

LEISURE MANAGEMENT

2015

WATCH YOUR WASTE

The cafés turning
waste food into
tasty dishes

HOW TO
EMBRACE
UNPREDICTABLE
CONSUMER
BEHAVIOUR

ALL WORK, ALL PLAY

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The government has handed us a priceless gift - if we use it well, we can propel the health and fitness industry to another level

Sometimes in the history of an industry, there comes a tipping point which propels it into the stratosphere. It can be anything from the advent of a new technology, to the launch of a new company or the arrival of a groundbreaking piece of legislation.

The future is defined by how industries respond to these transformational moments when they occur.

In January this year, we had the huge privilege of reporting on a once in a lifetime story which had huge implications for both the wellbeing of the nation and the future of the UK's health, fitness and sports industries.

That news was the publication of a report from Public Health England (PHE) called *Everybody Active, Every Day*.

In it, PHE presented a new national framework which was designed to combat obesity, advising that people should be active every day – the first time a government agency had ever made this recommendation.

This was a gift for the industry to rival the food industry's 'Five a Day' mantra – something to grab with both hands and use energetically to raise awareness of the vital role exercise and activity play in good health.

But while every food supplier involved with the sale of fruit and vegetables jumped on the Five a Day recommendation, plastered it all over packaging and marketing materials and embedded it into the nation's consciousness, we've just left ours on the shelf to rot.

Imagine that - the government recommends we eat five pieces of fruit and veg a day and soon, pretty much the entire nation is aware and is changing its eating habits.

But when the government tells us we need to be active every day, the activity industry simply can't be bothered to take it and run with it. Nothing changes. It would be amusing if it wasn't so tragic. No wonder we can't get the government to take us seriously.

I believe it's the greatest opportunity health and fitness has ever had to enter the mainstream and we're in danger of simply forgetting it ever happened

I believe it's the greatest opportunity the health and fitness industry has ever had to enter the mainstream and we're in danger of simply forgetting it ever happened. No-one's talking about it, no-one's doing anything about it and it's in danger of being lost in the mists of time.

But it's not too late. We need all industry bodies who have influence to make the promotion of this message a top priority – not just this week or this month, but for the years to come and in a powerful and effective way.

It needs to be part of the bedrock of what we do.

We need a campaign, a name – how about 'Active Every Day'? – a brand and robust, sustainable routes to market to get this message across and bring it alive for people, so they're motivated to do something about it.

The health club industry has never organised itself to build a direct relationship with the consumer, which is perhaps why this report has been overlooked, but we must do that now and find ways to permeate people's lives, so in years to come, there are two powerful health mantras to live by – Five a Day and Active Every Day.

Liz Terry, editor @elizterry

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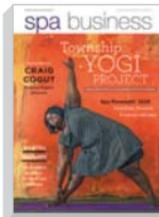
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PEOPLE

“I’m fitter at 40 than I was at 25”

Bear Grylls, survival expert

British adventurer and tv presenter Bear Grylls is set to launch his own training programme and fitness studios, based on a method he’s developed with personal trainer, Natalie Summers.

The BG Epic Training workouts are based on the principals of enhanced interval training and typically involve the use of alternating periods of short intense anaerobic exercise with less-intense recovery periods. The programme will be delivered via group exercise classes in ‘no frills’ BG Epic studios across the UK.

Rebel co-founder James Balfour and Jungle Town director Sarah Grimsdick have both recently joined the

BG Epic team, ahead of the planned launch of BG EPIC adult fitness studios and BG Kids franchises in October.

Here Bear Grylls speaks to *Leisure Management* about the inspiration for the new venture.

How has 2015 been for you so far?

2015 has been a big year for us as a team. I never thought I’d see the day I was on the cover of *GO*, taking the US President on an adventure or winning a BAFTA, but I have learnt to be ready for the unexpected!

Programming wise, it’s been a busy one for sure, with our first big primetime ITV series *Mission Survive* airing, plus a second season of *The Island* on Ch 4. ▶



■ **BG EPIC Training workouts**

BG EPIC Training workouts offer a whole body approach to training, delivering epic results in shorter periods of time. BG EPIC Training integrates functional fitness to improve balance, coordination, power, aerobic capacity, muscular strength and endurance

■ **BG Body Weight**

BG Body Weight uses the practitioners own body weight to provide resistance. The workouts utilise signature crawl, jump and density sequences to help improve muscular strength and endurance, agility and range of movements.

■ **BG Kettlebells**

BG Kettlebells uses combinations of kettlebell sequences to strengthen the posterior chain, and signature compound moves to improve muscular power, core strength, speed, athletic performance and build lean muscle tissue.

■ **BG Primal Power Stretch**

A unique sequence of primal inspired yoga poses performed in a vigorous high-intensity power stretch (HIPPS) format to utilise the body's physical power and enhance the body's natural strength and physical flexibility.

