

Experience UK

A guide to creative excellence
in visitor attractions

Withdrawn 17 May 2019



**CREATIVITY
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BRITAIN & NORTHERN IRELAND



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CREATIVITY IS

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BRITAIN & NORTHERN IRELAND

A guide to creative excellence in visitor attractions

The UK is a global leader in the experience economy – the creation and operation of visitor attractions such as museums, galleries, science centres, heritage sites, zoos and aquaria, and theme parks

It is home to many world-class visitor attractions whose success is built on the imagination, ingenuity and expertise highlighted in this brochure – skills which UK companies are keen to offer attraction developers all around the world.

Whether a project calls for feasibility, architecture, construction, exhibit design, interpretation, equipment

supply or management consultancy, the UK has companies able to deliver these capabilities with experience, know-how and cultural sensitivity.

A brochure of this size can only offer a snapshot of what the UK can offer – but it will hopefully serve to illustrate the country's leading status in this fast-growing sector.

Front cover: Aerial view of London buildings at night with the London Eye

Left: A scene from War Horse at the New London Theatre

Visioning

Great ideas – and the ability to make them come alive – are the foundation for every successful visitor attraction

Visioning is the first, vital component in the development of a visitor attraction. Embryonic ideas have to be fully defined, researched and developed before they can be brought to life and become a reality. Originality and innovation are fundamental, but so are feasibility and sustainability. Success is often down to 10 per cent inspiration and 90 per cent perspiration!

There are many companies in the UK that offer this expertise. They have played a key role in the proposing and development of concepts for leading visitor attractions both at home and abroad, including the world-famous Eden Project in Cornwall and numerous cultural district projects across the globe.

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Dubai skyline

Case Study

Tom Fleming Creative Consultancy

Based in London, Tom Fleming Creative Consultancy (TFCC) is a leading practice for developing cultural, entertainment and leisure districts across the world. Many of its projects involve research, feasibility and planning activities for cultural districts where there is already considerable cultural and creative activity underway in the city in question. However, in the case of Dubai, TFCC has had to envisage a cultural district almost from scratch.

Its work in the Emirate has involved conceptualising how to fast-track the development of a cultural district without the luxury of the type of embedded community of local cultural organisations,

creative businesses and the ecosystem of micro and major companies seen in major cities elsewhere. TFCC has worked to identify the key elements that constitute a successful cultural district in other areas of the world, adapted them and identified specific opportunities for distinctiveness and innovation for a high rise, vertically integrated model in a new-build tower close to Dubai's World Trade Centre.

The project, which is still in the planning phase, has required TFCC to identify points of differentiation that will give this development a unique market position as part of the wider agenda to establish Dubai as a global creative city. For example, the Emirate currently lacks those informal co-working spaces where mobile international creative businesses can turn up and plug in

to a community of local creatives. TFCC's response: to conceptualise a set of flexible hubs for creative entrepreneurs. Similarly, Dubai lacks specialist knowledge platforms for the creative industries, so TFCC has devised a curated programme of talks, surgeries, showcases and some targeted resources such as a new media and IP library. Moreover, Dubai does not have the mix of specialist rehearsal spaces, editing suites, digital printing studios and collaborative hack spaces. Therefore, TFCC has developed a business model for them to be co-located within this new cultural district which, when completed, will be the go-to place for mobile creative talent and discerning cultural audiences.

www.tfconsultancy.co.uk

Case Study

KCA London

KCA London is a partnership of designers, learning specialists and experienced operations managers which works worldwide to define, develop and deliver compelling visitor experiences. The team's background of working in national museums and science centres underpins its approach, championing message-driven design, content that is accessible and truly engaging, and operational and financial sustainability.

Recent international projects include the new Mishkat Interactive Center for Atomic and Renewable Energy in Riyadh, Saudi Arabia. Working closely with local partners National Talents, KCA London led the content, design and operational set-up of this world-class science centre, which was transformed from a 4,200sqm retail space in only nine months.

Formative evaluation with Saudi teenagers and teachers supported the development of a coherent vision that united stakeholders and a multidisciplinary project team, ensuring the content was culturally relevant and that the planned experiences truly connected.

This early work spearheaded ongoing content messaging, interpretation planning and an operational infrastructure. KCA London championed the design and content throughout the project lifecycle, safeguarding the integrity of the science, the robustness of the exhibits and the design language of the destination.

Enabled by the client's commitment to staff excellence, KCA London led the recruitment process for the core Mishkat team and delivered a series of training programmes designed to orientate, inspire and build capacity. This included placements at the Science Museum,

London and Technquest, Cardiff, in addition to training in Saudi Arabia. The training was supported by robust operational planning, retail consultancy, communication strategies and visitor programming. KCA London continues to work closely with Mishkat, supporting this talented and enthusiastic team to succeed in their mission - to inspire a new generation of Saudi Arabian energy innovators.

www.kcalondon.com



Mishkat
Interactive
Center, Riyadh



Heydar Aliyev Center, Baku

Case Study

AEA Consulting

London and New York-based AEA Consulting worked on the early concept and business plan for the recently opened Heydar Aliyev Center, a 619,000sqft cultural facility designed by Zaha Hadid in central Baku, Azerbaijan. The complex features a museum designed for state-of-the-art temporary exhibitions of modern and contemporary international and Azeri art; a conference centre with three auditoria; and a media and library centre. AEA developed the concept and preliminary programming strategy for the Center; then a detailed space programme and schedule of accommodation; business plan; and an in-depth implementation plan. The Center opened in 2013 - some six years after the initial feasibility work - and is receiving substantial international press coverage and praise.

AEA is known to approach cultural planning with a holistic perspective, addressing issues such as capital cost and space programme or brief through the lens of mission; programmatic content (a detailed understanding of how the building will be used); audience and visitor profile (a realistic understanding of who will use the building and in what numbers); and operating viability (how much it will cost to operate and what are the anticipated sources of funds). The company also emphasises sensitivity to local context, and so its work on the Heydar Aliyev Center was based on extensive research and time on the ground in Baku visiting cultural and educational facilities and listening to stakeholders to understand local needs and opportunities.

www.aeaconsulting.com



The Olympic Museum,
Lausanne

Case Study Metaphor

Metaphor is a leading masterplanner and designer for museums, historic houses, city quarters and cultural projects worldwide. Over the last four years, the London-based company has used the power of a great story retold to transform the Olympic Museum in Lausanne, Switzerland into an Olympic Campus that consists of a park, an Olympic walk, a club, a museum, a study centre, a Garden of Records and a sacred site, the only place where the Olympic Flame burns perpetually.

The client knew that they wanted to move the museum in new directions, putting it at the heart of the Olympic movement and making it as expressive as possible of the brand and spirit of Olympism. Working creatively and innovatively, Metaphor reshaped the vision and the story of the museum, creating an emotional journey for new audiences with new interpretations.

It developed the concept for the Olympic Campus and study centre, worked with the architects to shape the building and with the curators to develop the schematic display concepts, and designed and curated the Olympic Park with the landscape architect.

Metaphor responded flexibly to the developing project, fulfilling assignments such as shaping the vision, storyboarding, scripting and creating the feasibility studies. It took the project to scheme design and then created the international competition where, in the spirit of Olympism and fair play, global teams competed for the detailed design and build contracts.

www.metaphor.eu

Case Study BOP Consulting

Operating internationally from offices in London, Edinburgh, Shanghai and Taiwan, BOP Consulting has an impressive track record of planning ambitious new venues. As well as advising on numerous major projects in the UK such as the London 2012 Olympic Park, the company has carried out a significant amount of overseas work.

