21ST ANNUAL THEA AWARDS

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CONGRATULATIONS!
To All the 2015 Thea Award Winners.

Thank you for continuing to inspire us through captivating stories and one-of-a-kind experiences. We are proud to have been part of the talented teams that brought these projects to light.

Thea Sponsors (listed on p. 16)

Robert B. Sherman.

Disney songwriters Richard M. Sherman and Robert B. Sherman.

The Boys: The Sherman Brothers Story, an acclaimed feature documentary about legendary Disney songwriters Richard M. Sherman and Robert B. Sherman.

Kurt Luege

Executive producer of ESPN's Saturday Night Live.

Tom Vannucci – Creative Director, THG

Vanucci brings with him 2 years of cross-media experience throughout the entertainment industry, including film, television, theme parks, attractions that focus on maximizing the guest experience through innovative storytelling, compelling technology and a commitment to emotional resonance.

Phil Hettema – President & Creative Director, THG

Founded in 2002, The Hettema Group (THG) provides full-service design and production for companies such as The Walt Disney Co., Universal Studios and Warner Bros., and the Sacramento Kings.

Phil began his career as a designer at Disney-land and Walt Disney World before going on to play a key role as production supervisor for major worldwide events such as the Opening and Closing Ceremonies of the Los Angeles Summer Olympic Games and the Liberty Weekend Statue of Liberty Centennial Celebration in New York City.

Thea Trophy Hostess: Rachel Cox

Live Voiceover Talent: Pete Sepenuk

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Video Segment Producer: Joe Fox

Art Director: Scott Sinclair

Kim Cameron

Stage Managers: Diana Cimadamore, Steve Rule, Jeff Peterson, Vicky Mazanov, Dawn Morgan, DJ Taylor, Caren Upton

Lighting Designer: Steven Young, Visual Terrain, Inc.

Choreographer: Billy Rugh

Music Director: Andy Garfield

Show Writers: Jeff Kurtti, Bill Butler

Show Director: Tom Vannucci

Producer: Phil Hettema

THG are constantly striving to create the next highly collaborative team of veteran designers, writers, directors, artists and theatrical experts to provide full-service design and production for clients across the country and around the world. We create experiences that focus on maximizing the guest experience through innovative storytelling, compelling technology and a commitment to emotional resonance.

Phil Hettema has directed the design and exhibiting for more than 3 years. The team at THG exhibits for the entertainment and leisure industry.

Hibbits for more than 3 years. The team at THG exhibits for more than 3 years.

Phil’s creative vision for more than 3 years. The team at THG exhibits for more than 3 years.

Phil Hettema, a creative visionary who has directed the design and exhibiting for more than 3 years. The team at THG exhibits for more than 3 years.

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TEA expresses heartfelt thanks to the following people and companies for their invaluable contributions to the 2015 Thea Awards and Thea Awards Gala.

2015 Thea Awards Gala Production Credits
Producer: Phil Hettema
Show Director: Tom Vannucci
Show Writers: Jeff Kurtti, Bill Butler
Music Director: Andy Garfield
Choreographer: Billy Rugh
Lighting Designer: Steven Young, Visual Terrain, Inc.
Stage Managers: Diana Cimadamore, Kim Cameron
Art Director: Scott Sinclair
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Live Voiceover Talent: Pete Sepenuk
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Phil Hettema – President & Creative Director, THG
Phil Hettema has directed the design and production of numerous theme park rides and shows, cultural attractions and museum exhibits for more than 35 years. The team at The Hettema Group, led by Phil’s creative vision and extensive experience, is known for creating attractions that focus on maximizing the guest experience through innovative storytelling, compelling technology and a commitment to emotional resonance.

Founded in 2002, The Hettema Group (THG) provides full-service design and production capabilities, from initial ‘blue sky’ concept designs through delivery and installation. The highly collaborative team of veteran designers, creative artists and production specialists at THG are constantly striving to create the next great attraction.

Phil began his career as a designer at Disneyland and Walt Disney World before going on to play a key role as production supervisor for major worldwide events such as the Opening and Closing Ceremonies of the Los Angeles Summer Olympic Games and the Liberty Weekend Statue of Liberty Centennial Celebration in New York City.

Tom Vannucci – Creative Director, THG
Vannucci brings with him 25 years of cross-media experience throughout the entertainment industry, including film, television, theme parks, theatre, and special events. Tom has directed, written, choreographed, and served as creative director for large-scale live productions for companies such as The Walt Disney Co., Universal Studios and Warner Bros., and the Sacramento Kings.

Jeff Kurtti – Creative Manager, THG
Jeff Kurtti is an acclaimed writer and producer in the themed entertainment, motion picture, museum/exhibit, and theater industries, as well as the author of more than 25 books, a writer-director of award-winning documentaries, and a respected public speaker.

Kurtti was also the creative director, content consultant, and media producer for The Walt Disney Family Museum in San Francisco over a six-year period, as well as co-producer of The Boys: The Sherman Brothers Story, an acclaimed feature documentary about legendary Disney songwriters Richard M. Sherman and Robert B. Sherman.

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Economics at AECOM (formerly ERA/Economics Research Associates) is an international consulting firm focused on economic analysis for the entertainment and leisure industry, real estate development, public-policy analysis, tourism, and economic development. Since its founding in 1958, Economics at AECOM has completed over 15,000 assignments yielding unmatched experience in land use economics. In the process, the firm has made important contributions to some of the world’s most innovative and successful development projects. Their projects span the globe and range from repositioning single land uses to New Towns planned over 30 years. In broad terms, Economics at AECOM assists private developers and public agencies in assessing the future economics and outcomes of real estate projects and economic development plans. Economics at AECOM offers a diverse array of economic analysis and tools to answer complex problems. Website: www.aecom.com.

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About TEA
The TEA (Themed Entertainment Association) is an international nonprofit
alliance founded in 1991 and based in Burbank, Calif. Some 1,000 TEA
members represent roughly 8,000 creative specialists, from architects to
designers, technical specialists to master planners, scenic fabricators to artists,
and builders to feasibility analysts working across North America and in 40
different countries. TEA presents the annual Thea Awards and the TEA
Summit and hosts the annual SATE Conference (Storytelling + Architecture
+ Technology = Experience). TEA also produces a variety of print and
electronic publications, including the TEA/AECOM Theme Index and
Museum Index, TEA Annual Directory and Thea Awards Program. Visit
www.teaconnect.org.

About the Thea Awards
The annual Thea Awards, co-presented by Economics at AECOM, were
created to bring recognition to achievement, talent and personal excellence
within the themed entertainment industry. From a modest beginning in 1994,
the Thea Awards have become internationally recognized as a symbol of
efficiency. The name of the award is a play on three words: the first is
“Thea,” the Greek goddess from whom all light emanates. Thea was the
mother of Helios (the sun), Eos (the dawn), and Selene (the moon). The
second key word is “Theater,” a word derived from the goddess Thea. The
third word, of course, is TEA, the name of our association.

A comprehensive listing of Thea Awards and project credits and instructions
on how to submit a project for a Thea Award are on the TEA website,
www.teaconnect.org.

Congratulations Pat MacKay on your
well-deserved TEA Service Award!

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Your friends at Edwards Technologies, Inc.

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That’s it. I’m sure of it. Themed Entertainment is a THING. The industry explosion. The global growth. The record attendance. The jobs creation. The fan websites. The college curricula. The media. The zealots. The appetite. Never before has the interest in our industry and our Association been greater than it is now.

The annual Thea Awards celebrate the best of the best, the projects and the people, the creativity and the tenacity, the excellence in our Themed Entertainment industry around the planet. An award given is an acknowledgement of a bar raised, a classic honored. The 2015 Thea honorees are noted by their messages of diversity and unity, and the reminder of the connective tissue that binds our small world.

The Themed Entertainment Association mirrors the industry and the Thea Awards reflect that. This year, within our global organization, we celebrate membership growth, the expansion of our Asia-Pacific Division and NextGen Initiative, additional TEA@University clubs, and vibrant leadership from our Divisions, Committees and staff. The quality of our events has never been greater. This is truly TEA’s best year ever.

The most recent TEA/AECOM Theme Index opens with the statement, “A year of exceptional performance globally, with Asia leading the pack and a return of activity in the Middle East.” In the US, “the leisure industry is now the number two producer of jobs in the private sector after health care.” Absolutely. It seems everyone, new players and old, is breaking ground or trumpeting an opening. From my window of the last 30 years, it is exciting to witness.

The reach of the international visitor attractions industry continues to extend and intertwine with others. Large projects are increasingly integrated with popular intellectual properties and international brands. Attractions become destinations. Destinations become resorts. The humblest project is transformed by our designers and creators.

The best part is: As great as the people and the projects being honored tonight are, the bar will continue to go up! Excellence begets excellence. The guest expectation will continue to increase. And who knows what the next great place and experience will be?

Thank you to the pioneers who created the industry – and the pioneers who continue to reinvent it. Thank you, Monty Lunde, for envisioning the Themed Entertainment Association more than 20 years ago. Thank you to our outstanding community of members and supporters who make this all possible year after year.

The best is yet to come!

STEVE BIRKET

Management Resources congratulates your extraordinary accomplishments
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and
Natural History Museum
Los Angeles County

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WALT DISNEY IMAGINEERING

ON RECEIVING THE
2015 THEA AWARD FOR OUTSTANDING ACHIEVEMENT, THEMED RESTAURANT

Tech MD
Thea Classic Award: "it's a small world," Disneyland, California USA
Celebrating the Happy Spirit of Children Everywhere
by Walt Disney Imagineering

Whether you think of the unforgettable song or the iconic attraction that shares its name, "it's a small world" brings smiles to the millions of people the world over who have ever celebrated this timeless treasure known as "The Happiest Cruise that Ever Sailed."

In 1963, executives from the Pepsi-Cola Company requested Walt Disney's help in creating an exhibit for the 1964 New York World's Fair that would benefit UNICEF, the United Nations Children's Fund. UNICEF is dedicated to the welfare of children all over the world; consequently, the theme for "it's a small world" became an international voyage celebrating the happy spirit of children everywhere.

