

Attractions management

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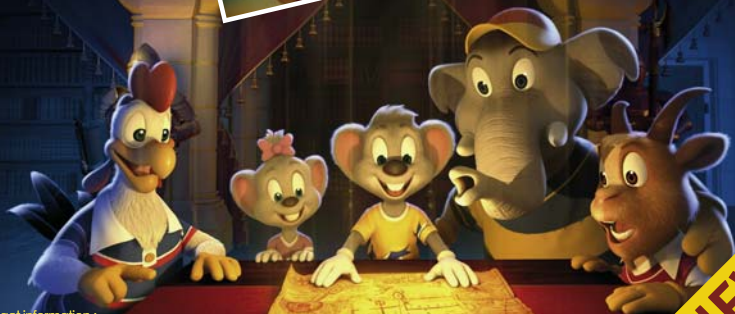
Goedele Gillis • Tel. +32 2 347 63 19 • Fax +32 2 347 24 54 • goedele@nwave.com • www.nwave.com

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ON THE COVER:
Bond, celebrating 50 years – see pages 7 & 20

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

Tom Walker +44 (0)1462 471917

Aoife Dowling +44 (0)1462 471931

Martin Nash +44 (0)1462 471933

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

Ben Barnard +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

FUN-KIT.NET/MUSEUM-KIT.NET

PRODUCT SEARCH ENGINE

Kate Corney +44 (0)1462 471927

DESIGN

Ed Gallagher +44 (0)1905 20198

Andy Bundy +44 (0)1462 471924

FINANCE

Sue Davis +44 (0)1395 519318

Denise Gildea +44 (0)1462 471930

Rebekah Scott +44 (0)1462 471930

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

EDITOR'S LETTER

NATIONAL MONUMENTS



A new report published recently by the Monza and Brianza Chamber of Commerce in Italy has generated millions of column inches of publicity and web postings for its findings, which reveal the economic value of famous European monuments and attractions.

The report – apparently designed to illustrate how Italy is failing to exploit its cultural gems – shows the Eiffel Tower is the clear winner of the title Most Valuable Landmark in Europe, apparently being worth €435bn (£343bn, US\$563bn) to the French economy.

Criteria used in the valuations include a tourist index, which took into account the economic value of the location, its fame, the flux of visitors to the territory and monument and an economic attractiveness index, which looked at factors such as the number of jobs created and its export value.

Rome's Colosseum and Sagrada Familia in Barcelona were a distant second and third at £72bn (€86.4bn, US\$93bn) and £71bn (€85.2bn, US\$91bn) respectively, followed by the Duomo Cathedral in Milan at £65bn (€78bn, US\$84bn) and the Tower of London at £56bn (€67.2bn, US\$86bn). Stonehenge was seventh at £6.3bn (€7.5bn, US\$8.1bn). Built in 1889, the Eiffel Tower is Europe's most-visited monument, attracting almost eight million tourists a year to Paris.

“As a global industry, we’re constantly agonising over how we can lobby governments and stakeholders more effectively. Research which shows the economic impact of attractions would really help our cause”

Regardless of whether the industry can buy into the research methods used in this study, or even agrees with its findings (and it's too soon to say on this), the principles of assessing the economic impact of attractions and creating a global ranking are sound. As an industry, we're constantly agonising over how we can lobby governments more effectively and information like this would really help our cause.

When it comes to leveraging heritage for financial gain, this year has been a big one for Britain, with the Queen's Jubilee and the Olympics following hard on the heels of the royal wedding. UK tourism agency VisitBritain has won praise for its witty GREAT Britain advertising campaign, which has featured national monuments and iconography. Most recently – with the launch of the new 50th anniversary Bond movie, *Skyfall* – it has rolled out a BOND is GREAT campaign, which is celebrated on our cover.

Part of the film was shot in London and the combination of a global movie franchise, attractions and effective tourism marketing show how collaboration at national and international level can enable the attractions industry to take its rightful place as an effective driver of economic prosperity. We need more initiatives like this which involve attractions and better information about the financial impact that ensues.

Liz Terry, editor, twitter: @elizterry

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BUYERS' GUIDE:

For suppliers of products and services in the worldwide attractions industry, turn to page 94

First indoor Angry Birds Park to open in Finland

The world's first indoor Angry Birds-themed activity park will open to the public in December, at the Vuokatti ski resort in Sotkamo, Finland.

Based on the mobile game, the Angry Birds Land includes a number of themed rides and a large play area, and encourages visitors to exercise and play. The activity park will be constructed within the 8,700sq m (sq ft 93,600) Incap industrial estate and will form part of the Vuokatti Superpark.

Read more: <http://lei.sr?a=of1q>



Kelly has almost 25 years industry experience

Paul Kelly named new BALPPA CEO

Former Thorpe Park head of operations Paul Kelly has been named the new chief executive of British Association of Leisure Parks, Piers and Attractions (BALPPA).

Kelly is well known in the industry. He joined Thorpe Park in 1988, became head of operations at London Eye in 1999 and was then appointed to a new business development role at Merlin Entertainments.

Kelly is BALPPA's third CEO in the past 18 months following outgoing CEO Jeremy Reed and Martin Barratt.

Details: <http://lei.sr?a=V9XoA>

World's tallest looping coaster to launch in 2013

The world's tallest and fastest looping roller coaster – Full Throttle – is set to launch at the Six Flags Magic Mountain theme park in Valencia, California, US in 2013. Full Throttle will be the park's 18th coaster and will launch riders from zero to 70mph (113kph) around the world record 160ft (49m) loop. Riders will also be dropped into a special effects tunnel where they are "rocket launched" over the loop.

The coaster, designed by Premier Rides, will be located in a newly themed five-acre section where guests will experience fast-paced imagery, sound and lights. Read more: <http://lei.sr?a=m3y0l>

Work begins on Warsaw park

Las Palm, the company behind the Adventure World Warsaw plans, has signed an official 'hand over protocol' with Polish contractor Imtech Polska to mark the start of construction work on the 230-hectare (568-acre) resort.

Registered in Luxembourg, Las Palm is an international consortium of private and institutional investors which is funding the €400m (US\$487m, £315m) project.

Companies involved with the scheme include JoraVision, Vekoma Rides Manufacturing and AGS Architects – all of which are based in The Netherlands.

German water ride manufacturer Hafema and consulting firm Tebodin will also work on the construction of Adventure World Warsaw, which is due for completion in 2015. Located



The signing of the contract that kick-started building work on the project

in Grodzisk Mazowiecki, near the Polish capital city Warsaw, the resort will include a large theme park and an adjacent waterpark as well as two hotels. Peter Jan Mulder, CEO of Las Palm, said: "Watching the works on the site of the Adventure World Warsaw, I can see our dream come true." (See *interview in Q1 12*)

US\$1.73bn debt restructure for Disneyland Paris

The Walt Disney Company is providing US\$1.73bn (€1.34bn, £1.07bn) to restructure the debt at the Disneyland Paris resort, which operates two parks, seven hotels and an entertainment centre. As a result, Euro Disney SCA Group will benefit from

lower interest rates and more operational flexibility with the elimination of existing covenants. Interest will be reduced by a total of €45m over the next five years and €127m of principal will be repaid over that period. Details: <http://lei.sr?a=foK7E>

£2bn Paramount resort planned for Kent

A consortium which includes US-based entertainment giant Paramount Pictures has unveiled plans to create a £2bn (€2.5bn, \$3.2bn) visitor attraction on the North Kent coast in the UK.

Plans for the 872-acre site, on the Swanscombe Peninsula, include a Paramount-branded entertainment resort and leisure district as part of what is being billed as "Europe's leading entertainment destination". The entertainment district will feature Europe's largest indoor waterpark, theatres, live music venues, attractions, cinemas, restaurants and hotels.

Development vehicle London Resort Company Holdings (LRCH) has signed an agreement with Paramount Licensing, the licensing division for Paramount Pictures, to



The vast entertainment resort will be anchored by the Paramount park

give exclusive UK licensing for a Paramount entertainment resort at the heart of the site.

The agreement doesn't include investment from Paramount Licensing in the project. LRCH is also in negotiations with a range of major British brands to sign licensing agreements.

Theme Park News

Feasibility study for Magic World

AECOM's economics team will examine the viability of Russia's first destination theme park resort on the outskirts of Moscow.

AECOM is working on behalf of the project's developer, the Moschanko Investment Group (MIG 2000), a partner of Central Family Park Corporation (Russia) and developer of Magic World Russia. (See p87)

The team will determine the financial viability of the theme park resort for adults and families, which will incorporate multiple theme parks anchored by Park Russia.

Around 50km from Moscow, Magic World Russia will be situated on a 250-hectare (600-acre) site and feature multiple theme parks with numerous rides and attractions, water parks, beach resort hotels, retail developments, and live entertainment. Around 80 per cent of



The park will be located on the outskirts of Moscow

the parks and attractions planned will be sheltered to offer a year-round experience.

Phase one is currently set to encompass the creation of Park Russia, a theme park promoting the rich heritage, folklore, culture and scientific and historical achievements of Russia. Details: <http://lei.sr?a=Z6P2d>



An artist's impression of the new development

Opening date set for New Fantasyland at Disney

A range of new attractions will be unveiled at the Magic Kingdom Park at Walt Disney Park in Florida, USA on 6 December following the expansion of the New Fantasyland. The expansion programme is one of the largest undertaken at the park, with new additions to include attractions inspired by *The Little Mermaid* and *Beauty and the Beast*. Under the Sea – Journey of the Little Mermaid will take guests with Ariel and other Little Mermaid characters above and below the waves against a musical backdrop from the film. Ariel's Grotto will see visitors meet the mermaid herself, while *Beauty and the Beast*-branded experiences include the 550-capacity Be Our Guest Restaurant.

Belle's Village will also include Gaston's Tavern and Bonjour! Village Gifts. Enchanted Tales with Belle will be located outside the village and will provide an interactive re-telling of the story.

Walt Disney Parks and Resorts operations, US and France, president Meg Crofton said: "Fantasyland is a place where a very special kind of memory is made." Details: <http://lei.sr?a=D7aoV>

Merlin opens first Asian Legoland

Merlin Entertainments has opened its first Asian Legoland attractions at the Iskender leisure development in Nusajaya, Johor, Malaysia.

The park is a joint venture between Merlin and two local investors – Themed Attractions and Resorts and Iskandar Investment Berhad. The 76-acre park has 40 interactive rides and attractions and it is hoped that the park will attract more than 1.5 million people a year.

There are also plans to develop the park further and for it to become the largest destination resort in Southeast Asia. A waterpark will open in 2013 and a themed hotel within the grounds of the attraction is scheduled to open in 2014. Details: <http://lei.sr?a=n3V9q>



Siegfried Boerst, Legoland Malaysia's general manager

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Making an impact

JENNIFER FIELDS

We often think of attractions in terms of how they interact with their guests, but what about the other ways they provide benefits to their community, professional colleagues and, perhaps most importantly, the environment?



Without a doubt, the Texas State Aquarium is the most popular tourist attraction in Corpus Christi, Texas. Since its grand opening in July 1990, more than 10.5 million guests have visited the not-for-profit facility. But, as one of only 224 institutions accredited by the Association of Zoos and Aquariums (AZA), it also provides a good example of how an attraction can make a larger impact.

In 2011, a report provided by Impact DataSource showed that the aquarium had a \$43,000,000 (£26.8m, €33.2m) economic impact on Corpus Christi and that the aquarium supported 747 area jobs and salaries of \$15m (£9.35m, €11.57m).

The aquarium's impact on animal conservation continues to grow. Each year, the aquarium treats sick and injured avian species, as well as marine mammals, spending between \$70,000 (£43,600, €54,000) and \$100,000 (£62,400, €77,000) annually on wildlife rehabilitation.

The Texas State Aquarium will now have an even larger role in the leadership of the aquarium and zoo community as Tom Schmid, the aquarium's president and CEO, was recently elected chair of the AZA board of directors. Schmid has been involved in the AZA for more than a decade.

"My goal is to focus on how the association can help make every aquarium and zoo even more successful," said Schmid. "Here at the Texas State Aquarium, the accreditation programme helps us to continually raise the bar for our animal care, safety, and education programs. The AZA conferences offer our team great professional development and networking opportunities."

The Texas State Aquarium houses thousands of animals and offers educational opportunities. The newest exhibit, Stingray Lagoon, offers visitors the chance to touch and feed stingrays and is keeping the tradition of opening a new exhibit every year.

Jennifer Fields, *comms coordinator, AZA*

World's largest marine park to open

The world's largest oceanarium is set to open at the Resorts World Sentosa (RWS) in Singapore on 7 December.

The Park will house more than 100,000 marine animals of around 800 species in more than 60 million litres of water. The oceanarium will comprise two ticket attractions, giving guests the option of getting wet or staying dry.

Adventure Cove Waterpark will be the region's only waterpark with marine life elements, while the Southeast Asia Aquarium will be the world's biggest aquarium, featuring exotic animals including manta rays and hammerhead sharks.

RWS is Singapore's first integrated resort and is located on the island of Sentosa. Spanning 49 hectares, the resort opened in January 2010 and welcomed more than 30 million visitors in its first two years of opening.



An artist's impression of the Sentosa Aquarium at the mega resort

RWS is also home to the region's first Universal Studios theme park, the Maritime Experiential Museum, a casino, six hotels, the Resorts World Convention Centre, celebrity chef restaurants, a destination spa as well as specialty retail outlets.

The resort also offers entertainment including public attractions such as the Crane Dance and the Lake of Dreams. *Read more: <http://lei.sr?a=V4U4z>*

Toledo Zoo Aquarium set for redevelopment

Toledo Zoo Aquarium in Ohio, USA, has closed its doors for two years while a \$25m (£15.5m, €19m) transformation takes place, which will see the volume of exhibits triple and become much more interactive and engaging.

Improvements will include touch tanks, pop-up domes inside exhibits and floor to ceiling tanks. The centrepiece will be a large tank with a microphoned diver who will give educational talks while feeding the fish.

Jeff Sailor, the zoo's executive director said: "We're creating a richer experience for visitors as well as updating the aquarium with modern technology."

While the renovations take place, the rare fish are being kept at a warehouse on site, while



The aquarium has closed for the works, which are set to take two years

others – around 75 per cent of the collection – have been shipped off to other zoos.

Fish will start to return at the end of 2014, ready for the relaunch in April 2015. *Details: <http://lei.sr?a=F5w9K>*

US\$42m American Trail unveiled at Smithsonian zoo

The Smithsonian Institution has opened the US\$42m (£33.4m, €26.4m) American Trail at Washington DC's National Zoo, after five years in planning and development.

Located in a renovated area between the Elephant Trail and Amazonia, the new exhibit

takes visitors to the Pacific Northwest and includes California sea lions and seals among others. The American Trail features a 300,000-gallon (1.1 million litre) sea lion pool and a 125,000-gallon (473,176 litre) seal pool with wave machines to keep the water in motion.



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Incubator project KiiCS off in Europe

VALENTINA MONTALTO

If science is about discovering reality and art is about representing different interpretations of reality, then what can these two fields come up with together?



This dynamic relationship is the basis of the new project, Knowledge Incubation in Innovation and Creation for Science (KiiCS), a three-year European Commission-funded project which will "incubate" art, science and technology through multi-disciplinary actions involving artists, science and creative professionals. Starting in February 2012, it will encourage youth engagement with science and connect ideas with businesses.

Innovation, fuelled by creativity, has become more and more crucial to global economic health. Business in general, and information communication technology in particular, rely more than ever on creativity to produce attractive products.

Science and the arts have more in common than one would think at first glance; both rely on creative processes based on experimentation, trial and error, both make use of imagination and critical thinking, both are provocative and risk-taking and both use an explorative approach to research and creation. Art and science incubation will bring together complementary skills and expertise to develop and test new ideas in an interactive and experimental way, with a view to communicating science in new ways, fostering innovation and improving quality of life across Europe.

Ideas will be encouraged in relation to specific topics (health cities, smart cities, urban living, sustainable energy and transport etc) and on the basis of concrete challenges that the cities will have to face.

KiiCS is also an opportunity to introduce scientists to new social environments where they can share their research with non-scientific people, thereby putting the "social responsibility" of science into action.

KiiCS results will be widely disseminated to encourage similar incubation actions all over Europe. Important outputs will include: a Do-it-Yourself Incubation Kit containing methodological and advocacy tools to help people initiate incubation processes and EU/local-level policy recommendations for mainstream art and science incubation.

Valentina Montalto, EU consultant, KEA European Affairs

\$3.75m gift for Denver project

Denver Museum of Nature and Science (DMNS) in Colorado, US, has secured US\$3.75m (€3m, £2.4m) towards the construction of its new Collections Conservation Center. The Avenir Foundation – a supporter of arts, cultural and educational activities – contributed the funding, which will also be used to support long-term conservation.

Part of the larger Rocky Mountain Science Collections Center in Colorado, the new facility will provide a "consolidated and climate controlled home" for 1.4 million specimens and artefacts.

The Rocky Mountain Science Collections Center itself is part of DMNS' new Education and Collections Facility – a 126,000sq ft (11,706sq m) addition to the museum.



An artist's impression of the new Collections Conservation Centre

DMNS president and CEO George Sparks said: "This gift ensures that the stories, science, and wonder inherent in these natural and cultural artefacts will endure for future generations." Details: <http://lei.sr?a=121oT>

Research department for Science Museum

The Science Museum in London, UK has launched a new Research and Public History Department to coordinate the museum's academic research activities.

The department will be tasked with running the museum's research projects; liaise with university departments and other museums; co-supervise students; support research fellows and associates; publish papers and books; and organise public events and workshops.

Dr Tim Boon, head of research and public history at the Science Museum, said: "In research terms, the Science Museum's collections are almost pure potential. As a result, little in-depth research has ever been undertaken.



The new department will coordinate the museum's academic activities

"A museum that doesn't prioritise research can't understand the stories its collections tell; how its audiences engage; nor how to slow the deterioration of its objects." Details: <http://lei.sr?a=C3O6f>

Wind farms and science museums to join forces?

Science attractions should be built alongside wind farms to stimulate "renewables tourism", according to professor Cara Aitchison, who has researched the impact of wind energy developments on UK tourism. Aitchison is urging the Scottish Government to fund collaborations

between centres like Our Dynamic Earth in Edinburgh and green developers.

Europe's largest wind farm, Whitelee in Scotland, is also an attraction and is an example of the potential success of combining the two elements. Details: <http://lei.sr?a=v3D6R>

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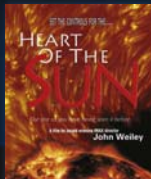


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Waterpark News

The future is bright for water!

ALEATHA EZRA

More than 1,600 waterpark owners, operators, designers and manufacturers came together for the World Waterpark Association's annual show held in Las Vegas, Nevada, USA.



With so many water leisure innovators in attendance from all over the world, one thing was abundantly clear – the future growth of the water leisure industry lies within strong partnerships between the two sides of the industry working together to bring exciting projects to the consumer.

In recognition of this movement toward great partnerships, the WWA's board of directors launched the Leading Edge Award. This award honours both park operators and suppliers, who through their combined efforts, have brought a project, product, service or program to fruition, thereby creating industry innovation and leadership. A featured inaugural honoree was the much-anticipated waterpark, Yas Waterworld Abu Dhabi, Adu Dhabi, UAE. (See *interview with general manager Mike Oswald on p24*.)

According to WWA's incoming board chair Jim Basala, the project was selected "for demonstrating leadership and innovation through its storyline, park and ride design, theming and attention to every detail." Many industry-watchers have remarked that in the future, projects of this magnitude will only be the result of collaboration between multiple creative resources.

Companies honoured for their work on the Yas Waterworld Abu Dhabi project at the show included: Aldar Properties PJSC, Al Jaber LEGT Engineering & Contracting (ALEC), Atkins, ProSlide Technology Inc, Vekoma Rides Manufacturing BV, Water Technology Inc, WhiteWater West Industries Ltd and Wave Loch.

This award-winning example of outstanding collaboration within the water leisure industry is set to open by the end of 2012. Attendees of the WWA's Middle East Symposium, held in conjunction with the Dubai Entertainment Amusement & Leisure Show, 23-25 April 2013, will have the chance to tour the facility as part of the WWA programme.

Aleatha Ezra,
director of park member development

Yas Waterworld prepares for launch

Yas Waterworld, marketed as Abu Dhabi's first waterpark, is on course to open its doors on Yas Island by the end of this year. Spread across 15 hectares (37 acres), the waterpark will feature a range of 43 rides, slides and attractions.

Four of the park's rides will be unique to the attraction. These include the Bandit Bomber – a steel coaster from Vekoma designed to be the first rollercoaster in the world to have on-board water and laser special effects. (See p76)

The attractions' theme is based on a legend that represents local Emirati culture and heritage. Visitors will be able to follow the adventures of the waterpark's main character Dana – a young Emirati girl in search of a legendary pearl to save her village.

Yas Waterworld Abu Dhabi on Yas Island is being developed by Aldar Properties and



Yas Waterworld will be spread across 15 hectares and includes 43 rides

will be operated by Farah Leisure Parks Management LLC.

Mohamed Al Mubarak, deputy CEO of Aldar Properties, said: "We're particularly excited about the newest member of the Yas Island family – Yas Waterworld. It will provide an important addition to the attractions on offer. The waterpark pays tribute to the Emirati culture." Details: <http://lei.sr?a=lqG6z>

Work begins on Sydney's Wet'n'Wild park

Sydney is set to get a world class waterpark at the end of next year, as construction has commenced on Wet'n'Wild, which will be the brand's flagship site. Owned and operated by Village Roadshow, the waterpark will have 42 slides and attractions, including the world's tallest double sky-coaster and the world's first combination of a loop and mat racer. At the centre of the attraction there will be a huge, sandy beach with a surfable wave pool which is free from rips and sharks.

Village Roadshow CEO Tim Fisher said: "Wet'n'Wild Sydney will get pulses racing for both the young and the young at heart. We'll deliver an incredible entertainment experience that the whole family will want to visit!"



The park is scheduled to open to the public at the end of next year

Set to open in December 2013, the park is expected to attract 900,000 visitors per year and generate more than AUS\$500m in economic activity for the local economy. Details: <http://lei.sr?a=lv6n>

WhiteWater West acquires Hopkins Rides

WhiteWater West has announced the acquisition of Florida-based Hopkins Rides as part of strategy to strengthen its aquatic amusement park attractions portfolio. Hopkins Rides – formerly OD Hopkins – was formed in 1979 and will become the 19th international office of

WhiteWater as a result of the deal, while continuing to operate under the same name.

The group will also continue offering theme park products such as the Log Flume Ride, the Super Flume, Shoot the Chute and the River Raft Ride among others.



