Science) is a year-long, Europe-wide citizen consultation exploring the concept of waste as a resource. Funded by the European Commission and led by Ecsite, the European network of science centres and museums, the VOICES project is a response to the Science in Society 2013.1.2.1-1 call on citizen participation in science and technology policy. One thousand European citizens participated in focus group discussions about the

“Citizens will be part of defining the European research agenda”

topic ‘waste as a resource’ using a structured VOICES methodology.

On 12 and 13 June 2013, a group of waste management experts and civil society organization representatives - selected by the European Commission - gathered together in Brussels to select, process and implement more than 350 ideas on waste management which have emerged from the 1,000 European citizens in all 27 EU countries. Experts worked together along with members of the VOICES Team and representatives of different Directorate Generals of the European Commission, in order to prioritise, cluster and interpret citizens’ ideas into 20 research themes, which will be submitted for their implementation in the upcoming Societal Challenge of the Horizon 2020 Work Programme in 2014.

The new VOICES trailer and more information can be found on the VOICES website: [www.voicesforinnovation.eu](http://www.voicesforinnovation.eu) and on the European Year of Citizens 2013 website, too: <http://europa.eu/citizens-2013/en>.

Marzia Mazzonetto, Ecsite, the European network of science centres and museums

## MUSE science museum opens

Italy’s eagerly-awaited science museum, the eco-friendly Museo delle Scienze (MUSE), has opened in Trent, Italy, providing the public with an education about science, nature and the environment.

MUSE offers a progressive range of displays, with visitors beginning at the top of the building in the mountains and working their way down to a rainforest at the bottom.

Issues explored include the birth of the solar system, the prehistoric ages, Alpine ecosystems, sustainability, global warming and the future.

The Museo delle Scienze aims to stimulate innovation and has established a digital fabrication laboratory, FabLab MUSE, to encourage science and technology enthusiasts to become involved with the museum.

Designed by Italian architect Renzo Piano,



MUSE uses sensory devices to enhance visitors’ experiences

the building employs rainwater cisterns, solar panels and eco-friendly materials. It also has a geothermal heating system in a bid to be sustainable. MUSE is expected to develop into an important research centre and will host the Ecsite Annual Conference in spring 2015.

Details: <http://lei.sr?a=u8f2D>

## Carasso Science Park unveiled in Israel

A 115,160m<sup>2</sup> (US\$43.7m, €32.7m, £28.2m) science park, initiated by the Rashi Foundation and undertaken with the involvement of Israel’s Education Ministry, has opened in Beersheba, Israel.

The Carasso Science Park extends over 17ha in Beersheba’s Old City and hosts 10 main interactive exhibitions. The park’s main attraction is a nuclear energy display developed in collaboration with the Nuclear Research Centre and the Israel Atomic Energy Commission.

The park’s Code of Life exhibition gives visitors the chance to learn about molecular biology and genetics, while Chip’s World explores micro-electronics, sound and hearing.

The park was also built to serve as an



The park provides educational facilities for public and school students

educational tool for students from the area’s schools, with educational visits planned several times a year. Students will be able to conduct experiments, visit exhibits and participate in guided tours. Details: <http://lei.sr?a=p5Q8Y>

## Bezos Centre for Innovation to open in October 2013

The Museum of History and Industry (MOHAI) is to unveil its Bezos Centre for Innovation in October 2013.

Based on two years of research, planning and design, the centre is supported by Amazon founder Jeff Bezos and his wife Mackenzie.

The centre will feature interactive experiences and insight from leading innovators, to teach visitors about the importance of innovation, development and progression. It will also focus on stories of trailblazing companies. Details: <http://lei.sr?a=V457T>

# DIGITAL

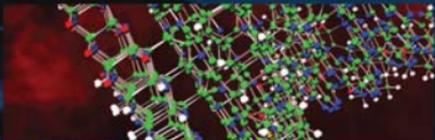
with  
**definiti.**  
THEATERS

Sky-Skan's Definiti fulldome theaters provide the best digital dome experience for audiences who demand quality.



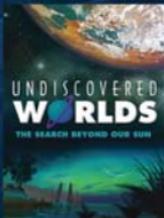
Thanks to our custom Definiti lenses, graphics computers, and DigitalSky 2 software, Sky-Skan has become a global leader in attractions theaters. We provide the world's highest-resolution fulldome theaters for science centers, visitor destinations, and museums.

No matter which projection solution you choose, DigitalSky 2 not only handles ultra-high resolution playback of a growing fulldome content library, it give you full real-time capabilities. You can conceptualize, design, and script your own fulldome visualizations.



## Incredible real-time visualizations

Bring your audiences on a stunning voyage with DigitalSky 2, in real time. The world's largest and most current data set is yours to explore. Whether it's today's environmental news, tonight's stars, or the latest scientific discovery, DigitalSky 2 can bring your viewers there.



## World-class content

Hundreds of titles are now available in digital fulldome format, including transformed 15/70 films. With Sky-Skan's Definiti theaters, color quality, brightness, and resolution have never looked so good.

Visit [www.SkySkan.com](http://www.SkySkan.com) to learn more.



SkySkan.com | Americas/Pacific tel +1 603-880-8500, sales@skyskan.com | Europe tel +49 89-6428-9231, seo@skyskan.com | Australia/Asia tel +61 3-9329-5501, seo@skyskan.com



WhiteWater is integrating its family of amusement attractions under one name:

**WHITEWATER**  
Attractions

We are committed to meet the requirements of the entire amusement industry with our complete range of attractions.

**Prime**  
Play

www.whitewaterwest.com  
www.hopkinsrides.com  
www.primeplay.com

# Heritage News

## King Richard III centre gets go-ahead

Leicester City Council has approved plans for the creation of a new King Richard III visitor centre in the heart of Leicester's Old Town, UK.

The former Alderman Newton's School building at St Martin's Place will be transformed to house a new exhibition, entitled Richard III: Dynasty, Death and Discovery, which will guide visitors through the story of the king's life, brutal death at Bosworth Field in 1485 and the story of his rediscovery.

The £4m (US\$6.2m, €4.6m) project will transform both the inside and outside of the Victorian Gothic building in order to create two floors of exhibition space and a new covered area, allowing visitors access to the grave in which Richard's remains were discovered during the summer of last year. Designs also include a new courtyard garden,



The old building will be transformed to house the new visitor attraction

glass entrance hall, viewing balcony, cafe and visitor entry from Peacock Lane.

Designed by Architects Maber and design company Studio MB, the project will transform both the inside and outside of the Victorian Gothic building. Opening is scheduled for spring 2014. Details: <http://lei.sr?a=R5D4Q>

## Einstein museum planned for university in Jerusalem

Albert Einstein's life and work, as well as his connections to Judaism and Zionism, are to be honoured by a museum in Jerusalem.

It's thought the museum will house personal papers and literary material too.

The museum will be located at The Hebrew

University on Mount Scopus, a site which has drawn some controversy as it lies outside Israel's pre-1967 borders.

The museum's design will consist of a spherical building with an amphitheatre at its centre.

Details: <http://lei.sr?a=09j3e>

## US\$1bn museum proposed in Baghdad

A new US\$1bn (£656m, €766m) museum is being planned on the site of the former Al-Muthanna airport in the city of Baghdad, Iraq.

The museum project, proposed by the Iraqi Ministry of Tourism and Antiquities, has been given the working title of The Grand Museum of Iraq.

It is hoped that the new museum will display objects currently being stored in the National Museum of Iraq alongside new pieces, which have been unearthed in archaeological digs across the country.

The plans have been backed by tourism and antiquities minister Liwaa Sumaysem who met with Pritzker Prize-winning architect Zaha Hadid last year to discuss potential plans.



The museum will house archaeological finds from across Iraq

The billion-dollar project has been envisaged as a tourism centre for the war-torn nation and will also include the construction of shops, hotels and a library, though no plans are confirmed. Details: <http://lei.sr?a=w2D5A>

# AWESOMENESS!

THE NEXGEN  
OF INTERACTIVE DARK RIDE

**IDR**  
INTERACTIVE DARK RIDE

**TRIO TECH**  
[WWW.TRIO-TECH.COM](http://WWW.TRIO-TECH.COM)

## Animals Inc brings animals to all

JENNIFER FIELDS

VISITORS TO zoos and aquariums

– primarily mums, kids and young families – are a coveted

demographic among marketers and advertisers. Creative strategies to reach these guests are more important than ever.

Animals Inc, the official marketing arm of the Association of Zoos and Aquariums (AZA), can help operators with this through the launch of an unprecedented digital, online and on-site offering at more than 200 AZA-accredited zoos and aquariums across the US, Canada and Mexico.

New marketers have a one-stop shop to reach this attractive demographic in the nation's zoos and aquariums.



“Animals Inc can help through the launch of an unprecedented digital, online and on-site offering”

“Animals are so popular, especially with moms and kids. With the backing of America's great zoos and aquariums, Animals Inc has the ability to connect with that important audience,” says AZA president and CEO Jim Maddy.

Animals Inc is using technology to create a sponsorship opportunity that has already attracted leading brands such as Sony Pictures and PBS Kids.

Animals Inc's assets include a digital signage network in zoos and aquariums in top media markets, an attractive and growing website – [www.animalsinc.net](http://www.animalsinc.net) – and a strong presence on Facebook, Twitter, Pinterest and mobile platforms.

Animals Inc's platforms deliver compelling content and an educational message. This enables accredited zoos and aquariums to share their animal videos, webcams and images. Combining digital assets with traditional on-site promotional opportunities makes Animals Inc a unique opportunity for zoo and aquarium advertisers.

Jennifer Fields, Communications coordinator, Association of Zoos and Aquariums (AZA)

## Aquis to offer huge aquarium

Chinese billionaire Tony Fung's AUD\$4.2bn (US\$3.75bn, €2.8bn, £2.4bn) mega leisure development in Cairns, Australia has moved to the next stage, having been declared a 'co-ordinated project' – the first step in the Australian government's planning approval process.

The Aquis Resort project at the Great Barrier Reef would include nine luxury hotels, a 25,000-seater sports stadium, a casino, high-end retail space and what is being described as one of the largest aquariums in the world.

The resort would offer 3,750 hotel rooms, 1,180 apartments and 130 villas on a beachside site at Yorkeys Knob.

The development also proposes a 45,000sq m (484,375 sq ft) convention and exhibition centre, a cultural heritage centre,

an 18-hole golf course, two 2,500-seat theatres and a 20ha reef lagoon.

If approved, construction could begin in 2014, with a completion date of around 2018. The development would create 9,300 jobs in the construction phase and 10,000 full-time jobs when operational. Details: <http://lei.sr?a=v3K3z>



The Aquis Resort would be located at the Great Barrier Reef

PHOTO: SHUTTERSTOCK.COM/JANIELELOUSE

## \$160m aquarium proposed for Clearwater

A new US\$160m (£103m, €120m) aquarium is being proposed for Clearwater, Florida's downtown waterfront, as the Clearwater Marine Aquarium looks to build a new 200,000 sq ft (18,580sq m) facility.

The aquarium is proposed over three levels and will feature exhibits, touch-tanks, stadiums, theatres, cafes and community spaces.

The proposal states the aquarium would pay the city council US\$150,000 (£96,700, €113,100) a year to lease waterfront land on Osceola Avenue where Clearwater City Hall is currently located, while there will also be an expansion of the nearby Coachman Park. The yearly payments would commence once the aquarium has paid the city council US\$7.5m (£4.8m,

€5.6m) towards a new city hall development.

The plans are to be discussed and voted on by the public later this year. If approved, the aquarium could be open by 2017. Details: <http://lei.sr?a=13q>



The aquarium will also be accompanied by a marine hospital

PHOTO: SHUTTERSTOCK.COM/SERGEI BOJANIN

## Chester Zoo to undergo new Islands project work

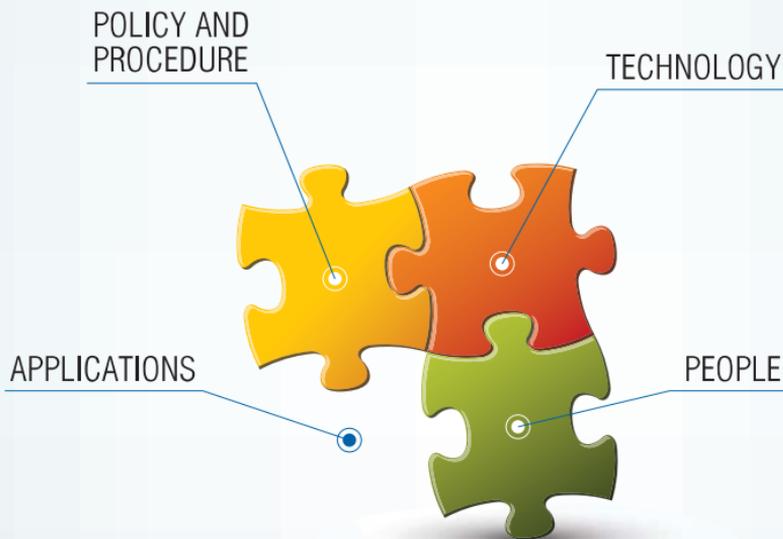
Construction work is to begin on Chester Zoo's €30m (US\$46.5m, €34.8m) Islands project.

The contract to build was awarded to engineering company Laing O'Rourke following a nationwide tender process. Islands will feature flora and fauna from exotic islands in the

Philippines, Papua New Guinea, Bali, Sumatra, Sumba and Sulawesi. There will also be a new Indonesian jungle house – one of the largest indoor zoo exhibits in the UK – when the project is finished in 2015.

Details: <http://lei.sr?a=02b9K>

# Missing a piece of your credit card security puzzle?



PCI-DSS is no game.  
Let Gateway complete your puzzle.

**Galaxy™ 6** – PCI 2.0 validated  
Your ticketing and Point of Sale solution.

**Gateway**  
TICKETING SYSTEMS®  
smarter solutions smarter ticketing

VISIT US AT UPCOMING SHOWS TO LEARN MORE:

**Euro Attractions Show**  
Paris, France  
18–20 September 2013  
Booth 1801

**IAAPA**  
Orlando, Florida  
November 19–22, 2013  
Booth 4858

[www.gatewayticketing.com/galaxy6](http://www.gatewayticketing.com/galaxy6)

# Museum & Galleries News

## Petersen Museum 2014 revamp

The Peterson Automotive Museum in Southern California will mark its 20th anniversary in 2014 with an exterior transformation and interior redesign, creating world class facilities displaying the art, culture and heritage of automobiles.

The museum's new exterior is designed by Kohn Pedersen Fox Associates and will incorporate long ribbons of stainless steel that wrap around the redesigned red building, create imagery linked to speed and the organic curves of a coach-built automobile. At night, the building will be lit from within, turning the museum into a glowing steel sculpture.

Inside there are a number of interior changes with 15,000 sq ft (1,393sq m) of display space being added. The redesigned galleries will house rotating displays, technology and



The museum aims to become an important landmark in Los Angeles

storytelling devices, which will bring fresh perspectives to the attraction throughout the year.

Specialists involved with the transformation include architectural metal experts Zahner, structural engineers Saiful Bouquet and construction company MATT Construction. Details: <http://lei.sr?a=Q9Z6r>

## British prehistoric history exhibition coming in 2014

A new exhibition exploring one million years of British history is to open at the Natural History Museum, London, UK in February 2014.

Based on 12 years of research led by the museum itself, Britain: One Million Years of the Human Story will explore the changing

faces and spaces of prehistoric Britain. Using the latest scientific and display techniques, the attraction will bring rarely seen specimens to life, enabling visitors to observe history long before the Romans, Saxons and the Vikings.

Details: <http://lei.sr?a=w4R5T>

## Redesigned FRAC to open in September

The Regional Fund for Contemporary Art in the Centre region (FRAC Centre) will open its doors in Orleans, France in September, with a striking public reception piece designed by progressive architects Jakob + MacFarlane.

The Turbulences, the public entrance area, features a cafeteria, book shop and auditorium. The prefabricated tubular structure is covered in an anodised aluminium casing and will be programmed with lighting displays.

The FRAC Centre will also feature public viewing galleries – both permanent and temporary – as well as a pedagogical workshop, a documentation centre and an outside garden space available to visitors. The new centre brings together contemporary art and



The FRAC Centre brings together collections of art and architecture

experimental architecture, including 15,000 architectural drawings, 800 models and 600 works by artists, which are accessible to both the public and researchers.

Details: <http://lei.sr?a=R2y2S>

Fountainworks

digital water

fire & water

musical

multimedia

Interactive

UK: 0845-6520067

Int: +353 87 251 5726

sales@fountainworks.ie

[www.fountainworks.ie](http://www.fountainworks.ie)



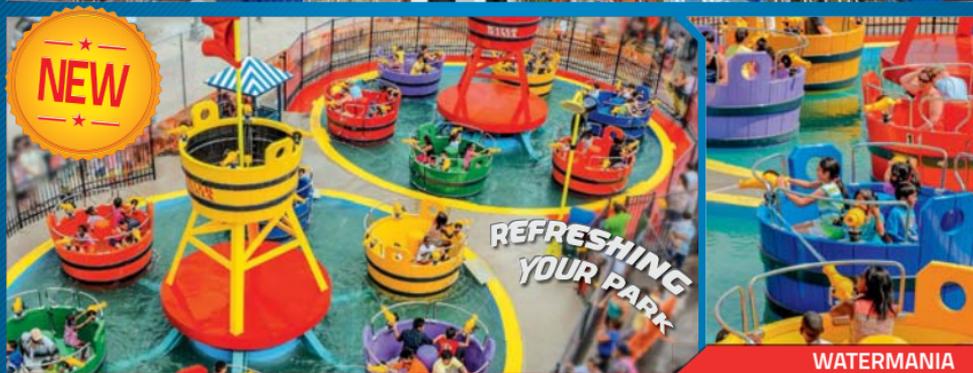
ZAMPERLA®

The Amusement Rides Company

AIR RACE



NEW



WATERMANIA

LAUNCH  
INTO FUN!



MOTOCOASTER

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



Terri's love for her family, wildlife and conservation has given her the strength to continue Australia Zoo's success

# TERRI IRWIN

The conservationist, social entrepreneur and zoo operator describes how she's continuing late husband Steve Irwin's work, which includes opening an animal attraction in Las Vegas

Jennifer Harbottle, journalist, Attractions Management

**F**or most people who suffer the bereavement of a partner, having to deal with their grief is hard enough. When Terri Irwin's husband Steve died, she not only lost her soulmate, but also her business partner and the face behind their family brand.

Suddenly in charge of their business – Australia Zoo – Terri had to adapt quickly to her role as attractions operator, at the same time as being a single mum of two and honouring Steve's legacy. It's a task most would find overwhelming. "When Steve died, I was scared, not only by the deep level of grief I was feeling, but also how I was going to cope with everything from a personal and business point of view," Terri recalls.

Seven years on, Terri's the same gentle, committed and self-deprecating personality she was then. Australia Zoo is thriving and the many conservation projects Steve and Terri set up together to protect wildlife all over the world are still regular beneficiaries of money raised by the Irwin family business. Terri's also still busy with filming commitments, only now it's her children Bindi and Robert who are the stars.

## LAND DOWN UNDER

American-born Terri Irwin was based in Eugene, Oregon running a wildlife rehabilitation organisation before she

moved to Australia to be with Steve. In 1992, when they married, Steve's parents retired from their family-owned attraction called the Queensland Reptile and Fauna Park, where Steve was also working, and the newlyweds were put in charge. "We didn't break even at the park for the first few years," admits Terri, who says the pair was so broke they couldn't afford to buy the business from Steve's parents, agreeing to pay them a wage for life instead.

When they took over the ownership of the park, it was four-acres and employed two full-time staff. Even then, and despite the fact they had little money, Terri says Steve had big plans for it. "He saw it as an opportunity to showcase and help all of the wildlife he was so passionate about," she explains.

A month into marriage, Steve and Terri began filming footage of themselves in the Australian outback wrestling snakes and crocodiles and discovering wild animals. At the same time, Terri sold her business in Oregon, which bankrolled the purchase of another four acres of land for the wildlife park, which Steve and Terri renamed Australia Zoo.

While Steve was talented with wildlife and consummately practical – "he was a fitter, a joiner and could even mill his own timber" – it was Terri who had the larger marketing perspective. "The first time I wanted to send out a press

release, Steve told me it wasn't how things were done," she remembers. "But I loved working with Steve – he always challenged me. He was the one with the vision. I would tell him we didn't have any money but he'd build it anyway."

## TELEVISION CAREER

To afford Steve's grand plans, Terri thought it'd be a good idea to approach a production company to sell them Steve's documentaries. They'd been filming for three years by this point and had hours of footage. Terri cringes as she recalls sitting in the office of Discovery Channel in her eighties-suit with padded shoulders ("the only one I had") and being told by the board of tv executives that nobody would watch a documentary where Steve was in shot so much. "They didn't like what we showed them of Steve with the animals. They told us wildlife programmes weren't filmed like that – they needed 80 per cent animals, 20 per cent presenter. In ours, Steve was in every shot."

