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AQUATIS

Meet the minds
behind Europe's
largest freshwater
aquarium and vivarium

BOB DYLAN

Iconic artist's music archive
opening to the public

PETAL POWER

Atlanta Botanical
Garden's Mary
Pat Matheson

COEN BERTENS

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Rewilding

As our natural world increasingly comes under threat, we're learning more about how being in nature underpins our wellbeing and this precious resource is becoming an important part of the attractions industry

Which areas of the attractions industry are going to grow fastest in the future? This is one of the questions we're asked most frequently here at *Attractions Management* magazine. Everyone wants to know where the next opportunity lies.

One strong trend we're spotting at present is towards 'rewilding' – giving people time in nature to recharge and to reconnect with their wild side.

This trend is driven by a bigger movement towards health and wellbeing, which is permeating every market sector from food production to cosmetics, travel, manufacturing, transport and everything in between.

There's now clear scientific evidence that time spent in nature is good for humans' mental and physical health.

One example is Japanese healing modality *Shinrin-yoku*, or forest bathing, which involves spending time in forests of all kinds, from bamboo to deciduous trees.

The results of over 100 academic studies show hormones secreted by the trees boost the immune system, reduce blood pressure and stress, enhance mood and energy levels, improve sleep and increase happiness.

As scientists learn more about how being in greenspace and nature is beneficial, so the public's appetite for these experiences grows and well-designed attractions which have an authentic base in nature thrive and grow as a result.

Rewilding takes many forms. In this issue, we hear about an initiative by Merlin Entertainments to move two beluga whales to a wild Arctic inlet in Iceland, where they will live out their days in safety, but in a natural environment.

Merlin inherited the whales as part of a theme park buyout and its policy of not keeping cetaceans in captivity raised issues, as they could not be released into the wild.

The company will build an attraction on-site, so visitors can learn more about the creatures and the rewilding process.



People are increasingly interested in spending time in nature

6 We envision attractions based on nature and 'rewilding' being a major trend for the industry going forward **9**

In another wonderful example, the success of the extraordinary Atlanta Botanical Garden is celebrated on page 66 in our interview with CEO Mary Pat Matheson.

Gardens, arboretums and forest parks have traditionally been very low-key parts of the attractions industry, but we envision them blossoming and growing in importance as rewilding becomes a major trend for the sector.

Liz Terry, editor
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Playing the Looney Tune

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A brand new James Bond visitor attraction, nestled snugly inside a mountain peak in Sölden, Austria, opened this July. We talked to the operator and architect

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Euro Attractions Show

The European edition of IAAPA's trade show comes to Amsterdam, the Netherlands in September. Here's what to expect

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Product Innovation

Suppliers present their latest launches



On the cover: Bob Dylan

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For suppliers of products and services in the worldwide attractions industry, turn to page 108

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Attractions People

“I’m glad that my archives, which have been collected all these years, have finally found a home”

Bob Dylan musician



More than 100,000 artefacts related to Bob Dylan will no longer be left blowing in the wind, after plans were revealed to open an archive dedicated to the singer-songwriter.


An archive of more than 6,000 artefacts – collected by the George Kaiser Family Foundation (GKFF) – already sit in the Tulsa University in Oklahoma, however the collection is largely inaccessible to the public and only available for academic research. When the centre opens, a vast majority of items – including unrecorded song lyrics, photographs and private correspondences – will go on public display for the first time ever.

The land, acquired in 2016 by GKFF for the centre, sits next to a museum dedicated to Woody Guthrie – a musician who had a big influence on Dylan’s career.

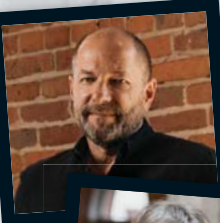
“I’m glad that my archives, which have been collected all these years, have finally found a home and are to be included alongside the works of Woody Guthrie,” said Dylan. “To me, it makes a lot of sense and it’s a great honour.”

Architects Olson Kundig will design the visitor attraction, with Tom Kundig handling architecture and Alan Maskin exhibit.


The Bob Dylan archive will include the artist’s entire musical catalog as well as hundreds of hours of video



The collection features essays, poems, liner notes, correspondence and philosophical musings from Bob Dylan



Alan Maskin (left) and Tom Kundig (below) will design the exhibits and attraction respectively

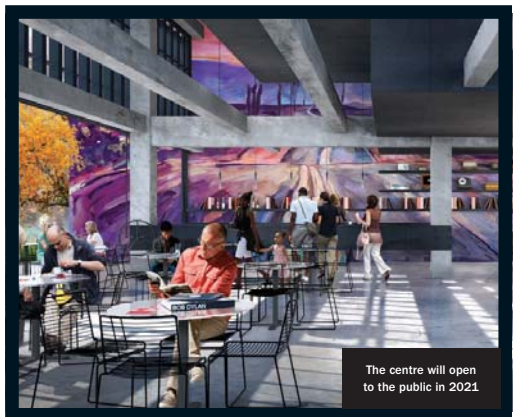


Olson Kundig was awarded the project as part of an international competition. The entry, said the competition judges, was “focused on the notion of Bob Dylan as a master of change”.

According to Kundig and Maskin, the centre has been envisioned as “the embodiment of continual change”, from its architectural approach to its exhibit design.

“We are not only acting as architectural support to Bob’s transformational legacy and creative, disciplined force,” said Kundig. “We are also helping to preserve the teaching value of his legacy for future generations”.

The architects envision the centre as a dynamic venue, to house permanent, temporary and travelling exhibitions readily accessible by artists, historians, musicologists, and members of the public who are seeking deeper understanding of Dylan’s work. The centre will open in 2021.





Dollywood's new Wildwood Grove addition will feature 11 new experiences, six new rides included among them

“This is going to give families a place to explore, play and imagine together”

Dolly Parton singer-songwriter

Country singer Dolly Parton has announced plans for the US\$37m expansion of her Dollywood theme park in Pigeon Forge, Tennessee.

To feature new rides, live entertainment and dining experiences, the Wildwood Grove expansion will open to the public in 2019.

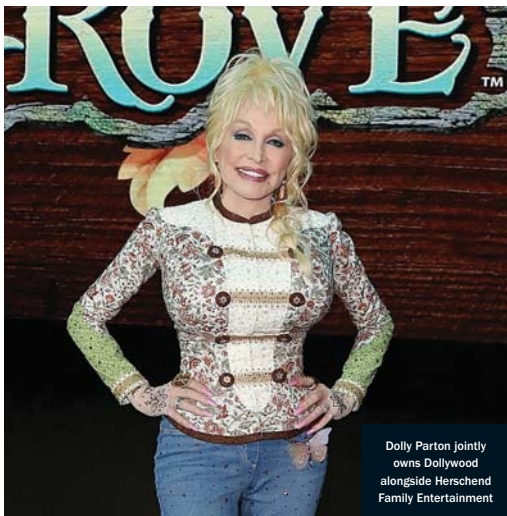
“When I’d be out exploring in the hills around our home in the Smoky Mountains, I’d let my imagination roam free,” says Parton. “I’d pretend that the frogs and butterflies were my friends. I’d imagine what it would be like to fly with a dragonfly or to follow a bear family through the woods. Now all these things are coming true for our guests in Wildwood Grove.”

Visitors will enter Wildwood Grove through the trunk of a giant fallen tree, emerging into the imaginative land envisioned by Parton. At the heart of the land, a 55ft-tall (16.7m) tree grows from a cluster of natural rock and boulders, offering a natural platform for live performances from the park’s entertainers.

At night, the tree will come to life, with a show featuring “butterflies glowing in a kaleidoscope of spectacular colour.”

The main attraction will be Dragonflier – a suspended family rollercoaster. Joining it will be the Treetop Tower, Black Bear Trail, Mad Mocking Bird flying carousel, Sycamore Swing swinging ship and the Frogs and Fireflies carousel.

A 4,000sq ft (371sq m) indoor play area is also included in the plans. Called Hidden Hollow, the space is a climate controlled area with climbing structures, slides and games. A second play area,



Dolly Parton jointly owns Dollywood alongside Herschend Family Entertainment

called Wildwood Creek will offer an outdoor playspace featuring pop jets and splash pools. The space will also feature a set of instruments available to play.

“This area is going to give families a place to explore, play and imagine together, but more importantly, it’s a

place where they can spend more time together,” Parton says.

“I believe everyone has a song in their heart that needs to be set free. Wildwood Grove will be a place where families can learn together about what their heart song truly is.”

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The Poble Espanyol has replications of 117 buildings representing fifteen communities of Spain

Visitors are immersed in the Sanfermines in Pamplona or the Tomatina in Buñol

Anton Vidal director general, Poble Espanyol

Poble Espanyol, a 90-year-old theme park in Barcelona, Spain, is admired by Michael Eisner, Disney chair and chief executive of 21 years.

"Eisner did an interview with a Barcelona newspaper and said that he always visits Poble Espanyol when he's in Barcelona," says Anton Vidal, director general of the Catalan attraction. "For him, it's the first theme park in the world and it inspired Disney and the theme park concept. Now, theme parks of course are very different, but the concept was born here."

Poble Espanyol was established for the 1929 Barcelona International Expo to show the world the Spanish way of living. The idea was to build a town using different architectural styles of the area, such as Roman, Gothic, Mudéjar, Renaissance and Baroque. The park's creators visited 1,600 Iberian towns and villages looking for their inspiration. The site is also home to the Fran Daurel Museum, a contemporary art gallery with works by Pablo Picasso, Salvador Dalí, Joan Miró and other famed Spanish artists.



Anton Vidal is director general of Poble Espanyol

Invest in the future

Poble Espanyol escaped being demolished after the World Fair and grew to be one of Spain's best-loved attractions, recording almost 2 million visits in 2017.

Though its aim is to immerse guests in an environment that's true to history, Vidal says it was important to invest in the future success of the attraction.

A 10-year improvement plan costing more than €10m (\$11.4m) has just been completed with the opening of its final phase, a €2.3m state-of-the-art multimedia experience designed to throw visitors right into the thronging crowds of a vivid, noisy, vibrant, traditional Spanish fiesta.

"These modern installations are designed to show how people live now in the five regions of Spain, and through this we hope to explain the 'Spanish soul'," says Vidal. "For the Fiesta zone, we recorded 180 hours of footage at nine different fiesta locations over a whole year to create this visual spectacular. With the sound of the fiesta all around them and surrounded by the 10-metre-tall 4K screens, visitors will feel as though they're in the middle of the



The museum was built for the 1929 Barcelona International Expo as an exhibit of the architecture and culture of Spain



PEOPLE



Poble Espanyol has undergone a 10-year, €10m improvement plan



- Sanfermines in Pamplona or the Tomatina in Buñol, for example."

The state-of-the-art multimedia installations were handled by Mediapro and bring a "dynamic and didactic" element to Poble Espanyol that's both engaging and capable of evoking emotions. Two further areas have also been completed: a welcome zone with interactive touch screen technology, which introduces visitors to the history of the attraction and helps them plan their visit; and the Feeling Spain zone, which takes visitors on a multi-sensory journey across Spain.

"We also did not want to introduce too much multimedia and technology because we don't want to compromise the feel of the park," says Vidal. "You could put multimedia attractions anywhere but you cannot build a town like this."

Aside from the new investments, Vidal keeps people coming back to Poble Espanyol by working with different partners to host a varied offer of events, such as the OFFSonar electronic music festival, Barcelona Marionettes Festival, Rock and Grill Festival and Biergarten festival. ●



The site is home to a contemporary art gallery called the Fran Daurel Museum

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Buffalo Museum of Science reopens renovated observatory

The Buffalo Museum of Science in Buffalo, New York, is celebrating the redevelopment of its Kellogg Observatory.

Part of the museum's history for close to a century, the observatory – along with its Lundin telescope and rooftop area – has undergone extensive restoration work.

Opened in 1930, the observatory closed in 1999 due to the need for repairs. It also featured outdated equipment and offered limited accessibility to visitors.

HHL Architects was appointed architect partner for the project, with Picone acting as construction contractor. As part of its restoration, the observatory's 90-year-old telescope has been fully restored, with the object sitting under a new aluminised steel dome. The redeveloped roof deck and dome pier are also now available for all museum guests.

"The Kellogg Observatory and its iconic silhouette have been dormant for almost two decades, and we're thrilled to now open the skies to a new generation of explorers," said Marisa Wigglesworth, president and CEO of the Buffalo Society of Natural Sciences.



PHOTO: BUFFALO MUSEUM OF SCIENCE

■ The observatory reopens to the public for the first time in nearly two decades

"Not only does the Kellogg Observatory provide a unique science learning destination for local and regional stargazers, but it solidifies the Buffalo Museum of Science's place as a leading resource for astronomy for our region."

In addition to its physical transformation, the museum has also undergone a rebranding, introducing a new logo and tag line – "Find Why" – which will be rooted in the idea of asking "why?" to science.

■ Details: http://lei.sr?n=F3H7J_T



■ The deal will benefit Unesco members

China and Unesco to promote science

Unesco has reached an agreement with science museums in China to promote the exchange and sharing of science resources between them and other institutions across the world.

Signed at the Shanghai Science and Technology Museum, the agreement will promote cooperation between the Chinese Association of Natural Science Museums and the museums of Unesco member states.

■ Details: http://lei.sr?n=e9W4y_T

Science Museum urged to end fossil fuel deal

A collection of nearly 50 scientists has urged the London Science Museum to end three oil company partnerships, with the collective arguing the sponsorships are "undermining" the museum as a scientific institution.

Called Culture Unstained, the activist collective includes signatories such as broadcaster Chris Packham and writer Sir Jonathon Porritt, with the group urging the Science Museum to drop deals with fossil fuel companies BP, Shell and Equinor.

Having obtained internal reports through Freedom of Information requests, the group says the museum approved sponsorship deals with these companies despite being



PHOTO: CULTURE UNSTAINED

■ The group wants the museum to abandon oil sponsorship

aware they are involved in alleged "corruption, pollution and links to human rights violations".

"To accept sponsorship from an industry that has worked to cast doubt on climate science undermines the scientific community's clear message that climate

change is real and urgent," said professor Naomi Oreskes, one of the signatories. "Partnerships like these risk damaging the public's trust in scientific institutions while legitimising the anti-scientific activities of fossil fuel companies."

■ Details: http://lei.sr?n=e4Y3k_T

AECOM Economics transferring European operation overseas

AECOM – the multinational consulting and engineering firm that provides design, feasibility, masterplanning and construction services to clients all over the world – has dissolved the London-based European division of its entertainment economics arm.

Founded in 1958, when it was known as Economics Research Associates, the Los Angeles-based company completed many assignments for Disney in its early years, before being acquired by AECOM in a landmark deal in November 2007.

Following the closure, AECOM will run its European entertainment economics operation out of its office in the US, the Middle East and Asia.

The division also produces the annual *TEA/AECOM Theme Index and Museum Index* reports (see p58).

John Robinett, senior vice president of Economics at AECOM, told *Attractions Management*: "Due to a decline in attractions- and resorts-related economics volume in Europe, AECOM has decided to lead its entertainment economics services to clients in Europe through our offices in



■ AECOM's main headquarters are located in Los Angeles, California

the Americas, Asia, and the Middle East, rather than through London.

"AECOM is committed to supporting the *Theme Index and Museum Index*, and we're very much looking forward to continuing our collaboration with the

Themed Entertainment Association (TEA) on the report. Our urban planning and real estate economics practice out of London, and our other economics offices throughout the world will be unaffected."

■ Details: http://lei.sr7a=16y4P_T



■ Bloomberg has given US\$43m to US arts

Bloomberg funds US art training scheme

Bloomberg Philanthropies – the charitable arm of Michael Bloomberg's business empire – has granted 45 organisations funding to help finance the small to midsize arts organisations.

To be spread across seven cities, including Austin, Baltimore, Denver, New Orleans, Pittsburgh, and Washington DC, part of the US\$43m funding initially goes to arts organisations in Atlanta, Georgia.

■ Details: http://lei.sr7a=q2v2t_T

Thai cave to become museum following rescue

The cave in which 12 Thai schoolboys and their football coach were trapped for 18 days is to be turned into a museum highlighting the bold rescue operation that saw them escape unharmed.

Trapped after heavy rains partially flooded the cave, an international rescue was launched when the group was found unharmed after 10 days missing. It would be a further eight days before all members of the group would be rescued, with retired Thai Navy Seal diver, Saman Gunan, dying during the mission.

"This area will become a living museum, to show how the operation unfolded," said Narongsak Osottanakorn, who headed up the rescue mission.



PHOTO: THAIKONG BONG, UNW

■ An image taken of the cave mouth during the rescue

"An interactive database will be set up. It will become another major attraction for Thailand."

The Tourism Authority of Thailand has said that it plans to promote the site as a tourist attraction, while Hollywood producers have been quick to try and acquire the movie rights.

Thailand's Prime Minister, Prayut Chan-o-cha commented on the plans, saying that strict safety precautions would need to be taken – both inside and outside of the caves – before any members of the public could be given access.

■ Details: http://lei.sr7a=e8f5R_T

Parques Reunidos acquires Wet 'n' Wild

Village Roadshow has announced the sale of its Wet 'n' Wild waterpark in Sydney, Australia, with Spanish operator Parques Reunidos buying the property for AU\$40m (US\$29.6m).

Opened in December 2013 at a cost of AU\$140m (US\$103.5m), the waterpark covers 250,000sq m, with 42 water slides, three pools and a children's area.

The move is a "unique opportunity" for Parques Reunidos, according to the operator, which said that its first Australian property would provide the opportunity to build a platform in the country through acquisition deals and the development of new indoor centres.

Following the deal Parques Reunidos has 22



■ Sydney is one of two Wet 'n' Wild properties in Australia

waterparks in its portfolio. The company says that it expects to improve performance in the coming years, adding that there is potential to develop a second gate and new themed areas at the park.

Money raised from the sale is being used to reduce the company's debt levels,

with the sale resulting in overall pre-tax losses of about AU\$25m (US\$18.5m) for Village Roadshow. The transaction is expected to be completed in the next three months.

Wet 'n' Wild Sydney is one of two Wet 'n' Wild properties in Australia.

■ Details: http://lei.sr/a=a6b4b_T

INDUSTRY OPINION

Making a difference when it comes to drowning prevention

Aleatha Ezra

For the past nine years, the World Waterpark Association has partnered with thousands of water/leisure facilities and more than 50 international water safety organisations to host the World's Largest Swimming Lesson (WLSL) event each June.

Our overarching goal for the WLSL event is to provide kids and parents exposure to life-saving water safety skills and build awareness about the vital importance of teaching children to swim to help prevent drowning.

According to the World Health Organisation and the Center for Disease Control and Prevention, drowning remains a major public health problem worldwide. In 2015, an estimated 360,000 people died from drowning. Drowning is the third leading cause of unintentional injury-related death, accounting for 7 per cent of all injury-related deaths.

We are working to connect the dots between the real risk of childhood drowning and the need for basic water competency skills and the fact that parents must remain vigilant at all times when supervising children in and around water.

This year's WLSL event took place on 21 June over a 24-hour period. The event not only set a new personal best with 41,814 people participating in the live event at 603 host locations in 27 countries, but we reached our goal of sending the message 'Swimming Lessons Save Lives' more than a billion times – one year earlier than planned.

Next year, we'll celebrate our 10th World's Largest Swimming Lesson event Thursday, 20 June. Facilities interested in learning more about the WLSL event should visit WLSL.org for more information.

Aleatha Ezra, director of park member development, WWA



Huge indoor waterpark opens in Russia

LetoLeto Waterpark, a sprawling indoor attraction in Tyumen, Russia, has opened its doors, promising to keep guests warm no matter what the weather outside.

The Sibentel Holding development has been built in partnership with Turkey's Polin Waterparks and is being billed as the largest in Russia.

LetoLeto boasts tens of water attractions, including more than a kilometre's worth of thrilling slides, a 21-metre tall slide, a 750sq m wave pool and a half-a-kilometre lazy river ride. Polin installed Turbulence, Windigo and Magic Hole slides.

The waterpark has a capacity of 2,500 and is equipped to cater for



■ Russian officials inspect the LetoLeto Waterpark

guests with disabilities. The wider complex also offers a four-star hotel.

"I am sure that LetoLeto will become one of the favourite places for family recreation for Tyumen citizens and will turn it into an attraction for tourists from other regions of the country," said Tyumen

acting governor Alexander Moore. "The government of the Tyumen region creates comfortable conditions for investors in all areas of our economy. The creation of an aqua park is yet another confirmation of the correctness of such a strategy."

■ Details: http://lei.sr/a=b4f6A_T

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Fox acquisition offers new horizons for Disney, says Iger

Disney chief Bob Iger has said the company's acquisition of Fox will offer new compelling ways for it to bring its products to market, utilising newly-acquired intellectual property to create never-before seen products across its portfolio, including in its theme parks.