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The newly opened site is the fifth Tagore gallery

Sundaram Tagore Gallery expands to Singapore

Sundaram Tagore Gallery (STG) has launched a new space at Singapore's Gillman Barracks arts complex.

The gallery – specialising in contemporary painting, sculpture and photography from around the world – opened on 14 September and the Singapore gallery became STG's fifth site, with the other four galleries located in New York City (two); Beverly Hills, California – both US – and Hong Kong.

Established in 2000, STG is devoted to examining the exchange of ideas between Western and non-Western cultures. It was founded by Sundaram Tagore – a New York-based art historian and gallerist and descendant of the influential poet and Nobel Prize winner Rabindranath Tagore. Gillman Barracks has been labelled as Asia's up-and-coming destination for contemporary art. *Details: <http://lei.sr?a=g8d6A>*

Buenos Aires' new MACBA art museum opens

Museo de Arte Contemporáneo Buenos Aires (MACBA) – a new contemporary art museum – has opened its doors to the public in the San Telmo district of the Argentinian capital.

Vila Sebastian Arquitectos are behind the attraction's design, which comprises a glass façade measuring 15m x 12m (49ft x 39ft) that brings together activities from all floors. Museum activities are spread across 1,500sq m (16,146sq ft) on four floors, while temporary exhibition galleries and the permanent collection at all levels are integrated using a ramp. MACBA is a development that has been led by art collector and philanthropist Aldo Rubio. It is hoped that the new attraction will help promote "Argentinian cultural dynamism".

A spokesperson for MACBA said: "Expecting new artistic experiences, the museum builds its heritage from various sources that cover different contemporary aspects." *Details: <http://lei.sr?a=C3Jgm>*

Work begins on Abu Dhabi Louvre

Construction work is to begin on Abu Dhabi Louvre, the first Louvre museum outside Paris, at the beginning of 2013. Ahmad Al Fahim, executive director of marketing at Tourism Development and Investment Company (TDIC), told the Gulf News that a construction company would be announced at the end of December.

The museum is to be located on the Saadiyat Island's Cultural District complex, which will also feature a Frank Gehry-designed Guggenheim Museum; a performing arts centre by architect Zaha Hadid; the Zayed National Museum by London, UK-based architects Foster & Partners and a number of luxury hotels.

A joint venture between the governments of Abu Dhabi and France, the Louvre Abu Dhabi will display art, manuscripts and objects of historical, cultural and sociological significance.

French architect Jean Nouvel has designed the landmark project. Nouvel's previous work



The museum has been designed by famed French architect Jean Nouvel

includes the Institut du Monde Arabe and the Musée de Quay Branly, both in Paris.

The items on display will originate from societies and cultures all over the world, but universal themes and common influences will be highlighted to illustrate similarities. Construction is expected to be completed by the end of 2015 with the final cost of the project estimated to be around €180m (£146m, US\$233m). *Details: <http://lei.sr?a=U6B3E>*

Oslo's €90m Art Museum opens doors

Norway's €90m (£73m US\$116) contemporary art museum, the Astrup Fearnley Museum in Oslo, has opened to the public.

The museum, designed by Italian architect Renzo Piano, is located on the edge of a fjord and is divided into two halves by water.

Renzo Piano's previous work includes Beyeler Museum in Basel, the extension of the Morgan Library in New York, USA and the Shard project in London.

The museum covers an area of 7,000sq m (7,530.sq ft) on the headland of the new waterfront district of Tjuvholmen, and is surrounded by many new galleries, restaurants and a hotel.

The building has a café and museum shop along with its own bathing beach and a sculpture park which stretches along the shores of the fjord.



The contemporary art museum houses a collection of global artists

It also incorporates a viewing tower to provide views across Oslo.

A collection of works by some of the world's most innovative artists will be on display, such as Jeff Koons, Cindy Sherman, Dan Colen and Bjarne Melgaard. *Details: <http://lei.sr?a=E0izw>*

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Five design teams shortlisted for Xiqu Centre

Five design teams have been shortlisted for the Xiqu Centre – the first of 17 proposed new landmark buildings forming part of the West Kowloon Cultural District in Hong Kong. The shortlisted design teams include: Foster + Partners with O Studio Architects; BTA and RLP Company; Mecanoo architecten/Leigh and Orange; and Safdie Architects.

Wong and Ouyang, in collaboration with Diamond and Schmitt, have also been named as a shortlisted design team by the West Kowloon Cultural District Authority. Details: <http://lei.sr?a=w23yk>



Daniel Craig takes to the road in *Skyfall*

Bond in Motion exhibition celebrates 50 years

Marking the 50th anniversary of the James Bond film series, with 50 vehicles on display, *Bond in Motion* is the largest official collection of original Bond vehicles ever compiled. On display until the 6th January 2013 at the National Motor Museum, UK, the exhibition includes three vehicles straight from the set of the 23rd James Bond film, *Skyfall*. Visitors can see the two Honda CRF250R motorbikes, including the one ridden by Daniel Craig, and the Land Rover Defender 110 that feature in the opening sequence of the film, which was released in the UK on 26th October.

New strategic plan for Royal Ontario Museum

The Royal Ontario Museum (ROM) in Toronto, Canada, has revealed its aim of becoming a "more public-focused institution" following the implementation of its new strategic plan. A first phase of the implementation will feature a reorganisation of staff members, leading to the creation of a new section dedicated to visitor engagement headed by a deputy director. ROM is also looking to reduce salary and benefits costs by 10 per cent, achieving savings of CA\$3m (US\$3m, €2.4m, £1.9m) a year. Details: <http://lei.sr?a=twoX>

April opening for Rijksmuseum

Amsterdam's Rijksmuseum has announced it will open its doors to the public in April 2013 following the completion of a renovation and restoration programme lasting nearly 10 years. The new-look attraction will explore the history of the Netherlands from the Middle Ages to the present, with the €375m (US\$471m, £297m) project led by architects Cruz y Ortiz.

First opened in July 1885, the work has included the restoration of the main site to the initial designs of 19th century architect Cuypers. New structures have also been added.

France-based Jean-Michel Wilmotte was chosen to furnish the Rijksmuseum's new galleries in conjunction with Cruz y Ortiz, with around 7,500 artworks and items to go on show. A grand opening will be held on 13 April and the attraction will become one of



The museum will open on 13 April following a 10-year redevelopment

the first national museums in the world to be open to the public 365 days per year.

A spokesperson said: "After 10 years of restoration and alteration, the renovated Rijksmuseum will tell the story of the Netherlands from the Middle Ages to the present. The museum will have a new display of the collection, a renewed building, new public facilities, a revamped garden and a new Asian Pavilion." Details: <http://lei.sr?a=N5D3v>

US\$26m revamp for Children's Museum

The Minnesota Children's Museum is in line for a US\$26m (£16m, €20m) revamp, which will include a physical adventure gallery, an entire floor dedicated to imagination and creativity and numerous galleries with content incorporating the latest research on early learning.

Meyer Scherer & Rockcastle of Minneapolis has been appointed as design architects, who have more than 30 years' experience designing spaces for children, including the museum's previous two homes.

"MS&R's extensive experience with complex expansion projects and large cultural organisations makes them the ideal partner to transform our building into a state-of-the-art facility," says Dianne Krizan, museum



Work in the museum will include an entire floor on "imagination"

president. "The design approach created by MS&R not only addresses current facility and operational needs, but casts a vision for the future, which will help serve the children and families of Minnesota for years to come." Details: <http://lei.sr?a=f7N8u>

Space shuttle Atlantis moves to Kennedy centre

Space shuttle Atlantis has moved into its new US\$100m (€76m, £64m) permanent home at the Kennedy Space Center. The Atlantis exhibit, designed by PGAV Destinations, will become the landmark element of the Kennedy Space Centre's Visitor Complex.

Scheduled to open in mid-2013, the 65,000sq ft (6,000sq m) exhibit will provide guests with a unique vantage point to view Atlantis up close, while telling the story of the 30-year Space Shuttle Program through a number of hands on, interactive and immersive media.



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National Medal of Honor Museum site chosen

Patriots Point, the naval and maritime-themed attraction in South Carolina, USA is to become the home of a new US\$100m (€81.1m, £64.1m) National Medal of Honor Museum. The new permanent land-side location is the result of a new agreement signed by the Patriots Point Development Authority (PPDA) and the Congressional Medal of Honor Society.

PPDA will lease property to the National Medal of Honor Museum and is to be responsible for funding the attraction's design, build and operation. No PPDA funds will be used. Once complete, the new national museum will be sited in a prominent area on the waterfront near the entrance to Patriots Point and will anchor future development at other PPDA sites.

A multi-million dollar hospitality and consumer element, which will boast a destination hotel and associated amenities such as a conference centre, will support the new museum. *Details: <http://lei.sr?a=S5k1B>*



The monument is worth around €434bn to Paris

Research: Eiffel Tower EU's 'most valuable' monument

The Monza and Brianza Chamber of Commerce in Italy has revealed that the Eiffel Tower is Europe's "most valuable" monument – worth €434bn (US\$544bn, £342bn) to Paris.

In the research, the organisation found the value and brand of the landmark tower was worth one and a half more to the French capital than fashion, panetone and San Siro is to Milan.

The brand "value" of European monuments and attractions was measured using to primary parameters – such as the economic value of land; visitor numbers; and a site's reputation.

Heritage attraction for Russia

Russia's President Vladimir Putin has backed the development of a major visitor destination incorporating nature, traditions, and cultural heritage from the country's differing regions.

Located in Domodedovo, the plans for Russia Museum and Park include miniature versions of Russia's most iconic buildings. The Russian Geographical Society will lead the project.

According to Putin, the new attraction will have an entertainment value but will also have the ability to educate and inform visitors about the ethnic and cultural diversity within Russia.

He said: "Many countries have already carried out such projects. They have not just entertainment value but also serve more serious purposes, educating and informing. It would be good to carry out this project now;



The park will include miniature versions of famous Russian buildings

all the more so, as Russia has many interesting and useful things to show our citizens and also our visitors from abroad."

Russia had previously planned to develop a similar visitor attraction during the 1930s, which was to be sited near the city of Leningrad (now called St Petersburg). However, the project was halted due to World War Two.

Mary Rose to open in early 2013

The new £35m (€43m, \$56m) Mary Rose Museum will open to the public in early 2013, slightly later than expected.

Located at Portsmouth Historic Dockyard, the Wilkinson Eyre-designed attraction was first slated to open in autumn 2012, although no exact date had been set. Construction work on the iconic museum – undertaken by Warings Group – has been completed but the final fit out of interiors will take longer than initially thought.

A spokesperson for the Portsmouth Historic Dockyard said: "We're delighted to have taken possession of the building from Warings.

"Although fit-out was already underway, this will now be our main focus over the coming months with the many thousands of artefacts



When opened, visitors will be able to view the hull of the former warship

being installed in their cases. This whole process remains technically very challenging and we want the museum to be outstanding before opening our doors, so it's envisaged that the new museum will open early 2013."

When open, the attraction will allow visitors to have unprecedented views of Henry VIII's former flagship. *Details: <http://lei.sr?a=C7p5W>*

European Commission funding for Burren project

The European Commission has approved funding towards a €2.2m (US\$2.7m, £1.7m) project to further integrate tourism and the natural heritage of the Burren, Ireland.

Clare County Council is leading the scheme, which is one of 202 to receive support through

the LIFE+ initiative – the European Union's environment funding programme. The Burren project is designed to protect the region's heritage, as well as ensuring tourism development complements the conservation of biodiversity. *Details: <http://lei.sr?a=K3W5W>*

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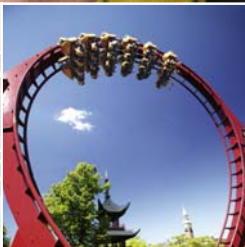
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Yas Waterworld offers an impressive choice of 43 rides, slides and attractions, all designed with the Emirati pearl-diving heritage in mind

MIKE OSWALD

The award winning Yas Waterworld Abu Dhabi is about to open, showcasing a selection of world-first rides. Prepare to be amazed, says general manager Mike Oswald

KATHLEEN WHYMAN • MANAGING EDITOR • ATTRACTIONS MANAGEMENT



Unlimited adventure, non-stop thrills, one destination, reads the strap line. And that destination is Yas Waterworld Abu Dhabi, winner of the World Waterpark

Association's Leading Edge Award and the latest addition to Abu Dhabi's portfolio of attractions, which includes Ferrari World.

Due to open before the end of 2012, Yas Waterworld covers 15 hectares of land and offers 43 rides, slides and attractions, four of which have never been in a waterpark before, plus restaurants, shops and interactive games.

Inspired by the Emirati pearl diving heritage, Yas Waterworld is themed on a story

called The Lost Pearl, which follows the adventures of Dana, a young Emirati girl in search of a legendary pearl which brought prosperity to the people of her village.

Earlier this year Mike Oswald, the park's general manager, led the celebrations of the topping out of Jebel Dhana – the 45m-high centrepiece and home of the Great Mother Pearl. "Jebel Dhana is set to be the newest tourism beacon, drawing regional and international crowds when the waterpark opens," says Oswald.

For Oswald, the opening will be the culmination of four years' hard work, since he left his role as general manager of Alabama Adventure in California and moved with his wife and two young sons to Abu Dhabi in June 2008. Oswald understandably misses his friends and extended family – "The quickest flight to California from Abu Dhabi takes 16 hours and the time difference between here and home is 13 hours. I'm quite literally half a world away," – but has no regrets about the move. "My role at Yas Waterworld Abu Dhabi has offered me the opportunity to

develop and operate a truly innovative and game-changing waterpark," he says. "Many of the rides and attractions have never been seen before in waterparks and the attraction portfolio is already creating waves of excitement in the industry."


CREATING SUSPENSE

These rides include: the longest suspended rollercoaster in the Middle East at 515m (1,700ft) long and the first in the world to have on-board water and special effects triggered by on-board laser guns; the world's first six-person HydroMagnetic Tornado waterslide, with the longest funnel run-in at 238m (780ft)-long; the only looping waterslide in the Middle East; the largest surfable sheet wave surf in the world; and a maze of six slides with light, sound, and video effects.

A specially designed and developed SplashQuest interactive game called PearlMasters takes visitors on a journey around the park. In the Pearl Dive attraction, guests guide a diver to the oyster of their choice before having it opened in

ABOUT ABU DHABI

Abu Dhabi is the largest emirate and the capital of the seven member states of the United Arab Emirates. Yas Island is a US\$40bn (£24.8bn, €30.7bn) development located close to Abu Dhabi International Airport.

An aerial photograph of Yas Viceroy Hotel and Yas Waterworld. The hotel's distinctive red, rounded dome is prominent in the background. In the foreground, the waterpark features a complex network of white roller coaster tracks, a large golden sphere on a tall pole, and various water slides. The area is landscaped with palm trees and traditional-style tents. People are visible walking around the park.

Eyes will be drawn to the smooth contour of the 8m-wide lost pearl set atop 45m-high pearl crag Jebel Dhiana

front of them to reveal a pearl, which can then be made into a piece of jewellery.

"The diversity of our attractions and thrill levels means that we have a very wide target base," explains Oswald. "The high-thrill rides will target the adrenalin junkies, the phenomenal kiddie zones will cater for the young ones, while the more chilled rides and features ensure no one's left out. The immersing story about the region's heritage gives even those who don't want to get wet an adventurous day out."

The park has been planned to accommodate future expansion. "We've left two areas open, with a land area totalling roughly 2.5 hectares," says Oswald. "We already have a plan developed for Phase 2, but I'm sure it will evolve, as ride vendors continue to offer new rides and attractions."

DANA'S DESIGN

Managed and operated by Farah Leisure Parks Management LLC, a subsidiary of Aldar Properties PJSC, the aim was "to design the best waterpark in the world and create an action-packed park to suit all age

"Many of the rides and attractions have never been seen before in waterparks and the attraction portfolio is already creating waves of excitement in the industry"

groups and preferences, starting with fun children's playgrounds and ending with adult adventures on incredible rides."

Oswald's confident this has been achieved by using the rides and attractions to tell the story of Dana's search for The Lost Pearl. Colourful characters greet visitors at the entrance, who are then introduced to the full storyboard. "The rides are all iconic extensions of our characters and their personalities," explains Oswald. "Every zone in the waterpark is themed to ensure guests are totally immersed in the adventure. The design of the park is a purposefully thought-out explosion of the ultimate rides, slides and attractions that any water and theme park enthusiast could ask for," he continues. "The colours of the rides are bright, while the theming of the

park and buildings is based on traditional Emirati architecture – so much so that a trip to Yas Waterworld is a great way to experience the Emirati culture."

When designing the waterpark, Oswald and the team remained focused on showcasing the heritage of the Emirati people. The pearl diving attraction aims to bring the region's tradition to life, while 33 cabanas provide a sheltered and private space for some of the waterpark's more conservative guests. A ladies-only evening will be launched next year for the comfort of female guests.

CHALLENGING CONDITIONS

The biggest challenges have arisen from the environment. "It's very corrosive as Abu Dhabi is next to the Arabian Gulf and ▶



(Above) Oswald receives the WWA's Leading Edge Award; (right) the waterpark's rides include Liwa Loop



during the summer, temperatures rise above 50 degrees Celsius," says Oswald. "This puts men and equipment to the test. The team at Al Jaber LEGT Engineering and Contracting (ALEC) is working tremendously hard under tough conditions to complete the park."

Another element that Oswald wasn't too affected by when working in the US was the logistics relating to staff. "In Abu Dhabi,

the vast majority of our front line colleagues are recruited from other countries," he says. "We recruit them and there are a lot of necessary bureaucratic and logistical requirements related to organising residence and work visas, medical coverage, transport facilities and providing room and board." Oswald has found that working closely with the other attractions managers on the island helps. "We're all working

towards the same goal," he says. "It's critical that we coordinate to make Yas Island a landmark entertainment destination."

Yas Island is already well on its way to achieving this goal. The destination currently boasts seven hotels, Ferrari World Abu Dhabi, Yas Marina Circuit and Yas Links Golf Course, with Yas Mall to open next year. When Yas Waterworld opens, it'll be able to accommodate 7,000 visitors and will be open daily. It's predicted that the core audience will come from Abu Dhabi and Dubai, although the waterpark is being marketed to all the Gulf Cooperation Countries plus key international travellers. "Based on the growing resident population, in-bound tourism and the lack of direct competitors in Abu Dhabi, we're confident we'll see quick growth," says Oswald. "Tourism will increase, as Yas Island continues to grow, and we have the advantage of being open all year round. Most waterparks have to close for the winter."

ABOUT MIKE OSWALD

What are your hobbies?

I love to cycle. I ride my road bike a minimum of three times a week, including one evening on the Yas Marina Formula 1 Circuit

What's your favorite food?

Mexican

What's your favorite film?

I love so many, but if I had to choose just one it would probably be Raiders of the Lost Ark

What drives you?

I'm driven to succeed by my desire to deliver the best in everything that I do, while having the most fun possible. The theme park business is about fun, so I really like working with people who like to have fun as well - it's a perfect fit

How would you describe yourself?

I like to live in the moment. I try not to dwell on negative thoughts and to focus on the task at hand

How would others describe you?

I hope they would say something nice! I think most people would say that I'm a



good leader who guides them, but also allows them room to grow and go down paths of their own choosing

What's the best piece of advice you've ever received?

Whatever job you do in life, make sure you enjoy it and have fun while you're doing it. If you're having fun at work, it'll never feel like work

What are your future plans?

I've been given the opportunity of a lifetime to build and open the best waterpark in the world, so I want to enjoy the ride!

CHANGES

As well as the seasonal difference, a big change for Oswald in this role is that he's been involved in the project from the start. "This is a completely different role than overseeing regular park operations, as I've been involved in the design phase, construction and so on. Now that the staff has begun to arrive, it's starting to feel like old times," he laughs.

Looking back at Oswald's old times reveals a very early start in the industry as a lifeguard for Raging Waters San Dimas back in 1991. Oswald was studying for a business degree at the University of Southern California and worked at the waterpark for four years during his sum-



The FIA FLAME Conference in June features a gala dinner and awards event

MAY

17-19 | FASTER Convention 2012

Venue The Rose Bowl, Southampton, UK
Summary

The inaugural FASTER Convention, brought to you by fitness training specialist FASTER, will include talks and networking opportunities with key industry professionals. It's expected to attract around 200 delegates.

Web <http://www.fasterglobal.com/faster-convention-2012>

18-20 | BodyPower

Venue NEC, Birmingham, UK
Summary

Focuses on sports including strongman, wrestling, boxing, MMA, gymnastics, cycling and athletics. The exhibition incorporates sports nutrition, equipment, clothing and associated products. Plus seminars with sports personalities.

Web www.bodypowerexpo.co.uk

JUNE

23-24 | EHFA National Associations Forum

Venue Brussels, Belgium
Summary

An event which gathers members and representatives from national associations – that fall under the EHFA umbrella – to exchange views and examples of best practice. The forum is also attended by guest speakers.

Web www.ehfa-events.eu

25-28 | 8th Annual International Conference on Kinesiology and Exercise Sciences

Venue Athens, Greece
Summary

This conference brings together scholars and students from all areas of applied and integrated health sciences, including physiology, health psychology, health promotion, epidemiology, biomechanics, sports medicine, training methods, nutrition and physical education.

Web www.atiner.gr

26 | FIA Golf Day

Venue Tankersley Manor & Golf Course, Sheffield
Summary

Networking opportunities with more than 150 representatives from the leisure industry – followed by the FIA's annual FLAME Conference and Awards the next day.

Web www.fia.org.uk

27 | FIA FLAME Conference

Venue Magna Centre, Sheffield
Summary

The annual FIA FLAME Conference offers a range of seminars and motivational discussions, with keynote speakers and presentations from thought leaders from within and outside of the fitness industry. Then, in the evening, attend the FLAME Awards – a gala dinner and awards ceremony celebrating the best clubs and leisure centres across the country.

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► mer breaks. After university he spent six years working in information technology for companies such as Hewlett Packard, Toshiba and Hitachi. He was soon drawn back to the attractions industry though, where he spent five-and-a-half years working at Alabama Adventure. "The attractions industry is always energetic, fun and dynamic; it never gets mundane," he says. "We're in the business of providing individuals with a wonderful experience, day in and day out – experiences that could end up

ranking among their warmest memories. I couldn't stay away from that for long."

Oswald loved his time at Alabama Adventure – "It was a great learning experience. I was given new challenges continually, most of which were outside my comfort zone. I was forced to be creative in my approach to getting the job done," – but has embraced his new life heartily, as have his wife and sons – Jake who's now 10 and Jett who's seven. "They're both as crazy about theme parks as I am," he

The waterpark has been designed so there's something for everyone, from adrenaline junkies to younger children

smiles. "My family has adjusted extremely well. Abu Dhabi is home to them and they love living here. It's a great place to be and we feel very fortunate to have been given such a wonderful opportunity. It's super easy to make friends, as the huge expat population makes it a very inclusive and social culture. And, for me, the opportunity to work with a world-class team of people on a world-class project is a real high.