Serendipitously, a new wildlife channel for tv called Animal Planet was just starting up at the time and signed their documentary instead. By the time Steve died, his tv series *The Crocodile Hunter* had 80 million viewers worldwide.

All money earned from the tv work was ploughed back into Australia Zoo. Steve was determined to make it the ▶



Terri and her children Robert and Bindi are honouring Steve's legacy by continuing his work

▶ biggest and best wildlife conservation facility in the world, which meant he had to work even harder on his documentaries. "Every time Steve had a dream for a new project, he'd do more filming in order to fund it."

They created a management team to help run the zoo, including Steve's best mate Wes Mannion, who is zoo director, and general manager Frank Muscillo, who's married to Steve's older sister. In 2004, the Irwins opened an Australian wildlife hospital next to the zoo to rehabilitate injured or endangered animals.

## PLANNING AHEAD

Alongside funding and implementing new zoo exhibits, the Irwins began purchasing land in and around Queensland in order to preserve ecosystems in that part of Australia. On some of this land, they built animal rehabilitation and release facilities. At the time of his death, the media speculated that the Irwins had amassed a property portfolio estimated at AUD\$20 million (US\$19m, £12.2m, €14.3m).

Before Steve died, he'd put together a 10-year plan, which was his vision for wildlife conservation. Part of that involved making Terri promise she'd never let go of Australia Zoo or the family's conservation properties if any-

thing happened to him. At the zoo, his plan was to complete the half-finished South-East Asia area and build a new African open-range safari attraction, including the acquisition of some wildlife for both of these sections, which has now been achieved.

Another part of the 10-year plan was to develop an animal attraction in Las Vegas, similar to Australia Zoo. According to Terri, Steve wanted it to be a way of representing Australia in the US "Steve style". Terri has the land options and the investors to go ahead with the project in Vegas, but is still negotiating with the various entities.

I ask if fulfilling Steve's legacy and running a world-class attraction sometimes gets too much. "I'm lucky to earn a living doing what I love," she replies. "I've never felt like packing it in and have always honoured Steve's promise. I have good help – people who are better at this than I am. Plus, I've done everything in the business; I've cleaned cages, I've done the marketing, I know where the cabling is. It's grown organically, so hasn't been as daunting as if I'd come straight into this huge business. After Steve died, despite my grief and fear, I was always driven to make things better, not just keep them the same."

Today, Australia Zoo is 100 acres

and employs 400 staff and volunteers. Since she took over sole ownership of Australia Zoo, Terri has completed the South-East Asia section, opened an African safari exhibit and held onto all 80,000 acres of conservation properties. In 2008, she oversaw the building of a new Aus\$5m (US\$4.8m, £3m, €3.6m) Australia Zoo Wildlife Hospital, which is the largest of its kind in Australia. The Hospital takes in more than 7,500 animals a year, and along with the conservation properties it funds worldwide, the zoo's also the sole or majority benefactor of a number of wildlife charity projects globally.

Terri says the hospital alone costs Aus\$2.5m (US\$2.4m, £1.5m, €1.8m) a year to run. The facility is donation dependant, with Australia Zoo covering the deficit – In 2012, this was to the tune of \$1.3m, after \$700,000 was raised through public donations. "We're social entrepreneurs – it's what we want to do," says Terri. "Our profit margin isn't high, but we're joyful every day."

## TOUGH CONDITIONS

Terri admits that running the business hasn't always been easy. At the time of Steve's death, Australia Zoo was growing at 60 per cent per year and getting almost one million visitors annually. ▶

“AFTER STEVE DIED, DESPITE MY GRIEF AND FEAR, I WAS DRIVEN TO  
MAKE THINGS BETTER, NOT JUST KEEP THEM THE SAME”



(Clockwise from top) The Tiger Temple; white rhino Mango was born at the park this year; a komodo; the Crocoseum

## ABOUT AUSTRALIA ZOO

Australia Zoo is located at Beerwah on Queensland's Sunshine Coast, about an hour north of Brisbane.

The zoo is set on 100 acres and is home to more than 1,200 animals.

It takes 400 staff and more than 100 volunteers to maintain it.

Wildlife shows happen throughout the day including a midday croc feed in the zoo's Crocoseum. Other immersive experiences include a walk with the tigers, kissing a dingo and hand-feeding a giant tortoise. There's also a farmyard petting area and an Australia Zoo Wildlife Hospital tour.

All money raised from the extra activities, including the photo opportunities, goes into conservation.

A team of dedicated leaf-cutters at Australia Zoo collect two vehicle loads of eucalyptus sticks (more than 1,000kg) every day to feed the koalas.

In the African Safari Park, animals roam free in open plains and state of the art walk-through enclosures, where the public can watch them interact as they would in the wild, just as Steve had envisioned.

The Tiger Temple has been built to resemble the Angkor Wat temple

in Cambodia and is the Southern Hemisphere's only underwater viewing of tigers.

Elephantasia is Australia's largest Asian Elephant facility. Created in 2006, the Asian-themed exhibit features a large pool with a fountain for the elephants to splash around in and a giant feature statue of Ganesh, the Hindu elephant god and lush gardens.

The Feeding Frenzy Food Court is built around trees where koalas nap while visitors eat and Bindi shares her wildlife adventures during a free children's story time session.



Left: Australia Zoo's koalas work their way through 1,000kg of eucalyptus sticks every day. Above: Steve Irwin, known as the Crocodile Hunter, tragically died in 2006 in a stingray accident, but his legacy lives on

► After he died, there was an increase in numbers as well wishers came to the zoo, but since then, the business has been hit by the GFC and colossal rains in Queensland and now visitor numbers are more like 600,000 per annum.

To allow for the hit to the zoo, Terri has got rid of anything that isn't fundamental to the business, including a whale-watching company and a travel agency. She admits the zoo's growth path has slowed. "I run the company with the priority of animals first, staff second and visitors third. If the animals need something, that comes before anything else. If things get tough, we go on the skinny – we don't can the project," she explains. "I may not be able to give the tiger unit in Sumatra as much money for their anti-poaching activities, but I still give something and no one at the project loses their job."

When Steve Irwin died, the zoo's main brand ambassador went too. How do they cope without its main attraction? "Steve stood for so much. He always said he didn't mind if he got remembered or not, just that his message did. We still use his pictures, he's the embodiment of the ethics of the Irwin family and Australia Zoo."

Now that Bindi is a tv star in her own right, (her show, *Bindi's Bootcamp*, is set at the zoo and airs on Discovery Kids), Australia Zoo also has the income from her filming. This eases the burden financially, but Terri acknowledges that Steve was one of a kind. "No one is ever going to come close to him, so we still use him as a major brand of what we do.

### "PART OF STEVE'S 10-YEAR PLAN WAS TO DEVELOP AN ANIMAL ATTRACTION IN LAS VEGAS"

We couldn't ever afford in terms of marketing the exposure he gives us and our projects. Right now, Steve's in 500 million houses in 42 countries worldwide."

### AN ISSUE OF SCALE

Terri believes that despite the benefit of the tv royalties, she faces the same issues as any other wildlife operator. "Zoos have a responsibility to be a caretaker, not just a showcase for animals," she says. "A zoo can be a life-changing experience if you set it up and package it to the guests properly – if you can feel and smell and connect with an animal, it gets into your heart and touches you and you fall in love with it."

Terri believes that all too often, visitors see sad animals and sad staff at animal attractions. "If visitors see pacing animals, they won't come back. If you can't afford to look after the animals properly in big happy environments, don't have so many."

Terri says there's lots of government aid to help zoological facilities, which

means there are many great opportunities for operators to do good things with their facilities. Half the problem, she claims, is the fact that there's too much red tape in most operations. "At Australia Zoo, there's no red tape and no bureaucracy. That means, if we get feedback from a visitor to say they want bottle warmers in the baby change rooms for heating formula, we can have them in place by the next day."

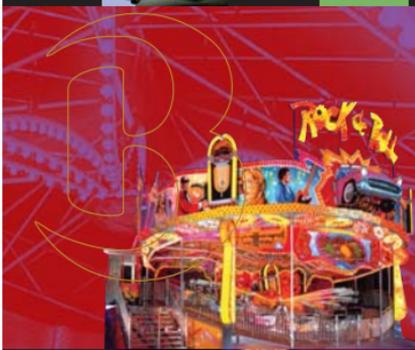
Her advice to operators is to get a good grant writer to secure as much government funding as possible. She also advises tapping into theme park strategies to see where to make more money, such as retail and photography.

"At Australia Zoo, we have an Aussie-made shop. It's not easy to stock it and it's not that lucrative, but from a social entrepreneurship point of view, it's helping artists and indigenous communities and, more importantly, it's building the ethics of who we are and what we stand for. You need to decide whether you're about making money or changing lives. If you give, you'll get back."

Another success for Terri was the recent birth of southern white rhino calves, Mango and Winston. The zoo's five-year-old giraffe, Rosie, is also expecting her first baby. This kind of breeding programme was part of Steve's 10-year plan to help protect African animals in the wild. Its success is testament to the Irwins' shared passion for conservation and must give Terri comfort that she's honouring her late husband's precious legacy. ●

 Kiddie

 Kart

 Major Rides

# The Carousel Company



 Bumper Cars





## B

# BERTAZZON

*The Carousel Company*

BERTAZZON 3B S.p.A. 31020 SERNAGLIA (TREVISO) ITALY  
 PHONE +39.0438.966291 FAX +39.0438.966165  
 E-MAIL: BERTAZZON@BERTAZZON.COM

 Venetian Carousels



## Gamma LeisurePOS



gamma dataware

Complete business solutions

ACCOUNTS  
MEMBERSHIP  
BOOKINGS  
CATERING  
RETAIL  
ADMISSIONS

### Modular integrated management information systems for visitor attractions, museums, heritage sites and theme parks

#### Gamma Dataware Limited

Gamma LeisurePOS provides visitor attractions of all types and sizes with a complete end-to-end operational management system from admissions to back office reporting, analysis and accounting. The system's modular approach allows operators to implement any combination of modules to meet their specific requirements. While the integration between modules ensures that operators can easily produce cross departmental reports such as visitor spend analysis.

LeisurePOS modules include:

- ✓ Admissions and Ticketing
- ✓ Bookings and Event Management
- ✓ Membership
- ✓ Retail and Catering Point of Sale
- ✓ Stock Control
- ✓ Purchase Order Processing
- ✓ Mail Order
- ✓ Gift Aid
- ✓ Integrated Chip and PIN
- ✓ Web Interfaces
- ✓ Accounting and Payroll
- ✓ Reporting and Back Office Management

LeisurePOS options include:

- Wireless and remote hand-held POS units
- Ticket sales and collection kiosks
- Demographic data capture
- GPRS Chip and PIN for off site sales
- No web transaction fees
- Theatre Box Office sales

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

# RIDING

# HIGH

Theme park attendances continue to grow, as revealed in the 2012 TEA/AECOM Theme Index

Natalia Bakhlina, associate director, economics, AECOM

**N**early all 25 parks in our most visited global park list achieved positive growth in 2012. A new record level of 206 million visits has broken the 200 million figure for the first time.

As in 2011, the global theme park market in 2012 was driven by major reinvestment at Disney and Universal parks. Last year, Orlando led the way with The Wizarding World of Harry Potter at Universal Studios Florida. This year, it was Southern California, with double-digit increases at Disney's California Adventure (where additions included Cars Land) as well as Universal Studios Hollywood (which added Transformers: the Ride 3-D).

While the US parks contributed a substantial volume to the top 25, more growth was provided by Asia. Hong Kong Disney (which opened the Grizzly Gulch themed zone) and Universal Studios Japan (that launched Universal Wonderland) were up 14 per cent, with Lotte World achieving a strong 10 per cent growth and Tokyo Disneyland and Tokyo Disney Sea seeing a quick

Universal Orlando Resort will expand The Wizarding World of Harry Potter in 2014 with Diagon Alley



The steel rollercoaster, Big Grizzly Mountain Runaway Mine Cars, in Hong Kong Disney's new Grizzly Gulch zone helped boost numbers

post-tsunami recovery. Asian parks are slowly taking over the top 25 with OCT East in Shenzhen entering the 2012 list. The gap in attendance between the top 20 Northern American and top 20 Asian parks is slowly narrowing and Asian parks may overtake North American in the next few years.

Despite an extraordinarily tough year in Europe, all four European parks in the top 25 managed to grow attendance by around two per cent, which is a remarkable achievement given the circumstances. Europe continued to reinvest with Disneyland Paris adding new 20th anniversary shows and Europa Park's fifth hotel, Bell Rock, and a Wodan Timbur rollercoaster debuting.

### TRIPLE HIT FOR EUROPE

The 2012 season was unbelievably difficult for European parks due to the continuing economic recession, cold and wet summers in Northern Europe and the London 2012 Olympic Games.

Some parks found it challenging to maintain attendance but others showed strong growth, contributing to the overall attendance stabilised at 58 million

LEADING GLOBAL THEME PARKS				
Rank	Park and Location	% Change	Attendance 2012	Attendance 2011
1	MAGIC KINGDOM at Walt Disney World, Lake Buena Vista, Florida	2.3%	17,536,000	17,142,000
2	DISNEYLAND, Anaheim, California	-1.1%	15,963,000	16,140,000
3	TOKYO DISNEYLAND, Tokyo, Japan	8.5%	14,847,000	13,683,000
4	TOKYO DISNEY SEA, Tokyo, Japan	8.5%	12,656,000	11,664,000
5	DISNEYLAND PARK AT DISNEYLAND PARIS, Marne-La-Vallée, France	1.9%	11,200,000	10,990,000
6	EPCOT at Walt Disney World, Lake Buena Vista, Florida	2.2%	11,063,000	10,825,000
7	DISNEY'S ANIMAL KINGDOM at Walt Disney World, Lake Buena Vista, Florida	2.2%	9,998,000	9,783,000
8	DISNEY'S HOLLYWOOD STUDIOS at Walt Disney World, Lake Buena Vista, Florida	2.2%	9,912,000	9,699,000
9	UNIVERSAL STUDIOS JAPAN, Osaka, Japan	14.1%	9,700,000	8,500,000
10	ISLANDS OF ADVENTURE at Universal Orlando, Florida	4.0%	7,981,000	7,674,000
11	DISNEY'S CALIFORNIA ADVENTURE, Anaheim, California	22.6%	7,775,000	6,341,000
12	OCEAN PARK, Hong Kong SAR	6.9%	7,436,000	6,955,000
13	EVERLAND, Gyeonggi-Do, South Korea	4.3%	6,853,000	6,570,000
14	HONG KONG DISNEYLAND, Hong Kong SAR	13.6%	6,700,000	5,900,000
15	LOTTE WORLD, Seoul, South Korea	10.4%	6,383,000	5,780,000
16	UNIVERSAL STUDIOS AT Universal Orlando, Florida	2.5%	6,195,000	6,044,000
17	UNIVERSAL STUDIOS HOLLYWOOD, Universal City, California	15.0%	5,912,000	5,141,000
18	NAGASHIMA SPA LAND, Kuwana, Japan	0.5%	5,850,000	5,820,000
19	SEAWORLD FLORIDA, Orlando, Florida	3.0%	5,358,000	5,202,000
20	WALT DISNEY STUDIOS PARK AT DISNEYLAND PARIS, Marne-La-Vallée, France	1.9%	4,800,000	4,710,000
21	EUROPA PARK, Rust, Germany	2.2%	4,600,000	4,500,000
22	SEAWORLD CALIFORNIA, San Diego, California	3.5%	4,444,000	4,294,000
23	BUSCH GARDENS TAMPA BAY, Tampa, Florida	1.5%	4,348,000	4,284,000
24	DE EFTLING, Kaatsheuvel, Netherlands	1.8%	4,200,000	4,125,000
25	OCT EAST, Shenzhen, China	79%	4,196,000	3,890,000
<b>TOTAL</b>		<b>5.2%</b>	<b>205,906,000</b>	<b>195,656,000</b>



Efteling's Aquanura show at dusk prolongs the time visitors spend in the Dutch park

## LEADING EUROPEAN THEME PARKS

Rank	Park and Location	% Change 2011/2012	Attendance 2012	Attendance 2011
1	DISNEYLAND PARK AT DISNEYLAND PARIS, Marne-La-Vallée, France	1.9%	11,200,000	10,990,000
2	WALT DISNEY STUDIOS PARK AT DISNEYLAND PARIS, Marne-La-Vallée, France	1.9%	4,800,000	4,710,000
3	EUROPA PARK, Rust, Germany	2.2%	4,600,000	4,500,000
4	DE EFTELING, Kaatsheuvel, Netherlands	1.8%	4,200,000	4,125,000
5	TIVOLI GARDENS, Copenhagen, Denmark	1.8%	4,033,000	3,963,000
6	PORT AVENTURA, Salou, Spain	0.5%	3,540,000	3,522,000
7	LISEBERG, Gothenburg, Sweden	-3.4%	2,800,000	2,900,000
8	GARDALAND, Castelnovo del Garda, Italy	-10.0%	2,700,000	3,000,000
9	ALTON TOWERS, Staffordshire, England	-9.4%	2,400,000	2,650,000
10	LEGOLAND WINDSOR, Windsor, England	5.3%	2,000,000	1,900,000
11	THORPE PARK, Chertsey, England	-10.0%	1,800,000	2,000,000
12	PHANTASIALAND, Brühl, Germany	0.0%	1,750,000	1,750,000
13	PARC ASTERIX, Plailly, France	8.0%	1,723,000	1,595,000
14	FUTUROSCOPE, Jaunay-Clan, France	-2.4%	1,700,000	1,741,000
15	LEGOLAND BILLUND, Billund, Denmark	3.1%	1,650,000	1,600,000
16	PUY DU FOU, Les Epesses, France	6.7%	1,600,000	1,500,000
17	GRONALLUND, Stockholm, Sweden	-3.8%	1,408,000	1,464,000
18	MIRABILANDIA, Savio, Italy	-6.1%	1,390,000	1,481,000
19	DUIINRELL/ATTRAKTIEPARK, Holland	-0.1%	1,360,000	1,362,000
20	HEIDE PARK, Soltau, Germany	-7.1%	1,300,000	1,400,000
<b>TOTAL</b>		<b>-0.3%</b>	<b>57,954,000</b>	<b>58,153,000</b>

## KEY FACTS

- 206 million visits to world's top 25 theme parks in 2012; 5.2% rise
- 358 million visits to attractions run by top 10 operating groups; 6.7% rise
- 132 million visits to top 20 North American theme parks in 2012; 3.6% rise
- 109 million visits to top 20 Asian theme parks in 2012; 5.8% rise
- 58 million visits to top 20 European theme parks in 2012; 0.3% decline

visits. This shows that thoughtful reinvestment can overcome negative trends.

The biggest growth was at two French parks in the lower 10. Parc Asterix opened Egypt World, featuring a highly anticipated Oziris coaster and a smaller ride for children. This led to growth of eight per cent. Puy du Fou, celebrating the 35th anniversary of its original show – Cinescenie – was honoured by TEA's Thea Classic Award, which drew press attention and helped promote the park in the domestic market. The park was also strengthened by the new Christmas show, Grand Noël, which boosted winter visits and attendance grew by seven per cent.

Extending the season with Halloween and Christmas events is a trend in Europe. More parks are seeking opportunities to offset low summer visits by opening in colder periods when weather conditions are less of an issue, as guests come prepared. With the uncertainty of the summer weather over the past few years, it may be time for European parks to explore options that would make the visitor experience more comfortable in poor summer weather.

Catering for the family is gaining importance and more parks recognise the trend. PortAventura set its strategy on becoming the best family destination in Europe. Parc Asterix balanced its new thrill coaster with a child ride, Puy du Fou allows the whole family to enjoy its shows together and Legoland parks are delivering hotels and holiday villages.

In current economic conditions, even a modest growth is an achievement and reinvestment is key in this. PortAventura drew crowds to its new rollercoaster, Shambhala: expedition to the Himalaya, which has broken rollercoaster records in Europe for height



French theme park Parc Asterix opened Egypt World with an Ozlris coaster and had an eight per cent increase in visitor numbers

(76m), drop (78m) and speed (134 km/h on the first descent). The park continues to capitalise on its kids' area SésamoAventura, which opened in 2011. The park's attendance grew while the wider Spanish theme park industry didn't do so well.

## OPERATING GROUPS STRENGTHEN GROWTH

The top 10 operators had a successful year, increasing the overall attendance by seven per cent to 356 million visits made to the groups' attractions in 2012. Unsurprisingly, Disney led the race with 126 million visits, having grown by an impressive five per cent due to the enhancement of its Asian and US parks.