In Shanghai, for example, the company is developing an operation management proposal for the West Bank Oil Tank Performing Arts Centre, which aims to become a globally renowned new cultural landmark for China's biggest city.

In 2012, BOP was commissioned by the Mayor of London to carry out research for the World Cities Culture Report in collaboration with the 12 cities included in it. The initiative has expanded to become the World Cities Culture Forum (WCCF), a global collaborative project involving 22 major cities,

including New York, Paris and Shanghai, to assess their cultural resources and exchange strategic ideas.

Components of WCCF include an online platform (www.worldcitiescultureforum.com) for disseminating data on 60 cultural indicators and effective practice by member cities; an annual summit in which member cities discuss and learn from each others' cultural plans and projects; a World Cities Culture Report, published every three years as a compendium of data and analysis; and an ongoing series of collaborative research and policy events and publications.

By bringing their cultural expertise and knowledge together, the participating cities have created an effective research and policy forum to address the role that culture plays in their cities and to unleash its full potential.

www.bop.co.uk

World Cities Culture Summit,
Istanbul 2013



Planning

The UK is an internationally renowned provider of research and planning expertise

As with any major project, the key to devising and operating a successful visitor attraction is in-depth preparation and evaluation.

The initial concept needs to be fully explored and tested, with research carried out into market demand and economic feasibility. Moreover, the right location needs to be identified, taking into consideration how the new development will affect the local economy and fit into any regeneration plans.

The need for research and planning doesn't stop after a visitor attraction has finally been opened to the public. Once up and running, it has to be regularly evaluated to ensure that it is performing at its full potential and will continue to achieve its targets.

The UK is a world leader in providing this kind of expertise. It has a large number of consultancy firms that can carry out economic impact and feasibility studies, offering invaluable market research, analysis and advice on such areas as funding, pricing, ticketing, competitor activity, potential customer numbers, financial sustainability, strategic development and legacy.

Furthermore, some of the world's most innovative visitor-attraction assessment techniques and improvement programmes are devised and supplied by UK companies - ensuring that operators can successfully plan for the future.



*Olympic Stadium,
The London 2012 Games*

Case Study Vision by RP (The Russell Partnership)

Vision by RP has been operating for over 10 years within the global leisure industry, providing specialist market insight and strategic business support to destinations, resorts, theme parks, venues and attractions.

The London-based company, part of The Russell Partnership, recently completed a major appraisal and business plan for Dubai Parks, a large-scale development in Jebel Ali, Dubai. Dubai Parks will become a major tourist destination, delivering state-of-the-art attractions and creating a year-

round entertainment area that will make a significant contribution to the Emirate's established local and international tourist offer.

Graham Ellis, business consultant at Vision by RP, said: "We independently evaluated the feasibility of developing Dubai Parks. A business plan was prepared which demonstrated how a healthy return for investors could be achieved quicker than the usual 25-30 years payback period. An infrastructure levy and establishing a destination management company ensured the development was fundable."

Other overseas projects include Soccer City Johannesburg, where Vision by RP was commissioned to identify the elements of a world-class experience for visitors, spectators and fans who visited the complex for the 2010 FIFA World Cup, and Sentosa Island Singapore, where the company carried out market and psychographic analysis of what will become a major tourist destination in the Asia-Pacific Region.

www.visionbyrp.com

Case Study

Natural History Museum

During 2011 and 2012, a cross-disciplinary team from London's Natural History Museum (NHM) worked with the University of Singapore and their design team, led by W Architects Pte, on the development of the new Lee Kong Chian Natural History Museum, due to open in 2014.

The Museum was involved from the outset of the project, developing an organisational masterplan that integrated collections and research needs, the public offer and museum operations, and the estates functions, in order to ensure that the new museum building could be designed as a state-of-the-art facility. This process defined all

the performance criteria for the new museum building so that the architectural team was then able to make the best use of a confined physical site. The resulting building arranges collections stores and science facilities in a vertical tower above the public galleries, freeing up valuable space at ground level for visitor circulation while also allowing room for future expansion. The vertical element of the building is clad with stone and foliage, thereby creating a strong visual signature for the museum and revealing its purpose as a centre for the study and discovery of the natural world.

A great many technical and professional experts were part of NHM's advisory team, and they continued to provide support and undertake peer reviews throughout

the entire architectural design process, thereby ensuring that every detail of the new building was fit for purpose. As a world authority on the development of facilities for the care, study and public engagement of museum collections, NHM's organisational focus on keeping pace with changing trends in the understanding and communication of the natural world ensures that it remains a thought and practice leader in both scientific research and catering to the needs of the modern visiting public.

www.nhm.ac.uk



Natural History Museum, London

Case Study

DDA

Oxford-based firm DDA (David Dixon Associates) has worked with scores of cultural and heritage organisations in the UK and overseas to help them generate more income and save costs through strategic investment in management and technology for marketing, sales, administration and fundraising.

In 2011, the City Council of The Hague in the Netherlands commissioned DDA and its Dutch partners, Leenacross Verloop (LV), to undertake a study into the feasibility of finding private finance to contribute to the proposed development of a new €190m Dance and Music Centre in the heart of the city. DDA and LV interviewed many top-level business leaders, wealthy individuals and cultural managers, conducted an



Current Dance and Music Centre, The Hague

online public survey and researched comparable cultural centres in other countries. The resulting report showed how private-sector funds could be generated, how co-ordination with the resident cultural companies could be managed, and offered alternative funding models including commercial partners.

The City Council has subsequently asked DDA to continue working on the project to create a brand, develop funding relationships and research the alternative commercial concepts.

www.ddassociates.eu

Case Study

Morisetti Associates

London-based Morisetti Associates is a specialist consultancy which provides economic and market analysis and development advice for the attractions, leisure and entertainment sectors. Since its establishment in 2010, it has worked on a number of overseas projects across Europe and the Middle East, supporting clients by informing better decisions for attraction development.

In Denmark, for example, Morisetti Associates, as part of the Entertainment + Culture Advisors (ECA) team, carried out a preliminary assessment of the opportunity to create a new Natural History Museum in Copenhagen through the combination of three existing museums. The work included case study reviews of major natural history museums throughout Europe, in addition to an evaluation of the proposed site, an analysis of the available markets and attendance and income projections. The museum is set to open in 2018.

Also in Denmark, the company, again as an affiliate of ECA, carried out a market and financial feasibility study for a LEGO Brand House in Billund. This involved the evaluation of alternative sites for the Brand House and undertaking a market analysis and estimate of potential attendance and projecting operating performance. The project is currently at the design stage, with the LEGO House expected to be open to the public in 2016.

www.morisettiassociates.com



Case Study

Olympic Museum

In December 2013, after almost two years of work, the redeveloped Olympic Museum in Lausanne opened its doors to the public. Although sited in Switzerland and celebrating global sporting achievement, the museum is a shining example of British brilliance in the experience economy.

Doubling the size of museum and making it a showcase for one of the world's greatest brands was a challenging brief.

But the huge acclaim surrounding the opening represented a triumph for the UK.