The US\$71.3bn acquisition of Fox, which has now been approved by Disney's shareholders, sees Disney gain a huge media library and the rights to the first *Star Wars* film and the film rights to the *Fantastic Four* and *X-Men* franchises – two IPs not obtained through its previous multi-billion-dollar acquisitions of Lucasfilm and Marvel.

The move is expected to have a significant impact on the theme park industry, with Disney likely planning to bring its new Fox IPs into its parks.

"In this era of unprecedented consumer choice, brands matter more than ever and our incredible portfolio of high-quality, in-demand branded content uniquely positions us to strategically and successfully navigate this increasingly dynamic marketplace," said Iger, speaking during an earnings call.



PHOTO: SHUTTERSTOCK.COM

■ Bob Iger and Rupert Murdoch announced the Disney/Fox merger in December last year

"The assets we're buying fit perfectly with our plans to substantially grow our intellectual property portfolio and to bring our products to market in ways that consumers, as well as the creative community find extremely compelling."

For the quarter, Parks and Resorts revenue at Disney increased 6 per cent to US\$5.19bn, with operating income up 15 per cent to US\$1.3bn. These figures represent a new high for Disney in what is the operator's Q3.

■ Details: http://lei.sr?w=z682p_T



■ Several Paddington rides are featured

Paddington comes to Pleasure Forest

A *Paddington*-themed attraction has come to Japan, marking the Peruvian bear's first foray into the country's theme park market.

Covering 4,420sq m, *Paddington Town* is an addition to Sagamiako Resort "Pleasure Forest", offering five themed rides and attractions, including a railway line, miniature fire engine, mini-coaster, science attraction and a maze.

■ Details: http://lei.sr?w=w2588_T

Universal considering Fantastic Worlds park

Comcast executive vice president Stephen Burke has confirmed that Universal is looking at building a fourth gate in Orlando, with the theme park set to be the latest to join the market's lucrative attractions sector.

Universal filed a patent in June for the name "Fantastic Worlds", leading many to speculate the filing to be the name of the operator's long-mourmed fourth theme park.

Joining Universal Studios Orlando, Islands of Adventure and Volcano Bay, a fourth Universal property would offer increased competition to Disney, which operates four theme parks, two waterparks and the Disney Springs retail complex in the Orlando area.



■ A fourth Universal park could be coming to Orlando soon

"In terms of a new gate in Florida we are looking at it," said Burke. "We've filed a name registration, we have a lot of great intellectual properties and we love the theme park business, which is one of our best, most consistent businesses."

"Another gate for Universal in Florida would

turn Florida from a two or three-day destination to potentially a week-long destination. We think that would be attractive."

To support longer stays, Universal has grown the hotel side of its business in Orlando, bringing total rooms up to 6,000.

■ Details: http://lei.sr?w=z4y7_T



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Government pulls funding related to Peter Jackson museum

New Zealand's government has suspended NZ\$25m (US\$17m) financing for a convention centre in Wellington, New Zealand, with the plans on hold until Sir Peter Jackson can reach an agreement with the city over his proposed movie museum project.

The country's government had agreed the financial package to help pay for the NZ\$165m (US\$111.6m) development, which would also feature Jackson's museum, however, the Ministry of Business, Innovation and Employment (MBIE) has now put the request on hold.

The much-hyped museum project – which would if realised be home to a collection of movie memorabilia synonymous with Wellington's film-making industry – is currently in limbo, with Jackson continuing to lock horns with the Wellington City Council over the project.

The development was initially approved in 2016, however, progress stalled, with Jackson – who will be investing millions of dollars in the project – raising concerns over the council's decision not to put the design contract out for tender.



■ The project, announced by Sir Peter Jackson in 2015, has encountered numerous problems

Jackson also said in an open letter, that the council seemed "intent on reneging on many of the terms already agreed in the November 2015 signed contract," which he said was the "principal cause of the ongoing delays". According to Robyn

Henderson, MBIE sectors policy manager, the ministry has started a process of assessing the financial agreement. That assessment is now on hold pending an agreement between Jackson and the city.

■ Details: http://lei.sr?a=k7S2x_T



■ Classic cars will be placed on display

New car museum coming to Route 66

Located beside the famous Route 66 in Kansas, Texas, a new car museum will showcase some of the US's most loved cars and motorbikes.

Called Decades of Wheels, the museum will feature more than 300 motor exhibits. Cars from movies, such as the DeLorean from *Back to the Future*, are included among those exhibits. The museum will open its doors on 12 October.

■ Details: http://lei.sr?a=d2A6J_T

London Cartoon Museum plans relocation

Architecture and design practice Sam Jacob Studio will give London's Cartoon Museum "greater flexibility" in displaying its collection, having been appointed to design its new home.

The museum, which showcases a collection of cartoon and comic art dating back as far as the 18th century, was founded in 2006 and is "dedicated to preserving the best of British cartoons, caricatures, comics and animation".

Following a 25-year lease deal agreed with developer Great Portland Estates, the museum will move to a new space, close to London's iconic Oxford Street, leaving its original home in nearby Bloomsbury.



■ Sam Jacob Studio will design the museum's new home

"This is a fantastic institution with an incredible collection and programme," said practice principal Sam Jacob. "Our approach will turn the graphic world of cartoons into a three dimensional space full of humour and delight."

As well as its exhibition spaces, facilities will include

a shop and an "inspiring new learning centre", along with archive space and back of house facilities.

"The new museum will build on the success of the past 12 years, enabling us to bring our amazing collection to life," said museum chair, Oliver Preston.

■ Details: http://lei.sr?a=x4V8R_T

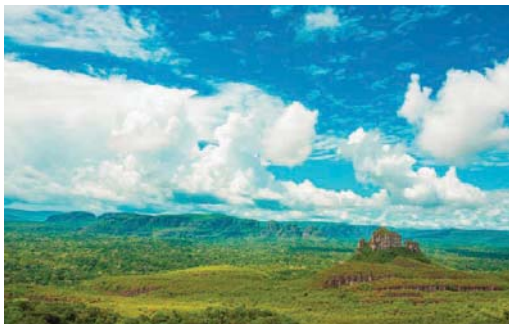
Unesco makes 18 new additions to World Heritage list

Germany's Naumburg Cathedral, the Caliphate City of Medina Azahara in Spain and the Sansa Buddhist Mountain Monasteries of Korea are among the 18 new sites inscribed to Unesco's World Heritage list this year.

Naumburg is one of two German additions, with the historic cathedral dating back to 1028. It is joined by the Archaeological Border Complex of Hedeby and the Danevirke, which is the site of a former trading town from the first and early second millennia.

Located in the central part of West Greenland, a new World Heritage site has been named for Denmark, with the Aasivissuit-Nipisat, Inuit Hunting Ground between Ice and Sea containing the remains of more than 4,200 years of human history.

In Colombia, Chiribiquete National Park – "The Maloca of the Jaguar" is the largest protected area in the country. The park's tepuis – tabletop mountains – have more than 75,000 paintings, spanning more than 20,000 years to the present. Believed to be linked to the worship of the jaguar, the paintings depict hunting, battles, dances



■ Chiribiquete National Park is the largest protected area in Colombia

and ceremonies. The National Park becomes the country's ninth World Heritage site.

Spain's Caliphate City of Medina Azahara also joins the selection, with the 10th century site built by the Umayyad dynasty offering in-depth knowledge of the

now vanished Western Islamic civilization of Al-Andalus. After prospering for a number of years, the city was destroyed during the civil war that put an end to the Caliphate in 1009-10.

■ Details: http://lei.sr?n=p5X3S_T



PHOTO: SHUTTERSTOCK.COM

■ The palace's east wing will be emptied

Queen's art to be moved during palace refurb

More than 10,000 works of art from the British royal family's private collection will be relocated during the \$489.6m refurb of Buckingham Palace.

According to a spokesperson, in addition to relocating some of the works of art to other parts of the building, there are "opportunities" to move works to other parts of the Royal Palaces estate and to loan out certain works of art to public institutions.

■ Details: http://lei.sr?n=Y5N4n_T

English Heritage launches castles campaign

English Heritage has launched a campaign for families to visit its castles, after a survey by the organisation revealed that children's memories of castles are more than twice as likely to have come from film and fiction instead of a real-life visit.

A 2,000 person survey of both children and adults showed that while most adults' first castle sightings are likely to have been in real life, almost two thirds of children remember their first memories from fictitious castles featured in the likes of *Harry Potter*, *Cinderella* and *Frozen*.

Of the children surveyed, more than two thirds said that they enjoyed visiting castles, however less than



PHOTO: SHUTTERSTOCK.COM

■ English Heritage is encouraging people to visit British castles

40 per cent had visited one in the last year, and 12 per cent had never been to one.

English Heritage manages 66 castles – more than any other organisation in Britain. In an effort to boost attendance through the summer months, the body has launched #LoveCastles – a campaign aiming

to bring more families to these historic sites.

"These castles and forts tell the turbulent and often surprising story of power, war and siege in England," said Kate Mavor, CEO of English Heritage. "We encourage you to explore the history of these castles."

■ Details: http://lei.sr?n=w2r2p_T

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Merlin opening first whale sanctuary

Merlin chief executive Nick Varney has reiterated the company's stance on cetacean captivity, as it embarks on its first steps to create an ocean sanctuary for a pair of captive beluga whales.

In 2012, Merlin acquired the Living and Leisure Australia Group (LLA), which within its attractions portfolio included Shanghai Chang Feng Ocean World in China – home to the two whales. Since Merlin's foundation in 1979, company policy has dictated that marine mammals such as whales and dolphins should not be held in captivity.

In June earlier this year, Merlin announced plans to open a first of its kind whale sanctuary in Iceland, with Ocean World's



■ The inlet will offer the whales a sub-Arctic environment

belugas to be transported there in the first or second quarter of 2019.

"Since the acquisition of LLA, Merlin has been committed to finding a sustainable solution to the long-term care of the beluga whales at Changfeng Ocean World

in Shanghai," said Varney.

"This reflects our long held view that cetaceans should not be kept in captivity. To this end, Merlin has found a suitable location in a small bay on Heimaey Island on the south coast of Iceland."

■ Details: http://lei.sr?a=6879_T

INDUSTRY OPINION

How can you use your zoos or aquariums to create change?

Martin Zordan

Progressive zoos and aquariums connect us with wildlife. They do so by sharing their passion for animals and inspiring both visitors and surrounding communities to join the fight to save our natural world.

For wildlife, both the problem and the solution are based on how we interact with nature – what we take from and what we give back to it. This interaction is unique and complex, and zoological institutions are prepared to advise on how to enjoy our planet while still securing its future.

This is perfectly aligned with some of the United Nations Sustainable Development Goals (SDGs). For example, smart and environmentally friendly consumption choices can make a difference, zoos and aquariums can guide their 700 million annual visitors to make the right choices.

This is exactly what WAZA and its members are trying to achieve by choosing certified sustainable palm oil (which has the potential to protect orangutans and other species' habitats) and choosing alternatives to single-use plastics.

Increasingly, zoos and aquariums are advising companies to have a genuine commitment towards species protection. With a growing audience that needs and expects guidance on how to care for our planet, no matter the size or budget, any zoo or aquarium can join this call. At WAZA, we work with, and for, our members, to help them in the unique task of being agents of change.

Martin Zordan, conservation coordinator, World Association of Zoos and Aquariums (WAZA)



US\$158m shark exhibit for New York Aquarium

The New York Aquarium is celebrating the launch of its US\$158m (€135.6m, £120.2m) shark-themed expansion, with the new addition opening on Coney Island's iconic boardwalk.

Covering 57,500sq ft (5,300sq m) and set over three floors, Ocean Wonders: Sharks! features nine galleries, which aim to drive awareness of the importance of sharks to the health of the world's oceans; educate visitors about the severe threats sharks face; and inspire guests to protect New York's own marine wildlife. The new exhibit features more than 115 species of marine life, including 18 species of sharks and rays.

The aquarium was badly damaged in 2012, when



■ The aquarium originally opened its doors in 1957

Hurricane Sandy hit New York, just days before the new expansion was due to break ground. The aquarium, which opened in 1957 was already in need of significant restoration but was closed for an additional seven months as its animals were tended to,

power was restored and the damaged buildings were secured and cleared. The groundbreaking finally took place in January 2014, with part of the aquarium remaining open to the public.

The full restoration is set to be completed in 2020.

■ Details: http://lei.sr?a=3p8C8_T

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Intelligent machines offering new ways of interpreting art

Philadelphia's Barnes Foundation art gallery has used machine learning to create an intelligent art critic, with the technology able to interpret and pair digital artwork together to recognise art style, objects and even images of Jesus.

Created to help users view artificially generated art collections, the new AI can identify basic elements in an artwork – such as people, objects and animals – which it will then categorise and place in different artificially-generated collections.

The technology, however, sees and interprets things differently from a human.

Through computer vision, art is looked at differently, for example, the program interpreting many works by Renoir as being filled with stuffed animals and teddy bears. While on the surface this might seem like a failure in the technology, for Martha Lucy, deputy director for education and public programmes at the Barnes, it supported a theory she had about the artist's work.

"I've been working on an essay about Renoir's obsession with the sense of touch, which I'm trying to link with his desire to revive artisanal values during the industrial era,"



■ Using the AI, the Barnes website allows visitors to access digitised versions of its collection

she said. "A big part of my argument rests on proving (to the extent this is possible) that Renoir was deliberately trying to evoke the sense of touch in his paintings of fleshy naked women. So discovering that the computer was seeing teddy bears – soft things – was good."

Using the AI, the Barnes website allows visitors to access its digitised collection. When the user selects a particular piece, it offers it alongside visually related works, which then offers a slider toggle for similarity.

■ Details: http://lei.sr?n=p6b3e_T



■ Mario was on-hand for the launch

Nintendo brings Labo to KidZania

KidZania's London attraction at the Westfield Shopping Centre has made a new addition to the pint-sized indoor city – the Nintendo Labo.

Teaming with Nintendo, the new addition uses its handheld Switch device, along with cardboard DIY kits crafted to work with the console. In the workshop, visitors will play with the Switch, learning how the technology shapes ideas into reality.

■ Details: http://lei.sr?n=x3j6M_T

Disney creates superhuman robotic stunt man

Disney's Imagineers have unveiled their latest innovation in new generation robotics – an autonomous robotic stunt double.

Called Stuntronics, the animatronic robot can control and alter its pose in mid air, as well as guaranteeing the completion of sophisticated aerial stunts with precision every time.

The robot represents a significant improvement to traditional animatronics, as it can be flung from a wire 60ft into the air and execute acrobatics while in flight.

Robots have been used throughout Disney's theme parks for decades to help create an immersive experience for visitors, as the company wants to make the Disney universe



■ Disney's newest robotics breakthrough is named Stuntronics

and its characters as vivid and as true to their films as possible.

The Stuntronics programme originally began as Disney's "Stickman" project – based on a Z-shaped robot fitted with a laser-range finder, that produces a variety of somersaulting stunts.

The project was sparked by a universal concern at Disney that its parks' robots did not match the increasingly authentic nature of its on-screen characters. As a result, Disney chose to task its Imagineers with improving the dynamics of its animatronics.

■ Details: http://lei.sr?n=F2n8a_T



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INTERVIEW



COEN BERTENS

Fairytale theme park Efteling has gone from strength to strength during its 65-year history, enchanting more visitors last year than ever before. We talk to CEO Coen Bertens about its success



Baron 1898 is a recent addition to Efteling, opening to the public in July 2015

In the recent AECOM and TEA *Theme and Museum Index Report*, Efteling – the fairytale theme park in the south of Holland – was singled out for its achievements in 2017.

"Some specific parks deserve a special mention," writes AECOM's former EMEA director, Margaret Papamichael, in the report. "[One of them] is Efteling."

The report notes that the launch of a Thea award-winning dark ride called Symbolica coinciding with the theme park's 65th birthday celebrations boosted visitor numbers by almost 9 per cent to over 5 million people for the first time ever – a target Efteling originally set for 2020.

These successes were not won in just a year, but are the product of a wider, ongoing plan first launched in 2014.

"The strategy was aimed at developing the park into an international, multi-day holiday destination, welcoming 5 million visitors per year by 2020," Coen Bertens, Efteling's COO, tells *Attractions Management*. "To achieve this goal, the strategy was implemented in phases, with Efteling focusing on offering guests an exceptional experience, both within the theme park and in its accommodation."

World of Efteling

A major boon for the park was Baron 1898, an €18m (\$25m) Bolliger & Mabillard dive coaster that opened in 2015, kicking



Symbolica represents Efteling's largest investment to date

"WE'VE ALWAYS ENSURED TO PRESERVE EFTELING'S NATURAL CHARACTER AND NOT TO FORGET ITS ROOTS"

off the first phase of the development strategy. The Bosrijk accommodation was also expanded at this time.

Phase two meant the addition of the €35m (\$40m) Symbolica: Place of Fantasy and the opening of Holiday Village Efteling Loonsche Land, a brand new hotel, which joins the existing Bosrijk and Efteling Hotel.

"The final phase will consist of the park's expansion by a total of eight hectares and the introduction of a new attraction in 2020," says Bertens, adding that further details have not yet been revealed.

Dubbed World of Efteling, it will mark the resort's first major expansion for many years, helping to attract more visitors, while keeping returning guests happy.

Efteling opened in 1952, with its Fairytale Forest at the heart of the experience.

In this area, fairy stories were brought to life for guests, and it still remains what Efteling is most famous for.

"In the early 80s, the park grew to add new and larger attractions to appeal to a wider demographic, yet we've always ensured to preserve Efteling's natural character and not to forget its roots," Bertens says. ▶

INTERVIEW



Attractions at Efteling are based on elements from ancient myths and legends, fairy tales, fables, and folklore



- "The latest expansion plans will ensure that Efteling's future is protected by both building on its heritage and giving our visitors more reasons to return."

Brabant hospitality

Located in the province of North Brabant, Efteling holds a special place in the Dutch psyche, with most of the population having visited the park at least once in their lifetime. More than 130 million have passed through its gates to date, making it one of the most visited parks in Europe.

"There are a number of factors that make our park different from others in the world," explains Bertens. "Efteling is all about storytelling. Not only in our Fairytale Forest, but also in the more complex rides such as The Flying Dutchman, Fata Morgana or Baron 1898. Fairy tales are universal and can be enjoyed by visitors of all nationalities and all ages.

"All our rides and entertainment are custom-made by our own creative team and are of high-quality. Our employees are very important to us, they all have the innate Brabant hospitality, which contributes to creating a very special Efteling experience that enchants and amazes."

Always innovating

Operationally, Efteling has a range of advantages. Unlike many European theme parks, it's open year-round and also offers late nights in the summer, as well as different seasonal events. The park is also increasingly digital. For example, it has its own app and a new boarding pass ►

"THE LATEST EXPANSION PLANS WILL ENSURE THAT EFTELING'S FUTURE IS PROTECTED BY BUILDING ON ITS HERITAGE"

SYMBOLICA

The €35m family-friendly indoor attraction Symbolica: Place of Fantasy marks the operator's largest ever investment to date.

Sander de Bruijn, head of the design team at Efteling, was responsible for realising the project, which places six people into a single carriage, choosing one of three different routes – the Heroes Tour, the Treasures Tour or the Music Tour. On each of these routes is an alternate story with different adventures and interactive elements.

"Visitors live a whole adventure in Symbolica," says de Bruijn. "They are invited to the palace by King Pardulfus to have an audience with him. When they enter the palace, there is a twist in the story. We enter rooms where we should not really be and that's when the adventure starts."

The concept is based on the drawings of former Efteling designer Henny Knoet, who died in 2013. Working with de Bruijn, a style book of Symbolica was created, detailing everything about the fantasy world and its characters. That work was the foundation of the new attraction.



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The park's Python coaster has been a mainstay since it launched in 1981



"EVERYTHING WE DO IS AIMED AT ENSURING OUR GUESTS LEAVE THE DAILY GRIND OF LIFE BEHIND THEM FOR A WHILE. WE WANT OUR GUESTS TO MAKE AND SHARE MEMORIES THAT WILL LAST A LIFETIME"

► that lets guests pre-book time slots to ride on the rollercoasters. "We want to offer our visitors a personal and seamless experience, as well as easy access to all information about the park, before, during and after their visit," Bertens says.

To stay abreast of what's going on in the park and in the wider industry and for ideas on where to innovate or improve, Bertens says he is on-site as often as possible, engaging with employees and guests. He also visits theme parks around the world, and maintains good relationships with stakeholders and suppliers.

"The key themes that we are seeing emerging today are short holidays near a theme park, demand for healthy food and an element of wellbeing and sustainability," he says. "Economically, things are generally looking positive. However, there are still challenges that we have to overcome."

"We receive our fair share of well-travelled and demanding guests, environmental concerns have grown over the last couple of years, and it can also be challenging to find and keep good quality employees. Finally, cumulative technology is starting to have an impact on our industry. What I mean by this is more and more technology is 'taking



The Flying Dutchman watercoaster is one of Efteling's most popular attractions

over' our industry. We might lose the human touch if we let this happen."