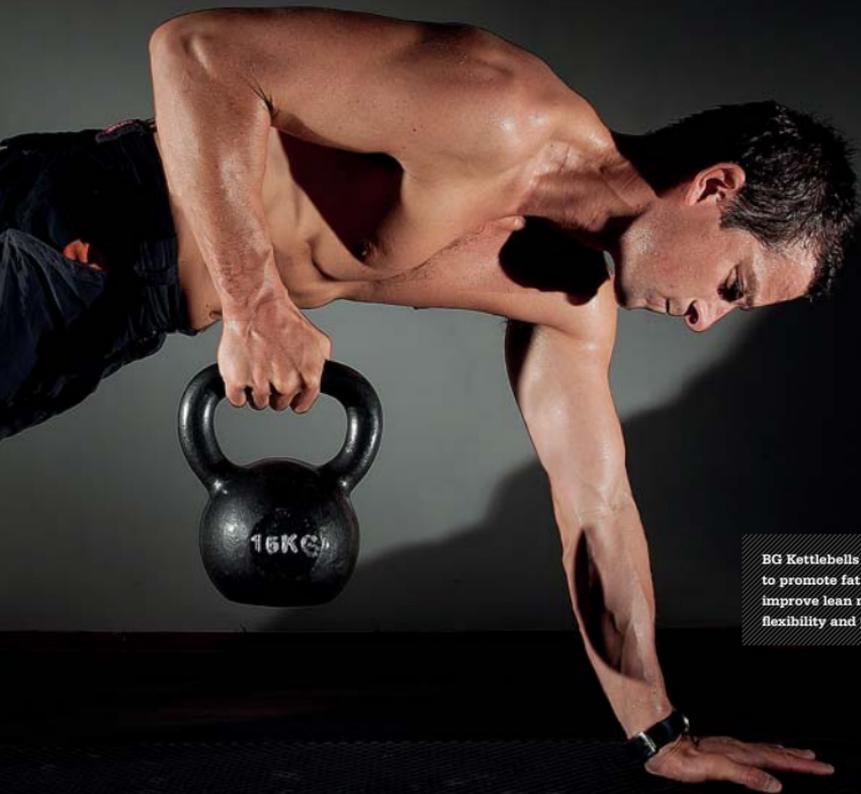
■ **Underground Battle Circuits**

Underground Battle Circuits (UBC) is a HIIT resistance circuit using a mix of battle ropes, kettlebells, bodyweight and suspension training.

■ **Primal Boxing**

Primal Boxing is a fun, high-energy workout guaranteed to maximise cardiovascular benefits, improve flexibility, balance, hand to eye co-ordination, reaction speeds, muscle tone and strength!

Source: www.bgepictraining.com



BG Kettlebells is designed to promote fat loss and improve lean muscle, flexibility and power

► In the US we've just finished airing the US version of *The Island*, as well as season 2 of NBC's *Running Wild with Bear Grylls*. The highlight of this was receiving a personal request from the White House to take Barack Obama to Alaska on a mini adventure. It was such a special time together and was a privilege to help champion his climate change ambitions along the way.

I also released my first adult fiction thriller novel, *Ghost Flight*, based on the discovery that my grandfather commanded on one of WW2's most clandestine military units.

When and where did you get the inspiration for BG EPIC training?

When I was training with the military, although very physical, it was mostly about endurance and building mental resolve. After that it was climbing stuff, which was all endurance again, and then I did that classic male thing where I went to the gym but never actually got very fit!

Then four years ago I started training with Natalie Summers and learning a new style of training. Since then, I've totally changed in shape, in fitness level, leanness and flexibility. It's quite counterculture to

The highlight was receiving a personal request from the White House to take Barack Obama to Alaska on a mini adventure.

find myself fitter at 40 years old than when I was 25, but the reason for this is the innovative style of high intensity, functional strength workouts that we do. And the best bit is that we do it all in around 25-30minutes. So many people started asking about the new type of training we were doing because they saw the results. From this the BG EPIC concept was born.

Can you sum up the aims of BG EPIC training workouts?

BG EPIC workouts are results-driven, fun, challenging, functional workouts that guarantee you maximum results in minimum time.

Can you briefly describe the BG EPIC training exercise programme?

The EPIC workouts are based on the proven and recognised principles

of high intensity interval training. Our EPIC workouts are made up of a variety of short intense blocks of exercises that promote excess post-exercise oxygen consumption (EPOC). Put simply, this type of novel training means our bodies will burn calories long after our workouts.

The blocks of actual exercises are inspired from myself and Natalie's functional training approach, and vary from body weight, kettle bells and power stretches. Every workout targets the whole body, with an emphasis on posterior chain and core work.

I like to think there are three main things that make us different: firstly, our unique BG EPIC no frills studio experience, secondly our community-focused customer service, and finally great results in a group exercise environment. EPIC is also one of the only group fitness studios that specialise in express, 30-minute workouts.

What stage are you at with the project?

Phase one has been all about testing the products and setting up our BG EPIC training academy and concept studio. There's been a lot of testing, researching and refining both as a



The BG Primal Power Stretch is a yoga-inspired workout designed to improve flexibility

business and while writing the programmes. We are confident we now have a unique product and business that will empower fitness entrepreneurs to build their own businesses while also helping change people's lives for the fitter and better. We all want to be fitter, stronger, leaner, more flexible versions of ourselves, and what better way to do it than while building a fun business with like-minded people?

Natalie and I were keen to expand our team after phase one and have taken the time to bring on the right expertise to transition to phase two – developing the business franchise model. I'm excited to say we have two new key additions to our EPIC team to help achieve this growth. James Balfour (1Rebel) and Sarah Grimsdick (Jungle Town), both bring a wealth of experience. I'm excited to see BG EPIC really starting to gain traction as the team prepares for the launch of BG EPIC adult fitness studios and BG Kids franchises in October.

What's the most exciting thing about this project, for you?

Changing lives and seeing the results people experience is so exciting. Our goal as a team is to empower people to be healthier, happier and fitter, and to achieve it in a short, fun 30 minutes, a few times a week.

There is nothing more humbling than receiving letters and tweets about how EPIC is improving individuals' self esteem, reducing body fat and weight and giving people confidence to go out and live healthier lives. We've had so many of these already, both through Natalie and my book *Your Life Train for It*, as well as through the BG EPIC test studio.

My three young boys also love EPIC and have helped design the choreography and moves for the kids' workouts. In the latest version, *Huckleberry* – our youngest – inspired the Eagle poses for the children's power stretch; at six he is already a strong natural athlete and he thrives in our BG Kids workouts. That's very fun to see.

BG EPIC Training was inspired by Bear Grylls' experience training with Natalie Summers

What are the plans for BG EPIC Training over the next 12 months? And the longer term?

The next 12 months will see the UK roll out of our EPIC studios with a longer term timescale of taking the EPIC concept global.

