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Recently, the amusement industry lost a great leader, innovator and friend: Will Koch. He (along with his talented staff) helped build Holiday World from a local gem into a nationally recognized park icon, while maintaining a laser-tight focus on providing the best guest experience possible.



Although I was only privileged to meet Will a couple of times, he was always amazingly friendly and willing to help out a small, new publication like InPark.

There are too many positive things to say about Will, and others can probably do it more elegantly than I. So instead I respectfully remember his achievements and encourage people who have never visited Holiday World to take the time to do so. The park is Will's living legacy. He will be sorely missed.

-Martin Palicki

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people

CHICAGO, IL - In February 2010 **CENTAMAN** was acquired by **Jonas Software** as a result of a proactive search by the company's owners for a new and more strategic partner for the business long term.

This is exciting news for CENTAMAN's customers and employees – CENTAMAN is now part of a top 100 software company with a proven track record of building great companies and a solid financial foundation, so CENTAMAN'S future is brighter than ever.



LOS ANGELES, CA - **Utopia Entertainment, Inc.**, an LA based firm that creates and produces themed attractions, live shows and special events, has named **Rebecca Pontius** Director of Special Projects. She will oversee the Production & Project Management of both Special Events and Theme Park related productions. Previously, Rebecca was a Production Manager for the company.



SAUK CITY, WI - For the past several years, **Ramaker & Associates** and **Cities Edge Architects, Inc.** have been working together in a collaborative approach on some exciting hospitality projects. A well-established relationship has developed, in part, due to the firms providing complementary services.

We are pleased to announce that effective May 1, 2010, Cities Edge, LLC, a wholly-owned subsidiary of Ramaker & Associates, Inc., has acquired certain assets and business operations of Cities Edge Architects, Inc.

Cities Edge is known nationwide as the go-to firm for architectural design services in the hospitality industry. Many national hotel franchisors and franchisees have turned to Cities Edge for their expertise when designing a new prototype, developing a new site, or remodeling an existing property. Historically, Cities Edge has specialized in hotels, resorts and waterparks.

Ramaker & Associates is known nationwide as the premier firm for aquatics design services in the waterpark industry. This specialized expertise has provided the opportunity to design both outdoor and indoor waterparks throughout the country.

By combining the staff and experience into one company, we are now a full service architectural and engineering firm. The combined experience and knowledge in the waterpark industry is expected to open many doors and produce fresh teaming efforts for the company.

projects

UNIVERSAL CITY, CA -- King Kong, among the screen's most powerful and enduring icons, has returned as a new signature attraction created under the direction of Peter Jackson on the famed **Universal Studios Hollywood®** Studio Tour.

"King Kong 360 3-D" Created by Peter Jackson is the world's largest most intense 3D experience on the planet, combining thrilling visceral effects to create a next-generation theme park experience.

Peter Jackson, director of the Oscar®-winning 2005 Universal Pictures film upon which the attraction is based, said: "The new King Kong at Universal Studios Hollywood will be an incredible amount of fun and a chance to really push film and theme park technology. Aboard the Universal tram, you'll get a wrap-around view of the action through a process involving eight 3-D images shot and projected at 60 frames per second. The film and tram will be tied into a motion simulator that will allow you to physically experience this pulse-pounding spectacle, which includes a fight between Kong and a group of V-Rex, the larger cousins of the T-Rex. You'll find yourself right in the middle of the action."

In the new attraction, guests will be given special 3-D glasses as they enter a darkened soundstage aboard the Studio Tour trams and will be transported— via the magic of Surround Digital 3D projection —deep into a tangled jungle location. They'll survive a close encounter with a swarm of hungry raptors, only to be confronted by the terrifying presence of 35' tall dinosaur behemoths, intent on attacking the tram and Studio Tour guests.

Suddenly, a 25' tall gorilla appears - Kong himself! The trams jolt and shudder as the guests find themselves caught in the middle of a titanic struggle between these colossal prehistoric foes - the great ape and carnivorous reptiles - action which sends the packed trams sliding ever closer to the edge of a bottomless chasm.



SANTA CLAUS, IN - The brand-new **ProSlide HydroMAGNETIC ROCKET™**, aptly named the "Wildebeest", stretches a whopping 1710 feet making it the Longest Water Coaster in the World! The "Wildebeest" at **Holiday World Splashin' Safari** made its debut on May 7th to rave reviews. With its HydroMAGNETIC™ technology that propels riders uphill at top speed, to its breathtaking drops and turns, the "Wildebeest" has all the makings of a roller coaster. But be prepared to get WET!

Riders seated in 4-person rafts are brought to the top of the first hill before being dropped 38 feet at a 45-degree angle. Using a combination of water lubrication and ProSlide's proprietary HydroMAGNETIC™ technology, riders are then propelled up and down seven additional hills, through three tunnels and around a helix at exhilarating speeds, all while experiencing the "Magic" of the magnetic pull. No other company in the World uses this ground-breaking technology on Water Rides and ProSlide's HydroMAGNETIC ROCKET™ won the 2007 IAAPA Award for Best New Water Ride Product.

WISCONSIN DELLS, WI — **The Wilderness Hotel & Golf Resort** was recently awarded an Impact Green Stewardship Certificate by Alliant Energy for the positive environmental impact and the energy efficiency of its new boiler for the Klondike Kavern Waterpark, updated lighting system in the Wild West Waterpark, installation of the ECOWash Premier Ozone Laundry System and installation of energy efficient heat pump PTAC units for its guest rooms.

According to Joe Eck, general manager for the resort, the new boiler, which is responsible for heating the pools and common areas of the Klondike Kavern Waterpark, is 14 percent more efficient than the resort's old system.

The new T8 lights in the Wild West Waterpark save energy, reduce maintenance costs and have better light output than the resort's old HID light systems. The ECOWASH Premier Ozone Laundry System is energy efficient because it does not require hot water, providing significant utility savings. It also reduces chemical and detergent use by 35 percent or more, and reduces overall water consumption, often by as much as 35 percent. The new heat pump PTAC units for the resort's guest rooms have a SEER rating of 12.2, whereas the old PTAC units in the resort's guest rooms operated at a SEER rating of 9.7.

All of these energy efficiency changes are part of a multi-million dollar renovation that also includes updating all main resort guest rooms with new beds and linens, as well as flat screen televisions and TV stands. New carpeting was also installed throughout the resort and the resort's hallways were being repainted for directional purposes.



WESTON-SUPER-MARE – **Cruden B.V.** – the world's leading designer and manufacturer of interactive motion-based simulators – has installed its first two Hexatech 3CTR race car simulators at **Weston-Super-Mare Grand Pier** this week as final preparations are made for the public opening within the next month. The simulators are the exact same professional equipment as used by racing drivers and engineers in Formula One and other international motorsport championships for training, race car development and off-track testing. It is the company's first attraction in the UK and the first installation of its new Hexatech 3CTR which was launched at the IAAPA Attractions Expo in November 2009. Offering full motion or six 'degrees of freedom', highly accurate force feedback and realistic g-force simulation, each simulator has three seats which allows for an interactive drive and two passenger rides in one exhilarating experience.