"Right now I have no plans to leave Abu Dhabi," he continues. "I'm planning to stay and operate this park over the long-term. I've been closely involved in the pre-opening phase and now the real fun begins." ●

YAS WATERWORLD'S SUPPLIERS

Rides and equipment: WhiteWater West Industries; Wave Loch; Vekoma Rides Manufacturing; ProSlide Technology Inc; Neptune-Benson; Herborner Pumpenfabrik; Siemens; Omniticket Network; Agilisys; Water

Safety Products; The Lifeguard Store; RaveSports; WaterWars; and Grosfillex
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THEME PARKS

MORGAN'S WONDERLAND

THE WORLD'S FIRST THEME PARK FOR SPECIAL NEEDS PEOPLE TO
PLAY ALONGSIDE ABLE BODIED PEOPLE IS THE RESULT OF ONE
MAN'S DETERMINATION AND HIS DAUGHTER'S INSPIRATION

KATHLEEN WHYMAN
MANAGING EDITOR
ATTRACTIONS MANAGEMENT

An ultra-accessible family
fun park to play and
learn is the vision behind
Morgan's Wonderland





Opened in April 2010, Morgan's Wonderland was designed to be accessible by all special needs individuals and to be enjoyed by everyone. Featuring 25 rides and attractions, the US\$35m (£22m, €27m), 25-acre theme park in San Antonio, Texas, US, has attracted more than 300,000 guests from all 50 states and 40 other countries. One family even moved from California to Texas so that they could bring their family to the park on a regular basis. And it's all thanks to a girl named Morgan.

It was seeing his daughter Morgan, who has cognitive delay, struggling to interact with other children on a family holiday that gave Gordon Hartman the determination to create an attraction that everyone could enjoy together.

"It wasn't that these children didn't want to play with her," Hartman recalls. "But Morgan has a hard time with some forms of communication at times and was unable to convey her desire to join in. The children didn't know how to respond, as they'd

never played with someone with special needs. Morgan, who's now 19, has an incredible attitude and a very upbeat approach to life and it's a shame that not everyone gets to enjoy that."

Hartman's vision was an ultra-accessible family fun park, aptly called Morgan's Wonderland, which would welcome all, regardless of their abilities, and integrate special needs people with able bodied visitors to eliminate any awkwardness or stigmas that may exist.

Such a park had never been created before, so Hartman set out to convince people that it was needed and also that it needed funding.

SOAR

His first step was to put in \$1m (£623,500, €765,500) to get the process started. "I'd been in the home building and land development business for 23 years and had the opportunity to sell all my companies. This gave me the means and the time to focus all my energy on creating a park for Morgan and people like her," he says.

Next, Hartman set up Sports Outdoor And Recreation (SOAR) Park, Inc., a non-profit organisation, and acquired more than 100 acres in an abandoned limestone quarry on San Antonio's north-east side. Under the umbrella of SOAR are two business entities – Morgan's Wonderland and the STAR (South Texas Area Regional) Soccer Complex. "San Antonio is a very strong soccer city, but we hadn't been



(Above) Morgan Hartman, who has cognitive delay, inspired her father Gordon to create a theme park that all people can access and enjoy (top)

putting any money into soccer facilities," Hartman explains. "I wanted to do something for the community and bring some funding in." The land was split into two parcels, with 25 acres set aside for a theme park that was designed for the special needs community and the rest for a first-class soccer complex featuring 13 full-size soccer fields. The playing fields are rented out for tournaments and league play to provide an income for the operating expenses at non-profit Morgan's Wonderland.

Buoyed by the popularity of STAR Soccer, Hartman launched a community-wide campaign – Soccer for a Cause – to bring professional soccer to San Antonio. This led to the creation of the San Antonio Scorpions FC of the North American Soccer League. Because of the Scorpions' success and fan enthusiasm, an 8,000-seat multi-purpose stadium – expandable in stages to 18,000 seats – is under construction in preparation for the ▶



Gordon Hartman's vision is now a reality



All visitors wear RFID wristbands for everyone's safety and security



The carousel is sunken so that people in wheelchairs can access it

► 2013 soccer season, outdoor concerts and other special events. Like STAR Soccer, the Scorpions convey all net profits to Morgan's Wonderland to defray operating expenses and to expand programmes and services for the special needs community.

"This is the very first professional team to be created for the expressed purpose of benefitting a cause rather than an investor," Hartman said. In August, Toyota announced sponsorships of both Morgan's Wonderland and the Scorpions' new stadium, now known as Toyota Field.

RESEARCH

To learn what others would like in the park, Hartman held numerous forums for people with special needs, caregivers, doctors, therapists and family members. Hundreds of people came and resulted in two particular elements being highlighted. The first was for a very safe environment, so visitors who have special needs could play and do things on their own. Consequently, the park has one entry and exit point, where visitors get an RFID wristband.

Location station monitors throughout the park enable visitors to see where another

member of their group is by scanning their own wristband and children cannot leave the park without the person they arrived with. Guaranteeing safety and security gives caregivers peace of mind so they can also relax and enjoy themselves.

The second request was for a casual environment without all the crowds that parks of this type usually have. This would ensure that special needs visitors who are uncomfortable in overly stimulated situations would enjoy themselves. To achieve this, the park has a policy of closing the gates if they have too many guests. The park can hold 5,000 people, but the maximum they'll allow in are 1,500 at a time. "It's not about the number of tickets I sell; it's the quality of experience guests have while they're here," says Hartman. "It sounds counter productive, but that's not what we're about."

CHALLENGES

With his business plan in place, Hartman still needed to raise \$34m (£21.1m, €26m) to actually build the park, which was challenging initially. "Fundraising was difficult because it was a concept that hadn't been

done before," he says. "People didn't realise why it was necessary. We had to overcome that issue to explain the importance of the park and what it can do."

The park's aim is to encourage the inclusion and interaction of people with or without special needs. "Everyone understands the concept of play," says Hartman. "We want people to realise that just because someone might not be able to see or hear or is sitting in a wheelchair, it doesn't mean that they don't have a personality or aren't fun or intelligent or can't contribute to society. We break through those barriers of misunderstanding which, hopefully, guests will transfer to the grocery store, library, school or place of work. It's all an educational experience.

"Once people understood the concept, there was a real desire to get involved," he continues. "We received donations from foundations, some public money and some private money from wonderful people. One lady wrote a cheque for \$20 and asked if we could delay banking the cheque by a month as she didn't have enough money in her account but wanted to help out. A little girl in California sold her rock collection



(Below) Morgan's Wonderland is built across a site of 25 acres



(Below) Morgan with her parents Gordon and Maggie



and mailed us \$5 and 31 cents. We were enlightened by how many people wanted to contribute to what we were doing.”

The desire to make the project happen meant that from Hartman’s original idea to opening took only 39 months, despite the complications of creating something new. “If we ever ran into a problem, the desire to overcome the obstacle was so strong that it was never really an issue – we overcame every problem,” says Hartman.

THE RIDES

One such problem could have been building the theme park itself and creating the rides. To avoid this, Hartman bypassed conventional theme park consultants, in case they tried to convince him to build a standard park and retrofit it, and instead hired people who weren’t biased in any direction of how things should be done.

“None of our business acquaintances, contractors, manufacturers or vendors had experience in this, but they wanted to get involved,” says Hartman. “Everything we created was being made for the first time. We knew we’d make mistakes as we were trying new things and were prepared

“Everything we created was being made for the first time. We’d make mistakes but were prepared to keep trying until we got it right”

to keep trying until we got it right.” Three rides were custom-designed for the park by Chance Rides and a lot of time went into ensuring they looked like regular rides, as opposed to rides for people with special needs. The carousel is sunk into the ground so that people in wheelchairs can access it. The wheelchair is secured to a platform, themed like a dragon to match the other animals on the carousel, which goes up and down so that person gets the





The rides are built to ensure that everyone can enjoy them together; (Below) all activities are accessible to people in wheelchairs



(Above) visitors of all ages and abilities can enjoy the activities at Morgan's Wonderland

▶ same motion and experience as the people going round on the horses. Benches have been suspended between the centre of some animals, which, again, go up and down, so people who aren't able to climb onto a horse are still able to have just the same experience.

On all rides, lights flicker before they start to indicate to people who are hearing impaired that motion is about to begin. For the visually impaired, an announcement counts down to the start of the ride so guests can anticipate the movement.

Suggestions of a rollercoaster were instantly rejected. "There's no way I can design a rollercoaster that goes upside down and is going to be safe for every one of my special needs guests," explains Hartman. "At Morgan's Wonderland, every ride in our park can be experienced by everybody. I'm not going to put something in here that excludes some of our guests."

Rather than requesting a patent on the rides, Hartman is keen for Chance Rides to replicate them: "The company now has a new product which enables wheelchairs to be put on any carousel. The next time anyone's building a carousel, anywhere in the world, Chance Rides can ask if they want one that's wheelchair accessible. We're trying to push this out to all parks."

ADMISSION PRICES

Admission to Morgan's Wonderland is free for guests with special needs. For others, admission fees are minimal. As a result,

"There's a pent up demand for a place like this. There's all sorts of potential. Now it's a case of when, not if, more will be built"

the park doesn't make money – in fact it loses money, which is why the revenue streams from the soccer park and pro soccer are so vital. "We realise many families with members having physical or cognitive special needs are on tight budgets," says Hartman, "so we try to make everything we do for our guests as affordable as possible. We even allow guests to bring their own food and drinks into the park and to dine at our Picnic Place."

EXPANSION

So, does the park's phenomenal success mean that we can expect to see more Morgan's Wonderlands in the future? "Yes," says Hartman without hesitation. "When I first came up with the concept, I never thought it would have global impact. But there's a pent up demand for a place like this. There's all sorts of potential. Now it's a case of when, not if, more will be built."


Hartman has had enquiries from other states in the US, the Netherlands, Israel,


Australia and Canada. "There's a lot of homework and planning involved before building a park," he advises. "For example, they have to have another revenue stream to support the park. We want to help people be successful rather than rushing into something and it not working."


Hartman opened a school, Monarch Academy, on site last year for 25 students from grade six to age 24, which he plans to expand. "Developing a school for special needs individuals was always a dream of mine and by having it by the park means that we can use much of the park's infrastructure," he says. "The school isn't just about learning your ABCs, it's about learning life skills and job skills. We plan to make the school larger so we can teach hundreds of children in the future."


MORGAN


Morgan attends the school and loves the park, but to her it's just a park. "Her cognitive delay doesn't allow her to understand the magnitude of what she's done and her ability to make a real difference because of her incredible attitude to life, even though she has many things that make her life more difficult," says Hartman proudly. "She often wonders why people want her picture or want her to sign her name. She sees Morgan's Wonderland as somewhere that she and her friends, both with and without special needs, can play together." And, thanks to her dad and his supporters, so can many other people. ●


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FASHION SHOW

WHETHER IT'S AN ANTIDOTE TO THE ECONOMIC
CLIMATE OR THE OPPORTUNITY TO INDULGE
OUR LOVE OF POPULAR CULTURE, EXHIBITIONS
PROFILING FASHION DESIGNERS ARE IN VOGUE

KATHLEEN WHYMAN
MANAGING EDITOR
ATTRactions MANAGEMENT

Animated mannequins and a moving catwalk are bringing couture to life at The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk, currently on display at the de Young Fine Arts Museum, San Francisco (FAMSF), U.S.

Designed to be a creation in its own right, as a contemporary installation rather than a fashion retrospective, the exhibition features 140 ensembles spanning 35 years from the French designer's couture and ready-to-wear collections. Having previously profiled the work of Vivienne Westwood, Yves Saint Laurent and Cristóbal Balenciaga, the museum is a fitting venue for another master of design.

FAMSF curator of costume and textile arts Jill D'Alessandro says, "Gaultier catapulted onto the fashion scene with his unconventional approach that drew inspiration from television, film, music and street culture. For the last four decades he has remained a catalyst for our times. This dynamic exhibition is a truly multimedia extravaganza complete with animated mannequins, runway clips and video

excerpts from his extensive film and music collaborations. It succeeds in capturing the raw, sometimes chaotic energy that defines our contemporary lives and Gaultier's world."



A costume sketch by Gaultier for Luc Besson's film *The Fifth Element*



Gaultier's Calligraphie gown from his Cages collection is a heady combination of energy and elegance

FASHION FUSION

Aiming to fuse the energy of street culture with haute-couture craftsmanship, the multimedia installation is broken down into six thematic sections tracing Gaultier's influences, from Paris to science fiction.

These include *The Odyssey* of Jean Paul Gaultier, which welcomes the visitor with singing mannequins, created by JoliCoeur International, and a special cameo by the designer; *The Boudoir* showcases Gaultier's work with corsetry and his collaboration with Madonna. The highlight of this section is two iconic corsets from the singer's 1990 *Blonde Ambition* World Tour, which launched the cone bra into fashion iconography; and *Metropolis*, which concludes the exhibition with a presentation of Gaultier's work for film, performance pieces and his relationships with pop icons, such as Kylie Minogue and Tina Turner.

D'Alessandro says that the exhibition has been highly attended and is wildly popular. "Visitors are in awe of the beauty of

his work as well as the innovative nature of the exhibition, including the animated mannequins," she says. "We've tried to capture the playfulness, the whimsy, the humour and the raw energy of Gaultier's world."

However, there's also a serious message behind the exhibition. "Clothing, or fashion, has historically been used for social and political means," D'Alessandro explains. "As Gaultier says, his 'main influence is what's happening today. Fashion must correspond to the aspirations of the moment and reflect current events. Designers are the catalyst of their time; their role is to translate the evolution of society.' This is why Jean Paul Gaultier is one of the most influential designers of the past few decades and why he warrants an exhibition."

DRESS FOR SUCCESS

When FAMSF featured the Vivienne Westwood exhibition, organised by the Victoria & Albert, London, in 2007, the museum was at the forefront of an inter-



"YSL was an artist and designer who possessed an insatiable curiosity for the world around him"



The Retrospective boasts 200 haute-couture garments, drawings and objects from YSL's 40-year career

national trend of high-profile fashion exhibitions. "Dress is integral to the human experience," D'Alessandro says. "I see it as no coincidence that the up tick of fashion exhibitions, many dedicated to 20th century designers, has occurred in the first decade of the new millennium – a time for contemplation of the century past."

The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk was organised by the Montreal Museum of Fine Arts, Canada, in collaboration with the Maison Jean Paul Gaultier. It was first shown at the Montreal Museum of Fine Arts, then the Dallas Museum of Art, USA. When its run at FAMSF ends in August, it will move to Fundación Mapfre – Instituto de Cultura, Madrid, Spain, then Kunsthal Rotterdam, the Netherlands in 2013.

YVES SAINT LAURENT

Earning the prestige of being the only US venue to host Yves Saint Laurent: The Retrospective is a real coup for Denver Art

Museum (DAM), especially as this is its first exhibition dedicated to a fashion designer.

Showcasing 200 haute-couture garments, photos, drawings, personal objects from his studio and film archives, the exhibition explores Saint Laurent's 40-year career, from his time at Dior in 1958 through to his collection of evening dresses from 2002. For DAM, The Retrospective provides the perfect opportunity to demonstrate its commitment to examining creativity in all its manifestations.

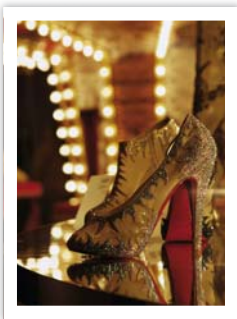
"Yves Saint Laurent (YSL) said his craft 'depends on artists for existence'," explains Lindsey Housel, master teacher for architecture, design and graphics, and manager of digital engagement programs at the DAM. "YSL connected fashion, art and design in a revolutionary way. He drew inspiration from many artists, including Piet Mondrian, Picasso, Matisse and Van Gogh, and there's appeal in showcasing the connection between these art forms. YSL was an artist and designer who possessed an



insatiable curiosity for the world around him and then desired to translate that into fashion. His talent for design thinking and execution and his ability to consistently push boundaries is an appealing story and one that's present in all great artists."

STYLE IT UP

As well as highlighting YSL's talent, the exhibition also aims to inspire creativity in its visitors. Videos show YSL at work and hands-on, interactive spaces, including the Fashion Studio, encourage visitors to sketch, drape fabric on mannequins, make mood boards and feel the fabrics YSL used in his haute-couture collections. ▶



► Created by Fondation Pierre Bergé-Yves Saint Laurent and previously displayed at Musée des Beaux-Arts de la Ville de Paris, France, and the Fundación Mapfre, Madrid, Spain, the exhibition is designed to provide a dynamic path through YSL's life and designs.

It's broken down into nine areas:

Birth of a Revolutionary Couturier; A Gender Revolution; Yves Saint Laurent and Women; Creating a Furor; The Enchantment of the Exotic; Dialogue with Artists and Writers; The Last Ball; Le Smoking, profiling YSL's trademark design; and The Colors of Yves Saint Laurent, which also includes hundreds of fabric samples.



An eye-catching YSL evening dress, inspired by artist Henri Matisse

The Retrospective is on display in the DAM's Hamilton Building, which was specially created for international travelling exhibitions. "The architectural elements of the Daniel Libeskind-designed building complement perfectly the revolutionary designs of Saint Laurent," says Housel.

The time felt right for the museum to provide a focused exploration of a designer's career.

"With all of the excitement and interest around fashion designing in popular culture and on TV, there seems to be an increased awareness of fashion design," says Housel. "It's an incredibly relevant subject – something we all experience in our daily lives in an intimate way. It's been exciting to see just how popular the YSL exhibition has been and how interested in design our visitors are."

RED ALERT

Twenty years of red soles are being celebrated at the Design Museum, London, UK in an exhibition marking the anniversary of French shoe designer Christian Louboutin's first boutique in Paris.

Visitors are shown how Louboutin's luxury shoes, with their instantly recognisable glossy red soles, are a fusion of fashion, craftsmanship, engineering and sculpture. A selection of shoes from collections spanning 20 years and personal mementos from Louboutin's archive, including early sketches and designs, are used to showcase Louboutin's artistic personality, his career and the sources of his creativity.

These include shoes inspired by performance, cabaret and the showgirl; fantasy and fairy tale; art and architecture; film; landscape and travel. A Fetish room features a collaboration of photography between Louboutin and artist David Lynch, with images of partial nudity. The room can be bypassed if felt to be unsuitable.



Displays featured in the Schiaparelli and Prada; Impossible Conversations at the Metropolitan Museum of Art reveal whether the two icons were cut from the same cloth



- ◀ Mirrored display stands reflect the trademark red soles of Louboutin's shoes
- ▲ Each shoe's intricate flourishes tells the story of a true love affair and focus on detail
- ▶ Along with the hundreds of pairs on display, comes a real insight into his design process

The exhibition also celebrates Louboutin's design process through every stage, revealing how a shoe is constructed, from the initial drawing and first prototype through to production in the factory.

SHOE IN

Curator Donna Loveday didn't hesitate when she received a call from Louboutin's office in London suggesting a collaboration. "Fashion is an important strand within our exhibition programme and I immediately saw the opportunity for the first UK retrospective exhibition of Louboutin's work at the Design Museum," she says.

Loveday worked with Louboutin to define the narrative for the show and select content. "I undertook a period of research, finding out as much as I could about the designer, his philosophy and design process. A storyline was presented to Christian and we worked with exhibition designers Household to bring this story to life.

"The challenge for the curator is the scale of the object with which you are working," she continues. "How do you display shoes, divorced from the wearer, in a static exhibition environment, and allow a focus on the construction and detail of each shoe? How do you successfully convey the artistic personality and creative vision of the designer? This exhibition attempts to successfully combine both elements within a dramatic and immersive exhibition environment."



"How do you display shoes, divorced from the wearer, and convey the creative vision of the designer?"

Louboutin is in good company, as the museum has staged a number of fashion exhibitions, including showcases of the milliner Philip Treacy, fashion photographer Tim Walker and designers Matthew Williamson and Hussein Chalayan. The 2003 exhibition of shoe designer Manolo Blahnik remains one of the most popular.

SCREEN IDOLS

Film director, screenwriter and producer Baz Luhrmann has created a series of films for an exhibition on designers Elsa Schiaparelli and Miuccia Prada at the Metropolitan Museum of Art (Met), USA. The Met's Spring 2012 Costume Institute exhibition, Schiaparelli and Prada: Impossible Conversations, explores the affinities between two Italian designers from different eras. It features 100 designs and 40 accessories by Schiaparelli (1890-1973) from the late 1920s to the early 1950s, and by Prada from the late 1980s to the present, drawn from The Costume Institute's collection and the Prada Archive, as well as other institutions and collections.

Eight short videos created by Luhrmann, in which Prada talks with Schiaparelli, who

is played by actress Judy Davis, animate the entry gallery and the seven sections of the exhibition. In the films, "Schiap" and Prada talk at a dining table. The dialogue uses paraphrased excerpts from Schiaparelli's autobiography *Shocking Life* and Prada's filmed remarks. Visitors will have the impression of eavesdropping on a meeting of two great fashion minds.

Inspired by Miguel Covarrubias's "Impossible Interviews" for *Vanity Fair* in the 1930s, the exhibition aims to show how they explore similar themes through different approaches. The seven themed galleries are: Waist Up/Waist Down; Ugly Chic; Hard Chic; Naïf Chic; The Classical Body; The Exotic Body; and The Surreal Body.

"Juxtaposing the work of Elsa Schiaparelli and Miuccia Prada allows us to explore how the past enlightens the present and how the present enlightens the past," says Harold Koda, curator in charge.

"The connection of the historic to the modern highlights the affinities, as well as the variances, between two women who constantly subverted contemporary notions of taste, beauty and glamour," adds curator Andrew Bolton. ●



BACK AND FORTH

ATTRACTIONS MANAGEMENT
15TH ANNIVERSARY

In the last part of the series marking our anniversary, industry experts tell us what changes they've seen in the past 15 years and what they predict for the next 15

KATHLEEN WHYMAN • MANAGING EDITOR • ATTRACTIONS MANAGEMENT

John Wood

chair and CEO
Sally Corporation



Wood became chair of Sally in 1989 and CEO in 1996

“Consolidation and roll-ups have been the most significant changes. With the expansion and contraction of Six Flags, Cedar Fair, Parque Reunidos and others worldwide, coupled with the extensive growth in the industry and developing companies in Asia, there has been a significant shift in activity.