Merlin Entertainments Group demonstrated a remarkable 16 per cent growth overall, which strengthened the operator's second position in the chart with 54 million visits. Merlin's performance demonstrates the importance of a diversified portfolio given the climate and economic variations the industry experiences. With attractions in 21 countries around the world, Merlin was able to offset challenging conditions in the UK and Italy, for example, with stronger performance in Asia Pacific. The operator continues to expand through new attractions and accommodation.

Asian operators are making their way onto the list of leading global operators. Two China-based theme park chains, OCT Group and Haichang Group, are now in the top 10 park chains with 23.4 and 9.4 million visits and intentions of expansion, an important trend in China.

## OUTLOOK

This year's results suggest that worldwide attractions markets are returning to a positive outlook. There's more optimism now, especially in North America and Asia, and expectations of future

growth and expansion. Overall, operators are putting tremendous efforts in maintaining and growing attendances at parks, and sizeable and thoughtful reinvestment will remain key in this.

With a mini baby boom in Europe, catering to families with small children is paramount and we expect the shift to the family market to become even more pronounced in the years to come. In Northern Europe in particular, the weather is an important factor so let's hope for operators' innovative solutions for how to make rain and wind fun. ●

### TOP TEN GLOBAL GROUPS

Rank	Group	% Change 2011/2012	Attendance 2012	Attendance 2011
1	Walt Disney Attractions	4.7%	126,479,000	120,821,000
2	Merlin Entertainments Group	16.4%	54,000,000	46,400,000
3	Universal Studios Recreation Group	7.9%	34,515,000	31,990,000
4	Parques Reunidos	3.5%	27,130,000	26,220,000
5	Six Flags Inc.	6.0%	25,750,000	24,300,000
6	SeaWorld Parks & Entertainment	3.0%	24,310,000	23,600,000
7	Cedar Fair Entertainment Company	0.9%	23,600,000	23,400,000
8	OCT Parks China	7.5%	23,359,000	21,731,000
9	Haichang Group	24.5%	9,400,000	7,550,000
10	Compagnie des Alpes	1.0%	9,300,000	9,210,000
<b>TOTAL</b>		<b>6.7%</b>	<b>357,843,000</b>	<b>335,222,000</b>

Note: attendance figures are estimates based on company information, annual reports, published information and from reliable TEA/AECOM industry and tourism sources. Percent changes for 2012 for certain parks are based on adjusted/ updated figures for 2011, thus not directly comparable to the published TEA/AECOM list for 2010/11 or previous reports. Source: TEA and AECOM.

# TAPPING THE EXPERTS

What makes a waterpark a success, what are the trends and what does the future hold? We ask the experts

Kathleen Whyman, managing editor, Attractions Management



**MIKE OSWALD**

General Manager,  
Yas Waterworld Abu Dhabi

**What's your career history?**

I've worked in the industry for more than 20 years, starting off at 16-years-old as a part-time lifeguard in 1991. I worked at Raging Waters in Los Angeles, California, one of the larger waterparks in the United States, then Southland

Entertainment, a company which had just bought Alabama Adventure, a 90-acre amusement park and waterpark. In 2008, I joined the Farah Leisure team as the general manager for Yas Waterworld Abu Dhabi. In this role, I've led the operations team through

the feasibility and design process, the pre-opening and opening phase and currently lead the team in the full-time operation of the park.

**How has the industry changed?**

The biggest changes are in ride technology and our ability to have conversations with guests via social media.

**What are the current trends?**

The trend I see is the merging of traditional theme parks with waterparks. The major waterpark manufacturers, such as WhiteWater and Proslide Technologies, now offer rides and technologies only previously available in theme parks. Technologies such as Linear Induction Motors (LIM), interactive gaming, and special effects are where the investment's taking place.

Traditional theme park manufacturers, such as Hopkins Rides, are now part of the WhiteWater portfolio. Giant interactive play structures are in theme parks, such as Legoland and Six Flags, and coasters are going into waterparks. This is an exciting trend and I hope it continues, as it creates unique experiences never experienced by our guests.



Surfing is one of 43 rides, slides and attractions at Yas Waterworld Abu Dhabi



Riders compete against each other to reach the bottom first as they speed down the Sebag ride

### What makes Yas Waterworld Abu Dhabi a success?

Yas Waterworld Abu Dhabi has been ranked among the top three waterparks in the world. It's an experiential attraction with 43 rides, slides and attractions – including five one-of-a-kind rides that aren't available in any other waterparks in the world.

The Emirati theme follows the story of a character called Dana and her search for a lost pearl that will restore her pearl diving village to prosperity. Live interactive shows, an atmospheric setting, thrilling rides and authentic souq-style shopping attractions ensure there's something for all the family.

### What are your future plans?

Yas Waterworld Abu Dhabi was built to be completed in one phase. However, there are approximately 2.5 hectares available for future expansion.

As we've only been operational since January this year, our focus is to continue to build awareness of our unique rides and attractions and continue to develop timely offers that are relevant to key holiday periods that offer our visitors great value.



Waterplay is especially popular at Legoland parks as it appeals to young children

“Waterparks can add another half, or even full, day's activities and entertainment for our visitors”



### JOHN JAKOBSEN

Managing Director, Legoland Resorts - Waterparks, Merlin Entertainments

### How many waterparks does Merlin have?

Merlin Entertainments acquired its first two waterparks – Gardaland Waterpark in Milan, Italy and Alton Towers Resort, UK (indoor) – in 2006/7. These gave us the understanding and experience to open two more at Legoland California and Legoland Florida, with a fifth to open in Legoland Malaysia early next year.

### What are a waterpark's benefits?

Waterparks are a potential development for the group, not as stand-alone attractions, but as part of our broader resort strategy. This is designed to underline the short break/destination positioning of all our theme parks, with the addition of accommodation, second gate attractions, such as waterparks and Sea Life, and extensions to the core parks – all of which are working to significantly increase two- to three-day visits.

Waterparks can add another half, or even full, day's activities and entertainment for our visitors, and they've been very successful for us. More than that, we've added to their appeal

by developing supporting retail and catering brands, as well as exciting programmes of fun special events and live entertainment.

### What are the challenges?

Unlike other theme parks, outdoor waterparks are very weather dependent, with shorter seasons and significant peaks and troughs of numbers, even when located in warm climates like California and Florida. The challenge, therefore, is the management of capacity – the acceptance that the operator needs to provide an excellent experience on fewer, but potentially very busy, days while also managing other much quieter days.

It's a similar pattern to the queue management for standard water rides in theme parks, but on a much bigger scale. Building waterparks in locations like Florida or Malaysia helps to extend the season, but even these numbers will drop on an overcast day.

### What are Merlin's future plans?

The importance of water to the theme park experience, particularly in Legoland, means that we need to look at ways to incorporate it into other resorts in the future. This may be through the addition of water-based features to the main parks. Indoor parks may also be a natural extension to consider for other sites or as a separate gate to the theme park. ▶



Each Aqua Mundo waterpark gets a million visits a year



**MICHEL LINET-FRION**

Creative & Innovation Director, Pierre & Vacances/Center Parcs Entertainments

**What is your career history?**

I'm a French architect. I've worked for about 30 years in the leisure industry for Walt Disney Imagineering, Parc Astérix/Grévin & Cie and am currently creative & innovation director for French leisure and real estate group Pierre & Vacances/Center Parcs.

After my time at Disney, my role has been to develop existing and new sites – to keep them attractive and innovative to ensure they remain popular.

**How has the industry changed?**

The best change was when theming was introduced as an ingredient for waterparks and all other attractions. It makes the parks timeless and more of an immersive experience, rather than a series of attractions.

**How many Center Parcs are there?**

Center Parcs was set up 40 years ago and now has more than 20 resorts in Europe, each with an indoor Aqua Mundo waterpark.



Center Parcs' Lazy River is a popular choice for the whole family

Aqua Mundo is the concept pillar of this brand. It's a tropical waterpark in the sense that it's planted as a real landscape in which we display our water attractions and beaches. The waterparks are between 4,000 and 7,000 sq m (43,000 and 75,000 sq ft) each, including indoor space, outdoor pools and slides. They're open 365 days a year and each gets approximately one million visits annually by our guests, as they come every day of their stay.

**What are the current trends?**

Trends aren't so important – it's what comes after that we should aim for.

**What are Center Parc's future plans?**

We know we need to keep innovating. When refurbishing our existing parks,

we're developing new attractions and experiences including: AquaLuba, an interactive water play structure including a zip wire and waterfall climbing; the next generation wild water river; Experience River, a sensory lazy river; a snorkelling experience with a side story and interaction with living animals; more outdoor water play and pools; and possibly new family experiences such as dive-in movies one evening a week or special night-time events.

We're also looking at introducing new storylines and giving ourselves more theming opportunities to conceal the pool equipment, such as the slide tower.

All of these plans are with the aim of totally engaging our guests in our environments through theming and storytelling to make it a real experience. ►



**IAAPA Best New Product & Impact  
Award**  
**WWA Innovation Award**



[www.watertoys.com](http://www.watertoys.com)  
[info@watertoys.com](mailto:info@watertoys.com)  
1 866 833 8580  
905 649 5047



Siam Park's Tower of Power

"In the 1990s, very few waterparks invested in theming. Now visitors expect higher quality, a story and more than just one attraction"



**CHRISTOPH KIESSLING**

Vice president, Siam Park & Loro Parque Group, Tenerife

**What is your career history?**

My father is founder and president of Loro Parque, a zoological theme park in the north of Tenerife, Canary Islands, Spain, which opened in 1972. Even when I was a child, my father shared his observations about park operation with me and, in 1995, after completing my Masters in business management, finance and bank operation, I moved to Tenerife to join my father in the family enterprise. I started as a sales representative and made my way up through different departments and responsibilities up to my position as vice president of the Loro Parque SA in 2009.

In 2008 we opened the waterpark Siam Park, themed on the old kingdom of Thailand, in the south of Tenerife. The park covers 18.5 hectares (46 acres), 30 per cent of which we'll expand on in the future. I was very involved with the building and launch and oversaw every process in the park. We focused on providing a high standard of architecture, vegetation and attractions.



A racing slide at Siam Park where children share the experience

**How has the industry changed?**

When I joined the industry in the 1990s, very few waterparks invested in theming. Now visitors expect higher quality, a story and more than just one attraction.

At Siam Park we invest more in theming than we do in waterslides to create an exciting combination of visuals and sensations.

**What are the current trends?**

The main trend is the search for increasingly spectacular rides. In the past, almost all waterparks were made

up of one-person experiences in the form of bodyslides. Today it's more common to have multiple people tubes, where people face each other and have a shared experience.

Other trends are multiple sensation rides and a combination of gravity and mechanical rides. Our rides offer varying speeds and thrill levels for all guests.

**What are your future plans?**

My plans are to keep on offering entertainment with the same dedication for details and holistic concepts. ●



**VAC 2013**  
**THE ANNUAL**  
**NATIONAL CONFERENCE**  
**OF VISITOR ATTRACTIONS**  
**THURSDAY 10 OCTOBER 2013**

**Where?**

The QEII Conference Centre, London.

**Who?**

You, if you are an owner, manager or marketer of a visitor attraction, an opinion former, a tourism or heritage professional.

**PLEASE VISIT THE WEBSITE TO  
 SEE FULL DETAILS AND REGISTER NOW!**

**[www.vac2013.co.uk](http://www.vac2013.co.uk)**

@vac\_conference #vac2013

SUPPORTING SPONSORS

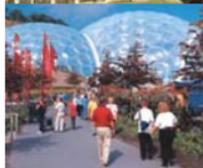
**FARRER & Co**



OFFICIAL PUBLICATION

**Attractions**  
 management

Supported by





Students get hands on in a colour theory workshop

# CLASS ACT

The first themed entertainment design degree launched last year in Savannah. The team behind the programme describe how it will benefit the industry

## PETER WEISHAR

Former dean of entertainment arts and founder of the program

### What is the qualification?

Run by SCAD (Savannah College of Art and Design), the themed entertainment design degree programme is a two-year Master of Fine Arts programme, which started in September 2012.

Experienced professionals teach students the skills needed to enter the industry as designers and artists, with a profound understanding of the breadth of the industry and the requirements needed to be a part of it. The curriculum combines the modelling strategies of architecture and electronic design with the problem-solving approaches of industrial design and production design.

A primary function in the industry is telling a story and creating a compelling environment and that's what the students will focus on.

### Who takes the course?

Students have a broad range of backgrounds and a variety of skill sets – such as interior designer, architect, animator, illustrator, industrial designer and a motion media artist. They work together to create a single project, which is how they'll work in the field.

One of the factors that made this course possible is the diversity within SCAD, which has 40 different art and



Peter Weishar

design majors. That enables students to work collaboratively with the same, and often better, resources than there are out in the field.

### What makes the course different?

SCAD is one of the first colleges to recognise the uniqueness of themed entertainment and the skill sets necessary, so students will have an advantage over those from other institutions that don't have the same kind of focus.

There are more electives than other MFA programmes and there's a great deal of collaboration with other disciplines within the arts. Themed entertainment is an extremely broad field that incorporates engineering, industrial design, interior design, production design and many other areas.

The students are encouraged to focus six electives into a single area and have a sub discipline. For example, one student has a particular group of classes that combine vehicle design with themed entertainment design so she can become a ride designer.

### What were the challenges?

There are very strict guidelines for accreditation when starting a new degree programme, so there's a lot of scrutiny as this hasn't been done before. And quite rightly so – this is an education we're providing, so it needs to be fully vetted. There was a great deal of paperwork and research and studies done to explain the importance of the programme and viability to the industry and why it should be a separate major. ▶



Students learn all areas of set design, right down to painting it

## Course content

### MFA CLASSES

- ✦ Advanced Parametric Design and Generative Modelling Strategies for the Building Arts
- ✦ Media Art
- ✦ Electronic Design
- ✦ Design Visualization, Communication and Documentation
- ✦ Digital Visualization for Production Design
- ✦ Professional Practices in Production Design
- ✦ Themed Entertainment Industry
- ✦ Concept Design Studio
- ✦ Component Design Studio
- ✦ Design for Themed Entertainment
- ✦ Large Project Design Studio
- ✦ Collaborative Design Studio
- ✦ Themed Entertainment Design M.F.A. Thesis

### UNDER-GRADUATE CLASSES

- ✦ Script Interpretation
- ✦ Rendering for Entertainment Design
- ✦ The Public Event: Concept and Collaboration
- ✦ Production Design Portfolio
- ✦ Survey of Themed Entertainment Industry
- ✦ Themed Entertainment Design
- ✦ Large Project Design Studio

## MICHAEL DEVINE

### Professor

#### How did you get involved?

I've been creative director at Universal and Disney, but I also taught at California Arts, so always kept tabs on various art schools around the country.

I moved to Savannah when working on DubaiLand for Universal and met up with George two years ago. He told me about the course and it sounded terrific.

#### How do you work together?

We split the load. George has been emphasising the project management side and I'm on the creative side. But we collaborate and team tag, so students get different points of view.

#### Which classes do you teach?

I teach four classes on the design and creative side and the story components. Both George and I deal very heavily with story components, from queue lines to attractions. I also teach second year undergraduate scene designers, because that's my background.

#### How do you use your experience?

A lot of it is ensuring students absorb information that they need to remember about how they present their work, themselves and their ideas - that's all learnt behaviour.

And I explain what they're going to see in the real world, in terms of team dynamics and thought processes. It's great when students do internships and realise the information we're giving them is valuable and valid.



The strongest piece of advice I give students is that they have to be at the top of their form. And to keep happy. My eternal mantra is: "It's ok."

#### How can operators get involved?

The opportunity to take interns is there, plus SCAD does sponsored projects, where companies bring real projects, assignments and issues. They financially back a class or an assignment and the school works with their creative directors to develop work.

SCAD isn't a cheap design studio, but is a kind of research and development organisation where the students explore ideas that the company may not have time to do or is looking for fresh ideas and a younger perspective.

#### How will the course be developed?

I think the students will do that. When they enter the industry, they'll bring new insights, ways of communicating and ways of experiencing stories.

As long as we can ground our students in the core principles of story telling and revealing the story to the guests, the mechanics, physics and nuances will change and grow.



■ Professor George Head's classes include an introduction to theatre and production design plus advanced concept and collaboration

## GEORGE HEAD

### Professor

#### How did you get involved with SCAD?

I retired from Walt Disney Imagineering (WDI), after 30 years, in 2009. At WDI I trained new employees, so teaching seemed to be a natural transition.

Peter Weishar asked if I'd like to teach at SCAD and get involved with setting up the themed entertainment degree programme. My wife and I thought it sounded like a great adventure, so we moved to Savannah.

#### What are the classes?

The first class that students take is an overview of the themed entertainment industry. It explains the breadth of what's out there and the diversity within the field. The other compulsory classes are architecture, electronic design and production design, with industrial design as an optional class.

SCAD also offers an under-graduate programme. Students can take a collection of six to eight specialist classes during their own four-year course.

#### How did you choose the course content?

It needs to be as close as possible to experiences in the industry – every project that Mike and I set is based on an actual job we did.

There's a phase of history and theory in some of the early classes, then we move on to storytelling, storyboarding and analysing the stories that are in existing attractions. The more advanced courses start to develop attractions and more elaborate design criteria.

**"IT NEEDS TO BE AS CLOSE AS POSSIBLE TO EXPERIENCES IN THE INDUSTRY. EVERY PROJECT WE SET IS BASED ON AN ACTUAL JOB WE DID"**

#### How are classes taught?

Most of the classes are design classes, which are held in a studio setting. The classes deal with design concepts rather than the construction of sets.

We have a concept design studio for blue sky projects, a large project design studio, a collaborative design studio and a component design studio where students work on smaller components of a themed experience, such as the integration of the theming of a small area within a larger venue.

SCAD collaborates with themed entertainment companies that come into campus and we do field trips.

In collaboration with WDI, students go on location for a week. Every day they're in the parks for a few hours before they open, walking the lines with the engineers, designers and maintenance people and discussing the mechanics, design and aesthetics. In the afternoon they have lectures from different imagineers.

#### Which classes do you teach?

I do a basic introduction to theatre and production design, followed by drafting for production design and then more advanced classes including concept and collaboration and production design portfolios. There are also field trips or specific projects, such as working with the theatre department for a production.

#### What are your teaching methods?

There are survey classes where students study the history and theory of how themed entertainment has evolved over time, but most important are the studio classes where students are doing actual projects, either in a team or as individuals. They're given design criteria for an attraction or a merchandise shop and have to develop a storyline, which is the most important part of the design.

#### How do you promote the course?

We attend industry events, such as the SATE conference and the THEA and SEA Awards and conventions including The United States Institute for Theatre Technology, The Southeastern Theatre Conference and IAAPA.

We recently sent students to the Architectural Lighting convention and they were very well received, as the sector seems to be looking for more theatrically trained lighting designers. Going to these types of events leads to both promotion of the course and job placements for students.

#### How will the course be developed?

I'd like to see an even broader mix of people taking the course, with film students or visual effects students bringing their base comments to the mix and learning how those skills are applied in themed entertainment.

## ▶ TOP TEAM



### TEA's SATE'13 OCTOBER 3 - 4, 2013

The success of SCAD's themed entertainment design degree programme has led to the school being chosen as the venue for SATE'13.

The Themed Entertainment Association's Storytelling, Architecture, Technology and Experience (SATE) Conference is an annual, international gathering of themed entertainment and experience design creators, producers, owners and operators.

The conference explores issues, opportunities and possibilities relating to the creation of compelling guest experiences for entertainment, education, retail and branding. Each year, a new theme is emphasised and explored through the lenses of the specific elements that contribute to successful guest attractions and projects. This year's theme is What's Next.



A student works on a model that will be used to help tell a story within an attraction

## THEMING CLASS

**Professor of graphic design Jason Frazier gives an example of one of this year's projects**

**T**he client needed updating of existing kiosk structures, as well as visions of entirely new installations, for both food service and retail, based on themes that were related to the area of the parks they were situated in.

The students had to take visual, emotional, and environmental contexts and roll those into an experience that serves the location, the activity and the brand itself in order to meet all expectations for the user's experience.

They produced many options for the client. For mid-term, they not only presented their thoughts on their best ideas, but also the processes and the intermediate steps along the way. Because of this, the client could not only see how the team arrived at the collection of possible final concepts, but also all the iteration and play that happens in any good design process. These discussions about all elements create great conversation and an environment of trust among the client to the design teams.

The client was highly impressed with the amount of work and the quality of work that the students produced in just 10 weeks. One of the final concepts was taken directly to the client's park review with very few adjustments.