How do you keep fit?

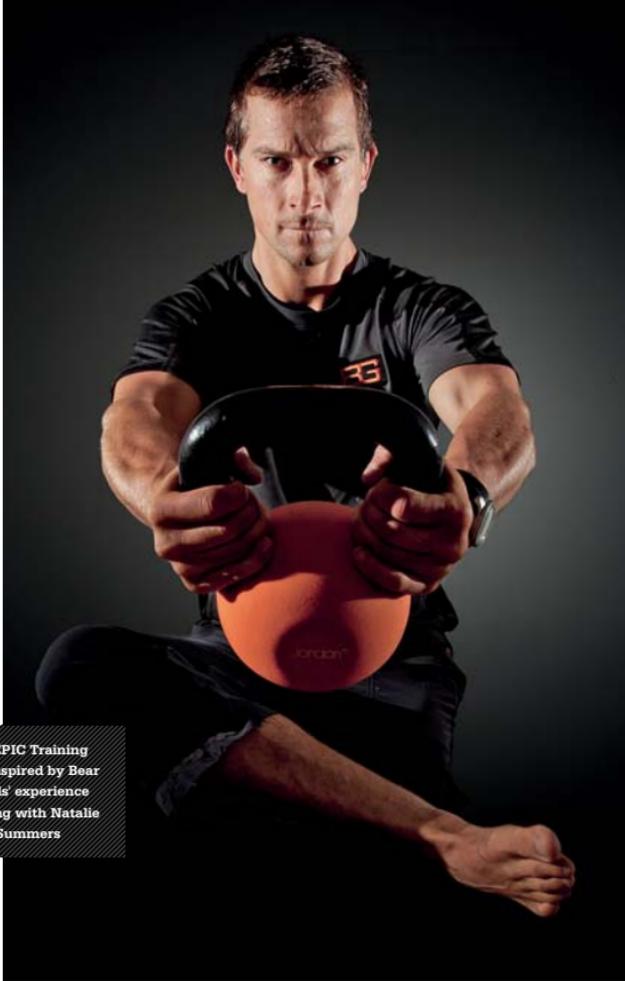
I plan 5x 30 minute BG EPIC express workouts a week – including a mix of kettlebells, power stretch/yoga, and bodyweight sessions. The great thing is with these short, highly effective workouts, I can fit it around my schedule and family time... at 30 minutes a day, there are no excuses!

How would you set about tackling the obesity epidemic?

By educating individuals to be able to take responsibility for their own health, fitness and food choices, on a daily basis. It's about instilling the idea that you are the only person who can look after your body, fuel it correctly and get it moving. BG EPIC and BG Kids can genuinely change lives for the better. It just takes a great team of motivated individuals to build the franchises out across the country.

What drives you?

The 5 Fs: Family, friends, fun, faith and following dreams. ●





We decided the world needed
a revolution in conscious
dancing... a wonderfully
positive way to start the day

Samantha Moyo, co-founder, Morning Gloryville



Morning Gloryville taps into a growing desire for direct human experience. The event starts at 6.30am

What is Morning Gloryville?

'Morning Gloryville ~ Rave Your Way Into The Day!' is an immersive, sober dance experience that takes place on a Wednesday morning before work.

It aims to connect communities and empower people – you'll leave with nothing less than a soaring spirit. We are each other's motivation and in the safe space that is Morning Gloryville, people leave their roles and their judgements at the door. We come together, feel the music and let ourselves go. There are times when members spontaneously get on the stage and lead the crowd – the vibes of authenticity are transformational.

Morning Gloryville is the world as we'd like it: an inclusive, fun experience that challenges social norms, empowers people and encourages them to lead conscious, joyful lives. We are pro-people, pro-community and pro-play, and we're trying to change how people feel about the word 'rave'. We're turning clubbing on its head and subverting morning culture.

Where did the idea come from?

I'd been producing events in the UK for a few years, including a boat party

"It has since evolved into a global social movement, with events in 17 different cities around the world"

called Pirate Radio Boat Party, which in 2012 was voted the second-best party in London by *Metro* newspaper.

Not long after that, I was sprawled on the banks of the River Thames with my friend Nico Thoemmes, recovering from a huge night out, and we were saying to each other: "Gosh – how much fun, but this lifestyle isn't sustainable... How can we revolutionise the fun?"

We decided the world needed a revolution in conscious dancing – a raveolution. Even though we knew the city was full of morning-haters, we figured the morning was the perfect time for stressed people with demanding desk jobs – the ravers and ex-ravers and everyone else – to get into their bodies, energise and infuse some healthy fun and playfulness into the daily grind. It would be a wonderfully positive way to start their day.

The first Morning Gloryville (pre-

viously named Morning Glory) took place on Wednesday 29 May 2013 in Village Underground, Shoreditch, London. It has since evolved into a global social movement, with events in 17 different cities around the world.

How does it work?

'Morning Gloryville ~ Rave your Way Into The Day!' is diverse in its nature, with events modified to suit the people of each area. Generally a session lasts four hours, 6.30–10.30am, and we use a ticketing tier system in the month leading up to the event: Early Birdie Ravers pay £12, Cock-a-doodle-oo-ers pay £16.20, and La-La-Last Chance! pay £19.20.

Attendee numbers differ from location to location, but in London we have about 600–800 people a month lining up outside Oval Space, our current east London venue, at 6.00am.

What sort of location do you need to host an event?

Our venues vary from gyms to churches to clubs. We love letting natural light in so we're raving as the sun comes up. That creates a spectacular energy in itself. As long as



there's space for our bodies to groove – as well as for a massage station, yoga station and our healthy food and drink vendors – we're all set to go.

Tell us about your global expansion

We've received over 1,000 emails from people around the world wanting to bring the Morning Gloryville experience to their city, and as we're a franchise we do oversee each event to some extent.