During the same period of time, our company developed the first interactive dark ride package, The Great Pistolero Roundup®, which spurred a whole new genre of amusement park dark ride attractions around the world. We also saw most simulator attractions wane in popularity while the thrill ride and rollercoaster remained king of the industry.

With the advent of the larger, corpo-

rate consolidations, there was a basic shift in ownership attitude. Gone was the entrepreneurial approach to new product development and park growth and EBITA was a word being bantered about in news releases. The shift to Asia has been complemented by Disney and Universal Studios in the region, as well as new play-

“I fear the market in China will suffer as the real estate bubble bursts and the lack of upkeep necessary to keep a theme park fresh catches up with them”

ers who are primarily focused on real estate and economic development for their park land regions. In addition to park owners, new suppliers have sprung up in these regions without the many years of experience that has made this industry as safe and successful as it is. Also, the rise and fall of Six Flags created a significant tidal wave in the industry. Some major companies struggled through it all and many changed ownership. Now that the debt burden has been eased on the company, it's back in a big and positive way.

For the next 15 years, I believe the US and European markets will stabilise, as large debts are whittled down or lost through reorganisation. I fear that the market in China will suffer from a significant downturn as the real estate bubble bursts in China and the lack of maintenance and upkeep that's necessary to keep a theme park fresh catches up with them.

India and the Middle East will continue to grow in the next 15 years, as will other developing markets in Southeast Asia. Industry suppliers will continue to stimulate the market with new and fresh ideas that will help theme parks remain as the number one family destination for modern society.”



Sally Corporation's first interactive dark ride The Great Pistolero Roundup opened in 1995



Magri believes that Africa is an emerging economy

Ross Magri managing director, Sarner

“Fifteen years ago, I don't think many of us had anticipated the growth in the leisure market in what was then the developing world. What were to become the tiger economies of South East Asia were still in their infancy, likewise the Soviet Union had only recently collapsed, so development of attractions was at the bottom of the list, but this has changed.

Over the years we've seen these markets develop into fully-fledged economies. As part of that process, the demand for leisure and entertainment has grown to a scale that has, in areas, surpassed



Sarner's Doctor Who Experience has received three industry awards and is short listed for more

the levels we're familiar with in the west. Consequently, parks and attractions are being built that are comparable or better.

The demand for new projects has shifted from the west to the emerging economies. China, Saudi Arabia, Singapore and Malaysia, to mention but a few, are countries where we're seeing large investment.

The trend is bound to continue until these markets start to match the demand for such venues. In the meantime, we're seeing new markets come on line – Africa is one. As these economies develop, they may one day prove to be as large as the ones in Asia and the Middle East.

The ability to stay in touch from practically every corner of the world has made

working away from the office much easier. However, it's also robbed us of those small opportunities where we have time for ourselves. The only place left is at 30,000ft, although this is all changing as airlines start to introduce in-flight internet access.

We'll see technology dictating how we design our attractions. With the advancement of virtual sets that can be changed electronically, immersive 3D projection and intelligent systems that recognise the visitor's age, gender and name, we'll see attractions being able to attract repeat visitors as the outcome or scenario will be altered without the need for a rebuild and this will provide exciting opportunities for unique visitor attractions.”

Michael Turner vice president international business development Neptune-Benson

“As a supplier, the main changes have been globalisation. The parks are no longer competing regionally, they must compete on an international market – travel and tourism has made the world a very small place. For the guest, the changes are product competition that keeps increasing the fun factor. The customer is much smarter and more demanding now, so it's a constant task for facili-



Turner says the biggest challenge is a shortage of time

ties to meet those expectations. The biggest challenge has always been, and continues to be, a shortage of time – in

“The parks are no longer completely regional, they must compete on an international market – travel and tourism has made the world a very small place”

good economies and bad economies, there never seems to be enough time to work on all of the projects.”

Simon Foulkes

sales and marketing director
Rainbow Productions



Foulkes predicts popularity of children's brands

to potential visitors. One of the biggest challenges is keeping up with trends and predicting which children's brands will become popular. This is particularly the case with our attractions industry clients, who plan their character events up to one year in advance. I need to advise clients of the best-licensed property choices for the audience they're looking to appeal to and provide reassurance that these selections will remain current for the time of their actual event."



Mike the Knight appeared at Warwick Castle in September

“One of the main changes is the increased use of licensed properties by the attractions industry. Increasingly, parks are successfully using well-known brands as a way of enhancing their own brand. For example, Peppa Pig World at Paulton's Park, Nickelodeon Land at Pleasure Beach Blackpool and Drayton Manor Park's Ben 10 themed ride and Thomas Land.

We're also seeing a growing number of attractions incorporating personal appearances of famous licensed children's characters into their events programmes.

One impact of this is to enable the industry, through its choice of brand partner, to raise its appeal to a specific target audience. Working with intellectual properties in this way also, ironically, broadens the general appeal of the attractions industry

Glenn Smith

managing director
Sky-Skan, Europe GmbH



Faster communication means speed is key, says Smith

ues. Customers can exchange or license content from a variety of sources. This enables us to maintain production and distribution in addition to our core business of hardware solutions. Advances allow amazingly high resolution in 2D or 3D stereo. Digital Databases can be converted to visuals and displayed simultaneously, which enhances the ability to understand the data.

LED lighting, flat-panel displays are exciting changes and 360 degree seamless projection combined with sound is quite a leap. There's still a lot of potential to be

“Increasingly often we're asked to complete our work in very tight deadlines. It's exciting, but sleep has become elusive”

realised via content creativity. Computer processing has enabled 3D stereo to finally be authored under optimal circumstances.

Content will be a driving force for the next 15 years. Technology will still be improved – we can put images, sound and other senses in any resolution. But the content will start to appear in increasingly imaginative ways. I look forward to experimenting more with unusual-shaped installations using 3D graphics and sound. Expo 2015 in Milan will be a great milestone on the journey through the next 15 years.”

“The main changes are the ability to communicate and share ideas much faster than before. Previously, a design would start as a sketch on a napkin, then get faxed and discussed over several weeks. Today, we often have preliminary designs with a budget estimate for the whole project within days. Finished projects resemble more and more the original concepts, so we can say what will and won't work.

Increasingly often we're asked to complete our work to very tight deadlines – a customer may have seen something we've done and want to replicate it, but in a very short time period. It's exciting, but sleep has become elusive. The world operates 24/7 and if you can't keep up you miss out.

The best changes have been digital media and the establishment of a sort of unofficial set of standards for full-dome ven-

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Entertainment

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SMOOTH OPERATOR

Jim Beam's new \$18m visitor experience aims to take the attraction from the bottom to the top of The Bourbon Trail. JRA's Rob Morgan and Heather Witt describe the essence of their design

KATHLEEN WHYMAN • MANAGING EDITOR • ATTRACTIONS MANAGEMENT



ROB MORGAN

Senior project director for design of the experience, the attractions and the planning



HEATHER WITT

Senior project manager overseeing budgets, schedules, fabrication and vendor coordination



What is the Jim Beam American Stillhouse and Distillery Tour?

RM: Jacob Beam's frontier still was founded in 1787 in Clermont, Kentucky, USA. It's part of The Bourbon Trail – an area made up of six distilleries that people can drive to and experience the brand and learn how it was made.

Jim Beam's corporate leadership realised that, in order to keep pace with their competitors on the Trail, they needed to update their visitor experience, and this was the genesis for the new project. We've remodelled and revamped the existing facility and created a complete distillery experience, so visitors feel they've had a personalised experience with their brand. Opened on October 3rd, the stillhouse is a brand new, two-storey building that comprises a visitor centre and retail store.

HW: In the production tour, guests can go inside the actual factory – it's the first time Jim Beam's opened its doors to the public. And guests can visit the American Outpost – a renovated tasting venue that we developed. It's the most exciting part, because it's where guests have the opportunity to taste the product.

What's the stillhouse design?

RM: It's a project in many parts. In trying to establish a home place for the brand, we looked at the project holistically – what's the guest's experience when they drive through the site and arrive in the parking lot? Previously, the main entrance led visitors into the heart of the distillery – a large industrial-looking complex, which didn't fit with the expectation of a friendly brand. We created a new entry drive that takes visitors through beautiful, rolling, landscaped countryside, past renovated farm buildings, right to the American Stillhouse.

The client was adamant that the experience offered people choices. So, guests can visit the American Stillhouse on its own, opt to add in the tour or simply walk round the grounds and have a tasting. Our design takes all of that into account for people with varying amounts of time.

The stillhouse is a recreation of a period stillhouse building. The centrepiece is a 40ft (12m)-high distillation columnar still – a beautiful, copper, burnished edifice that houses an elevator. At the base is the reception desk where guests meet their guide, who walks them to the Beam home-

stead. On the bus ride to the distillery, the guide sets some context about where they are and what happened there in Beam's 235 years of history.

What's the tour's design?

RM: The first part of the distillery tour is a water experience. Water's important to the process of making bourbon because it filters through the limestone – that's why all these distilleries are in this area. Visitors walk into the recreation of a well – there's a grated floor with a chink of light, the sound of water and a dank atmosphere.

Guests are then taken into the production area, which encapsulates the whole massive distillery process on a much smaller scale. It's a warm, clean, more contemporary space. Batches of bourbon are produced so the guests can observe



"GUESTS CAN TOUCH THE GRAINS AND MIX THE MASH. IT'S A CRAFT EXPERIENCE, EASY FOR THEM TO DIGEST. THEY DON'T HAVE TO WALK MILES ACROSS A FACTORY FLOOR"

the process. Visitors learn the constituent parts of the bourbon – the grains, how much goes into it and the various steps in actually making the bourbon, right down to the barreling. We establish what the process is and what makes it special. For Jim Beam, it's the story of innovation through their family history across the ages.

HW: The design can be summed up in two words – authentic and interactive. In the production tour, guests can touch the grains and mix the mash. It's a real craft experience, which makes it easy for them to digest. They don't have to walk miles across a factory floor; it's been shrunk down so everything can be seen and understood in an easy way before visiting the larger distillery operation. That's one of the differentiators between our tour and others on the trail.

Above: Choose from straight, blended or perhaps flavoured bourbon
Right: History buffs will learn all about the generations of the Beam family

RM: From there, we go to the large-scale process – to the actual distillery itself. Guests walk into the fermentation room and view twelve 10,000-gallon vats of fermenting mash. You have the sights, the smells and the heat from that part of the process. It's still a craft process, but now we're seeing it on a massive scale. From fermenting, we step outside and go to the distillation area with its heat and yeasty smell. We've recreated two tail boxes, which are glass, enclosed cases that the bourbon is pumped through as it's created.





Become part of the bourbon-making process and meet the staff who actually do the jobs while you enjoy the journey

► Their original purpose was for samples to be taken and they still serve this purpose, but we've redesigned them to make it a more visual experience.

HM: Something the design team did really well was allowing the staff to be the stars of the show. We leveraged the human asset to its best advantage, so when you go through the tour you're meeting the people who actually do the jobs. We have lighting, AV, graphics and exhibits, but they don't detract from the people, who are so special. Our exhibitory complements what's already there.

RM: Towards the end of the tour, guests see staff working on the bottling line, which is done on a massive scale. They learn more about the Beam family members who contributed to various parts of the brand, such as T Jeremiah Beam, who had the vision to take the brand global. He came up with many marketing and packaging schemes and developed a very popular decanter programme. The space is rustic, and guests are surrounded by hundreds of decanters. A mural is a composite of images of decanters making up a picture

of T Jeremiah to give a big, wow finish. Monitors embedded in the graphic show the decanters morphing into one another.

What's the tasting experience?

RM: Usually at a tasting, you don't have a choice in what you sample. There's also a complicated process of pouring the bourbon into glasses and passing them back and trying to get everyone's attention. This was the experience at Beam before the update and a lot was lost in the message about the brand.

Beam has many different brands. Government rules stipulate that visitors can only have two samples, so if one of those isn't something you want, it may be a let-

down for you. We've introduced a machine called the Enomatic, which is a wine serving system that we've adapted - we're the first to use it for bourbon. The guests are greeted in a cocktail party-type atmosphere. They're given a tasting card and introduced to the different brands. They have the power to choose what they want to drink - that's the most important thing.

What interactives are there?

HM: We have interactive touchscreen scrapbooks where guests can learn more about the Beam family, the brand and the distillery. There's the physical interactive of touching the grains and becoming part of the bourbon-making process in the tour and the tasting, which is the most exciting interactive experience.

What was your inspiration?

RM: We're telling the story of a craft that's local and personal, but is a large-scale, global, very professional, modern industry. Our design needed to balance those two things, which we've achieved. The new entrance drive and the American Stillhouse

The renovated two-storey stillhouse now features a visitor centre and retail store





Get a feel for the all-important grain

provide a vintage and authentic experience, while the production tour combines homely moments with large, industrial, wow elements.

What were the challenges?

RM: It's a huge, composite structure – 1.53 acres – that wasn't designed to move people through safely. There are many buildings spread over the site that are integral to the full experience. These were built over a long period of time – some from the 1930s, others built a few years ago. We spent a lot of time looking at the design path and how we were going to get people in and out of the buildings safely.

How has the experience changed?

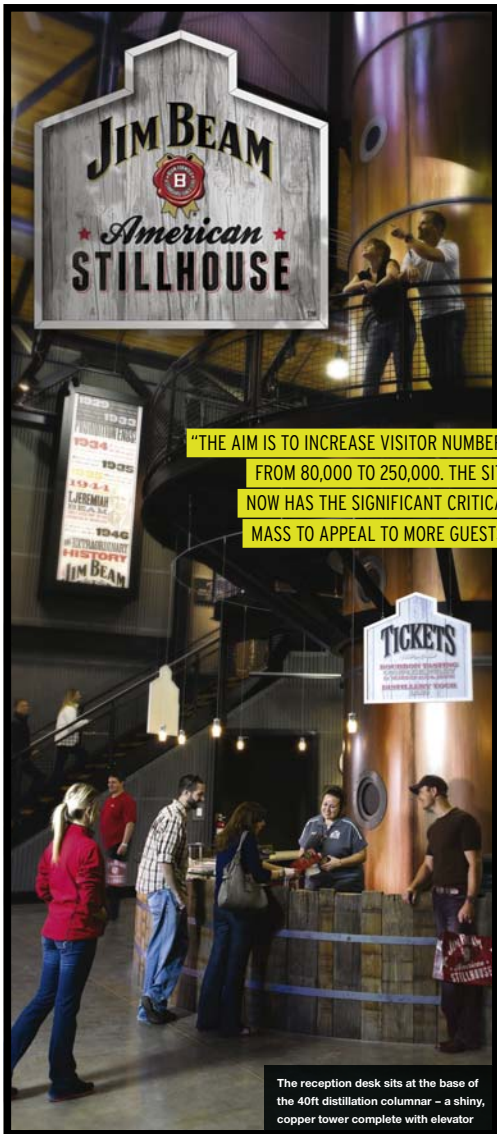
HW: Before we started work in June 2010, Jim Beam was the lowest rated tour on the trail. It was an incomplete tour and got a lot of criticism that there wasn't enough to do.

Visitors now have choices of things to do and it's a very hands-on, sensory place. The aim is to increase visitor numbers from 80,000 to 250,000 annually and the site now has the significant critical mass to be able to appeal to more guests and entertain larger crowds.

Two months before we opened, website CNN Travel named it one of the world's best distillery tours. This was based purely on the vision and the enhancements, as it hadn't been seen yet. The new experience has moved Beam to the top of the Bourbon Trail.

Why should people visit?

HW: The operator's tagline is that you come as friends and leave as family. At first, I thought it was typical, marketing speak, but having lived and worked on the site for a few months, you really do experience that. People see and understand that authenticity. I challenge anyone not to feel as though they're family when they leave. ●



"THE AIM IS TO INCREASE VISITOR NUMBERS FROM 80,000 TO 250,000. THE SITE NOW HAS THE SIGNIFICANT CRITICAL MASS TO APPEAL TO MORE GUESTS"

The reception desk sits at the base of the 40ft distillation columnar – a shiny, copper tower complete with elevator



SATE 2012

Cultural diversity in themed entertainment: obstacle or opportunity? was the theme of this year's Themed Entertainment Association conference. David Camp and Lesley Morisetti report on the event

DAVID CAMP
PRINCIPAL,
ECONOMICS
AECOM



of topics and examples. Rohde's keynote speech was a thoughtful piece that drew on his experience of design with Disney to explore us to research, learn and reflect cultural sensitivities in everything we do.

SEMINARS

The 120 delegates were treated to seven seminar sessions covering working in multicultural environments, multicultural team working, cross-cultural projects, cultural responsibilities, maintaining cultural authenticity, a case study of Disney's Aulani resort development, reaching broad audiences and taking skills to new sectors.

A major feature of the conference was how important it is for the designers, who are mostly western, to be sensitive to local culture, behaviour patterns and family dynamics. It's too easy to see audiences as being alike around the world and this is a big mistake. Steve Simons of Event suggested that we should consider cultural sustainability in addition to economic, social and environmental aspects.

Working with multicultural teams is a good way to obtain cultural sensitivities. Speaking about The London Olympics and Singapore Youth Games events teams, Patrick Stalder and Vernon Teo stressed the importance of having a wide mix of people from different cultural backgrounds to ensure local and international dimensions are reflected in any major event.

We saw some jaw-dropping images and videos from the most stunning shows in

the world currently – the House of Dancing Water in Macao and the Big O at Yeosu, Korea. Both were lessons in combining international creative experience with local sensitivities to create a story that resonates with regional audiences and complements it with state-of-the-art display techniques.

LISTEN AND LEARN

Steve Rhys of Forrec and Keith James of JRA stressed the importance of listening and learning about the local cultures wherever they work. All stories told through design need to relate to local audiences, so it's imperative to understand the local context. Disney's Bob Weiss highlighted how they're undertaking research among their Chinese workforce and potential customers to amend the Magic Kingdom design at Disneyland Shanghai.

Throughout the sessions, speakers highlighted important cultural issues that have emerged through the design process and been reflected in the final product. It's clear that while we may visit similar places, behaviour and reactions are very different around the world. The speakers talked about the responsibility that they felt in developing attractions that appeal widely, incorporate global best practices and still reflect local and regional culture.

This is a difficult balance to achieve, yet as George Wiktor summarised in his wrap-up session, the more we understand these sensitivities, the better the results and the greater the benefit to audiences.

The third Storytelling, Architecture, Technology, Experience (SATE) conference, organised by the Themed Entertainment Association (TEA), was held in September at Disneyland Paris. This year's conference sought to consider the impact that designers and planners have on the cultural context of locations in which they work.

Led by Joe Rohde and Yves Pépin, two of the most culturally sensitive designers around, the sessions covered a wide range



Pépin encouraged designers to be culturally aware

It's essential to understand the cultural nuances of a new market in order to make a successful transition



LESLEY MORISSETTI
DIRECTOR



Morisetti Associates

SATE 2012 crystallised some of my opinions on how the industry impacts and works with cultural diversity and shifted others.

The attendees of SATE work on projects across the globe and have the power to erode cultures – a huge responsibility, but one which is increasingly acknowledged, as shown by SATE's 2012 theme.

CULTURAL AUTHENTICITY

Museums, cultural events, and historic properties are relatively straightforward, as their rationale for being is – in the main – to present local culture and history. The greatest danger with new developments is that they fail to be authentic and appropriate to that culture, both in the story that they tell and in the way that they tell it. Even for science museums, a lack of understanding can lead to one-size-fits-all solutions that ignore cultural implications

in how people learn – children in particular – and the context within which they learn.

The debate for entertainment experiences is more complex. There are strong arguments to say that there are many similarities in the experiences that people enjoy across the world and that this is less culturally sensitive. The issue is more one of practicalities – if one geography has an average of one child per household and another an average of three, then the design should take that into account. Similarly, average size of people, the climate, attitudes to queuing/getting wet and so on, are all cultural differences that can be taken into account in the experiences.

THE FUN FACTOR

But should the core concept – how we have fun – change? Do designers have a responsibility to nurture the traditional ways a culture has spent its leisure time, or is it the responsibility of an international designer to introduce them to new experiences, raise their expectations and wow them? The test of a new entertainment concept is whether enough people are willing to pay to visit it, so maybe market demand should be the judge.



How much should a designer nurture tradition?

The debate gets particularly interesting with the fantasy worlds created by theme parks. Escaping to a different world, which can be an escape in time, an escape in geography or just pure fantasy.

Many parks adapt their fantasy sections to represent local stories and apply the practical cultural adaptations to fit with the local market, but how far do we take this? After all, no one would expect a theme park designer to ensure that the first introduction to, say, the Mystic East is a true representation of what the visitor would experience if they actually went to China?

The debate will no doubt continue, but SATE 2012 was a timely reminder of the benefits of combining local understanding with international experience. ●

“The greatest danger for new developments is that they fail to be authentic and appropriate to that culture”

Museum directors had to be convinced that Genghis Khan was worthy of an exhibition



ON THE MOVE

Travelling exhibitions enable attractions to refresh their offer without the capital risk of creating something from scratch. But how does a successful tour come together? We look at three very different examples

RHIANON HOWELLS • JOURNALIST

CASE STUDY 1

GENGHIS KHAN: THE EXHIBITION

Operator: ExhibitsRex

Opened at: Houston Museum of Natural History, Texas, USA, in 2009

Now showing at: Fernbank Museum of Natural History, Atlanta, USA

THE OPERATOR

Don Lessem, founder and president of ExhibitsRex, is best known in the USA for his books and exhibitions on dinosaurs. The former science journalist first got into touring exhibitions in 1993, after a stint as advisor on the film *Jurassic Park*. He then set up a non-profit educational attraction of the same name to correct the film's

inaccuracies and raise money for dinosaur research (it made US\$2m). There followed commercial exhibitions with tours such as Bigger than T-Rex and Chinasaurus.

THE INSPIRATION

"Going to China and Mongolia for dinosaur excavations and exhibitions, I became very interested in the warrior-leader Genghis Khan," says Lessem. "In America, we grew up thinking of him as a barbarian, whereas in Mongolia he's something akin to George Washington, Abraham Lincoln and God all rolled into one. And he introduced so much to the West: trousers, passports, paper money and many other things."



THE VISITOR EXPERIENCE

The exhibition combines the largest collection of 13th-century Mongol artefacts ever shown outside Mongolia or China with immersive multimedia presentations, live demonstrations by gallery staff and performances by Mongolian contortionists, dancers and musicians.

According to Lessem, the object that visitors are most interested in seeing is the mummified body and tomb treasures of a Mongolian noblewoman – but it's the interactive storytelling that draws them in. "When you enter, you take a ticket giving you a new identity, such as a spy or a general," he says. "Then as you go through the exhibition, you follow the course of your avatar's life." Other interactive experiences include exploring a traditional nomadic 'ger' (tent), playing a game from the period and participating in a mock archaeological dig.