## MASTERPLANNING CLASS

**Professor of architecture Daniel Brown describes one of the sponsored projects that students have worked on**

**T**he brief was to theme and masterplan a 167-acre site for a leading entertainment company. The students' task was to re-imagine the site by creating a theme and design for the area. The company in question has strong brand recognition, but its attraction needed a back story.

The project was given to both themed entertainment design students and architecture students. The collaboration was difficult at first because the project was multi-faceted, encompassing urban design, architecture and character development. In general, sponsored projects provide the students with an opportunity to learn how their specific discipline is a small part of a much bigger design process.

The students were separated into teams that included themed entertainment, archi-

ture and dramatic writing students, then worked together to design, illustrate and write the entire project. Their process was to break off into small groups to work on their area of expertise and to meet back up to integrate their ideas and collaborate to produce a final product, much like professionals would do in an office environment.

Each team presented five different proposals that included plans for story, location, functionality, guest flow, architecture and landscape design.

The clients were blown away by the creativity, craftsmanship and amount of work that the students produced in such a short period of time. Its success led to further sponsored projects with the same client and internships to several students based on their final presentations. ●

**YOUR STORY**  
— OUR —  
**TECHNOLOGY SOLUTIONS**

**Complete Audio Visual Solutions**

- Technical Design
- Systems Integration
- Service & Maintenance
- Global Reach

The Nature Research Center at the North Carolina Museum of Natural Sciences

**ELECTROSONIC** +44.1322.222211 | info@electrosonic.com | electrosonic.com

**For Sale**

**Coastal Visitor Attraction**

- Prime West Country location
- T/o approximately £2m p.a
- Leasehold
- 2.1 hectares (5.3 acres)
- Well capitalised & developed
- EPC rating - not applicable

For more information please contact:  
Richard Baldwin on 0113 280 8039  
richard.baldwin@gva.co.uk

**gva.co.uk/6531**  
**08449 02 03 04**

**We don't make games.  
We create incomparable experiences.**

Cruden is manufacturing and installing a growing number of distinctive attractions for major theme parks, simulator centres and gaming venues, globally. We work closely with developers to provide cost-efficient, reliable simulators that pull in the crowds and keep them driving, visit after visit.

Find out more at [www.cruden.com/entertainment/](http://www.cruden.com/entertainment/)

www.cruden.com

# SPACE AGE

“Is it real?” is the usual response when visitors see Space Shuttle Atlantis in its new \$100m home at Kennedy Space Center, which opened on 29th June, as the COO tells us

Kathleen Whyman, managing editor, Attractions Management

## How did you win Space Shuttle Atlantis?

NASA put out a request for proposals from US museums and attractions that would be interested in displaying any of their shuttles. We'd been working on our proposal for years because we knew Kennedy Space Center Visitor Complex (KSCVC) would be a good home for it – every shuttle flew from Kennedy and half of them landed back here. Also, we already get a lot of people coming here to learn about space.

## What does the Atlantis mean to KSCVC?

It's the biggest thing we've done, both in size and cost – the Atlantis measures 122.17ft (37.25m) long and the attraction covers 90,000sq ft (8,361sq m) and cost \$100m (€75.6m, £65.1m) to build. It means a lot to us to have nationwide and international attention because we've reminded people that America's still very much in the space business and is preparing for a different space programme, using a different capsule for the astronauts to ride in.

The KSCVC is in Orlando so we're competing with the theme parks. To get people to come and see us, we have to do some pretty big things now and again.

## How's the Atlantis being displayed?

We thought it'd be neat to show the shuttle as if it were in flight, so came up with the idea of suspending it. This way people can see the bottom and sides of the ship, the engines and the docking



**Bill Moore**

COO Kennedy Space Center Visitor Complex

mechanism and all the things that are unique to a space vehicle. We've tilted it at a 43.21-degree angle with its nose 30ft (9m) from the floor and its left wing down slightly. The payload bay doors are open, so visitors can imagine they're about to board and go into space.

## What was the inspiration?

The people who worked on the Atlantis – who maintained it, prepared it for flight and brought it home – had a real relationship with the vehicle. The astronauts described that special moment when you first see the shuttle that's going to take you into space. We wanted the average person to get a brief moment of what that must have been like.



## What's the experience?

We wanted people to engage with the shuttle rather than just stand and stare at it, so there are 167 simulators and exhibits in the building including four cinematic productions and a 16ft (5m)-long interactive media wall.

Visitors can experience the sensation of floating in space, sit on a space potty and test their skills at landing an orbiter, docking to the International Space Station (ISS), manipulating the Canadarm and repairing the Hubble telescope. Everyone knows that the Hubble telescope is far out in space taking amazing pictures, but no one knows what it looks like, so we've made a full size mock up of it. It's 43ft (13m)-long and 14ft

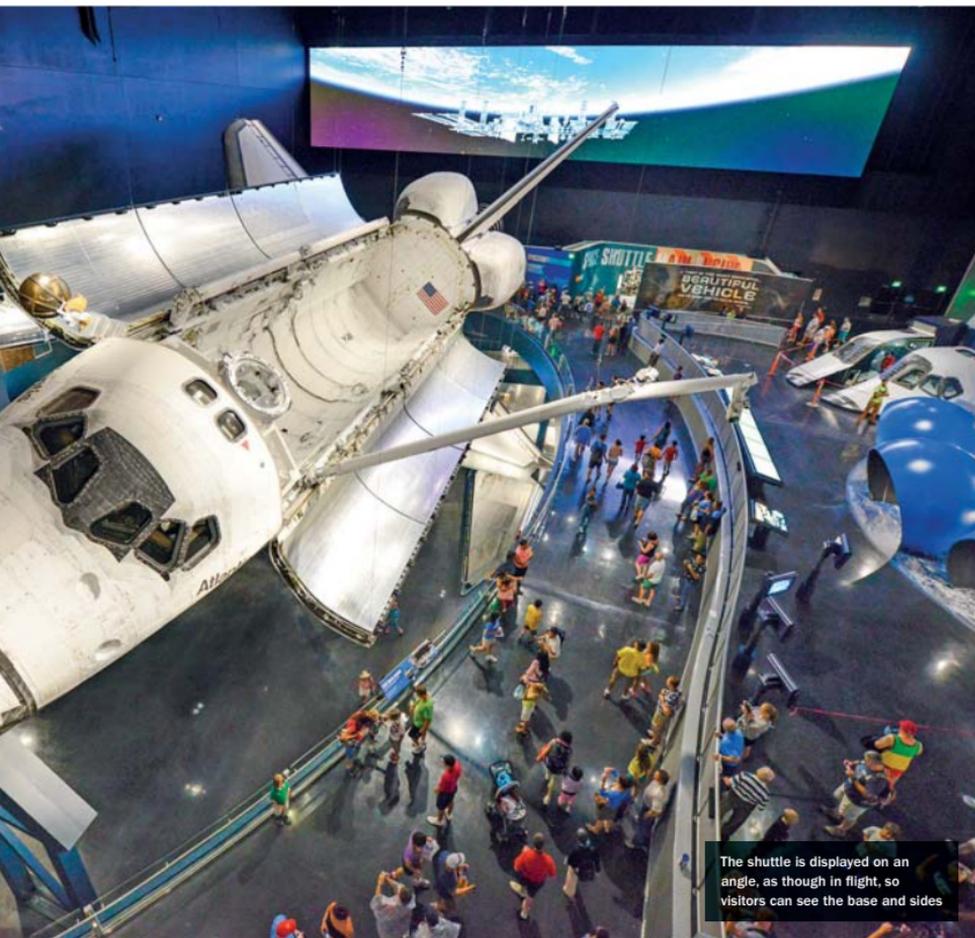


PHOTO: ©KENNEDY SPACE CENTER HISTORIC COMPLEX

The shuttle is displayed on an angle, as though in flight, so visitors can see the base and sides

## “THE RE-ENTRY SLIDE IS SIMPLE, BUT PEOPLE LOVE IT. THE NASA ADMINISTRATOR WENT DOWN IT SEVERAL TIMES”

(4m)-wide and helps people understand how it operates and gets power.

Going from large to small, there's a mock up of parts of the ISS for children to explore plus tyres from the last mission on display. When a tyre hits the runway at 220 miles an hour it gets chewed up pretty bad.

All of these exhibits complement the existing Shuttle Launch Experience – a realistic simulation of what it's like to launch into space. We've married the Launch Experience and the new shuttle attraction

together so visitors can see the shuttle, get the history, understand why it was made, participate in some of the experiences the astronauts did in training, then go and ride it off the launch pad. It's a whole experience and people are really enjoying that.

### What's the most popular?

The Reveal Theatre is the one people talk about most. We show a film on the history of Atlantis on a large screen, which gives an emotional and visual sense of what it was like to be around the shuttle.

Then the screen opens and you're staring at the shuttle from about 20ft away. It's breath taking. Some people cry, others applaud, others are quiet and reverential. People come from all walks of life – they could be a labourer or the head of a company – and they're all stunned.

At the other end of the spectrum is the Re-entry Slide that was built around the experience of coming in to land. It's simple, but people love it. Some notable VIPs have asked to go on the slide – the NASA administrator went down it several times. ▶



The payload bay doors have been opened so visitors can imagine they're about to board and go into space

### HOW IT HAPPENED – THE SUPPLIERS BEHIND THE ATTRACTION

#### PGAV Destinations

In 2010, PGAV developed a 10-year masterplan, which outlined and advised specific steps for Delaware North (operator of Kennedy Space Center Visitor Complex) regarding guest experience,

food, retail, new attractions, and new NASA stories to tell.

PGAV were also the architects, exhibit designers, graphic designers, interior designers and media storytelling lead for Space Shuttle Atlantis.

In addition to NASA and PGAV, Delaware North's other key partners have included:

- Electrosonic – provider of audiovisual systems
- BRPH – architecture, engineering design and construction
- Cortina Productions – media design, video and interactive experiences
- Design Island – multimedia concept and production
- projectiondesign – design and manufacture of high-performance projectors
- Guard-Lee Inc – provider of high-fidelity aerospace replicas and models
- Ivey's Construction Inc – construction
- Mousetrappe – media-based design and production studio
- The Nassal Company – fabrication and installation of immersive and themed environments
- Penwal Industries – designer, fabricator and installer of aerospace and military models
- Unified Field Inc – interactive media, including multi-channel experiences and digital branding campaigns
- Whiting-Turner – contracting and construction management services

#### NASA's shuttle history

NASA's first space shuttle launch was on April 12, 1981. Starting with Columbia and continuing with Challenger, Discovery, Atlantis and Endeavour, the spacecraft has carried people into orbit repeatedly, launched, recovered and repaired satellites, conducted cutting-edge research and built the largest structure in space, the International Space Station. The final space shuttle mission, STS-135, ended July 21, 2011 when Atlantis rolled to a stop at its home port, NASA's Kennedy Space Center in Florida.

#### Where are they now?

##### [Shuttle Enterprise, the first orbiter](#)

The Intrepid Sea, Air & Space Museum, New York

##### [Discovery](#)

The Udvar-Hazy Center, Virginia

##### [Shuttle Endeavour](#)

The California Science Center, LA

##### [Shuttle Atlantis](#)

Kennedy Space Center

Visitor's Complex in Florida



PHOTO: FIFTHWORLDART.COM

The 90,000sq ft Space Shuttle Atlantis attraction cost \$100m to build

◆ **“THE FITTING WAS PRETTY TIGHT. THERE WERE JUST A COUPLE OF INCHES BETWEEN THE EDGE OF THE BUILDING AND THE EDGE OF THE WING”** ◆

► **What have been the challenges?**

It was challenging to get \$100m together. The way our contract works with NASA means we have a trust fund that we used. We also secured a line of credit and we'll pay it back through revenue generated by ticket, food and retail sales.

Moving and fitting the Atlantis was another challenge. The fitting was pretty tight – there were just a couple of inches between the edge of the building and the edge of the wing. We left the far side of the building open so we could roll the shuttle in, and then hoisted it in the air to tilt it. It took two weeks to get it in the right position. It weighs quite a bit [151,315 lbs], so we were nervous.

Getting the payload bay doors to stay open was particularly nerve wracking. They're 60ft (18ft)-long and weigh 2,500 lbs each and aren't made to be opened here on earth other than by NASA's giant machinery, which we don't have. Some engineers said they weren't sure we'd be able to do it, but we did.

Once the Atlantis was installed, we had to finish the building. That was difficult because we had to make sure nothing touched the vehicle when we were painting, putting in sprinkler systems, air conditioning and electrics. We were doing



PHOTO: FIFTHWORLDART.COM

The new attraction is proving a hit with visitors of all ages

that with this giant, priceless vehicle [the Atlantis orbiter is valued at \$2bn (€1.5bn, £1.3bn)] in the middle of where we were working, which was a tense process.

**How long did the project take?**

We started planning four years ago, then spent 18 months building it.

The nuttiest thing we did was draw up the plans and get ready to build before

we knew we were going to get the shuttle. That saved us a lot of time, as when we got the approval from the administrator, we were ready to start building.

**What feedback have you had?**

The commonest feedback is: "Is it real?" People haven't seen one this close so don't know what to expect. They expect it to be beat up, but it's in great shape. ●

# THE CAT'S WHISKERS?



Sanrio Hello Kitty Town is among the attractions at the new Puteri Harbour Family Theme Park in Malaysia. *Attractions Management's* Jennifer Harbottle pays a visit to find out if the park's a purrfect day out

Since the Malaysian Government's investment arm, Khazanah Nasional Berhad, set up Themed Attractions and Resorts (TAR) in 2009, it's fulfilled its promise to bring international theme parks and attractions to the region. In the last four years, it's opened KidZania in Kuala Lumpur, Legoland Malaysia in

Johor and is overseeing the set up of KidZania Singapore. In December 2012, it opened a family attraction called Puteri Harbour Family Theme Park.

Puteri Harbour is located in Nusajaya Johor, four hours drive from Kuala Lumpur, 20 minutes from the Malaysia-Singapore Second Link and 10 minutes from Legoland Malaysia. Puteri Harbour Family Theme Park is a four-level build-

ing in a purpose-built harbour front development, which is only part-way opened. When finished, the harbour will include shops, waterside restaurants and bars, a Traders Hotel and a marina. The harbour's being developed by Destination Resorts & Hotels, also part of Khazanah Nasional Berhad. (See *AM Q1 12* for interviews with Steve Peet, COO of TAR, and Darrell Metzger, chair of Destination Resorts & Hotels.)

Puteri Harbour Family Theme Park has three attractions, based on popular children's characters. Sanrio Hello Kitty Town is the first of its kind outside Japan and features the Japanese-owned Sanrio character Hello Kitty and her friend Dear Daniel. The Little Big Club is a world first and features the HIT Entertainment characters, Bob the Builder, Barney, Angelina Ballerina, Pingu and Thomas & Friends. Animated themed restaurant Lat's place, based on a Malaysian comic strip hero called Kampung Boy, also debuts in Malaysia.

Tickets for the theme park are RM110 (US\$35, €27, £23) or RM85 (US\$27, €21, £18) for Malaysian residents for entry to the four-level building that houses Sanrio Hello Kitty Town and The Little Big Club. Single park tickets can be purchased for RM65 (US\$21, €16, £14) per person or RM50 (US\$16, €12, £10) for Malaysian residents. Lat's Place is a separate entrance fee and is located next door in a different building.



Throughout the day, shows are performed on the Purrfect Stage



Hello Kitty and her childhood friend, Dear Daniel, are the stars of the attraction

Until now, the target audience for TAR's projects has been children and families, with an emphasis on children aged from about eight upwards. Puteri Harbour Family Theme Park is still very much a family attraction, but is specifically aimed at younger children between three and nine. Like its other attractions, Puteri Harbour Family Theme Park is an immersive learning and play experience and aims to engage children through role play and hands-on activities.

### HELLO KITTY TOWN

At Sanrio Hello Kitty Town, children can experience a number of walk-through attractions, interactive activities and rides which follow the Hello Kitty theme. Throughout the day, there are a num-

ber of special events, such as meet and greets with Kitty and Daniel, photo opportunities and mini shows on the Purfect Stage. One of the highlights is the Happy Carnival Parade. Hello Kitty characters and brightly-coloured dancers thread through the main walkway, singing and dancing and end up in a circle, holding hands with the children for simple movement and songs.

There's lots to enjoy here. In the Wishful Studio, children create their own Sanrio branded jewellery (although strangely, none of the charms feature Kitty), paint and decorate their nails and dress up in Kitty costumes for a photograph. This part of the attraction, along with the Cookie Studio where kids decorate Hello Kitty shaped biscuits, is

partly guided. The rest of the attraction, including the Tea Cup rides and Friendship Land, which has a soft play-ground and ball machines, is unguided.

There are two entertainment zones in Hello Kitty Town that are disappointing. In Kitty's House, the furniture and soft furnishings look dirty, frayed and below standard. The walkthrough attraction Black Wonder – where parents help kids save the kidnapped Hello Kitty and Daniel – is frightening and far too complicated for children. Overall, however, this highly-themed iconic attraction is a great way to spend a couple of hours.

### LITTLE BIG CLUB

On the second and third floor of the building is The Little Big Club, where ▶



(Left) walk through attraction Black Wonder; (right) young visitors can have a dance lesson with Angelina Ballerina

**PINGU'S IGLOO IS SUPERB, BUT POSITIONING THIS INNOCENT EXHIBIT NEXT TO THE SLOT MACHINE GAMES ISN'T AN EXAMPLE OF GOOD PLANNING**

► children interact with their favourite characters. There's a good mix of entertainment – girls will love Angelina Ballerina, boys will adore Thomas the Tank Engine and Bob the Builder and both will get enjoyment from Barney and Pingu. There are six themed interactive play zones in this attraction. On the third floor, which is dedicated to Thomas & Friends, the zones are mainly made up of rides featuring well-loved characters, such as Harold's Helitours Ride and Colin Crane Drop Ride. There's also a Bertie The Bus Hop On Ride, a Knapford Station Thomas Train Ride and a popular dodgem-style Bumping Buffers Steamies & Diesels Ride.

On floor two, Barney takes centre stage in his own sing-a-long show, which children are encouraged to join in with. The female lead and the male entertainers who work with the children to get them singing along with Barney are excellent and really know how to work a crowd of awe-struck little people. There's also a Barney's playhouse in this zone, recreated to look like the set in the television series. There's not a lot to do in it, but it's well-themed.

Also on this floor is the Angelina Ballerina play zone. Here, children can dress up in tutus and pink mouse ears,

grab a wand and have a ballet lesson with Angelina up on a blue-lit stage with star struck ballet mirrors. The actor playing Angelina goes above and beyond the call of duty, hugging toddlers and babies as many times as they want to (and they want to, many times). While delightful for girls and would-be boy ballerinas, any child not interested in Angelina would need to stay with parents until the lesson is over, which could give rise to boredom. This could be easily fixed by making the entrance and exit to The Little Big Club a turnstile to keep little ones in the attraction safely. That way, it would be possible to let children play on their own in other zones and not worry about them leaving the attraction without their parents.

Bob the Builder and Pingu may not be as popular as they once were, but children will enjoy the adorable zones they feature in, even if they're not familiar with them. In Bob's interactive Build It Zone, they can join Bob's Can-do Crew and help Bob by getting involved in all aspects of building a house. Sadly, the PVC building blocks in this section are looking a bit tired and worn, which is tragic when you consider they're only five-months-old. However, children won't notice these things and the rides,

based on Bob's machines Scrambler and Scoop, are very well done.

The theming in Pingu's igloo is superb and Pingu will appeal to most children. But positioning this innocent and sweet exhibit next to the slot machine games isn't an example of good planning.

**SMALL CHANGES**

There's enough to do in The Little Big Club to last you a couple of hours, which means, in total, the two park pass will offer half a day's entertainment.

It definitely has room for improvement. The toilets (like the majority in Malaysia) are filthy and need to be height appropriate so children can reach the taps and basins. Similarly, in the nail painting studio, the nail dryers need to be lower so small children can reach them. In the Cookie Studio, the plates are just wiped down with a damp cloth between each guest eating off them, which fails basic hygiene standards. In the jewellery making studio, the guides were far too quick to make children choose their charms – little girls should never be rushed when making a decision as life-changing as picking a charm for a necklace.

**MY EXPERIENCE**

Overall however, both Hello Kitty Town and The Little Big Club offer a delightful family day out, which is well executed and brilliantly themed. Greater attention is needed to the upkeep of the equipment and there aren't any food options for families looking for healthy snacks (as is the case with KidZania). But the



Tea cup rides and a Knapford Station Thomas Train Ride are among the rides for three-to nine-year-olds



cafes have cute designs and if you don't mind feeding your kids sugar and fat, they have plenty of good value meal options. The staff does a great job and the shop on the way out is well stocked with reasonably-priced themed character merchandise.

### SUMMARY

Would you travel four hours from Kuala Lumpur (KL) to visit it? Probably not.