"I defy any man not to get excited when they see the Cruden simulator in action. When I saw them I had to have them," says Kerry Michael, chairman of **AGM Holdings**, owners of Weston-Super-Mare Grand Pier. "The simulators are one of the Grand Pier's major attractions which we expect to be popular among the 'arrive and drive' tourist market, frequent visitor driving enthusiasts and particularly the corporate market which will appreciate the serious professional credentials of the equipment."

Weston-Super-Mare Grand Pier is the latest entertainment installation for Cruden which has manufactured a number of distinctive attractions for major theme parks, simulator centres and karting venues, globally.

WEST MIDLANDS, UK - The well-known **Futuroscope** theme park in France has turned to motion simulation platforms from UK company **Simworx** to provide key elements in one of its latest attractions.



Arthur, the 4D Adventure, was introduced at the park for 2010 and takes guests into the fairytale world of the Minimoy, tiny beings living a hidden life beneath the soil, riding on the back of flying lady buggies. Created by film director by Luc Besson and based on the Arthur and the Minimoy's trilogy, the new attraction boasts an unrivalled combination of technologies. These include the 3D animated film viewed on a 9,700 sq. ft. IMAX® dome screen, synchronised motion simulator platforms, from Simworx, and multi-sensory physical effects in the theatre. All these attributes combine to absorb visitors in what is an original digital work from Besson and his first leisure park attraction.

After an interactive and instructive walk through the world of the Minimoy, visitors join Arthur on a hair-raising race against time back to the human world. As soon as guests enter the theatre building they immediately step into the world of the Minimoy, recreated in four different zones and a world where life is lived underground and among the plants. The effect is to immerse visitors in a whole new dimension, making them feel they have shrunk and become Minimoy.

Visitors travel through the attraction in a 25-seater carriage that mimics the flight of the lady buggies, the insect-shaped vehicles in the Minimoy world. There are four carriages on two levels in the theatre, facing the gigantic hemispherical IMAX DOME® screen. A pre-recorded, synchronised program moves each carriage along 3 axis to rise, descend, tilt left and right and forward and backward in time with the on-screen action. The feeling of flying through the air is reinforced by a breeze against the face, while a number of new and original effects add to the experience.

The theatre was previously home to Race for Atlantis and the Simworx motion simulator platforms have played a key role in the huge success of the new attraction.

next issue:

International Parks & Attractions

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products

SUN VALLEY, CA – **Modern Masters®** and **Wildfire®, Inc.** are pleased to announce the latest breakthrough in fluorescent coatings technology. Introducing Wildfire Invisible Clear Colors.

A unique addition to the Wildfire family of brilliant, color balanced, UV activated paints – including Wildfire Luminescent Paint – Wildfire Invisible Clear Color appears as a low sheen, protective clear topcoat when viewed under normal lighting conditions. But when illuminated under UV blacklight, Invisible Clear Color comes to life with the maximum color brilliance you've come to expect from Wildfire!

Available in a collection of six vibrant colors – black, blue, green, red, white and yellow – the water-base acrylic paints dry clear and are invisible under normal light.



RICHMOND, BC – **WhiteWater West Industries Ltd.**, the global leader in waterpark design, engineering and manufacturing, today announced the launch of the MEGAtube waterslide series, the industry's newest and largest family raft rides. The MEGAtube waterslides offer the most thrilling raft experience ever conceived, with more twists, turns and surprises than any other raft ride.

The core feature of the patent-pending MEGAtube series is a 20-foot (6 meter) diameter fully enclosed cylinder set at a transverse angle to the slide path. Riders enter the cylinder by way of a steep downward ramp, and then oscillate up and down the inner walls, climbing up to 10 feet (3 meters) as the raft works its way through the cylinder and on down the waterslide. Cylinder length can vary with each unique slide path, which can easily incorporate multiple cylinders and can also be combined with other attractions from WhiteWater West, such as the SuperBowl™ or the Family Boomerango™.

What's more, the MEGAtube is large enough that another flume can actually pass through it, creating a truly sensational experience for riders and spectators alike. Imagine a section of translucent SilkTek™ from an AquaLoop™ or other body slide cutting through a MEGAtube, with a rider hurtling by above as a raft serpentine through below! There has never been a waterslide experience offering such a thrilling and entertaining combination of attractions.

The first two MEGAtube rides are the Viper™, a three-person raft ride, and the Python™, a six-person raft ride. Additional rides will be added to the MEGAtube series over the coming months.

places

LANGHORNE, PA – The horticultural department of **Sesame Place**, the nation's only theme park based entirely on Sesame Street, has been recognized for its outstanding green initiatives. By practicing good groundwater and environmental stewardship, Sesame Place was designated as a "Groundwater Guardian Green Site" by The Groundwater Foundation as a result of the groundwater-friendly practices being implemented. For example, Sesame Place follows an integrated pest management plan and ensures proper disposal of hazardous and toxic substances.

Additional water initiatives include using "eco pavers" and gravel parking in certain areas to allow rain water penetration which reduces storm water runoff, chemical runoff, and downstream flooding. By selecting new plants that adapt well to our region's climate, maintaining a no-application zone around surface water, and applying fertilizer based on nutrient needs, Sesame Place is helping to protect and conserve local water supplies.

In 2009 Sesame Place introduced an educational program, "My World is Green and Growing," which allows teachers to bring their classes each spring for a fun hands-on experience focusing on the three R's – reduce, reuse, and recycle. Highlights of the program include sustainable vegetable gardening and an emphasis on the connection between organic materials collected or recycled curbside, and growing new plants for food and clothing.

Going hand-in-hand is the onsite reuse of organic materials at Sesame Place. Each year, the park saves 360 cubic yards of leaves and other organic matter from the waste stream, which equals twelve 30-cubic yard dumpsters. The materials are then used for "Lasagna Gardening," a process of layering organic materials on top of each other to eventually break down into nutrient-rich, usable soil for gardens. In addition to this practice, Sesame Place is currently exploring making their own organic fertilizer for in-park use on the nearly 25,000 colorful annuals, perennials, shrubs and trees, all of which are grown in the United States.



COLLEGE STATION, TX – **Boondocks Fun Center** recently expanded its use of VitalCAST™ digital signage to its newest facility in Kaysville, Utah. **Texas Digital** was once again chosen as the provider to deliver state-of-the-art information and entertainment to the facility, which offers miniature golf, bumper boats, two go-cart tracks, laser tag, arcade, 20 lanes of bowling and more. The Kaysville center opened in late 2009.

The Boondocks installation includes seven 47-inch vertical LCD screens: two at the ticketing area, two at the bowling counter and two at the snack bar, as well as one at the bowling vestibule. Additionally, three 47-inch vertical LCDs are in polished aluminum freestanding LCD enclosures, one double-sided unit by the entry walkway and one single-sided unit by the restaurant entrance. Four 47-inch horizontal LCDs show entertainment content by the dining area. All the screens run Texas Digital's VitalCAST software, which allows pricing, imagery and other features on the displays to be updated automatically and simultaneously with a few clicks of the mouse.