London-based Metaphor oversaw the master planning; Manchester firms Mather & Co and Centre Screen provided, respectively, the design of the museum and AV software; York's Paragon Creative was contracted for design development and fit out of the museum, including displays, model making, graphics, props and interactive; AV hardware came from Dartford company Electrosonic and London-based Jane Wentworth

Associates advised on branding and identity.

This state-of-the-art facility demonstrates how UK companies, working creatively together, can turn a vision into a reality, bringing the ideals and stories of the Olympic movement to the world.

Designing

The UK is a global leader in the design and construction of visitor attractions and cultural districts, both at home and abroad

UK designers are considered to be among the most creative and innovative in the world.

The country has many acclaimed architects who design buildings for visitor attractions, as well as the engineering and construction firms that bring these designs to reality. Such is the cutting-edge nature of many of these buildings that they are increasingly becoming attractions in their own right.

The UK is also home to highly creative and innovative exhibition designers. The vast array of new exhibition developments in the UK in recent years provides a diverse showcase for their expertise and experience, as does a notable and growing number of visitor attractions overseas.

Attraction and exhibition design is naturally a creative business, but also has a very practical side to it

in terms of project management. As a result, UK architects and designers have to combine creative genius with business and management acumen to ensure their work can be delivered on time and within budget. Their success internationally reflects this ability.

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Hong Kong Maritime Museum

Case Study Haley Sharpe Design

International design consultancy hsd delivers transformative visitor attractions, heritage experiences and museum environments around the world. Its team, headquartered in Leicester, encompasses a range of disciplines and expertise which successfully drive projects from conceptualisation to realisation.

Recent overseas projects include the delivery of interpretative and design services for the Port Canaveral Welcome Center in Florida, USA, a leading tourist attraction for cruise ship passengers and visitors to the region. Inside the centre, hsd's unique creative vision covers four

floors, with leading-edge interactive experiences and magazine-styled graphics highlighting Port Canaveral's diverse human and natural history, as well as providing a gateway to other regional attractions. Technology has been thoughtfully selected to maximise message, visitor impact and sustainability and is balanced with tactile interactives and art installations.

hsd also provided world-class exhibition design services for the Hong Kong Maritime Museum. Gallery environments were specifically designed to appeal to target audience segments, including tourists, specialist interest groups and formal learners.

Educational partnerships were also fostered during the development of the project, with one exhibit area being handed over to local City University students to provide a bespoke animation theatre. The contemporary design language and sensitive display solutions demonstrate the possibilities for maritime interpretation.

www.haleysharpe.com



Gardens by the Bay,
Singapore

Case Study Land Design Studio

Land Design Studio is a cross-disciplinary design consultancy in London that has been creating museums, exhibitions and brand experiences since 1992, using experiential design to tell stories through the integration of architecture, narrative, scenography and communication media.

In collaboration with landscape architects Grant Associates and architects Wilkinson Eyre, Land recently completed the interpretation programme for the highly acclaimed 'Gardens by the Bay' in Singapore, which comprises of a 52ha thematic garden incorporating spectacular cool dry and cool moist conservatories. The company developed installations

and graphics for the garden, a wide range of interpretation media for the Flower Dome, a large-scale immersive HD video environment demonstrating the impact of a global temperature rise of five degrees in The Cloud Forest Dome, as well as a video-mapped model that describes the environmental engineering incorporated in the project. Gardens by the Bay was awarded the prestigious 2013 RIBA Lubetkin Prize.

Creative director Peter Higgins said: "This project provided an extraordinary opportunity, encouraging a diverse and cross-cultural audience to get a better idea of how we need to understand and protect the ecologies of our planet."

www.landdesignstudio.co.uk

Case Study ray hole architects

Croydon-based ray hole architects is a firm of specialist attraction master planners and architects. It prides itself on bringing a broad and deep knowledge of attraction strategy, design and implementation in addition to traditional, mixed-use and sustainable development.

The firm is currently active in the Middle East, Southeast Asia and Europe, particularly Germany where projects include both the Bentley and VW Pavilions at the automobile-focused brandland - Autostadt, in Wolfsburg. Housed within a green granite shell, the Bentley Pavilion was conceived as a treasure house of the luxury

car brand's lineage, power, craftsmanship and individuality. Visitors take a journey of insight, emotion and understanding, starting with the 'discovery' of the rich history of the Bentley marque, descending a spiral walkway around a 13m-high kinetic installation conveying the experience of being inside a mighty engine.

In contrast, the Rainforest House in Hannover creates an authentic representation of the Brazilian jungle enveloped in a transparent envelope built from air cushions. Visitors encounter birds, bats and insects in a climatically controlled, immersive environment.

www.rayhole-architects.com



City Gallery, Hong Kong

Case Study MET Studio

MET Studio, one of the world's leading experiential design agencies, enjoys an international reputation, with a lengthy list of highly acclaimed master planning, museum, exhibition, visitor centre, zoo, special event, retail, AV and branding projects across the globe. They include the creation of a stunning new gallery and exhibition venue within the existing Annex of Hong Kong's City Hall, which formerly served as office space. As well as the permanent exhibition areas, the venue also now includes a major introductory audiovisual show space, which doubles as an events and seminar multi-purpose hall, with further new space for thematic exhibitions on the ground floor and an integrated resource centre on the fourth floor.

The limited footprint and restricted ceiling height of the existing building created a number of design challenges that were met with creative innovation. Working with joint partners

Oval Partnership, MET Studio added vertical connections in key locations joining floors, with slots, view paths and openings installed in unusual areas to create a dynamic and complex space for visitors to explore. The design team created three main focus elements, the first of which was to evoke the collective memory of Hong Kong residents, via uniquely Hong Kong features, including red market lighting, neon signage and old metal folding gates, so that the exhibition would resonate strongly with local people and create a sense of immediate ownership. The second was to create spaces that were complex and challenging to encourage visitors to explore and revisit the exhibit, whilst the third was to make the information flow two-way with feedback built into the exhibit design, reflecting the open and engaging nature of the planning process.

www.metstudio.com

Case Study Haworth Tompkins

Haworth Tompkins is a London-based architecture studio with a growing international reputation for designing beautiful, sustainable and effective performance buildings such as auditoria for theatre and music. Its portfolio includes The Shed, a temporary theatre building which forms part of Haworth Tompkins' major renovation and extension of the UK's National Theatre (NT) on London's South Bank. Like many of the company's projects, The Shed is an exemplar of sustainable architecture.

The 225-seat theatre's simple form was built from recyclable materials (with an emphasis on carbon-neutral timber) and is naturally ventilated via four towers, so that the energy take of the building is minimal. The rough-sawn timber cladding refers to the NT's iconic board-marked concrete and the modelling of the

auditorium and its corner towers complement the bold geometries of the National Theatre itself.

The Shed's temporary nature permits a structure that can be seen less as a building than as an event or arts installation - a vibrant intervention on London's South Bank that will entrance, and sometimes bewilder, passers-by for a period of 12 months. It has already transformed the way audiences regard the NT and the way in which the organisation regards its programme and audiences.

The building invites passers-by to explore the venue and step inside the NT, perhaps for the first time. The Shed's design and prominent position, combined with the specific programming of new productions, has helped contribute to engagement with members of the community who may have previously been unaware of the theatre's work.