The ideal option would be to stay overnight and combine it with a visit to Legoland, although this would work out to be quite pricey. This style of family entertainment centre concept would, however, lend itself perfectly to one of KL's many shopping malls and there would be a big market for a city-based attraction like this, so hopefully it's a concept TAR will consider replicating closer to Malaysia's capital in time. ●

### LAT'S PLACE

Lat's Place is an animated themed restaurant which brings the world of legendary Malaysian cartoonist, Dato' Mohd Nor Khalid's famed Kampung Boy (Village Boy) character to life. A dining session lasts 80 minutes and guests must pre-book for the meal, which costs RM120 (US\$38, €29, £25) for an adult and RM75 (US\$24, €18, £16) for a child (children over four years only are allowed in the restaurant). The price includes a set course meal with free-flow, non-alcoholic drinks and a complimentary photo.

The theming's set around the pages of Lat's storybook and the storyline-driven content tells the tale of a community making a feast and doing other village activities, played out around you while you eat.

What the restaurant lacks in atmosphere (it's only just opened, so was half empty), it makes up for in effort. The theming's fun and the cast and staff are entertaining and lively. The mix of Western and local cuisine is well presented and although pricey by Malaysian standards, this restaurant deserves to do well.

# MARY ROSE MUSEUM

Henry VIII's warship sank almost 500 years ago, was raised 30 years ago and is now on display with 12,000 artefacts. We talk to the people who made the museum happen

## JOHN LIPPIETT

CEO,  
Mary Rose Trust



**W**hat feedback has the Mary Rose Museum had? It's going remarkably well. We had 50,000 visitors in our first month and were thrilled to have had such a high media profile for the launch. On our opening day, the museum was trending number two in the world. We've already had many visitors from overseas and our TripAdvisor rating is nearing 90 per cent excellent and very goods.

### How many visitors do you expect?

We were initially cautious, but can now predict more than half a million a year.

The museum has capacity for 600 people. The building's built in and over the dry dock in which the *Mary Rose* sits, which is a constraint. We've got to manage our visitors and how they come through, so we're selling timed tickets.

The planned dwell time is 90 minutes, but many are taking longer. This is positive because it shows they like it, and we're working out how to manage this.

### How did you raise the funds?

When I came here 10 years ago, the Trust was battling an overdraft, as the conservation was so expensive.

The only way out of the situation was to build a sustainable museum and complete the conservation.

There's never been any central government funding, so we rely on fund raising and donations.

The project's cost £35m (US\$53.1m, €40.5m) – £27m (\$41m, €31.3m) for

the design, building and exhibitions and £8m (\$12.1m, €9.3m) for the final conservation. The Heritage Lottery Fund gave a £23m (\$35m, €26.7m) investment plus other grants totalling £9.5m (\$14.4m, €11m) over the past 18 years.

Without this, there wouldn't be a Mary Rose Museum, but it was fundamental to the wish of the nation to save this iconic ship and the artefacts within her and put them on display.

### How will ongoing work be funded?

We're undergoing a five-year drying process. The temperature and humidity in which we keep the ship and museum is tightly controlled and continues the conservation, which is expensive. Our education outreach programme also needs funding.

I hope through the income of tickets, the shop, café and hospitality events we'll get close to the amount we need to continue to maintain that tight environment and look after everything.

I'm running a fundraising appeal for a permanent endowment to build up a sum of money, which can be kept to produce an income from the interest to fund any shortfalls in our annual expenditure and future projects.

"IT WAS FUNDAMENTAL TO THE WISH OF THE NATION TO SAVE THIS ICONIC SHIP AND THE ARTEFACTS WITHIN HER AND PUT THEM ON DISPLAY"



PHOTO © LUKE HINES



(Above) the Mary Rose Museum's balcony offers views over Portsmouth Historic Dockyard; (left) Chris Dobbs with a wooden shovel he excavated; (right) the cauldron, rebuilt with its original bricks



PHOTO © JEFF TUNN + GROW



PHOTO © GARETH GARDNER



PHOTO © LUKEMANES

The Mary Rose Museum is built in and over a dry dock on almost the same location where she was originally built in 1510

- **What are you most proud of?**  
As well as having a museum that's talked about as being remarkable, I'm proud of the outreach and educational package that we've put together, especially for the work we do for those with special needs.

We set out eight years ago to be the best for access, both going out to and bringing in to, special needs. We do an awful lot of work, which is extremely well appreciated.

**What are the future plans?**  
I've got to prepare for the hot box

removal in five years time. We'll do the work over the winter when our visitor numbers are at their lowest, as the physical work of taking the walls and ceiling down means we'll have to close for a couple of months.

When complete, it'll revolutionise the museum again – instead of looking at the hull through glass windows, visitors will stand in the centre of the ship.

I'd like to see galleries both underneath and around the outboard side of the ship in the future. We'll also start to put back the original walls, cabins and ladders. There's more of the ship to go

in, so it can be even better interpreted.

As well as looking after the ship and objects, the conservators are involved in research of new methods of conserving water-logged materials. We're world leaders in this and can do it for others.

We're also doing research in conservation and maritime archaeology. We've got a massive, 50-year-old archive – the *Mary Rose* is the world's largest maritime excavation – which needs digitalising so it's accessible to researchers.

The future is massive here. This isn't the closing phase of our project – it's opening a new chapter.

## ABOUT THE MARY ROSE

Built in 1510, the *Mary Rose* was the flagship of King Henry VIII's fleet. In 1545 the ship sank during the Battle of the Solent against a French invasion fleet. Only 35 of the 500 crew survived, most of them trapped under netting used to prevent enemies jumping aboard the ship.

In 1965 the late British military historian Alexander McKee began a search for the ship. The *Mary Rose* Trust was formed in

1979 and for the next four years, the ship's contents were excavated, totally 19,000 artefacts. On 11th October 1982, the raising of the *Mary Rose* was watched by 60 million people worldwide.

The hull was towed into the dry dock which now houses the museum and the hull was sprayed continually with recycled, fresh water to stop the wood drying out. From 1994 to 2013 the hull was sprayed with

Polythene Glycol, a water-soluble wax.

On 31st May 2013, the *Mary Rose* Museum opened at Portsmouth Historic Dockyard, at the same location as she was first built. The final stage of the hull conservation involves fabric ducts directing dried air at exact temperatures across all parts of the hull. Approximately 100 tons of water needs to be removed and is expected to take five years.



Visitors walk through the middle of the museum with the ship on one side and the artefacts opposite to show where they'd have been

## CHRIS DOBBS

diving archaeologist and  
head of interpretation

**W**hen did you get involved? I studied archaeology at university, then specialised in maritime archaeology and learned to dive. I left university in 1979 when the Mary Rose Trust needed archaeologists who could dive to supervise the work. Very few people were qualified to do it – I was in the right place at the right time.

### What was it like diving for the ship?

It was an amazing feeling to find things that no one else had seen for 500 years. There was a romanticism that on any dive you could find anything. There's a real excitement in that and revealing the objects in the mud. It's like opening Tutankhamun's tomb – every day.

The diving was amazing, but the conditions weren't good. The visibility in the River Solent is appalling, as it's very silty. You can't see very far, but it's the silt in the water that built up inside the wreck to preserve the objects.

### How long did it take?

The search for the *Mary Rose*, by British military historian Alexander McKee, started in 1965 and the ship was found in 1971. Working with maritime archaeologist Margaret Rule, they spent seven years establishing how much was there



Chris Dobbs did 1,200 dives to the ship

and exposing all the way around the ship to prove it was in good condition and deserved a top class excavation.

The major diving, exposing the whole ship and emptying the contents was between 1978 and 1982, then the *Mary Rose* was raised on 11th October 1982.

### What were the challenges?

There weren't many experienced diving archaeologists at the time – we started with just six. So, we supervised and the work was done by 500 avocational divers. We'd go down at 6am and set up the site for the day, then the avocational divers would go down in waves.

Many techniques for underwater technology hadn't yet been perfected. Our goal was to excavate the *Mary Rose*

underwater to as high a standard as you could do on land. This meant adapting techniques that were used on land or inventing new ones.

### What was your most memorable find?

One was a wooden shovel. It may seem banal that I should remember that, but it was so beautifully carved from just one piece of timber. It was an ordinary object that someone had used daily and it really resonated with me. I hope all our visitors have that connection with at least one item in the museum.

### How did you feel when the *Mary Rose* was raised?

It was a great feeling of both relief and euphoria. Relief because it was October and there weren't many more opportunities for the weather and the salvage barge, so we really needed to do it. Euphoria because it was something that a whole team of people had been working on for years and finally it was up.

The outside broadcast went to 60 million people worldwide. Nowadays you can reach many more with social media, but in 1982 that amount was stunning. It's a moment that many people remember – it's akin to watching the first people walking on the moon.

### Has everything been recovered?

We excavated the whole of the ship and a small area around it, but the bow and forecabin area weren't excavated. We returned for three short seasons of work ▶



Of the 19,000 artefacts recovered, 12,000 are on display, many of which are personal items that the crew brought on board with them

PHOTO: HILTON + CREW

- ▶ between 2003 and 2005, which showed that there's more structure and objects on the seabed, but we don't have the time and resources to go back yet.

If it's safe from degradation by biological or human means, it's best to leave it there safely. It's only if it's under threat, or we have particular research questions we want to answer, that we'll do major excavation. We regularly check that the silt's still protecting what's down there. It's wonderful going down and I hope, one day, we'll have the resources to bring the rest up.

#### How did you interpret the objects?

I was one of the team responsible for what we should display, where we should display it and what text to use to show that this isn't just a warship with guns on it. It was a living ship in which hundreds of people set about their daily, working lives with their possessions.

We've got a cross section of society, from the officers' pewterware and instruments, to the bowls and plates that the common man ate from.

Throughout the galleries are eight island cases, which focus on specific people, using chests we raised which were full of objects that belonged to them. These range from a Backgammon-type board with tiny die and a shaker, to nit combs – some of which have actual lice in them. It's these objects that give us an idea of what someone was like, which is incredibly powerful. By displaying these collections in a personal way, we hope people will be able to relate to what life was like in 1545. There are still 7,000 artefacts that need conservation work, so we'll be displaying more over time.

#### What are you most proud of?

The objectives of the Mary Rose Trust are written in my heart: to find, record, excavate, raise, bring ashore, preserve, publish, report on and display for all time in Portsmouth, the *Mary Rose*. Having completed those, and to be displaying the ship in a museum, is something to be truly proud of and is a stunning piece of human endeavour.

Also, this hasn't been an academic exercise for the experts – we've raised a ship for everybody to share.

#### What makes the MRM so special?

It's all real. It's not make believe or CGI. You can't get it on a computer or an iPad or in a movie. Our competitors in the attractions industry can provide fantastic replicas and stage sets, but we've got the real thing. That's our advantage and why people should come – to see something real for a change. We have everything from one day in history. I think it surpasses Herculaneum or Pompeii because it's a cross section of life and everything was in use on that day. You can't get that anywhere else. ●

#### MY EXPERIENCE, KATHLEEN WHYMAN

Having watched the *Mary Rose* being raised as a child, on tv programme *Blue Peter*, the ship and the Tudor period have long held a fascination for me.

I was therefore eager to see the wreck at the Mary Rose Museum, but hadn't, prior to my visit, appreciated the depth of knowledge it would provide about Tudor life or the variety of objects on display.

The 12,000 artefacts on display include treasures such as gold coins, pewter dishes, compasses, long bows and musical instruments – some of which have altered history, as it wasn't known that they existed in Tudor times.

While these are beautiful to look at, other objects made me stare in disbelief. How could the divers possibly have found a minute die that had been buried so deep beneath the sea? How could a medicine bottle still smell of menthol after 500 years? Were those really the discarded beef and pork bones from the men's last



supper? And, perhaps my favourite, a stack of fire wood – the only Tudor logs that exist because all others would have been thrown on the fire and burned.

The ship itself is magnificent.

Walking between the hull and its mirror image, which so cleverly displays the objects where they would have been, I could picture the crew running around or going about their daily tasks. When the glass walls come down in five years, allowing visitors to stand alongside the ship without any interruption, the atmosphere will be even more charged.

The museum also reminds us that the sinking was a terrible loss of almost 500 lives. The crew's screams could be heard from the shore as they struggled to escape from beneath the netting that had been placed over the deck to protect them from enemies boarding, but actually killed them.

The museum is a superb tribute to the men and boys who died and a wonderful insight into this period of time. ●



It's cool.  
It's great.  
It's fun.

Be part of it.



Products  
Tours  
Presentations



Seminars  
Forums  
Workshops



**EAS**

Euro  
Attractions  
Show



Amsterdam  
23-25 Sept.  
2014



Join more than 380 exhibitors to experience the newest products in the leisure industry and meet more than 8,000 industry colleagues from all over the world at the largest EAS in history! EAS 2014 is all about industry trends, attractions, the latest technology, networking, and meeting colleagues. For more information please visit

[www.IAAPA.org/EAS](http://www.IAAPA.org/EAS)

# ALL HANDS ON DECK

Designing a building for one of the largest objects ever displayed in a museum over an environmentally-controlled tent were among the challenges for the design team behind the Mary Rose Museum



**CHRIS WILKINSON**

Director, Wilkinson Eyre Architects  
Role: architect and design team leader

#### What's the setting?

When the *Mary Rose* was raised 30 years ago, the half of the hull that had been preserved in the mud was placed in a redundant, listed, 18th century dry dock in Portsmouth Historic Dockyard (PHD). The dock is an ancient monument in its own right. As with all dry docks, it goes down into the earth quite a long way, as it has a gate that opens out into the harbour.

An environmentally controlled tent, or hot box, was built around the ship, which can't come down for another five

years. We had to build a museum over the top of it, which will remain perfectly intact when the hot box is taken away.

#### What's the design?

Our aim was to design a piece of architecture that's relevant to both its context and contents while creating a certain amount of mystery. What we're celebrating is the *Mary Rose* and the thousands of objects found in her. The architecture has to be secondary. I see it as a jewellery box, which needs to be interesting and intriguing enough to make you want to go in, but the main player is the jewel inside.

The architecture starts with the *Mary Rose*, so the geometry's based on the hull with an asymmetric shape. It comes out towards the bow, which allows a terrace on the upper level, not dissimilar to the top deck of a ship. The walls are clad in timber and painted black – we needed something that gives longevity and it's nice to use natural materials.

Working with Pringle Brandon Perkins+Will and Land Design Studio, we created a situation where the half of the *Mary Rose*'s remaining hull is on one side and a virtual hull containing all the objects is on the other side. Visitors walk down the centre through the context gallery and see the objects in their

rightful place. At the moment there are windows looking onto the *Mary Rose*, but when the hot box is removed visitors will stand in the middle of this huge space with the *Mary Rose* on one side and the facsimile on the other.

#### What were the challenges?

There's no daylight inside the building for conservation reasons and it's a challenge to provide a major museum without big windows. There are some small cut windows, like gun ports, in secondary spaces such as staff facilities.

The volume of space inside had to be kept to a minimum because the air is so carefully controlled for the preservation of the timber, so we created a low profile dome roof. We also wanted to keep the height down because it sits next to Nelson's flagship HMS Victory. It's very unusual for architecture to be competing with such a famous ship, but I think the two communicate with each other.

#### What are you most proud of?

People can be very critical about anything that's out of the ordinary. When you put your head above the parapet with something like this you have to take the consequences, but it's been well received. There's a lot of interest and people are desperately keen to go. ▶

“

THE ARCHITECTURE HAS TO BE SECONDARY. I SEE IT AS A JEWELLERY BOX, WHICH NEEDS TO BE INTERESTING AND INTRIGUING ENOUGH TO MAKE YOU WANT TO GO IN, BUT THE MAIN PLAYER IS THE JEWEL INSIDE”



PHOTO: @HEJTON • ©MAD

## “

NATURE HAD DECREED THAT HALF THE SHIP WAS MISSING, SO WE REPLACED IT WITH A VIRTUAL HULL AND PUT THE OBJECTS BACK”

**W**hen did you get involved? The design competition was announced in 2004. I know the Mary Rose Trust so had been looking out for it – I’m a marine archaeologist and can talk their language, which helped.

Knowing it’d require a powerful team to win, I approached Wilkinson Eyre, as we’d worked with Chris Wilkinson before, and he brought Land Design in.

### What’s your design?

Both the visual and physical connection between this extraordinary collection of objects and the ship was the essence of the design. Nature had decreed that half the ship was missing, so we replaced it with a virtual hull where we could put all the wonderful objects back in place in a mirror image. The interpretive galleries that explain what you’ve seen or are about to see go at either end.

We also wanted to explore the ship on a deck-by-deck basis. By luck, ground level was approximately the level of



**CHRIS BRANDON**

Principal, Pringle Brandon Perkins+Will  
Role: Interior architects

the main deck, from where we could go down to the hold or up to the castle deck. We put two floors in – one above ground and one below, which relate to the deck levels of the ship.

### How did you decide on the galleries?

The ship decided for us. Everything relates back to what was on the *Mary Rose* just before she sank, so the deck levels relate to that specific part of the ship. The ground floor was the main gun deck and the principle deck with fighting areas and living space – the barber’s, surgeon’s and carpenter’s cabins and all the guns. That dictated what was happening in terms of the interpretation and what was displayed.

The lower deck tells the story about storage and cooking – the purser, the

cook, what people ate on board, what had to be stored and how that was arranged. Then you go up to the castle deck and it’s all about the officers, archery, rigging and sailing the ship.

### What is the design’s aim?

It’s the emotional attachment of being there. The interior’s very dark and the lighting is only on the objects. It’s deliberately claustrophobic to give the sense of being below deck in a ship – the floors aren’t level and you’re visually connected to the objects, which are very close to you. There’s the sound of water slapping against the sides of the ship and the watch bell ringing on the hour. You have the feeling you’re there – not in a Disney-type way, but in a very minimal way. I was really keen not to try and replicate a Tudor ship. We’re letting the objects tell the story, rather than displaying them in a theatrical way.

### How did your marine experience help?

Others might not have understood the nuances of what the archaeological record meant, but I did. It meant we could display each object in the right place – exactly where it would have been, just before the ship sank, right down to the bricks that built the oven.

### Which are you most pleased with?

The context gallery, or virtual hull, with all these objects in it. It’s probably the world’s biggest showcase. It’s the heart of the museum because it’s where all the objects relate to the ship.



The first gallery takes visitors back to that fateful day in 1545 and includes a painting of the *Mary Rose* sinking to set the scene

**W**hat was your inspiration? We had one of the largest objects ever displayed in a museum in the world, which is daunting. The collaborative creative team – Wilkinson Eyre, Land Design Studio, and PBP+W – developed two big ideas, the first being the reflective hull. To help explain it, we liken it to artist Damian Hurst's dissected cow, so you walk between two hulks of the body. It's not a great comparison, but people seem to understand through this example.

The *Mary Rose* is a wonderful snapshot of Tudor history, so our second idea was to assemble everything in the exact place it would have been one minute before she sank.

#### What was your role?

We were responsible for the total visitor experience that included the visitor sequencing, interpretation and graphics. We worked with Spiral Productions to help inform the communication media.

A very enjoyable part of this seven-year process has been not only working with the design team and the engineers, but also with the incredibly knowledgeable curatorial and conservation team within the *Mary Rose* Trust.



**PETER HIGGINS**

Creative director, Land Design Studio  
Role: exhibition

#### What's your interpretation?

There aren't any labels or waxworks in the reflective hull. Instead, we use the two ends of the visitor experience for interpretive and narrative story telling.

The experience opens with a minute of media showing the horror of what it's like to suddenly be engulfed in water, followed by the first gallery, which sets the scene. The other galleries have heavy interpretation of this wonderful collection of objects.

We developed character cases, taking members of the crew, such as the master gunner and the carpenter, and show more about them through the cases to help bring those real people to life with objects and displays. Forensic experts have reconstructed their faces with research from the human remains. Video reenactments show how the tools were used and what the people might have looked like, which enhances what otherwise might have been very beautiful, but inert displays.

#### What were the challenges?

With such a long development period you have to be careful you don't lose the dynamic of the creative process and that the narrative doesn't become over analysed. If an idea's good, don't change it just because you have time to.

#### Is there anything you'd change?

When the museum opened, Land Design received no acknowledgment for the exhibition design. We have to convince fellow professionals and journalists of our role as designers and storytellers and help establish respect of our craft and the importance that it has in creating a successful visitor experience. ▶

The Mary Rose Museum sits in a dry dock alongside warship HMS Victory



# THE MASTERPLAN

The Mary Rose Museum is just one element of Portsmouth Historic Dockyard's heritage attraction. Forrec's director, Matt Dawson, details the masterplan he's drawing up for the whole site

**W**hat work are you doing for PHD?

At Forrec, we've been working since September 2012 to develop a visitor experience masterplan for PHD.