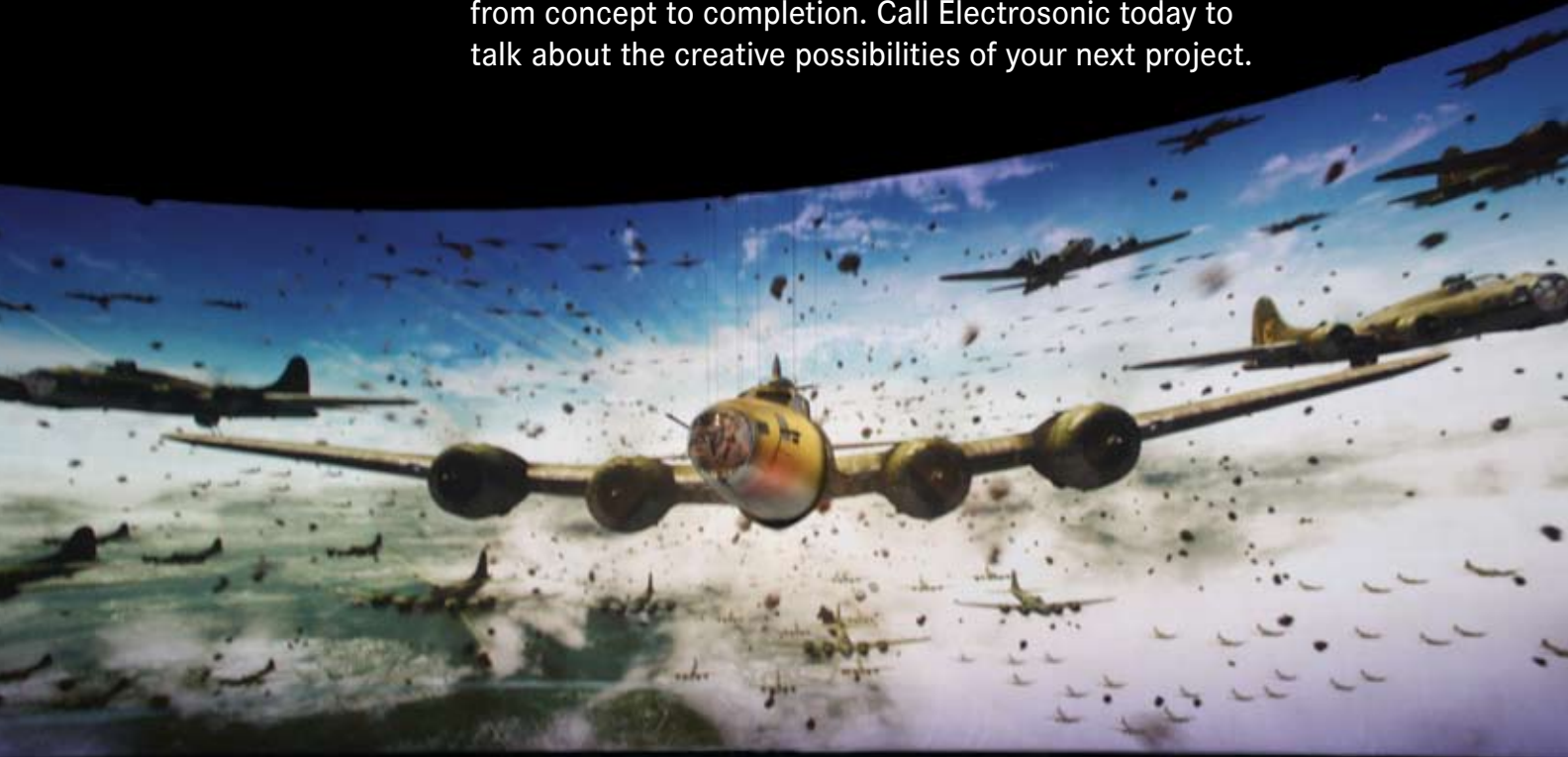


CAMBRIDGE, MA - **Main Street Design** is pleased to announce that the **Philadelphia Zoo's McNeil Avian Center**, for which our firm provided interpretive planning and design, has been honored with a Thea Award for Outstanding Achievement from the Themed Entertainment Association (TEA.) This year's awards were announced on November 17th at the International Association of Amusement Parks and Attractions (IAAPA) annual convention in Las Vegas, Nevada.

The McNeil Avian Center introduces guests to the remarkable world of birds through a uniquely integrated combination of live animal exhibits, bird show demonstrations, replicated natural habitats, interactive and interpretive experiences, and audiovisual theater programs. These are presented in a stunning contemporary setting that preserves key features of the Zoo's historic Bird House while creating entirely new interiors, exhibits, and experiences, including a dedicated multimedia theater space and a dramatic fully immersive free-flight tropical forest aviary.

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the city green

the greening of **dubai**

by David Edmonds, Falcon's Treehouse

City living. For years, the mention of this term brought to mind small spaces, crowded streets and pollution. The lure of grand cities around the world had faded in favor of suburbia, an ideal world where everyone owned a car and lived amongst open green spaces, far from the bustle of the city. It was the first green movement.

Unfortunately, suburbia often lacked one thing: mass employment. Subsequently, its residents found themselves driving into the city on a daily basis, increasing the cloud of exhaust hanging over the city. They began to escalate the very reasons they escaped to suburbia to begin with. This wasn't very green at all.

Cities began creating incentives to cut back on traffic while the suburbs continued to grow. Cars became more prevalent and driving became a necessity to get anywhere, no matter how near or far.

And then there came a realization: cities, with their mass transit systems, had cut back on vehicle use. Green spaces were replacing abandoned lots. Living was growing upward, creating more space without an ever-expanding footprint. Cities had become some of the greenest, most efficient places on the planet.

Cities that were green and efficient places to live: this was our mindset at Falcon's Treehouse when we were tasked with designing an oasis in the deserts of Dubai. Cities had started to reap the rewards of green design and mass transit. But they had a long way to go before they had it perfected. We wanted to show what it would be like to design a city anew with these technologies already in place. The result was the Winds of the Desert.

We were tasked with creating a place where people of all backgrounds and lifestyles could come together in a thriving, shining metropolis that is the pinnacle of green design: a model for urban lifestyle destinations all over the world.

Winds of the Desert was born when the seeds of the great cultures of the world were blown together by the desert wind. It is a place where people come to work, live and play, home to resort destinations, luxurious villas, exquisite dining, shopping and exclusive experiences: all the conveniences of a modern city without the hassles and traffic found elsewhere.

Perhaps the most striking, yet important aspect of our design was the removal of the automobile. Restricting all motor vehicles to underground parking lots created a pedestrian friendly city free of the noise and pollution found in cities across the world. Instead of traveling by motor vehicle, travel throughout the Winds of the Desert was accomplished through the use of human foot power, with long distances covered by a revolutionary Personal Rapid Transit system (PRT).