We're excited to be able to say that Morning Gloryville is now available in 18 locations globally: in east and west London, Brighton, Liverpool, Leeds, New York City, San Francisco, Amsterdam, Barcelona, Berlin, Bangalore, Zurich, Sydney, Melbourne, Tokyo, Paris, Dublin and Montreal.

What lies at the heart of Morning Gloryville's success?

There's a global shift in consciousness towards mindfulness, and a growing desire for direct human experiences. That means there's a huge and growing appetite for the kind of authentic, healthy and fun experience that



Morning Gloryville creates – something that softens the daily grind.

The words our citizens use are: 'buzzing', 'glowing', 'energised', 'full of joy', 'light', 'empowered', 'more motivated at work', 'a spring in my step'. In other words, after one of our events your day will be brighter and more joyful than normal. Challenges at work won't seem so mountainous and the people around you will feel and respond to your glow.

The desire to unplug from our increasingly tech-saturated culture and engage in a community will, we believe, only become stronger. As a company, Morning Gloryville exists to inspire, empower, connect and entertain people.

Fathy Slim aka Norman Cook DJed at Morning Gloryville's second birthday

Do you have any plans to further develop Morning Gloryville?

We will continue to expand globally – we hope to launch in a hundred or more cities

worldwide by 2016. We've also hosted our flagship 'Rave Your Way Into The Day!' event at the Edinburgh Fringe, Festival, Burning Man, Into The Wild and Wilderness Festival, and more like-minded festivals are on the cards.

We've also started bringing the Morning Gloryville energy into workplaces, with tailored corporate team packages. In addition, in London, we've expanded our offering with Sail Awake Sunday, Check Yourself Before You Wreck Yourself, and Let's Go To Sleep Together and Wake Up Together.

There are also exciting possibilities relating to clothing, health retreats, and various healing modalities. ●

Details: www.morninggloryville.com



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Demographics are dead: it's time for businesses to break the traditional mould, says trend reporter

Predicting consumer behaviour based on demographic norms such as age, gender and income, as a means to shape a business has become obsolete, according to global agency trendwatching.com, which says it's time for businesses to tear up the playbook.

In a feature for the August 2015 edition of *Health Club Management*, the agency says consumers are rejecting traditional moulds of how they are expected to behave, choosing instead to construct their own identities and lifestyles around individual preferences and interests.

Citing unexpected statistics such as women accounting for the majority of UK video game players and there being more gamers aged over 44 than under 18, trendwatching.com says firms must keep pace with changing tastes if they wish to prosper.

"The health and fitness sector is no exception, and it has already begun to refocus its offering in response to this trend," says *Health Club Management* editor Kate Cracknell. She cites yoga for men and CrossFit for kids as evidence of the industry adapting to new demographics.



■ **The boom in extreme obstacles course races is indicative of a growing consumer habit to be defined by what you do**

An emerging consumer trend identified by the agency at the London Trend Seminar was the shift away from demonstrating

status through material possessions, towards status as a product of who you are and what you do. This can be seen in the fitness market in the growing popularity of extreme obstacle course races and the increasing number of gyms offering services to help consumers train for these events.

FC Bayern München pledges €1m and sets up 'training camp' to help with refugee crisis

German football club Bayern München has pledged to play an "active part" in helping young refugees arriving in the country.

The German champion tasked its youth section to establish a "training camp" for refugees over the coming weeks, and is offering €1m (US\$1.1m, £731,000) in material and practical help to people arriving from war-torn countries.

The camp will offer refugee children meals, football sessions and German language classes to help deal with the emotional traumas they've suffered during their long journeys to safety.

As a further show of solidarity, Bayern players will also be escorted onto the pitch hand-in-hand with a German



SHUTTERSTOCK/TIMONAS KOCH

■ **The initiative will look to help displaced children deal with the emotional traumas they've suffered**

child and a refugee child at the club's next match against FC Augsburg on 12 September.

FC Bayern president Karl Hopfner said more measures will

be taken by the club's charity foundation FC Bayern Hilfe e.V.

Club chair Karl-Heinz Rummenigge said: "We at FC Bayern consider it our socio-

political responsibility to help displaced and needy children, women and men in Germany."

Bavarian interior minister Joachim Herrmann (CSU) welcomed the plans.

"This is an exemplary programme - a magnificent example of the willingness to help and the welcoming culture in our country," he said.

Borussia Dortmund invited 220 refugees to watch their game against Odd in the Europa League on 27 August, while Mainz 05 gave out 200 free tickets to their match against Hannover on 29 August.

Meanwhile, fans all over Germany staged impromptu demonstrations with banners saying 'welcome refugees'.

Real-estate billionaire Peter Lim invests in Manchester United legends' Hotel Football

Singapore-based real estate and investment company Rowsley – controlled by billionaire Peter Lim – has acquired a 75 per cent stake in Hotel Football, a project driven by a quintet of Manchester United legends.

In a statement, Rowsley said it will pay £29.1m (US\$64.1m, €39.7m) to acquire a 75 per cent shareholding in each of the Hotel Football-related businesses – the 133-bedroom Manchester hotel; Cafe Football, a 120-seat restaurant in east London; and GG Collections, the hotel management company that manages Hotel Football and Cafe Football.

Hotel Football is the brainchild of five members of Manchester United's famed "Class of 92" players – Gary and Phil Neville, Ryan Giggs, Paul Scholes and Nicky Butt.

The deal further strengthens the business relationship between Singaporean Lim and the former Manchester United players.

The entrepreneur and the five players already jointly own Salford City Football Club, a semi-professional outfit which the owners hope to steer into the Football League within the next five years.



■ Hotel Football is the brainchild of five Man Utd legends – (from left) Paul Scholes, Nicky Butt, Ryan Giggs, Phil Neville and Gary Neville

Fitness First debuts invite-only health club in Singapore

Fitness First Group has debuted its exclusive new health club concept, Gravity. The first Gravity club launched in Singapore earlier this month – with designs by Nick Gray and Studio HBA – while Fitness First is understood to have ambitions of bringing a marquee site to London at a later date.