Invest wisely

Bertens says investment in new hardware (rides) and software (shows and entertainment) is vital if you want visitors to return year after year. This investment provides the opportunities to make exciting new memories for Efteling's visitors.

"Each investment is carefully considered and evaluated based on the demands of our guests," he says. "While we could

invest in a new attraction every year, we choose not to, as each ride has to contribute to a particular experience in the park. Typically, we'll build an attraction every few years to maintain our attractiveness and to increase capacity.

"Everything we do is aimed at ensuring our guests leave the daily grind of life behind them for a while."

Efteling believes everyone needs to get away from it all from time to time. We want our guests to make and share memories that will last a lifetime." ●

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This year's Euro Attractions Show promises to be the biggest in the history of the event, with a brand new schedule of seminars to match

This September, the Euro Attractions Show (EAS) returns to Amsterdam, the Netherlands, offering attendees the chance to get up to speed with the latest business trends and best practices, thanks to its extensive educational programme, which runs for five days.

Open to professionals from across the industry, attendees in Amsterdam will represent theme parks, waterparks, FECs, resorts and hotels, museums, cultural attractions, zoos and aquariums, and more.

They'll be welcome to not only browse the 14,000sq m trade show floor and visit more than 525 exhibiting booths, but also to participate in a variety of seminar tracks, including digital future,

guest experience, revenue, design, global challenges, local challenges and marketing.

Across these seven trends-focused tracks will be more than 100 hours of seminar time, with presentations and panels hosted by some of the most experienced professionals in the sector.

Right on track

For attendees interested in the guest experience track, seminars on offer during the event, cover a wide range of topics.

100 years of IAAPA

Celebrating its 100th anniversary in 2018, the International Association of Amusement Parks and Attractions (IAAPA) began in 1918.

IAAPA has become the largest international trade association for permanently located attractions and is dedicated to the preservation and prosperity of the global attractions industry.

www.IAAPA.org @IAAPAHQ #IAAPA100



More than 525 global companies will be exhibiting products over the course of three days



Seven seminar tracks to help your business

- Digital future
- Guest experience
- Revenue
- Design
- Global challenges
- Local challenges
- Marketing



Fort Fun's Andreas Sievering is moderating a panel on how to be inclusive and design and operate with a diverse range of groups in mind, while Electrosonic's Paul Kent will weigh up the value of apps.

In the digital future track, the EU's General Data Protection Regulation (GDPR) raises its head again, as Lars Nielsen from MK Illuminations and his panel offer advice on what to do with the data we collect, store and use. There will also be seminars on virtual and augmented reality.

In the revenue track, check out a seminar entitled #Foodie to find out how you can take inspiration from global food trends to boost profits. Representatives from Leolandia, Tayto Park and Eataly World are participating. A further revenue-led track will look at more than 50 innovative and creative ways to boost secondary spend.

More than 12,000 people are expected to attend, travelling from locations across Europe and beyond

The design track will offer tips on how to use a space to serve more than one purpose, while another seminar will delve into the world of retailtainment and the blurred lines between retail and leisure. Further topics will look at sustainability, overtourism, engaging with schools, marketing strategies and much more.

There are many more seminars available on a whole host of other topics, so attendees are sure to find educational sessions that fit their area of expertise and can look forward to expanding their knowledge at EAS in Amsterdam.

What's more ...

As well as the seven new seminar tracks, there are more opportunities to learn for IAAPA members, with the IAAPA Institute for Attractions Managers, IAAPA Safety Institute, Leadership Breakfast, CEO Talk, the Young Professionals Forum, the Waterpark Forum and two Lunch and Learn sessions.

Of course, the popular CEO Talk returns, which will be moderated by Continuum's Juliana Delaney and will feature Andreas Andersen from Liseberg, Ahmad Hussain from DXB Entertainments and Michael Mack from Europa-Park. Additional registration is required for some of these events.

TO RESERVE BOOTH SPACE

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TO REGISTER TO ATTEND

www.IAAPA.org/EAS



HIGH WATERS

Attractions Management's Tom Anstey visited the brand new Aquatis Aquarium-Vivarium in Lausanne, Switzerland for a fascinating journey through our planet's freshwater environments

To look at the entire history of one of Europe's largest freshwater aquariums, you have to go back 18 years to November 2000.

At the time, city planners in Lausanne, Switzerland, was in the midst of planning to build its new Metro line. Attached to one of its stops near the city's edge would be a multi-storey car park. Envisioned as a park and ride system, the line would boost accessibility and tourism to the city, providing an easy route into central Lausanne and easy access to Lake Geneva, by which the city sits.

City officials decided they wanted to do more than create the new transport system, so called for proposals for an attraction to sit on top of the giant parking structure.

Jacques Richter, co-founder of architectural practice RDR, teamed with aquarium specialists AEP Concept to propose an eye-catching aquarium and hotel development overlooking the city.

The brief was specific and called for no commercial centres such as shopping malls or offices, as that would result in much of the parking being used through the day, but not for the purpose it was created.

Aquatis by numbers

- Different types of ecosystem: 20
- Litres of water: 2 million
- Number of aquariums, vivariums and terrariums: 46
- Size: 3,500sq m (37,673sq ft)
- Space: 12,000sq m (129,166sq ft)
- Parking spaces: 1,200 (park and ride system connected to metro line)
- Areas: 5 (each representing a different continent)
- Reptiles and amphibians: 100
- Fish: 10,000
- Hotel rooms: 143
- Aluminium discs on facade 100,000
- Educational footage: 75 minutes



The aquarium was first discussed in 2000

"We thought about what we could put on the top of a park and ride so people would use the parking spaces at night and on weekends," says Richter. "That's why we made a proposal for an aquarium and a hotel."

RDR's proposal was an L-shaped hotel, with a shimmering circular aquarium at its heart. AEP would create the interiors for the attraction, which combines an aquarium setting with an interactive museum experience.

"The location is a strategic location," says Richter. "You have the highway passing nearby. If you take the Metro you can be downtown in 15 minutes."

In 2005, the city approved the plans, which meant RDR could move on to the design and development phase. The moveable facade of the aquarium was the focal point of the design, with a body of water separating two terraces for the aquarium and the hotel.

Made up of 100,000 anodised aluminium discs, which can move in any direction on a pivot point, the facade was inspired by the scales of a fish moving through the water. As the fish moves, its scales sparkle in the sunlight. For the



The Aquatis Hotel serves business people through the week and visiting tourists on weekends



aquarium, the wind moves the discs, creating a constantly changing artwork.

"The exterior is a wrapping on a black box. Because we're on a raised platform, the facade catches your eye from far away," says Richter. "We had to test it because of the wind and to check the angles of everything. Then it was quite easy to do and easy to put it up," he says.

AEP handled the museum's interiors, which uses a number of technologies and special effects to wow the visitors.

"Nowadays if you're doing a museum or an aquarium you need to astonish people," says Richter. "Many aquariums follow a template and there's a very expected, basic formula that you see frequently. The visitors will begin to feel they've seen it before or start to find it boring. Because of this, you always need to bring in new things. AEP did a really incredible job of doing that."

Over the 18 years from conception to reality, the plans have changed multiple times, constantly evolving to meet the demands of style, structure and cost.

"We knew the shape from the very beginning," says Richter. "We tried to adjust the parking at the border of the site

to maximise the space. We then adjusted the round shape on top of the platform.

"The plan didn't come together right away. We knew there would be a restaurant and terrace, for example, but the water basin was bigger and the terrace was made of wood. Things changed quite a lot.

"We originally wanted to have more green on the site, but you can't control everything and you have to compromise. What is interesting here is that we always wanted to separate the aquarium and hotel terrace with water. The hotel terrace was originally smaller, but then we realised it could double as a space for events and parties. The pool separating the two terraces is only five centimetres deep, so children can also play in it and have fun without worry. Because of the aquarium we wanted water to represent it. It's like bringing a little piece of the lake of Geneva up here into the hills."

As a resident of Lausanne, the project is a particular triumph for Richter. "The response has been great. It's unusual but not aggressive and people are intrigued by it," he says. "I live downtown and, for me to be able to build something like this in Lausanne, I'm very proud of what we've accomplished."



Nowadays if you're
doing a museum
or an aquarium
you need to
astonish people

Jacques Richter, co-founder of
architectural practice RDR



Quentin Delohen

DIRECTOR

AQUATIS

What's your history with the project?

I joined in March 2015 when we opened the hotel. Following the launch, we

concentrated on the aquarium project, before opening in October last year.

With the hotel, I arrived one week before the opening, which is a bit unusual. Now it's going well in terms of business revenue. We have very good occupancy levels, which are increasing. We reached more than 70 per cent in June. Last year we reached 50 per cent for the year, which was not bad. Hopefully this year we can be closer to 60 per cent occupancy.

Has there been notable growth in occupancy since the aquarium's launch?

There has, especially on weekends. Before, it was very quiet and now we reach 50 per cent occupancy, which is what we need to achieve for profitability. At the weekend, we get families and people travelling for leisure. During the week – Monday to Thursday – we get a lot of business customers.



How does the aquarium fit in with the rest of the city?

We have the Metro station downstairs, which makes it very practical. In 10 minutes you are at the main train station and within 20 minutes you are down at Lake Geneva. At the

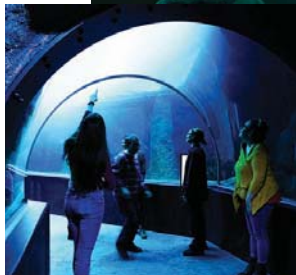
lake you have the Olympic Museum. In two years we will have the Pôle muséal – an arts district, which is under construction at the main train station. This means the three main attractions in Geneva will be on the same Metro line, which is perfect for leisure.

What's the journey been like to get to this point?

The aquarium project was long. The first idea came in 2001, so it has taken 17 years to finally deliver this project. The people who started out the project were not the same people at the end and the vision has changed a lot during that time too.

What we wanted to exhibit also changed. It's not like a normal museum or aquarium at all. There's a lot of scenography and design outside of the tanks. When we first envisioned it, it was more of a "basic style" aquarium – really what you would expect – but all of this changed.

The aquarium and its hotel are located just a few minutes away from central Lausanne



We also had to integrate the Lausanne vivarium's reptiles. It's always been very famous in the city. People liked it but it couldn't afford to operate independently. They always had help from the community and the city and in the end they had to close it because the model wasn't sustainable.

We decided to take it and integrate the vivarium into our aquarium. It took time to rethink the project to accommodate that.

The finances on the deal changed too. We initially budgeted the project at CHF18m (US\$18.1m) but costs rose by CHF16.7m (US\$17.1m) to CHF35m (\$35.2m) You don't find millions under the sofa, so it was quite a challenge for us.



Aquatis is divided up into five biozones and 12 natural environments, each with its own unique scenography representing a different world region

“

We've had more than 280,000 people since opening. We would like to reach 450,000 visitors at the end of our first year

The aquarium's conservation message is strong, reminding visitors of the importance of freshwater throughout its journey

How has attendance been since launch?

We've had more than 280,000 people since opening. We would like to reach 450,000 visitors at the end of our first year, which is a little bit ambitious, but we should be close to 400,000 by that point.

What is the aquarium experience?

There isn't an aquarium like this anywhere else in the world – through the aquarium and vivarium, you travel across five continents.

You start in Europe inside a glacier, then you go through Switzerland and France. Upstairs you visit Africa, Asia and Oceania. When people visit they forget where they are and feel as though they're abroad.

Throughout the experience you have use of different technologies. There are mirrors on the floor, with decorations on the wall and ceilings creating special effects. These kind of things are making the experience unique.

The main idea is to actually teach people that fresh water preservation is a challenge worldwide. There are parts of the world where people need to walk long distances to reach fresh water – the thing we need most. There are screens in the aquarium that tell people how to conserve water and how to be careful not to waste it.

We also tell the history of freshwater and the people and things around it. You

have the dinosaurs and the story of how the countries and the continents were created. It tells the history of our planet.

Is there room for expansion?

We have three empty rooms ranging from 120sqm to 250sqm. We're planning to expand into these spaces in a number of ways, including building a cinema and we want to develop a maker space on our theme of fresh water.

Who are you targeting in terms of visitors?

Lausanne is not enough for us when it comes to outreach and visitation,

The Freshwater Crisis

The key message coming out of Aquatis is that the human population needs to better protect and safeguard freshwater sources.

While 70 per cent of the Earth's surface is water – remaining constant at 1,386,000,000 cubic kilometres – 97.5 per cent of that is undrinkable seawater. The combination of global warming and the continuous increase in the global population have placed freshwater levels under severe strain across the world.

Between 2000 and 2050, global water demand is predicted to rise by 55 per cent. Agriculture accounts for 70 per cent of global freshwater usage and the population increase will mean that by 2035 food production will need to increase by 69 per cent to sustain the human population. Water use in energy creation is also expected to rise by 20 per cent, putting the planet's water sources in higher demand. According to Nasa, many of the world's freshwater sources are depleting faster than they are being replenished, spelling potential disaster for future generations.



Guests are invited on a trip of the five continents to learn about their rich and diverse freshwater ecosystems

we want to extend our message to the French part of Switzerland, then the Swiss part – places like Zurich, Basel, Bern and Lucerne. People will drive between two and three hours to see us and it's perfect for the hotel because they can stay and enjoy the rest of the city.

Then there's Europe – the UK, France and Germany are the three main countries we're targeting in terms of visitors.



Aquatis is also home to an array of different reptiles and plant species

► **Did you encounter any problems along the way?**

We have to admit it was not as perfect as it is now. When we opened, it was a rush. The water was not as clear, the fish were a lot smaller. The piranhas when they arrived were 2-3 centimetres compared to now where they are more mature. The feedback generally has been quite positive.

When it's crowded it is difficult to get the overall picture. You can see the aquarium but you cannot hear well with the screens and feel the technology. Sometimes people are a bit frustrated. There were teething problems. We're on the way to solving it. As soon as you talk about technology there are always some problems.

What are the future goals and targets for the aquarium?

We want the aquarium to be famous across Europe and the rest of the world. We also plan to be more involved in special actions for the environment. We need to be part of a special dialogue on that topic and to be involved in cleaning rivers and lakes.

This isn't just an attraction, it's something that people come to visit and have a nice time but also it's a place to really highlight to people the importance of freshwater to the human race. We have to be careful with the environment, the plastic, the garbage that we produce. They need to know and they need to react. Now is the time to take action. ●

FIRST PERSON

Tom Anstey, managing editor, Attractions Management

Aquatis is unlike any aquarium I have ever experienced. From the moment you enter, it feels a completely



different beast to a traditional aquarium encounter – from its presentation, to its message, to its teaching philosophy.

Technology is there from the moment you walk in, with a mirror at the entrance showing not only the viewer's reflection, but also using special effects to make water droplets and names appear in the mirror.

From there the technology experience continues, with information stations available in a number of languages, with a simple touch screen interface allowing visitors to choose their selected media. Through the aquarium, special moving sets installed in its ceiling reflect into glass panels on the floor, creating the effect that you are walking over amazing scenes taking place beneath your feet.

More than a simple aquarium, Aquatis tells you the history of freshwater, particularly locally, with stories of the people who worked on the river and how its change affected the wider population and planet.

The history lesson dates back as far as the Cretaceous period 112 million years ago, with a full-size moving replica spinosaurus on display as visitors climb from the first to second floor.

In addition to the 10,000 fish that call the aquarium home, a number of reptiles, snakes, lizards, crocodiles and even a komodo dragon are on display.

It's a vast and varied collection, immersing visitors in each world region, no more so than in the Amazon-themed vivarium. Walking into the climate-controlled room, the change in humidity hits you immediately. Walking along a series of wooden walkways, a collection of South American fish and reptiles fill the space, with a series of pools holding the majority of the marine life. From there you step out back into the real world, which places you directly at the door of either the hotel or the park and ride/metro system.

For aquarium, or even museum, lovers, Aquatis is definitely something different. The team has set the goal of being one of Europe's top aquariums and the ambition they've shown with the project suggests that this is likely to be the case very soon.

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With more than two decades of experience creating high quality original content, nWave looks ahead as it continues to produce its own industry-leading creations

THE BIG PICTURE

nWave Pictures boasts one of the biggest collections of independent 3D/4D films for rides, large format theatres and attractions and since 2008 has produced its own feature-length 3D/4D films.

Established in 1994 by film producer and Golden Globe nominee Ben Stassen among others, nWave has steadily grown over the years to become not only an animation studio but a trusted partner to thousands of special venues all over the world.

Attractions Management met with two of the company's leading women, CEO and producer Caroline Van Iseghem and sales director Goedele Gillis, to find out more about the nWave story.

Caroline Van Iseghem

CEO and producer

nWave Pictures

What's your role at nWave?

I'm the producer and I handle everything related to the studio, such as our feature films and attractions. I'm also responsible for the studio's day-to-day tasks, such as hiring staff, running the team, managing the budget, overseeing departmental workflow and purchasing the equipment.

How long have you been in the industry?

I started in 1989 with the Belgian CGI company Little Big One, which was the first Belgian company to own a CGI department. We had one computer that took up half the room, with two processors I think. From this first adventure with Little Big One sprung two CGI companies, including Movida

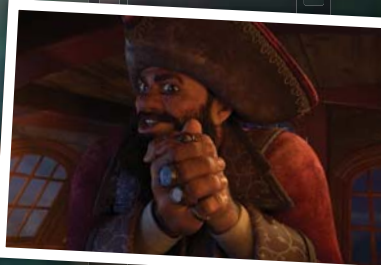
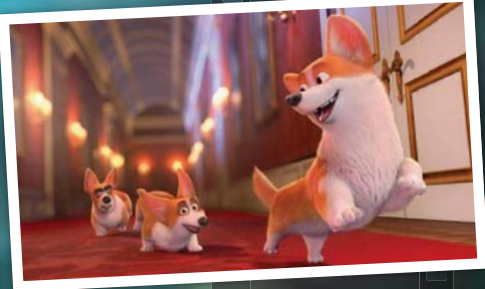


which I developed over the years and we started off with the production of a ride simulation film called *Volcano Mine Ride* under the direction of Ben Stassen. After a while, we merged our companies in order to meet the growing demand from special venues, which is how nWave was born.

What made the new company different?

We started by doing adverts, TV, corporate jobs and things like that. You can survive with that and you always have plenty of work, but it's mainly small productions.

But we quickly created our own business model. We decided to build a library of multimedia content. At that time, it was very expensive for theatres to have their own film product. A four-minute ride simulation film could cost €750,000 or more, so we decided to create and



nWave creations include a Turtle's Tale: Sammy's Adventures (main image), with upcoming releases including The Queen's Corgi and Jolly Roger (above)

"WE WANT PEOPLE TO HAVE THE OPPORTUNITY OF MAKING A CAREER AMONG US, RATHER THAN RECRUITING THEM AS FREELANCERS LIKE OTHER STUDIOS DO"

distribute our own content. We started to create our own library and charged the theatres for the product based on the number of seats, the size of the theatre and the length of the contract. We also charged a premium to keep the content exclusive within a certain area, so that a competitor could not offer something similar.

We moved on to making feature films in 2008, our first being *Fly Me To The Moon*, which was the first stereographic 3D feature animation. Every year we make a new feature film and create complementary attraction films to keep the library fresh.

How has the business grown since 2008?

When we make a feature animation film, we always do one or two attractions films based on that feature film. We now have about 110 people working here.

There's a constant workflow. We don't want to force people to look for work in between productions. On the contrary, we want them to have the opportunity of making a career among us – if they want to of course – rather than recruiting them as freelancers like other studios do.

I'm happy to have kept the same team because good technicians can be very difficult to find. I'll never forget when we started *Fly Me To The Moon*, I was stressed.

You need a range of different talents and it was so hard to

recruit people, especially when you're not well-known, like other well-known studios.

And how did you manage?

It was impossible to find qualified, experienced people, but we had to find a solution, so I decided to hire final-year

Fly Me to the Moon was released by nWave in 2008



Some of nWave's major feature films to date

2008

Fly Me to the Moon



2010

A Turtle's Tale: Sammy's Adventures



2012

A Turtle's Tale 2: Sammy's Escape from Paradise

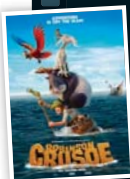
2013

The House of Magic



2016

The Wild Life



2017

The Son of Bigfoot



2019

The Queen's Corgi



nWave was established in 1994 and has offices based in Brussels, Belgium and Los Angeles, California

► students from the ESMA school and we worked on *Fly Me to the Moon* with only a handful of experienced people and the rest fresh out of school.

Do you have a company culture that makes people want to stay longer-term?

Yes, my desire is to keep our animators for more than one production. We offer them full-time employment from one film to the next, even if we have a gap.

As a result, we have people who have been with us for eight, even ten years, which is unusual in this field. Of course that has a cost, and that's why we go from one production to another. It's my job to ensure our different departments have a steady, constant workflow.