A team of Imagineers, several of whom have since been named "Disney Legends," helped create this famous attraction. Among them was Mary Blair, who served as art director and color stylist for the project and created the bold yet childlike designs and used color to help distinguish the various locales. Imagineer Rolly Crump translated Mary Blair's two-dimensional designs into a three-dimensional sculptural world. Imagineer and former Disney film animator Marc Davis created many of the character vignettes while his wife, Alice Davis, designed and created most of the dolls' costumes, representing traditional regional outfits from countries that span nearly every continent.

After two hit seasons at the fair, where it entertained more than 10 million visitors, "it's a small world" moved to Disneyland. Walt Disney presided over the Disneyland dedication ceremony of the expanded attraction, which took place on May 28, 1966, and included children from around the world. As part of the dedication, each child brought water from the rivers and seas of his or her own native land and poured it into the attraction's Seven Seasways.

In December 1997, Disneyland premiered "it's a small world" Holiday. During this time (from mid-November through early January), the attraction undergoes a festive seasonal redressing featuring decorations, lighting, soundtracks, costumes, props, and effects. The children of the world sing favorite holiday songs ("Jingle Bells" and "Deck the Halls") and celebrate the joys of the season. "it's a small world" Holiday has now become an annual tradition at Disneyland.

Over the years, new scenes and countries have been added to the attraction, providing a broader representation of the world's cultures. The most recent enhancements, which debuted in 2009, featured the addition of a "Spirits of America" scene and the inclusion of popular Disney and Pixar characters as doll-like figures and toys in the countries in which their stories take place. Familiar Disney melodies were also added that provide musical counterpoint to the original song.

The current Disneyland version of "it's a small world" contains more than 300 Audio-Animatronics® figures representing children around the world. It also features more than 250 toys and 80 animated props.

Besides Disneyland Park, the attraction appears in Fantasyland in Disney's four other magic kingdom-style theme parks, including Magic Kingdom Park in Florida, Tokyo Disneyland, Disneyland Paris and Hong Kong Disneyland. Therefore, at every moment of every day,
Disney theme park guests are enjoying their voyage through "it's a small world" somewhere around the globe.

For the past 50 years, arguably one of the most memorable and cherished parts of the attraction is its signature theme song, "It's a Small World (After All)." written by Richard M. and Robert B. Sherman, the Academy-Award winning composers of the songs and music for Mary Poppins. Their first thought was to use the national anthems of several countries throughout the attraction. However, during a run-through at WED Enterprises (now Walt Disney Imagineering), they discovered this concept would not work. Playing all the anthems at the same time created an unpleasing, unintelligible cacophony. Changing direction, the Sherman brothers created a single song that could be arranged and orchestrated with instruments from all over the world and lyrics that could be sung in different languages. This multicultural approach not only provided accents to each scene, it created a harmonious experience throughout the attraction that underscores the theme of unity within the show.

The song has been recorded for the many different versions of the attraction in several languages, including English, French, Italian, Japanese, German, Spanish, Swedish, Cantonese, Putonghua (Mandarin), Korean and Tagalog (Philippines). It has been recorded by a church choir in London, a school chorus in Rome, television performers in Mexico City and local children in Tokyo, California and Hong Kong.

How something so seemingly simple has continued to entertain guests five decades after its debut is testament to the beauty and child-like charm of this attraction - one that is truly worthy of the distinction of being called a Thea Classic.

We hope that the words sung by the children of the world in this classic attraction ring true for many years to come:

- "It's a world of laughter"
- A world of tears;
- It's a world of hopes;
- And a world of fears.
- There's so much that we share
- That it's time we're aware
- It's a small world after all."

Words and Music by Richard M. Sherman and Robert B. Sherman
© Wonderland Music Company

The Thea Classic Award

The Thea Classic Award honors a project that has stood the test of time (25+ years). Past recipients include Madame Tussauds London, The Enchanted Tiki Room (Disneyland), the Studio Tour (Universal Studios Hollywood), Efteling Park, the Exploratorium (San Francisco), Puy du Fou and Tivoli Gardens.
The entire TEA family appreciates the on-going commitment and support provided by Walt Disney Parks & Resorts and Walt Disney Imagineering

Thank you!

Walt Disney Parks and Resorts

Walt Disney Imagineering
A new park land themed like a working farm, based on the Massey Ferguson tractor known as “Little Grey Fergie” (Gråtass). This tractor revolutionized Norwegian agriculture after the Second World War and was sold through a company based in Stavanger (where Kongeparken is located). In the 1990s “Little Grey Fergie” became a well-established and beloved children's character in a world of stories and activities for younger children. There have been several television series, two feature films, ten music albums, live shows and more than 15 books. It is the tractor everyone has an emotional connection to and as of 2013 it is also a charming theme park attraction aimed at children between the ages of 2-7.

Using Massey Ferguson’s modern tractors, Kongeparken built the ride, which traverses the whole land, on an industry standard tractor ride using “Little Grey Fergie” as the storyline. The new park land begins with a “meet and greet” show where guests meet the tractor and farmer together and interact with both of them throughout the day. Once in the ride, the guests board a modern tractor and “Little Grey Fergie” tells them their main task is to test a new GPS system that Goggen (a crazy inventor) has built, while also testing a new tractor Fergie also warns them about scrap yard villains who are looking to steal their tractor. The guests then set off on their mission and go outdoors into a farm where they interact with real farm animals such as mini-horses, woolly pigs and special goats, (inspired by a Zoo 360 concept), farm equipment and old stories from Massey Ferguson’s history.

Several simulated GPS malfunctions cause the guests to go down wrong roads and closed roads, and lead to several encounters with the scrap yard villains who are trying to crush the tractors in a large car press. “Little Grey Fergie” ends up saving the day and singing chickens thank you as you drive through the farm-themed merchandise store. There are several add-on experiences throughout the land, where you can meet an animatronic Gråtass and actually sit on him, visit a play area with several agricultural elements, meet the farmer, and interact with real animals in the petting farm, and visit a themed retail store.

It is a charming new land that engages adults and children alike. It immerses them in the world of “Little Grey Fergie” and is an ideal mix of real environments and fantasy. It celebrates history, modern times and fantasy, all with a goal of entertaining and teaching about animals, farming and the importance of taking care of our environment. Using an IP that is truly beloved by all Norwegians, this park has created a fully integrated guest experience. Much like what the Wizarding World of Harry Potter has done for Universal, Gråtassland has done for Kongeparken. The minute the guests enter the land, they are in The Little Grey Tractor’s world and their own world, simultaneously. For the limited budget of $2,263,000 it is a tremendous success that never strays from the story of the IP or the goals of the project.
CONGRATULATIONS TO ALL 2015 THEA AWARD RECIPIENTS, ESPECIALLY TO CHIMELONG OCEAN KINGDOM

WE ARE PROUD THAT WE WERE ALLOWED TO CONTRIBUTE OUR EXPERTISE
OFFICIAL CREDITS: Gråtassland “The Land of the Little Grey Tractor,” Kongeparken

Creative Team
Håkon Land, Producer and director
Gissa André Viste Bøe, Assistant director & production manager
Jeff Pettersson, Technical director
Eric Daniell, Conceptual- and set design
Little Grey Fergie, Starring role
Morten Myklebust, Executive producer, concept creator and writer
Anne Thøsen, Executive producer and concept creator
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Dave Houzen, Retalia experience production
Håvard Skåland, Graphic artist

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Kristian Fasman, Line producer
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Theone Oddsen, Press and animal experience
Eli Eriksson, Set design, Production support
Eli Godseth, Production support, casting and animal experience
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Martine Hylle, Ride operations and training
Rachel-Helen Hagenes, Retail operations and training
Vetle Ødehaug, Show operations and training
Show Production
Dag Vågsak, Actor (Hinstallur)
Hjalmar Berge, Actor (Hilbert)
Ole Kristian Lima, Actor (Goggen)
Åge Fjernestad, VO-artist
Morten Andreassen, Director of photography
Erling Thurtjorden, Production sound mixer
Bjørn Erik Sereneese, Production sound mixer
Svein Gundersen, Music composer

Theming and Special Effects
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Karl Gerners, Decoration design
Thomas Ebraert, Painters and patinas
Andrew Hunter, Engineering/Production
Chris Stringer, Special Effects/Control Systems
Edward Dicken-Dunn, Production
Henni Rasul, Painting/Production
Jase Dicken-Dunn, Director/Finance
Jase Spielmie, Project Administration
Lyn Jobb, Purchasing
Matthew Dicken-Dunn, Director/Project Management/Design/Production
Neil Crompton, Sculptor/Production
Shawn Henry, Engineering/Production
Kjell Bjeland, Automatic doors
Fernando Palacio Ederra, Giant fruit props
Massey Ferguson Team
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Vidar Haukdal, Managing Director as dealer
Campbell Scott, M/F marketing director, Europe
Dan Andersen, Customer service
Yonna Marchand, Decentral

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Morten Kretzioe, Designer
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Kjartan Salmen, Design and construction
Pavel Pogumsky, Quality control
Einar Iversen, Toy maker of L&G
Torger Sanntel, Toy maker of L&G

Playground Tractor Experience
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Arvid Strøm, Joiner
Ingars Spagis, Painter
Peter Bailey, Joiner
Russell Bowby, Designer

Animal Experience
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Edmund Skoe, Animals
Hilde Autrum, Animals
Sigmund Haga, Animals
Stig Vostell, Animals
Ivar Alstadaker, Grass and pasture
Rob Holper, Soil consultant

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Gjesdal Bondelag
Gjesdal Kommune

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Kjertsi Ringland Dolvik
Pal Hjorten Borgi
Frode Fjeldsbo, Mayor of Gjesdal
Sybi Listhaug, Minister of Agriculture

PETER HYDE DESIGN
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CONGRATULATIONS TO ALL THE 2015 THEA AWARDS RECIPIENTS!

The Grand Hall Experience at Saint Louis Union Station
(Saint Louis MO, USA) - AOA, Live Show on a Limited Budget

A large, permanently installed, indoor immersive projection-mapping experience now occurs in the historical Grand Hall of Union Station in St. Louis. Once the train station of the city known as “Gateway to the West,” this location is now a new hotel and entertainment destination. The goal of the project was to drive visitation to the new properties while still maintaining the historic character of the original architecture.