The US\$7.3m (€6.5m, £4.7m) gym sits proudly at the top of the new CapitaGreen Tower in the Singapore Central Business District, offering "spectacular" views of Marina Bay and the Singapore cityscape.

With a joining fee in the region of US\$2,287 (€2,052, £1,500) and membership costing US\$457 (€410, £300) per month, the invitation-only



■ The invitation-only proposition is targeted squarely at high-powered business executives

proposition is targeted squarely at high-powered business executives.

The development marks the latest chapter in Fitness First Group's quest to move the brand up-market and diversify from mainstream gyms into new

concepts that can be scaled up around the world. The gym group is currently in a transition phase with new CEO Oren Peleg taking over the reins from former chief Andrew Cosslett.

The Singapore club's gym has a strong focus on personal training and in addition to top-of-the-range kit, there is an outdoor deck for al fresco workouts, an outdoor pool, a spa and a restaurant.

Report: major sporting events should be 'politicised' to highlight human rights issues

Major sports events, such as the Olympic Games, should be targeted by the media and used as a catalyst to highlight human rights abuses in host countries, according to a new report from a German university.

Researchers at the Institute of European Sport Development and Leisure Studies (IESD) claimed that not enough scrutiny is levelled at the hosts of major events – especially after the event is over.

IESD's researchers Karen Petry and Till Müller-Schoell analysed press coverage before, during and after the three major sports events in 2014 – the Sochi Olympics, the FIFA World Cup in Brazil and the Glasgow Commonwealth Games.

Their findings in the report, *Children's Rights and Mega Sporting Events in 2014*, show that the UK rated the highest of



12 nations assessed for quantity of human rights coverage. Russia came last – despite hosting the Sochi Games.

Russia's coverage of human rights issues connected to sports events comprised 0.49 per cent of the total analysed, while the Netherlands produced 10.04 per cent of coverage.

■ The report claims that major sports events should be used to highlight human rights issues in host countries

The report suggests that while at its highest up to five months before the events, coverage of the issues dies out afterwards almost completely.

"This may suggest more work needs to be done to ensure that coverage and scrutiny of these events continue in the months - and even years - after they take place," Petry said.

The research and analysis was conducted on behalf of Terre des Hommes – an international children's rights charity.

UK poised to become a 'major player' in wine tourism

Britain has been tipped to become a significant destination for wine tourism, with vineyards and wineries across the country currently attracting more visitors than ever before.

According to the Wine and Spirit Trade Association (WSTA), wine tourism remains an untapped asset for continued growth in the tourism sector. It says that with the bulk of English vineyards within an hour's train journey from London, wine tourism could be key in helping to grow the UK tourism industry.

Citing David Cameron's recently announced Five Point Plan to boost tourism outside of London, the WSTA believes vineyards could be key to tempting tourists away from the capital



■ Rathfinney wine estate in Sussex is currently expanding both its winery and visitor facilities due to demand

and boosting overall spend. It says the average wine traveller in the USA spends £650 per trip on wine-related activities, underlining the potential of wineries to persuade visitors to "deliver fantastic growth for UK Plc."

With 470 vineyards, the UK wine industry is growing in stature and visitor numbers are starting to reflect that. Eager to capitalise on their popularity, many wineries are adding restaurants, cafés and even accommodation to keep visitor numbers growing.

"Our vineyards and wineries are competing with the best in the world," said WSTA chief executive Miles Beale.



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Film production firm Huayi signs US\$4.7bn deal to develop 20 theme parks in China

Private Chinese production company Huayi Brothers has signed a US\$4.7bn (€4.25bn, £3bn) deal with Ping An Bank to develop 20 theme parks in China based on film and entertainment, as well as films and internet-based ventures.

Huayi, which produced Brad Pitt and Shia LeBeouf's *Fury*, said the agreement will focus particularly on developing the company's "outdoor entertainment" venues, namely theme parks.

China is currently going through a theme park boom, with Disney, Universal and DreamWorks just a few names to be developing multi-million and in some cases multi-billion dollar visitor attractions.

Founded in Beijing by brothers Wang Zhongjun and Wang Zhonglei in 1994, Huayi Brothers' revenue in 2014 reached US\$380m (€343.5m, £242.9m), up 19 per cent on the previous year's figures.



■ Wang Zhongjun and Wang Zhonglei founded Huayi Brothers in 2014

Oxford and Harvard join forces to digitally preserve heritage in face of ISIS destruction

As ISIS continues to wage its war of hate across parts of the Middle East, destroying ancient relics and monuments as it goes, archaeologists from the universities of Harvard and Oxford have teamed up with UNESCO to try to digitally preserve the region's historical architecture and artefacts.

Led by Oxford's Institute for Digital Archaeology (IDA) with contributions from the epigraphical database project at New York University's Institute for the Study of the Ancient World, the Million Image Database Project will "flood" war-torn regions with thousands of 3D cameras used to scan and digitally preserve endangered sites.

The ambitious scheme is aiming to have captured one million archival-quality images in areas such as Syria, Iraq, Lebanon, Turkey, Iran



■ ISIS militants recently destroyed ancient temples dating back to 17AD in the Syrian city of Palmyra

and Yemen, by 2016. By 2017 the database hopes to have captured more than 20 million images, complete with GPS data and dates taken.

"We have created a heavily modified version of an inexpensive consumer 3D camera that will permit

inexperienced users to capture archival-quality scans," said a representative of the collective. "The camera has the facility to upload these images automatically to database servers where they can be used for study or, if required, 3D replication. It is our intention

to deploy up to 5000 of these low-cost 3D cameras in conflict zones throughout the world by the end of 2015."