As well as the Mary Rose Museum (MRM) – which opened on 31st May – the heritage attraction is home to *HMS Victory*, *HMS Warrior*, the National Museum of the Royal Navy, Harbour Tours and interactive Action Stations.

Our masterplan includes recommendations for additional experiences to be added to the site, improvements to the visitor experience, a site-wide interpretation strategy and revenue and business performance analyses.

We're focusing on the underlying structure of the site's visitor experience – the mix of programmatic offerings, how people move through the site, the importance of the choreography of time, the correct placement and sizing of visitor amenities and food and retail.

**How has the MRM affected the plan?**

In terms of exhibition design, technology and interpretation, the MRM sets standards the rest of the site will need to match to meet visitor expectations.



Matt Dawson oversees the masterplan for Portsmouth Historic Dockyard

This is a challenge, as some parts of the site haven't been updated, so the visitor experience is uneven. We're looking at the attractions that have been there for 20 years to see what we can do. Instead of changing the exhibitions, we may add an overlay to bring it up to date, such as an iPad audio tour.

**What are the challenges?**

It's some distance from the entrance gate to the *Mary Rose*, so the museum

serves as an anchor attraction pulling visitors through the site, which is a positive. But it has also brought to light issues such as the lack of seated experiences, shade and rain shelter and other resting areas. We're looking at all the basic visitor amenities that can make it a more pleasant day out.

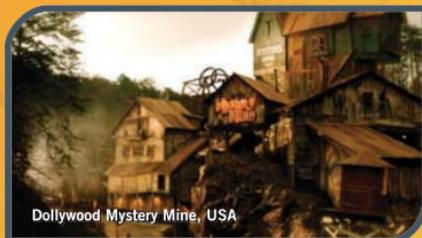
**What is the aim of the masterplan?**

The client realised that while the authority and authenticity of what they offer isn't in doubt, they need to broaden their appeal beyond their core audience of naval history enthusiasts.

The visitor experience needs to be more engaging, more interactive, more personal and more exciting than it is at present to attract families.

We're aiming to have the masterplan completed within the next six months and it'll then be implemented over a five- to 10-year period. The MRM has given the dockyard a bump in attendance and publicity, so it can ride on this for the next year or two. They're working out now, through this masterplan, what they need to do, so they can start doing it before the initial buzz starts to calm down. ●

# FORREC



## Cool creative stuff that works.

- Theme Parks
- Water Parks
- Entertainment Centres
- Museums and Science Centres
- Retail and Mixed-use
- Resorts and Leisure Communities

# WORK DIMENSION

In the second part of our series, we ask the 4D film distributors how they work with operators and look at some of the new projects on the market

Kathleen Whyman, managing editor, Attractions Management

**CEORIC IGODT** /  
MANAGING DIRECTOR /  
NICEBERG STUDIOS



#### What is your business model?

Niceberg Studios is an integrated animation film studio. We produce and distribute rides and attraction films for simulators

and 4D theatres in theme parks, science centres and FECs. The majority of our films are developed, financed and produced in-house.

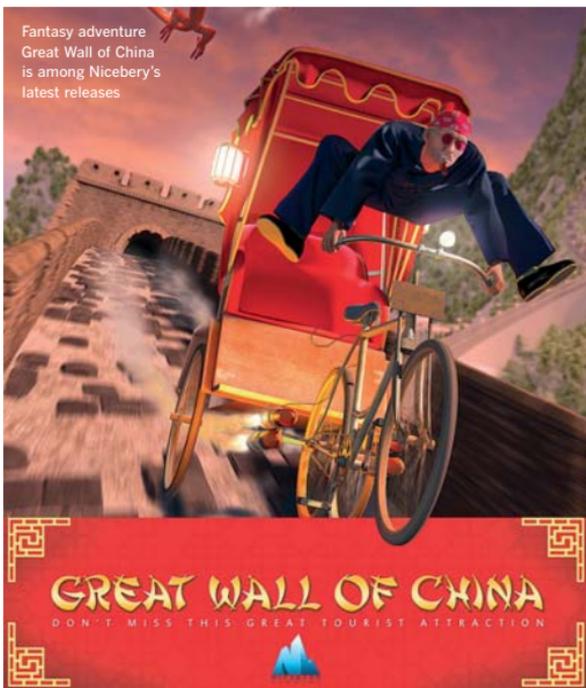
#### How does the initial process work?

Usually, operators come to us to pick a film from our library. As we're mainly developing our own proprietary content, we make sure our films correspond to our clients' needs. Our distribution department monitors this demand and our production department responds to this by prioritising certain themes, storylines or effects for upcoming productions. A short film production period, typically six- to nine-months, enables us to quickly meet our clients' requests.

#### How can you adapt the product?

As we have our own production facilities, we can make changes to our films according to our clients' wishes: inserting a client's logo, incorporating product placement, adapting endings or beginnings. And, provided a client contacts us in an early stage of production, they get to make decisions about theme and storyline of our upcoming films.

Fantasy adventure  
Great Wall of China  
is among Niceberg's  
latest releases



#### How do you work with the operator?

Once a film is chosen, the next step is implementation. We make sure the film matches motion and effects by staying in close contact with the hardware providers who install and programme motion and effects.

#### What are the costs?

The customer pays a fixed license fee to show the film. This fee depends on

the type of venue, number of seats and license period. In some cases, we also provide programming and motion tracks.

#### What are your latest products?

We launched three films recently. *Great Wall of China* puts the audience in a rickshaw on the famous World Heritage architectural monument. In *Toy Ride*, the audience is miniaturised and *Catacombs of Paris* is a Halloween film.

## Legends of Chima 4D

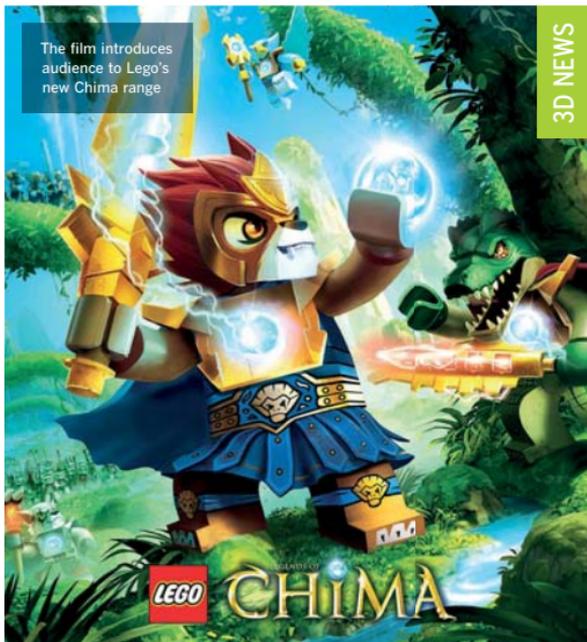
Legends of Chima 4D Movie Experience premiered at Legoland Discovery Center Westchester, USA on 27th July.

The all-new 12-minute animated 4D film, complete with high impact special effects, immerses audiences in the Lego world of Chima, where tribes of animal warriors compete in epic battles for Chi, a mystical energy source of limitless power and destruction.

In a classic tale of good versus evil, the film follows four young animals as they tour Chima with Plover the Parrot and help their hero, Laval the Lion Prince, against Cragger the Crocodile King.

The 3D animation sweeps the audience through dramatic landscapes, flies through the magical waters of Mount Cavora and soars over the majestic Speedorz™ Arena of Chima in a high speed chase. The adventure ends with Laval and Cragger in a super-charged race in their Speedorz vehicles to capture a precious supply of Chi.

The film is only showing at Legoland Resorts and Discovery Centers, operated by Merlin Entertainment.



## Immersive tunnel

Simworx' latest, turkey, media-based simulation attraction, the Immersive Tunnel uses 360-degree 3D film projection for an experience that aims to excite, thrill, scare and enthrall in equal measures. After entering the Immersive Tunnel, visitors take their seats on a tram-style simulator for a journey that includes platform drops, dynamic motion, blasts of air, water spray, vibrations, light and surround sound.

A 3D film is projected at the front and on both sides of the tram to give as realistic an experience as possible.

Available in 30, 60 or 90 seat versions, each tram unit seats 30 passengers on a 3DOF motion base surrounded by 360-degree 3D film projection. As well as the 4D effects, there's an optional track system for moving the trams from a loading bay into the main show area.

## 3D Animal Experience

Visitors to Zoo Emmen's new 3D Animal Experience can walk among the animals as a result of Jora Entertainments' special effects.

3D effects, colours, scents and sound tracks enhance the settings of a garden filled with flowers and butterflies and a temple populated by Bengal Tigers and other exotic inhabitants. Visitors can also step into a dazzling vortex, wander through caves and mangrove forests and discover the wonders of an underwater world.

Conceived as a new way for guests to discover more about animals, the 3D walk-through experience is the first of its kind in The Netherlands.



The decor was built by Jora Vision



Visitors experience a virtual high-speed chase in Triotech's Rhino Rescue 6D

**ERNEST YALE** / PRESIDENT AND CEO / TRIOTECH

**What's your business model?**

Triotech is an integrated designer and manufacturer of multi-sensory attractions. We develop hardware and software and have our own studio for content.

Our business model is flexible for operators – sale or partnership. We can simply supply an attraction or we can enter into a partnership model with operators. There are several scenarios for partnerships, which are tailored to operators' business models, as well as the specificity of the opportunity in question.



**What are the costs?**

From low six figures to seven figures. This depends on the product – from XD Theatre, which can have as few as four seats and no interactivity, to custom interactive dark rides.

**How do you work with the client?**

One of the benefits of media-based attractions is that they can be monitored and updated at a distance. The days of having a ride down while waiting for a technician are essentially over, which is of real value to operators.

**How do you choose the product?**

The key is to always provide a best-in-class user experience, whether through an interactive, underwater, archeology, edutainment experience or defending against zombie hordes in an amusement park setting.

**How much space is needed?**

One of our strengths is the "scalability" of our products. They go from as little as four seats to several dozen, depending on the product. Consequently, our installations can cover either a few square metres or several hundred for large-scale, interactive dark rides or interactive cinemas.

**What are your latest products?**

We recently installed our first interactive dark ride. We believe this product will greatly change the attractions landscape, as they're a fraction of the cost of large high profile dark rides.

We upgraded an existing, traditional dark ride at Tivoli Friheden in Denmark and are installing a completely new ride featuring media content that we developed specifically at Hello Kitty park in China. This will open late 2013 or early 2014. Several others are in the works.

Also new is our interactive cinema, aimed at the edutainment segment where we feel interactivity will exponentially improve the user experience.

Our latest film is *Rhino Rescue 6D*, which is showing at Franklin Park Zoo in Boston, USA. Visitors experience a virtual high-speed chase alongside park rangers in their pursuit to stop rhino poachers. Along the way, participants encounter elephants, wildebeest and other wildlife on an adventure to rescue a baby rhino and his mother from the poachers. The content was developed with the International Rhino Foundation. ►



Triotech's latest film aims to help rhinos

NICEBERG  
STUDIOS

# 3D/4D RIDES AND ATTRACTION FILMS





The 11-minute, 3D film experience includes sound, special effects, smell, explosions and wind blasts as the hero chases a bank robber

### The Good The Bad and A Horse

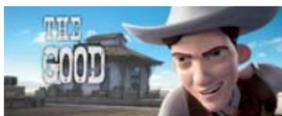
Exciting comic adventure is the aim of nWave Pictures Distribution's new 3D/4D attraction film *The Good, The Bad and A Horse*.

The film tells the story of a brave young sheriff and his reluctant horse as they track down the meanest, baddest and stinkiest bandit in the wide, wild west. When the bank robber evades capture by means of an unusual weapon and then escapes by train with the loot,

the hero goes after him, unfazed by the dangers posed by a deserted mine and a broken-down railway.

The 11-minute 4D experience includes 3D-stereoscopy, sound, special effects, smell, explosions and wind blasts.

Launched at IAAPA's Asian Attractions Expo in June, the film is directed by production partner Red Star's Ben Smith and is available for distribution exclusively from nWave.



Good versus evil in this comic adventure

**“SIMEX-IWERKS HAS TRANSFORMED AN EXISTING STRUCTURE INTO AN ORGANIC EXPERIENCE THAT FEATURES LIVE ANIMALS, A WATER ELEMENT AND AN INTERACTIVE AND THEMED QUEUE SPACE”**

### Rio 4D Experience

SimEx-Iwerks' *Rio 4D Experience* launches on 31st August at San Diego Zoo, USA with in-theatre and in-seat 4D effects. These include lighting, bubbles and scents.

The film follows the last blue macaws on Earth – Blu and Jewel – on a 4D journey through Rio de Janeiro. When they're captured by a gang of greedy animal smugglers, they must work together, despite Blu's inability to fly.



Visitors join them as they embark on an adventure of courage and friendship while dodging balls, umbrellas, carnival floats and beach-goers, as they try to

escape the claws of evil cockatoo Nigel.

SimEx-Iwerks has transformed an existing structure in San Diego Zoo's Children's Zoo into a fully immersive 4D experience. The attraction is an organic experience that features live animals, a water element and an interactive and themed queue space.

In partnership with Fox and Blu Sky Productions, the 13-minute experience is available worldwide and is distributed exclusively by SimEx-Iwerks Entertainment Licensing. ●

# VENUE MERLIN

- ★ Online Ticketing
- ★ Retail Management
- ★ Membership
- ★ Admissions
- ★ Event Management
- ★ Access Control
- ★ Kiosks



www.merlinsoft.co.uk  
01226 321213  
sales@merlinsoft.co.uk

**OMNITICKET NETWORK**  
TICKETING AND POSITIVE GUEST EXPERIENCE

**On-Site Venue Management Solutions with Overview**

- Operate multiple Points-of-Sale stations
- Bulk Marketing Tools
- Comprehensive Event Management
- Automated, reliable access control & parking solutions

Increase distribution options  
sell more tickets  
Decrease and drive  
primary client satisfaction  
Automate waste and labour  
reduce labor expenses

Implement marketing campaigns  
with business and operational strategy  
Special pricing opportunities  
bring in more guests to sell back

Call our UK office today on  
+44 (0) 1782 714300  
or visit www.omniticket.com

Offices in: Milan • Orlando • UK

*Creating turnkey ticketing and access control solutions for unique and cultural venues of all sizes!*



## Raining magic into museums across the world

Experience the thrills and chills of DJ Willrich Ltd's latest installation at Fort Edmonton Park in Canada. Featuring snow, ice and the latest in audio visual technology, it tells the story of Edmonton through the ages in a way that captures the imagination and awakens the senses.

DJWILLRICH LTD • Beufre Farm • Bucklers Hard Road • Beaulieu • Hampshire • SO42 7XA  
T: 44 (0) 1590 612603 • E: djw@djwillrich.co.uk • W: www.djwillrich.co.uk

**DJW**  
TAKING TECHNOLOGY FURTHER

EAS

Euro  
Attractions  
ShowParis  
18-20 Sept.  
2013

## EAS PARIS 2013

The exhibitors reveal what they'll be showcasing at EAS in September and what the hot topics of conversation will be



Visitors will be able to see interactive table technology at Barco and projectiondesign's stand

## BARCO AND PROJECTIONDESIGN®

Visualisation experts, Barco and projectiondesign® will be showcasing their combined projection product offering through demonstrations of real-world examples of immersive dark rides, videowall displays and visual system storytelling plus their work with technology partners Holovis and Reactable.

Launching at EAS is Holovis MotionDome™, an immersive and interactive platform for creating gaming or dark ride transformative experiences in 2D or 3D. The solution is scalable from small to large full dome theatres, completed with ride motion technology.

F35 AS3D active stereoscopic 3D DLP™ projectors are seamlessly edge blended on the Holovis MotionDome™ curved screen display, positioned above the participant's eyeline to create a completely immersive

experience. This is integrated with Holovis motion seat technology and interactive gaming devices. The product is driven by In-Mo®, technology that integrates real-time interactive game technology into a dome.

Barco's OL-521 rear-projection videowall display will also be shown for the first time at EAS 2013. The system uses a modular design ensuring that video cubes can be stacked to practically any size or position. Images are created using LED illumination.

EAS visitors will also be able to see live video and music demonstrations using interactive table technology from Reactable. Projectiondesign F22 projectors are installed inside the table with live HD camera feeds of video jockeys making music being displayed on the big screen using F32 projectors.



Alterface's GameRide

## ALTERFACE

Alterface will be showcasing GameRide, its new concept of compact interactive dark ride.

The turnkey dark ride solution takes up just 650sq m (7,000sq ft) of space with four screens in 3D and two theming zones, which mix interactivity and video projection mapping on the scenery. At EAS, a scale model of GameRide will be shown plus a real-size interactive theming from the ride so that visitors can test the game with the guns and decor.

The ride's theming and content can be easily adapted to provide new experiences using the same area and technology.

The current content, called African Magic, is produced with a Real Time engine and isn't predetermined. The story leads the players via four back-projected media screens, taking them on a safari through the jungle, to a tribal village and the savannah, before ending with a final fight against ivory looters in an elephant cemetery.

Moving between two interactive theming zones, players are immersed in the experience as props react to the shooting and come to life and through the use of light and sound.



## P&P PROJECTS

P&P Projects' new attraction is Thor's Hammer, a 4D dark ride based on Norwegian myths, which opened at Tusenfyrd in Norway recently. P&P Projects delivered the theming, 3D films, special effects, AV, sound, music and show lighting and worked with ETF, the ride system manufacturer.

The four-minute, multi-motion dark ride is supported by 3D film experiences, physical theming, special effects, sound and music. Visitors first enter the cave where they discover that Thor, the god of lightning, has lost his hammer, or Mjölner, which he needs for the Battle of Ragnarok. The god Loki has stolen the hammer so visitors set out on a journey to assist Thor in getting it back.

The ride can be designed in a variety of themes, specifically tailored to the customer, which P&P will demonstrate.



WhiteWater's Combination Sensations

## WHITEWATER WEST

Visitors can see WhiteWater's new products including the Anaconda; the Manta; and the AquaSphere, which opens in 2014 at the Frankston Regional Aquatic Centre. WhiteWater will also showcase Combination Sensations – a fusion of its Family Boomerango and the Manta to create a new waterslide experience. The first installation was at Nagashima Resort in Kuwana City, Japan.

Other products on display will include AquaCourse; Abyss; AquaLoop; Family Python; AquaPlay Giant RainFortress; and FlowRider.



Picsolve will show its digital product suite

## PICSOLVE

Picsolve will be showcasing its digital product suite, giving visitors the opportunity to see the new Picsolve mobile app and GSX to digital, which allows operators to provide consumers with a fully integrated and seamless purchasing experience. Picsolve will also be demonstrating its other products.



Sally's new Power Blast

## SALLY CORPORATION

Sally Corporation will have models of two of its newest designs – Power Blast and Forbidden Island. Power Blast is a mixed media interactive attraction, similar to the Justice League Alien Invasion 3D dark ride in Australia. A mixed media concept called Zombie Apocalypse will also be unveiled.



Huss will be premiering the Explorer

## HUSS RIDES

Huss Rides will be premiering the Explorer and showcasing the Condor, which has recently been re-introduced to the market with a new and improved design.

The Explorer is a result of Huss' experience in the design and manufacture of observation towers. Combined with an audiovisual system and sensory elements, it provides an immersive experience in an enclosed environment.

Using a 12m (40ft)-diameter, circular gondola, similar to those used on Huss' Sky Tower rides, the Explorer accommodates up to 70 guests, including wheelchair users. Following a themed pre-show in the queuing area, guests are seated in a closed cabin looking through the full-height glass sides of the gondola at the sur-

rounding screen. They then enjoy a wide range of environments, such as beneath the sea, in space, in the eye of a storm or some of the world's most spectacular scenery. The content can also be created as CGI, live action or a composition of both. As a film-based attraction, the experience can be almost anything an operator chooses, from a calm, scenic journey to a white-knuckle thrill ride.

The Condor 2-G (2nd Generation) now has an improved ride design, although it keeps its basic format of a central tower structure with four main arms. At the end of these are spar boxes carrying star-shaped steel frames with seven, two-person gondolas. The gondolas reach a height of 26m (85ft) and swing out as they rotate around the spar box.



Vekoma's Orkanen rollercoaster at Fårup in Denmark travels both over and under the water

### ► VEKOMA RIDES

Visitors will be able to find out more about Vekoma Rides' Orkanen rollercoaster, which travels both over and under the water. Opened in Fårup in June, the custom designed suspended family coaster is the largest new ride ever top open in the Danish theme park.

Orkanen takes riders to a height of 20m (65ft) and then, at a speed of 75km/h, speeds them 5m (16ft) below the water, into a tunnel. They're then taken through a 120-degree banked horseshoe, followed by horizontal loops and S-curves, all at high speed.