As part of Haworth Tompkins' ongoing research and development project for sustainable theatre architecture, it is in discussion with a number of potential international partners to build other Sheds around the world. Some of these buildings will be demountable to allow multiple locations.

www.haworthtompkins.com

The Shed, London



The Olympic Museum, Lausanne

Case Study Paragon Creative Ltd

Since 1987, Paragon Creative has earned a reputation as a highly successful independent exhibition fit-out, scenic, theming, model-making, interactives and specialist solid surface facility.

To date, the company has been involved in 1,000 projects worldwide. By far the largest was the recent renovation of The Olympic Museum in Lausanne, Switzerland, for which Paragon was the main design and fit-out contractor. During the six-month construction period, 80 per cent of the work was fabricated at the company's workshops in York, signed off and then transported to Lausanne.

Head of development Stephen Richards said: "All of Paragon's 100,000sqft workshop and 10 departments were utilised in the fulfilment of such a unique project. We developed the initial concepts into detailed designs, which could then be built and installed by our skilled teams.

"We provided full design services, as well as joinery and fit-out services such as display joinery, Corian and solid surface forming, laminating, scenery, theming and setworks. In addition, we created over 50 mechanical and electro-mechanical interactives, provided and installed all the audiovisual hardware, carried out all the model-making and fabricated metalwork for the museum displays.

"In short, we lived, breathed and even dreamed The Olympic Museum, and very willingly let it take over our lives. Every visit to this museum should yield something new and fantastic, and an opportunity to reflect, ponder and wonder at the amazing human achievement that we have showcased. We hope that we have achieved that goal."

www.paragon-creative.co.uk

Exciting

UK companies can provide the thrills and spills that will give attraction visitors a day to remember

Thrill-seeking is a major reason why many people go to a visitor attraction. Such excitement comes in a wide range of forms - from the simple pleasure of walking through a maze to being thrown around and turned upside down as part of a thrill and motion ride. These experiences are proven winners with customers of all ages, whether they are adrenaline-hungry

youngsters or older visitors keen to rediscover their inner child.

Fortunately, the UK is well placed to satisfy this demand, boasting world-class specialists in the creation of stimulating rides and experiences that delight and excite in equal measure, giving visitors a truly unforgettable day out.

Case Study Merlin Entertainments

The UK's Merlin Entertainments, the largest European entertainments company operating in Europe, runs 100 attractions in 22 countries across four continents. Examples include LEGOLAND® Malaysia, the first LEGOLAND® Park in Asia and the sixth in the world, which opened in September 2012. Unlike other Merlin attractions across the globe, it was created in partnership with Iskandar Investment Bhd, with Merlin Entertainments designing and operating the site.

LEGOLAND® Malaysia Resort is a family theme park with more than 70 interactive rides, shows and attractions that offers a full day of adventure, education and fun. Almost everything is hands-on, so you can push, pedal and program, or steer, squirt and splash, your way through a truly interactive experience - and of course there's lots of LEGO building too.

The park has seven themed areas of attractions for all ages covering 76 acres - equivalent to 50 full-size football pitches. There are 15,000 LEGO models found throughout the site, which are created out of 50m LEGO bricks. It is an inspirational world where the children are the heroes. From LEGO brick-building experiment centres to indoor interactive dark rides and roller coasters, the park is a voyage of discovery for all who visit.

Following the success of the theme park, LEGOLAND® Malaysia's Water Park opened in the fourth quarter of 2013, quickly followed by the LEGOLAND® Malaysia Resort Hotel, both providing truly unforgettable experiences that only Merlin Entertainment's central creative division, Merlin Magic Making, could create.

www.merlinentertainments.biz



LEGOLAND® Malaysia
Resort Hotel

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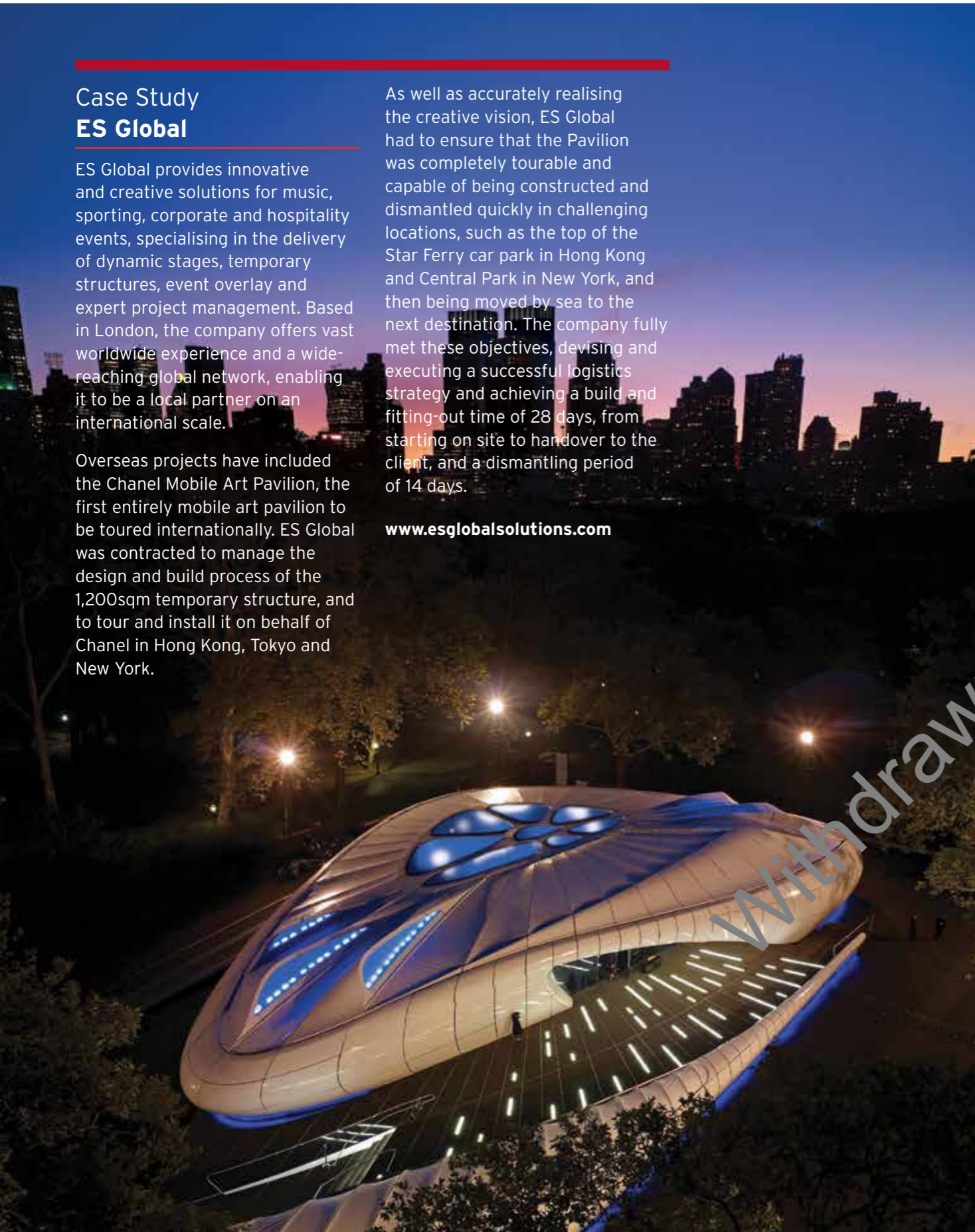
Case Study ES Global

ES Global provides innovative and creative solutions for music, sporting, corporate and hospitality events, specialising in the delivery of dynamic stages, temporary structures, event overlay and expert project management. Based in London, the company offers vast worldwide experience and a wide-reaching global network, enabling it to be a local partner on an international scale.