From ISIS destroying sites on a daily basis to natural disasters such as the Nepal earthquake, heritage sites are in constant danger of being lost forever.



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DESIGN NEWS

Banksy's Dismaland, Sydney's Goods Line and a pool suspended 10 storeys up

Philippe Starck creates 'inflatable' health club in Montpellier

Project: Le Nuage Club
Design: Philippe Starck
Location: Montpellier, France

French designer Philippe Starck has created the first 'inflatable' building in Montpellier, France, by cladding a health and fitness club with fluorine-based ETFE to create a bubble-like façade housing health and fitness facilities over five floors.

Opened on 11 September, the Le Nuage club includes a fitness studio and gym, swimming pool, café, children's area, hairdressers and beauty salon. Starck furniture has been used throughout the stylish and striking interior, with the exterior evoking a light, airy quality, which can change colour with the use of external lighting.



Le Nuage is clad with ETFE

"When you look at a cloud, you hardly look at anything, and yet it is nothing," said Starck, who is renowned for his furniture, product and industrial design.

"Water, minerals, bacteria pollen and all that is vital is there," he added. "Translucent, bright, seemingly lighter than air. The cloud, ours, that of Montpellier, is the same water. At a minimum, a nothing, a human bubble, a little material, that energy, just the will and common action to keep life."

Roxim, the project developer, says the 'inflatable' building was inspired by the gymnasiums developed into baths during the Greek and Roman times, which were designed to act both as places for training and relaxation.

PKMN Architectures leads community workshop to build urban spa

Project: Taller del Desierto
Design: PKMN Architectures
Location: Chihuahua, Mexico

International design firm PKMN Architectures was selected to lead this year's edition of a workshop known as Taller del Desierto – which aimed to build a small urban spa at Parque Urueta in the Mexican city of Chihuahua – with the help of local architecture firm Memela and designers Juan Castillo, Miguel Heredia and Miguel García.

Based on the consensus of local residents and the council, the project involved the reactivation of an existing public water source at the heart of the park, which has been broken for years. The architects and local community turned this water feature into a temporary urban spa through a combination of toil and innovation.

The workshop served as a vehicle for communication between the Instituto Superior de Arquitectura de Chihuahua (ISAD) university – which selected PKMN



– and the council. The city council decided to support the project by fixing the water source's pump and filling it with water.

PKMN led the workshop in one week of design and another week of construction, with the help of local residents and spontaneous volunteers.

Features of the urban spa included the erection of a series of wooden surfaces to create a bathing deck, resting areas, steps, sun loungers and a ramp for accessibility



Project: **Dismaland**

Location: **Weston-Super-Mare, UK**

Design: **Banksy and various artists**

Banksy's pop up Dismaland attraction opens in Weston-Super-Mare

Urban artist Banksy has created a twisted version of a Disney theme park, which made its debut as a pop-up attraction in Weston-super-Mare, England in August.

The subversive theme park-cum-art exhibition has been built over the past several months under the guise of a movie set at the 10,200sq ft (950sq m) abandoned Tropicana lido, with signs at the site indicating Grey Fox Production were shooting at the site.

A sinister twist on Disneyland, the set includes an alternate version of the iconic Disney castle, a horse-like sculpture, an S-shaped 18-wheeler and an array

of other odd artworks. Dismaland attractions include 'Mini Gulf', 'Guerilla Island' and 'Cinderella's Castle'. Live comedy and music is also planned, with the band Massive Attack (from nearby Bristol) and Russian feminist punk act Pussy Riot among those set to play in the coming weeks.

A long list of participating contemporary artists from around the world have contributed, including famed BritArt pioneer Damien Hirst and scaffolding sculptor Ben Long.

The website's small print states that Dismaland strictly prohibits entry to "legal representatives of the Walt Disney Corporation."



First phase of Sydney's Goods Line opens to the public

Project: **The Goods Line**

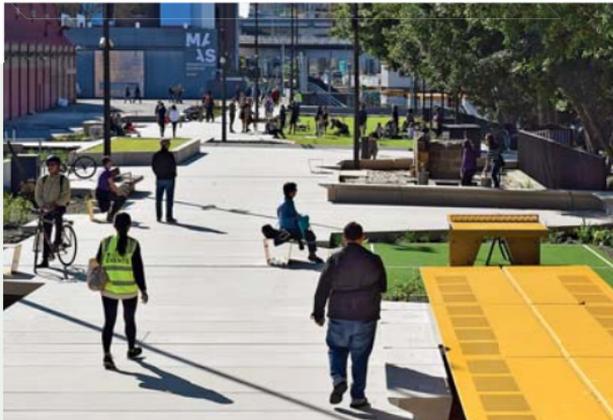
Design: **Aspect Studios and Choi Ropiha Figuera**

Location: **Sydney, Australia**

The first phase of Sydney's new linear park, inspired by New York's High Line, has opened to the public.

The AU\$15m (US\$10.5m, €9.3m, £6.9m) first phase of the Goods Line in central Sydney, designed by Aspect Studios and Choi Ropiha Figuera (CHROFI), opens up a new pedestrian and cycle network from the Australian city's railway square and Ultimo neighbourhood to Darling Harbour.

The eco-friendly green corridor, which follows the path of a former train line, was commissioned by the Sydney Harbour Foreshore Authority and comprises a series of integrated platforms which cater for leisure, offering scope for gigs, pop-up events, green spaces and recreation. Once complete, the Goods Line will stretch



500m (1,640ft) and will be split into two sections – the Goods Line North and the Goods Line South.

The opening of the northern section of the Goods Line will be followed by development of the southern section, with plans to go out to tender later this year. Construction is due to start in early 2016.

"The revitalisation is expressed via a singular move", said a representative of

The opening of the northern section of the Goods Line will be followed by development of the southern section

CHROFI. "The laying of a new datum, a precast concrete 'figure' onto the existing railway corridor, articulating the site's history and concurrently telling the story of today. These precast concrete panels form the paving, edges, steps, benches and seating as an integrated prefabricated piece. They are a retooling of an industrial element to a social purpose using digital fabrication process."