Projected on the Grand Hall’s 65-foot-tall, barrel-vaulted ceilings and across the entire space, the immersive show is made up of 30 vignettes that take the guests on a fantasy journey from the depths of the sea to the Sistine Chapel to Busch Stadium. The show is a combination of projection, audio and LED lighting, all used to elevate the space and immerse the audience in the media event. The show differs nightly with every hourly evening performance, which gives visitors a reason to visit time and time again.

The project has not only rejuvenated a National Historic Landmark, but it is an engaging dynamic space that allows the audience to see the architecture in a whole new way. It is a well-thought-out show that uses the trains as a historical reference for time passing. The various vignettes and exhibits are gorgeously rendered, uniquely stylized and fully-developed moments in time or place.

OFFICIAL CREDITS: The Grand Hall Experience at Saint Louis Union Station

Robert O’Loughlin, Executive Producer
Stephen O’Loughlin, Executive Producer
Chad Smalls, Project Director
Shawn McCoy, Concept
John Miceli, Creative Director/Writer/Art Director
Nathaniel Ruhmian, Art Director
John Goodman, Narrator
Jan Hamm, Narration
Bob Costas, Narration
Joe Buck, Narration
Dan Dierdorf, Narration
Jay Patrick, Narration
Irene Zigler, Narration
Brad Moore, General Manager
George Bartalos, Line Producer
John Zaffer, Writer
Darlene Menietti, Image Research
Andrew Weil, Image Research

Andrew Atenza, Project Manager/Immersion Designer
Phil Bernard, Site Supervisor/Engineer
John Stancill, Control System Programmer
Kyle Lang, Audio Engineer
Etienne Granger, Video Programmer
Francis Bertrand, Video Programmer
Tracy O’Connell, Fabrication Manager
Stephen Caruthers, Fabrication Supervisor
Justin Miller, Lead Fabrication Technician
Amber DeOliveira, Fabricator
Pat Sallers, Sound, Editorial & Mixing
Lucrezia Mazzoli, Sound Design
David Driscoll, Director/Lead 3D Animator
Kyle Anderson, Animator
Jason Beltran, Animator
William Page, Animator
Will Tillery, Animator
James Gunderson, Animator
Eric Rasmussen, Animator

Rob Cavallo, Animator
Chris Russo, Animator
Maurice Calcedo, Animator
Justin Mayard, Animator
Jeffrey Bilton, Composer
Paul Zade, Designer
Anne Kowalski, Designer
Krzystof Planko, Designer
Curtis Sponder, Designer
Thomas Hooper, Editor

Historical images provided courtesy of:
Missouri History Museum-St. Louis St. Louis Post Dispatch St. Louis Public Library
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Union Station Museum
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Fixtures Inc. Carpenters
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Following in the footsteps of Russell and his faithful dog, Dug, from Disney-Pixar’s film Up, the entire family can now enjoy a technology-free interactive experience within Disney’s Animal Kingdom that combines personal guides, active guest engagement, and collectible badge rewards with learning more about the wonderful live animals and habitats throughout the park.

First stop: Wilderness Explorer Headquarters or any Troop Leader location throughout the park. There, guests can pick up a Wilderness Explorer’s manual, give the Wilderness Explorer’s call-to-action (Caw! Caw! Roar!), and set out on a series of fact-finding challenges. Every challenge is unique and allows the participating guests to collect new sticker badges for their official Wilderness Explorer's field guide and learn key skills about exploring culture, and conservation. A few example challenges include helping to diagnose a sea turtle’s health to earn the Veterinary Badge, identifying animals that you see throughout the park to earn the Animal Find Badge, learning how to play an African drum to earn the Music Badge, and joining in the exploration for dinosaur fossils to earn the Dinosaur Badge. Each interaction is designed to enrich the park experience in a personal way for individuals or groups.

There's no pressure to finish all 30 challenges in a single park visit, and the Wilderness Explorer's manual is so beautifully crafted, that reviewing it at night after a great park day allows parents to extend the learning and excitement inspired by Disney's Animal Kingdom. This is Imagineering at its very best - creating an adventure that leverages a beloved Pixar property and Disney theme park to perfection.

This interactive adventure stands apart in the smart, low-tech nature of its execution (guide, pencil, stickers) which matches authentically with the unique experience of Disney’s Animal Kingdom. With dozens of Wilderness Explorer guides stationed throughout the park, there are multiple entry points and a depth of interaction, fun and - yes, learning - that has captured a significant percentage of the park’s gate. Disney has incorporated storytelling and gaming to create an experience that is intimate and personal in its connection to the guests, yet wisely recognizes that technology would be a distraction and remove guests from nature. Guests are given a role in the story - becoming a Wilderness Explorer - that was a poignant, aspirational story of a core identifiable character from the Pixar film. This intersection point between film story world, live animals and the beautiful habitats within Disney’s Animal Kingdom is a huge part of why this attraction is effective.

The low-barrier-to-entry Wilderness Explorer’s manual is beautifully crafted and more immersive than a device. In an age of short attention spans, they manage to get kids excited about playing in nature and involving parents in a really cool way. Guests learn about real science that conservationists and biologists use everyday. Ratings for connecting guests to animals were equal to Kilimanjaro Safaris, Animal Kingdom’s safari ride. What might have been another technology-driven interactive overlay instead was crafted to be a deeper immersion into the stories and experiences already there. This unique attraction is worthy of honors as much for its craft as for the authenticity and cleverness of implementation within a unique park environment.
OFFICIAL CREDITS: Wilderness Explorers, Disney’s Animal Kingdom, Walt Disney World

Walt Disney Imagineering
Jennifer Albertson, Project Estimator
Jeremy P Bergamo, Principal Project Estimator
JD Fitzsimmons, Manager, Contracts
Rick Fobare, Show Lighting Designer
Stephen M Fortunato, Audio Media Designer
Jennifer Gerstein, Asst Producer
Joan Hartvig, Field Art Director
Mary Hartvig, Show Manager
James M Keams, Executive Project Manager
Natasha Kessler, Production Designer
Kathryn J Matt, Executive Producer
Mark Livine, Show Writer
Brian McFarland, Project Manager
Colleen E Meyers, Character Paint
Joe Rohde, Creative Executive
Kyle Price, Graphic Designer
Christine J Proctor, Asst Show Manager
Stad M Schofield, Creative Director/Game

Design/Graphic Design
Cory Sewelson, Creative Producer
Olga Tsirambidis, Character Paint
David M Ward, Set Decoration
Alex P Wright, Field Art Direction

Walt Disney World
Michael Coiglaizer, VP, Disney’s Animal Kingdom
Josh D’Amaro, VP, Disney’s Animal Kingdom
Teresa Y Kennedy, Operations Mgr, Disney’s Animal Kingdom
Nadine H Kocanjer, Animal Kingdom Education Manager
Christopher Mattson, Industrial Engineer
Alex McMichael, Operations, Disney’s Animal Kingdom
Anne Savage, Conservation Director
Roger Stevens, Operations Mgr, Disney’s Animal Kingdom

Pixar Animation Studios
Pete Docter, Director - UP
Liz Gazzano, Executive Producer - Theme Parks
Roger Gould, Creative Director - Theme Parks
Ricky Nerva, Production Designer - UP
Jonas Rivera, Producer - UP

Freelance
Josh Holtclaw, Illustrator
Super Robot Monster
Paul Conrad, Illustration

Congratulations to this year’s Thea Award recipients!

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Nature Lab, Natural History Museum
(Los Angeles, USA) - AOA, Museum Exhibit on a Limited Budget

The Nature Lab is a permanent, 6,000 square foot exhibit where visitors discover how truly wild Los Angeles can be. This fun, interactive exhibit allows visitors to learn and be surprised by LA’s unique biodiversity, fulfilling The Natural History Museum’s mission to inspire wonder, discovery and responsibility for our natural and cultural worlds. Visitors can engage in the scientific exploration of LA as a biodiversity hotspot through interactions with volunteers sorting insect material (like a “Genius Bar” with scientists) from the Museum’s BIOSCAN project, demonstrations by Museum curators, and hands-on interactives allowing visitors to be in the middle of their own scientific investigation that increases their observation skills while learning scientific methods. The purpose of the Nature Lab is to engage the Los Angeles community in becoming “Citizen Scientists.”

Committee members who visited the Nature Lab were impressed. The NHM, with a limited budget of $4.8 million, designed compelling stories around plants and animals found in and around LA, then employed themed entertainment elements including Memory Mapping storytelling graphics, media, sound, and hands-on interactive displays to immerse the visitor in discovery. Real time social media allows visitors to upload their discoveries to be featured in the gallery. Live animals and plants add a layer of real science to the Lab.

OFFICIAL CREDITS: Nature Lab, Natural History Museum

Exhibit Team, NHM
Alis Taxidermist
Amanda Bowen, Project Assistant
Brent Kamer, Former Invertebrates
Kender
Cat Urban, Invertebrates Keeper
Conrado Lopez, 3D Design/Build
Coordinator
Courtney Cunningham, Project Coordinator
Dean Pacheco, BioScan Coordinator
Dan Keefe, Discovery Center Supervisor
Emi Yoshimura, Director of Visitors Studies

James Pearce, Exhibit Tech
Janet Kemp, Spider Survey Coordinator
Jared Nielsen, Exhibit Tech
Jennifer Chapman, Coordinator
Jennifer Morgan, Senior Project Manager
Jerome Brown, Fabricator
Justin Smith, Finance Coordinator
Kate Danley, Former Assistant to Karen Wise
Kathy Talley-Jones Winter
Kiki Johnson, Exhibit Tech
Kristina Lodaby, Exhibit Productions Manager

Leslie Gordon, Living Collections Supervisor
Liam Moore, Exhibit Tech
Lisa Higgins, Mgr Live Animals & Cit Ski
Martha Mulholland, Display Designer
Mary Baerg, Director, Guest Relations
Melissa Jones, Education Intern
Miguel Ordonez, GI, LA Nature Map
Contributor
Mike Wilson, Exhibit Tech
Sam Elliott, Sr Media Producer
Shorena Japlen, Former Invertebrates Keeper
Stephanie Abramowicz
Tanara Leviton, Exhibit Intern

Tim Bovard, Taxidermist
Vanessa Vobis, Program Manager
Viwan Tsui, Citizen Science Work Study

Curatorial Team, NHM
Brian Brown, Lead Curator, Entomology
Carol Bernstein, Manager, Gardens
Greg Pally, Collections, Herpetology
Jim Ellis, Collections Mgr, Mammals
Kimball Garrett, Collections Mgr, Ornithology
Lisa Gonzalez, Curatorial Assistant
Nelfi Camacho, Collections Manager, Herpetology
Wings of Time
(Sentosa Island, Singapore) - AOA, Event Spectacular

Wings of Time," a rightly spectacular on the beach at Sentosa Island Singapore, is a multimedia show that combines lights, fountain, pyrotechnics, projection mapping, water production and an original musical score and script to tell the story of a young couple and the magical bird that takes them around the world.