Our people work hard but I don't want them to spend the night at work. I think it's important to make sure everyone can combine their work with their personal lives and have enough time to dedicate to their family and hobbies.

We also try to accommodate our working space and make it as welcoming as possible. For example, we bought this building in the late 1990s, and we've been able to accommodate a small gym space for our most athletic members.

After the script is chosen, what's the production process?

We start with the concept of characters and sets. In parallel, we start

working on a storyboard, and afterwards we start working on the layout, animation, modelling and shading.

Unlike some of the bigger studios, where they have a vertical hierarchy, here it's only one line – me for the production and Ben for the direction. This means we can make decisions on the spot.

Would you say there's a style that defines an nWave film?

I think we do have a style. People say that we have a realistic look. I mean, it's CG, but it's realistic in a sense. It's about how you're going to create the images. To be more specific, it's a question of shading, texture and lighting. We also adopt a different angle in our stories, if you look at *Fly Me to the Moon* or *The Son Of Bigfoot*, there's our own nWave twist.

In terms of technology, how much have things changed?

Well, 20 years ago you didn't have the creative people. To work on 3D, you almost had to be an engineer or at least have some technical skills. If you didn't have that, you couldn't create anything on the computer because it was so difficult and not as user-friendly at all as it is today. Today we have an array of softwares to choose from. Therefore, people can now focus on the creative aspect first, rather than the technical aspect. Naturally, we always need TD profiles to support our artists.

Expectations from people are also higher and our animators constantly strive to get better results. They want to achieve more freedom and fluidity in the animation.



nWave is working on a new film – *The Queen's Corgi*



A new film, Jolly Roger, will debut at this year's Euro Attractions Show, coming later to Orlando for IAAPA

Each department strives to improve with the tools they have.

How do you maintain nWave's standards?

Thanks to our experience. Being a smaller company also means having more creative flexibility. You can choose to change position or department and evolve easily. Consequently, you can quickly become a supervisor if you want to. You can build your career, achieving this goal much faster than you could with other big companies.

Our software also improves with each project. Every year something new gets released but we now have the skills to develop our own tools to improve our programs according to our needs. As a result, we're able to create our very own technical environment to help our animators focus on the creative aspect of their job.

What are you working on in the studio at the moment?

We're currently putting the finishing touches to our new feature film, *The Queen's Corgi*. The movie follows Rex, the British monarch's favourite dog, who loses track of his mistress and stumbles across a fight club with dogs of all kinds confronting each other.

In his attempt to return to Buckingham Palace, Rex not only finds love, but also his true self, which is a theme we were happy to also explore with Bigfoot. The schedule is tight but the movie will be released in early 2019, depending on the territory.



All of nWave's productions are created in its in-house studio

"ONE OF THE REASONS FOR NWAVE'S SUCCESS IS THAT WE'VE ALWAYS KEPT TRUE TO OUR CORE BUSINESS"

Goedele Gillis

Sales Director EMEA

nWave Pictures



years. That's why we wanted to create an independent library.

How do you work with your clients?

It's a big advantage of being a small company that we can be very flexible. Scandinavia is one territory, for example, but India is completely different. We don't have to work from a price sheet. We find out what the client is looking for, we get to know them, we research their needs, their park and market, and we tailor the partnership.

We have clients that have been with nWave for 20 years or more. We have the odd client who wants to try something else but we will always maintain good communications with them, because they always come back.

Can you talk a bit about what our readers could expect if they visit you at EAS or IAAPA this year?

Well, we'll have a new attraction, Jolly Roger. It's all about pirates and excitement and fantastic 3D as always. That will be our biggest release for EAS and Orlando. There might be some surprises in Orlando, but that's confidential – otherwise it's not a surprise anymore! But I like to introduce the new attraction film at EAS because not all Europeans make the trip to Orlando.

What makes nWave so successful?

One of the reasons for nWave's success is that we've always kept true to our core business. Our core business is and will always be 3D movies, no matter the shape or length or medium, that's what we're known for. I think that that's our strongpoint and that makes us recognisable.

Why do you think the clients in the attractions industry come to nWave?

It's nWave's level of quality. There is other 3D content on the market, but only nWave 3D is the real deal. It pops into your face, and that's what attracts people.

There's also our reputation. We've been there for many years and we come up with new titles every year, so our clients know that if they sign a three-year contract, they will have a new movie next year and for the season after that. We also take good care of our customers and get back to them asap, if possible on the same day.

In our minds "the client is king" and we'll do what we can to accommodate them.

A good client service and follow-up is one of the reasons they come to nWave.

Why is a 3D/4D offer so important to most attractions?

In theme parks and attractions, people are looking for kicks. People want to be amazed and they want to be blown away by the dinosaur coming out of the screen or Big Foot trying to grab them. When the extra effects are added, that just makes the picture complete. And that's something you will never find in a regular cinema.

It's a strong part of the offer of theme parks because it's also an effective way to get people in. That's why they need a new title every year, to encourage return visits.

It used to be so expensive that parks had to keep the same title for four or five

RIDING THE RAILS

From Norse mythology to a day out at the zoo, we look at a series of multi-million dollar coasters that recently debuted at visitor attractions around the world

BOLLIGER & MABILLARD

VALKYRIA

Liseberg

Gothenburg, Sweden

Valkyria, a steel dive coaster created by Bolliger & Mabillard, took its maiden flight on 10 August, representing the largest ever investment made in Swedish theme park Liseberg's 95-year history.

A US\$33.6m investment, which also includes Loke – a Gyro Swing manufactured by Intamin – Valkyria is a key part of the park's long-term masterplan. Its name is derived from the Norse mythology creature Valkyrie – a mythological creature that took fallen warriors into the afterlife.

"Valkyria is important. It is the biggest investment in the history of the park – and one of the most complicated projects we have completed," Liseberg CEO Andreas Andersen told *Attractions Management*.

"It's the last 'big' attraction we can construct in the park for the next few years, because we have a very extensive infrastructure project being built in the north part of the park – and our expansion



Valkyria is Liseberg's largest ever investment

project in the south end of the park – both starting up in 2019. In that sense, Valkyria is a bit like an insurance policy, making sure we have a relevant and updated attraction product for the next few years."

Climbing to 47m with drops of up to 50m, Valkyria includes three inversions and is laid out over 700m. The ride, which reaches speeds of up to 65.2mph,

replaces Kanonen – a US\$5.6m steel launch coaster from Intamin, which was dismantled at the end of 2016.

"Valkyria is the perfect complement to our coaster portfolio, which also includes Helix, Balder and Lisebergbanan," said Andersen. "With the elaborate theming and landscaping here at Liseberg, it fits the park very well."

TWEESTRYD

Wildlands Adventure Zoo Emmen
Drenthe, the Netherlands

African for 'Duel', the Tweestryd twin shuttle coaster is a new addition to the Wildlands Adventure Zoo in Drenthe.

A story-driven "adventure zoo" opened in 2016 to replace its home of 80 years, Wildlands houses more than 7,000 animals along with its rides to tell a story of discovering new worlds and experiencing adventure.

Joining the hybrid attraction's 'Serenga' area, themed to recreate the savanna and desert habitats of Africa, Tweestryd opened to the public in March.

Installed by RCS GmbH and manufactured by Vekoma as a custom version of its family boomerang-style coaster, Tweestryd is 218m in length, with the ride reaching heights of 20m and going as fast as 37.3mph.

The story of the attraction is that of a mine which closed 40 years prior. It features two separate tracks sitting next to each other, with passengers being lifted up backwards, before being released launched forwards and then backwards again in a race back to the station.

Following the theme, when riders race each other, depending on the result, money will be committed to the charity ActionAid, which works to fight poverty and injustice worldwide. If the blue cart wins, riders are supporting the charity's work related to fair mining, and if the red one wins, riders will be raising money for sustainable agricultural projects. ▶

VEKOMA



The park chose an African name because of the themed area the coaster is set in

"When riders race each other, depending on the result, money will be committed to the charity ActionAid"



The Vekoma-designed Tweestryd races to win money for charity



Intamin's trains allow riders to experience the feeling of "flying through the air", even for taller people

"Hyperion takes the crown from PortAventura's Shambhala as the tallest and fastest hyper coaster in Europe"

► HYPERION

Energylandia

Zator, Malopolskie, Poland

INTAMIN

A new addition to Poland's Energylandia, Hyperion is an Intamin-manufactured steel hyper rollercoaster, which takes the crown from PortAventura's Shambhala as the tallest and fastest hyper coaster in Europe.

The ride, which opened to the public on 14 July and follows a sci-fi theme, climbs 77m, with a drop of 80m, reaching maximum velocity of 88.2mph.

It starts inside a space station setting with a research team (the riders) sent on a research mission to Saturn's moon of Hyperion. The crew's spaceship enters a black hole, passing through space and time into another universe.

The track extends 1,450m, creating feelings of weightlessness and extreme gravity through the ride's twists and turns. It also features a water splash and has two trains, each able to carry up to 28 people.



Hyperion joins three Intamin water rides installed at the park this year. These include the Speed Water Coaster, the Anaconda spillwater ride and the Jungle Adventure river rapids.

Passengers are immersed in a space scenario on a research mission to Saturn's moon - Hyperion



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The B&M ride reaches speeds of up to 59mph, with three inversions

BOLLIGER & MABILLARD

FENIX

Toverland

Limburg, Netherlands

Opened on 7 July, Toverland's new Fenix coaster is the "ultimate flying experience", according to its operator.

While the mythical firebird the ride is named after only rises from its own ashes every 777 years, the steel wing coaster runs a little more frequently, taking one minute and 45 seconds to complete its circuit.

Covering 813m and climbing 40m, the coaster includes three inversions, reaching speeds of up to 59mph and creating the sensation of flight.

Elements of the ride include a dive drop, immelmann loop, helix and a Zero-G roll. IMAScore created the ride music, while RCS GmbH installed the US\$19.7m attraction.

Fenix joins several new attractions as part of Avalon – a new themed area for Toverland representing the largest expansion in the park's history. A total investment of US\$40.6m, Fenix is joined by Merlin's Quest – a water attraction that passes underneath the coaster – as well as an interactive magic show.

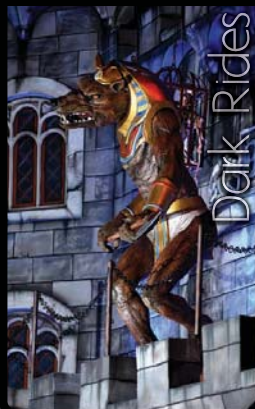
With its expansion, Toverland has stated its ambition to break the one million visitor mark over a full season. The park's owners plan to increase the length of stay with further ride developments, as well as the opening a four-star hotel resort.

"Elements of the ride include a dive drop, immelmann loop, helix and a Zero-G roll"

Merlin's Quest is a new water attraction which passes underneath Fenix



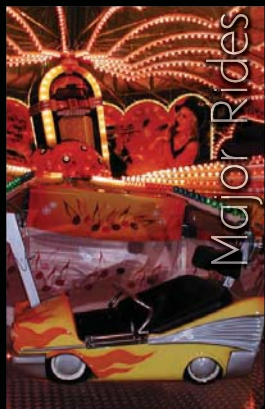
Venetian Carousels



Dark Rides



Bumper Cars



Major Rides

TEA/AECOM THEME INDEX 2017

JUST THE TICKET

The TEA/AECOM Report 2017 shows major theme park operators had an outstanding year, while stabilised global economies and strong investment planning bodes well for the global attractions industry going forward

THEME PARKS

Disney continues to reign supreme, with the operator gaining a 6.8 per cent increase in visitors – up to 150 million in 2017. Merlin Entertainments came a distant second, upping its visitation year-on-year to 66 million visitors, marking a 7.8 per cent increase. Universal rounded out the top three, with a 4.4 per cent increase of around 2 million visitors.

For the top 10 theme park groups overall, attendance growth rose by a combined 8.6 per cent to 475.8 million visitors. Fourth-placed OCT Parks China enjoyed the most growth, increasing visitation by

32.9 per cent to 42.9 million visitors – a staggering rise of 10.6 million people (Table 1) through the course of the year.

For individual theme park attractions, Disney also sits on top of the pile, with the top three most-visited properties and eight of the top 10 attractions being Disney's. The most-visited park – Magic Kingdom in Orlando, Florida – saw a slight increase of 0.3 per cent, while Disneyland in California was second with a 2 per cent rise and Tokyo Disneyland upped its visitor figures by 0.4 per cent in third place.

Aside from Disney, fourth-placed Universal Studios Japan saw its visitation rise by 3 per cent, with 14.9 million visitors

in 2017. Universal Studios in Orlando also saw a slight rise of 2 per cent. Opened in 2016, Shanghai Disneyland broke the top 10, coming eighth with 11 million visitors in its first full year of operation.



“ FOR THE TOP 10 THEME PARK GROUPS OVERALL, GLOBAL ATTENDANCE GROWTH ROSE BY A COMBINED 8.6 PER CENT TO 475.8 MILLION VISITORS ”

Table 1: Theme Park Groups Worldwide

Rank & Group name	% Change	Attendance 2017	Attendance 2016
1 WALT DISNEY ATTRACTIONS	6.8%	150,014,000	140,403,000
2 MERLIN ENTERTAINMENTS GROUP	7.8%	66,000,000	61,200,000
3 UNIVERSAL PARKS AND RESORTS	4.4%	49,458,000	47,356,000
4 OCT PARKS CHINA	32.9%	42,880,000	32,270,000
5 FANTAWILD	21.7%	38,495,000	31,639,000
6 CHIMELONG GROUP	13.4%	31,031,000	27,362,000
7 SIX FLAGS INC.	2.3%	30,789,000	30,108,000
8 CEDAR FAIR ENTERTAINMENT COMPANY	2.4%	25,700,000	25,104,000
9 SEAWORLD PARKS & ENTERTAINMENT	-5.5%	20,800,000	22,000,000
10 PARQUES REUNIDOS	-1.1%	20,600,000	20,825,000
TOP 10 ATTENDANCE GROWTH 2016-17	8.6%	475,767,000	438,267,000

Walt Disney is the theme park leader, outperforming its nearest rival Merlin by nearly 90 million visitors



A Mandarin-language version of The Lion King takes place at Shanghai Disneyland



Minions are a big draw for Universal Studios Japan – the most visited non-Disney park on the list

Mainland China helped buoy the Asian market in terms of attendance growth by 5.5 per cent. Many new parks experienced double-digit growth year-on-year, with Shanghai Disney leading the way.

Overall, visitation increased to 134.2 million visitors in the Asia-Pacific region, though it wasn't all plain sailing, as parks in South Korea – particularly Lotte World and Samsung Everland – were hit hard, owing to “geopolitical events that discouraged tourism from Mainland Chinese” – their key tourist demographic.

Table 2: Top 20 Amusement/theme parks Worldwide

Rank, Park & Location	% Change	Attendance 2017	Attendance 2016
1 MAGIC KINGDOM AT WALT DISNEY WORLD, LAKE BUENA VISTA, FL, U.S.	0.30%	20,450,000	20,395,000
2 DISNEYLAND, ANAHEIM, CA, U.S.	2.00%	18,300,000	17,943,000
3 TOKYO DISNEYLAND, TOKYO, JAPAN	0.40%	16,600,000	16,540,000
4 UNIVERSAL STUDIOS JAPAN, OSAKA, JAPAN	3.00%	14,935,000	14,500,000
5 TOKYO DISNEYSEA, TOKYO, JAPAN	0.30%	13,500,000	13,460,000
6 DISNEY'S ANIMAL KINGDOM AT WALT DISNEY WORLD, LAKE BUENA VISTA, FL, U.S.	15.30%	12,500,000	10,844,000
7 EPCOT AT WALT DISNEY WORLD, LAKE BUENA VISTA, FL	4.20%	12,200,000	11,712,000
8 SHANGHAI DISNEYLAND, SHANGHAI, CHINA	96.40%	11,000,000	5,600,000
9 DISNEY'S HOLLYWOOD STUDIOS AT WALT DISNEY WORLD, LAKE BUENA VISTA, FL, U.S.	-0.50%	10,722,000	10,776,000
10 UNIVERSAL STUDIOS AT UNIVERSAL ORLANDO, FL, U.S.	2.00%	10,198,000	9,998,000
11 CHIMELONG OCEAN KINGDOM, HENGQIN, CHINA	15.50%	9,788,000	8,474,000
12 DISNEYLAND PARK AT DISNEYLAND PARIS, MARNE-LA-VALLEE, FRANCE	15.00%	9,660,000	8,400,000
13 DISNEY CALIFORNIA ADVENTURE, ANAHEIM, CA, U.S.	3.00%	9,574,000	9,295,000
14 ISLANDS OF ADVENTURE AT UNIVERSAL ORLANDO, FL, U.S.	2.00%	9,549,000	9,362,000
15 UNIVERSAL STUDIOS HOLLYWOOD, UNIVERSAL CITY, CA, U.S.	12.00%	9,056,000	8,086,000
16 LOTTE WORLD, SEOUL, SOUTH KOREA	-17.60%	6,714,000	8,150,000
17 EVERLAND, GYEONGGI-DO, SOUTH KOREA	-9.50%	6,310,000	6,970,000*
18 HONG KONG DISNEYLAND, HONG KONG SAR	1.60%	6,200,000	6,100,000
19 NAGASHIMA SPA LAND, KUWANA, JAPAN	1.40%	5,930,000	5,850,000
20 OCEAN PARK, HONG KONG SAR	-3.30%	5,800,000	5,996,000
21 EUROPA-PARK, RUST, GERMANY	1.80%	5,700,000	5,600,000
22 WALT DISNEY STUDIOS PARK AT DISNEYLAND PARIS, MARNE-LA-VALLEE, FRANCE	4.60%	5,200,000	4,970,000
23 DE EFTELING, KAATSHEUVEL, NETHERLANDS	8.70%	5,180,000	4,764,000
24 TIVOLI GARDENS, COPENHAGEN, DENMARK	0.00%	4,640,000	4,640,000
25 UNIVERSAL STUDIOS SINGAPORE, SINGAPORE	2.90%	4,220,000	4,100,000
TOP 25 TOTAL ATTENDANCE 2017		243,926,000	232,525,000
TOP 25 ATTENDANCE GROWTH 2016 -17	4.7%	243,926,000	233,057,000

Source: TEA/AECOM 2017 Theme Index and Museum Index



Volcano Bay (above) joins the waterparks list in sixth position, while Chimelong (below) remains the world's most visited waterpark

Table 3: Top 20 Waterparks Worldwide

Rank, Park & Location	% Change	Attendance 2017	Attendance 2016
1 CHIMELONG WATER PARK, GUANGZHOU, CHINA	6.00%	2,690,000	2,538,000
2 TYPHOON LAGOON AT DISNEY WORLD, ORLANDO, FL, U.S.	-5.00%	2,163,000	2,277,000
3 THERMAS DOS LARANJAIS, OLIMPIA, BRAZIL	2.50%	2,007,000	1,959,000
4 BLIZZARD BEACH AT DISNEY WORLD, ORLANDO, FL, U.S.	-7.00%	1,945,000	2,091,000
5 BAHAMAS AQUAVENTURE WATER PARK, BAHAMAS	-2.00%	1,831,000	1,868,000
6 UNIVERSAL'S VOLCANO BAY, ORLANDO, FL, U.S.	NEW	1,500,000	NA
7 HOT PARK RIO QUENTE, CALDAS NOVAS, BRAZIL	7.20%	1,481,000	1,381,000
8 AQUATICA, ORLANDO, FL, U.S.	-10.00%	1,382,000	1,536,000
9 CARIBBEAN BAY, GYEONGGI-DO, SOUTH KOREA	-3.50%	1,380,000	1,430,000*
10 AQUAVENTURE WATER PARK, DUBAI, U.A.E.	-5.60%	1,350,000	1,430,000
11 OCEAN WORLD, GANGWON-DO, SOUTH KOREA	-9.70%	1,330,000	1,473,000
12 THERME ERDING, ERDING, GERMANY	6.00%	1,320,000	1,245,000
13 SUNWAY LAGOON, KUALA LUMPUR, MALAYSIA	2.40%	1,300,000	1,270,000
14 KAIFENG YINJI WATER PARK, KAIFENG, CHINA	46.10%	1,300,000	890,000
15 AQUAPALACE, PRAGUE, CZECH REPUBLIC	18.80%	1,215,000	1,023,000
16 SIAM PARK, SANTA CRUZ DE TENERIFE, SPAIN	20.90%	1,209,000	1,000,000
17 WUHU FANTAWILD WATER PARK, WUHU, CHINA	17.60%	1,204,000	1,024,000
18 SHENYANG ROYAL OCEAN PARK – WATER WORLD, FUSHUN, CHINA	2.60%	1,200,000	1,170,000
19 WET 'N' WILD GOLD COAST, GOLD COAST, AUSTRALIA	-5.00%	1,180,000	1,242,000
20 TROPICAL ISLANDS, KRAUSNICK, GERMANY	3.10%	1,168,000	1,133,000
TOP 20 ATTENDANCE GROWTH 2017		30,155,000	27,980,000
TOP 20 ATTENDANCE GROWTH 2016-17	1.6%	30,155,000	29,688,000

Source: TEA/AECOM 2017 Theme Index and Museum Index



WATERPARKS

Waterpark attendance has for the first time broken 30 million visitors among the world's top 20, with particularly strong performance from Europe's top waterparks.