THE USP

While there have been other exhibitions about Genghis Khan, says Lessem, none has featured more than a couple of authentic 13th-century artefacts – this one boasts more than 200.



After patient negotiations, ExhibitsRex managed to secure more than 200 13th-century artefacts – the largest number ever shown outside China or Mongolia

THE TARGET AUDIENCE

Families with children aged eight and up. "And we do tone down the violence in light of that," says Lessem.

THE LOGISTICS

The exhibition visits two venues a year, for five months each, with a month allowed for travelling between sites. A standard agreement involves the host museum sharing transport and installation costs, then adding an up-charge for exhibition entry and returning 70-90 per cent of profits to the tour operator. Staff training is required and venues wishing to include the live performance must host the Mongolian artists.

THE CHALLENGES

Negotiating the loan of materials from the Chinese and Mongolian governments was a major hurdle. While Lessem's dealings with the Chinese ultimately proved fruitless, his patience paid off in Mongolia, but finalising the agreements took seven years. Even now, artefacts have to be returned to the country at regular intervals, requiring new agreements to be negotiated.

Funding the construction was another challenge. Unlike larger touring compa-



There are plenty of interactive experiences, including a nomadic tent and archaeological dig

nies that lay out the capital themselves, ExhibitsRex typically relies on investors for the \$2m (£1.2m, €1.5m) needed to create an exhibition on this scale – more than 1,000sq m in size and suitable for venues attracting a million or more visitors a year. But getting investors or museums to buy into it wasn't easy. "Museum directors have the same prejudices as the public," says Lessem. "They'd say, 'We don't want to do an exhibit about a barbarian,' and we'd say, 'That's exactly the point!'"

In lieu of an investor for Genghis Khan, Lessem struck a deal with the Houston Museum of Natural Science in Texas: the venue would build the attraction to his specifications and in return could host the exhibition for free. The launch proved successful; other operators quickly became interested, and several key sites were later secured by Imagine Exhibitions, a representation company hired by Lessem to solicit major venues.

THE JOURNEY

Genghis Khan has shown at museums all over the USA, as well as the ArtScience Museum in Singapore, attracting around one million visitors to date. It's expected to tour for at least another year – according to Lessem, most successful exhibitions tour for five to seven years. After leaving Atlanta it'll spend seven months at the National Geographic Society's Explorers Hall in Washington DC. ExhibitsRex has also created a permanent version of the attraction at the National Museum of Mongolia.

WHAT'S NEXT?

Lessem is now working on an exhibition about the Great Wall of China, which will feature more than 200 artefacts and involve Chinese artisans building a replica wall in situ. He is also liaising with leading anatomical museums in Europe and North America to develop a scientific exhibition about abnormal anatomy.



Dinosaurs are a genuine crowd pleaser, with visitor numbers consistently high

CASE STUDY 2 T.REX: THE KILLER QUESTION

Operator: The Natural History Museum, London
Opened at: The Natural History Museum, London, in 2003
Now showing at: Pavilhao do Conhecimento, Lisbon, Portugal

THE OPERATOR

London's world-famous Natural History Museum (NHM) began touring its temporary exhibitions in 1990 – most notably its dinosaur exhibitions, created using animatronics by Japanese company Kokoro – with a view to promoting scientific research and educational programming.

THE INSPIRATION

"Dinosaurs are what we're known for and in terms of visitor numbers they always do well," says Jan English, head of sales and operations for NHM's touring exhibitions division. "And T.rex is popular... the minute you say 'T.rex, people's eyes light up.'"

The storyline was inspired by an ongoing debate. "The 'killer question' is whether T.rex was a scavenger or a predator,"

explains sales manager Maren Krumdieck. "Scientists nowadays aren't sure whether he was physically capable – with his short arms and heavy weight – of hunting, or just had to scavenge for what he could find."

THE VISITOR EXPERIENCE

Aimed at school groups and families with children aged seven to 11, the exhibition combines static and animatronic models with skeleton casts, real specimens, interactive displays and multimedia presentations of the "predator or scavenger" debate.

One of the biggest draws is an imposing 12m-long, 4.3m-tall static model of T.rex and a life-size skeleton. Other highlights include two three-quarter life-sized animatronic models – one featuring a scavenging T.rex tucking into a dead triceratops and another a predatory T.rex attacking an ankylosaur – and footage of world-famous palaeontologist Jack Horner digging for T.rex bones. At the end, visitors are asked to make up their own minds.

THE USP

According to English, what makes NHM's dinosaur exhibitions stand out is the scientific expertise behind the storylines and content and the lifelike nature of the models. "We work with Kokoro on every detail, from the proportions to what the skin looks

Popular with ages seven to 11, children are undaunted by this model's toothy grin



like, to make sure they're as scientifically accurate as they can be," she says.

THE LOGISTICS

The aim is to hire the exhibition out up to three times a year for a minimum of three months each time. Host venues must meet basic space requirements – an indoor display area of 600sq m and ceiling height of 6m – and work closely with NHM on installation, staff training and ongoing operations. Marketing is the responsibility of the venue. A fixed hire fee is worked out and venues can choose whether or not they wish to up-charge or add a gate fee.

THE CHALLENGES

Getting the static model into the venue is often challenging, says Krumdieck: "Sometimes the goods lift isn't large enough, so we have to haul it across terraces, through windows, over roofs..."

THE JOURNEY

T.Rex: The Killer Question has shown at venues in nine countries across Europe and the Middle East and has attracted 1.9 million visitors to date. According to Krumdieck, a successful animatronic-based exhibition without too many real specimens can run for 15 years or more.



Their size can prove cumbersome when it's time to move on to a new venue



Spanish Sculptor Eduardo Cajal converted an old DC-9 plane into mobile arts space Adain Avion; 'Captain' Marc Rees takes command (below)

ADAIN AVION

Operator: Marc Rees for Artists Taking the Lead, commissioned by the UK Art Councils for the London 2012 Cultural Olympiad
Opened at: The National Waterfront Museum, Swansea, Wales (24 June-1 July)
Also showed at: The Works, Ebbw Vale; The Promenade, Llandudno; The National Eisteddfod, Llandow



THE OPERATOR

Welsh artist Marc Rees is internationally acclaimed for his site-specific performance and installation projects. Recent works include *En Residencia* for Teatro de la Laboral, inspired by a former orphanage in Gijón, Spain, and *For Mountain, Sand and Sea* for the National Theatre of Wales, based around the seaside town of Barmouth. Also collaborating on Adain Avion were Sian Thomas, Rees' creative producer, and Taliesin Arts Centre, a public arts centre owned and managed by the University of Wales, Swansea.

THE INSPIRATION

In 1992, Spanish sculptor Eduardo Cajal discovered the wingless fuselage of a DC-9 aeroplane in a scrapyard. Together with his artists and architects' collective,

Trashumante, he spent years turning it into a mobile arts space, before finally showing it in 2005 at the international art fair ARCOmadrid – where Rees was commissioned to provide a site-specific installation.

Four years later, artists from all over the UK were invited to submit ideas for Artists Taking the Lead: the UK Arts Councils' flagship project for the London 2012 Cultural Olympiad (a national festival of cultural events running in parallel with the Olympics and Paralympics). Rees proposed bringing the plane to Wales, 'nesting' it in different towns and using it as a springboard for a programme of activities created by local communities. Moreover, every second would be filmed via CCTV and saved for posterity in a 'black box'. The entry won, and Rees was given two-and-a-half years to deliver the project.

THE VISITOR EXPERIENCE

On arrival at each of its three 'nesting' sites, volunteers from the local community took symbolic ownership of the plane by literally pulling it into place. It then became the focal point for site-specific installations and activities reflecting the history and culture of the local area. As such, the visitor experience was hugely varied, depending not only on the location but also on when people visited, with 140 different attractions over three weeks, ranging from readings, lectures and films to concerts and dance performances.

THE LOGISTICS

Rather than partnering individual visitor attractions, Rees met with local authorities to decide on locations where the plane would nest. He and his team then worked closely with artists and community groups to decide on and develop a programme of events specific to each site, as well as fundraising and making practical arrangements for bringing the plane to Wales.

THE CHALLENGES

"The major challenge was bringing a 27m-long aeroplane from Spain and transporting it around the country," says Rees. "Managing such a large number of participants also had its moments." ●



Rees found the transportation of Adain Avion to be one of the major challenges

TESTING THE WATER

KUALA LUMPUR'S SUNWAY LAGOON HAS FIVE PARKS AND THE WORLD'S LARGEST ARTIFICIALLY MADE SURF BEACH. WE FIND OUT IF THE ATTRACTION'S A SWIMMING SUCCESS OR A DAMP OFFER

JENNIFER HARBOTTLE • JOURNALIST

BACKGROUND

Sunway Lagoon features five different theme parks in one destination – a water park, amusement park, scream park, wildlife park and extreme park with a combined total of 80 rides and attractions.

Spread over 80 acres, Sunway Lagoon is part of the wider 800-acre Sunway Integrated Resort City, which includes the Sunway Resort Hotel and Spa, a shopping mall, residential development, ice skating rink and several bars and restaurants. Opened in 1993, Sunway Lagoon is owned and operated by the Sunway Group's integrated properties division, which is a consolidation of its hospitality, retail, leisure and commercial properties in Malaysia and overseas. The leisure division also owns and manages a water park called the Lost World of Tambun in Ipoh, Malaysia. For four consecutive years, Sunway Lagoon has won the award for Asia's best attraction from IAAPA (2007-2010) and this year, the attraction celebrates its 20th anniversary.

GETTING THERE

Sunway Lagoon is no more than a 15-minute taxi ride from central Kuala Lumpur and can be reached by train and public bus. Easily accessed by car from major highways, signposting is frequent

and simple to follow. The Sunway Lagoon mascot Captain Quack points the way in to the park (there are multiple entry points, including a walkway from the hotel through the shopping mall) and once you reach the ticketing booths, signposting and barriers naturally guide you from ticket purchase to bag check to park entry.

OPENING HOURS

Sunway Lagoon's conservative opening hours are Monday to Friday 11am – 6pm. Weekends 10am – 6pm. Closed on Tuesdays, except during school and public holidays

ADMISSION PRICES

Five park price – including water park, amusement park, wildlife park, extreme park and scream park:

Adult RM100.00 (£20, €25, \$32.50); child RM80.00 (£16, €20, \$26)

Three park price – including water park, amusement park and wildlife park: Adult RM80.00; child RM65.00 (£13, €16, \$21). Under-threes free. Malaysian Identity cardholders get 25 per cent off. Bungy jump, G-Force X and Paintball War Game in the Extreme Park carry an extra charge.

TICKETING

Although there's an option to book (a maximum of six tickets) online, there's a good chance you'll have lost the will to live before you manage it. Before purchasing tickets, you'll need to input your life history as part of a pre-registration process that presumably benefits Sunway Lagoon's marketing team in terms of capturing your information, but just left me frustrated.

At the park however, there are several ticketing booths and payment options are clearly set out. You can choose between the five-park price or the three-park price as well as any up-sell activities you want to do while you're there. Your ticket is a wristband watch that you wear throughout your visit. You can also invest in an e-wallet at the ticketing counter, which you load credit on for cashless purchases around the park.

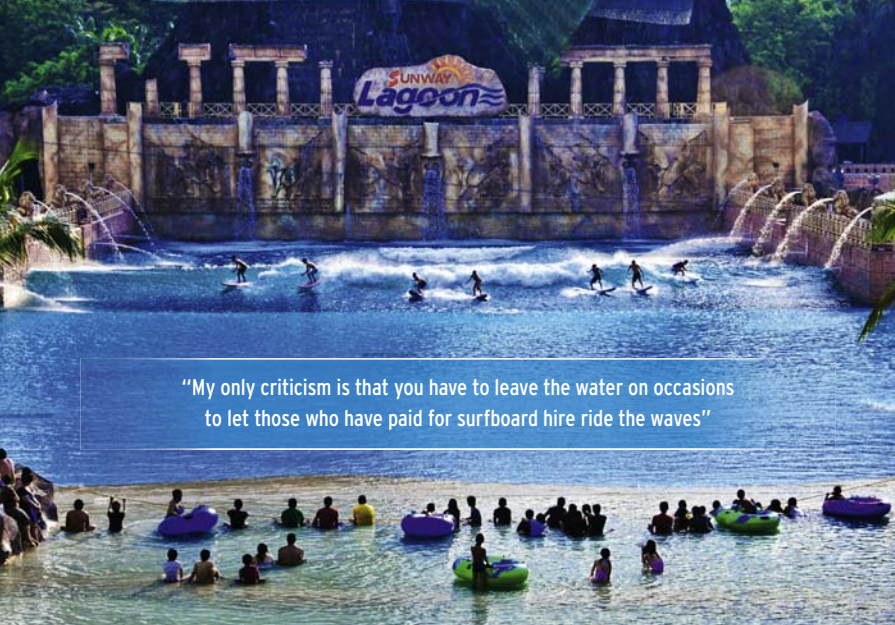
WILDLIFE PARK

The wildlife park doesn't have the kind of animal attraction that, say, neighbouring Singapore Zoo and Night Safari has, but it does beat Malaysia's only zoo – Zoo Negara – hands down.

It showcases more than 150 species of animals from around the world, with an emphasis on exotic Asian varieties.

Signposting and flow is a bit hit and miss in this section of the attraction but





“My only criticism is that you have to leave the water on occasions to let those who have paid for surfboard hire ride the waves”

this adds to its charm. As you try to find your way from one section to the next, you feel as though you're on a jungle adventure, helped by the fact that several of the bird species are allowed to roam freely, so that on your stroll from elephant walk to koi pond, you are befriended by chickens, peacocks and the odd exotic bird feeding on paw paw fruit.

The pet village – although small – is nicely executed and there are plenty of opportunities to get up close and personal with the lizards and snakes through glass displays. For the more faint hearted,

guinea pigs and rabbits are on hand to pet under the watchful eye of staff members.

The aviary is worth a visit, as are the monkeys that appear to be doing a double act with their keepers through the glass, which is a real treat to watch.

More disappointing however, is the tiger adventure, which you have to go up escalators away from the wildlife park to see. At the top, these majestic striped big cats look beyond sad in a seemingly too small, barren enclosure, which is flooded with un-jungle-like noises from the nearby roller-coasters. As a major attraction in an animal

At 1.6km, Sunway Lagoon's artificially-made surf beach is the largest in the world. Guests can hire surfboards or swim in the waves

park, the tigers would be better placed elsewhere. Given the abundance of jungle plants that there are in Malaysia, it seems a travesty that this enclosure hasn't been themed more appropriately.

WATERPARK AND SURF BEACH

With its African theme, the waterpark has a fun, relaxed atmosphere. Attractions include a six-lane family slide called Congo Challenge, a tube ride named African Pythons and a lazy river, which takes you under an impressive and fun waterfall.

Little ones are well catered for in this section of the park, with an interactive water playground called Little Zimbabwe and a tipping bucket, plus a second smaller playground overlooking the adult rides. In the middle of the park is a wave pool and wave pool stage, which features live dancing and singing acts, which are aimed at the younger tween audience.

Located next to the waterpark is the fantastic surf beach – one of the highlights of Sunway Lagoon. At 1.6km, it's the world's largest artificially-made surf beach and is perfect for hanging out with family and



Far left and centre: Staff in the Wildlife Park encourage interaction between the guests and the animals. The park has more than 150 species of exotic animals; (left) zombies run rampant in Scream Park, which caters for guests who enjoy a fright



The waterpark has a high volcanic backdrop



Sunway Lagoon features five different parks in one destination with a total of 80 rides and attractions

friends on the coconut sun loungers or splashing down the small but speedy slide. The waterpark setting is impressive with a 23m (75ft) high volcano backdrop, which erupts periodically, and a 428m (1,404ft)-long walkway, which hangs above the water and leads to the extreme park.

There's also a Flowrider (which carries an additional charge) and a wave machine that attracts lots of swimmers. My only criticism of this park is the fact that you have to leave the water on occasions to let those who have paid an additional fee for surfboard hire ride the waves. Also, because the surf beach includes a large stage area and is a venue for international bands for open-air concerts in Malaysia, the surf beach is regularly closed for event set up and break down.

THEME PARK

Walking around the Wild Wild West amusement park is rather like exploring the back of a movie set attraction - you're not really

sure what's real and what's not. Every now and then, you get glimpses of how the park was in its heyday, but more often than not (when you find a ride that's not closed down for maintenance), the overall feeling is that this is a tired and jaded area of the attraction that needs love and attention.

Both the Niagara Falls Flume Ride and Grand Canyon River Rapids are good fun, but the Buffalo Bill Coaster and Chief Crazy Horse Carousel looked like they needed a good lick of paint and I couldn't help but feel the Apache Pots and Pirate's revenge would be better suited to a fairground than a theme park.

FOOD AND BEVERAGE

There are several options for eating at Sunway Lagoon. Each park has a concession stall serving snack food like chips and nuggets and there are ice cream carts throughout the park. The main eating area is in the centre of the parks, located near the water rides. Undercover, the area is a

bit dingy but there are several options to choose from, including satay, sandwiches and local delicacies, such as nasi lemak, mee goreng and spicy laksa. For vegetarians, an Indian hawker stall located in the main seating area in the waterpark serves a variety of curries but, as is typical of most attractions in Malaysia, by far the most common type of Food and Beverage concession is fried food washed down with a side order of weight gain.

RETAIL

There are seven retail outlets at Sunway Lagoon, including a branded outlet for Crocs and Rip Curl. Elsewhere, the shops are the usual mix of plush toys and small take home gifts appealing to the younger audience. Water-based toys and beachwear dominate in most of the shops.

As you depart via the gift shop at the end of your visit, you get the option to forfeit your RM10 (£2, €2.52, US\$3.25) wristband deposit for a gift item - most of



(Left) The Wild Wild West's Tomahawk spins riders 360 degrees; (below) The Extreme Park includes Malaysia's first bungee jump plus Asia's highest slingshot ride - the G-Force X





which are in the RM20 price range. This clever retailing idea seemed to be working, as children adopted pester power.

THE STAFF

There's no shortage of staff working in all areas of the park. There are plenty of people to ask for help and, most comfortably, at the entrance near the ticketing booths there are lots of staff members to help answer questions from people standing in line to pay. This not only provides a distraction from the job of queuing, it helps ease the burden on the person issuing tickets, as it makes it a much quicker process.

Throughout the park, staff are well presented, smiley and help where they can. Special mention goes to staff members in the wildlife park who clearly enjoy encouraging the interaction between the guests and the animals.

MY EXPERIENCE

From a small tin-mining company established in 1974, Sunway Group has become one of Malaysia's most formidable property-construction groups. Sunway Lagoon was built on the site of an old tin mine and the development is a successful example of rehabilitating an industrial wasteland. Built at the base of the mine, the parks use the original mine walls as theming, which looks fantastic. Equally, the pair of life-size concrete elephants at the park's entrance

gives massive wow appeal. So it's a shame that to access the park via the front, you have to go down a series of shopping-mall escalators with no music, no theming and zero appeal.

Come on guys – pipe some theme park music through this entrance and let the excitement start building from the outset!

Overall, Sunway Lagoon is in desperate need of some upgrades – particularly in the theme park, which wouldn't be missed if it were closed for a season to have a complete overhaul.

In November this year, a new Abyss ride opens in the waterpark, which will be the world's largest vortex water ride. In January 2013, a Waterplex 5D attraction is opening, which the management team tells me will include all 4D effects plus an added ton of water to soak the audience.

I've visited Sunway Lagoon four times now. On each occasion, more than six rides have been shut for maintenance,

Currently celebrating its 20th anniversary, Sunway Lagoon has won the award for Asia's best attraction from IAAPA four times

which always leaves me feeling as though I've been sold short. It's great that these two new attractions will debut later this year, but I can't help feeling that the money might be better spent ensuring existing rides are of a standard sufficient enough to be open all year round.

The music is too loud in the waterpark and some of the animals could do with a larger cage to roam in at the wildlife park, but my three children love the place.

VALUE FOR MONEY

On the one hand, Sunway Lagoon represents great value for money because there's so much to do in a day.

The challenge is more how to fit it all in. Where it falls short is in only offering a three or five park ticketing option, which doesn't leave much time to spend enjoying any of the parks in much detail – particularly because on most days it's only open from 11am until 6pm.

What would be better value, and would encourage more lower income families to visit, is offering a one park pass at a significantly reduced cost. Alternatively, offer guests on a five-day park ticket the option of returning the next day. ●

WHAT'S THE SCORE?

Experience	7
Staff	8
Cleanliness	10
Toilets	5
Value for money	5
Overall experience	7

PAUL NOLAND

IAAPA's incoming president and CEO talks about his new role and how he views the industry

What appealed to you about the role?

I was approached in spring 2012. It was a big change for me to think about transitioning from big for-profit companies, but the more I thought about a permanent way to work with the tremendous people and organisations I've had the chance to get exposed to, the more exciting it got. Chip Cleary [the current president and CEO] doesn't leave until the end of the year, so I'll have had three months of working with him before I take over officially in January.

What's your career history?

After school I worked for Marriott for 12 years, then I got recruited to join Disney in the mid-nineties. I was there from 1995 to 2011 in various strategic and financial roles.

I started in the revenue management area at Walt Disney World in Orlando. I was head of finance for a while, then for the last few years I focused on new growth initiatives for the domestic Disney parks businesses - Walt Disney World in Florida, Disneyland in California and the Disney Vacation Club.

What are the trends in the industry?

Immersive experiences are resonating well with visitors now, such as The Wizarding World of Harry Potter at Universal and Cars Land at Disney's California Adventure. These are environments that completely immerse you, as if you've been transported



to another place. You can't get these experiences in your living room by hooking up to your X-Box.

What should people in the industry be doing?

Ongoing education is a theme we'll continue to hit on, increasing knowledge of safety, finding new ways to listen and get feedback to your guests or new ways to market and sell. These are critical elements and at IAAPA we focus quite a bit of attention on new ways to provide learning and education for our members.

What are the opportunities for growth?

There's a lot of diversification in Europe and the US. A simple example is parks that are adding hotels, new F&B offers or waterparks. They're creating more of a full-day experience or multi-day experiences, so they're getting a greater share of the guests' wallet.

In other parts of the world, specifically in Asia and the Pacific Rim area, there's

Paul Noland began his leadership transition in September and will become president and CEO on 1st January 2013

a lot of green field expansion. As these economies grow and develop, there's an emerging middle class. One thing we're very excited about is that people want to spend a day with their families at theme and amusement parks. It speaks well for the longevity of our industry. You see it in China, in Korea - all over Asia. Latin America's economy may be different than Asia's, but we're starting to see that exact same phenomena there as well.