Arup's glass Sky Pool will be suspended 10 storeys above London

Project: **Sky Pool**

Design: **Arup, Eckersley O'Callaghan & Reynolds**

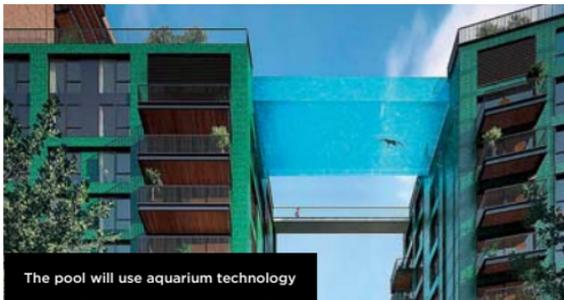
Location: **London, UK**

Developer Ballymore has announced "a world's first" – a glass sky pool spanning two apartment blocks in its Nine Elms urban regeneration development next to Battersea Power Station in London.

The 25m pool, which will be 5 metres wide, will enable residents to swim between the buildings with only eight inches of glass between them and a 10 storey drop.

The building will also feature a rooftop bar, a spa and an orangery. A bridge will also enable residents and visitors to walk between the two buildings.

Ballymore Group chair and CEO, Sean Mulryan said: "I wanted to do something that had never been done before – the experience will be unique, it will feel like floating through the air in central London.



"The Sky Pool's transparent structure is the result of significant advancements in technologies over the last decade," he continued, "My vision stemmed from a desire to push the boundaries of construction and engineering."

The pool was designed by Arup Associates, marine design engineers

Eckersley O'Callaghan and aquarium designer Reynolds.

The apartments are part of the 2,000-home Embassy Gardens development which is entering its second stage and is part of a wider regeneration scheme for the area masterplanned by Foster + Partners and Frank Gehry.

PHOTO: ARUP/BALLYMORE

Project: **Tube Innsbruck**
Design: **Numen/For Use**
Location: **Innsbruck, Austria**

Numen/For Use create interactive explorable exhibition in Innsbruck

Croatian-Austrian design collective Numen/For Use have unveiled a new installation at Aut. Architektur und Tirol museum in Innsbruck comprised of a series of interactive, explorable, stitched safety nets.

The temporary exhibition, which closes on 10 October, uses elastic strings tethered to the ceilings and walls of the exhibition space, forming a fluid tunnel for intrepid visitors to traverse through.

The architect's design uses dispersed structural support to allow for an even distribution of force to create the sensation of free floating for explorers. According to Numen/For Use: "As they climb, creep and wiggle their way through the jagged progression of the 'tube', entrants encounter irregular diagonals and oblique perspectives that allow them to experience the architectural environment from unexpected angles.

"The human crawler experiences the architectural environment from unexpected, surreal angles as they move through the mesh artery which supports the body but lets the eyes fly and explore, resembling a strange case of 'bird-worm' amalgamation."

The architect's design uses dispersed structural support to allow for an even distribution of force to create the sensation of free floating for explorers



ALL WORK ALL PLAY



KidZania is an edutainment concept that has exploded in popularity in recent times, with a surge of new openings worldwide under a franchise model, most recently its "flagship" location in London.

Targeted at children aged four to 14, KidZania offers the ultimate roleplay experience within a pint-sized city where children recreate real-world jobs, such as pilots, TV anchors, firefighters, chefs, doctors, police officers, journalists and more.

Using real-world brands from local, national and international companies, the attraction is crafted to teach kids essential life skills, including financial literacy, teamwork and independence.





Children roleplay real-world jobs – such as dentists and firemen – to earn kidZos, KidZania's currency

Xavier López Ancona
 Founder and president
 KidZania

We doubled our initial attendance projections;
 we tripled the amount of interested partners;
 we doubled the price of entry in less than a year

How did you come up with the KidZania concept?

KidZania came about from looking at the way children play and realising that they role-play. They imitate the lives of adults. There are 8 million children in Mexico – where I'm from – and I saw this need for safe, fun, educational entertainment. No one was doing a good job of delivering this. Creating role-play activities for children seemed obvious, and then we had the idea of building cities to take that role-play element to the next level.

How do you operate within the KidZania team?

We have a big team and I get fairly involved. We have two operations managing



the two sides of the business. Our non-franchised theme parks have a staff of about 2,000 and we have separate offices and a separate team of 120 people to support the franchises and our partners worldwide. They handle design, business intelligence, supervision, training – that kind of thing.

Personally, I touch on all the areas. My personal favourite is content. My

passion is for designing the facilities, the architecture, the details. My focus is directed more on operations and the experience than the administrative side of things.

Why did you choose the franchise model for KidZania?

When we opened the first KidZania in the Santa Fe Mall, Mexico City, in 1999, it was a much bigger success than we'd expected. We doubled our initial attendance projections; we tripled the amount of interested partners; we doubled the price of entry in less than a year because it was so successful. We wanted to bring KidZania to more children as rapidly as possible. A franchise

model was the best way to make this happen, allowing us to look for local partners in new markets.

How to do you select franchisees?

First, there has to be chemistry. Second, it has to be a business that does good in the community. We're committed to making money, but we're also committed to being educational. Our partners have to share these values. They have to have the right resources, management and team. We like people from the hospitality industry who have great customer experience records. With Joel Cadbury, CEO at our newest franchise, KidZania London, it was check, check, check. He's a great partner for us. ▶



Children attend the opening of KidZania London in July. One million visitors are forecast annually

KidZania a history

- The first location opening at the Santa Fe Shopping Mall in Mexico City in September 1999
- Originally named La Ciudad de los Niños (The City of the Children)
- Corporate sponsors contributed 55 per cent of the initial investment into KidZania
- The second KidZania didn't open until 2006, in Monterrey, Mexico
- Since 2007, 17 new locations have opened worldwide, 16 under a franchise model
- KidZania has welcomed more than 42 million guests since opening

London will certainly be the flagship for western Europe, and maybe even for the world

Andrew Darrow

EVP of global business
KidZania



What do you do at KidZania?