Overseas projects have included the Chanel Mobile Art Pavilion, the first entirely mobile art pavilion to be toured internationally. ES Global was contracted to manage the design and build process of the 1,200sqm temporary structure, and to tour and install it on behalf of Chanel in Hong Kong, Tokyo and New York.

As well as accurately realising the creative vision, ES Global had to ensure that the Pavilion was completely tourable and capable of being constructed and dismantled quickly in challenging locations, such as the top of the Star Ferry car park in Hong Kong and Central Park in New York, and then being moved by sea to the next destination. The company fully met these objectives, devising and executing a successful logistics strategy and achieving a build and fitting-out time of 28 days, from starting on site to handover to the client, and a dismantling period of 14 days.

www.esglobalsolutions.com



Chanel Mobile Art Pavilion

Case Study Farmer Attraction Development



LAT's Place, Johor Bahru, Malaysia

Leicester-based Farmer Attraction Development (FAD) conceives, invents and creates new rides and immersive experiences for theme parks and other visitor attractions. The company was recently involved with the creation of a themed dinner-theatre restaurant in Johor Bahru, Malaysia, celebrating the work of the country's best-loved cartoonist, Datuk Lat. FAD masterplanned and designed the restaurant's show, working closely with Singapore-based show producer Esme Jesudason, and Brighton company Animalive, which created the live-action animated cartoon character systems which interact with the restaurant guests.

The show takes the format of a fine traditional Malaysian dinner

with a cabaret-style presentation in real time on the many large format screens surrounding the dining areas. Lat's cartoon characters, known as 'Latoons', come to life and entertain the guests with songs and lively interactive chatter. The scenery surrounding the diners was hand painted to the carefully plotted designs FAD created, faithfully reproducing Lat's distinctive style.

Lat very closely manages any representation of his work, but quickly accepted the quality of FAD's interpretation and allowed the company to design the whole restaurant with minimal supervision.

www.farmer.co.uk

Case Study Simworx

Simworx is a world leader in the design, development and manufacturing of 3D/4D dynamic simulation attractions and 4D effects cinemas. In 2012, the West Midlands firm completed the installation of a Stargazer 4D motion theatre at the Danfoss Universe science theme park in Denmark, a facility which features a total of 28 seats in four, seven-seater pods, each incorporating a six DOF dynamic hydraulic motion base. The film being shown at the theatre, entitled *Journey through the body*, is played through a Panasonic digital circular polarising 3D projection system for excellent visual results, while the 4D effects include on-board wind and water spray along with bubbles, smoke machines, special-effects lighting and 5.1 surround sound.

"We were delighted to win the contract to supply Danfoss Universe with one of our Stargazer motion theatres," said Simworx managing director Terry Monkton. "It is a fascinating place to visit for all ages and I believe the theatre adds another exciting and fun element to the overall offering, as well as providing an additional educational element with the chosen film. I'm sure the theatre will prove to be a popular attraction with all who visit."

Danfoss Universe's head of IT and projects, Jakob Kragelund, said: "When we first decided to invest in a 3D theatre we knew that we wanted something more immersive than other parks in Denmark. We found that the Stargazer was just that - the movement is remarkable and the sheer sight of our four pods leaves guest in awe."

Stargazer 4D motion theatre

"Finding the right vendor is not just about product; it's also about trust and about faith and we have not been disappointed with Simworx. Throughout the process we have been met with a professional attitude and dedication."

www.simworx.co.uk





Example of a Murphys Waves machine in action

Case Study Murphys Waves Ltd

China is a particularly successful market for Murphys Waves, a world leader in the design and manufacture of high-quality wave-machine generators and specialised surf-generator systems.

The Glasgow-based company has been operating in the Chinese market since 1995 when it installed one of the first wave machines in the country at Sun Island Water Park on the outskirts of Shanghai. Since then, Murphys Waves

has enjoyed continued growth throughout the Chinese leisure sector having completed projects such as Shanghai Dino Beach (1996), which boasts the world's largest pneumatic wave pool at 55m wide, and many other smaller projects throughout the late 1990s and early part of the 2000s. In more recent times, the firm has designed and supplied its wave machines to high-profile clients such as MGM Galaxy Casino & Resort in Macao, while its record-breaking Point Break Surf System, which can produce waves up to 3.3m high, can be found at the

Grand Sight Water Park in Lishui and at the OCT Water Parks in Shanghai and Wuhan.

The design and technical expertise provided by Murphys Waves remains in big demand throughout China, with the company currently working on no less than five new and soon-to-be-announced water-park projects.

www.murphyswaves.com



Mayan Mirror Maze Adventure, PortAventura

Case Study Adrian Fisher Design Ltd

Since 1979, Dorset-based maze creator Adrian Fisher Design has been transforming the traditional idea of getting lost into state-of-the-art attractions, experiences and adventures, each with a compelling storyline. The company's portfolio of over 600 mazes can be found at the world's finest palaces, castles, visitor attractions, landscapes and city centres across 32 countries.

Recent overseas projects have included the Mayan Mirror Maze Adventure, a strongly themed multi-sensory experience that opened at PortAventura, Spain's leading theme park, in April 2013. Visitors become intrepid travellers who enter a 'forbidden' Mayan temple to explore its internal passages, discover

hidden treasure and artefacts, and escape to tell the tale. The temple hides its secrets with thousands of identical passages and corridors that make it seem much larger inside than it really is.

Company founder Adrian Fisher is internationally acknowledged as the world's leading maze designer. At PortAventura he succeeded in providing an engaging experience within a limited building space, yet offering a complete and immersive story which satisfies and entertains visitors, and encourages repeat visits. Designed with the active creative input of the client, it was fast-tracked and took less than 12 weeks from concept to public opening.

www.mazemaker.com

Engaging

In order to be a success, a visitor attraction must engage, educate, entertain and inspire its customers

UK specialists have a world-class ability to meet these objectives in stylish, innovative, memorable and culturally sensitive ways, working closely with clients to reflect the needs and expectations of the audience. Their capability is demonstrated by their leading role in producing cutting-edge, stylish displays, and highly interactive and imaginative exhibits, presentations, programmes, tours and experiences in visitor attractions in Britain and beyond.

In particular, UK companies are among the leaders in the production of audiovisual and multimedia programmes, apps and aids and the supply of the equipment and software to operate and display them. They are also an unrivalled source of expertise and advice on how to protect and conserve museum objects and exhibits.

Hypnotic Brass, Hay Festival, Cartagena



Case Study Hay Festival

Hay Festival is a global not-for-profit British organisation that runs cultural festivals and projects in the UK and overseas. Examples include working with the local heritage industries in Cartagena, Colombia, to develop the cultural offering of the coastal city which now boasts a music festival, a new film festival and its own Art Biennale. Alongside the events in the picturesque setting of the old town, Hay Festival works with development organisation Plan International to arrange workshops, performances and the establishment of libraries in the barrios around Cartagena.