Across the world's top 20 most-visited waterparks, attendance increased 1.6 per cent between 2016 and 2017 – breaking the 30 million visitor barrier for the first time in the report's history.

Chimelong in China retains the title of world's most-visited waterpark, with a 6 per cent increase year-on-year. Making its debut on the list is Orlando's Volcano Bay, as the Universal waterpark ranked sixth with 1.5 million visitors in its first year. The largest attendance rise came for 16th-ranked Siam Park on the Canary Islands, which grew visitor numbers 20.9 per cent.

In Latin America, waterpark visits totalled

Table 4: Top 20 Museums Worldwide

Rank, Park & Location	% Change	Attendance 2017	Attendance 2016
1 LOUVRE, PARIS, FRANCE	9.50%	8,100,000	7,400,000
2 NATIONAL MUSEUM OF CHINA, BEIJING, CHINA	6.80%	8,063,000	7,550,000
3 NATIONAL AIR AND SPACE MUSEUM, WASHINGTON, DC, U.S.	-6.70%	7,000,000	7,500,000
4 THE METROPOLITAN MUSEUM OF ART, NEW YORK, NY, U.S.	4.50%	7,000,000	6,700,000
5 VATICAN MUSEUMS, VATICAN, VATICAN CITY	5.90%	6,427,000	6,067,000
6 SHANGHAI SCIENCE & TECHNOLOGY MUSEUM, SHANGHAI, CHINA	1.70%	6,421,000	6,316,000
7 NATIONAL MUSEUM OF NATURAL HISTORY, WASHINGTON, DC U.S.	-15.50%	6,000,000	7,100,000
8 BRITISH MUSEUM, LONDON, U.K.	-8.00%	5,907,000	6,420,000
9 TATE MODERN, LONDON, U.K.	-3.10%	5,656,000	5,839,000
10 NATIONAL GALLERY OF ART, WASHINGTON, DC, U.S.	22.80%	5,232,000	4,261,000
11 NATIONAL GALLERY, LONDON, U.K.	-16.50%	5,229,000	6,263,000
12 AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK, NY, U.S.	0.00%	5,000,000	5,000,000
13 NATIONAL PALACE MUSEUM (TAIWAN), TAIPEI, TAIWAN	-4.90%	4,436,000	4,666,000
14 NATURAL HISTORY MUSEUM, LONDON, U.K.	-4.10%	4,435,000	4,624,000
15 STATE HERMITAGE, ST PETERSBURG, RUSSIA	2.50%	4,220,000	4,119,000
16 CHINA SCIENCE TECHNOLOGY MUSEUM, BEIJING, CHINA	4.00%	3,983,000	3,830,000
17 REINA SOFIA, MADRID, SPAIN	6.90%	3,897,000	3,647,000
18 NATIONAL MUSEUM OF AMERICAN HISTORY, WASHINGTON, DC, U.S.	0.00%	3,800,000	3,800,000
19 VICTORIA & ALBERT MUSEUM, LONDON, U.K.	25.40%	3,790,000	3,022,000
20 CENTRE POMPIDOU, PARIS, FRANCE	2.20%	3,371,000	3,300,000
TOP 25 ATTENDANCE GROWTH 2017		107,967,000	107,424,000
TOP 25 ATTENDANCE GROWTH 2016-17	0.2%	107,967,000	107,798,000

Source: TEA/AECOM 2017 Theme Index and Museum Index



Attendance at London's V&A was boosted by three major exhibitions



ASIA'S CULTURE SECTOR RECORDED THE FASTEST GROWTH WORLDWIDE, WITH AN 11 PER CENT INCREASE IN VISITOR NUMBERS



9.9 million visitors, raising expectations that 2018 will for the first time see that region cross over the 10 million mark. While there were increases at several properties in Brazil, the 2017 earthquake in Central Mexico led to declines, particularly for Six Flags Hurricane Harbor Oaxtepec – a newly acquired Six Flags waterpark in its inaugural season.

For the EMEA market, overall attendance was up 3.2 per cent, though visitation in the Middle East declined due to “the significant increase in competition for leisure time and spend” in the region, impacting across the board and felt by the

region's most visited attraction – Dubai's Aquaventure – which declined 5.6 per cent.

Prague's Aquapalace in the Czech Republic had an excellent year, increasing its attendance by 18.8 per cent, and Therme Erding in Germany, Europe's most visited waterpark, enjoyed a 6 per cent rise.

The top 20 waterparks in the US suffered in 2017, with a 2.9 per cent decline, driven by lack of reinvestment and significant bad weather.

MUSEUMS

France's museums have shown significant recovery following a tumultuous 2016, which had been affected by terror attacks, strikes and serious flooding. The Louvre reclaimed top spot as the world's most visited museum with a 9.5 per cent increase in visitor numbers. Similarly, the Musée D'Orsay experienced a significant recovery, with a 5.9 per cent increase.

Across the Channel it's not been so rosy, with uncertainty over Brexit and renewed security concerns affecting Britain's museums, particularly in London where

four of the five museums in the top 20 suffered declines in visitation.

The top-ranked British Museum – which came in eighth – saw numbers drop from 6.4 million in 2016 to 5.9 million in 2017.

In ninth, Tate Modern saw its visitor numbers drop 3.1 per cent, while the National Gallery dropped to eleventh place. There was a 4.1 per cent decline at the Natural History Museum. Bucking the trend, the Victoria & Albert Museum upped attendance by 25.4 per cent to 3.8 million.

Asia's culture sector recorded the fastest growth worldwide, with an 11 per cent increase in visitor numbers.

Of the top 20 museums worldwide, seven were in China, with the newly opened Chengdu Museum entering the Index for the first time.

This strong performance has been partly fuelled by “an emerging middle class with rising levels of education, cultural awareness and disposable income, exposure to global cultural trends through online and social media, as well as increased international travel to destinations with high-quality museums”.



The Louvre regains its spot as the world's most visited museum and gallery

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EMEA FOCUS

We spoke with Margreet Papamichael, founder of CLEAR Associates
about what the report means for the EMEA region

What successes have you seen in EMEA theme parks?

The main successes are those that have focused on events and those where the greatest investments have been.

The events side of it is interesting. The success of Halloween and the incorporation of other seasonal events is increasing, and that seems to be working. Big investments, such as additional hotel rooms and new rides, are also making a difference. We can see that at Efteling where attendance went up by 8.7 per cent.

What other trends have you observed across the EMEA region over the last year?

In France, the story is one of a market which is picking up where it left off a year ago – at least for the large part.

The difficulty with EMEA numbers in the report this year is that they're very much influenced by the big growth at Disney (15 per cent). Disneyland Paris attendance had dropped 14 per cent in 2016, but this year's improvement has made up for that.

Other theme parks have done well in France and it's been OK weather-wise, helping drive these improved numbers.

So if we call France 'happy' then we could call the UK a little bit 'sad or



Papamichael previously contributed to the report as director of economics at AECOM

contemplative'. It may have something to do with consumer confidence and, with Brexit looming, waiting to see what will happen to the economy.

Official statistics show increased tourism to London but the report doesn't necessarily reflect that, with several major institutions reporting attendance declines. When you're looking for an answer, it really depends on which numbers you're following.

One of the things we looked at was tourism day visits to London – those were up. Domestic tourism and day trips for UK regions as a whole – were also up.

It becomes very difficult to prove, but the number of day trips is up in every region of the UK. This could indicate people are taking more staycations and day trips.

If the increase in the number of tourists isn't followed by an attendance rise in attraction admissions, it suggests increased competition. That's one explanation. It may be that people are visiting a wider range of attractions rather than just the big names. Either because the ticket prices are prohibitive of numerous visits per annum or a lack of investment in, "new things to do" in the larger attractions.

There's a third explanation that gets cited – that people won't go to larger attractions because of security fears. I've tried to find evidence of this, but most of the data suggests overall visits are up.

This is a case of multiple factors coming together. You have consumer confidence and people not wanting to spend big money on an entry ticket. Increased competition and lack of investment at some of the larger attractions are also factors to consider.

Were any other countries of particular interest?

Italy had a really rough year. I hope they get great weather this summer, no more floods, and a more stable political



French visitor attractions like Parc Astérix in Plailly have shown significant recovery following a tough 2016



THE EUROPEAN WATERPARK MARKET OFFERS A MIX OF INDOOR AND OUTDOOR FACILITIES. THERME ERDING DOES AN ADDITIONAL 500K VISITORS IN ITS SPA ALONE

► environment. They deserve it and they've earned it, whichever way you want to look at it. They've had a rough ride. So in that sense my heart goes out to the Italians.

How did the Middle East perform?

We're aware expectations were set high and that those haven't been met. Will they ever be met? Probably not to the extent that they were floated originally. For instance, I don't see Dubai Parks and Resorts reaching its predicted levels in the near future.

There are different ways you can look at this however. They've always said that in the Middle East visitor attractions live off tourism. Tourism numbers are the most difficult numbers to get up. It takes time for a new tourist attraction to solidify its position in the market. It needs time to get onto Trip Advisor and needs time to get into the brochure of the travel agents for example. Building that market and growing visitor numbers is just going to take time.

They were set very high expectations and I'm not surprised they haven't been met, but I hope that, over time, total tourism to that region will grow, and thereby a share of that will grow the visitor numbers for the theme parks and the visitor attractions.

Secondly, there is quite a bit of competition for leisure time and a large part of attendance is currently driven by residents, as opposed to tourists.

The Middle East is home to some great innovative Family Entertainment Centers and there are some exciting new developments in that area that are all

vying for the residents' time and money. In this sense, innovation in the sector is really coming from the Middle East.

How did the waterpark sector fare?

The European waterpark market offers a mix of indoor and outdoor facilities. Therme Erding does an additional 500k visitors in its spa alone, which is not included in their waterpark attendance, but is quite a large slice of their annual turnover. Aquapalace and most European waterparks have a spa element.

We ought to be looking at exporting this indoor/outdoor, fun/wellness, all-seasons model. Tropical Islands, where they've increased their attendance year on year moving from an indoor to indoor/outdoor waterpark, is also now expanding its accommodation product around it.

That just seems to be very successful, and it's definitely worth seeing if that model is translatable to other markets.

Was it surprising that attendances dropped in the Middle East waterparks market but increased in Europe?

These two markets are very different. There's so much competition at the moment from a leisure perspective in the Middle East, it's incredible. On top of that, Aquaventure in Dubai had to close over the high season for a couple of days for maintenance, so that had an impact. That dip in the Middle East impacted the whole region, because there are so many new things for visitors to do.

How does this affect the market?

Visitors will go to the latest openings. They go there a couple of times and then need to be enticed back with new investment. It's going to be a while until that amount of supply in leisure facilities and visitor attractions is properly absorbed and stabilised into that market.

When it comes to museums, what are the key points?

Museums results are affected by fluctuations in attendance, usually as a result of major temporary exhibitions.

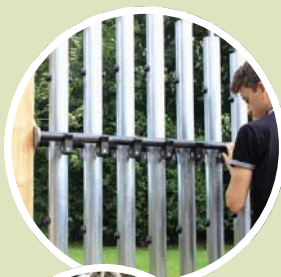
If they have a couple of really successful exhibitions, then they're going to be on the up that year, but if one year, they don't pull in the same numbers, attendances drop.

This isn't the same as an overall drop in attendance, it's more a question of not having a blockbuster exhibition.

It's unfortunate that we have to report when numbers drop as a result of this, but it's a challenge to keep attendances at a high level every year – there can only be so many brilliant exhibitions.

And perhaps the price of exhibitions can be a factor too?

There's an overall increase in competition, very much because of all the free stuff that museums are putting out there for children and adults to do. It increasingly blurs the line between attractions and museums, which in turn leads to successfully competition with regular and paid for attractions. ●



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PETAL POWER

A 30-acre garden in the centre of Atlanta has become famous for its collections, conservation work and art exhibitions in nature, and is now a beloved haven for locals. Mary Pat Matheson, CEO of Atlanta Botanical Garden, talks to Kath Hudson about her vision



Mary Pat Matheson has worked at the Atlanta Botanical Garden since 2002



When I joined in 2002, I saw the garden as an adolescent in a city which was growing up," says Mary Pat Matheson. "I realised it had huge potential for growth and my expertise is in raising money to build gardens. It had some great staff, as well as the largest collection of carnivorous plants in the world and the largest collection of orchids in the US. I told the executive committee that I wanted to create big exhibitions and they gave me the freedom to be creative."

Matheson kept true to her word; under her stewardship Atlanta Botanical Garden, located in Atlanta, Georgia, has gone from strength to strength. She has increased annual visits from 120,000 to 500,000, as well as raising funds and overseeing



The Atlanta Botanical Garden is home to a number of living sculptures, ranging from 26 feet tall to 21 feet wide

an ambitious expansion of the main site and the launch of a second, the Atlanta Botanical Garden, Gainesville.

One of Matheson's ideas credited with putting the attraction on the map was to turn it into an outdoor art gallery, inserting sculpture among the plants.

The first exhibition – a glass sculpture of Dale Chihuly, in 2004 – helped lay the groundwork for the first capital campaign. However, the second time the artist was showcased, in 2016, it was worth an estimated US\$50m to US\$60m for the city.

A MUSEUM WITHOUT WALLS

In 2009, the gardens played host to the largest collection of Henry Moore bronze sculptures ever seen in the US. Four years later, the attraction commissioned Mosaiculture International of Montreal to



The mainly outdoor visitor attraction offers more than 30 acres of botanical gardens



A 180-metre-long canopy walk is among a series of 2010 additions that doubled the size of the garden



► create some of its massive sculptures made out of plants for the *Imaginary Worlds* exhibition. Some of these remain at the Gainesville location.

"Gardens are simply museums without walls, and the best canvas to showcase sculpture and art," says Matheson. "There's often the perception that museums aren't open to everyone, but gardens don't have the same exclusivity: everyone enjoys being out in nature. It has been a privilege to be able to showcase such iconic artwork in such a serene setting."

Another Matheson win has been to diversify to bring in new audiences.

"In a competitive environment you need to offer more than just hydrangeas in bloom. I work by the mantra that it all begins with the visitor: educate them, get them to join as a member or become a donor," she says. "In order to attract different audiences, we needed to offer different opportunities. In 2002 we had some families visiting, but no young people. So we started holding cocktail evenings aimed at those in their mid-20s to late 30s. All the marketing was done electronically and it was very successful."

These evenings have now become established in the city, with older people coming in the early evening to have a glass of wine and listen to music and then a younger crowd arriving later.

TIME TO EXPAND

A variation of the social offering has been culinary experiences, with the attraction's chefs cooking outdoors: "Who doesn't like being cooked for by a great chef in nice outdoor surroundings?" says Matheson.

A major part of the annual event calendar is the holiday light show at Christmas,

In a competitive environment you need to offer more than just hydrangeas in bloom

which is one of the biggest in the US. It draws 185,000 people, from all over the south east, having a major economic impact on hotels and restaurants.

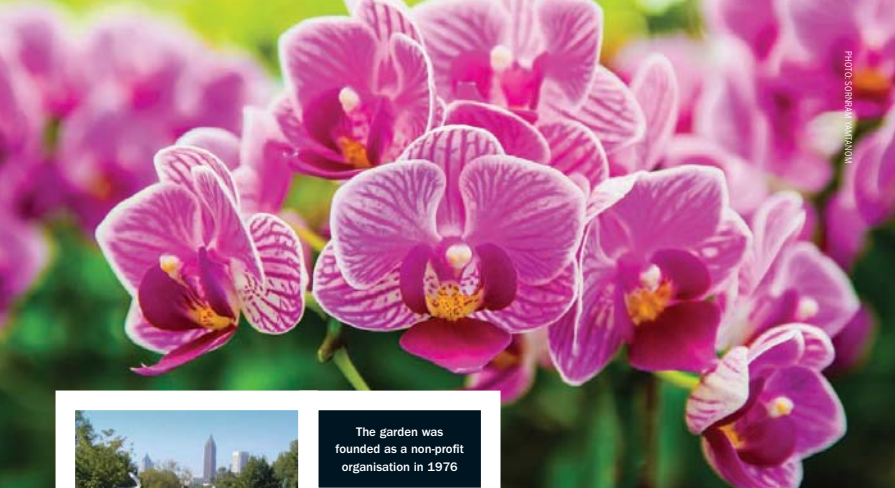
With the gardens' popularity growing, Matheson saw the opportunity to expand and in 2012 successfully completed a US\$55m capital campaign which enabled the expansion of the garden with a new visitor centre, an edible garden, a cascade garden with waterfalls and a flagship 180-metre canopy walk being added.

Once that was completed, work started on creating a second site in Gainesville, which was launched in 2015. "We were simply out of space," says Matheson. "Part of our mission is to work with other countries to save species – we are actively involved in many countries including Cuba, China and Vietnam – so we needed more room for nurseries in order to do our conservation work. Gainesville is much bigger than the main site and has given us the chance to grow.

URBAN OASIS

Going forward, as more people live in cities than rural areas, Matheson predicts public gardens will become ever more important for health and wellbeing, both mentally and physically. "There's more pressure on everyone now and many studies show that in order to be healthy, humans need nature," she says. "Gardens offer people the opportunity to slow down and feel more human again, replenish their spirit and relieve the stress of the city. We're an urban oasis in a concrete city."

A challenging aspect of the job has been the constant push to evolve and raise the bar on quality, which involves always fund raising. However, this is Matheson's speciality: "Good planning is the key," she says. "We know where we want to be in five years time. We think of it like a business, but operate like a non-profit. And, the more successful we become the easier it gets: investors want to invest in success and we have a great product which everyone loves."



The garden was founded as a non-profit organisation in 1976



ATLANTA BOTANICAL GARDEN: OVERVIEW

Following a petition by local residents in 1973, Atlanta Botanical Garden was incorporated in 1976 as a non-profit corporation with a mission to develop and maintain plant collections for display, education, research, conservation and enjoyment. In 1980, a 50-year lease was negotiated with the city, safeguarding the garden's future.

Located in the heart of Atlanta, the 30-acre attraction is composed of a number of themed gardens, including formal gardens, woodlands, a children's garden and an edible garden with outdoor kitchen, as well as a 180m canopy walk through the city's last urban forest and the world's largest collection of carnivorous plants.

The largest permanent display of orchids in the US is on show at the The Fuqua Orchid Centre, including rare orchids which are able to thrive thanks to special technology developed to create the ideal environment. The Dorothy Chapman Fuqua Conservatory contains plants from deserts and tropical rainforests. In collaboration with Atlanta Zoo, there is a room containing tropical animals, including birds, turtles and poison dart frogs.



Within the grounds of the botanical garden is the Dorothy Chapman Fuqua Conservatory





In addition to the Atlanta flagship, a second botanical garden is located in nearby Gainesville, Georgia



THE GAINESVILLE GARDEN

A US\$2.5m gift from the Woodruff Foundation helped to fund the launch of this Gainesville branch of the Atlanta Botanical Garden in 2015. At 168 acres it is more than five times the size of the Atlanta site and amenities include a 2,000-seat amphitheatre and a 5,000sq ft greenhouse.

The attraction also houses some installations from the Imaginary Worlds exhibition. These impressive sculptures are made by stuffing metal frames with fabric bags of mulched bark and soil-less bedding material. Holes are then made in the bags which grasses, succulents and evergreens are included to create spectacular living sculptures.





Through Matheson's leadership, Atlanta Botanical Garden has been transformed into an iconic, landmark attraction enjoyed by the entire city



MARY PAT MATHESON

President and chief executive officer of the Atlanta Botanical Garden, Mary Pat Matheson joined in 2002 and under her stewardship, the visitor attraction has actively expanded its fund raising, education, business administration, horticulture and conservation initiatives.

Her reputation and expertise has led to her winning many awards, including 2005 Professional of the Year from the American Horticultural Society, and to joining committees, including a conservation committee in Cameroon and one on sustainability in China.

Previously, she was executive director of Red Butte Garden and Arboretum in Salt Lake City where she increased revenue by 600 per cent.



SECURITY 3 PART SERIES

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USING NETWORK VIDEO AND AUDIO SYSTEMS

Nigel Peers, senior consultant at NW Security Group, looks at how modern network-based video surveillance and audio systems can be used for much more than just safety and security

During my time in the security industry and my previous role as security manager at Chester Zoo in the UK, I've seen huge advances in technology that have changed the way surveillance cameras are used by organisations of all sizes. One interesting area of development is the increasing use of network audio, allowing speakers to be connected via the local network.

This article looks at how network video and audio systems are not only helping protect staff and visitors at attractions, but how the technology can also help with operational efficiency gains and the capture of valuable business intelligence.