The city's pedestrian friendly thoroughfares encourage a healthy lifestyle, while reducing pollution and congestion. By creating clean and lushly landscaped avenues with stunning vistas of the city around them, visitors feel welcome, and are less reluctant to part from their vehicles.

Winds of the Desert is an expansive locale. There are long distances, and guests still need a way to traverse the city. By creating a systematic network of clean, pollution free mass-transit, we solved the issue of moving people from one side of the city to the other efficiently.

Using a network of energy-efficient PRTs traversing the tracks high above Winds of the Desert, guests are whisked to their destinations. With this PRT system integrated into the city from the very beginning, reaching major destinations was easy. No locations are inaccessible to the PRT.

A pedestrian friendly, energy efficient mass-transit system makes up only one part of the equation. To be a truly green city, these green techniques and technologies need to be part of more than just transportation. In the Winds of the Desert we included several areas where we incorporated traditional climate control techniques into our fresh urban design.

Around the world, the earthen roof is used to help insulate a building against extreme temperatures. This natural insulation regulates a building's temperature, requiring less use of mechanical climate control systems. In Winds of the Desert, we covered the city's five-level convention center with earthen roofs. This large building was able to become a lush green space in the middle of the city; reducing its energy usage and carbon footprint while remaining fully functional.

In the Spheron Canyon district, we sheltered high end shopping in a series of canyons set under the iconic spherical hotel. Protected from the heat of direct sunlight, this canyon offers a new dynamic in shopping experiences, while using natural techniques of climate control.

Dubai is hot. Naturally insulating features such as the convention center and Spheron Canyon was one use of green design techniques, but they were just individual parts of the city. Winds of the Desert featured kilometers of outdoor thoroughfares that would be exposed to the elements. With such extreme temperatures we feared that the pedestrian friendly nature of the Winds of the Desert would be wasted if there was no way to entice visitors to be out during the day.

Our solution was to create a giant glass canopy for the key parts of the city. Like fabric elegantly draped across the roof of the city, this glass canopy helps to reflect the direct sunlight, cooling the city below it without sacrificing the natural daylight that helps to make a place beautiful and inviting. This natural form of climate control helps to make the city more pleasant for visitors, without ruining the city's integration with the ecosystem around it.

The cities of today have discovered green building techniques. Some of these cities have even been called the "greenest" places on Earth. However, in every one of these cities, there are still hurdles to be overcome. Decades and often centuries of development cannot be corrected or changed overnight. Integrating these new technologies and techniques will take time.

But what if you could start from scratch?

We designed the Winds of the Desert with waterways and green spaces, botanical gardens and clean, energy-efficient mass-transportation systems. We designed a green city. But the issue at hand is not what can be designed green. The issue at hand is when these designs will be embraced and implemented en masse. Some cities around the world are taking baby steps towards this now; we could even say some cities are flat out walking.

But perhaps it is time for a leap towards the future. Winds of the Desert was one such leap. We're ready for the next one. **ipm**



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shanghai surprise

expo 2010 in shanghai keeps millions of visitors wondering just how green china can be

By Martin Palicki

In the interest of full disclosure, I need to state that Expo 2010 was the first World's Fair I attended. That doesn't exactly make me an expert (see sidebars for more expert commentary). But the majority of the expo's attendees, Chinese nationals, have likely never attended an expo either. So, like them, I was seeing what an expo has to offer – what vision of the world it projects – for the very first time.

The scale of the expo is enormous, and one cannot help but be amazed at the human cooperation and ingenuity involved in pulling it all together. But as you drill down into each pavilion's experience, the message – and oftentimes the medium – is disappointingly bland.

First, a little background: Though the Expo taking up residence in Shanghai, China hasn't

been very big news in the Western world, it is of paramount importance in Asia, particularly China. Many viewed the 2008 Olympics in Beijing as China's introduction to the world, and the 2010 Expo as its first major entry into the global community. Though the Expo is a PR machine for China to relate to the world, it really functions as a beacon of progress within its own country's borders. The Chinese are experiencing newfound economic prosperity and have entered, en masse, into the tourism and travel market. China's expansive geography and ballooning population, combined with well-developed rail and tour-bus systems, make it the ideal "vacation spot" for its own people. About 95% of the expo's visitors are expected to be Chinese, many of whom have probably never even been to Shanghai. China has heavily promoted the Expo within its borders. From its national TV stations, to ads on buses and trains, and even displays at

cities across the country, the nation seems to be living the Expo for the next five months. Officials estimate the combined attendance at the fair to be a staggering 70 million (Shanghai's entire population, for comparison, is only around 19 million). That breaks down to roughly 250,000-500,000 people per day – about the same number of people who visit all of the 11 Disney parks worldwide each day. (According to the 2009 Global Attractions Attendance Report produced by AECOM and TEA, in 2009, the combined Disney parks received over 10 billion visitors, which equates to 315,364 visitors, globally, per day.)

The expo is roughly divided into three areas. The Huangpu river divides the expo, with the Pudong side of the river hosting the international pavilions. The Puxi side houses

CONTINUED ON PAGE 13

The Chinese pavilion rises up on the Pudong side of the Expo. Even though the pavilion is enormous, entry is by special ticket only, which are often handed out within minutes of opening each day. Photos by Martin Palicki, unless otherwise noted.



Notes From Expo 2010 Brent Young, Super 78

Beams of lights blasting into the night sky. Blue glowing elevated roadways. Structures that defy gravity and logic. A scale so large that 250,000 people couldn't close its gates. This is Day 2 of the Shanghai World Expo. And unfortunately for me I only have 12 hours to see as much as I can.

As with any exhibition the first days have their pluses and minuses, and Expo 2010 was no exception. On the plus side everything is shiny and new; the paint is still drying and in some cases is still being applied, nothing is worn down (especially the eager young delegates from around the world) and the general ambiance, is all still fresh. Mother Nature lent a helping hand - by Shanghai weather standards the opening 3 days were some of the most beautiful I had ever seen in China.

The minuses were the normal kinks and quirks of a sometimes paranoid, and self-conscious government putting on an event for all the world to see. Like the Olympics, heavy security, crowd control, and logistical mismanagement seemed to be pervasive. Nonetheless, it didn't seem to phase the throngs of people who came to enjoy the day and learn about the world. None of these annoyances were slowing me down - there was more than I could see or do and food and drink were everywhere. The energy of the Expo was magnificent, overwhelming and intimidating.

When it comes to media I'm always on the hunt for the next game changer. What gets me going is either a clever unexpected combination of show elements or a mix of humanity and technology. The single most important ingredient for me is media that tells a story. The wooden themed Chilean pavilion offers one vignette about a typical Chilean couple living in a typical city apartment. It is an authentic slice of life video presentation displayed in a very well controlled environment. The unexpected twist about this piece is that once the media presentation is complete you notice that above you is the actual apartment hanging upside down in every detail. It's a window into the culture and a complete surprise.

Another stand out experiential media piece is in the German Pavilion. The Energy Source is a massive spherical pendulum covered in high density LEDs that react to the sounds of the audience. At one point the orb morphs into a giant eye that spins around the room searching for the loudest participant in the crowd. It is a very cool art piece that I'm sure will inspire future media projects (It has for me!).