The city itself has also now reached out across Colombia through its magnificent public library system, which holds Hay Festival parties at public screenings all around the country. There is an indigenous culture branch of Hay Festival now in Riohacha; an environmental programme - Hay Verde - in Medellín; a partnership with the universities in Bogotá that puts on seminars and lectures; and a new collaboration with the tiny town of Aracataca based on the literary work of Gabriel García Márquez, its most famous son.

www.hayfestival.com

Case Study

Southbank Centre

Southbank Centre, a complex of artistic venues in London and Europe's largest centre for the arts, regularly helps to produce themed festivals in overseas markets. In June 2013, it developed the first Southbank Centre in Pelourinho Festival in Salvador, Brazil, in partnership with NEOJIBA (the State Youth and Children's Orchestra Centres of Bahia) and the British Council. This was the culmination of over 12 months working closely with the Pelourinho community, supported by local NGOs.

Southbank Centre's work was innovative in bringing elements of the local creative community together for the first time, which was achieved through a long-term partnership approach. The festival also introduced novel ideas about programming and presenting artistic content, with all partners learning new cultural practices. This was made more challenging by the limited infrastructure available to support events.

A key area of development was to transform limited or negative attitudes towards disability. These challenges were addressed through a number of strategies, including making simple physical changes such as installing a ramp on the main stage in the festival square for the first time.

The final festival was a 12-hour continuous event involving 22 performances, 30 young trainees and two stages, and welcomed an audience of 5,000 to experience a mixture of both popular and very unfamiliar artistic content. Highlights included several collaborations between UK and Brazilian artists, such as cellist Oliver Coates working



Southbank Centre, London

with NEOJIBA and two local dance companies using disabled and non-disabled dancers.

For eight weeks before the festival, Southbank Centre ran the Academia de Festivais (Festival Academy), training 30 local young people to support programming, technical production and event management. The trainees also

received English lessons and completed the UK Arts Award. This training is part of a four-year project that will see three further festivals in Brazil and give young Brazilians valuable skills and qualifications ahead of the Rio 2016 Olympic and Paralympic Games.

www.southbankcentre.co.uk

Case Study

Event

Recognised as pushing the boundaries of existing practice and exploring new ways to connect with audiences, Event is Europe's leading exhibition design group. Its portfolio includes the creation of the Riverside Museum in Glasgow, Scotland - the winner of the European Museum of the Year 2013. The Riverside team wanted to create a magnetical attraction which drew on the strengths of its collections of some of the world's finest cars, bicycles, ship models, trams and locomotives, previously housed in Glasgow's old Museum of Transport, to conceive imaginative, lively and inspiring displays.

Large objects required careful considerations of space and accessibility (both physical and intellectual), with a paramount need to display them in a manner encouraging engagement and participation. Event used a layered

interpretation approach to ensure the attraction responded to the needs of its diverse audience.

The platform for interpretative planning was the proposed overarching theme of 'Glasgow on the Move'. The museum and its objects are predicated on the idea of transport. However, that most fundamental notion of transport - a sense of movement and travel - is often not suggested at all by museum exhibitions. Event therefore employed a broad set of tactics across the collections that inferred, implied and induced the infinite quality of the objects' original medium. In conjunction with the museum curators, Event developed a conceptual framework of 'Streets' (the closed system of Glasgow's transport), 'Connections' (the interplay with its surroundings) and 'Crossings' (the wider world) which resonated with the objects. From this broad picture a number of structures developed.

The interpretation of the Riverside's hugely diverse collection is based on a 'story display' concept. Each object is interpreted in the context of a specific story, with many related objects and media tied into the same display. The design language was created to have an enormous amount of scalar and narrative flexibility; the system unites the collections with all the relevant interpretative media, including sound, light, text, projection and graphics. The overall effect is of a powerfully intuitive environment in which a very broad range of objects and media feel equally 'at home'.

www.eventcomm.com



Riverside Museum, Glasgow

Case Study

Rainbow Productions

Visitor attractions and museums constitute key clients for Rainbow Productions, a 30-year-old London firm specialising in the replication of artwork designs into custom-made walk-about mascots commissioned for uses such as experiential marketing campaigns and stand-alone entertainment. The company is also the UK's official supplier, under licence, of personal appearances by over 100 famous children's characters, managing the presence of these character costumes in a range of environments, including entertainment programmes at visitor attractions.

Internationally, Rainbow Productions was recently commissioned by Swedish client SkiStar AB to create Valle the Snowman character costumes for use across the company's ski resorts. In addition to the character being used as part of brand marketing campaigns and to entertain families, a key section of the brief included that Valle the Snowman needed to be

able to host, join in and help teach skiing to children, as well as have added flexibility to move and dance in stage shows at purpose-built theatres within all the ski resorts. The client also required versions of the character costume that enabled two different head designs to attach onto the one core body design. This meant that Rainbow Productions had to be extremely innovative in its approach.

The company delivered a product that proved flexible and lightweight, as well as sympathetic to the environment it was to be used in, with much attention paid to the selection of fabrics. For example, a waxed griffine fabric (juggling-ball material) was purposely incorporated up inside the costume so that it could be easily wiped, cleaned and maintained after being used in snow/slushy conditions. Fabrics were also chosen with the need for added durability in mind - given the ski-slope terrain - and breathable where possible to avoid possible mildew.

In addition, the costume body was made in two halves rather than kept as a whole. This made it easier to use and wash and allowed different-height performers to wear the outfit.

Other major projects for Rainbow Productions include its licensing agreement with the London Organising Committee of the Olympic and Paralympic Games (LOCOG) to manufacture costumes for and manage the personal appearances of Wenlock and Mandeville, the mascots for London 2012.

www.rainbowproductions.co.uk



Case Study Casson Mann

Casson Mann, a London-based practice of interior architectural designers specialising in museums and exhibitions, has worked on projects in Europe, the USA and the Middle East. Examples include the Benjamin Franklin Museum in Philadelphia, where, with AEA, Casson Mann worked on a feasibility study to explore fresh ways of looking at the life and work of Franklin, one of the USA's Founding Fathers.

Casson Mann was commissioned to open up access to the museum, which was established in the 1970s, and to create a completely new exhibition designed to inform, engage and inspire the next generation of visitors through a carefully orchestrated meld of artefacts, animations and interactives. Their aim was to create an experience that would let visitors feel that they had taken Franklin off the shelf and had actually met, if not smelt, the man behind the myth. This was achieved by building a three-dimensional portrait, looking at him from as many angles as possible, exposing character flaws and inconsistencies as well as exploring his extraordinary achievements.

Casson Mann storyboarded and commissioned all the new media, including interactives.

A further innovative commission was a material for the rooms that represented wallpaper. This needed to be sufficiently durable to survive 15-20 years without replacement. Casson Mann's solution was a material made from compressed recycled soft-drink bottles with a digital printed pattern layer. This 'ribbon' runs from the museum entrance to the end of the exhibit - visually gluing the exhibit sections together and guiding the visitor through the space.

www.cassonmann.co.uk



Benjamin Franklin Museum,
Philadelphia

Case Study imagineear

imagineear is a dynamic, full-service interpretation company offering multimedia tours to arts and sporting venues, cultural sites and visitor attractions around the world. Founded and based in London, with regional headquarters in Amsterdam and Tel Aviv, imagineear uses its experience to drive innovation, and create additional revenue streams from rental and retail models, both on- and off-site.

In 2012, the company was involved with the once in a decade, six-month-long Floriade show in the Netherlands, an international showcase for some of the world's best horticulture. imagineear produced six apps which visitors could download, and rich media pre-loaded guides which they could collect on site.