At the beginning of the 20-minute show, the "set" which is constructed just off the sandy beach and amphitheater where the audience watches the show appears to be a simple construction of geometric forms. During the show, the setting comes to life and continually changes and morphs into an endless array of compelling animated and kinetic visual sequences, spanning a wide arc of energy and emotion as the story is told.

The techniques this show uses (water and mapped projection, fountain and pyrotechnics, etc.) have all been used many times before. In fact, a similar type show was previously located in the same spot (and received a Thea Award 7 years ago). But the similarity ends there. What is different is the way the elements have been used. The show creators have displayed a sophisticated understanding of each element in their tool box, and have stretched to achieve maximum impact from each. Moreover,

they've used that understanding to artfully blur the lines between each of the techniques employed to create a sense of magic... it's often impossible to understand where the water screens stop and the mapped projection begins, and when that happens, the audience suspension of disbelief expands dramatically.

The result is a show that continues to surprise, change and offer new visual surprises far beyond what the audience (or even our somewhat jaded) eyes expect to see. It is visual and theatrical experience creation on a very high level.

OFFICIAL CREDITS: Wings of Time

Show Creation & Design by ECA2 - Co-Production Sentosa Development Corporation / Sentosa Leisure Management & ECA2

Moses LEE, Chairman
Mike BARCLAY, CEO
Susie LIN, SDC/SLM Producer
Sam LEE SDC/SLM Producer
Juliana YEO, Project Manager
Nicholas TAN, Technical Manager
Rebecca KOH, Marketing & Communication
Jean-Christophe CANIZARES, CEO & Producer

Guillaume DUFLOT, Head of Operations
Jason FISCHER, Technical Director
Viravan YERAPAN, Project Director
Julie CUGURNO, Project Administration Director
Emmanuelle CHAROTTE, Head of International Sales & Marketing
Noira SMITH, Screenplay, artistic direction, show direction
Frédéric FAYARD, Light design
Johar CHASAL, Light design
Philippe VILLAR, Music and sound design
Pascal LENGAGNE, Music and sound design

François SIMEREY, Video images
Yannick VIOLIN, Video images
Claude LIFANTE, Laser Designer
Pierre-Emmanuel GESUS, Pyrotechnic Designer
Jimst THOMSON, Water and flames effects design
Gaël PICQUET, Programming & Show control Engineers
David BIRCHALL, Programming & Show control Engineers
Lawrence RYAN, Programming & Show control Engineers
Julie MOREAU, Architect & Stage Design

François THOREL, Architect & Stage Design
Dudie BEST, Stylist
Pauline MOSS, Artistic coordination
Morgane COCHET, Logistics Manager
Christian ERICKSON, Actors (voices)
Andy CHASE, Actors (voices)
Kaydie CHASE, Actors (voices)
Freshen assistant
Céline GANTZER, Additional images
Julien PAIN, Photos
Congratulations to our friends at Chimelong Ocean Kingdom for their achievement at this year’s Thea Awards!
The Story Garden at The AmorePacific Beauty Campus
(Gyeonggi-do, South Korea) - AOA, Corporate Brand-Land

AmorePacific, a cosmetics and beauty products company based in Korea, is home to The Story Garden, at their corporate headquarters. This immersive brand experience begins in a beautiful botanical garden that features plants used in the preparation of the company’s products. From there, guests enter The Story Garden. Part company history museum, part branding center, The Story Garden is total experiential immersion in the values and essence of the brand in a striking, high design aesthetic environment that is “on model” with the company’s look and feel.

From a magically transforming art gallery to the factory tour itself and on to interactive space where visitors design and star in their own ad which then becomes a gift to take home. A multi-screen media experience concludes the experience and visitors exit into a unique gift shop that features a personalized gift a lipstick with their own name on it plus their printed advertisement they created earlier.

The Story Garden transforms the concept of a factory tour, elevating the experience of a brand visitor center to the highest artistic and emotional standard - a stunning new standard for Asia and the world. The arrival, interior design, media installations, interactive and galleries all deliver on the essence of AmorePacific’s brand while also delivering a distinctive experience.

OFFICIAL CREDITS: The Story Garden at The AmorePacific Beauty Campus

AmorePacific Project Team
Kiung-Bae Sul, CEO of AmorePacific Corporation
Hoon Oh
Joon-Chang Jee
Juh-Jung-Joon
Joon-Kyu Jung
Jae-Ung Kim
Joon-soon Song
Jung-Moon Park
Andy Lee
Christine Yoo
Hye-Sic Jeon
Hye-jein Park

Yoo-Jin Son
Yong-Won Kim
Gyu-Jong Cho
Ha-Na Cho
Jin-Hwa Yang
Hank-Woo Lee
Seok-Jin Bae
Jung-Yeol Kim
Chang-Yong Park
So-Yeon Yang
Yeol-Soo Moon
Byung-Hye Ryu

BRC/IMAGINATION ARTS
Design and Production Team
Carmel Lewis, Executive Producer
Christian Laidlaw, Creative Director

Joe Cashman, Project Manager
Judy Taake, Project Manager
Alex Mackay, Lead Show Set Designer
Josh Cottrell, Show Systems Manager
Philipp Edeleman, Media Producer
Christian Laidlaw, Media Co-Director
Bob Rogers, Media Co-Director
David Knepper, Music Director
Paul Haney, Site Installation Manager
Andrew Gartner, Design Art Director

Joe Cashman, Production Art Director
April Johnson, Show Set Designer
Tyson Blackman, Show Set Designer
Ali Shouli Ali, Sketch-Art Modeler
Suan Chang, Production Artist
Milky Nitro, Production Artist
Zheng Wang, Production Artist
David Goodwin, Production Artist
Hu Juns, Production Artist

Bella" Shang, Production Artist
Jeff Purves, Production Artist
Bernard Semerridjana, Environmental Graphic Designer
Margaret Koster, Writer

Christian Laidlaw, Writer
Michelle Rhee, Project & Installation Coordinator
Johanna Atilano, Production Assistant
Samantha Aitken, Interactive Media Designer
Brendan Semeridjana, Graphic Design Support
Kevin McBride, Graphic Design Support
Sara Moore, Graphic Design Support
Valerie Faithorn, Graphic Design Support
Tom McDonald, Chief Financial Officer
BRC Imagination Arts Congratulates

STORYGARDEN by AMOREPACIFIC

2014 Thea Award Recipient
Outstanding Achievement in a Corporate Brand Experience
**Bistrot Chez Rémy, Walt Disney Studios Park**
(Disneyland Paris) - AOA, Themed Restaurant

Bistrot Chez Rémy, inspired by the scenes and recipes of the Disney•Pixar film Ratatouille, is a 370-person table-service restaurant that greets guests as they exit the ride, Ratatouille: L'Aventure Totalement Toquée de Rémy. The family restaurant, which serves French bistro cuisine, has been built by the lovable rat Rémy and his friends, so that the guests are rat-sized when they dine. It is a truly charming and thematically thorough dining experience, where oversized objects are reused in every possible way to create tables, chairs, architectural elements, and props. The backstory is conveyed through newspaper articles, old photos, and trophies displayed in the waiting area. Once guests enter the main dining room the shrinking illusion is clever, consistent, and full of wry jokes. Giant versions of miniature cocktail umbrellas, chairs based on champagne caps, a giant colander chandelier with Christmas lights overhead, huge bistro plates as dividers between seating areas, everything is very well-conceived and delivered to create an illusion that is both convincing and coyly self-aware. The exterior of the attraction looks like a typical Parisian café, but on closer inspection, one realizes that this is the world of Paris from the film, where there are no straight lines—a perfect blend of fiction and reality.

This venue exhibits thoroughness, conceptual clarity, dedication to narrative detail, and exceptional finish.

**OFFICIAL CREDITS: Bistrot Chez Remy, Walt Disney Studios Park**

Walt Disney Parks & Resorts - Includes Walt Disney Imagineering, Disneyland Paris, etc.