In what is called the Theme building there is a incredibly gloomy and despondent exhibit called Urban Planet that tells how urban development is influencing the speedy destruction of the world. To drive this point home at the end of the walk-through guests enter a massive show room with a high-resolution earth turning from blue and green to a brown and grey. This earth exhibit is digitally projected on a 100 foot semi-sphere with more high end projectors than your local cineplex. It's clear that the good people who make and sell pro projection and server equipment had some banner years in the run up to Expo. HD, HD portrait, 180, 270, 360 degrees, dome, water, fog, people, 3D, 4D...if it had a surface you could find a projection on it. There was so much projection I began to wonder how you could have an expo before the digital wonder boxes.

By midday I became a bit weary of all the media and projection I felt a bit disconnected. And I think the guests did too. For example, at the French pavilion Chinese guests flocked to take their picture in front of a sever gone into screen saver mode. I think amongst the rows of avant-garde swing and tilt soft focus camera work this digital gaffe might have come as a relief (comic or otherwise) to the guests. It was clear that there was a shortage of quality engineers and integrators. Many pavilions could have benefited from a consultation with experienced technicians or special venue content providers (i.e. Electrosonic or Super 78). In general there were too many exhibits where the quality of the content and display technology just didn't live up to expectations.

I was hoping to see some glimpse of the future. The Toyota robot playing a violin is cute. The world's largest 3D theater was impressive, the 3D liquid table in the China Pavilion was neat but mostly analogue. Where is the revolutionary stuff? I wanted to see something even more immersive, like advanced augmented reality, not the novelty stuff of today, but where this game changing technology is heading. Where is the holographic projection, laser projection, the Skype of the future? How about a new way to incorporate social networking into the expo? Or something that could keep the Expo experience alive after you left?

Ultimately, if you're reading this article then the Shanghai Expo is a must see. No doubt in my mind you will enjoy the experience and its wonderful reference. And as experience designers know you must experience it for yourself, nothing written will begin to do it justice. My biggest regret is that I didn't have more time to explore everything the expo had to offer.



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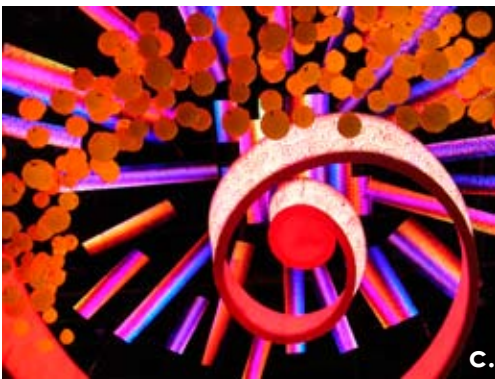
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a.



b.



c.



d.



e.

- a. A performer interacts with the moving balls at the Chinese Industries Pavilion
- b. The bamboo cathedral of Vietnam
- c. It's whimsy and smiley faces at the Oil Pavilion
- d. Even the highways of Shanghai are adorned with color-changing LED lights
- e. Inside the Magic Box at the State Grid Pavilion with projection surrounding guests

Five Things I learned from the Expo by *Martin Palicki*

1. The real planetary problem we face isn't pollution or consumption, it's population. If there is one thing the Expo made perfectly clear, it is that there are too many people in the world. Overcrowding and inadequate resources go hand in hand, and with fewer people, many of the world's other problems dissipate as well.
2. The Chinese like Chinese food. Many international pavilions offered great dining experiences with food from their native country, but the restaurants were almost empty. Instead, Chinese fast food outlets like KFC and Uncle Fast Food were constantly packed.
3. Our grandchildren will wonder what an incandescent light bulb is. LED lights were so pervasive throughout the Expo, and used in a variety of creative ways, it seems like the days of the good old light bulb are numbered.
4. Queue management is a skill not everyone understands. The entrances to the Expo are built to handle the 500,00+ visitors each day. They are massive, and they include lots of queue. But every day, even at the times when there was no line, the full queue was in use, forcing everyone to walk back and forth ad nausea just to get to the entrance. Once inside, many pavilions had drastically underestimated how much queue was needed. Additional lines were created, but instead of keeping the entrance in the same spot, the queue often began on the opposite side of the pavilion and sometimes hundreds of feet away from the pavilion, making it difficult to figure out which line went to which attraction.
5. The Chinese love a good story. And they won't put up with anything less than a good story. At pavilions where a storyline was weak, or the emphasis was on visual intrigue rather than a narrative, Chinese visitors would get up and leave en masse, even if it meant disrupting the environment for other guests.

the corporate-sponsored pavilions, and a somewhat separate section on the Puxi side contains the urban living case study area, where various global cities are supposed to have built their ideal city dwelling, though most seem like moderately funded tourism advertisements.

INTERNATIONAL INTRIGUE

With the majority of the Expo's space devoted to the international pavilions, they are the most popular section of the fair. The iconic China National pavilion sits dominantly as the heavy centerpiece for the Expo, both physically and figuratively. Each country positions itself in relation to China, sometimes seeming to appeal to political relations, others to encourage tourism. Nearly 200 countries are represented at the Expo, with exhibits ranging in size from a small booth in a shared space, to pavilions the size of a small stadium. Most fall somewhere in the middle, and most sport eye-catching architecture.

The majority of international pavilions fall into three categories:

PROJECTOR-FEST – This typical pavilion is short on text, and relies on projected images and movies for nearly all its content. Images are projected on just about any surface you can imagine, with content seeming to take a back seat to creativity. Without much context, and with so many pavilions using projection, images start to blend and messages are lost. Also popular are interactive projections, where guests wave their arms to make things happen on the screen. While popular with the Chinese, their contextual connection to the country is often, at best, tenuous.

THEN & NOW – Very popular with smaller pavilions, the narrative throughout the pavilion simply tells the story of how the country used to be a provider of X in ancient times, but now they are a modern country that produces Y, where Y= something Chinese people need or want (often related to energy consumption). While some pavilions, such as Qatar, blend this storyline with some theming and decent information, others, like Pakistan, reek of propaganda.

ARTIST'S DELIGHT – In these instances, the artist/architect clearly got total control over the pavilion. While oftentimes visually stunning, many pavilions lack any significant information about their country and instead seemed to be merely a giant sculpture guests can walk through. Hungary's pavilion consists exactly of one large chrome sculpture surrounded by wood 4x4s suspended from the ceiling, continually rising and falling. An interesting curiosity to be sure, but not very Hungarian. In contrast, the Vietnam pavilion was essentially a bamboo cathedral, with a relaxing pond in the middle. While the content for Vietnam was minimal, the design and interior at least *felt* like it was moderately Vietnamese.