How are you feeling about taking up the position full time in January?

I'm very appreciative of this transition period. Having been involved in the organisation for a few years, I have a lot of knowledge under my belt and I'm not coming here completely cold, but these few months working with Chip will help guarantee we have a nice, smooth transition.

The association's in good shape. IAAPA has a newly completed strategic plan to cover the next three or four years. Job number one for me is to turn that into a real business plan and get it implemented. ●

"Families want to spend a day at theme parks. It speaks well for our industry's longevity"

IAAPA 2012

ABOUT IAAPA 2012

Location: Orange County
Convention Center, Orlando, USA
Conference: November 12 - 16
Trade show: November 13 - 16
www.iaapa.org

More than 25,000 attractions industry professionals will gather in Orlando this November to attend the IAAPA Attractions Expo 2012. We have a sneak preview at what some of the exhibitors will be showcasing

KATHLEEN WHYMAN • MANAGING EDITOR • ATTRACTIONS MANAGEMENT



The Hettema Group aims high with an observation wheel set to light up Las Vegas

THE HETTEMA GROUP, USA

The Hettema Group will be showcasing its design for the High Roller – the tallest observation wheel in the world, which will open in Las Vegas, USA, in late 2013.

“Our creative team’s challenge is to redefine the Las Vegas skyline with the world’s largest observation wheel, surpassing other wheels, such as the Singapore Flyer (541ft, 165m) and the London Eye (443ft, 135m), says Phil Hettema, president and creative executive, The Hettema Group.

Prior to boarding the 550ft (168m) wheel, riders can expect immersive pre-show entertainment. During the 30-minute rotation, which travels at 1ft per second, they can enjoy cocktails, music and entertainment.

Each cabin holds 40 people. With 28 cabins, there is a total capacity of 1,120 passengers and 2,000 per hour. More than 4.5 million visitors per year are anticipated.

Work is currently under way on the High Roller, which will be the centrepiece of The LINQ, a new US\$550m (£343m, €426m) development by Caesars Entertainment, encompassing an open-air retail, dining and entertainment district on the 50-year line of the world-famous Las Vegas Strip.

The Hettema Group designed the High Roller along with Klai Juba Architects and Arup Engineering, the company that worked on the London Eye and the Singapore Flyer.

Designed to exceed area seismic, wind and temperature extremes, the wheel structure will boast 3.5 million pounds of steel, 112 cables and 29 spherical cabins. Each cable has a breaking force equal to 550 tons. Each cabin weighs approximately 44,000lbs and includes 300sq ft (28sq m) of glass. The cabin windows are doubly curved and fabricated from four sheets of laminated glass (each 4mm thick).

CRUDEN, UK

Motion simulation company Cruden has sold its first simulator into India – a Hexathrill professional racing simulator for new sports entertainment centre Smaaash in Mumbai.

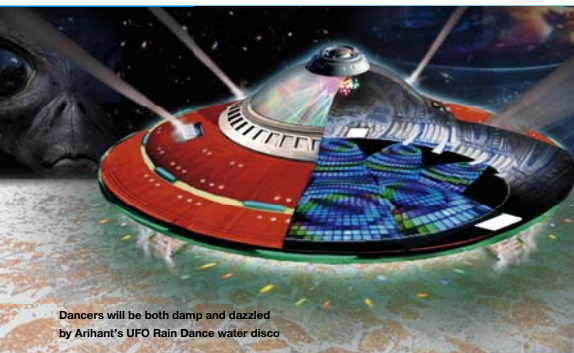
Cruden will be showcasing the Hexathrill, which uses full motion or ‘six degrees of freedom’ at IAAPA, as well as a single-seater, Formula-style simulator and three-seater Hexatech 3CTR. “We’re offering the more realistic motor sports position of a single-seater, which is increasingly specified by attractions,” says Frank Kalff, commercial director. “As a design and manufacture company of race simulators and simulator software for the automotive, motorsport and research markets, we deliver premium motion experiences that differ from other driving games.”

Cruden is also building AHA Holdings’ Smaaash a sports-centric, immersive and interactive entertainment centre offering active and passive entertainment, games, interactive sports and eating areas.

Guests can drive the Cruden simulator, play on a cricket simulator, enter into combat on an FPS simulator, play on numerous coin-operated machines and watch live sports.

A spokesperson for AHA Holdings says: “We chose Cruden’s full motion because it adds the entertainment component. Our positioning is aimed at youth and today’s youth is very aspirational about motor sport.”





Dancers will be both damp and dazzled by Arihant's UFO Rain Dance water disco

ARIHANT, INDIA

Arihant is launching Rain Dance, a water disco with artificial rain showers and water effects within a Saucer Den in the shape of a UFO. It is fully equipped with acoustics and theatre lighting for pulsating performances with high voltage music and lighting effects.

Rain Dance has disco lights, strip lights, laser beam lights, ceiling lights, disco floor, mounted fountains, fog effect entrance, water jets and sprinklers. The average unit has a circular 1,500 sq ft (140sq m) dance floor with a capacity for 130 people to dance beneath the water jets. There is seating space around the dance floor and operators can provide service or catering facilities to their customers.

PRIME PLAY, CANADA

Prime Play will be featuring the Adventure Trail. Initially launched last year, multiple water elements have now been integrated into the attraction and the first model, called Geyser Towers, was installed earlier this year at Stone Mountain Park in Atlanta, USA.

Designed as a shoes-on attraction that sprays guests, geysers erupt from the ground, up to 25ft (8m), into the air. One geyser, placed directly under the Adventure Trail, shoots up the middle of the multi-level attraction, soaking guests through the suspended triangle net walk above it. Other spray elements squirt, mist and blast guests as they criss cross through suspended rope bridges, netted tunnels, towers and the web elevator climb.

With a 40ft x 50ft (12m x 15m) footprint, Geysers Towers allows children to choose

their own adventure as they explore different ways to move from tower to tower across bridges that test their balance, dexterity and strength along the way.

"We knew that it had to be impressive and make it worthwhile for guests of all ages to make it to the top," says Nathan Jones, VP of marketing and sales, Americas. "As a result, we created intersecting bridges and viewpoints as focal points, encouraging guests to participate and explore their way up to the top of the attraction. The water spray elements were added to provide a new and different experience, while on the attraction. The water can be used in the hot, summer months to cool people off, or can be turned down or off completely in the shoulder season; this ensures that the attraction can function multi-seasonally, so that guests can also enjoy it without water."



Visitors to Geysers Towers travel the attraction towers to reach the top of the attraction while being blasted with water



Prime Play

Creating Active Family Attractions

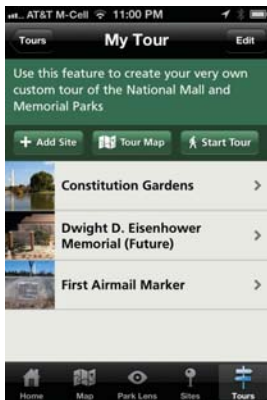
OMNITICKET NETWORK, UK

OmniTicket Network will be debuting its iPhone app for mobile ticket sales at IAAPA. The app integrates with the OmniTicket Network Ticketing system to give visitors the opportunity to easily buy attraction and theme park tickets safely and securely wherever they are.

The app can be branded for a specific park or attraction and provides visitors with everything they need to plan their perfect experience from beginning to end. Before their visit, they can check park operating hours, map out attractions they want to see and when, plus research average ride waiting times to avoid queues. Visitors can also view special event and show information, make dining reservations and get up-to-date weather information.

While at the park, a navigation You Are Here feature is integrated to work with a smartphone's internal GPS.

OmniTicket Network is part of the Best Union Group, a worldwide leader in the supply of ticketing technology and event services. During the tradeshow, the OmniTicket team and the Best Union Group will partner to demonstrate the latest innovations in



OmniTicket's app reveals everything from ride waiting times to special events

ticket sales, services and distribution. Highlighted technology will include the Best Overview Solution – onsite technology for managing all types of venues in a multi-tier environment with a built-in infrastructure for offering worldwide ticket distribution in real-time.

GATEWAY TICKETING SYSTEMS, USA

Gateway will be profiling the latest addition to its solutions suite at IAAPA, Galaxy® Roam, a mobile POS and validation solution that enables staff to go to the customer rather than waiting for the customer to come to them.

The handheld device can be used with a stylus or fingertip to sell general admission, timed-event and general-event tickets for maximum flexibility. Users can swipe a credit card along the side and payments are processed over Wi-Fi or a 3G connection, while tickets and receipts print from a Bluetooth printer that fits in the palm of the hand. With a few finger taps, the device switches to validation mode for access control with 1D and 2D scanning.

With 10 hours of operating time, the sales point goes out to the guest, allowing for broad service areas rather than isolated points of service. Galaxy Roam devices add POS and scanning stations as a line-busting solution or on-the-street garnering

sales from a distance. A commercial-grade mobile POS provides a rapid ROI that's easy to measure in terms of increased sales to guests and increased efficiency in venue operations.

Statue Cruises in NYC implemented Galaxy Roam this summer as a way to accept credit card payments and have a mobile point of sale in Battery Park. Over the three-month implementation period, a quarter of their sales used the Galaxy Roam handhelds.

Galaxy Roam sells tickets with inbuilt Wi-Fi and 3G, plus credit card processing



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ADRIAN FISHER MAZES, UK

As supplier of 40 per cent of the world's mirror mazes, Adrian Fisher knows how to get people lost. For 21 years, his company has been supplying classic mirror mazes, more than 40 of them worldwide.

Fisher and his team have just launched their biggest mirror maze concept yet: the Mirror Maze Adventure. Opened on 24th October 2012, Hannah's Maze of Mirrors at the Hollywood Wax Museum in Pigeon Forge, Tennessee, contains an animated pre-show with changing scenery, various mirrored chambers and a rotating floor at the goal. There is also a large mirror maze in which to get lost. Its coloured lighting, bathed in distinctive scenery, changes and morphs from moment to moment.

"Each of our Mirror Maze Adventures is custom-designed with a specific story, with dramatic features and chambers," says Fisher. "The whole family goes in, they talk as they go round at their own speed, and for a short while they get seriously lost."

A Mirror Maze Adventure covering 4,000 sq ft (400 sq m) can entertain 400 visitors an hour. Due to its modular form of construction, it can fit within any space, even if there are internal pillars.



Even those with a keen sense of direction will be challenged by a Mirror Maze Adventure

SEVERN-LAMB, UK

Severn-Lamb will be launching two new products – the Safari Adventure Truck and Piaggio Commercial Vehicles.

The Safari Adventure Truck was born out of a growing need to use a versatile vehicle to deliver a superb visitor experience. A viewing platform maximises the viewing angle for guests to guarantee a dynamic

ride. The truck has the latest engine and drive train, which meets Euro 5 emission standards. The power (180hp) ensures that fully laden (35 people) it operates with ease. If the client requires a higher capacity, a trailer can be added to double capacity to 70 passengers.

Other features include: automatic transmission; compact dimensions to deliver a

tight turning radius for manoeuvrability; left or right hand drive; diff lock; ABS; a maximum gradient between 12.5 per cent and 20 per cent, depending on specification; pneumatic suspension; cab air conditioning; PA amplifier; wheelchair accessibility; and three years' manufactures warranty.

Earlier this year, Severn-Lamb became UK dealers of Piaggio Commercial Vehicles. The Ape model of the Piaggio can be converted to reflect the needs of the client. For example, it can be modified to become a selling station for coffee, ice cream, hot dogs, pizza, cold drinks, cocktails or merchandise. "The Ape has a connection aesthetically with visitors who appreciate the quirky Italian design and history," says Severn-Lamb's Gary Hardy.

The Piaggio range also includes the Porter and Quargo, which satisfies maintenance. The unit comes in versions including a pick-up, van, tipper and chassis and can be modified and adapted to satisfy customers' individual needs.

Severn-Lamb will also be exhibiting its existing range of Leisure & Resort and Light Urban transportation, Special Purpose Vehicles and Engineering & Support Services. ●



The Safari Adventure Truck ensures a dynamic view for a unique passenger experience

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FRESH DIMENSION

How often should attractions refresh their 3D/4D offer? We ask the industry experts for their thoughts and look at some of the latest projects on the market

KATHLEEN WHYMAN • MANAGING EDITOR • ATTRACTIONS MANAGEMENT

EVANS AND SUTHERLAND DIGITAL THEATER



Michael Daut, director of show production/marketing

"Much of it depends on location, market dependence and trial and error – figuring out what works for your audience. What may work well in one theatre, might not work in another.

The Clark Planetarium in Salt Lake created *Secret of the Cardboard Rocket* in 2004 and has only just replaced it with *Perfect Little Planet* because it was a school group favourite.

Some of the Disney attractions are so evergreen that replacing them would be ridiculous. There'd be a revolt if they ever tried to shut down *Pirates of the Caribbean*. Yet others get a bit long in the tooth. *Honey*,

I shrunk the Audience got a bit dated and has been replaced.

It also depends on the kind of audience you get. Look at the difference between Disneyland and Walt Disney World (WDW). WDW can get away with running a show a lot longer because it has a clientele from all over the world that come in once or twice. Disneyland in Southern California has largely a local following so they change things up more for their repeat customers.

In this industry we often try to produce evergreen programming. Sometimes we hit the mark and it really sticks. One of our shows, *Stars of the Pharaohs*, is a perennial favourite. We license that to theatres all around the world. Others are OK for a while but don't have the same staying power.

NEW PROJECTS

We released our first 3D film in July called *Robot Explorers 3D*. It's narrated by Brent Spiner who played Commander Data in *Star Trek: the Next Generation*. The 30-minute film tells the story of the knowl-



edge we've gained of our own solar system, from the robotic probes that have explored it over the past 50 years. The probes jump off the screen and it lends itself much more to 3D than a planet show. It's already showing at several theatres, including the Cranbrook Institute of Science in Michigan, with more about to sign up.

We've always wanted to tell a story about some aspect of the space programme and intentionally went with the space probe concept because NASA's manned space flight programme is currently shut down. The romance of people travelling in space is lost – there are kids in this generation who weren't even alive when astronauts were landing on the moon, so it's a distant memory. There are so many interesting probes in process right now, such as Curiosity, that we'll hear more about over the next 20 years. We want people to know that there are still discoveries being made.

FUTURE PROJECTS

We aim to produce up to three films a year. We have another show in production called *Cosmic Adventures*, which is like a rollercoaster ride through the universe. It's still teaching science, but is lighter and is a family show with thrilling scenes from our solar system. That'll be out next spring."



This year's new film *Robot Explorers* has shot ahead with its cutting-edge 3D effects



CASE STUDY

TAD, THE LOST EXPLORER

Released to take advantage of the marketing campaign surrounding full-length movie *Tad, the Lost Explorer*, Stereodome's latest offer is 4D short movie *Tadeo Jones and the Cellar of Doom*. In the film, the fearless treasure hunter experiences a challenging adventure in a mystic tomb and pyramid, which are full of dangerous surprises. Stereodome can also provide the Tadeo Jones film in 360-degrees and dome format.

The full-length 3D animated movie was released in Spain in August and in China in September and will be seen in cinemas around the world over the next six months.

Audiences remain captivated by the entertaining adventures in the *The Little Prince*, enabling this film to run for a number of years

SIMWORX

Terry Monkton,
managing director



Different venues have different requirements. For large theme parks, the attraction is typically based around one main feature film per season or even longer, and the attraction is branded based around the film. For example, Flamingoland and Drayton Manor

Park in the UK have a yearly blockbuster film. Futuroscope in France themes its attractions totally around the film. Highly successful attractions, such as the Arthur 4D ride and *The Little Prince*, can retain the same film for a number of years.

Venues where the majority of visitors are from the local area prefer to have a number of different films to cater for repeat visitors.

The visitor attraction, museum and science centre sector also have varied requirements. Some clients have a specific film, such as the *Journey Through the Human Body* experience at Danfoss

Universe, Denmark, *The Mission* at Kalamazoo Air Zoo, Michigan, USA (now running for its ninth consecutive year) and *FAB 4D* at the Beatles Story, UK, because they're all relevant to the venue. Some require a variety - for example, Manchester Science Museum, UK runs *Fly Me to the Moon* and *Robin Hood* at the weekends.



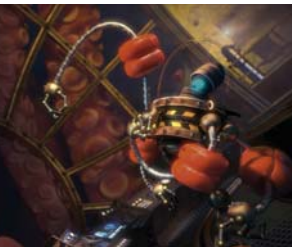
Many films are custom-made to meet the needs of a particular venue

NEW PROJECTS

This year has been an incredibly busy year at Simworx. Our projects have included: Dynamic Stargazer 4D Motion Theatre attraction at Transtudios, Indonesia (in conjunction with 3DBA); Stargazer 4D Motion Theatre, with *Journey Through the Human Body* at Danfoss Universe, Denmark; Stargazer 4D Motion Theatre, with *Ravine Race*, a futuristic 3D high-speed ride film with 4D Effects at Bana Hills, Vietnam; 5D Cinema with *Fly Me to the Moon* and Red Baron films at RAF Museum, UK; and a 320-seat 3D cinema with a custom produced 3D film based around the zoo's adventures at Woburn Safari Park, UK. Further 5D cinemas are currently being installed in Cyprus and Azerbaijan.

FUTURE PROJECTS

We're manufacturing a 5D cinema for a new theme park opening early next year in Turkey with a new product called the Cobra Dark Ride. This is a dynamic motion theatre on a track system, which allows passengers to board the theatre in a loading bay, before moving the unsuspecting riders along a track into a show room where the action will take place. We're also creating a large 4D cinema for a major UK theme park."



Viewers are submerged in both 3D and 4D effects as they sink into the watery depths of *20,000 Leagues under the Sea*

RED STAR

Ben Smith, director



"Some venues keep their film content for years at a time and have made a strong investment in publicising the attraction and theming the venue around it. We have a venue at Land's End in Cornwall, UK, which has been showing *The Curse of Skull Rock* for several years and they and their customers seem as happy with it now as they have ever been.

However, some venues operate like a commercial cinema and have quite a high turnover of films. The trouble with this is that there's still a dearth of quality 4D content on the market and venues will run through the available titles fairly quickly. This leans us toward a market with a larger number of low-quality titles rather than high-quality titles.

Venues need to find a balance for themselves. One of the great advantages of these kind of attractions is that the film



content is so easily changed and swapped over. However, it's worth investing in the promotion of quality content, as films clearly have the potential to run and run.

NEW PROJECTS

20,000 Leagues under the Sea, a Red Star production, which is being distributed worldwide by nWave Pictures, was launched at EAS in October.

We re-imagined the classic tale for 21st century audiences in 4D movie theatres and attractions to take viewers on the journey of teenager Ned, as he plunges into a world of adventure aboard the submarine Nautilus, commanded by the mysterious Captain Nemo.

The 3D adventure ride features cues for 4D effects such as water splashes, windblasts and bubbles. 3D fish swim out of the screen, bubbles fill the auditorium

20,000 Leagues under the Sea is set to make a splash in 2013



and viewers will feel the deck of the Nautilus jolt and shake when it's attacked by a giant squid."

nWave chair Eric Dillens says: "This fantastic new film will provide an amazing adventure ride for theme parks in 2013 and, thanks to the undersea subject matter and environmental issues highlighted, it's a great fit for aquariums and waterparks too."

Feel the waves along with Ned and Captain Nemo as they come face-to-face with an array of sea creatures

MEDIAMATION, INC.



Alison Jamele, president

“I believe that films should be refreshed every year to give the audience a variety of ride films, although it depends on the attraction. If it’s a family fun centre, the movies should be changed once a year because the same people tend to go and will want variety. For theme parks, there are a variety of other rides and attractions to which the customers gravitate, allowing for films to last for many years.

If an attraction or park rotates their films out too quickly, it will cause the content suppliers to produce films faster. This will impact their ROI as producing new films too quickly will be very expensive and producers need to license their films as long as possible to reduce costs.

The beauty of a 4D attraction is that each film is a new and unique customer experience. Most operators usually license a film library of three to four films for one year or more and rotate them. This reduces cost in licensing new films too quickly and reduces administrative costs.”



CASE STUDY

SPONGEBOB SQUAREPANTS 4D – THE GREAT JELLY ADVENTURE

SimEx-werks is the exclusive distributor of *SpongeBob SquarePants 4D – The Great Jelly Adventure* attraction.

Lasting around eight minutes, with pre-show content to enhance the experience, the immersive media experience takes audiences on a jellyfish adventure with *SpongeBob SquarePants* and his friends. During the outing, the group notices that an evil-doer has constructed a machine that captures the jellyfish and turns them into jellyfish lightning. The new invention is not only dangerous, it also causes pollution, so the gang must stop the machine to preserve Jellyfish Fields.

SimEx-werks is one of three producers on this project. It has provided funding for

the production and helped craft the story with Nickelodeon to develop an environmentally-friendly adventure that’s important to the zoo and aquarium market.

The latest advancements in animation and rendering technology provide a media experience as sophisticated as a blockbuster feature. Super 78 uses a unique set of software and hardware tools to optimise the 3D experience. Repeatability technology called Multi-Scene allows guests who experience the attraction multiple times to see a unique animated sequence with each viewing. ●

SpongeBob stars in an environmentally friendly tale well-suited to zoos or aquariums



DIGITAL FUTURE



The Future's So Bright, You Gotta Wear Shades was just one of the positive messages at this year's Giant Screen Cinema Association conference

DEREK THREINEN • VICE PRESIDENT, FILM DISTRIBUTION AND BUSINESS DEVELOPMENT • GIANT SCREEN FILMS/D3D CINEMA

The industry premiere of film *Flight of the Butterflies* was well-received by delegates

Exhibitors, producers, distributors, and suppliers from 20 countries converged on Sacramento, California, in September for the Giant Screen Cinema Association (GSCA) International Conference and Trade Show. More than 400 delegates attended the proceedings, representing a four-year high in attendance to the annual event.

Downtown Sacramento's art deco Esquire IMAX Theatre, originally opened in 1940 and repurposed as a Giant Screen (GS) theatre in 1999, played host for three days of screenings on its 60ft x 80ft (18m x 24m) flat screen – about the size of a professional basketball court.

Fifteen complete or near-finished new films were presented, along with 23 clips of films currently in production and more

than 20 new projects in development – the majority slated to be available in 3D format, in line with the trend for GS theatres featuring flat screens. A third of attendees travelled to San Jose after the main conference to see seven of the films presented again, with a selection of films in development in 2D on the 82ft (25m) Hackworth IMAX Dome at the Tech Museum of Innovation, in California's Silicon Valley.

GOING DIGITAL

With a growing number of GS theatres converting from traditional 15-perf/70mm film to digital projection systems, film shared the stage with emerging digital technologies throughout the conference. "It's definitely a time of change and transition, with more theatres converting or considering converting to digital projection, and more films being captured digitally," said GSCA executive director Tammy Thurmon.