Visitors will also have the opportunity to learn about 10 other installations that the team at Vekoma Ride's working on during 2013 and for 2014. These include Vekoma's Splash Party rollercoaster, which is operating as Bandit Bomber for Yas Waterworld Abu Dhabi.

### ATTRAKTION! GMBH

Visitors of all ages can enjoy a dance off with Playoke Dance – a new dimension of virtual dance experience. Players imitate a virtual instructor and dance along to famous pop songs. Their movements are tracked and analysed with 3D motion tracking, which delivers immediate feedback about the performances. Each player gets points and the high score results are shown on the screen.

Players can enter the game by raising their hand. A picture is taken of each participant, which is visible during the game.

The game, which is owned and distributed by Attraktion! GmbH, can be adapted to feature a 3D animation of an attraction's mascot leading the choreography. Edutaining games can also be programmed in, such as teaching international gestures or a flag alphabet.



The Playoke game is available in different sizes, starting from four players

# What's everyone talking about?

Some of the EAS exhibitors tell us what they expect to hear about on the show floor

## TERI RUFFLEY

regional director, Europe & MENA (Middle East, North Africa), Forrec



"It's no secret that since the recession began a few years ago, people have been cutting back on discretionary leisure spending, opting for staycations and/or nearcations rather than the more expensive vacations. In turn, attractions have been looking to local residents to help replace the tourism dollars lost from a drop in out-of-town visitors.

Interestingly, the staycation trend may be of economic benefit to leisure and entertainment operators. The need to attract and encourage local and regional visitors to stay longer and return more often is one of the driving forces behind Destination Creation in Europe."

## JIM SEAY

president, Premier Rides



"Everyone's very focused on the significant growth in the emerging economies in regions such as Asia. The main issues are ensuring that quality equipment and safe practices are being incorporated into all of the new facilities which are opening.

Safety is the biggest challenge. This is especially true in a rapidly developing global economy. Countries where world class parks are being built need to ensure they have a foundation for safety by incorporating strict safety standards like ASTM F24 and CEN that cover both the equipment and its operation."

## JOHN DAVIES

COO, UK business unit, OmniTicket Network



"The industry has a heightened interest in a single view approach to their guests and consumers. Attractions and parks want to share client information through all park systems from ticketing, online sales, reservations, retail, park photos, social media and more. Walt Disney World Parks and Resorts in Orlando is a good best example of the realisation of a single view approach with the recently rolled out My Magic + program.

The interaction between attractions and their guests opens up opportunities to build relationships. This starts online with the guest designing their visit before they've left home, then leads to a custom greeting for the guest when they arrive at the front entrance and an active presence on social media sites."

## GEOFF CHUTTER

owner and CEO, WhiteWater West



"The most exciting thing that's going on is the convergence of wet and dry attractions, creating altogether new experiences for guests. Integrating these elements provides a variety of experiences for guests and allows them to customise their own adventure.

It's the most creative and innovative period this industry's seen. It's exciting to see projects all over the world where this convergence is being adopted."

## CLARA J RICE

director, digital engagement, JRA



"The biggest hot button in the industry at the moment is the protection of intellectual property. IAAPA's shown excellent leadership in tackling this issue head-on through its new policies and procedures, and hopefully there will be fewer violations as a result.

Maker culture is also hot right now – the ability for guests to create something, as opposed to just interacting with it. Technology continues to change the landscape of museum and theme park experiences with developments in RFID and smart phone technology, for example, Disney's MagicBand.

However, we have to balance traditional mechanical versus digital technology. We don't want a museum to simply be a series of flat screens on a wall – we also need exhibits and interactives. For theme parks, the same rule applies – not everything should be a dark ride with the latest 4D technology. While there should be some of that, there needs to be a balanced mix."

## JOHN WOOD

chair and CEO, Sally Corporation



"It seems almost everyone is talking about the weather. This unpredictable force of nature has disrupted the smooth opening of parks around the world. Perhaps it's time for indoor attractions like dark rides? We think so.

An ongoing challenge is the success of new park developments around the world. The theme park business isn't an easy business to enter. The high cost of rides and equipment make it difficult to have the necessary critical mass of rides to attract the millions of people required to get a return on the investment. New parks have to be in the right location with the right funding and the right business plan.

The most exciting aspects revolve around the continuing expansion of Universal Studios and Disney parks. These guys are the true trendsetters in our industry and never cease to amaze us with their new attractions." ●



# SOCIAL UPDATE

A lot can happen in social media in a very short period, so here's a recap of what's happened so far this year

Going back to the beginning of the year, Facebook announced the launch of Graph Search in January, which could be a significant game-changer for brands which are on Facebook. The problem is, however, that eight months later, it still hasn't rolled out to many users outside the US.

Facebook is trying to make its world more open and connected, giving people the tools to map out (or graph) their online relationships. In essence, Graph Search is a new way to search for information on Facebook. While a normal web search will supply links, Facebook wants to give answers. For instance, you could search for 'Paris attractions that my friends have been to' and Facebook will trawl your entire ecosystem to deliver personalised, relevant results.

Graph Search isn't currently available to all Facebook users and only time will tell if it will be successfully adopted. However, there are certain things that can be done in the interim.

The search algorithm includes profiles, pages, apps, groups and games, which offers brands a huge opportunity. While your updates may not have appeared

## TWITTER TO THE RESCUE

Twitter has many uses and can now add heroism to the list. Recently, a red panda managed to sneak out of the Smithsonian National Zoo in Washington DC, USA. The zoo staff tweeted that Rusty was missing and, more than 3,500 retweets later, he was spotted by a local resident. Within three hours, he was back at the zoo, safe and sound.



in every newsfeed, you could now be found via a search. This means a second, organic opportunity to engage with fans. All Facebook content should now be optimised for discovery via search as well as for the newsfeed. A page's About section should clearly note all the venue's details – especially the up-to-date phone number, physical address and check-in information.

While the full details of the Graph Search algorithm will never be revealed, it's safe to assume that page Likes will play a vital role. As all search results are connections-based, it makes sense that the more connections (Likes) a page has, the more discoverable it'll be.

Graph Search is a joint partnership between Facebook and Microsoft Bing, so don't forget this search engine when creating your integrated search and social media strategy.

Another recent addition to Facebook is, in a Twitter-like move, the use of hashtags. While not stunningly original, users are still enthusiastic about now being able to search hashtags on Facebook as well as Twitter and Instagram. This is worth bearing in



● ● ● ● Google+ now adds automatic hashtags to images, such as the Eiffel Tower, giving more opportunities to expand your reach

mind when creating Facebook updates – you can now include a hashtag as you would elsewhere and also encourage fans to use specific hashtags across all your social platforms.

### INSTAGRAM VIDEO

Possibly the biggest change that Facebook has announced so far this year involves Instagram, the Facebook-owned image-sharing social network. After much hype and speculation, it was announced that users can now create 15-second video clips on Instagram, using similar filters and editing tools that are already popular for images.

Each video can be shared via Instagram, Facebook, Flickr, Twitter and email, making it a powerful tool to use within an integrated social media content strategy. So far, brands have been using the new tool to do everything from promoting new products to showing what goes on behind-the-scenes and sharing exclusive snapshots of events.

The possibilities seem endless. For example, you could give your fans a front-row seat on your newest, scariest rollercoaster before it's even been

▶ **"You could give your fans a front-row seat on your new rollercoaster before it's opened to the public"**

opened to the public – just for the cost of someone being brave enough to sit up front with their smartphone.

### WHAT ABOUT VINE?

Remember Vine – Twitter's video-sharing partner that lets you create six-second clips and share them via Facebook and Twitter? Vine was launched in January and labelled the next big thing. For a while that seemed to be true – with 13 million users in just six months, Vine seemed to have effectively capitalised on the video-gap.

However, a recent study conducted by Marketing Land using the Topsy tool, showed that Vine shares on Twitter dropped by almost 40 per cent between the 19th and 20th of June – the day that Instagram video launched. Unfortunately for Vine, that doesn't seem to be a blip that can be written off

due to first day hype. Vine shares have continued to fall, which could be largely due the fact that it isn't an integrated part of Twitter. Users need to create their video separately and then share via Twitter, whereas Instagram video is embedded within the existing app.

It's worth noting that Topsy's data doesn't cover the whole of Twitter, but rather uses a sample of the most influential people and tweets to gauge emerging trends in real time. So while these statistics don't necessarily mark the end of Vine, they do show that the video-sharing platform didn't build up the monopoly on short form video sharing. But, as with all things social media, nothing stands still for long. So you can expect an update from Vine soon – in fact their own blog has already promised that "some exciting new parts of Vine" are on the way. ▶

### ► GOOGLE+

In May, Google+ announced 41 changes to the platform, but it's the main redesign that holds the biggest implication.

The new three-column layout is heavily image focused and intends to allow users to scan much more content without having to scroll. This means that content is even more important – regular updates with compelling imagery are key. However, Google+ also allows users to see the details behind those images, including file name, the file size, camera make and more. So bear this in mind when sharing new images.

Google+ now adds hashtags to new images, which offers more opportunities to expand your brand's reach. For instance, Google+ will recognise an image of the Eiffel Tower and hashtag it as such. Encouraging users to upload photos, along with the hashtag, can 'train' Google+ to recognise images of your venue and organically increase your presence on the platform.

▶ "While not every update offers immediate opportunities for brands, each tries to create a better experience for the user"

### YOUTUBE

Following the 2013 trend of redesign, YouTube has also changed the way it looks, otherwise known as the One Channel design. On the face of it, this was simply an accessibility and user-focused move, ensuring that all channels are responsively designed to appear on all major devices – including large screen tvs, mobile phones and tablets (before this update, channels on mobile phones or tablets didn't display significant branding or unique designs).

In the video aggregator's own words, it's moving from "a video-based site to a channels-based site, where sub-

scriptions rule" meaning that channel images need to be checked to ensure they display appropriately, regardless of device. Also, optimisation now needs to include the channel (not just the videos) and playlists are even more important.

There are also broader implications. Historically, YouTube has rewarded videos with high view counts with better organic rankings. However, over the past year the focus has shifted from views to engagement. Now what gets a video or channel visibility is its view-through-rates, number of subscribers, likes, comments and the channel owner's own activity – how many times a brand responds to comments, how often it comments on other videos and channels and what videos it likes.

This is quite a shift and comes with a few challenges. The first is to readjust your existing YouTube strategy – content should no longer be posted and left to exist on its own. Instead, content plans should include engagement tactics and communication parameters.

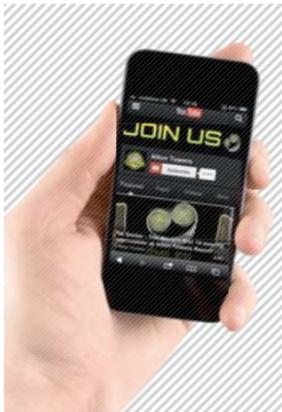
### TOEING THE LINE

Whether you use Vine or Instagram, short form video-sharing is a goldmine of opportunity. The San Francisco Zoo has been using Vine to show off its animals in a mission to connect people with wildlife, inspire caring for nature and advance conservation

action. One particular Vine shows a poisonous frog eating flies and points out how they twitch their toes to stimulate their prey. The Vine is both educational, entertaining and shows of what the zoo has to offer in order to attract new visitors.



PHOTO © WARRIANE HALE



YouTube's redesign includes a move from a video-based site to a channels-based site



● ● ● Snapchat images disappear as soon as the user has looked at them, so could be useful in a marketing teaser campaign

Also, it's now vitally important to generate channel subscriptions. Tactics such as video annotations, channel outreach and regular video updates need to be investigated to deliver results.

YouTube has always toed the line between a content platform and a social network and this recent move will only muddy the waters even further. However, as with most social media platforms, the path to success is paved with value-adding content and user engagement.

## PLATFORMS

While not exactly new, Snapchat's worth mentioning. Created as a design project by two Stanford University students two years ago, Snapchat has since exploded to the point that users are sharing up to 200 millions photos per day.

The premise is simple – not everything needs to last forever. A Snapchat image is sent out, viewed and destroyed. As soon as a user has viewed the photo, it will disappear.

## ACTING UP

Google+ Hangouts have become better integrated into a Google+ page. The Royal Shakespeare Company (RSC) used Google+ to put together its 40th rendition of *A Midsummer Night's Dream*. The play ran almost exclusively on this social network and included behind-the-scenes imagery, public rehearsals and a live stream of the final show.



PHOTO: © RSC

This is fairly uncharted territory for brands, but offers a host of opportunities. You could use the app to give your community a sneak peek at something new – the fleeting nature of the image makes it feel even more exclusive. While the longevity of the app isn't yet certain, it's a fairly unique offering that could be extremely lucrative in the future.

There'll be plenty more to come from our favourite social media platforms over the course of the rest of the year. While not every update offers immediate opportunities for brands, each one will be trying to create a better experience for the user. As long as you embrace each change with the user in mind, you won't go wrong. ●



Kelly Wheeler  
senior social media  
manager, Quirk London  
kelly.wheeler@quirk.biz  
+44 (0)20 7099 8849  
www.quirklondon.com

# AN APP FOR ALL OCCASIONS

In our latest apps and audioguides round up, we highlight a talking park bench and an app that was developed using staff voices to give authentic local accents

## Guggenheim's app in celebration of James Turrell



PHOTO © ADRIANO CASTELLI

Guggenheim celebrates James Turrell's first exhibition in a New York museum since 1980

In June, Guggenheim New York launched a multimedia mobile app in celebration of the James Turrell Exhibition. The interactive app includes multimedia guides to current and past exhibitions; interviews with artists, curators and exhibition designers; access to more than 1,200 works in the permanent collection; and explorations of the iconic building, which was designed by Frank Lloyd Wright.

App users can create their own virtual collection by selecting favourite works from the museum's holdings and special exhibitions. There are also educational tours for families and children as well as verbal imaging descriptions,

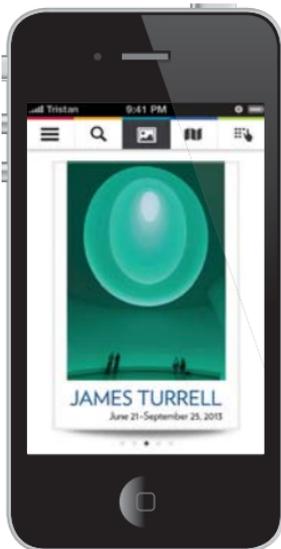
text enlargement options, and, for iOS devices, VoiceOver technology for visitors who are blind or have low vision.

The app provides transcripts for audio and closed-captioning for videos (iOS only) for visitors who are deaf or hard of hearing and is t-coil compatible. Social media access is available, encouraging user interaction and content sharing.

The Guggenheim app, sponsored by Bloomberg, was developed by the Solomon R Guggenheim Museum and Tristan Interactive, part of the Espro Acoustiguide Group.

"The Guggenheim app is an essential educational tool that will enhance the understanding and appreciation of

the permanent collection and special exhibitions, not only within our museum walls, but also around the world," says Richard Armstrong, director of the Solomon R Guggenheim Museum and Foundation. "The app is free of charge and we're grateful to Bloomberg for its support." The app is available for download at [www.guggenheim.org/app](http://www.guggenheim.org/app)



The free, interactive app enables users to explore the Guggenheim's collections

## A park bench with a sound difference

Visitors to Llanyrafon Manor grounds in Torfaen, Wales, UK can hear about the local bird population as well as a snippet of each bird call while sitting on a bespoke solar-powered audio bench.

The Audio Bench by Blackbox-av advises visitors where to look from their vantage point on the bench to view various nesting birds. Visitors to the manor interact with a panel on the bench to play the messages, which have been recorded in both Welsh and English.

Blackbox-av has incorporated solar electronics in the 6ft (1.8ft) teak bench for public use. Several of the rear bench struts are replaced with the custom sound point to seamlessly integrate the audio into the bench and the front button panel offers visitors the option of two buttons playing five sequential messages, recorded and uploaded by Blackbox-av. The custom solar electronics are designed to contend with the full variety of Welsh weather.

Blackbox-av specialises in AV solutions and software for the museum and heritage sectors. The new design has been added to its existing range of outdoor interpretation products.



A solar-powered audio bench advises visitors about the local bird population

## Wiretag lets viewers 'jump in' to sound track

Dataton has launched a Wiretag transponder for audioguides. The Wiretag provides a smart link between audio and video as part of the Pickup audioguide system. Visitors carrying the Pickup audioguide point and click at the Wiretag, located by displays or other video sources, and hear the show's audio from the correct point. The transponder works up to 8m (26ft) away from the display with visuals presented using the company's Watchout software.

"Wiretag allows the direct integration of a Watchout show with our Pickup audioguide system," says Lars Sandlund, chief operating officer, Dataton.

"Simply point and click the Wiretag with a Pickup audio guide, and you jump straight into the sound track at the correct point in the show, regardless of how much time has elapsed."

The Wiretag is primarily designed for use with Dataton's new Dataton Watchpax media server, which runs the Watchout show, media control and

image-manipulation software. The Wiretag transponder and Pickup audioguide can also be incorporated in audiovisual systems that use Watchout.



Wiretag works up to 8m (26ft) away



Wiretag allows direct integration of a Watchout show with the Pickup audioguide system

## Qin – The eternal emperor and his terracotta warriors

**F**or the exhibition Qin – The eternal emperor and his terracotta warriors, which runs until November, the Bernisches Historisches Museum in Switzerland offers both an app and an audioguide.

The mobile application is for iPhones or Android devices and offers information about China's First Emperor, Qin Shi Huangdi, who created the Chinese Empire more than 2,000 years ago, and his monumental tomb with its terracotta army. Approximately 220 original exhibits from China's Shaanxi province, where the tomb was discovered in 1974, provide an understanding of the birth of China and bring the world of the First Emperor to life.

The app's aim is for visitors to explore the history of China in an entertaining way and help them to experience the items on display better. Maria Khayutina, the exhibition curator, and Regula Wyss, head of education and outreach at the Bernisches Historisches Museum, selected 30 items, including the terracotta figures, which highlight and reflect the variety of the exhibits.

Museum media company Linon Medien GmbH, Berlin recorded 30 two minute-long commentaries to accompany each item in understandable and entertaining language and translated these into French, English and Italian. Linon director Julia Oldemeier says: "It's hardly surprising that museum



The app enables users to learn more about Emperor Qin and the Chinese Empire before arriving at the museum

visitors are turning to their smartphone rather than to an audioguide. Unlike the audioguide that has to be returned after it's been used in the museum, you can have the app before you come to the museum and keep it afterwards."



## Antenna's SmartRack for iOS and Android devices

**A**ntenna International has developed the technology to let museums and cultural attractions offer visitor experiences on both iOS and Android platforms.

The multi-platform hardware uses Antenna's bespoke device casing and its new SmartRack™ – a modular charging system designed for iOS and Android solutions, as well as Antenna's own X-plorer™ system, the new XP-Iris 2™. Each charging rack has a built-in computer allowing remote access to devices,

facilitating content uploads and updates, player diagnostics and repair, and activity data analysis of every visitor device.

In partnership with Samsung, Antenna's solution for Android devices was revealed at the Van Gogh Museum in Amsterdam, where visitors were able to enjoy the cultural experience on the Samsung Galaxy 4 player.

Antenna also opened two iOS platform-based tours using its iTouch solution at MoMA and The Metropolitan Museum of Art in New York City.



Attractions can offer visitor experiences on both iOS and Android using SmartRack ►

## TAKE IT OUTSIDE!

With the widest range of outdoor audio interpretation solutions anywhere...

from



Portfolio: [blackboxav.co.uk](http://blackboxav.co.uk)  
Shop: [InterpretationShop.co.uk](http://InterpretationShop.co.uk)  
Tel: +44 (0)1639 874 100



# simworx

The power to move you...

## JOB OPPORTUNITIES WITH SIMWORX

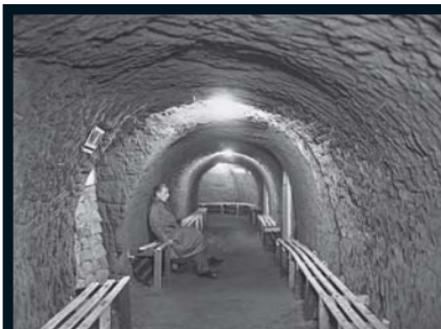
Simworx is world leader in the design, manufacture & development of 4D/5D based and immersive attractions for Theme Parks, Museums, Zoos & Aquariums, Family Entertainment Centres, and Visitor Attractions / Shopping Malls.

As a result of continued success and a planned program of strategic growth, we are now seeking to recruit, dynamic and highly self motivated Systems Engineers and Audio Visual Engineers to complement our established and successful team.