Of course, a few pavilions seemed to have the perfect blend of whimsy, entertainment and information, with an eye towards keeping the line moving. On the large scale side, Spain's stunning pavilion is a fast-moving walk-through attraction that highlights Spain's past, present and future through theming, projection, live dancing, and a giant robot baby. On a smaller scale, the simple Sri Lanka pavilion offers one giant room with examples of the country's art and architecture, a chance to sample inexpensive Sri Lankan food, and

CONTINUED ON PAGE 15

What's Worth the Wait? by Ed Wills

Although the waiting lines for Pavillions at the Worlds Fair in Shanghai varied from as little as a few minutes to check out the simplistic interior of Hungary's, to as much as 4 hours for the disappointing Saudi Arabia pavillion, the 90 minutes in line for Morocco's pavillion is well worth the wait. In addition to viewing Moroccan craftsmanship in the fine architectural detailing, you'll find opportunities to feel the textures of their woven fabrics, experience the smooth finish of their leatherwork, and inhale the spices frequently used throughout the country. Showcasing the craftsmanship of Morocco's artisans, the pavillion provides a great way to appreciate the Moroccan culture. If you are expecting large panoramic shots of Morocco's topographical features, you will not find them here. However, if you seek an inviting courtyard and warm smiles from ushers who guide you through Moroccan's cultural path, you will not be disappointed.

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The Art of Queue Jumping

When you think of the Chinese arts several examples may come to mind. The “Art of War” by Sun Tzu, written in the 6th century BC. The “Three Perfections” a combination of harmonious calligraphy, painting and poetry found in beautiful Chinese scroll paintings. The “Peking Opera” a two hundred year old theatrical tradition that combines music, performance, dance and acrobatics.

A lesser known but no less highly evolved art is the “Art of Queue Jumping.”

The Chinese norms of what’s “right” or “wrong” for queue line etiquette are, of course, uniquely Chinese. Special events in China, like the Expo 2010 Shanghai, can attract enormous crowds in orders of magnitude greater than what you might see elsewhere.

Wait times for some of the pavilions are three to four hours long or even longer! On a good day, without any creativity in the art of queue jumping, you might see only three pavilions after braving ten or so hours in line!

What would you do if a third of your visit was spent waiting in line for one pavilion?

You might get a little creative with your “queue minimization” as well. Here are some of the best and most humorous “queue jumping” techniques we witnessed at the Expo. Many surprised us for their unique combination of audacity and creativity. And more seriously, this offers a look at how, in order to serve international clients, designers need to understand and design for their audiences to ensure the best guest experience possible.

NOTE – We know you would never indulge in these antics. However, for the purpose of this article, we are going to assume you are the visitor. Hence the employment of “you” in the examples.

Jumping the Kid – The technique uses your kid as an “advance man”. How it works: Your small child “accidentally” wanders away, snaking his/her way through the queue advancing just far enough so that you can see him/her. You begin yelling at your child, “you’re a very bad boy or girl.” As you yell, your entire family pushes its way through the queue line to retrieve the child, inserting yourselves as far forward as possible. Once you reach the child, repeat.

Constant Walking – Using this technique, you move forward, as if oblivious to the other

people around you in line. How it works: Walk through the queue line at a steady and quick pace, even if the line has stopped. This constant movement is similar to the way Chinese street traffic moves in a constant flow of energy, vehicles and people. In the same way, the people in the queue line naturally want to flow and not stop. If someone confronts you, act oblivious and continue walking at pace, making little to no eye contact, and advance your way through the queue.

Screaming Old Man – The technique is used by elderly men and women to advance to the front of the line, so if you’re older than 75 listen up! How it works: Go to the front of the pavilion queue or the pavilion exit and begin yelling. As the staff and supervisors gather, crank up the volume and begin waving your arms like you’re trying to flag down a passing jetliner. This instantly creates a commotion in the queue line. In order to maintain order and as a sign of respect, the younger staff members or supervisors will usually reward you by letting you enter the pavilion with no further wait.

Bump and Jump – This technique uses your rolling luggage to create a distracting decoy. (Note: You can also use your umbrella, handbag or body to create the same effect.) How it works: Go to the expo with a small rolling luggage bag. As you enter the queue line, shift your luggage bag in front of you, not behind. As the queue begins to move, use the luggage bag to constantly push into the heels of the person in front of you. Be patient and use constant pressure. Continue this action until the person in front of you gets annoyed and allows you to advance in the queue. If the person in front of you gets angry, shift immediately to the Constant Walking technique and advance in the queue anyway.

I Didn’t Know This Was a Line – To use this technique, go to the very front of the line, wait and just insert yourself into the flow of people. How it works: Find your way to the very front of the queue, right near the entrance to the pavilion. As people start to flow into the pavilion, you merge with the flow of people gaining immediate access with very little to no wait time. If someone confronts you say, “Oh, I didn’t know this was a line.” An obvious lie but, naturally, no one wants to create confrontation so they let it go. (This technique can also be used at taxi queue lines in Shanghai.)

Passport Exit Jumper – First, you need to understand what an Expo Passport is. The Expo Passport looks and feels like a real passport and comes in several colors. The goal is for you to collect “passport stamps” for every pavilion at

the World Expo. The Expo Passport is incredibly popular! The Expo is now selling insert pages and additional Expo Passport goals are being developed. It is the number one selling item at the Expo and everyone is doing it. So get ready to collect as many “passport stamps” as possible in a day! How it works: Here you use your “passport stamp” as an excuse to gain entry to the pavilion through the pavilion’s exit. Many of the pavilions will just let enter through the exit to get the “passport stamp.” Once in the pavilion, you can experience the pavilion in reverse order. Another variation of the Exit Jumper technique is to use the restaurant or shop as an excuse to enter via the exit.

Lift and Insert – Another very popular technique is to lift or crawl through the queue line barrier to gain an advanced position in line. How it works: Find an area of the queue where there is no guide. Lift or crawl through the queue line barrier inserting yourself directly into the queue. You can even do this with your entire family and group! Your chances for success are quite high, as many people in line will say very little or nothing and let it go to avoid a confrontation. If a guide catches then they you may have to leave the line, but this is quite rare.

Design Tips

The best queue lines at the Expo 2010 Shanghai are designed with an enclosed (solid) queue line structure. The pavilion entrance should be protected. They should not be immediately accessible from a main plaza. The queue itself should be a narrow single file line for control. A single person width discourages many of the queue jumping techniques above.

Other design techniques that help include providing a well-shaded and comfortable queue area, designing in separate entrance lanes and seating areas for visitors with special needs, elderly and parents with small children and providing entertainment (music, media, interactive games, performances, etc...) for those waiting in line. With the enormous crowds, there is a higher rate of wear and tear on all surfaces. Make sure that all queue areas are built with very robust and durable materials. Also, provide large recycling cans throughout the queue line, if you don’t the trash will pile up!

A combination of these techniques will help your attraction in China maintain order and provide a quality show experience for everyone. So be creative!!

live artisans practicing their native crafts. Similarly, the Oman pavilion is heavily themed to Oman's environment, and is informative on frankincense, one of the country's top commodities.

Noticeably absent from the international pavilions were any formidable attempts at addressing ecological or conservation issues beyond claiming to have employed green construction practices within the pavilions. One has to wonder, however, just how "green" a sea of temporary buildings can actually be.