Founder and chief executive Andrew Nugée says: "Floriade required a tremendous volume of content to be available to a huge number of people. imagineear was

chosen because we were able to work creatively and effectively with multiple loosely connected teams to make the project a success. Working closely with sponsors, we secured outstanding interviews, and in coordination with the operations teams we were able to develop tools including interactive maps. In such ways, we simplified the experience of visiting a very large indoor and outdoor site, which visitors navigated on foot, by car and by cable car.

"Similarly, we worked closely with the front desk and web staff, and were able to embed the interpretation guides deeply into the commercial offers of the site. This allowed us to aggregate numerous revenue streams into a highly valuable activity. By being creative in how we worked with multiple stakeholders, we delivered a guide that worked well on every possible level."

www.imagineear.com

Advising

The UK shares its wealth of knowledge in the experience economy sector with partners across the globe

Thanks to the UK's position as a world-class centre for visitor attractions, it has built up an impressive track record in advising and training organisations running similar attractions overseas in areas such as fundraising, marketing, management, audience development, commercial activity and curatorial techniques.

UK consultants are in demand worldwide for this experience and expertise, helping visitor attractions and cultural developments across the globe develop capacity and enhance performance through their professional advice and guidance.

Case Study

British Museum

The British Museum, a museum in London dedicated to human history and culture, offers a wide range of expertise across all aspects of heritage management. It is currently working as a consulting partner on the development of the Zayed National Museum (ZNM) in Abu Dhabi, United Arab Emirates (UAE), set to open in 2016, providing expert advice and guidance on a full range of issues.

One of the British Museum's key roles on the project is architectural liaison. It is working with Foster + Partners, London, to develop the technical and operational briefs for the design and construction of the ZNM, providing information on museum standards for every part of the new facility. This includes advising on building operations using specific expertise across

the British Museum in areas such as facilities management, space planning, security strategy and logistics.

In addition, the British Museum is working on all dimensions of business planning for the ZNM's functions in the UAE context - from situational analysis and options appraisal, to detailed operational and budget planning. This also entails developing the ZNM's HR strategy and policy and detailed staff structure, and delivering recruitment advice to the client and the ZNM's future operating body.

The British Museum is also providing advice on all aspects of collection management for the ZNM project, including digital assets, collection management systems, photography and loans liaison for the permanent displays, and in the collections aspects of the operational planning of the ZNM building and facilities.

Furthermore, the British Museum is supporting the research and development of the storylines and content for the ZNM's permanent galleries, using its visitor-focused approach to exhibition design and interpretation. Its Public Engagement team is also developing formal and informal learning programmes for the ZNM, which aim to maximise visitor engagement with exhibitions and collections and support the UAE's national curriculum.

www.britishmuseum.org



Glass roof of the Great Court at the British Museum with the Reading Room building in the foreground, London

Case Study Science Museum

London's Science Museum was a key partner in a multidisciplinary team delivering a comprehensive training programme for the managers of Malta's first interactive science centre. Part-financed by the European Union's Structural Funds, the programme was designed and project managed by KCA London, and took place in Malta, at the Science Museum itself and at Techniquet in Cardiff, with training focused on enabling a rounded insight into how science centres, exhibitions and staff skill sets are developed, delivered and implemented.

The diverse programme combined theory with practice, offering opportunities for seeing learning in action and best-practice examples of public science engagement.

The training was delivered through workshops and discussions as well as small group lectures and one-to-one tuition. Participants' progress was monitored throughout the training and included a series of role-plays, team exercises, media presentations, written and picture-based exercises, and creative challenges. Following the delivery of the training, each participant received an evaluation of their performance with specific areas for further development.

Anthony Richards, head of learning operations at the Science Museum, says: "It felt like everything important was covered with skill and with trainers and colleagues with belief, commitment and authenticity. The project was brilliantly designed and real relationships were built, as well as 'capacity'."

www.sciencemuseum.org.uk



Science Museum,
London

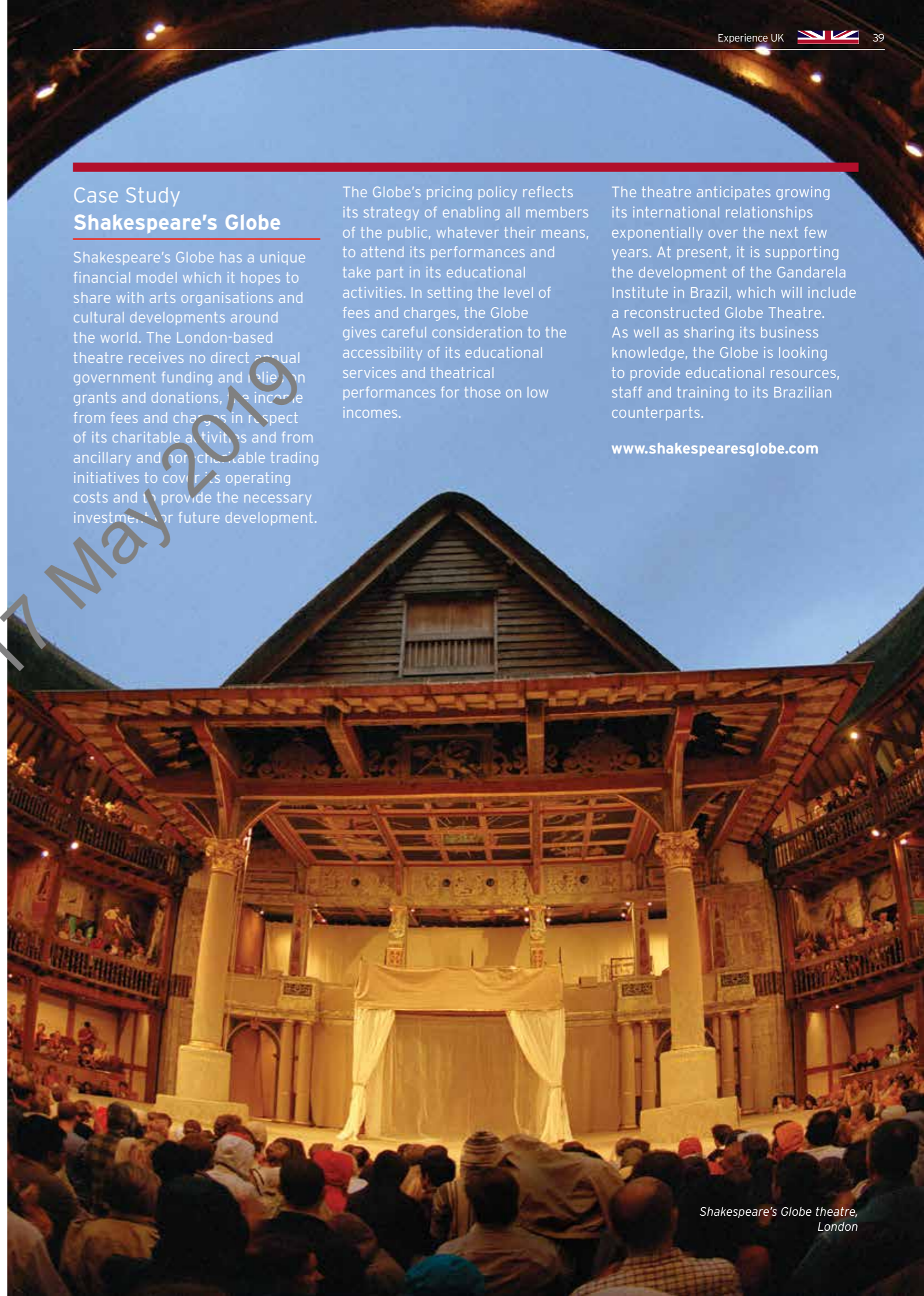
Case Study Shakespeare's Globe

Shakespeare's Globe has a unique financial model which it hopes to share with arts organisations and cultural developments around the world. The London-based theatre receives no direct annual government funding and relies on grants and donations, the income from fees and charges in respect of its charitable activities and from ancillary and non-charitable trading initiatives to cover its operating costs and to provide the necessary investment for future development.