Why network video?

Network technology is deployed over an IT network and the use of network video for surveillance camera systems has been steadily growing over the last couple of decades. This growth has been driven as organisations discover the benefits of network-based video surveillance

systems over their old analogue CCTV systems, particularly their versatility and scalability.

When the first network camera was created in 1996, it began an era of innovation that's seen video surveillance transcend low-resolution images recorded on VHS to the detailed, high-resolution images of the digital age that can be quickly processed and searched to support real-time decision making. The term "CCTV" may have stuck, but the technology has evolved.

Network audio complements video

Video surveillance allows you to monitor and review. Audio allows you to communicate and interact. When you combine audio with video, your operational toolkit becomes far more effective.

For example, in a large site, using an outdoor horn speaker in conjunction with surveillance cameras can enhance perimeter protection. A common technique



**Nigel Peers, senior
consultant at NW
Security Group**

is to play a warning message when surveillance cameras detect someone loitering near a fence or entering a restricted area of the site outside of normal opening hours – the message can even be automated.

Often, potential criminal activity can be deterred as soon as the suspect realises their presence has been detected. If you have patrolling guards on site they may still be some distance away, so the use of an audible warning can put someone off the idea of scaling a fence while security personnel make their way to the location.

Another technique is to equip the CCTV control room with a microphone that security staff can use to issue advice or instructions via speakers. With a network audio system, the speakers on the network can be selected individually or in zones, even the whole site. Combining audio and video this way allows staff to manage scenarios where announcements need to be made to select groups of visitors in particular areas, supporting effective communications between personnel at the scene and a central security office or CCTV control room.

As business hours approach closing time, network audio can be used to announce a reminder of the site's closure, for example. Visitor movement can be monitored via video, allowing staff to quickly attend to visitors that may need some form of assistance. This can be a huge time-saver for sites with large indoor areas as well as outdoor estate.

The Axis Q6000-E Mk II features four 2MP sensors, providing a complete 360° field of view over large areas





Visitor attractions are seeing the benefits from technologies such as heat maps

Video surveillance allows you to monitor and review.

Audio allows you to communicate and interact

Beyond safety and security

Network audio systems are of course able to play background music or other sound tracks that enhance ambience. The use of network audio is proving popular with retailers who no longer need to run separate systems for announcements and background music – each speaker only requires one cable for connectivity, power and communication, meaning the systems are simple to install and connect.

The scope to curate soundtracks for gift shops, exhibition floors and galleries is huge. For example, Axis Communications network speakers feature a built-in MP3 player, streaming support and scheduling functionality, allowing an optimal communication mix to with planned announcements played at the right time.

Another area where retail is driving advancements in network-based technology is the use of video analytics to capture business intelligence. Visitor attractions are already seeing the potential benefits of people counting, queue monitoring, occupancy estimation, demographic

identification and heat maps. A better understanding of customers helps the owners and managers of attractions make informed decisions to improve customer service, staffing levels and site layout.

A final example of a non-security application for network video relates to animal welfare at zoos. Chester Zoo is leading the way in the UK with unobtrusive round-the-clock monitoring. Dublin Zoo in Ireland has been using network video to help study the behaviour and ensure the welfare of their animals, and Prague Zoo in the Czech Republic has been using network cameras to monitor animal births whilst minimising the presence of keepers.

Upgrading for the future

Network video surveillance solutions, integrated with analytics software and complemented by network audio systems help attractions keep staff and visitors safe, protect assets, improve customer experience and service quality, and provide operational insight. But, with many visitor attractions still using analogue CCTV and separate audio, what is the most practical and affordable approach to upgrading systems to a network-based solution?

A phased upgrade is often the most viable approach, allowing a return on investment to be quickly realised. Video encoders and audio bridges can be used to convert analogue CCTV and audio feeds during the migration, which means organisations can continue normal operations whilst making the transition to systems that are fit for purpose in the digital age. ●

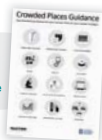
About the author

Nigel Peers is a security consultant, data protection practitioner and trainer. With a military background and founder of a workplace compliance training company, Peers possesses a wealth of expertise in conducting security site surveys, vulnerability assessments and delivering Security Industry Authority (SIA) and other industry-related training courses.

About NW Security Group

NW Security Group provides security planning consultancy and training as well as planning and physical security equipment specification, configuration and installation services.

To read the NaCTSO guidance, go to www.gov.uk/government/publications/crowded-places-guidance



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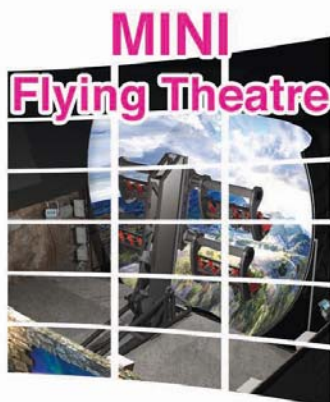
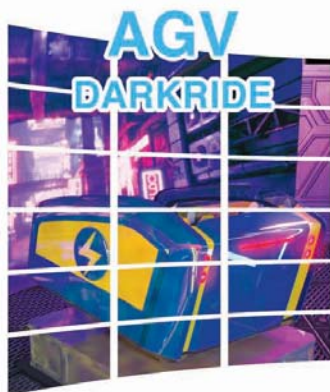
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Intellectuals from across the museums sector gathered recently for the European edition of MuseumNext. Held at London's Royal Geographic Society, it was a conference to remember. **Tom Anstey** was there for *Attractions Management*



FORWARD THINKING

MuseumNext has been welcoming decision-makers from the museums community to its events since 2009, to look at the future of museums and how institutions can adapt to a constantly changing world.

The 'D' Word

Diversity was among the issues up for discussion at this year's conference, with Shaz Hussain, assistant curator at the London Science Museum, telling delegates not to "deflect responsibility" on the issue.

Speaking at the previous edition of the conference in Rotterdam,

Netherlands, Hussain had said using the word 'diversity' suggests a museum and its white, middle-class audiences are 'normal', with any other type of visitor considered to belong to 'other' categories. She proposed that 'diversity' should be replaced by 'representation', with the sector's goal being to represent the entire community in its work.

Picking up the theme, Hussain said: "Last year I basically trashed museums, saying how much I hate it when museum professionals use the word 'diversity'. I challenged everyone to think of ways in which they could make a difference and use their own power to create change.

"I receive messages every week asking me to take part in projects and speak at conferences," she said. "I don't tell you this to brag – actually I'm exhausted.

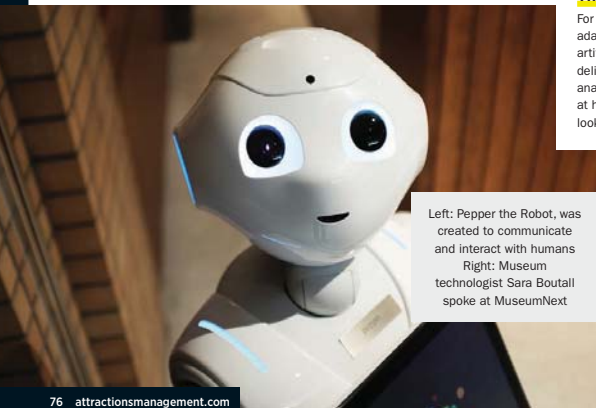
"Despite being a curator, I never get asked to speak about collections, only about diversity. Doing that every day isn't fun.

"I'm not special, I'm not your poster girl for diversity. People of colour won't carry the load and that means you have to do some work. You can't deflect your responsibility.

"In all the conversations I've been having, none of it is innovative. Next time you slide into my DMs, think hard if you're asking me to solve your problems or coming to me to tell me about what you're already doing."

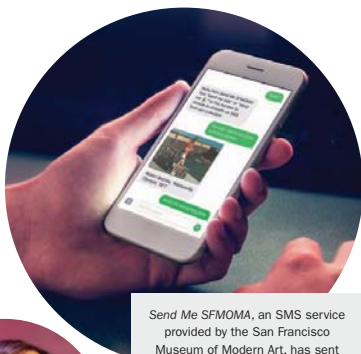
The intelligent museum

For museums to succeed, they must adapt to the ever-expanding presence of artificial intelligence. That was the message delivered by Sara Boutall – from data analytics company Dexitbit – who looked at how AI is being used in museums and looked at future trends in this area.





The Santa Cruz museum was rescued from financial ruin



Send Me SFMOMA, an SMS service provided by the San Francisco Museum of Modern Art, has sent art to thousands of users by text



Nina Simon (left) delivered the keynote at MuseumNext, explaining how she used community to turn around the struggling Santa Cruz Museum. (Above) Shaz Hussain



"We have to get our heads around AI in a museum context," she said. "We expect Amazon to know what we want to buy and Uber to know where we are. People will expect that intuition in our institutions."

A number of projects have already shown creative use of AI. San Francisco's Museum of Modern Art recently introduced Send Me – an SMS service which acts as an art discovery tool. In Philadelphia, the Barnes Foundation art gallery used machine learning to interpret art, pairing digital work together using 'visual identity' to recognise art style, objects and even images of Jesus. Artificial concierges are also a new innovation, with the Smithsonian Institute, for example, developing Pepper – a 4-foot-tall interactive humanoid robot.

"We need to embrace AI," said Boutall. "It's a growing part of our lives, we need to teach our children about it and we can use it in the world of museums to make them more agile, more open and more flexible."

Spearheading an initiative aimed at creating community inclusion in museums,

Amazon knows what we want. We'll expect that intuition in our museums

Nina Simon, director for the Santa Cruz Museum of Art and History (MAH), told delegates about the OFBYFOR ALL philosophy, which she deployed to turn around the failing institution in 2011.

The OFBYFOR ALL initiative stands for "of, by and for the community".

Now a thriving community hub, MAH was in serious trouble when Simon took over, with thousands of dollars of debt and an identity issue that meant it was struggling to stay relevant to its audience.

Simon asked two new questions – what was the museum willing to change in order

to draw new visitors and what was it willing to do to help them feel they belonged?

When she started in 2011, MAH had an annual budget of US\$700,000, with seven staff members and attracted 17,000 people a year. Seven years later, income stands at US\$3m a year, MAH has 32 staff members and welcomes 140,000 visitors.

Raising funds for communities

OFBYFOR ALL was recently launched as a standalone programme for other museums and community organisations, to offer guidance on community transformation.

OFBYFOR ALL has already raised more than US\$900,000 and the team behind it wants to involve a million new people in culture over the next two years.

"Answering two questions took us from the brink of failure to stunning success," said Simon. "We're able to engage, because we're of, by and for our community." ●

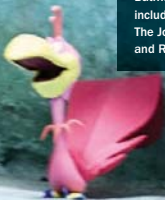


Warner Bros World Abu Dhabi features six immersive lands, including The Flintstones' home of Bedrock (left) and DC's Metropolis (right)

PLAYING THE LOONEY TUNE



Warner Bros World Abu
Dhabi is the largest indoor
theme park in the world




The Gotham City area features several Batman-themed rides, including Knight Flight, The Joker's Fun House and Riddler's Revolution



With new and exciting leisure opportunities continuing to crop up in the Middle East, Yas Island, one of region's hotspots for such offerings, welcomes one of its largest additions to date – the US\$1bn Warner Bros World Abu Dhabi

Tom Anstey, managing editor, Attractions Management



It seems just yesterday that Abu Dhabi welcomed Ferrari World, then Yas Waterworld and then Dubai Parks and Resorts among a host of new visitor attractions coming to the emirate. What was once largely a barren desert landscape is starting to be filled with wonder, culture and, most importantly, visiting tourists.

Miral – the government organisation responsible for building lifelong visitor value for Abu Dhabi – has led this charge, with its latest development adding to the leisure offering at Yas Island.

Called Warner Bros World Abu Dhabi, the US\$1bn investment opened its doors to the public on 25 July, with Dubai's ruler, Sheikh Mohammed bin Rashid Al Maktoum, and the crown prince of Abu Dhabi, Sheikh Mohamed bin Zayed Al Nahyan, inaugurating what is now the world's largest indoor theme park.

Featuring six immersive lands and covering 1.65 million sq ft (153,000 sq m), the attraction has been developed by Miral, with

AECOM and the Thinkwell Group both working on the landmark project.

Visitors experience a selection of 29 rides, shows and attractions, including thrill rides, family attractions and live entertainment.

The DC universe makes up two of the six worlds, with Metropolis and Gotham City showcasing characters including Wonder Woman, Superman Batman and a rogues gallery of villains from those franchises.

The next world, Cartoon Junction, brings together popular Warner Bros characters, placing them in a stylised cartoon world.

For fans of Hanna-Barbera's *The Flintstones*, a recreation of Bedrock makes up the fourth world, while Dynamite Gulch features both Looney Tunes and Hanna-Barbera characters.

The final part of the park is the Warner Bros Plaza – celebrates Hollywood, telling the rich history of the Warner Bros brand.

Combined, these worlds offer one of the best visitor experiences available anywhere in the region. ►



THEME PARKS

- *Attractions Management* spoke to Craig Hanna, chief creative officer and co-founder of the Thinkwell Group, and Peter Van Roden, senior VP of global-themed entertainment for Warner Bros Consumer Products, to discuss the 10+ year journey that led to the realisation of Warner Bros World Abu Dhabi



Craig Hanna
chief creative
officer

Thinkwell Group



back up again in 2011. It's been full steam ahead since then. Another challenge was working in the region, because you don't have a lot of experience there with world class theme parks and themed environments.

with the public and where we wanted to keep them hidden away.

Were there any challenges working with distinct IPs?

Our role was interesting because we worked both as representatives of the IP for Warner Bros, while also working directly with Miral to build the park with them. We were responsible for making sure the translation of any of the IPs were brand-accurate and also telling stories that involved a lot of original thinking and new creativity.

If you put, for example, Wile E. Coyote and the Road Runner into 3D, how do you translate what what you remember seeing in the cartoons to make sure that everything is looking and feeling as accurate as possible? That took a lot of work, down to small things like rock work; what makes the rocks from Wile E. Coyote and Road Runner so specific and how do you translate that into 3D? This isn't something you'd see off in the desert, this is something you'd see specific to them. Attention to detail is paramount.

What was your role in the project?

I'm chief creative officer and one of the owners of Thinkwell. I was the executive creative director for the project.

What was your goal?

The brief originally was to do an all indoor Warner Bros-branded park featuring the DC Comics characters, as well as classic Looney Tunes and Hanna Barbera.

How long has the development process been and what challenges have you faced?

We started work in 2008. One of the challenges was the economic crisis, which happened not long after we started. The project was paused and then picked

Does the theme park being indoors change your usual design approach?

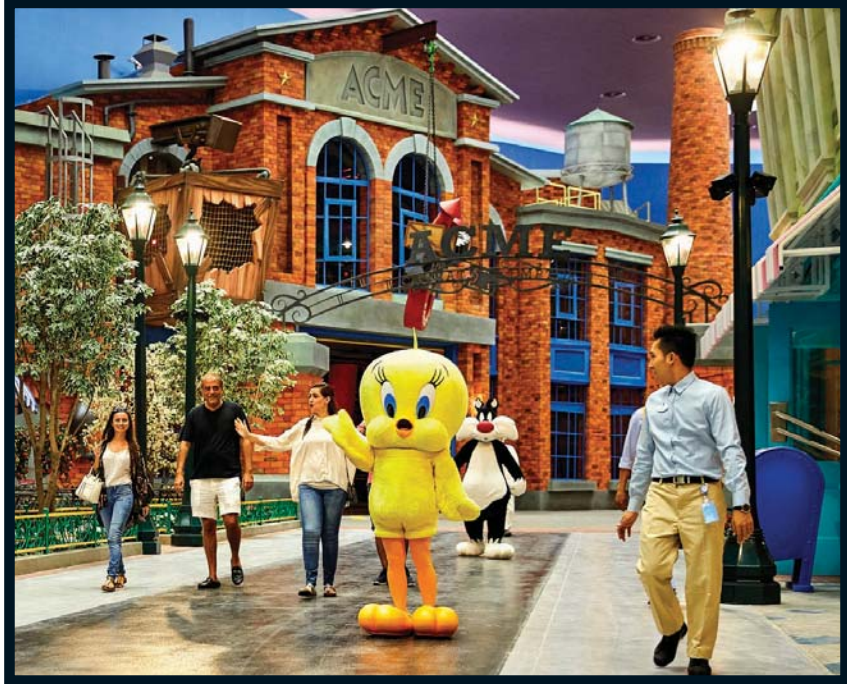
You can't really build big rides under a roof. They take up such a large volume, that we had to come up with clever ways to incorporate the rides into the environment. You still want rides to provide kinetic activity and engagement to people walking through the park but at the same time, not take up the entire space.

Being indoors, we really had to think through where attractions would engage

Thinkwell conceived, designed and was a key member of the project delivery team to bring the park to life

“ WE WERE RESPONSIBLE FOR MAKING SURE THE IPS WERE BRAND-ACCURATE AND TELLING STORIES THAT INVOLVED A LOT OF ORIGINAL THINKING AND NEW CREATIVITY ”





Peter Van Roden

**senior VP of global-
themed entertainment**

Warner Bros



How has it been working with Miral on the project?

You can partner in all kinds of different ways. The most successful partnerships are not about writing a cheque. It's about the value the partner brings.

In terms of Warner Bros, we bring our characters, our content and our storytelling. Miral brings this unbelievable vision in terms of an Abu Dhabi masterplan. They also bring excellence in execution in terms of design and construction.

Mohamed Al Mubarak – chair of the Abu Dhabi Tourism and Culture Authority, and chair of Miral – is a visionary leader of entertainment, attractions, leisure and construction. He is a force of nature and has become our mentor and partner there.

How were the plans affected by the recession?

If you look back at that time, everyone who had a project going in 2008 had a hiccup. Many around the world and in the Middle East stopped and never got going

Warner Bros characters, such as Tweety Pie and Sylvester, will meet and greet visitors around the park

again. Every project at that period of time had a moment. The same thing happened with us. We said 'let's reset, let's stabilise'. It wasn't about our project, it was about the world economy. It was not a stop, it was a moment in time where the world took a pause. We very quickly got the project back on track.

How was the project funded?

This is a license relationship. Warner Bros licenses our IP and our expertise and our participation to Miral. Miral is the owner/operator of the project.

Are there future plans for Warner Bros World Abu Dhabi?

There are discussions about expansion but our main focus has been getting this wonderful thing up and running. ▶

What's your background?

I run global-themed entertainment at Warner Bros, which includes all theme parks and attractions, live entertainment, travelling exhibits, location-based entertainment and virtual reality.

Why did you choose Yas Island for this project?

This is a 10-year venture inspired by our CEO, Kevin Tsujihara, who thought about Warner Bros and themed entertainment as something we could do bigger.

We started to think about that journey and potential partners around the world, reaching out to different regions. In that reach, the Middle East came up. We spoke to Miral and quickly formed a partnership.

“

WITH WARNER BROS
COMING TO THE
REGION, IT BECOMES
THIS CENTRE OF
REAL QUALITY
DESTINATION TRAVEL



Warner Bros Plaza is an Art-Deco inspired land that celebrates the golden age of Hollywood



► Are there plans to roll this model out?

It's certainly possible. We have lots of discussions and we have a number of plans in the works. The indoor element is really interesting for us. It gives it some stability in terms of environment with an air-conditioned place to go, making it a year-round prospect. Because it's all inside, you have full control over noise, lighting, sound and that general feeling of immersion. That's the beauty of this park. It feels like you're in these worlds. The wonderful box that was created is really paying off in terms of the product we're presenting.

How do you see the Middle East market?

We believe in the vision of the Middle East. There's a vision for Abu Dhabi that our partners in Miral and across the territory have, which is that the Middle East – specifically the UAE and Abu Dhabi – will become a world-class leisure destination. That has been in the works for the last 10 to 20 years and we think



The Jetsons Cosmic Orbiter is among 29 rides, interactive family-friendly attractions and live entertainment spectacles on offer in the park

we're a major part of that story. Inside the themed entertainment area for that region, we've set the bar. You can put Warner Bros World Abu Dhabi up against the best of the true theme parks in EMEA in terms of quality and immersive experiences, rides, F&B, merchandise and operations. We had remarkable responses from our visitors since launch. If you look at attractions capable of drawing visitors from across the world, Warner Bros World Abu Dhabi represents a big player in the Middle East.

How does the Middle East compare to Orlando?

I don't want to compare in terms of scale and scope of park. Orlando has a massive size in terms of that. I don't compare it

that way yet, but I think that's the vision – a critical mass of quality attractions. If you see what our partners are doing with Yas Island and in Abu Dhabi, it's absolutely amazing. From Ferrari World to Yas Waterworld, to the Yas Mall, to the Amazing Louvre. With Warner Bros coming to the region, it becomes this centre of real quality destination travel and I think there's more to come. The level of vision and execution that Abu Dhabi is pulling off is really making it a destination.

How do you feel following the opening?