Furthermore, there is no mention of any sort of geopolitical conflict and most countries narratives are thoroughly cleansed. Uzbeks and Kazakhs apparently make better neighbors at the Expo than they do in real life. Even North Korea is represented, complete with rainbows, fountains and a gazebo – yet no mention of its troubles with its neighbor to the South.

But even with all of the international pavilions' rosy-colored glasses firmly in place, it pales in comparison to the narratives being told on the other side of the river.

BETTER CORPORATION, BETTER LIFE

While much smaller in size than the Pudong portion of the Expo, the Puxi side houses all of the corporate pavilions and, arguably, some of the better experiences the Expo has to offer. Similarly, most information is presented through projection, and the buildings here, decidedly more box-y, are almost exclusively lit in LED's.

Some pavilions are simple showcases of the corporate parent's products. Coca-Cola and Aurora, China's chief producer of jade stones,

are two perfect examples. While the Aurora pavilion begins with an enlightening short film about how jade was given powerful status within Chinese culture, the "product" oriented pavilions are at least transparent in their brand building goals. The absolute worst of these is the Japanese Industries pavilion. Eight different Japanese companies created a pulsed walk-through pavilion where guests spend about 90 seconds in each theater watching some type of projected show about how that company's products are changing the world. Items such as soy sauce and porcelain toilets are spotlighted in each room. While each theater does employ a different projection technique, by the third of fourth room, the audience grew restless and started exiting the show early – not the best response desired from an attempt at brand building.

There were some interesting exhibits here. China Aviation offers a short trackless dark ride, China Telecom utilized American companies BRC Imagination Arts and Electrosonic to develop a handheld device that interacts with various A/V show elements, and China Industries presents a captivating show with hundreds of softball sized spheres suspended from the ceiling that move up and down to create visually stunning patterns and shapes – none of which have anything to do with creating a better city or a better life.

In fact, the Expo's theme is largely unaddressed in any meaningful form from the corporate pavilions. In the instances where hopes for a better future are raised, the solutions given for how to achieve it range from "dream about it and it will happen" to "magic will fix things if we all work together."

Very little attention was given to developing any sort of green sustainability. Though



The Chinese Industries Pavilion, like most of the corporate pavilions, makes good use of LED lights on their interior and puts on an interesting, if not confusing, show inside.



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pavilions tout how environmentally friendly they were constructed, at the same time, barge after barge of coal floats down the Huangpu river, further signifying how out of touch with reality the Expo can be.

Perhaps the biggest offender is the Oil pavilion. China's nationalized oil industry put big money into the popular pavilion that houses exhibits on oil extraction and all the great things oil is used for. But the highlight is a short 4-D film that relies on the typical gags and effects to send a very clear message: You need oil to survive, and therefore you need us to provide it to you. One sequence in the movie shows what life would be like without oil. Everything from cars to clothes disappear, and the actors are left defenseless and bemoaning their own existence. On the one hand, the portrayal is startlingly honest – the industrialized world as it exists today would cease to exist without oil, and most people take for granted how much they depend on oil to live. But the film also completely neglects to address the costs of oil consumption, the risks of oil exploration, and suggests no solutions for addressing any of these problems. At an Expo promoting better cities and better life in a country that is faced with huge air pollution problems, an oil pavilion that does not even acknowledge the damaging effects of oil consumption on the environment is a massive failure.

Perhaps I, in my Expo naiveté, am expecting too much. But aren't World's Fairs expected to be cutting edge? While there have always been commercial aspects and whitewashed elements in an Expo, shouldn't there be an exchange of ideas, a challenge to the status quo, and an exploration of how the future can be improved? All of those are absent from Expo 2010. Instead, the whole site seems like one giant tourist trap, designed to attract people, engage them for a day, and hope that they come back tomorrow and spend some more. Perhaps that is the hidden answer to the Expo's challenge of creating a better city and a better life. As we move to a post-industrialized world the one industry that any locale can promote and utilize to create a better life and city is in fact the heartbeat of Expo 2010: tourism.

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Top: Stamped architecture, like the Poland pavilion pictured here, is prevalent at the Expo.

Middle: Spain's handmade woven exterior is breathtaking and one of the more distinctive pavilions.

Bottom: Inside North Korea's pavilion, there's nothing but sunshine, rainbows and fountains!





le roi est viva

elvis presley returns to vegas
thanks to cirque du soleil
By Martin Palicki



Cirque performers warm up on one of the show's major trampoline-laden set pieces. The unit is controlled by laser guides and glides wirelessly across the stage. Photo by Edward Wills



Up in the control booth, the conductor cues the orchestra, plays the keyboard (covered) and syncs pre-recorded tracks of Elvis' voice. Photo by Edward Wills.

Elvis has returned to Las Vegas. Sure he might have been spotted in various supermarkets and buses, but now you can see him nightly at the new City Center resort on the strip. Elvis has returned to Sin City in the new production Viva ELVIS, presented by Cirque du Soleil.

The show opened in February after years of planning and months of rehearsals. During the 90-minute production guests are taken on a journey through Elvis' life – hitting the highlights and often taking a somewhat artistic take on things. While no one actor portrays Elvis, he is present in much of the vintage films and photos the producers dug up for the show, and are displayed on the giant, 8-paneled moving LED screen that functions as the show's technological centerpiece.

At times the show is poignant, even touching, as when two acrobats portray Elvis and his twin brother, who died at birth. But more times than not, the action focuses on the showy side of Elvis, with little of the Cirque du Soleil mystery or whimsy people have come to expect from the troupe.

That's not to say the cast isn't talented. In a loosely-tied-to-Elvis number, his favorite comic book superheroes are brought to life bouncing and jumping across the stage on cleverly hidden trampolines. While their form is amazing to watch, their function within the narrative of the show is less obvious.

The real treat, and hidden gem of the show, is the integration of a live, roving band, live vocalists, and vintage vocal tracks of the King himself. The band's conductor, who doubles as the keyboardist, controls timecode that allows Elvis to sing along with the band.

As with all Cirque shows, the performance is a continually evolving product, so the show tonight is likely to be slightly different from the show six months from now, and so on. And while Viva ELVIS Might not have the magical elements a Cirque show generally has, it makes for a fun, entertaining evening that, at least for 90 minutes, brings Elvis back to life. **ipm**

City Center, the enormous complex that houses Viva ELVIS is still being finished, but two hotels and a shopping mall are already ready to be enjoyed. Vdara is a luxury hotel situated near the back of the property, away from the strip, and as such, is without a casino. It does, however, play host to the delicious and gourmet breakfast and lunch-only restaurant **Silk Road** – worth getting up early in Vegas for. **Crystals** mall provides upscale shopping opportunities similar to those found elsewhere on the strip.