"This enthusiasm has made me realise how the convergence of formats will open up new and creative avenues for filmmakers. It's clear that the hallmarks of top quality images, great stories, and museum-based theatres are more relevant than ever."

The digital theme carried over into the professional development sessions. One

of the most popular was entitled Making the Case for Digital, which profiled four theatres recently converted from traditional GS film to digital systems. Exhibitors were interested in colleagues who had made the jump to digital. They were curious about viewer perception, operational considerations and the potential for vast improvements in the economics of the business through digital exhibition.

A technical session brought together a panel of industry experts to discuss trends in projection, sound, and image-capture technologies. Optimistically named The Future's So Bright, You Gotta Wear Shades, it gave a nod to the promise that ultra-bright laser-based illumination sources in the R&D phase represent future projection systems.

With almost 100 first-time delegates, a significant amount of new blood was infused into the conference. One session was specifically oriented towards this group – Giant Screen 101: Lessons for Success – where best practices were shared by a panel of industry veterans, ranging from functional considerations of theatrical ticketing systems, and key concepts of filming effectively for dome theatres, to software-based analytical tools for managing programming costs.



Above: Sacramento's IMAX theatre.

Right: discussion with the team of *The Dream is Alive*, 2012 Best Film co-winners Greg MacGillivray and Stephen Low





Industry consultant (and former GSCA chair and Smithsonian VP of theatres) Toby Menforth said: "A lot of people in the GS101 session were producers and filmmakers. I'm genuinely pleased to see this new interest. Our industry isn't scared of digital anymore - it's providing a breath of fresh air and has new ideas flowing around."

WINNING FILMS

Delegates gathered to recognise the GSCA Achievement Awards ceremony, where crystal trophies were handed out in a dozen categories, including Best Original Score (*The Last Reef*), and Best Film Launch by a Theatre (The Montreal Science Centre). For the first time in GSCA history, there was a tie for Best Film with *To the Arctic* and *Rocky Mountain Express* sharing the honours.

The highlight of the evening was a special award presentation to the team behind 1985's *The Dream is Alive*. This was a ground-breaking film shot by NASA astronauts over three space shuttle missions, which gave viewers the chance to almost relive the experience thanks to the immersive magic of the giant screen. One of the team in attendance, sharing humorous anecdotes about the production during a

The film *Rocky Mountain Express* (above and right) went full steam ahead through the Canadian Rockies to tie for Best Film



pre-screening panel discussion, was IMAX co-founder Graeme Ferguson, now 82, who served as co-director and co-producer.

The mood of this year's conference was decidedly upbeat in comparison to past years when concern over competition from an ever-expanding universe of cable TV channels, exploding numbers of 3D multiplex screens, and an uncertain arrival date for GS digital solutions reigned. Exhibitors were excited about strong slates of new film and healthy production schedules.

FRESH FACES

New entrants making an industry debut included BBC Earth, recognised worldwide for its 60-year legacy of award-winning natural history documentary content, which announced a partnership with Giant Screen Films. Industry stalwart MacGillivray Freeman Films pledged to release an ambitious 10 films over 10 years. More importantly, an increasing number of

GS theatres have embraced the improved economics of digital exhibition while kicking their viewer experiences up a notch with state-of-the-art 4K 3D cinema systems.

With the first wave of these theatres sharing their success stories at this year's conference, a sense of optimism and opportunity radiated through the myriad discussions. "Theatres that have made the change as early adopters are now enjoying the fruits of their vision," said Gil Perez of Chicago's Museum of Science and Industry. "The benefits of switching from film to digital are now becoming real."

The enthusiasm among delegates was evident as they streamed out of the industry premiere of film *Flight of the Butterflies*. "While it's immensely satisfying to have the film welcomed by customers, it's also very rewarding to have filmmakers, producers and distributors admire it. These people know how hard it is to do what we do, and how hard it is to get it right," said Jonathan Barker, the film's executive producer.

"And what a charge to have Stephen Low, 2012 Best Film co-winner, hug me and say, 'Digital, schmigital. The story, well told, is everything!'" With digital technology now widely welcomed in the industry, it's likely the vast majority of GS producers and exhibitors agree. ●

ABOUT GIANT SCREEN FILMS AND D3D:

Giant Screen Films (GSF) is a large-format film production and distribution company. Its portfolio includes *Tornado Alley* and *The Last Reef* with *Titans of the Ice Age*, *Great White Shark* and *Polar Quest* in production for 2013.

GSF has a new global distribution partnership with BBC Earth, with the

first productions slated to hit giant screens in 2014.

D3D offers digital 3D cinema solutions and services to museum and attraction industry clients. It provides theatre design and installation; touring exhibition theatres; an award-winning library of 3D film content; and custom signature film production.



EAG INTERNATIONAL EXPO

THE LATEST PRODUCTS AND SERVICES WILL BE ON DISPLAY IN TIME TO BE ORDERED FOR THE FORTHCOMING SEASON, AT THE FOURTH ANNUAL EAG INTERNATIONAL EXPO

Regarded as a show organised by the industry for the industry, EAG International Expo is an annual trade show for the European amusement and attractions industries. Owned by BACTA – an association that represents the British amusement industry – and now in its fourth year, the expo’s focus on visitor attractions has earned the support of BALPPA, with many members attending the last show.

The latest products and services from 150 manufacturers will be on display

THE SHOW FLOOR

EAG is held in January to enable operators to see the latest products and services from 150 represented manufacturers and order equipment for the forthcoming season. The expo is also a networking event, with a first night party, and attracts exhibitors, trade visitors, representatives from trade associations, affiliated organisations and other stakeholders.

Covering 10,500 sq metres of exhibition space, EAG International Expo 2012 welcomed over 5600 amusement and attractions professionals from 61 countries.

SEMINAR PROGRAMME

A topical and practical seminar programme addresses current issues and opportunities facing the industry. The sessions will cover three areas: How to increase profitability from your operations with a focus on redemption equipment and operations; how to maximize the contribution of your staff through recruitment, induction, training and motivation; and commentary and practical advice for operators addressing the latest changes in legislation, regulation and taxation.

The sessions will give practical advice to owners and operators on how to interpret the latest changes and what they must do to comply and protect their businesses.

CHAIR

EAG International Expo Chair Martin Burlin says: “By virtue of the fact that EAG International Expo is the largest annual gathering of industry professionals, every current issue and trend will be debated over the course of the three days – be it in seminar sessions, at social gatherings, or on the show floor itself.”

ABOUT THE EXPO

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WATERPARKS

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KATHLEEN WHYMAN • MANAGING EDITOR • ATTRACTIONS MANAGEMENT

AUSTRALIAN WATERSLIDE & LEISURE PTY LTD

Australian Waterslide & Leisure (AWL) Ltd used hot-dipped, galvanised steel to create a variety of bright waterslides for a remote Aboriginal Community.

AWL was contacted by a head of the Department of Families Housing Community Services and Indigenous Affairs to create an outdoor wet play area for the 200 children and young adults who live at Minyerri Aboriginal Community in Australia's Northern Territory. The slides are used as a reward for the children that regularly attend school, uplifting the education of the children in the community.

The waterslide installation, which opened in July, is more economical than installing a swimming pool and incurs fewer risks for non-swimmers. The benefits are substantial, as the children are regularly bathed in salty chlorinated water which prevents unpleasant bouts of ear, eye and skin infections.

The play area covers 56ft (17m) by 72ft (22m) and was funded by a cross-section of departments, along with a significant contribution from AWL. The main challenges of building the slides were cost-related due to the high price of concrete, plus the lack of availability of materials when working in such a remote area.



In a bid to boost education, the waterpark is used as a reward for good attendance at school

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AM 4 2012 ©cybertrek 2012



Buoyed up by a ride on the Family Rattler, visitors enjoy taking the plunge in one of the custom-made rafts

WHITEWATER WEST

Riders experience an extreme combination of sensations in a series of twists, turns and oscillations on WhiteWater West's first Family Rattler™.

The ride made its debut in August at Aqua-Lazika Waterpark, on the breathtaking banks of the Black Sea in Georgia in Eastern Europe.

A member of the Megatube™ series, the Family Rattler features rattles that are up to 5m (16ft) in diameter and change shape in alignment with the different lengths of cylinders. This means that guests experience different sensations, as each new rattle is longer than the last.

The attraction is available for all ages and thrill levels - the Rattler™ and Rattler™ Kids are variations on the Family Rattler™ that allow differing numbers of people on the attraction at one time. The Family Rattler™ accommodates family rafts for four to six people, while the Rattler™ uses single or double inner tubes.

The Rattler™ Kids offers a gentler, less extreme experience for children, in either single or double inner tubes.

The Family Rattler™ has the capacity to hold up to 1,080 passengers an hour. Its typical height is 39ft (12m), length 436ft (134m) and width between 7ft (2m) and 16ft (5m).

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WATERPARKS

CASE STUDY 1

AQUATICA SAN ANTONIO

SeaWorld San Antonio's latest offer, Aquatica, features waterslides, rivers, lagoons, 42,000sq ft (3,900sq m) of beach area and the opportunity to wade in a tropical reef with stingray and touch, feed and learn more about them.

The signature attraction, Stingray Falls, is the first of its kind. A 621ft (189m)-long slide takes four-seater rafts through a series of twists and turns before splashing into an underwater grotto alongside stingrays and tropical fish.

Walhalla Wave takes a clover tube with up to four riders on a 720-degree loop into a 50-degree drop before sailing up a three-storey zero gravity wall, giving riders a moment of weightlessness.

At Ke-Ree Reef, guests choose single or double tubes for their descent into the 48ft (14.6m)-tall ride, which features water curtains, twists, turns and drops.



Left: Walhalla Wave includes a 50-degree drop. Below: Riders relax in the underwater grotto after racing along Stingray Falls



Guests ride using double or single tubes on HooRoo Run and select one of two slides, both of which send them spinning inside a large bowl before their descent.

Thrill seekers can experience speed and high-wall turns down one of two body slides, each more than 450ft (137m)-long, on the Kiwi Curl, ride down slides in a tube that's pitch dark on WooHoo Falls or surf in a wave pool containing 400,000 gallons of water with swells of up to 5ft (1.5m).

A three-storey funhouse features geyzers, sprays and giant dumping buckets and spouts, plus a tropical activity pool.

A separate pool for families with toddlers offers smaller slides.

EMPEX

Empex Watertoys' latest product, Aquatropica, is a series of water sprays and Aquadeks with a tropical theme.

The new design includes a collection of spray features, including trees, flowers, palms, birds, ducks, lily pads, frogs, monkeys, crickets, bugs and caterpillars. These can be standalone features for spray parks or used in larger water playgrounds with an interactive water play structure, which can be themed in the Aquatropica design.

The aim is to create a new design of playground that differs in appearance and activity from other water-play features. Inspired by Brazilian flora, the spray features include dynamic colour, interactive events and creative design.

Empex uses non-ferrous materials to offer a durable, tactile product with a lifetime corrosion warranty, plus low electrical and heat conductivity.



Enclosed slides suddenly open out into racer lanes on the Twister Racer Waterslide

POLIN

Starting with enclosed twister slides, before leading into high-speed multi-racer lanes, Twister Racer Waterslide - the first in Europe - is the newest addition to Aqualand Costa Adeje in Tenerife, Spain.

To engineer the ride, Polin combined its Twister slide with a headfirst mat racer multi-lane slide allowing the rider to experi-

ence two rides at once. Four riders can slide together, although Polin can configure the ride to two, six, eight or 10 lanes.

Twister Racer is built using Polin's closed molded RTM (Resin Transfer Molding) technology, which makes the slide shiny on both sides. The ride also features Polin's patented Natural Lights Effects technology on all four slides.



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Blastaway Beach is a safe place for all the family to play

PROSLIDE

Florida's largest family playground, Blastaway Beach, opened at Wet 'n Wild Orlando in June. Featuring ProSlide's RideHouse™ Ride 'n Spray Structure, the attraction has 15 slides, expands across two pools and has more than 160 soakers,

jets, waterfalls and water cannon. These include four pneumatic water cannon and cascading WaterWheel™ at 500 Gallons.

The structure, themed on a sandcastle, is 60ft (18m) at its highest point and includes 19 platforms, 16 staircases and nine bridges. ProSlide's design provides

a clear view throughout, and below. This means fewer attendants are needed to operate it in a safe and controlled way and more guests can enjoy the fun as it meets ADA Accessibility requirements. A single entrance/exit creates a secluded environment that's family-friendly and family-safe.

BANDIT BOMBER

A new version of Vekoma Rides Manufacturing's suspended family coaster Splash Party will make its debut at Yas Waterworld Abu Dhabi soon, as the Bandit Bomber.

The 1,690ft (515m)-long coaster consists of four-passenger coasters, each of which is equipped with water bombs and laser guns. The water bombs are filled in the station during unloading and loading and riders release the water at particular spots in the ride by pushing a button. Additional water guns, geysers



and various other tools can be installed on the ground to create an interactive scene between the guests in the train and the queuing line.

Prepare to dive down at speeds of up to 50km per hour on the Bandit Bomber

Because this ride is designed with on-board water bombs and guns, fewer water facilities and pumps are needed than is usually required for this type of ride.

From a 75ft (23m) lift height, the vehicles dive down into a series of exciting drops at a speed of up to 50km per hour, travelling over splash zones, experiencing dips and hills and curving around the mountain. The ride has a capacity for 700 guests per hour. ●

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Van Gogh Alive: WATCHOUT shows art on a huge scale. Image courtesy Grande Exhibitions.



Global launch event: WATCHOUT show with 3D on five screens wowed an international audience in Berlin. Image courtesy No Parking.

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KATH HUDSON • JOURNALIST

THE CITY GALLERY, HONG KONG

Multimedia displays and interactive activities help tell the story of Hong Kong from its colonial days until today in the new City Gallery, which opened in central Hong Kong in August.

Hypsos headed up a team of local contractors to fabricate and install all the exhibition elements. Met Studio was the exhibition designer.

The centre is a means for the government to engage with the public on issues like city planning and future development. The interactive exhibits bring the subjects to life, allowing visitors to get behind the scenes with airport logistics and planning decisions. There's a video debating the issue of conserving heritage buildings in the face of development pressures, which visitors can give their feedback on via push buttons.

"The amount of reference material was incredibly dense, coming from many different sources, but after persistent efforts at editing, has become manageable for most visitors," says Vincent Boender, general manager of Hypsos Hong Kong. "The designer's use of colour and materials make for an attractive environment that's interesting and stimulating."

Hypsos and Met Studio worked together on the new gallery



ODYSSEE DES BATISSEURS, QUEBEC, CANADA

The water castle at the Odyssee des Batisseurs theme park in Quebec became a unique 360-degree multi-sensory experience this June, paying tribute to the importance and power of water.

Show designers, XYZ Cultural Technology, developed the equipment to convert an old water reservoir into a 360 degree multimedia projection room.

The show was composed of synthetic images, archival maps and high definition images of the region, captured with a multi-camera device and complemented with scenographic elements created by show designers, XYZ Cultural Technology. Sensory effects enhanced the projections.

President of the theme park, Réjean Simard, says: "The final result surpassed our expectations. This multi-sensory experience will give residents of Saguenay-Lac-Saint-Jean a sense of pride and tourists will discover our vast water network."

The water castle became a 360-degree multimedia projection room



THE CRYSTAL, UK

London's newest visitor attraction, The Crystal, opened in September, and is claimed to be the world's largest exhibition dedicated to the future of cities; discussing subjects such as climate change, population growth and increasing urbanisation.

The brief for exhibition designers Event, who were responsible for creative direction, design, content interpretation, development and delivery, was to make it real and sensational. Siemens supplied the tech-

nological material and research. The main area of the exhibition is divided up into zones, which are anchored by an attractor.

The attractor represents a real urban sustainability challenge - for example, a full height fire has been created using steam, lighting and projections. Solutions are then presented, which are intended to encourage visitor participation.

Visitors have RFID cards which mean they can tag themselves into interactive tables. At the end they can unpack their journey to see the solutions they've engaged with.

Topics such as transport, urban planning, energy supplies, terrorism, water and health are covered, and a potential insight is given into the years 2030-2050.



The Crystal building encompasses an area of more than 6,300sq m



THE NATURE RESEARCH CENTER, USA

The Nature Research Center at the North Carolina Museum of Natural Sciences opened in April, with the aim of making science fun and relevant to everyday life. The museum wants to demystify science and inspire a generation of scientists.

Small Design Firm designed the interactives, Batwin & Robin Productions was the content producer, Electrosonic was AV systems contractor and Smart Monkeys the show control provider.

7thSense supplied the core technology to the centrepiece, the SECU Daily Planet, an immersive multimedia theatre spanning three floors. It presents scenes from nature, but can also be used in scientists' presentations about subjects as diverse as the solar system and dinosaur fossils.

"The system design is unique," says 7thSense director, Ian Macpherson. "In effect it means that both Delta servers can be re-programmed on the fly while the audience is watching the show."



The public can meet scientists at the new Nature Research Center

EUROPA PARK, GERMANY

Europa Park has kicked off its sixth season of Halloween horror nights with three haunted houses created by Jora Vision.

Small rooms, scary soundtracks, spooky lighting and special scare effects, together with made-up actors, combine to build a tense atmosphere at these houses aimed at the 16-plus market.

The biggest challenge to Jora Vision was to create a different vibe for the houses which are open to families during the day,

compared to after-hours teenage shows.

"By creating two separate show control programmes, we created, with the same equipment, two different atmospheres, sound effects, light intensity and special effects," says Jora Vision's CEO, Jan Maarten de Raad.

The three houses each have their own storyline and 20 actors equipped with scare tools, such as a falling painting or a fake fire, which are activated with a button.



Actors work with special effects and tailored soundtracks to frighten visitors

CARRIERES DE LUMIERE, PROVENCE, FRANCE

A former quarry in the south of France has been transformed into an art gallery with a difference. Launched in March, Carrières de Lumière is a collaboration between the town of Les Baux de Provence and French venue management company, Culturespaces. It breathes new life into a disused network of abandoned chalk-mining tunnels.

The first show was Gauguin – Van Gogh, Les Peintres de la Couleur, allowing visitors to see this famous art in a new medium. Still photographs and video animations of the artists' work were projected, accompanied by an atmospheric soundtrack.

Datator Watchout with Medialon Manager provided the technology for the show, working closely with an in-house installation team.

The Gauguin – Van Gogh show runs until January 2013



MULTIMEDIA AND AV



The ballgowns on display have featured on red carpets and catwalks

V&A BALLGOWN EXHIBIT, UK

Around 7,500 people each week are visiting Ballgown: British Glamour since 1950, at London's V&A museum.

More than 60 ballgowns from 1950 to the present day make up this exhibition, the first to be staged in the newly renovated V&A Fashion Galleries.

Photographs taken by fashion photographer David Hughes have been designed into contemporary video sequences by Fletcher Wilson, and are projected onto four alcoves.

Sysco designed the AV systems while Electrosonic was responsible for on-site integration and implementation. Blending and geometry correction was performed by Dataton WATCHOUT and projectiondesign supplied the projection system.

PINAKOTHEK DER MODERNE, GERMANY

Antenna International designed a multimedia tool to give greater interpretation to an exhibition which ran at Pinakothek Der Moderne in Munich earlier this year. Frauen: Picasso, Beckmann, De Kooning took a close look at the women who inspired some of the great 20th century artists.

Antenna International's multi-platform interpretation solution was downloadable to iPod/iPhone or iPad, or Antenna's XP-Iris player. It gave detailed information about the works within a historical context.

Also featured was rare footage of the artists themselves



The museum also features a wide range of football artefacts



THE NATIONAL FOOTBALL MUSEUM, UK

The National Football Museum relocated to Manchester in July and was updated with exciting interactives.

The attraction spans three floors – the first is a Hall of Fame, the second a traditional museum and the top floor, Football Plus, is devoted to interactive games. The museum is free, but the interactives are charged for, which has the dual purpose of creating a revenue stream while coping with capacity.

The games were a collaboration between DJ Willrich, Centrescreen, Avais and Videobooth and allow visitors to try out their footballing skills, such as passing, taking penalties and goal keeping. At the end they can have a Match of

the Day interview with Gary Lineker.

Each visitor has a barcode to record their visit, so that when they get home they can log onto the museum's website, view their interview and scores, and download a certificate.

According to David Pearson, deputy director of the museum, visitors are loving it: "The museum has had 150,000 visitors in our first 12 weeks and Penalty Shoot Out, in particular, is proving to be a big draw. As a team, we've been on a fast learning curve with regards to operation, pricing and promotion of exhibits that you won't see anywhere else. But it's already clear that Football Plus is a central part of the offer."

FC BAYERN MUNICH'S WORLD OF EXPERIENCE, GERMANY

FC Bayern Munich launched a 3,050sq m (33,000sq ft) visitor attraction in May to tell the 112-year history of the club.

As competitive with the way it presents its story as it is on the pitch, the club wanted this to be more than just a museum, but to give fans the chance to experience the club's history interactively. "We hope we'll be able to resurrect a great many

stories to pass on to the fans," says project manager Sabine Hoehnes.

AV Stumpf provided the equipment and complex programming while Wilhelm & Willhelm was in charge of event technology.

There are more than 500 exhibits and interactives which allow visitors to test their footballing skills, knowledge and even take a seat on the team bus. ●



Interactives help to tell the story of FC Bayern Munich's history

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Ground breaking technology, breathtaking heights and innovative new projects - it's no wonder theme parks are so much fun. We look at some of the parks and rides around the world that have just opened or are about to

KATHLEEN WHYMAN • MANAGING EDITOR • ATTRACTIONS MANAGEMENT

PARK AND RIDE



WILD EAGLE
DOLLYWOOD USA

This is no doubt the closest visitors will come to flying, as they hold on tight in the floorless vehicles

The United States' first steel wing coaster, and Dollywood's largest capital investment, opened in March. On the \$20m (£12.4m, €15.3m) ride, called Wild Eagle, visitors are cantilevered off the side of the track in floorless vehicles at 210ft (64m) and "fly on the wings of an eagle" with nothing but air above or below them before plunging 135ft (41m) below and reaching a top speed of 61 mph.

They then enter a 110ft (34m)-tall over-hand loop and soar into a zero-G roll and a giant flat spin before making a figure of eight. "The width of the trains exaggerates the turns. Riders really experience the sensation of flight," says Pete Owens, Dollywood's public relations manager.

Perched on the park's highest peak, Wild Eagle rises 21 storeys into the sky for the journey, which lasts almost two-and-a-half minutes. Taking off from the Wilderness Pass area, riders travel the coaster's massive 3,127ft (953m) track as it dives, drops, twists and turns.