Guy Abel, Superintendent
Jain A. Adachi, Sr. Project Coordinator
John D. Adamczyk, Principal Systems Estimator
Harout Aghopian, Facility Designer
Firas Al Safi, General Superintendent
Christine A Allen, Executive Show Producer
Jess Allen, Photography Specialist
Juan F. Alvarez Jr., Show Programmer
Karin Amazit, Construction Manager
Miodu Amiche, CAD Electrical
Aslan Amnalis, Project Manager
Jean-Marc Ammar, Electrical Engineer
Pedro T. Arcelona, Sr. Electrical Engineer
Monad Azeli, Electrical Superintendent
Jerry L Bailey, Principal Material Planner
Daniel L. Baker, Asst. Creative Producer

Jolene M Baptiste, Executive Assistant
Kyle C Barnes, Principal Material Resource Specialist
Michael J. Barnett, Principal AV Engineer
David F. Barnett, Principal Show Electronic Engineer
Eric Barrandon, CAD Manager
Janice Barrett, Graphic Designer
Paul A. Beasley, Sr. Show Lighting Technician
Cherie E Beaulieu-Udall, Principal Systems Planner/Scheduler
Miriam Ben-Ora, Principal Themed Lighting Designer
Johan Benoit, IE Mechanical Engineer
Thomas Scott Bergman, Sr. Interior Designer
Jared E Bishop, Associate Creative Technology Designer
Lesi A Bjork, Sr. Show Lighting Designer
Robert R Blount, Show Production - USA
Dexter Bluteaux, Construction Superintendent

Kraig R. Bytho, Executive Producer/WDI Show Development
Philippe Boudot, Air Conditioning Maintenance Mechanic
Hassina Boughar, Construction Assistant
Sylvain Bourgeois, TCE Coordinator
Hassan Boyadjian, Sr. Interior Designer
Bryant D Boyle, Sr. Systems Engineer
Jean-Marie Braquehier, Kitchen Specialist
William Edward Bredberg III, Principal Graphic Fabrication Designer
Thomas Brentnall, Projection Engineer
Barton R Brody, Senior Special Effects Designer
Robert L Bronsdon, Acoustic Engineering
Jennifer Erin Brooks, Publication Administrator
Cristina I Brower, Senior Show Lighting Designer
Corbett W Brown III, Audio Media Designer
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ROGER GOURDEL, CREATIVE DIRECTOR, THEME PARKS
STEPHEN "TOASTER" GREGORY, STORY LEAD
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HALEY JESSUP, PRODUCTION DESIGNER, ART DIRECTOR
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DONNA QUATROPIANI, PRODUCTION COORDINATOR
JEROME RANTIL, SCULPTOR
ANDY SCHMIDT, SUPERVISING ANIMATOR
FRISTA SHEFFLER, PRODUCTION MANAGER
CAROL WANG, TECHNICAL DIRECTOR

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Larry Roy, Estimator
Joseph Russello, Document Control Manager
Janet S. Savaedra, Facility Designer
Don Saban, Photographer
Edgardo A. Saladanana, Sr. Facilty Designer
Anuradha S. Sangha, Quality Controls Manager
Maya Sauer, EDJE Director's Assistant
Kurtis John Sawitski, Principal CAD Designer
Wayne L. Scantling, Staff Engineer/Technology
Ron F. Schaefer, Document Control Specialist
John N. Schmidt, Lead Dimensional Designer
Michele Schneider, Construction Assistant
Gary W. Schuchert, Principal Special Effects Designer
Matthew C. Schoepf, Visual Effects Designer
Michael Christopher Seaman, Structural Engineer
Nadir Sedrati, Architect
Laurent Senage, Architect
Stefano Servi, Architect/CAD Designer
Stephanie A. Sheller, Media Production Accounting
John T. Sheilds, Landscape Design Executive
Joshua D. Shipley, Creative Service Specialist
Scott A. Signore, Creative Technology Designer
Steven N. Silverstein, Principal Show Systems Design Specialist
Scott Allison Simmons, Principal Visual Effects Designer
Kenneth D. Smith, CAD Design Manager
Steven L. Smith, Sr. Special Effects Designer
Nicholas C. Smith, Facility Designer
Tamara T. Smith, Senior Special Effects Technician
Scott J. Solomon, Visual Effects Designer
Robert A. Sokolowski, Computer Artist
Connie McAloney Stanos, Production Accounting Manager
David W. Stern, Design Asset Specialist
Bill J. Sugimoto, Principal Planner
Noelle Sukow, Administrative Assistant
Sandi S. Sullivan, Color and Paint Specialist
Nagiraju Surani, Sr. Scheduler
William C. Swapp, Sr. Show Programmer
Jeannette Swett, Senior Staff Assistant
Craig Taladi, Sr. Graphic Designer
Thomas T. Tait, Principal Imaging Engineer
Devin B. Tankely, Architectural Designer
Ali A. Tarsak, Principal Mechanical Engineer
Altara Taekahn, Associate Graphic Designer
Doriz A. Tavt, Associate Dimensional Designer
Bernadette Thome, Head of Costume Production
Richard Thorpe, Maintenance Interface Manager
Gary Y. Tokumoto, Principal Graphic Fabrication Designer
Laurence Torre, Contracts Administrator
Caire Tran, Paint Superintendent
Michael A. Tszuhas, Director of Design and Engineering Technology
Brialee Tsuzuki, Scheduler
Serge Van Laar, Paint Superintendent
Brian T. Vanneman, Audio Video Engineer
Kristine M. Veitch, Principal Document Control Specialist
Oliver A. Villanueva, Jr. Show Set Designer
Frank Villanpando, Animation Production and Design
Cathy Vincent, Paint Superintendent
Mark D. Volle, Principal Audio Video Engineer
Steven G. Wagner, Principal Landscape Architect
Nakumi Watanabe, Themed Plaster Art Director
Glenn E. West, Show Mechanical Engineer
William L. West, Show Software Developer
Steve Whiting, Contracts & Finance Manager
Janelle R. Wiener, GME Simulation Engineer
Barbara Wightman, Interior Architect
David Wilson, Project Vice President
David D. Witschert, Special Effects Designer
Harry B. Wylkes, Sr. Special Effects Designer
Ema L. Yazdi, Dimensional Designer-Sculptor
Leonard J. Yee, Dimensional Designer
Edward Yeh, Show Mechanical Engineer
Timothy W. Zahn, Associate Sound Editor
Laetitia Zamora, Contract & Finance Assistant
Gigio Zeff, Scheduler

Pixar Animation Studios
Tony (Anthony) Apodaca, Supervising Technical Director
Lloyd Berberg, Supervising Lighting Director
CONGRATULATIONS 祝贺您！

CHIMELONG OCEAN KINGDOM ON RECEIVING 
THE THEA AWARD FOR OUTSTANDING ACHIEVEMENT!

Master Planners • Product Strategists • Lead Designers • Architects

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Mainland China’s explosion of cultural attractions, theme parks and resorts has a radiant new standard-bearer. Chimelong Ocean Kingdom is a world-class marine life theme park located on Hengqin Island, a verdant paradise just a short bridge away from the buzzing casinos of Macau. Chimelong Ocean Kingdom raises the bar for other Chinese park developers and demonstrates how much can be achieved in an East/West creative collaboration.

Guests enter the park’s Ocean Main Street under a huge, arching LED video display simulating an underwater environment. 24 attractions (including 14 animal habitats and shows) give the park an impressive array of opening day activities. The Ocean Wonders aquarium boasts a number of new superlatives: the world’s biggest aquarium, largest collection of fish, and biggest single viewing window make for a stunning undersea experience. New expansion attractions are already in the works. The beautiful Hengqin Sea lagoon at the park’s heart serves as the stage for a dazzling nighttime spectacular.

Since entering the theme park business in 1997, Chimelong Group has increased the scale and polish of its offerings at a dramatic pace. Chimelong Ocean Kingdom is the fifth theme park to open under the Chimelong group, and their first outside their Guangzhou home base. Each park has been significantly more polished than the one before. A number of TEA member companies contributed to this latest effort, giving the resort world-class scale and refinement.

The Nominating Committee acknowledges that Chimelong’s park isn’t perfect. (Neither were many US parks when they first opened.) But taken in aggregate, the Committee (many of whose members have visited the park in person) agrees it’s the biggest, grandest and best new park in China and deserving of the award because of its scale, ambition and opening day quality, along with its formidable plans for future growth.

OFFICIAL CREDITS: Chimelong Ocean Kingdom

Guangdong Chimelong Group Co., Ltd
Zhigang SU, Chairman & CEO, Chimelong Group
Wencheng CHEN, President, Chimelong Group
Paul SU, Vice President, Chimelong Group
Jieyi HE, Vice President & CFO, Chimelong Group
jie CHEN, General Manager, Zhuhai Region

Guolin DONG, General Manager, Flora and Fauna, Chimelong Group
Chen Rui, General Manager, Chimelong Safari Park
Chi LI, General Manager, Entertainment, Chimelong Group
Chen Rui, General Manager, Chimelong International Circus
Xiawei XIONG, General Manager, Marketing, Chimelong Group

Guangzhou ZHANG, Assistant to Chairman & General Manager, Business Development, Chimelong Group
Xuejun LI, Assistant President & Head of General Office Administration, Chimelong Group
Yong LI, General Manager, Design Center, Chimelong Group
Tony SZE, Senior Consultant, Chimelong Group
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On January 12, 2015, Melcro-Crown is unveiling the latest signature
September 11, 2001 was unquestionably one of the most significant events in the history of the United States and the world. The cataclysm and loss resulting from the actions of that day continue to impact our lives today and resonate throughout virtually every aspect of international economy, culture, religion and politics. Creation of a Memorial Mu-seum that would appropriately preserve the story, reverently honor all who were touched by that day, and maintain the almost sacred nature of the physical site itself has made it at once one of the most important and sensitive experiential projects ever undertaken, in almost every aspect of its development.

The 9/11 Memorial Museum is emotionally powerful, thought provoking and intellectually challenging throughout. It thoroughly integrates the site of the event itself into the experience, displays artifacts of every scale in compelling ways, and provides detailed context and historical record in juxtaposition with emotional witness and testimony of the stories events. The audio visual media and interactives are powerfully dynamic but sensitively engaging, giving visitors many alternate ways to connect to the story. The space also provides eloquent moments of honor and tribute, and meditative spaces which memorialize, in very personal and profound ways, those who perished on that day.

Documenting and preserving the story of 9/11 has been an incredibly complex and challenging effort, requiring not only the involvement of leading architects, designers, curators, historians and filmmakers, but more importantly an unprecedented process of participation between multiple stakeholders who have the strongest possible emotional and personal connection to the mission of the museum. Survivor families, witnesses, historians and federal and local government agencies from multiple jurisdictions were all involved. Every detail of the site, the building, story, the artifacts, and the method of presentation were rigorously examined, debated and discussed by stakeholders and designers in search of a consensus to determine the appropriate form and experience the Memorial Museum would present. It was a very long, highly politicized, emotionally charged and occasionally very contentious process.

The magnitude of the event it preserves would make the 9/11 Memorial Museum an important project in any circumstance. The added challenge of political factions, multiple stakeholders and need to reach consensus in presenting a highly sensitive and complex story on a hallowed site could easily have resulted in a project which felt "safe," sanitized or frozen in time. Due to the passion and perseverance of the stakeholders and the designers, however, this Museum fulfills its mission, conveying its important story with eloquence and emotional power while allowing for thoughtful reflection, learning and tribute by every visitor.
Themed Entertainment Association Foundation

Congratulations all of the Thea Recipients

The mission of the Foundation is to provide and promote educational opportunities for individuals pursuing careers in the themed, leisure and entertainment design and production industries.

www.tea-foundation.org
Wonderkamers, Gemeentemuseum
(The Hague, Netherlands) - AOA, Museum Exhibit

Wonderkamers (Wonder Rooms) is a role-playing game/interactive art exhibit for kids, teens, and the young at heart. It is located in the basement of the Gemeentemuseum in The Hague. Wonder Rooms was created with the aim of bringing the broad spectrum of art to the attention of young visitors. Guests play the role of a curator for the museum and learn about a wide spectrum of art forms with the end goal of creating their own little art exhibit.