The Globe's pricing policy reflects its strategy of enabling all members of the public, whatever their means, to attend its performances and take part in its educational activities. In setting the level of fees and charges, the Globe gives careful consideration to the accessibility of its educational services and theatrical performances for those on low incomes.

The theatre anticipates growing its international relationships exponentially over the next few years. At present, it is supporting the development of the Gandarela Institute in Brazil, which will include a reconstructed Globe Theatre. As well as sharing its business knowledge, the Globe is looking to provide educational resources, staff and training to its Brazilian counterparts.

www.shakespearesglobe.com



Shakespeare's Globe theatre,
London



Case Study

flip - disability equality in the arts

Edinburgh-based organisation flip works with companies and visitor attractions who want to attract more disabled audiences and employ disabled artists, helping them remove whatever barriers they may face in doing this. This might include carrying out physical and desk-based access audits, delivering equality training with staff at all levels, shadowing and mentoring employees to embed equality practices and project management of specific programmes.

A recent example of flip's work is The Tall Ship at Riverside in Glasgow, Scotland. One of only five Clyde-built ships still afloat in the world today and the only one of her kind in the UK, The Tall Ship is an independent floating museum committed to the preservation and interpretation of the restored steel-hulled barque Glenlee and Glasgow's maritime history.

For The Tall Ship at Riverside, flip carried out a full-scale access audit, providing an appraisal on how individuals with mobility, hearing, sight and learning impairments might face barriers

in accessing the attraction. In addition, it recommended a number of ways in which access could be maximised through the use of multimedia exhibitions.

As a floating museum, The Tall Ship at Riverside presents a number of challenges in terms of access; sailing vessels were never designed with access for disabled people in mind. However, by embracing flip's process, the attraction was able to maximise the inclusiveness of what it could offer potential visitors.

www.flip.org.uk



V&A's Engaging with Museum Audiences course, London

Case Study V&A

The Victoria and Albert Museum in London, known as the V&A, draws on its wide-ranging expertise to provide professional advice and support new museum developments and capacity-building internationally. Examples include its Engaging with Museum Audiences course, which was developed in response to the growing demand from museums overseas to develop capacity in the field of public engagement and to successfully attract targeted audiences.

In July 2012, with the support of The Bonita Trust, 14 participants from a range of national, regional and independent Indian museums took part in the two-week course based in the V&A's award-winning Sackler Centre for arts education. The aim was to create a pool of expertise in Indian museums

focused specifically on the planning and delivery of learning and public programmes. A series of eight modules was developed on how to successfully engage with museum visitors. These included sessions on interpretation, marketing and visitor care. Each of the modules used hands-on practical experience, observation and discussion.

Feedback from the participants was overwhelmingly positive and showed that they went away with many new ideas that they felt they could implement quickly or develop as long-term plans for engaging with their visitors. These included 'providing opportunities for local communities to develop their skills' and 'developing additional information about putting projects on the web'.

www.vam.ac.uk

Case Study National Theatre

The National Theatre in London shares its expertise and know-how with other major theatrical organisations across the globe. In 2008, for example, it began a three-year partnership with the Rustaveli Theatre in Tbilisi, Georgia, which covered both creative collaboration as well as support and skills exchange, particularly in the areas of marketing and fundraising.

Senior members of staff from both organisations spent significant time in both Georgia and London. The partnership resulted in a production of *Do We Look Like Refugees?*, a verbatim piece by Alecky Blythe made in the International Displaced Persons Camps around Tbilisi, which was produced at the Edinburgh Festival

in 2010 and won a number of awards, including a Fringe First and the Stage Total Theatre award for Best Ensemble.

Similarly, in December 2013 the National Theatre announced a partnership with the National Theatre of China (NTC), which will include a Mandarin language production of *War Horse*. The wider partnership is about skills exchange, with the NTC particularly keen to learn from the National Theatre's experience in the areas of marketing, audience development, commercial activity, fundraising, technical skills and education. The initiative will include residencies in both Beijing and London for staff from both organisations.

www.nationaltheatre.org.uk

National Theatre, London



Case Study

Royal Opera House

The Royal Opera House in London, renowned across the globe for world-class performances of opera and ballet, has forged a number of overseas partnerships in recent years to provide training and exchange ideas and expertise.

Since 2008, for example, the Royal Opera House has had a partnership with the National Centre for the Performing Arts in Beijing, China, to work with backstage technical and production teams to exchange skills and knowledge. In addition, education projects with local Chinese students took place around The Royal Ballet tour in 2008, while specialist fundraisers and marketeers have also shared best practice at a time when these disciplines are relatively new to Chinese theatre professionals.

Similarly, in 2012 a partnership was signed with the Teatro Municipal of Rio de Janeiro, Brazil, with the focus being a conference for dance professionals exploring the value of dance education for disadvantaged young children and the role arts and culture can play in regeneration and social mobility. It was an equal exchange of ideas, knowledge and experience.

www.roh.org.uk



Royal Opera House,
London



Notting Hill Carnival,
London, another
FEI project

Case Study

FEI

UK-based international festivals and events experts FEI recently undertook a strategic redesign of The Barnum Festival in Bridgeport, USA. Celebrating the great American showman PT Barnum, the 65-year-old event wanted to refocus on attracting visitors to the city, driving economic impact and creating jobs. FEI worked with the board of directors of the Bridgeport Regional Business Council (BRBC) to re-imagine the event, design new programmes, introduce new project ideas and engage the wider community in the new strategy.

FEI went on to create a new business model for the Festival, developing a professional organisation, identifying target

audiences, and preparing and selling corporate sponsorship packages. The company's international consulting team designed new ideas for a Waterfront Festival, a refreshed Street Parade and a Contemporary Circus Festival.

Paul Timpanelli, BRBC president, said: "FEI really helped us to deliver the change we needed for the Festival, bringing their international programming experience and ideas, while taking the community along with our journey of transformation."

www.feiu.com

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Government and National Organisations

Arts Council England
www.artscouncil.org.uk

British Council
www.britishcouncil.org/arts

Department for Business,
 Innovation & Skills
www.bis.gov.uk

Department for Culture,
 Media & Sport
www.culture.gov.uk

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Trade Associations and Related Organisations

Association of Amusement and
 Leisure Equipment Suppliers of the
 United Kingdom
www.alesuk.org

Birmingham Chamber of Commerce
 Group - Overseas Fairs Division
www.birmingham-chamber.com

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www.britishexpertise.org

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www.museumsassociation.org

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www.tileweb.org

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www.britishcouncil.org/arts