The **Aria** resort hotel is the centerpiece of the property and contains a modern, airy casino, a deluxe spa, tech-savvy rooms and a bevy of delicious restaurants. Worth checking out are **Julian Serrano's** for a skillet of paella and **American Fish** for some of the freshest fish this far inland.

giving away the house

how to **professionally manage** and ease the administrative tasks of **the donation process**

by Kaijsa Kurstin

Attractions and Parks remain a popular place for non-profit organizations to request donations for charity events with a steady stream of requests for free admission tickets, meals and merchandise all year long. These charity requests have been around for quite some time and will not be going anywhere anytime soon, leaving park managers wondering if there is a proper way to address these requests. Who receives donations and what kind of donations? Is there a professional way to handle these requests and what do I get in return for a donation? These are all questions park & attraction managers have asked time and time again.

Most parks pride themselves as being socially responsible and want to give back to their communities whenever possible. They have administrators accept donation request letters and faxes and some even have a formal application for the requesting party to complete and mail back in with a formal request letter. The time it takes to process

these requests can be anywhere from 6 to 8 weeks to a year. Not a very good use of time. The trick to processing these requests is to do so in a timely fashion and in the most professional manner available.

Forward thinking attractions, such as the Aquarium of the Bay in San Francisco, have decided to take charge of their donation requests process. They have implemented a system onto their website called AIRS (Automated Item Request System) from BiddingForGood, the leading cause-related e-commerce platform connecting consumers and marketers to non-profit fundraising auction events. The system creates forms that a charity seeking a donation can electronically fill out, detailing the donation request, and all of its contact information. The AIRS system responds immediately with an automated e-mail confirming the receipt of the donation request, and later on with an e-mail either approving or denying the solicitation. It's being used by other businesses such as The

Florida Aquarium, Wachusett Ski Mountain, and retailer Brooks Brothers.

With the AIRS system, attractions handling requests are able to track how much exposure they receive in return for a donation while significantly reducing the time spent handling requests. The system offers a central dashboard of information including how many donations have been processed, which ones are still pending, how much has been donated and to whom the items have been donated to. It also features charts on how much has been donated over periods of time.

Parks and attractions administrators can appreciate the time saved using AIRS. "As one of San Francisco's most popular destinations, Aquarium of the Bay receives dozens of donation requests each week. Our goal is to support every nonprofit organization that comes to us, and the time that BiddingForGood has saved us makes this a much less time-consuming task," says Erin Coy, spokesperson for the Aquarium of the Bay.

So what do attractions get in return for the donations? Often, nothing. However, early reports show that AIRS allows businesses to leverage second revenue streams that are vital in today's economy. In fact, The Liberty Hotel, a nationally recognized hotel located in Boston, MA, is reporting that 73% of requests are now asking for information on event space providing a steady flow of leads.

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BiddingForGood is offering a FREE implementation of their interactive Auction Item Request System (AIRS) to manage item donor programs more effectively. For more information, please email airs@biddingforgood.com or call (866) 918-0305.



a bumpy ride

limiting liability on snow tube courses

by Jan Shaw

Snow Tubing has become extremely popular, and as the saying goes, "Anyone can tube!" The 2009/2010 Winter season is turning out to be a banner year for snowfall. Tubing is on the rise as one of the top money makers for mountain resorts and snow sports facilities. However, like all snow sports activities, tubing has a dark side... the dreaded word... "Liability". High profit margins are tempered by the offset costs of both incidental and serious impact injuries. Having to answer even a single lawsuit can severely affect a resort's bottom line for the season. When you factor in medical payouts and defense, time and money spent on personnel and resources, and most importantly, the PR and income losses that occurs each time guests see someone seriously injured on property, providing a better impact system to mitigate potential serious injuries is the solution.

Impact injuries are the bane of most ski area managers. The frustrating question has always been, "What can I do about it?" There is only so much that can be physically done to control the environment to lower injury potential. From humps, ridges, to mats, and adjusting the speed of the riders at the end of the run helps, but when the winds pick up, and temperatures drop as the sun sets, the physics change, making for icier runs, higher speeds and increased momentum. There is only so much that can be physically done to protect the rider if they have to impact a structure. Most resorts have run the gambit for safety impact

protection, from installing netting, hay bales, or old style foam mats. But all of these have limitations. As many resorts and snow sports facilities have discovered, the old methods may help, but are not the solution. They are hard upon impact, and can sometimes be the cause of injury. So what do you do when you are limited by physics?

Well, fortunately, the folks at Sans Gear NZ have identified the need, changed the physics, and provided a solution. Sans Gear NZ is the North American distributor for Krush KushioNZ, an internationally patented and award-winning impact protection and fall landing system invented in New Zealand. "Krush KushioNZ is based on a proprietary scientific engineering approach for impact protection, virtually eliminating kinetic energy transfer, making it the #1 injury protection technology in the world," states Jim King CEO of Sans Gear NZ. "Short StopZ is simply the safest impact protection for sports on the market." Jan Shaw, President of Sans Gear added, "Short StopZ works on a constant airflow system, but it's not an inflatable. It does not have surface tension, so it does not bounce or reflect energy the way inflatables do. It is the only system in the world that is 8 years service proven to mitigate impact and fall injuries. Krush KushioNZ is a revolutionizing impact and fall protection system for Themed Attractions, Stunts, Sports, Extreme Sports, Recreational Play Equipment, Fire Rescue and Construction in over 30 countries."

Sans Gear introduced Short StopZ as an effective impact solution for Snow Tubing, the first in a line of impact protection products for snow sports. Short StopZ forms a wall of protection that is described as "pillow soft" upon impact. A wall of almost 100 feet of Short StopZ units were successfully installed at the base of Massanutten Resort's Peaked Mountain Express snow tube run for the 2009/2010 season.

Industry staple, Idaho Sewing for Sports, Inc. has signed on as an Authorized Dealer for Sans Gear NZ to bring Short StopZ to market. "We have been in the tubing industry since the first tube run was put in. The resorts have always had issues with the bottom of the tube runs. This product really looks to fit all the needs I have heard from customers over the years. We are excited to bring it to the resorts! It's a big win for the Ski Industry," says Gunther Williams, CEO of Idaho Sewing for Sports. "Teaming up with Sans Gear is a welcome addition to the Winter Ski / Summer Resort Industry. Someone's finally come up with a way to keep people from overshooting the runs in a safer way."

"The safest thing is for riders to never impact anything. But if they have to, Short StopZ is the best option. Although it is impossible to design for every contingency, the Inventor put a lot of effort into anticipating as much as possible for the safest result," explains Jim. "The Krush KushioNZ system can be built to suit any impact protection needs. It is highly customizable to fit the resort's environment, or designed for an event or competition." Sans Gear NZ won First Place Award, Best New Product: Technology Applied to Amusements for the Krush KushioNZ, IAAPA Expo 2007, has won several International Awards, and is service proven over 8 years for safety landing, fall and impact protection for the general public, worldwide.

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For more information, please contact: Pete Northcutt, Idaho Sewing for Sports: 208-983-0988, idsewing@idsewing.com, or Jan Shaw, Sans Gear NZ: 818.445.8902, WOWproduct@sansgearNZ.com



Snow tubing is fast becoming a popular option for people who don't always want to ski or snowboard. Photo courtesy of Will Sharkey.



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