The art adventure starts off by getting a tablet-like device which gives the guest instructions on what to do and where to go. After seeing a short introduction clip on a video wall, guests go inside the exhibit space. The first part of the experience takes place in an outer ring of themed rooms (the actual Wonder Rooms) where points can be earned. Each room showcases a different form of art, like painting, sculpting, architecture, fashion, music, etc. Little, strategically placed barcodes correspond with the tablet and start the various games in each room.

With the points collected in the Wonder Rooms, guests go to the second part of the experience. From a seemingly endless art display they can virtually collect the art pieces of their liking. The collected pieces are gathered in the tablet and used in the last part of the experience. The center of the experience is a giant cabinet filled with over 1000 miniature art pieces. Spread throughout the cabinet are empty spaces with projected media effects. Here guests can upload the collected art pieces from the tablet and create their own mini art exhibit.

The experience concludes when the guest sees an animated version of himself/herself opening the exhibition by cutting the rope, accompanied with applause and colorful confetti.

The combination of art, storytelling, themed environments and a gaming aspect makes Wonder Rooms unique within the world of art museums. The creators did a great job in blending all these elements together into one experience. The various spaces the guest can explore, as well as the media components, are well designed and executed. Another notable aspect about the Wonder Rooms is the flexibility of the experience. The game is set up to accommodate the possible time restraints of the guest. Guests fully control the duration of the game without ever having to miss the personalized conclusion. Therefore the playtime of the Wonder Rooms experience can vary from just a few minutes to many hours of educational and inspirational fun.

Art museums all over the world face the same challenge: how to make kids and teens aware and interested in art? The Gemeentemuseum in The Hague dared to step out of its normal comfort zone with the creation of the Wonder Rooms and has truly delivered a meaningful, but fun experience that answers this challenge.

OFFICIAL CREDITS: Wonderkamers, Gemeentemuseum

Project Management: Benno Tempel, Hans Bauman, Jet van Overeem
Concept and Design: Kiss the Frog
Lighting Design and Media Control: Enkamp Reclame B.V.
Production: Bruns B.V.

Gemeentemuseum Den Haag
Rapenburg Plaza
Tichelaar (tegeltableau Aan Table)
Gemeentemuseum Den Haag, afdeeling TCS Glascom Museum Presentations

Peter van Dongen, i.s.m. Koninklijke Tichelaar (tegeltableau Aan Table)
CONGRATULATIONS TO OUR FRIENDS AT FUTUROSCOPE AND TO ALL OF THIS YEAR’S THEA AWARD RECIPIENTS!

WWW.JORAVISION.COM
The Time Machine, Parc du Futuroscope
(Poitiers, France) - AOA, Attraction Rehab on a Limited Budget

The Time Machine utilizes a popular cast of characters known as the “Lapin Cretins” (Raving Rabbids, of video game/children’s TV fame). The attraction skewers all manner of milestones, warping history with the Cretins’ demented and yet playful sense of humor. The Cretin Invasion of Futuroscope has caused mayhem everywhere, and the attraction’s queue foretells a sense of what’s going on as it weaves visitors through a museum of defaced masterpieces... all greatly “improved” by Cretin artists.

Just before guests board 15-seat Time-Trains, an attraction host mentions that there might be enough time to visit the restroom before the journey begins. Each group is escorted into a washroom, “taking their seat” on toilet shaped “thrones.” For visitors not aware of Cretin fondness for bathroom humor, this moment could be quite arresting.

Once visitors are seated and provided with 3D glasses, the train leaves and the audience revisits four historic scenes: Pre-historic age, Greek games, American Indians, Conquest of Space along with a massive dose of the Raving Rabbids crazy humor. On board effects include: vibrating floor, dynamic seating (moves up and down with the on-screen actions), leg tickles, air blast. In the scenery, moving, rain, collapsing, speed sensation. This 4D experience becomes 5D as the train is also animated with special effects and moving backdrops.

In response to changing demographics and the need for more “fun” in Parc du Futuroscope, a partnership was formed with Ubisoft, creators of the popular Lapin Cretins franchise. It took a lot of audacity to welcome the demented world of the Cretins into a park with set goals like Futuroscope. The park sensed that this outlandish franchise might give them a shot at overcoming low expectations for a repurposed facility and existing ride system. It might even deliver something that feels entirely new.

Beyond the terrific special effects, irreverent characters, and never missed chance to catch audiences off guard, the Thea Nominating Committee recommends an Award for Outstanding Achievement. Attraction Rehab on a Limited Budget to an extremely clever show that dares to defy convention to achieve excellence, The Time Machine.

OFFICIAL CREDITS: The Time Machine, Parc du Futuroscope

PARC DU FUTUROSCOPE
Dominique Hummel, CEO Parc du Futuroscope
Jean-Pierre Joyaux, Main Project Manager
Oliver Héral, Creative Director
Bode Arnaud, Project Director
Jean-Luc Audy, Photographer / Highlight Interview

Charline Barthelot, Editorial
Anne-Alex Cottencou, Operation Assistant and her team
Franck Dehonne, Security Operation Manager
Frédéric Julle, Graphic Designer
Yannis Marchet, Technical Attraction Manager

Thierry Piromeau, Assistant Technical & Environmental Director
Dominique Priset, Development Coordinator
Sébastien Retailleau, Operation Assistant Director
Jean-Hervé Madec, Development Product and Quality Director / Conception and Development

DIIESC
Pierre Poufol, CEO DIIESC
Vincent Paubeau, Head of Attraction Maintenance
Frédéric Pigaudou, Attraction Development Manager
Fabrice Allemore, Automated Mechanical Systems Team Leader
Walt Disney Parks and Resorts

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Thea Classic Award
‘it’s a small world’, Disneyland Park

Award for Outstanding Achievement - Themed Restaurant
Bistrot Chez Rémy, Walt Disney Studios Park, Paris

Award for Outstanding Achievement - Interactive Park Attraction on a Limited Budget
Wilderness Explorers, Disney’s Animal Kingdom
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Wizarding World of Harry Potter, Universal Studios Florida
(Orlando) - AOA, Paragon Award

Diagon Alley
Hogwarts Express
Diagon Alley Retail/Dining

When The Wizarding World of Harry Potter – Hogsmeade opened in 2010 at Universal’s Islands of Adventure, the superlatives that were bestowed upon that amazing project - retail, and food & beverage experiences, attraction and technology - were legion. Nothing like it had been seen before and no one could imagine that it could be topped. Four years later, Universal Studios Florida opened the audacious and incredible Wizarding World of Harry Potter – Diagon Alley. Not only was it move but it was also better: Better because the environments were richer; the experiences even more immersive and the world building more total than its predecessor.

The Wizarding World of Harry Potter – Diagon Alley does something that no other theme park in the world has managed to do (with the exception of Universal’s own Hogsmeade): It has created a completely seamless storytelling experience without parallel that is unmistakably superior to anything. Thanks to the creativity, storytelling and technical prowess of Universal Creative, the brilliant production design of Stuart Craig and the strong collaboration with Warner Bros., Diagon Alley is bigger, richer and more detailed than what that same team created at Hogsmeade. From the Muggle world environs of London and King’s Cross all the way to the day-for-night environments of Knockturn Alley, the craftsmanship, attention to detail, delights and surprises that amaze around every corner are just… better.

The dining, food & beverage and retail experiences are richer, more varied and more immersive here, too - as a result of collaboration between Universal Creative and their colleagues in Food & Beverage and merchandise. Muggles can visit the Leaky Cauldron taste Earl Grey and lavender or (of course) Butterbeer ice cream at Florean Fortescue’s Ice-Cream Parlour. The world is so complete that even the mundane task of getting water from what would typically be a street cart or vending machine has been turned into a storytelling opportunity. Ollivanders wand shop has been expanded here and there are new retail environments to discover, including the dark Borgin and Burkes for all your Death Eater outfitting needs. Even transactions have been transformed for the experience as guests can trade their Muggle money into Gringotts bank notes while interacting with an animatronic goblin teller.

Audaciousness and innovation truly come into play when considering the Hogwarts Express. What could have been a mere transportation mechanism to commute visitors from one park to the next within the two worlds of Harry Potter, the Hogwarts Express is a near-perfect recreation of the experience Harry, Ron and Hermione have while riding from Platform Nine and Three Quarters at Kings Cross to Hogsmeade Station (and back again). This experience...

The Paragon Award
Creating a new AOA Award category is a rare occurrence, but the extraordinary achievements of The Wizarding World of Harry Potter – Diagon Alley (TM) seemed to demand it. In creating The Paragon Award to honor this project, AOA’s Thea Awards Committee noted craftsmanship, attention to detail, audaciousness, innovation, and rich, immersive world building “unmistakably superior to anything.” The name “Paragon” was chosen “due to the game changing and immersive nature of the experience surpassing any other experience to date.”
delivers on the uncanny sense that guests have traveled somewhere else... and, of course, you have. Recreating the stations, engine, train cars, compartments - even the views out the window to an all-media countryside and cityscape full of magic, creatures and surprises - not to mention more nuanced surprises along the way, turn transportation into yet again another innovation in seamless storytelling.

The Thea Committee created a new award category - the Paragon Award - for The Wizarding World of Harry Potter - Diagon Alley for the entire land, integrated retail and food & beverage in addition to the Hogwarts Express.

Harry Potter & The Escape from Gringotts, Universal Studios Florida (Orlando) - AOA, Attraction

The excellence of guest experience and placemaking in Universal Studios Florida’s new Harry Potter built environments continues with the innovative Harry Potter and the Escape from Gringotts. It begins with a highly elaborate, deeply immersive queue experience featuring a visit to the Gringotts Bank where animatronic goblin tellers appear to work in an incredibly imposing space and even interact with guests. An elevator ride (that could, in other circumstances, stand as an attraction in its own right) and filmed characters integrated into dimensional settings have been taken to a new level of believability in the lead-up to this incredible ride.