**SYSTEMS  
ENGINEERS /**  
WEST MIDLANDS //

**AUDIO VISUAL  
ENGINEERS /**  
WEST MIDLANDS //

APPLY NOW > [www.attractionsjobs.com/simworx](http://www.attractionsjobs.com/simworx)



Opened in 1939, the shelters were the largest purpose-built civilian air raid shelters in the UK, designed to accommodate up to 6,500 people. The new audioguide enables visitors to hear stories about the people who used the tunnels during World War II



## Stockport Air Raid Shelters adds audioguide

Stockport Air Raid shelters, UK has introduced an audioguide using staff voices, as part of its refurbishment. The Guide ID Podcatcher platform was used to create the audioguide tour, which is offered to visitors within the admission fee.

The tour is an hour-long highlight of the underground tunnels which civilians sheltered in during World War II. Using the audioguide, visitors receive a short introduction at each stop and then use their handsets to hear more in-depth information. For the content, staff made on-site recordings to reflect the local accent. Sound effects were used to create the effect of standing in a tunnel. The staff were trained and directed by project partner Open Production, which also added the sound effects.

Mitchell Brown of Guide ID says: "An issue was the fact that the tunnels are

very damp and can interfere with hardware. The Podcatchers can be used inside and out, but the triggers can't, so we have special outside water-tight Identifiers (triggers) which we use in the tunnels.

Guide ID supplied all the hardware and software. Brown adds: "The system's so simple in use that installation is performed by the organisation and the audio upload is done via the internet. The 'plug and play' system can be run from any computer with internet."

The Podcatcher platform also provides a tool for visitor research, evaluation and marketing to promote other Stockport visitor sites. Stockport councillor Iain Roberts, says: "Stockport Air Raid Shelters is one of the most poignant visitor experiences in the UK, offering an unparalleled insight into life on the home front." ●



The tunnels are very damp which can interfere with hardware. The Podcatchers can be used inside and out, but the triggers can't, so we used special outside water-tight Identifiers



Designing and realizing memorable  
**brand** experiences around the world.



Crayola Experience  
Easton, Pennsylvania



museum + brand + entertainment + sport

**JRA**  
www.jackrouse.com

# BRAND NEWS



What's the secret to turning a brand into an experience? JRA's Shawn McCoy and Clara J Rice reveal their formula for creating a successful branded attraction

**C**oca-Cola. Ferrari. Lego. These are some of the most recognised brands in the world, with huge market share in their respective industries. Part of what keeps these companies on top is their desire to keep their brands at the forefront of consumers' minds in the midst of life's cacophony of marketing messaging and sound bites.

To that end, companies such as The Lego Group and Jim Beam have recently built (or re-built) compelling brand attractions aimed to forge deeper connections between consumers and their products. But what makes a successful brandland? There are five key ingredients: 1. Authenticity – an authentic location (a corporate headquarters or production facility) with real stories, real people and real processes. 2. Access – providing visitors with access to things such as collections – artefacts, and memorabilia, processes and people. 3. "Only-here" experiences – giving guests the opportunity to see and experience things that can only be found at the attraction. 4. Personality of the brand – letting it shine through the architecture, aesthetic, exhibits, media experiences and people. And 5. Human Interaction – putting a human face on the brand by allowing guests to interact with employees and brand ambassadors.

While different corporations may not use these ingredients in equal measure, those who wish to become successful should incorporate them into their brand attraction recipe to lure new visitors and keep loyal ones coming back.



Hershey's Chocolate World tour ride coaster takes guests from the bean to the bar

PHOTO: HERSHEY'S CHOCOLATE WORLD

## SWEET START

Hershey was one of the first companies to create a theme park around a consumer product. Founded in 1905 by Milton S Hershey, the park was first envisioned as a picnicking destination for Hershey Chocolate Company employees. It is now one of the top 20 theme parks in North America and offers more than 65 rides and attractions for enthusiasts of all ages.

Guests are reminded of the brand and its personality at every turn, down to the Hershey's miniatures and Reese's and Jolly Ranger signs that help identify the height requirements for each ride.

The adjacent Hershey's Chocolate World envelops the guest in the sights, sounds, tastes and even smells of Hershey's products, while providing them with only-here access to Hershey's production processes. Guests can even

get everything from a Chocolate-Dipped Coconut Immersion to a Whipped Cocoa Bath at the nearby Spa at the Hotel Hershey, making for an unparalleled confectionery experience.

Across the Atlantic, the Lego Group opened its first Legoland park in the company's hometown of Billund, Denmark in 1968. The largest Danish attraction outside Copenhagen, Legoland Billund welcomes 1.6 million annual visitors. Based on the success of the Billund attraction, Legoland parks were later launched in Germany, England, Malaysia, California and Florida (the Legoland theme parks are now part of Merlin Entertainments Group). Even though the newer parks are hundreds to thousands of miles away from the brand's home, all of them make a clear visual statement about their inspiration – Lego bricks.



PHOTO: JIM STOCK PHOTO

(Clockwise from above) Ferrari World Abu Dhabi; Legoland's Miniland; Volkswagen Autostadt in Germany



PHOTO: JIM STOCK PHOTO



PHOTO: LEGO AND RUPRECHT

Each of the parks' activity areas relate to a different Lego play theme and offer rides, shows, interactives and a Miniland – a series of recreated towns built meticulously from millions of these bricks. The child becomes the hero in each activity, whether riding and jousting on a horse or putting out a fire, just as they are the heroes when they complete their Lego creation at home. This feeling of heroism is the hallmark personality of the Lego brand.

### MOTORING ON

But not all brand attractions are theme parks. Volkswagen Autostadt in Wolfsburg, Germany is an authentic tribute to the car brand and offers a glimpse into the tradition and design that have made the brand a success. The ZeitHaus (auto museum) features one of the largest car collections

in the world, telling the story of the development of the automobile. Its authenticity derives from the fact that Volkswagen was so committed to telling an authentic story about automobilism that the first car displayed is actually a Mercedes, the world's first car. In the history gallery, exhibits showcase the personality of the company, as it evolved from its People's Cars roots in World War II, to its Love Bug reputation of the 1970s, to its current reputation as an innovative and sustainable company. Autostadt offers a series of one-of-a-kind experiences where you can take a ride inside a gyroscope to learn about safety or walk through an automobile testing experience.

But the real only-here experience can be found within the site's towers, which are filled with cars recently produced at the adjacent factory, the largest auto-

mobile manufacturing facility in the world. These cars are ordered by customers, which are placed into the tower via an elevator. The sense of anticipation reaches its peak when customers see their appointed time come up on an electronic board, and they can go and pick up their car. Its reverence to automobile tradition, its tongue-in-cheek look at Volkswagen's history and personality and its abundance of only-here experiences are the reasons why Autostadt has welcomed more than 25 million visitors since 2000 and spurred the economy of this small German town.

### WINNING FORMULA

Another automaker, Ferrari, recently transformed its need for speed and love of luxury into the largest indoor theme park in the world. Ferrari World Abu Dhabi, which opened in 2010, offers ▶

## PROMOTIONAL FEATURE

- rides, attractions, shows and restaurants all themed to the car manufacturer and is perfectly situated, adjacent to one of the most popular tracks in the Formula 1 universe. While the theme park is located in Abu Dhabi, Ferrari World offers Italian touches throughout the park in tribute to its home country including several five-star chefs from Italy. It also offers opportunities to experience Ferrari's Italian roots, such as *Viaggio in Italia*, where visitors fly over the Italian landscape, or *Bell'Italia*, where they drive through miniature recreations of famous Italian landscapes.

The park's only-here attraction ties to the automaker's tradition for speed. *Formula Rossa* is the fastest roller-coaster in the world – hurtling to 150 miles per hour in 4.9 seconds to simulate the acceleration of a Ferrari race car. The coaster was recently featured on the *Travel Channel's Insane Coaster Wars: World Domination*, where it beat four of the globe's most audacious thrill rides. The brand's commitment to its roots, coupled with its passion for acceleration, wrapped up in trademark red, makes Ferrari World Abu Dhabi a destination for locals and tourists.

### BOTTLED SUCCESS

Beverage companies are some of the newer entrants into the brand attraction scene, but recently they've become the most avid adopters to the trend, creating new brandlands and completely re-envisioning old ones. The Coca-Cola Company opened the new World of Coca-Cola in 2007, replacing and relocating the company's original attraction. Atlanta is The Coca-Cola Company's birthplace, so its very location screams authenticity and grants guests entrée



Visitors to The World of Coca-Cola get to taste drinks from different countries

PHOTO: BASTOCKPHOTO

to the heart of the brand, especially its people. Guests can see images of the employees who produce and bottle the product around the world and hear the real stories of consumers' love of the brand. The attraction even features a real miniature bottling line to showcase the authentic process of how to make a Coke. At the end of the tour, visitors get to take a bottle off the line to take home.

The World of Coca-Cola provides access to the largest collection of Coca-Cola artefacts and memorabilia in the world, including the Advertising Theater,

which showcases all the great Coca-Cola commercials. The attraction also incorporates authentic human (and polar bear) interactions.

The visit begins with an overview of the company, provided by a live host. Guests also encounter 1950s soda jerks, who can answer their questions and serve their favourite drink.

Exciting for younger Coke fans is the opportunity to have their picture taken with a walk-around polar bear character, created by Jim Henson Productions. But the main one-of-a-kind attraction is the tasting area where visitors can try all the drinks that Coca-Cola produces around the world.

### SPIRIT LEVELS

More recently, another beverage maker has literally raised the spirits of the Bourbon Trail. Last October, Jim Beam introduced its American Stillhouse and Distillery Tour in Clermont, Kentucky, the birthplace of the bourbon known as liquid gold. The down-home, rural personality of the brand is evident in the attraction's authentic buildings and lush landscape. The tour begins in the stillhouse, a new building designed specifically for the re-envisioned attraction. Its architecture and aesthetic were



Jim Beam creates a cocktail party atmosphere where visitors can try bourbon samples



The Crayola Experience aims to communicate with children and families through colourful play and interactive experiences

PHOTO: CANADIAN EXPERIENCE

**“By infusing authenticity, intimacy and interactivity with personality and innovation, these companies are creating brandlands that deepen human connections with their products while offering entertaining attractions for fans and families alike”**

developed to match the agricultural and industrial roots of the brand (while also embracing its quirkiness), and features the stilllevator, an elevator made out of a bourbon still. The brand's motto is “come as a friend, leave as family,” so the stillhouse was designed to be homely and welcoming. Jim Beam is first and foremost a family company, with seven generations of master distillers, and this legacy is featured throughout the stillhouse and tour.

Guests have the option of taking the Distillery Tour, before making their way to the state-of-the-art Jim Beam American Outpost tasting room for an only-here experience. In contrast to traditional bourbon tastings, Jim Beam creates a cocktail party atmosphere with the Enomatic – a wine-serving system adapted for bourbon for the first time. Guests are given a tasting card and are briefly introduced to the different brands. They then choose which two samples they would like to drink.

The American Stillhouse, Distillery Tour and American Outpost tasting room offer the guest an authentic, interactive encounter that has already earned Jim Beam accolades and new visitors. Attendance is projected to reach 160,000 in 2013, which is a 60

per cent increase from last year, and it's expected to climb to 200,000 in 2014. The attraction now offers 11 tours daily, and one guide observed that the re-envisioned tour has brought back bourbon lovers who hadn't set foot at Jim Beam's distillery in 20 years, as well as a new generation of enthusiasts that the company can now introduce to its vast cadre of products.

#### CHILD'S PLAY

One of the newest brand attractions is also the most colourful. From personalised crayon-makers to larger-than-life animated art adventures, the all-new Crayola Experience, which is located in Easton, Pennsylvania and opened in May, is designed to help children of all ages discover the magic of colour and reconnect with one of the world's most iconic and nostalgic brands.

Throughout the Crayola Experience's 60,000sq ft (5,574sq m) of exhibits, interactives and activities, guests can create digital works of art and interact with them on large projected surfaces as well as appearing in their own colouring page with some of Crayola's characters. They can also learn how crayons are made; and create objects with melted wax.

Unique to Crayola Experience, guests can use their colour-mixing skills to create their own clear barrel marker in Marker Mania and fashion their own crayon label in the Wrap It Up! area.

As well as housing the world's largest crayon, Café Crayola offers Crayola-inspired foods from coloured cupcakes to design-your-own pizzas.

With 90 per cent of the market share, Crayola saw the re-envisioned attraction as a way to communicate rather than compete. “Our goal isn't to compete versus private label,” says Vicky Lozano, Crayola's VP of Corporate Strategy. “We did this to help bring the Crayola brand to life in a way that captures existing positive emotions and elevates that connection to a much deeper level. We want kids and families to experience creativity in ways they can't easily do at home.” Crayola expects the new attractions to increase current attendances from the current 300,000 to almost half a million visitors each year.

By infusing authenticity, intimacy and interactivity with personality and innovation, these companies are creating brand lands that deepen human connections with their products while offering entertaining attractions for fans and families alike. ●



**PLAY &**  
**ATTRACTIONS**

Supported by:





PLAY &  
ATTRACTIONS

HEALTH &  
FITNESS

Eat &  
Drink

LEISURE  
FACILITIES

Pool  
& Spa

SPORT

Register  
today for  
**FREE** entry  
(saving £30) at  
[liw.co.uk](http://liw.co.uk)

# Where the leisure industry meets...

Leisure Industry Week (LIW) is the meeting place for the UK family and visitor attractions community and the ideal place to discover new products and ideas to ensure you meet the new season head on.

### Join us in September to:

- Test and compare a range of indoor and outdoor play products
- Benefit from a free education programme delivered by BALPPA and BIAZA
- Explore new avenues for secondary spend

And so much more...



LEISURE  
INDUSTRY  
WEEK

24-26 Sept 2013 · NEC Birmingham UK





### Roman Baths adds Gateway ticket system

Gateway Ticketing Systems has provided a new Visitor Management system for the Roman Baths in the historic city of Bath in Somerset, England. The system will let guests buy tickets for the baths and the nearby Fashion Museum, either as individual or combined tickets. Each site will be running Gateway's POS with online sales system for individuals, groups and the travel trade.

[attractions-kit.net](http://www.attractions-kit.net) **KEYWORD**

gateway



### Polin expands Hilton Dalaman waterpark

Polin is expanding the waterpark at The Hilton Dalaman Sarigerme Resort and Spa in Turkey. The new rides include the Black Hole with natural light effects, where guests can experience dramatic special effects as they travel at high speeds through twists and turns; Wave Slide high-speed ride; Rabbit Slide for children; Clown Shower for a fun family experience; Giraffe Shower – a new Polin water feature for younger guests; and Mushroom Shower for child play areas.

[attractions-kit.net](http://www.attractions-kit.net) **KEYWORD**

polin

## attractions-kit.net

### the search engine for leisure buyers



Wherever you are in the world, find the right products and services 24/7 by logging on to Attractions Management's free search engine

[www.attractions-kit.net](http://www.attractions-kit.net)

### Jora builds a 3D walk-through at Zoo Emmen

Jora Entertainment has developed a new 3D Animal Experience attraction for Zoo Emmen in The Netherlands. Guests can walk through the world of the animals which, through the magic of special effects, comes to life. The 3D walk-through experience is the first of its kind in The Netherlands. Created by Jora Entertainment, the sister company of Jora Vision, it shows a world full of 3D effects, colours, scents and soundtracks, where the visitor plays an active role using all of their senses throughout.



[attractions-kit.net](http://www.attractions-kit.net) **KEYWORD**

jora



[attractions-kit.net](http://www.attractions-kit.net) **KEYWORD**

zamperla

### Zamperla's whistle stop tour for Thomas Land

Italian manufacturer Zamperla has created a new monorail ride for Drayton Manor Theme Park's iconic Thomas Land attraction in Staffordshire, UK. The new £750,000 (US\$1.17m, €885,600) Winston's Whistle Stop Tour rail ride marks Thomas Land's fifth anniversary at the park. Zamperla based Winston's Whistle Stop Tour on the popular Thomas and Friends character Winston, who is the Fat Controller's inspection vehicle. The seven-carriage monorail ride gives four riders per carriage a bird's-eye view of Thomas Land along a 195m (640ft) long track at around 4m (13ft) high.

**BERTAZZON**

Manufacturers of unique merry-go-rounds, high quality bumper-cars and go-karts



T +39 0438 966291 E bertazzon@bertazzon.com

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



**FORREC**

Specialists in the creation of entertainment and leisure environments worldwide



T +1 416 696 8686

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



**COST**

Theme and specialty construction services since 1957



T +1 262 677 6060 E info@costofwisconsin.com

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



**GAMMA DATAWARE LTD**

Modular integrated management information systems for visitor attractions, museums, heritage sites and theme parks



T +44 (0)141 773 6273 E sales@gammadata.com

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



**D J WILLRICH LTD**

An audio visual multimedia integrated system company



T +44 (0)1590 612 603

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



**GATEWAY TICKETING SYSTEMS**

Sales, service and support for point-of-sale and ticketing systems worldwide



T +1 610 987 4000

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



**EAG INTERNATIONAL**

A complete show for the amusements, leisure, parks and attractions sectors



T +44 (0)1582 767 254

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



**HUSS PARK ATTRACTIONS**

Development, manufacture and sale of amusement rides for amusement parks



T +49 421 4990 00

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



**EAS**

Euro Attractions Show 2013. Register now for Europe's premier event for the attractions industry



T: +32 2609 54 45

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



**KRAFTWERK**

One of the leading companies in the field of pro-AV system integration



T +43 07242 69269

[www.kraftwerk.at](http://www.kraftwerk.at)



**EMPEX WATER TOYS**

An innovator of unique interactive aquatic playgrounds and spray parks



T +1 866 833 8580

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



**MERLIN SOFTWARE**

Business management systems and admissions solutions for the retail, charity and visitor attraction sectors



T: +44 (0) 1226 321213

[www.merlinsoft.co.uk](http://www.merlinsoft.co.uk)



**N WAVE**

Fully integrated digital studio  
handling all aspects of 3D  
cinema production and distribution



T +322 347 6319 E edillens@nwave.com

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



**SKY SKAN**

Design and installation of  
fulldome planetariums and  
visualization theaters



T: +1 603-880-8500

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



**OMNITICKET NETWORK**

Specialists in providing  
ticketing distribution



T +44 (0)1782 714 300

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



**TRIO TECH**

A leading manufacturer of  
multi-sensory interactive  
attractions for the entertainment industry



T +1 514 354 8999 E info@trio-tech.com

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



**POLIN WATERPARKS**

Global leader in design, engineering,  
manufacturing and installation  
of waterslides and waterparks



T +90 262 656 64 67

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



**VEKOMA**

Design and manufacture of family  
coasters, thrill and mega coasters  
and family attractions



T +31 475 409 222

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



**QUIRK**

Full service digital  
marketing agency



T +44 (0)20 70998849

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



**WHITEWATER WEST**

The global leader in  
waterpark design, engineering,  
manufacturing and installation



T +1 (604) 273-1068 E sales@whitewaterwest.com

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



**RAINBOW PRODUCTIONS**

Mascot manufacturer &  
official supplier of famous  
children's characters for events



T +44 (0)20 8254 5300 E info@rainbowproductions.co.uk

[www.rainbowproductions.co.uk](http://www.rainbowproductions.co.uk)



**WORLD OF RIDES**

Manufactures and distributors  
of battery go-karts, bumper  
boats, bumper cars and much more!



T +44 (0)191 492 0999 E info@worldofrides.com

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



**SIMWORX**

3D & 4D effects  
theatres, motion theatres, simulation attractions  
and the provision of 2D & 3D film content



T +44 (0)1384 295733 E sales@simworx.co.uk

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



**ANTONIO ZAMPERLA SPA**

The Amusement  
Rides Company



T +39 0444 998400 E zamperla@zamperla.com

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





# imagine

A BETTER

BUSINESS

WITH IAAPA ATTRACTIONS EXPO 2013

With inspiration, information, and innovation around every turn, the possibilities for your attraction and your career are endless. Build a stronger business with the connections made at networking events. Learn from the experts at more than 80 education sessions. Source the latest revenue-boosting products in the exhibit hall.

LET YOUR IMAGINATION RUN WILD IN ORLANDO.



@IAAPAHQ

IAAPA ATTRACTIONS EXPO 2013

Conference: Nov. 18–22, 2013 • Trade Show: Nov. 19–22, 2013  
Orange County Convention Center • Orlando, Florida USA

Register for IAAPA Attractions Expo before Sept. 24 and save 40%.

[www.IAAPA.org/IAAPAAAttractionsExpo/AM](http://www.IAAPA.org/IAAPAAAttractionsExpo/AM)



**A Fusion of Thrilling Sensations**



Another **ORIGINAL** WhiteWater Innovation

**Boomerango™ + Manta™**

Now Open at Nagashima Resort, Japan  
Get Inspired at [www.ThrillingFusions.com](http://www.ThrillingFusions.com)



**WHITEWATER**  
The **ORIGINAL** Waterpark & Attractions Company