We're absolutely over the moon. I think this is a huge accomplishment. The work and dedication that has gone into it is absolutely world class. ●



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LICENCE

A brand new James Bond visitor attraction, nestled snugly inside a mountain peak in Sölden, Austria, opened this July. We talked to the operator and architect

TO THRILL



Daniel Craig has portrayed James Bond in four films



A state-of-the-art James Bond-inspired facility, called 007 ELEMENTS, has opened in Sölden, Austria, designed to immerse visitors in an environment that will make them feel like secret agents themselves.

Described as a cinematic installation, the new attraction is housed in a purpose-built structure designed by local architect Johann Obermoser and his team.

Obermoser's building, located more than 3,000 metres above sea level at the summit of the Gaislachkogel mountaintop, is inset into the rock face, with just the entry and exit, a pair of large projected windows – offering breathtaking panoramic views – and a viewing plaza visible from the exterior.

The museum sits by the Gaislachkogelbahn cable car and ice Q restaurant, which

**NEAL CALLOW,
CREATIVE DIRECTOR,
007 ELEMENTS**

Our aim in creating 007 ELEMENTS is to tell the story of the making of the 007 films in an ultra-modern and engaging way.

We want to use this incredible location in Austria to place our guests into Bond's environment, and bring the stories to life in a unique and unforgettable way



were also designed by Obermoser and were the original inspiration for scenes from the 2015 movie *Spectre*.

With a minimalist design, Obermoser aims to blend the gallery with its stunning surroundings as well as referencing the sophisticated style that's synonymous with the Bond brand.

The experience takes visitors through five different zones, entering through The Barrel of the Gun and out onto the Plaza, where they can soak up the views of the Tyrol mountainscape.

In the Lobby, a film narrated by director Sam Mendes introduces guests to the Bond film franchise. The visitors then proceed through different zones (Lair, Briefing Room, Tech Lab, Action Hall, Screening Room, Legacy Hall) where they are immersed in the world of 007 and learn about various aspects of the iconic character and franchise. ▶

Jakob Falkner was inspired to create the experience after Bond hit *Spectre* was filmed in the region



Visitors are immersed in the world of James Bond



Jakob Falkner

CEO / Cable Car (Bergbahnen) Company Sölden

What's your background and how did that bring you to the idea for 007 ELEMENTS?

I'm the CEO of the Bergbahnen Sölden and have been working for the company for over three decades.

It's my goal to promote and advance Bergbahnen Sölden and the Sölden brand through innovation, excellence, and state-of-the-art technology. As one of the Alps' leading ski lift companies, Bergbahnen Sölden takes pride in its great architectural masterpieces, including the 'big three'. This refers to three vista platforms on three different 3,000-metre high mountains in the Sölden ski area. We also have the cutting-edge Gaislachkogelbahn, one of Europe's most modern gondola lifts; and the spectacular ice Q restaurant on the summit of Gaislachkogel.

I'm also president of the tourism think tank Future Mountain and Chairman of the Ötztal Tourism Board.

After EON Productions chose Sölden as one of the filming locations for the 24th James Bond film, *Spectre*, I was inspired to create a unique visitor experience in the heart of the Tyrol region to showcase the filmmaking that took place in and around Sölden.

Are you a Bond fan?

I'm a Bond fan. I think Bond is universally popular with people of all ages around the world.

Why did you decide to go ahead with this project and what were the first steps?

EON Productions and MGM jointly own the rights to the James Bond franchise, so the first steps were to approach EON with the idea being to create a permanent James Bond visitor experience here in Sölden. It was important to me that this is an official project approved by EON and MGM.

How did that relationship develop and what are the terms of the partnership?

Bergbahnen Sölden owns the building. The installation is a partnership between EON Productions and MGM, who own the rights to the Bond films, and Bergbahnen Sölden.

Why did you want to work with Johann Obermoser?

Johann Obermoser is a fantastic architect and a good friend, and we have worked together many times before. Using his vast experience of building at altitude, I asked him to conceive a space suitable for a James Bond installation.

How much was the investment and how is it funded?

Bergbahnen Sölden funded the project, and the investment is substantial and representative of a state-of-the-art bespoke experience of this kind.

007 ELEMENTS extracts the experiential fundamentals of a Bond film and brings them to life using innovative technology, theatrical presentation and interactive installations



The state-of-the-art attraction opened its doors to the public on 12 July



Tino Schaedler is an award-winning art director, production designer and trained architect. He has worked on films such as *Charlie and the Chocolate Factory*, *V for Vendetta* and *Harry Potter*

Can you describe what the visitor experience is like?

The interior concept was designed and developed by James Bond art director Neal Callow, who's worked on all the Daniel Craig Bond films, and Tino Schaedler who is the head of design at Optimist Inc – a leading worldwide creative agency based in Los Angeles, California.

The galleries within the building explore the legacy of the making of 007 movies with a special focus on *Spectre*.

It is a purpose-built, next-generation experience that places visitors inside the world of 007 while also revealing how that world is created.

Visitors are taken on a multi-sensory journey, with emotive soundscapes, dramatic programmed lighting, and high-quality visual projections.

Both an immersive and informative

experience, 007 ELEMENTS extracts the experiential fundamentals of a Bond film and brings them to life using innovative technology, theatrical presentation, and interactive installations.

Do you intend that visitors go to the ice Q restaurant too? What else can they do?

Sölden is a year-round destination for sports and entertainment with something for everyone. In addition to 007 ELEMENTS and the ice Q restaurant visitors to the area can experience the extensive ski area in winter.

We have luxury hotels and the Aqua Dome in Längenfeld, Tirol's first and only thermal spa. In summer we have hiking, an outdoor adventure park at the entrance to Ötztal, and Bike Republic for mountain bikers.

FAST FACTS

Sölden was chosen as the location for the winter action sequence in the 24th James Bond movie, *Spectre*, directed by Sam Mendes.

Production designer Dennis Gassner chose the ice Q restaurant in Sölden for the Hoffer Klinik

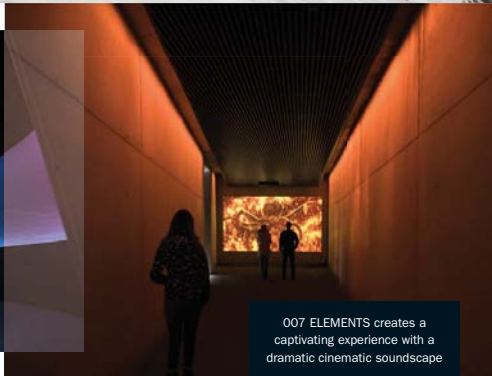
Key scenes set inside the Klinik were filmed at Pinewood Studios in England, the traditional home of the James Bond films

James Bond production designer Sir Ken Adam oversaw the vision for the attraction

Neal Callow, who has worked on all the Daniel Craig Bond films, is 007 ELEMENTS creative director

Territory Studio worked with IP-owners EON Entertainment and creative agency Optimist to create the multimedia, including a cinematic soundscape for all the galleries

Visitors access the attraction via



007 ELEMENTS creates a captivating experience with a dramatic cinematic soundscape

Each gallery distills the signature elements that define a James Bond film



I'm used to designing
and building in extreme
locations like this

Johan Obermoser
has previous previous
experience working in
high altitude locations



Johan Obermoser

Founder / Obermoser Architektur

What was your reaction to this project when you were first approached?

I was excited to work once more with Jakob Falkner on such an interesting and challenging project.

What were the most important architectural elements you wanted to include?

I wanted to realise a building with imposing architecture, able to fit in the natural surroundings and to harmonise with the architectural ensemble on the peak.

From the beginning, establishing visual connections to the locations used in *Spectre* was essential to the design process: the Gletscherstraße road, the ice Q restaurant and the cable car.

The building had to represent the Bond brand, so we looked for inspiration in the work of production designer Ken Adam, and we designed a Bond environment able to immerse visitors in the world of 007.

Besides focusing on the spatial development, significant consideration was given to the choice of materials, as they needed embody Bond's iconic film sets. The decision to avoid heating and air conditioning was taken early on, in order to experience the extreme climate conditions of high altitudes in the inner spaces.

How did you work with the natural surroundings?

The permanently frozen ground at 3,040-metres elevation, geological fault lines and the exposed location on the peak ridge created huge challenges, but

I'm used to designing and building in extreme locations like this.

We designed and constructed the building within the summit of the Gaislachkogel mountaintop, and the architecture complements the mountain panorama. The building is stabilised at 1°C, so it does not affect the permafrost.

How did you work to incorporate the design alongside the existing building?

The geological situation inspired different alternatives. Early studies featuring spectacular approaches near the cable-car station turned out to be unsuitable for the existing structures at the summit.

Eventually, the themes "inside the mountain" and "iceberg principle" were selected to inspire the final design.

We finally designed seven free-shaped architectural concrete elements, connected by ramps and embedded into the mountain.

What were the unique challenges of designing this visitor experience?

The unique thing about designing 007 ELEMENTS has been the close cooperation process with Neal Callow and Tino Schaedler who created the interior experience; the architectural outcome and the exhibition contents are the result of a tailor-made collaboration.

The location, altitude, the ever-changing weather conditions, with early snow in September 2017 were truly challenging.

The experience offers
spectacular views of
the Tyrolean valleys



MEET

THE CREATORS

RMA Ltd is a design and build company that specialises in themed attractions, theme parks, auditorium and 4D theatre shows, and dark rides. At its helm, managing director Nigel Knight says the company is here to deliver exciting new projects to wider audience than ever before.



Established in 1993, RMA has designed and built some of the most high-profile attractions in the UK and around the world. The company has worked on many high profile projects in Britain, including the Jorvik Viking Centre in York.

For Jorvik, RMA has carried out a number of refurbishment projects, the most recent being a complete rebuild following catastrophic flooding in the city.

Cadbury World in Birmingham has also been a long-term client, with RMA recently carrying out the design and installation of the attraction's 4D cinema experience.

At Drayton Manor, RMA designed and built the park's Thomas World, creating an environment true to the iconic brand.

RMA also highlights among its signature projects two attractions at Paultons Park in Romsey – the prehistoric Lost Kingdom and the popular Peppa Pig World.

A world class approach

With substantial pedigree, RMA wants to expand its ever-increasing attractions portfolio. According to Knight, the company has a lot to offer any client.

"We'll take on anything we feel we can add significant value to," he says. "Whether it be a smaller area of theming, an odd sound or special effect, a grand 4D auditorium show or even a dark ride with all the above." RMA offers total design, build and production services, meaning it's able

RMA has a newly-upgraded sound studio at its disposal





Among its creations, RMA masterplanned the new Peppa Pig-themed area (above) and the Lost Kingdom (below) at Paultons Park



"Our philosophy is simple: You're only as good as your last project"

to provide a wide enough knowledge and skills base to get projects off the ground and open to the public.

Another string to the RMA bow is its newly-upgraded sound recording studio, where it produces all of its music soundtracks and special effects.

"Some of our more complex sound tracks can take a few months to design, record and mix," says Knight.

"Having our own facility allows us the freedom to tweak these productions up to the day the attraction is opened to the public without the delays of waiting for commercial facilities to become available. We can also easily update a soundtrack at a later date, should the client require changes."

A mission of quality

While already offering a complete production service, RMA wants to continually expand its offering in order to give clients the very best

service possible. This is set out with its aim, mission and company philosophy.

"Our aim is to continue to grow our offering, to be prepared to diversify and adopt new ways of thinking so that every new project provides an even better overall experience than the one that came before it," says Knight.

"For our mission, we strive to design and build the best quality experiences – and to do so without compromise – so that the interpretation of the narrative is as good as we can possibly make it.

"Our philosophy is simple: 'You're only as good as your last project'."

According to Knight, RMA's unique selling point is its ability to design and build an attraction or themed area from the ground up through to handover, including productions, media content, sound and lighting systems, mechanical special effects systems, projection and video systems and animatronics. ▶

THE RMA TEAM:

Nigel Knight

managing director



Nigel has worked in the leisure industry since 1986. He's responsible for the technical design of our mechanical, optical and electronic special effects systems. He also storyboards, scripts, records and directs our productions before heading into our studio to add music and effects

Andy Sinclair-Harris

senior concept designer



Andy has recently joined the team and brings with him a wealth of design experience and substantial knowledge base in computer-based art design. Originally trained in theatre design, Andy has spent his career working in the themed entertainment sector, the majority of that at Walt Disney Imagineering

Lee Taylor

senior production designer



Lee recently joined RMA from the commercial interior design sector. His AutoCad skills are exceptional, which allow us the fantastic ability to design all aspects of an attraction in three dimensions

Nick Arnold

technical manager

Our principle audio-visual designer, Nick can be found creating sound, lighting and video systems

Angela Basker

artwork designer

Angela handles the design of our graphics and information panels, art boards and signage

Nik Kirby

construction manager

Nik is responsible for managing and supervising our on-site construction works

Simon Prophet

construction manager

Simon is responsible for managing and supervising our on-site construction works

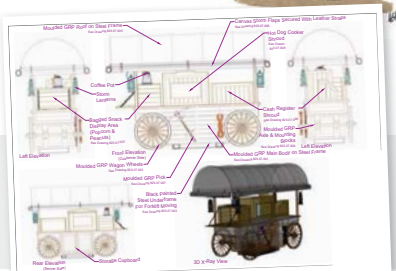
Leeann Holden

project coordinator

Leeann is responsible for the coordination of all projects running at any point in time at RMA

“The whole point of a creative designer is to develop solutions that will be perceived as new and fresh and exciting”

- "We're a group of creative minds," concludes Knight. "Any project, regardless of size or budget, will allow us the opportunity to be challenged." ●



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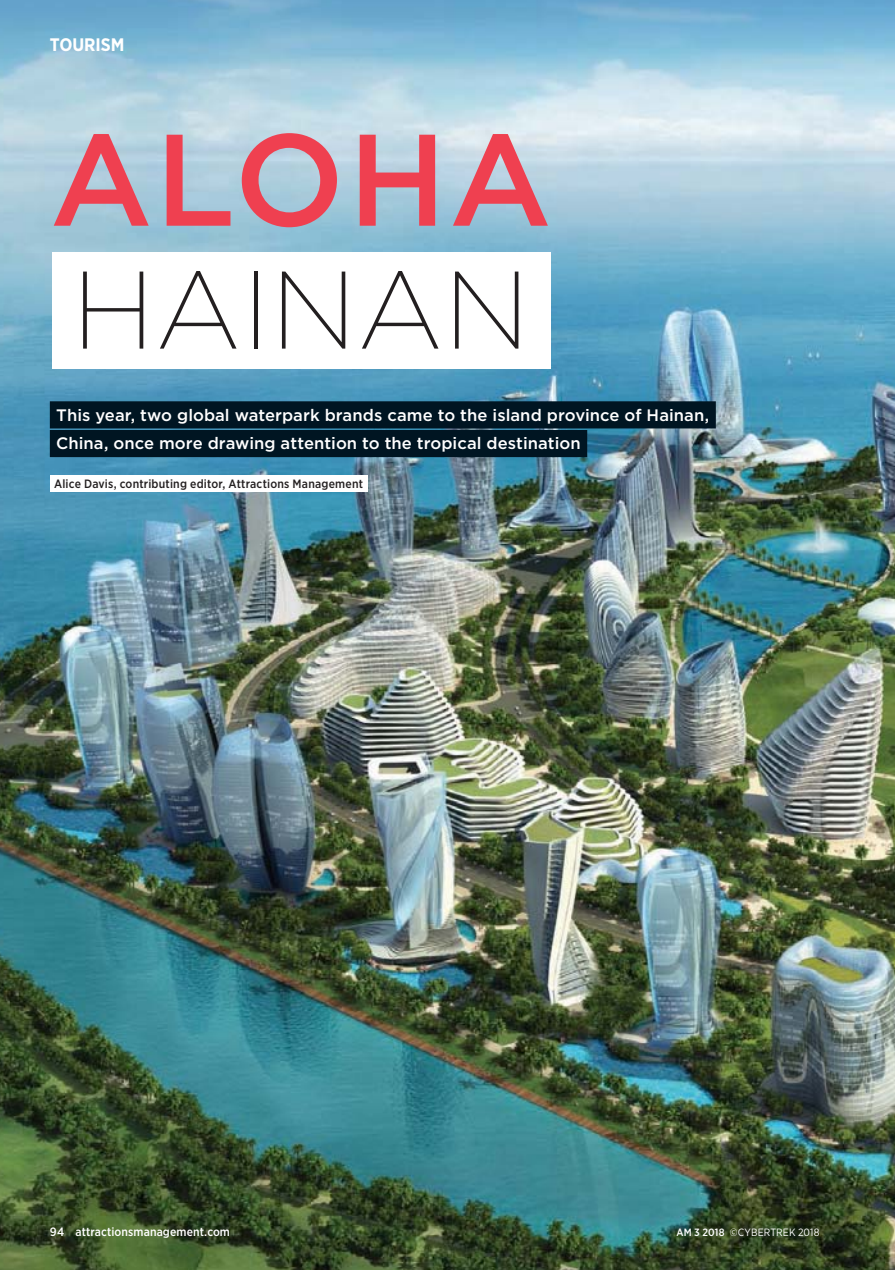
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ALOHA

HAINAN

This year, two global waterpark brands came to the island province of Hainan, China, once more drawing attention to the tropical destination

Alice Davis, contributing editor, Attractions Management



Hainan, a tropical island off southern China is often described as the nation's answer to Hawaii. It attracts more than 60 million domestic tourists a year, as Chinese holiday-makers flock to enjoy the province's ancient towns, warm climate, clean air and lush forests. Natural attractions include hot springs and white sandy beaches. The area is also a duty-free zone. Hainan's Tourism Development Commission is aiming to attract 74 million tourists in 2018, including 1.33 million from overseas.

International tourism is a new frontier for Hainan, which does not currently compete for the millions of tourists who travel to popular destinations in the region, such as Vietnam or Thailand.

Inbound tourist numbers to Hainan doubled year-on-year to 1.1 million in 2017, as world-class developments helped promote the destination to a wider audience. Chinese state news agency *Xinhua* has recently reported that the number of overseas visitors to Hainan is expected to exceed 2 million by 2020 – and the government may even lift its firewall on the province so that tourists will no longer

have to forego access to their social media feeds (including Facebook and Twitter) while they're on holiday.

New strategies include increasing the number of international flight routes to 100 and boosting the number of countries qualifying for 30-day visa-free arrival to 59, including Russia, the UK, the US, France and Germany.

"By extending the policy to individuals and the stay up to 30 days, the government aims to attract more international tourists, nurture the tourism industry and meet the needs of foreign individuals," says Qu Yunhai, vice head of the State Immigration Administration. ▶



Massive infrastructure investment is driving the growth of tourism in Hainan



Two major waterparks have come to Hainan recently, including a Wet'n'Wild and an Aquaventure waterpark



► Hainan – designated a Special Economic Zone since 1988 – is reaching out to global investors by aiming to become a free-trade zone. With global operators such as Atlantis recently opening high-end resorts there, it's no wonder the attractions sector is also getting heavy investment.

World-class waterparks

Australian theme park operator Village Roadshow launched its third Wet'n'Wild waterpark this year, in the Mission Hills entertainment precinct of Haikou.

In partnership with the Guangxi Investment Group and Mission Hills Group, Village Roadshow's latest facility features 50,000sq m of family-friendly fun, with more than 30 WhiteWater West slides, a Wild Water Bay attraction, a large wave pool, restaurants and events spaces – all aimed at bringing a first-in-class waterpark to locals and holidaymakers.

"Our mission is to be a world leader in safety and provide world-class water slides, facilities, food and service to generate repeat visitation and enjoyment for all visiting guests," says the park's general manager, Lee Carter. "Village Roadshow aims to operate under the highest standards of safety and water quality and we bring this knowledge and expertise to Wet'n'Wild Haikou."

With global hotel operators recently opening high-end resorts, it's no wonder the attractions sector is also receiving heavy investment

Meanwhile, at the southern end of the island, another of Asia's most anticipated waterpark projects has opened at the US\$1.7bn Atlantis Sanya mega-resort, with its 200,000sq m Aquaventure waterpark.

This 540,000sq m resort, owned by China's Fosun International and managed by Kerzner International, is inspired by the underwater world and like its sister, Atlantis The Palm in Dubai and the under-development Atlantis Ko Olina in Hawaii, has an Aquaventure waterpark.

The resort's aquarium, The Lost Chambers, has an Atlantis theme and over 30 exhibits, making it one of the biggest in the world. It's home to more than 280 species and 86,000 marine animals, including sharks, piranhas and rays.

The Atlantis Sanya has more than 1,300 guest rooms, 154 seaview suites, and five spectacular underwater suites with floor-to-ceiling windows which look into the Ambassador Lagoon area of the aquarium.

The mix is completed by 21 dining spots,

including one with a Michelin-starred chef. There are also two underwater restaurants, a spa and extensive retailing.