The ride system is outstanding in its ability to confuse the rider with its capabilities, performing as a coaster at one moment, an omnimover the next and then as a simulator with complex motion control. All of this is synchronized to the action in the show with media so well integrated into dimensional sets that removing the 3D glasses is the only way to tell for sure what is or is not constructed. Using what must be the largest screen images ever employed in a ride-through attraction, combined with extremely sharp-filmed imagery, delivers the convincing illusion of absolute reality.

The story is engagingly understated: We are merely here at the same time as Harry and friends were in the vaults during the last film - so the perspective is familiar to fans and also understandable even to those not conversant with the Potter oeuvre. Music is a key part of making this adventure emotionally engaging as well. The final notes as the ride concludes are strong enough to get some riders well-up with emotions - having just experienced something extraordinary. In the themed entertainment industry this attraction seems clearly to be the new yardstick by which all will be measured.

Interactive Wands – Wizarding World of Harry Potter, Universal Studios Florida (Orlando) - AOA, Technical Excellence

Within the land is a surprising array of innovative, interactive wand experiences that allow guests to say a spell, gesture their wand a specific way to accompany that spell and watch - if they get it right - as the results of their magic are seen in display windows, on the streets of Diagon Alley, in magical illusions and more throughout the environment. The uniquely devised and ingeniously applied, proprietary wand technology is the key. The end result is an “invisible” technology that engages guests and activates the land in a whole new way. The Thea Nominating Committee found this to be an impressive technology, impressively used.
Congratulations to Ron, Pat & all Thea Award Recipients!

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Moran, Morgan, Apprentice Plasterer
Needs, Pippa, Junior Draughtsman
Proctor, Andy, Draughtsman
Ralph, Vicky, Art Dept Coordinator
Storey, Hattie, Art Director
Sturges, Lucinda, Set Decorator/ Buyer
Swain, Stephen, Art Director
Szczech, Charles, Draughtsmen
Thiebald, Chris, Assistant Buyer
Wescott, Mark, Sculptor
Wescott, Andrew, Plasterer
Wescott, Paul, Scenic Painter
Wescott, Michael, Scenic Painter
Wescott, Paul, Scenic Painter
Whyman, David, Carpenter
Whyman, Jason, Carpenter
Williamson, Andrew, Concept Artist
Young, Dorrie, Draughtsman
Leavesden Studios (Film)
Albanese, Victoria, VFX Data Wrangler
Allison, Santa, Make Up Artist
Beckett, Jo, Location Manager / Unit Manager
Bohan, Ryan, Assistant Coordinator
Bradley, Nigel
Brady, Barbara, Costume Mistress
Brown, Fred, Electrician
Brown, Tom, 3rd Assistant Director (Shoot)
Carey, Joe, Sound Assistant
Cassotto, Valter, Make Up Artist
Clark, James, Health & Safety Advisor
Corder, Emily, Production Coordinator
Coupl, Thierry, Director
Crowder, Fran, Hairdresser
Dibble, Robert, Focus Puller
Dillaro, Holly, Set PA (Shoot)
Dudman, Nick, CFX Designer
Edmonds, Jake, Health & Safety Advisor
Edwards, Kaley, VFX Assistant Data
Wrangler
Fitch, Wicks, CGI师
Fox, Pip, Standby Propman
Frand, Sarah, Stunts Assistant Coordinator
Fysh, Dominic, 1st Assistant Director (Shoot)
Glen, Matt, VFX Editor
Glover, Helen, Production Coordinator
Godfrey, Stuart, Grip
Good, Brian, Stagehand
Grayley, Alan, Electrician
Green, Sian, Production Runner / PA
Guirico, Laurent, Creative Costume Director
Hall, Anna, Production Manager
Harlow, Matthew
Harris, James, Boom Operator (Shoot)
Holding, Jacky, Assistant Accountant
Howie, Callum, Dimmer Operator
Hurst, Stuart, Electrician
Jones, Katie, Set PA (Test/Pre-Light)
Jones, Vivienne, Costume Designer Assistant
Krause, Martin, 1st Assistant Director (Test/Pre-Light)
Lewis-Ashkenazi, John, Boom Operator (Test/Pre-Light)
Lobb, Ben, Painter
Lonek, Viktor, Video Playback
Mackie, David, Director of Photography
Mallatt, Jay, Moco Operator
Marr, Lucy, Payroll Accountant
McCann, Jerome, Sound Mixer
McGeadhan, Suzy, Script Supervisor
Monteith, Stuart, Electrician
Moore, Tony, Standby Rigger
Morris, Ali, 3rd Assistant Director (Test/Pre-Light)
Morris, John
Murphy, Danny, Moco Operator
Nicholas, Sharon, Make Up Artist
O'Sullivan, Tom, Best Boy
Powell, Greg, Stunt Coordinator
Prescott, Peter, Carpenter
Rhodes, Mark, Producer
Richardson, John, SFX Supervisor
Ridout, Dave, Rigging Gaffer
Ridout, Jack, Electrician
Rosenbaum, Dave, Transport Captain / Unit Driver
Searby, Alice, Casting Director
Shahe, Shrut, Production Accountant
Shakespeare, Barnaby, Set PA
Shaw, Nick, DIT
Shaw, Chris, Senior VFX Supervisor
Smith, Wayne, VFX Assistant Editor
Stares, Amy, Base 3rd Assistant Director (Shoot)
Stokes, Emma, 2nd Assistant Director
Storey, Hattie, Art Director
Sullivan, Lloyd, Standby Propman
Taylor, Grant, Sparks Rigger
Thomas, Emily, Set PA (Shoot)
Tottman, Julie, Animal Handler
Welch, Kevin, Wire FX Supervisor
Wilson, Rich, VFX Coordinator
Yonmans, Rich, VFX Producer
Yeun Kang, Lea, Animal Trainer
Zuckerman, Phil
Point of Light
Beatley, Jami
Chipko, Chipper
Linamen, Tim
Service Complete Electric
Adams, Bob
Rios, Jose
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Gill, Scott
Carty, Natalie
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McTier, Karen, EVP, Domestic Licensing & WW Marketing
Wetland, Bob, VP, Global Themed Entertainment
Gray, Roxanna, VP, Global Themed Entertainment
Plinston, Bill, Director, Global Themed Entertainment
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Foulkrod, Jennifer, Executive Assistant
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Meet Ron Miziker: The 2015 recipient of the Buzz Price Thea Award for a Lifetime of Distinguished Achievements

The Themed Entertainment Association recognizes Ron Miziker this year with the Buzz Price Thea Award for a Lifetime of Outstanding Achievements. The award name refers to Harrison "Buzz" Price, who was the first Thea recipient in 1994. The Thea Awards began with just the single Lifetime Achievement Award, and just the single honoree: Buzz.

A few years later, new award categories were added, and the list of honorees began to grow. In fact, Ron Miziker has had a direct hand in making the Thea Awards Gala the stellar event it is today – he produced the first four Thea Awards Galas, plus the unforgettable pageant of TEA's 20th anniversary year.

After Buzz Price passed in 2010, the lifetime achievement award was renamed in his honor. Both events – the TEA Summit and Thea Awards Gala – take place at Disneyland Resort in Anaheim, Calif. USA.

The Thea Awards Committee unanimously selected Ron Miziker for this honor. He has created and produced an impressively broad variety of shows on all continents, and continues to do so. Miziker founded his own production company in 1984 and his clients have included television networks, leading corporations, Presidents, Kings and Queens, a Sultan, the Olympics, the World Cup and Super Bowl, attraction and hotel developers, Disney, Universal Studios, Radio City Music Hall, Lotte World, Spain’s Expo ’92, Port Aventura and most recently, a major casino in Macao. Those projects have spanned the globe: Japan, Australia, Oman, Central and South America, China and the USA.

Miziker started his career in advertising, producing a daily variety show in Cincinnati before he joined the Disney Company in 1968, becoming Director of Entertainment and Show Development. At Disney, he was responsible for the planning and production of all shows for the opening of Walt Disney World and thereafter was responsible for shows at all Disney parks including Disneyland, Epcot Center and Tokyo Disneyland.

During his tenure at Disney, Miziker was responsible for the development of many original shows, parades, revues, dinner theater shows, celebrity headliner specials, character and animal shows, fireworks, and laser extravaganzas. One of the most popular productions Miziker produced was The Main Street Electrical Parade. He also participated in the master planning of some of Disney's largest outdoor entertainment projects as well as producing the major events Disney was called on to do. After a period away from the company, Miziker returned to Disney Studios as Producer of Network Television Programs, including the Wonderful World of Disney. He was eventually named Vice President of Original...
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TEA's Thea Awards Committee stated: "Whether developing show concepts, writing or producing -- or passing on his know-how and entertainment ideas to new generations -- Ron Miziker has earned this Thea recognition for over 40 years of creating first-class fun and spectacle for audiences around the world."

Miziker recently authored "Miziker's Complete Event Planner's Handbook," available from the University of New Mexico Press and through TEA.

Previous Awards
This is far from the first time Ron Miziker or a Miziker project has been honored with an award. Here is a partial list.