Each coaster train consists of seven cars, which carry four passengers each. The experience averages 840 riders an hour and 1,000 per hour on peak days. Each vehicle features an imposing bald eagle with piercing eyes and wings outstretched.

"The spirit of flight was our inspiration," says Owens. "We have the largest aviary dedicated to eagles in the world at Dollywood - Eagle Mountain Sanctuary -

operated in partnership with the American Eagle Foundation. Wild Eagle tied a family ride with the incredible majesty of the eagle and the great Smoky Mountains."

Wild Eagle is the last item of Dollywood's development of Wilderness Pass in its current 10-year plan and is aimed at children aged between seven and 15. Dollywood worked with Switzerland-based Bolliger & Mabillard (B&M) to lower the height requirement to 50in (127cm) to allow younger riders to enjoy the coaster with older siblings and parents. "We see the ride as a multi-generational adventure. We look to provide exciting rides for families, not another flight for an astronaut. So far, feedback has been exceptional," says Owens.

ANGRY BIRDS

SÄRKÄNNIEMI THEME PARK, FINLAND

The first Angry Birds-themed attraction opened to the public at the Särkänniemi theme park in Tampere, Finland this summer.

The family area is themed on the well-known video game characters and features two brand new rides from Zamperla – a Sky Tower named Lighthouse and a Jump Around called Angry Birds Ride.

The vehicles on the Angry Birds Ride are shaped like the popular red birds and are suitable for the whole family. The birds bounce about as they rotate around a central column, making the attraction great fun for young guests. The Lighthouse tower ride takes visitors high above the park and provides an excellent view.



Children are excited to see that Angry Birds have a new lease of life this summer

VERBOLTEN

BUSCH GARDENS, GERMANY

Guests are hurtled through the dark, foreboding woods of the Black Forest before being plunged towards the Rhine River on Busch Gardens' new rollercoaster, Verbolten.

The autobahn touring experience is a multi-launch, indoor/outdoor rollercoaster featuring two launch elements and an indoor track. A launch element accelerates the coaster train into the Black Forest. Once inside the special-effects building, twists and turns disorient guests as they travel through total darkness and culminates in a free-fall drop element. Riders are then raced to a final launch at the top of a 88ft (27m) drop over the park's Rhine River.

The drop pays homage to the drop on The Big Bad Wolf, which previously operated on the site. Recreating it allowed engineers to minimise the environmental

impact by reusing existing foundations. Two motors propel each coaster train up to 55 mph in approximately two seconds. The freefall drop's design uses high-powered magnets to suspend the coaster train at the top of the special-effects building. The magnets then release and the train and track drop to the floor. The train is then launched out of the Black Forest at 53mph.

Verbolten's 48-inch height requirement and exhilarating, but not overpowering, ride is ideal for parents who want to introduce children to the thrill of a rollercoaster.

"Extreme rides appeal to one segment of rollercoaster fans. The biggest, longest and fastest coasters will always have a place, but we've started hearing from guests interested in more immersive experiences that are still tame enough for families," says Kevin Crossett, communications manager at Busch Gardens.

Manufactured by Zierer, the launch coaster has five 16-seater trains, the capacity for 1,400 passengers per hour and a ride time of 90 seconds.

"Extreme rides appeal to one segment of rollercoaster fans ... The biggest coasters will always have a place"



All ages will have a truly exhilarating experience, plus it also serves as an introduction coaster for younger children

SUPERMAN ULTIMATE FLIGHT

SIX FLAGS DISCOVERY KINGDOM, US

Is it a bird? Is it a plane? No, it's Superman Ultimate Flight. Opened this spring, the high-thrill rollercoaster was created in partnership by Six Flags Discovery Kingdom and ride manufacturer Premier Rides.

Themed to one of DC Comic's greatest superheroes, Superman, the steel coaster is vibrantly coloured in Superman's well-known shades of red, blue and yellow.

The custom-built ride represents the newest technologies developed by Premier, including a multi-directional magnetic

launch system. Twelve passengers sit in pairs in two separate coaches. They're propelled forward through a tunnel, take a roll inversion at a height of 150ft (46m), then go on to twist at a 180-degree dive. The ride brakes twice at unexpected intervals for dramatic effect during the thrill ride, which goes at 62 miles an hour and lasts for just under a minute.

"The inspiration was to create an intense high-thrill coaster with no moving parts except the train," says Jim Seay, president of Premier Rides. "We used the most advanced generation of magnetic drive technology and incorporated new techniques to improve the efficiency and lower power consumption. Another important element was to have an iconic appearance

and ride experience and fit it in a relatively tight footprint so that many facilities could consider the ride as a future attraction." The ride is approximately 49ft (15m) wide by 197ft (60m) long and has the capacity for up to 500 riders an hour.

The queue line features a series of panels showcasing Superman's powers and attributes that include: Strength: More powerful than a locomotive™; and Faster than a speeding bullet™. The iconic Superman "S" shield dominates the ride landscape.

"The pace of the attraction is intense," says Seay. "From the multiple launches both forwards and backwards, to the combination of vertical and horizontal twists to the vertical ascents and drops, the thrill level never ends until the ride finally stops."

Themed on iconic superhero Superman, this ride uses new technology to test diehard thrill seekers

"The pace is intense, from the multiple launches to the combination of vertical and horizontal twists"



VIKING ADVENTURE (WORKING TITLE)

TUSENFRYD, NORWAY

A new EFT ride system, which will be presented at IAAPA, special effects, 3D CGI film production and stunning scenery are among the elements of a dark ride that P&P Projects is creating for Parques Reunidos' Tusenfryd theme park.

Due to open in May 2013, the Norwegian mythology adventure currently has the working title of Viking Adventure.

The ride will take place in a colossal cave inside a mountain at the park. Set at the time of the Norwegian Gods, Thor's hammer (Mjølner) has been stolen by the evil god Loki and Thor needs visitors' help to get it back. The ride travels through a forest, river, cave, castle and the battle of Ragnarok before leading them to safety.

"Our challenge was to come up with a simple concept and a one-line story," says



Thor enlists help to retrieve his hammer from the evil god Loki in this simple idea

P&P's director Philipp van Stratum. "We invented a mythological story to enable us to include gods and monsters without the need for a back story to introduce them."

The 3D film uses a passive projection system with polarised glasses. Visitors will experience surprising encounters with gods, monsters, fire and wind in their

attempts to catch Loki. These experiences will be complemented by immersive scenery, scenic audio and special effects.

The ride will last just over four minutes and can cater for 60 visitors in 10 transport vehicles, with a full capacity of 850 people per hour. The track length is 590ft (180m) on a 13,455sq ft (1,250sq m) surface.

SKYCRUISE

EVERLAND, SOUTH KOREA

Guests to Everland in Seoul can now travel vertically from one area of the park to another while enjoying a bird's eye view of the park on a new Gondola Ride called SkyCruise.

Opened this autumn, the upper gondola departure station has been designed by The Hetteema Group to resemble an early 20th-century US train station, while the lower station, where guests arrive, reflects the old world European-themed area.

The ride design is a cable-driven system with suspended gondolas that transport guests up and down a steep hillside connecting two differently themed areas.

Each of the 22 gondolas seats eight passengers, with the capacity for 2,400 riders per hour, which lasts two minutes on average.

"We worked closely with Everland to create an old English-inspired street of facades at the arrival destination," says Phil Hetteema, president and creative executive of The Hetteema Group. "The two and three-storey facades blend with the rooftop pavilions, which house the queue and the boarding and departure stations.

"The primary challenge was the topography," he continues. "We didn't have the luxury of a flat site. While many parks

provide transportation such as gondolas to move guests from one area to another; SkyCruise transports guests vertically.

Other challenges included incorporating functions into the arrival/departure stations. With the design motif of an early 20th-century American train station at the upper level, we were able to accommodate passengers, and space for the ride mechanism. At the lower station, we incorporated existing retail, games and food areas."



Unlike most parks, SkyCruise transports guests vertically down a steep hillside linking two areas with differing themes

MONKEY KINGDOM THEME PARK

BEIJING, CHINA

A highly immersive, Disney-quality theme park that tells the story of universal fable The Monkey King, is to open in Beijing, China, in 2014.

Monkey Kingdom theme park will integrate China's traditional culture, architecture and history with modern theme park technology. It will be the core of a RMB10bn (£9.48m, €1.17bn, US\$1.53bn) project including conference centres, hotels, exhibition halls, retail, residential and culturally significant entertainment.

The overall project covers a total area of about 4,500 mu (741 acres) with ample land for additional mixed-use development.

The site is located 55km from downtown Beijing at the west area of Honglou Lake tourist area in Honglouzhen village of Huairou District.



Beijing's theme park will be based on the legendary Monkey King stories

Monkey King Co Ltd, a subsidiary of the real estate, financial and cultural industry investment enterprise Zhonghong Real Estate, has appointed Thinkwell Group as the design firm. The US-based firm has been collaborating with Zhonghong on the strategy, concept, masterplan and attraction development since mid-2010. Over the next three years, Thinkwell will focus on

the design and creative management of every aspect of Monkey Kingdom.

"Zhonghong is committed to building a new franchise around the Monkey King stories and we've recently introduced them to a major motion picture company in Los Angeles to potentially produce the film," says Kelly Ryner, Thinkwell's senior vice-president of global business development.

WONDERS!

THE RED SEA ASTRARIUM, JORDAN

Riders will be taken back in time to experience the wonders of the world in Wonders!, a flight simulator attraction for The Red Sea Astrarium, which opens in 2014.

Riders will travel through space and time to see the Wonders of the World in their prime, including: the Lighthouse of Alexandria before it crumbled into the sea; Macchu Picchu's bustling metropolis; the thriving landscape of the Acropolis; and the towering rose-red desert city of Petra.

The story revolves around eccentric adventurers and their start-up airline, AirWonders! After stumbling across a mys-

terious power source, they set up shop near the Astrarium to build a new life.

Vekoma Rides Manufacturing will build the Wonders! ride system using the i-Ride immersive inverted 4D simulator technology from Brogent Technologies.

The Red Sea Astrarium is a US\$1.5bn (£928m, €1.1bn) leisure-resort in Aqaba, Jordan, designed and managed by RGH Themed Entertainment (a division of Rubicon Group Holding).

RGH will produce all the media content for Wonders!, which will provide a random experience for every ride cycle to guarantee a new experience each time.

The 184-acre Astrarium features four luxury hotels, botanical gardens plus a entertainment, dining and retail offerings. The project also serves as a catalyst for advancing regional technology and utility infrastructures with clean energy and state-of-the-art water and waste management.

The story revolves around eccentric adventurers and their start-up airline, AirWonders!



Would-be adventurers will relish soaring high above one of the seven Wonders of the World

Magic World Russia will be a resort for adults and families, with multiple theme parks and attractions



MAGIC WORLD RUSSIA RUSSIA

Plans for Magic World Russia, a theme park resort for adults and families with children of all ages, are underway. AECOM announced

in October that it has been appointed to undertake a feasibility study on behalf of the project's developer, the Moschanko Investment Group (MIG 2000), a partner of Central Family Park Corporation (Russia) and developer of Magic World Russia.

Located about 50km from Moscow, Magic World Russia will be built on a 250-hectare (600-acre) site and feature multiple theme parks with rides and attractions, waterparks, beach resort hotels, retail developments, and live entertainment. Around 80 per cent of the attractions will be sheltered to offer year-round experience.

Phase one is currently set to encompass the creation of Park Russia, a theme park promoting the rich heritage, folklore, and culture and scientific and historical

"Russia has declared 2012 as The Year of the Family, reflecting the well-being of families and children"

achievements of Russia. This phase will also include the creation of a 2km-long retail and entertainment destination called St Petersburg Street.

The phase one development phase currently foresees the creation of a theme park for children between the ages of two and eight, two aqua parks and three major hotels. There are also plans to build World Without Boundaries, a theme park devoted to children with special needs, providing a memorable and fun experience for children with disabilities.

Phase two is set to develop a theme park focused on extreme sports and

a number of extreme coaster rides, a 3,000-seat amphitheatre, and the edutainment-focused Nanopolis Children's Park.

"Russia is a major untapped market as a theme park destination," says David Camp, who leads AECOM's European economics team. "This is an exciting and ambitious project and we're delighted to be involved."

"I admire the importance that Russians place on family," adds Gene Moshkovich, CEO and president of MIG2000. "Russia has officially declared 2012 as The Year of the Family, reflecting the level of attention government leaders give to the wellbeing of families and children."

VIALAND TURKEY

Turkey's first international theme park will open in Istanbul in April 2013 as part of Vialand, a new shopping and entertainment destination.

It will include a 21,500sq ft (2,000sq m) castle, a rollercoaster that hits 110km in three seconds, a water rollercoaster with multiple drops, a natural waterfall, rafting and a tower ride that resembles the Justice Tower of Topkapi Palace - Istanbul's royal palace. It will be themed with the Turkish mascot and other characters.

Two of Turkey's leading companies, Via Group and Gürsoy Group, have formed a partnership to develop the park and shopping complex. The site will cover 6.5m sq ft (600,000sq m) and include an outdoor concert venue for 10,000 people and more than 50 attractions from around the world.

Vialand's general manager, Mehmet Emeç, who worked for Walt Disney World for 17 years, says: "We've started a project that both local and foreign investors have been seeking. Vialand will become the largest retail investment in the history of the Turkish Republic and will provide employment for 4,000 people."



Turkey's first international theme park is set to open in Istanbul in April 2013



Gateway Ticketing launches UK company

Gateway Ticketing Systems, Inc, US has announced a new company for the attractions ticketing industry in the UK and Ireland. Based in Hammersmith, London, Gateway Ticketing Systems UK, Ltd. (www.gatewayticketing.co.uk) is a joint venture partnership between Gateway US and software services specialist Metafour UK. It will offer the Galaxy revenue management solution

fun-kit.net KEYWORD
gateway



New branding for accesso ticketing

Ticketing technology firm accesso has unveiled accesso Passport as the new brand for its fully-hosted ticketing platform. The launch of the accesso Passport ticketing suite is part of an expansion of the company's technology and focuses on building right-fit, revenue enhancing solutions for onsite, online and on the go based on an evaluation of clients' ticketing needs. The new branding will feature in accesso's existing technology and its new products.

fun-kit.net KEYWORD
accesso

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Tensator Virtual Assistant leads the way

The Tensator Virtual Assistant made its debut in Switzerland greeting visitors at the opening of a three-year environmental exhibition at the Umwelt Arena recently. Designed by international customer journey specialists Tensator, the product uses audio-visual technology to create the illusion of a person. The digital signage technology serves to advise visitors and relay a continuous stream of information, in this case about the Swiss specialty chemicals company, Clariant for the next three years.



fun-kit.net KEYWORD
tensator



fun-kit.net KEYWORDS
gamma dataware

Gamma ticketing for Giant's Causeway, UK

Gamma Dataware has completed a fully integrated ticketing solution at The National Trust's Giant's Causeway visitors centre on the north Antrim coast, N Ireland. The installation at Giant's Causeway includes admissions and ticketing to manage general admission and timed tours; hosted and fully managed web ticketing solution which integrates with other elements of the Gamma system; indoor and outdoor self-service kiosks to collect pre booked tickets or purchase tickets on a walk up basis; hand held devices to sell and print tickets remotely and integration with the National Trust's in-house software applications.

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Visual Acuity plans ticketing for \$35m US museum

Technology consultancy Visual Acuity has begun planning the ticketing system and other functions for the new \$35m Patricia and Philip Frost Museum of Science, Miami, set to open in 2015. A partly open-air structure designed by Grimshaw Architects, the new building will be home to science galleries, a learning centre, a planetarium, energy playground and a 'living core' aquarium and wildlife centre. Visual Acuity has been designing and developing the building's core technologies including its ticketing, IT networks, wi-fi, distributed antennae and digital signage.

fun-kit.net KEYWORDS **visual acuity**

APT Skidata installation at Flamingo Land



fun-kit.net KEYWORD
skidata

Access technology provider APT Skidata has supplied and installed a range of turnstiles and handheld terminals at a popular UK theme park. Around 1.8 million annual visitors to Flamingo Land in Kirby Misperton, North Yorkshire will now enter the zoo and holiday resort through the tailored entry system. It comprises six turnstiles each with three components: a Vario. Gate ticket reading device with a high resolution QVGA display, to check barcode, 2D code tickets, print@home tickets and RFID data carriers; a Servo Drive Unit that incorporates a light sensor to aid fast and smooth passage; and the three-armed Turnstile. Gate.

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Power Ethernet sockets connects Aldenham up

Aldenham Country Park in Hertfordshire, UK has installed an electronic point of sale (EPOS) ticketing terminal in its entrance booth, as part of its animal park expansion. The system is connected to the park's existing network and mains power cables using special sockets by Power Ethernet, part of Powerline Communications. No new cables were required for the solution.

fun-kit.net **KEYWORD**
powerline



OmniTicket iPhone app for mobile ticket sales

OmniTicket Network has developed an iPhone app that integrates with the ticketing system so visitors can buy attraction and theme park tickets securely wherever they are. The app can be branded for a specific park or attraction, and is designed to provide visitors with everything they need to plan their experience from beginning to end, including park operating hours, mapping out what attractions they want to see, ride wait times, shows and the weather.

fun-kit.net **KEYWORD**
omniticket



Tor to install Maxim ticketing for the Cutty Sark

Tor Systems Ltd was recently awarded the contract to install its Maxim Ticketing booking and admissions System at the new Cutty Sark Museum, London and at the National Coal Mining Museum England, Wakefield, UK. The Maxim Solution will be used for setting up different selling areas, categorising events, segmenting data, coping with advertising codes for marketing purposes, e-ticketing, real-time availabilities and locks to avoid double bookings. Toshiba PC-POS touch screen sales terminals will be used for

walk up sales, while Maxim will also take care of access control – monitoring ticket sales and entrance and exit numbers. Maxim's CRM module will be used for regular updates to customer and member data and cross selling, as well as running different membership types required by the museum. TOR will install Maxim on the site and MaximWeb Solutions online, with the latest updates.

fun-kit.net **KEYWORD**
tor

Vennersys try-before-you-buy demo website

Vennersys has launched the VENPoS Online demo site so that visitor attractions can experience the system in action and navigate transactions, as if they were a customer, before they sign up to VENPoS Online. The demo site is at www.vennersys.co.uk/online. VENPoS Online is an e-commerce solution to sell tickets, memberships, merchandise and events, styled to match an attractions' website. It can be stand alone or integrated into Vennersys' EPoS software solution, VENPoS. VENPoS



Online is being used by a number of attractions, including Blue Planet Aquarium for its Shark Diving and Kids Dive Experiences.

fun-kit.net **KEYWORDS**
vennersys

Designing Success

Program development
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Barco releases 'light-on-demand' projectors

Belgium-based Barco has added a new heavy-duty HD 3-chip DLP projector to its portfolio. The HDQ-2K40 generates 40,000 lumens and has an adjustable brightness feature so users can tune the light output to the needs of the live event using Barco's Projector Toolset software. It has a rugged metal chassis, wireless control features, image processing and preview mode.

fun-kit.net KEYWORD

barco



Projectiondesign introduces new F85

Norway-based Projectiondesign has introduced a 3-chip 3D projector for small to large screen applications. The smallest and most powerful 3D projector in its range, the F85 3-chip DLP projector, has a brightness of up to 11,000 lumens, and a contrast ratio of 14,000:1 for detailed images. It is designed to bring colour saturation and accuracy, optional image processing and connectivity for live events, advanced visualisation and simulation.

fun-kit.net KEYWORD

projectiondesign

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First Angry Birds park for kids opens in UK

Lappset has created the first Angry Birds Activity Park, which has opened at Sundown Adventureland in Nottinghamshire, UK. The park has characters from the popular digital game by Finnish media company Rovio, which come to life in an interactive setting. With activities for children, the park is designed to encourage people to surrender their video game controllers in favour of outdoor play. This Angry Birds park is aimed at under 10s – other parks will be designed for the entire family.



fun-kit.net KEYWORD

lappset



fun-kit.net KEYWORDS

interactive productline

Remind Mirror by Swedish IP plays tricks

Interactive Productline IP AB's ReMind Mirror is a visual illusion for kids. The 'mirror' is actually a camera attached to a long tv screen, which displays the viewer with a few seconds delay. The camera, PC and a 47 inch TV is contained in a metal case for wall mounting to look like a real mirror. Children and babies can watch themselves moving and see themselves from behind without turning around. Two ReMind Mirrors can be mounted beside each other with the cameras cross connected from one unit to the PC in the other unit, which gives the illusion of seeing another's reflection in your own mirror.



Water Wars unveils inflatable version soaker game

The Inflatable Water Wars was launched at LIW UK 2012 by its US-based manufacturer. The product is made using welded seam technology and requires one air filling without the need for constant power from a fan or generator to have a blower running continuously. In striking blue, the product is designed to be eye catching, easy to transport and set up. Intended to play like Water Wars' traditional aluminium units but with the flexibility of an inflatable, it is aimed at a wide age range. It will be on show at IAAPA in Orlando, USA.

fun-kit.net KEYWORDS **water wars**



fun-kit.net KEYWORD **openaire**

US Water-Zoo with retractable roof opens

The new Water-Zoo Indoor waterpark in Clinton, Oklahoma, USA, has opened its doors to the public. The state's first indoor waterpark features a 600-gallon Tipping Bucket, Tornado Bowl, 300,000 gallons of water and 500ft of water slides, housed under a retractable roof enclosure. It was designed, manufactured and built by OpenAire as a year-round destination for tourists and locals. The retractable roof is 132ft long by 184ft wide, covering a space of 28,000sq ft. The roof enclosure opens up to channel in a stream of fresh, summer air throughout the waterpark and closes during colder months.



Christie launches 4K projector for outdoors

Christie Digital Systems Canada revealed the Twist 4K at the IBC 2012. It offers a multi-projector display for large-screen, fixed installation applications including amusement parks, automotive designs, museums and planetariums. It is designed to create uniform, tiled images with colour consistency across large, ultra-high resolution canvasses when using several projectors.

fun-kit.net KEYWORD **christie**



Osram lights up with quiet LED G1 projector

Munich-based lighting company Osram, has introduced its silent LED image projector Kreios G1 for unconventional advertising use. Compact in size, the projector is designed to be flexible and easy to use. It can be tilted by 120 degrees and pivot around its almost complete axis. It weighs 1.5 kg and can be mounted on walls, ceilings or floors. High-performance, long-lasting LEDs give clear illumination, energy efficiency and low heat output.

fun-kit.net KEYWORD **osram**

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International Sales
Gabi Salabi
g.salabi@trio-tech.com

China Sales
Weitao Liu
weitao@trio-tech.com



TRIOTECH
WWW.TRIO-TECH.COM