Another waterpark with an adjacent theme park, dubbed Ocean Happy World and developed by R&F Properties, is scheduled to open in December in nearby Lingshui.

Mega developments

In the city of Haikou, where Movie Town is an existing theme park, Wanda is investing too. In the Gullinyang Beach tourist area, the US\$7.5bn Haikou Wanda City is under construction and will consist of a Wanda mall, an outdoor theme park that extends to the beach, theatres and live show areas, hotels, a conference centre, an ecological park and a leisure and dining district.

"Hainan is the only international tourist destination island in China," says Wanda CEO Wang Jianlin. "It's a natural holiday destination. Haikou Wanda City will become a super seaside vacation destination, bringing a new identity to the island."



World-class waterpark developments are expected to be big tourism draws for Hainan



Ruyi Island is expected to open in 2019 and will feature developments such as Evergrande's Sea World



A number of huge construction projects are underway to create a series of artificial islands to support the development of tourism in Hainan

- The company expects Haikou Wanda City to welcome more than 10 million tourists annually and it should be open by 2020.

Artificial islands

Off the coast of Hainan, a number of huge construction projects are underway to create artificial islands that support the province by adding to its tourism offer.

HNA Group, a huge Hainanese conglomerate, is developing Nanhai (South Sea) Pearl Eco-Island off Haikou Bay.

New York-based Diller Scofidio + Renfro, the architects chosen for the scheme, have designed a yin yang-inspired island connected to Haikou by bridge which is envisioned to be "part of a future three-island eco-archipelago", while also acting as a breakwater for Haikou's coastline.

"The island will plug into the existing tourism network," say the architects. "However, rather than creating an extension of Haikou, it will extend the city's limited shoreline, and offer a rejuvenating retreat."

Meanwhile, Ocean Flower Island – an artificial archipelago under construction in the waters north of Hainan – is a no-expense spared mega-project that boasts a striking futuristic design by LAVA.

Chinese real-estate investment group Evergrande is behind Ocean Flower Island, which will be home to almost 60 hotels, as well as retail space, museums, an opera house, food streets with restaurants and the world's biggest conference centre.

Evergrande's move into the attractions industry is gathering speed, as the island will boast three major developments – the Fairytale Theme Park, a marine park and a waterpark. It's scheduled to open in 2020.

High-end tourism resort

The third artificial island in the pipeline, which has been approved by the Haikou authorities is Ruyi Island. Billed as a "high-end tourism resort for design, fashion and leisure," this artificial island, connected to the main island by a 5.7km bridge,

boasts a mix of theme parks, museums, malls, wellness facilities, hospitality and entertainment offerings. The 559-hectare Ruyi Island was master planned by EDSA.

Unique to the island's design, a network of water streets, internal lagoons, marinas and coves not only provide alternative transportation but also anchor varying land uses and establish a continuous experience through organically inspired districts according to the landscape architects.

Rumours have circulated that a SeaWorld will be built on Ruyi Island, since developer Zhonghong acquired a 21 per cent stake in the operator in 2017. However, when contacted for verification, SeaWorld told Attractions Management the company had "no plans" to open a park in China and had made no announcements to that effect.

With China's big-name developers seeking international partnerships in order to evolve Hainan's proposition, there are likely to be further announcements in the very near future. ●



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EURO ATTRACTIONS SHOW

The European edition of IAAPA's trade show comes to Amsterdam in September. Here's what's on offer at the show, plus news from attending exhibitors

Taking place from 23-27 September, the Euro Attractions Show (EAS) is one of the leading international business events for industry professionals in Europe.

Coming to the Amsterdam RAI Exhibition and Convention Centre, more than 12,000 people are expected to attend, travelling from locations across Europe, the Middle East, Africa and beyond, with visitors from more than 100 countries descending on the city.

Over 525 global companies will be exhibiting products over the course of three days, presenting new rides, virtual reality attractions, motion simulators, waterpark attractions, video and skill games, design and theming services, ticketing solutions, and food and beverage.

This year's conference features the largest education programme in EAS history, with a wide variety of learning opportunities on offer.

NEED TO KNOW

What: Euro Attractions Show
When: 23 - 27 September 2018
Where: Amsterdam RAI Exhibition and Convention Centre, Amsterdam, Netherlands
How much: €72.25 - €395
Register: www.IAAPA.org/EAS



Due to its increasing relevance in the attractions industry, this year's conference will introduce the Animal Welfare Forum, which will discuss how attractions can understand, cope with and proactively manage potential public criticism.

Also on offer will be a variety of networking sessions, with the opportunity to visit some of Amsterdam's most popular attractions for special events, including Walibi, Toverland and Efteling.

Triotech**Booth: 1-611**

The Triotech booth is offering a first to EAS attendees, allowing them to try out Assassin's Creed: The Temple of Anubis in virtual reality. Developed in partnership with Ubisoft, the new adventure will be an unprecedented VR experience available exclusively on Triotech's VR Maze.

Also on the Triotech stand will be its award-winning XD Dark Ride interactive theatre.

Frontgrid**Booth: 1-1031**

Visit Frontgrid at EAS on the Simworx booth to find out about the launch of ParadoxVR at the Universe Science Park, Denmark and at Brighton Pier in the UK.

This attraction combines dynamic physical movement with free-roam VR content and is unlike any other.

Both the physical and virtual gameplay is 100 per cent controlled by the visitor for an immersive and realistic flying experience.

EmpeX**Booth: 1-1313**

EmpeX presents Aquadolce – a new sweetly-themed Splash Park with popsicles, jelly beans, ice cream, candy stix, cupcakes and lollipops.

Aside from the colourful interactive Watertoys, the focal point will be a dynamic Aquadolce climb 'n' slide Aquadeck, with interactive water play features and fibreglass slides for kids, who can spend endless hours burning off energy, while the parents relax on the sidelines.

Rocas & Design**Booth: 1-1000**

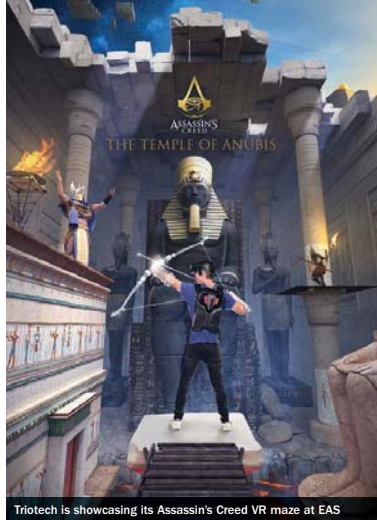
Rocas & Design will exhibit at EAS its theming turnkey solutions. Visit the booth to know more about the successful launch of the Angry Birds Indoor Park at the Doha City Mall Festival in Qatar, of which Rocas is the theming contractor. You can also find out more information about the works of its sister companies in Emirates and China.

Bright Buildings**Booth: 1-836**

Bright Buildings designs, develops and builds transparent buildings in which daylight is the key.

The company's BrightOpen buildings raise transparency to an entirely new level, better-connecting buildings to the outside world.

Sliding roofs and walls create a natural transition from indoors to outdoors, lengthening an outdoor season and increasing turnover.



Triotech is showcasing its Assassin's Creed VR maze at EAS

Alterface**Booth: 2-502**

Alterface will demonstrate its new Nomad interactive technology at this year's show.

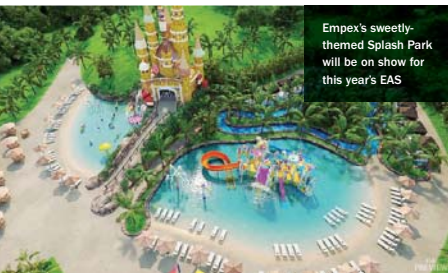
Nomad – a New Optimised Mobile Action Device – is a compact and portable device that enables interaction with media screens, scenery and animatronics.

The device, says Alterface, will bring a new level of game interaction.

Nomad can be integrated in both existing and new ride systems, including Alterface's recently launched Erratic Ride. Visit the booth for a demonstration of the technology.

Intamin**Booth: 1-1606**

Intamin's record-breaking Mega Coaster "Hyperion" successfully started operation at Energylandia in Poland in July. Hyperion is Europe's highest and fastest hyper coaster. Intamin will also be presenting a number of new LSM Launch Coasters, Family Launch Coasters, Tower Rides and several different Water Rides at EAS.



EmpeX's sweetly-themed Splash Park will be on show for this year's EAS

Red Raion**Booth: 2-312**

Red Raion will premiere two brand new VR titles – Pinocchio, A Modern Tale VR and Peter Pan, Saving Tinkerbell VR – at EAS. Guests can try out a two-seat simulator from Omega – a Turkish hardware manufacturer and one of the Red Raion's partners. They will get to experience the VR directly from the EAS show floor.



Pinocchio, A Modern Tale VR is one of two VR films Red Raion is debuting during this year's show

EXHIBITOR NEWS

P&P Projects

Booth: 1-1236

P&P Projects specialises in turnkey projects for the entire leisure industry.

Working with Nickelodeon, the company recently developed the first Nickelodeon-branded Immersive FEC in Murcia, Spain, with plans to develop more of these FECs across Europe in the coming years.

P&P is currently developing a highly immersive attraction, the biggest in its history.

At the beginning of 2018, P&P opened a brand new home base in Someren, the Netherlands, expanding its offices and workshop to a 5,000sq m space.

Simworx

Booth: 1-1031

Simworx, the UK-based dynamic simulation attractions specialist, will be promoting its full range of media-based products at EAS 2018.

The company's attractions can be found at a wide range of attractions around the world and include 4D/5D effects cinemas, immersive tunnels, the 360° Flying Theatre, the Mini Flying

Theatre, AGV (Advanced Guidance Vehicle) dark rides, the Stargazer Motion Theatre, the recently introduced Immersive Adventurer simulator and ParadrivR, an immersive, interactive, virtual reality attraction.

Mack Rides

Booth: 1-619

Mack Rides is bringing France to Amsterdam for this year's EAS because CanCanCoaster Eurosats – the classic Mack family coaster – is back.

An original front car of the new rollercoaster will go on display on the show floor, showing the brand new design of Eurosats.

Mack will also share the news of its Xtreme Spinning Coaster, the PowerSplash and its HyperCoaster.

Simtec

Booth: 1-1306

Simtec Systems presents its new ScreenFLITE media information system under the name of "Le Chandelier" at Rome Fiumicino Airport. Placing your advertisement, information or message in motion, ScreenFLITE is a one-of-a-kind eye-catcher for passers by.



P&P Projects developed the first Nickelodeon FEC in Murcia

Twelve LED displays are mounted on individual scissor arms, which are mounted on three horizontal rings. The three rings are stacked at the centre of the system and can be rotated jointly or against each other. Visit the Simtec booth for more information.

nWave

Booth: 1-1336

nWave is inviting attendees to jump aboard a pirate boat for its Jolly Roger 3D adventure.

The video content producer will also showcase Planet Power, a 3D documentary taking a look at the inventors who paved the way to Solar Impulse, the first plane capable of perpetual flight, and the natural resources that our planet offers to guarantee a cleaner future.

JRA

Booth: 1-514

The recently-opened National Comedy Center is a new non-profit cultural institution dedicated to the art of comedy.

Each visitor experiences a comedic journey tailored to their tastes through the use of an RFID bracelet, while more than 3,000sq m of hands-on exhibits cover comedy history from Vaudeville to viral memes.

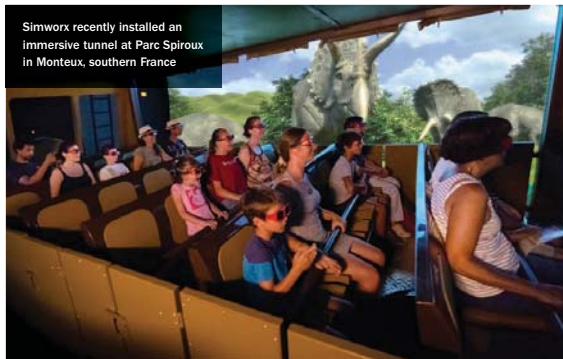
JRA provided complete planning, design, and project management for the museum – the first of ten JRA projects to open over the next 12 months.

TÜV SÜD

Booth: 1-331

Under the motto of "safety for amusement parks and rides"

Simworx recently installed an immersive tunnel at Parc Spiroux in Montoux, southern France



Planet Power is among nWave's huge library of video content on offer

Vekoma Rides has a presence in more than 40 countries worldwide

TÜV SÜD – one of the leading suppliers of quality, safety and sustainability solutions for amusement rides and parks – will showcase its services at this year's EAS.

TÜV SÜD's presence at the show will focus on retrofit measures for existing rides, and the safety of water and amusement parks.

The Producers Group

Booth: 2-405

Specialising in destination attractions for integrated resorts, casinos and theme parks, The Producers Group works with designers and developers to manage the creation of high-tech guest experiences from start to finish.

TPG has announced the opening of its new offices in Orlando, Florida. With this strategically located office space, TPG has expanded accessibility to the East Coast and international partners for current and upcoming projects.

World Waterpark Association

Booth: 1-321

In its 37th year of business, the World Waterpark Association (WWA) is a member-driven organisation that provides educational resources and networking opportunities both in-person and online to water leisure professionals, operators and developers across the globe.



It will host its annual symposium and trade show in Las Vegas, Nevada, on 23-26 October 2018.

Seeper

Seeper is a London-based visitor attraction design studio, bringing stories to life through the design of technology and content.

It recently collaborated with Merlin Magic Making to produce the world's first digitally activated play tables, now located in five Lego Discovery Centres across the globe.

Guests can now experience Dino-, Arctic- and Aquatic-themed Lego landscapes, that have been brought to life with interactive 3D projection and responsive audio.

Integrated touch screens feature display tutorials

designed to help guests build their own Lego creations.

Clip 'n Climb

Booth: 2-903

Clip 'n Climb is a leisure concept for the whole family, based on climbing activities that provide appeal to every visitor. Clip 'n Climb's BelayMate eliminates the need for close supervision thanks to an internal sequencing mechanism.

Intuitive and simple to use, BelayMate exponentially improves risk management. It also prevents accidental recoil of the automatic belay line.

The Clip 'n Climb team will be available at EAS to discuss the background to this new safety device.

Walltopia

Booth: 1-1536

Walltopia will debut its newest product in Amsterdam – the Curved Ropetopia.

A next generation ropes course with an entirely new belay line that unlocks numerous design opportunities, the new Curved Ropetopia leads to a much higher throughput than the standard ropes courses due to its single-direction progression. The modern design offers easy implementation in otherwise unusable spaces with complicated footprint.

Zamperla

Booth: 1-316

Zamperla will present new rollercoaster concepts at this year's EAS, including a new ride at the newly-opened Warner Bros World Abu Dhabi.

Called Riddler Revolution, the park's Super Twister Coaster features more vehicles than standard and a new restrain system. The ride sits in the park's Gotham area and is themed on Batman supervillain, The Riddler.

Zamperla will also talk about Z+, the new business division of the company born with the aim of creating new experiences using the latest hi-tech ride developments.



Zamperla has a range of concepts to debut at this year's EAS

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● The virtual reality headset allows users to see constellations overlaid on the real night sky



Aryzon headset lets guests 'view the sky as an expert', says **Jeremy Fontana**

National Geographic has teamed up with augmented reality provider Aryzon to create the world's first open-air planetarium, using AR to project images into the night sky for a unique stargazing experience.

Recently installed at Au Diable Vert in Quebec, Canada, 'ObservEtoiles' allows up to 180 visitors to observe the night sky with a digital overlay showing the constellations and names of the stars and planets.

The Aryzon headset uses mirrors to project 3D mixed reality images. Using the device, visitors can observe a selection of 17th-century illustrations of the constellations overlaid over the real stars and planets, without obstructing viewers' line of sight.

Users can keep the cardboard headset and use the app to explore the stars at home.

"We wanted to create a headset that would display the stars with augmented



overlay without detracting from the night sky experience," explains Aryzon CFO and co-founder Alexander Ceha.

The outdoor show will feature a "star guide", who will narrate the experience with specially-created content from the "Night Sky Guy", Andrew Fazekas – a science writer and consultant for the Canadian Space Agency.

"It's been a really exciting project" says Jeremy Fontana, owner of Au Diable Vert and

creator of ObservEtoiles. "You put the headset on and see the sky full of constellations. It lets you view the sky as an expert."

Au Diable Vert has recently been certified as Quebec's second Dark Sky Reserve, acknowledging efforts to remove light pollution from the area for clearer night skies.



● Alexander Ceha, Aryzon

ATTRACTIONS-KIT KEYWORD

ARYZON



● Sally offers a new dark ride based on *Splash and Bubbles*

PROMOTION

Sally Corporation offers a fun, new underwater dark ride perfect for parks large and small



What is it?

A *Splash and Bubbles* dark ride is now available! Sally Corporation, in partnership with The Jim Henson Company and Herschend Studios, have developed an array of dark ride concepts, based on the hit-TV series, *Splash and Bubbles*.

What to expect

An immersive underwater-themed dark ride with colourful sets, toe-tapping tunes and award-winning 3D media.

Riders will dive into the incredible world of marine biology and oceanography with the show's stars, *Splash and Bubbles*.

Who's it for?

With Sally's ability to custom-design dark rides to any footprint, this attraction is suitable for any park, aquarium, zoo or FEC wanting to gain a memorable guest experience and a marketable IP for their location.

"Splash and Bubbles presents

an excellent opportunity to provide family fun to a whole new sector of the theme park industry including waterparks and aquariums," says Sally chair and CEO, John Wood.

"Working with a proven intellectual property from The Jim Henson Company and Herschend Studios gives us an excellent platform to create a truly magical experience in a ride-through attraction that can be both meaningful and fun."

Benefits

- Family experience
- Based on PBS KIDS hit TV series
- Educational value
- Award-winning music
- Bonus theming overlays
- Flexible to any budget or footprint
- Turnkey installation
- Everyone can ride



● John Wood,
Sally chair
● and CEO

Background

The Emmy-award winning Jim Henson Company and Herschend Studios are production partners of the PBS series, *Splash and Bubbles*. The series debuted in November 2016, making a worldwide Netflix premiere in the Summer of 2017 and releasing internationally Spring 2018.

The series broadcasts in Latin America, the UK, Canada, the Middle East and Thailand, with additional territories to come.

Episodes are available 24/7 on the PBSKids.org website and on the PBS KIDS 24/7 Channel.

Call Sally today to discuss adding this ride to your park +1 (904) 355-7100 and visit sallycorp.com to learn more about our 40 years of destination-quality dark rides.

ATTRactions-KIT KEYWORD

SALLY

Play Disney Parks app represents how the guest experience can be enhanced by digital technology, says **Vivek Sharma**

Disney is gamifying its park experience, releasing a new app to add a layer of interaction.

Available as a free download at both the Disneyland and Walt Disney World resorts, the 'Play Disney Parks' app has been created with group play in mind, offering visitors

a new activity while waiting to ride its attractions.

Gamification of queue lines is a major part of the new application, with a number of interactive experiences available for select rides. At California Adventure, 'Playset Party' will be available for the Toy Story Mania ride.

The same ride at Hollywood Studios also offers the game, as well as 'Andy's Boardgame Blast!' at the Slinky Dog Dash rollercoaster.

Peter Pan's Flight and Space Mountain have gaming experiences called 'Off to Neverland' and 'Rocket Race' respectively, with the same rides and games on offer at both parks.

In addition, guests can earn, collect and share uniquely themed achievements, as well as rewards for playing games, answering trivia, completing challenges and experiencing select attractions.

● The app is a first for Disney and is designed to enhance the existing park experience



● A number of interactive experiences are now available



● Vivek Sharma, Disney

"Play Disney Parks represents the next step in how we use innovative digital technology to enhance the guest experience in our parks," says Vivek Sharma, senior vice president of Digital Guest Experience.

"The app is designed to help guests immerse themselves in the Disney stories they love."

ATTRACTIONS-KIT KEYWORD

DISNEY

Guests reach their musical potential with Acoustic Arts, says **John Walls**

Acoustic Arts, a UK-based manufacturer of outdoor percussion musical instruments, has launched a range of instruments that can be played using the whole body.

Part of the new collection is the company's latest release, the Wobble Drum. Consisting of a shallow drum, mounted on a spring and anchored to the ground, the Wobble Drum is a sealed drum that contains bells, balls or rattles. Users stand on the drum, moving their hips or gently rocking from side to side to create a rhythm.

"Acoustic Arts' products are designed to bring out people's innate musical potential with an activity that combines creativity, rhythm and coordination," says Acoustic Arts managing director, John Walls.

"This presents an exciting and fulfilling challenge on an individual level, the experience



● Acoustic Arts creates dynamic musical play areas for attractions

moves to another level when other people join in."

Mounted in hand-built timber frames, the instruments are designed to provide fun, interactive experiences for visitors and can be installed

as a standalone piece, or combined to create a dynamic musical play area.

ATTRACTIONS-KIT KEYWORD

ACOUSTIC ARTS



● John Walls, Acoustic Arts

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