Five projects honored with Thea Awards:
- Outstanding Achievement -- Lights of Liberty Show
- Outstanding Achievement -- The Legend of NightFire Show
- Outstanding Achievement -- Rock n Robin Show
- Thea Classic -- Disneyland -- Show Design & Production
- Thea Classic -- EPCOT Center -- Show & Entertainment Production

Emmy Award -- Academy of Television Arts and Sciences
(2 Awards plus 3 additional Nominations)

Valley Forge Freedom Award -- Freedom Foundation at Valley Forge

Gala Award (Most Outstanding Spectacle)
- International Event Association
(2 Awards)

Tournament of Roses Parade Awards
- Theme Trophy (Best Interpretation of Theme) -- Sponsor: Beijing Olympics/Avery
- Dernison
- Extraordinaire Trophy (Most Spectacular Float) -- Sponsor: Jack in the Box Restaurants
- Judge’s Special Trophy -- 2 Awards
  (For Most Outstanding Showmanship and Dramatic Impact)-- Sponsors: Pacman Game and San Antonio Winery

International Design and Development Award (Best New Mall - Europe)
- International Council of Shopping Centers

Ace Award -- National Cable Television Association (3 Awards)

Award of Excellence -- Film Advisory Board

Ohio State Award -- Institute for Education by Radio and Television

Golden Mike Award -- Broadcasters Foundation of America

Award of Excellence -- International Television Association

Angel Award -- Excellence in Moral Values in Children's Television

George Foster Peabody Award
(Nomination) -- George Foster Peabody Foundation
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Pat MacKay, industry connector extraordinaire
2015 TEA Distinguished Service Award recipient
By Peter Chernack, The Chernack Group

Pat MacKay’s stellar career in publishing, production and events has elevated both the quality and recognition of our work and of its creators throughout the location based entertainment industry. For many years her wry wit and pragmatic style have added to the collaborative deliberations of the Thea Awards Committee and the successful presentation of the annual TEA Summit.

Pat became involved with TEA from the time of its founding in 1991. She was already well established as an industry leader in her own right, founder of the publishing group that produced two highly regarded trade magazines, Theater Crafts International and Lighting Dimensions (they were consolidated into what is now Live Design), and the LDI tradeshow.

She immediately recognized the mutual interests between her group and TEA. Both had fabulous stories to tell about creating the most innovative and exciting shows and attractions around the world. Both had strong ties to theatre. And both were developing and utilizing the latest technologies to design and produce their work. For an experienced publisher and natural catalyst, the synergistic opportunities were irresistible and contributed greatly to the rising chorus of our voices.

Pat’s background and influence helped foster TEA’s cordial relationship with the theatre community. Focusing awareness on crossover projects such as Michael Jackson ONE, KÀ and other Cirque du Soleil shows honored by Thea Awards – and the new wave of guest experiences in gaming venues that were signaled by groundbreaking Las Vegas developments such as Treasure Island, Mirage, Luxor and MGM Grand.

Her ability to glimpse the future included the creation of ETEC, a subscription based portal for the Entertainment Technology community – a business tool that preceded the introduction of the Mosaic browser. “I was just a bit ahead of the curve on that one and have the arrows in my back to prove it,” she says.

Pat’s TEA-boosting activities included organizing workshops and events such as Themed Entertainment Weekends and Women in Technology meetings. In the 1990s, she joined the Thea Awards Committee and served almost continuously through 2014 “Whenever I term out I go through separation anxiety, and am overjoyed when I am asked to rejoin,” says Pat. “I think I’d pay them for the fun of volunteering!” In 2012 she became a co-chair of the annual TEA Summit conference with Roberta Perry. Her broad industry perspective, signature style in taking care of business, and dry sense of humor contribute significantly to the process and product on each of these endeavors.

Since the mid-1990s, Pat has divided her time between writing, content creation, web development, and production for a wide range of new and old media, themed entertainment and special events projects for clients that include Times Mirror Group, Fox TV Studios, Warner Bros./Six Flags, Paramount Parks/Viacom, On Track Themes, Landmark Entertainment, Universal Studios, C2C, The Hettema Group, and Quite Specific Media Group, Ltd.

Other works Pat has edited, co-authored, and/or provided editorial direction for include: “Walt Disney Concert Hall: The Backstage Story,” “To Boldly Go (Behind the Scenes at Star Trek: The Experience),” “The Art of the Abraham Lincoln Presidential” Library (for BRC Imagination Arts).

Her current business interests are her content consultancy Ones&ZerosMedia and her role as Editorial Director for Quite Specific Media. With the latter, she is currently working under the banner of A Pat MacKay Project.

Pat has produced and moderated panels and workshops on entertainment architecture, theatre architecture and themed entertainment. She has participated in sessions at Indiana University, Pro Sound and Light Asia/Singapore, World Light Fair /Tokyo, USITT, and the TCI Weekend Workshops. In 2007, she was honored with LDI’s Light In Life award for her many achievements and innovations.

Peter Chernack (www.thechenackgroup.com) is the Chair of the TEA Past Presidents Committee.
Love Notes

Pat MacKay foresaw the web before the web, she foresaw the international growth of entertainment technology soon after electricity was invented; she is fun, determined, provocative and always in front. Everyone owes her more than they can imagine… because she imagined it - and the future - first.

Richard Pilbrow
Founder & Chairman Emeritus
Theatre Projects Consultants

Pat MacKay has generously given of her time, unique perspective, resources and connections to further TEA’s mission. She has done much to help promote awareness of the industry, with passion, humor, intelligence and style.

TEA president Steve Birket
Birket Engineering

When she hired me back in (gulp) 1993, she didn’t even have a job for me. But she saw something and felt I could contribute, and I tried my best to prove her right. She has always had a knack for that, seeing the kernel of an idea and growing it to its fruition.

David Johnson
Brand Leader; Penton Media

Pat: Congratulations for being who you are. The TEA is fortunate to have such a passionate advocate, and a truly dedicated and genuinely engaged participant in our themed industry and our association, for well over 20 years now! Thanks for all you’ve done and continue to do.

Rick Rothschild, TEA past president
Far OUT! Creative Direction

From TEA’s early years to now, Pat has championed our organization through her editorials, involvement on committees, leadership of seminars and her amazing passion for the work TEA members create. I can think of no one more deserving of this prestigious recognition.

TEA founder Monty Lunde
President, Technifex

Congratulations Pat and Ron!!!
Here’s to all of the 2015 recipients for bringing such wonder to life.

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Unlike the Themed Entertainment Association (TEA) itself, the Thea Awards were created to bring recognition to achievement, talent and personal excellence within the themed entertainment industry. From a modest beginning in 1994, the Thea Awards have become internationally recognized as a symbol of excellence.

From the start of the TEA in 1991, the TEA’s founder, Monty Lunde, felt our industry represented some of the most accomplished yet under-recognized talents working in all of entertainment. Therefore after launching the TEA, and guiding it safely through the first critical years, Monty’s next priority was the creation of an award that would bring recognition and prestige to the people of our industry.

TEA’s first Awards Judging Committee was comprised of Bob Rogers, Pat Scanlon and Barry Howard. In early 1994 they met in a single session at Monty’s Restaurant (an ironic coincidence, no relationship to Mr. Lunde) in the west San Fernando Valley. The choice of an honoree was easy; Industry veteran, Harrison “Buzz” Price would be the first recipient of the only award to be given out that year — the TEA Lifetime Achievement Award.

The name of the award is a play on three words: The first is "Thea," the Greek goddess from whom all light emanates. Thea was the mother of Helios (the sun), Eos (the dawn) and Selene (the moon). The second key word is "Theater," a word which derives from the goddess Thea. The third word, of course, is "TEA," the name of our association. The original Thea and AOA (Award for Outstanding Achievement) trophies were designed by Barry Howard and Jeremy Railton. The new Thea, which debuted in 2001, was designed by Zofia Kostryko.

The first year’s ceremony was produced by Ron Misiker, Misiker Entertainment, who is also this year’s Buzz Price Thea recipient, and the event was coordinated by Jana Love with Monty Lunde serving as Chairman of the Awards Ceremony Committee and master of ceremonies. It was held at the Biltmore Hotel in downtown Los Angeles and was attended by over 200 people. The evening was partly a tribute and partly an affectionate “roast” of Buzz, although at least one speaker came with the impression that it was a men-only “smoker” and mortified the guest of honor and the ladies present with his presentation. Overall, the balance of the evening was magnificent. Many of us were so astonished by the sight of each other in tuxedos and evening gowns that we agreed to do it again the following year.

Nineteen ninety-five was our second year. Our single honoree was Walt Disney Imagineering’s Marty Sidar and again the event was held at the Biltmore, but in a bigger room with about 350 people in attendance. Again the format was a series of speakers, roasting and saluting the honoree. One of the highlights was a long parade of “Marty’s former secretaries” in which half of the ladies in the audience participated. (Marty has a reputation for high turnover among his administrative assistants)

Thea’s third year (1996) introduced the Awards for Outstanding Achievement (AOA). Ten AOA awards were distributed and several breakthrough traditions were established that have come to characterize Thea Awards:

The objective of the Thea Awards is simple: To find excellence and celebrate it. There are no surprise announcements, no secret names in envelopes, no division of attendees into winners and losers at the Thea Awards. Everyone walks in a winner and leaves as a winner. This Thea tradition brings our industry together for a completely positive evening.
Membership in the TEA is not a requirement or a consideration in judging. Excellence is our only standard.

Within the AOA there are no set categories. The TEA is free to honor several achievements in the same category, to create a new category, or to skip categories as the year’s achievements warrant.

The AOA honors the entire achievement and everyone who worked on the achievement. We ask the owner of the achievement to designate the individuals who will come to the podium to collect the award on behalf of all of the people and companies who contributed to the achievement. These two Thea traditions remove the TEA from the impossible task of trying to determine or arbitrate credits (an issue in which the TEA has no legal standing) and it spreads the sense of honor and accomplishment to all who worked on the achievement. Thus the Thea Awards become an event that brings us together rather than one that tears us apart.

In 1997 two additional special categories of the AOA were created. Excellence on a Limited Budget (assuring annual recognition for one or more achievements created for less than $5 million) and the Thea Classic Award, honoring one achievement each year, that has stood the test of time. In 2014, the Paragon Award was created to recognize the “best of the best” — when a project sets a new bar of excellence.

The Thea Awards Gala has become THE social event of the year within our industry. Each year’s Gala is filled with enthusiastic TEA members, Thea recipients, other industry members, and members of the press and public.

A Thea Award is now internationally recognized. Each year over a hundred highly qualified achievements from all over the world compete for between 12 and 18 awards.

As we look to the future, the Thea Awards will continue to grow, evolve and change, never forgetting their original objective of bringing recognition to achievement, talent and professional personal excellence within our themed entertainment industry.

Bob Rogers is a Thea lifetime honoree and has a long history of service within the TEA and on the Thea Awards Committee.

Submit a project for a Thea Award. Visit www.teaconnect.org for details.
CONGRATULATIONS TO ALL THE THEA AWARD WINNERS!

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