I oversee all the extensions of our business around the world, handling the franchise side of things.

How do you decide where you want to put your next KidZania and how do you handle growth?

We've been somewhat strategic about the way we've grown the business. I was brought in to develop the growth plan for the company, drafting the plan and then going out and selling it. We've grown on a regionalised basis, where we've established a flagship in a certain region of the world and used that as a centre-piece to grow additional facilities in those areas.

Tokyo was a great location for our Asia-Pacific growth. That facility has sold out for eight years and continues

to be sold out today. Dubai has been a flagship for us in the Middle East, and Sao Paulo in Brazil. London will certainly be the flagship for western Europe and maybe even for the world. This may be the most important facility we've opened so far.

What are the criteria when it comes to opening a KidZania?

We look for markets that have 4 to 5 million people within a one-hour travel catchment and 600,000 to 700,000 children in the 0-14 age group. We also look for markets which have high per capita GDP and discretionary spending. The essence of our business

isn't tourism; we drive our business from the local resident population and we want to drive repeat business from that population two to five times a year.

What is your relationship with partners and brands?

Each partner participates in a different way and they each perform some important roles. They make KidZania a much more realistic environment. We always want to create an authentic replica of a city environment.

When you walk down a city street, you don't see signs for 'bank' and 'air-line', you see signs for 'HSBC' and 'British Airways'. Partners and brands also help bring realistic activities to our environment. We don't necessarily know how to run a repair shop, a diner, a factory or a bank, and so they bring their expertise to help us to create very realistic play activities for kids. Each partner par-

ticipates in a different way in our business depending on the nature of theirs.

The brands are looking for a way to communicate with families. We're extremely sensitive and never let KidZania turn into an opportunity to market to children. What we want to do is create an environment that simply reflects the real world. Brands have the ability to talk as much to parents as to children about the integrity of their products.

Are there size and cost requirements for a new KidZania?

Our traditional facilities – including the newly opened KidZania London – are about 75,000sq ft (6,968sqm). The cost to build is generally similar, per square foot, to the cost of building a five-star hotel, but it will vary from market to market. That should give you a sense of what it would cost to establish a KidZania business. ►



Joel Cadbury

CEO

KidZania London

"This brand is in 17 countries, five continents and has had 42 million visitors around the world. I think it's more relevant to the UK than almost any other place in the world because of the educational content. It's opening kids' eyes to the real world.

We're hoping that London can accommodate two KidZanias and our goal is to have one in the west and one in the east. Ultimately there are plans to expand outside London. It would be great to have a KidZania perhaps between Birmingham and Manchester, but that's a long way away. For now, we are concentrating on the first one."

Entrepreneur Joel Cadbury is behind the investment for KidZania London and owns the franchise rights for the UK

Working on KidZania London

Architects: Ray Hole Architects

Theming: Paragon Creative

Ticketing: Gateway

Audio: Bose



What's your experience and current role?

I've worked in the industry for 17 years, owning and operating amusement parks, FECs and edutainment centres in Saudi Arabia and the UAE. I joined this company in December 2014 and we've been operating KidZania Jeddah for six months.

How have initial visitor numbers been?

So far we've had 150,000 visitors, averaging 30,000 visitors a month.

What is the educational value of KidZania?

KidZania is a great concept, which works especially well in Saudi Arabia, which is a very special market.

Maged Al Naggar

Governor
KidZania Jeddah

KidZania educates children and equips them with some of the necessary tools to help them make plans for their future. It's an interactive experience and it's something different.

At KidZania in Saudi Arabia, the educational benefits are also felt by the staff. Our KidZania is 100 per cent run by women, 90 per cent of whom are Saudi. It's a unique platform for Saudi women to join the workforce. In this country, women typically stay at home and don't have jobs available to them. At KidZania we're



giving women the opportunity to work. The value of KidZania Jeddah may be more than in other markets because the opportunities for women are slim. It's also the only place in Saudi Arabia where women are legally allowed to drive.

What's the typical visitor experience?

Saudi families used to drop off their kids and go off somewhere, but at KidZania they really like to stay. A typical experience lasts between six and seven hours.

Does KidZania reflect Jeddah?

Yes. We changed the city to match local traditions and we changed the uniforms to match what you're used to in Jeddah. We co-operated with the government to match local regulations and customs.

Who is your target audience?

We target both local and international visitors and provide everything in both Arabic and English.

What's your role at KidZania?

KidZania is like a nation and we're the central government, which is divided into different ministries. I'm the Minister of Culture, so I'm the experience director in charge of all the creative areas of KidZania. The five areas are architecture, theming, content, graphic design and multimedia.

What's your background?

I started with the company 16 years ago. I have moved up the ladder, from graphic designer to theming and now to creative director of these arts.

Does the design change for each country?

Every time we start a new KidZania we need to address cultural stylings and learn different ways

Carlos Cárdenas

Experience director
KidZania



of working. We try to localise the content so we want to reference local elements and reflect those in the project. On the other hand, KidZania has its own personality so we need to keep that intact. When we reference the local culture, like a building or cityscape, we stay under the KidZania banner.

Do you work with local architects or designers?

We receive feedback from our local partners about the cultural elements they feel it's important to include. We work in parallel with local builders and the local design team. In terms of the architect, we have worked with different theming companies, but it changes according to the location.

What challenges do you face working with brands?

Some brands know what they want to reflect to visitors. With a brand like British Airways, for exam-

ple, it's easy because it's a worldwide brand that's very well known. Domestic brands can be much less known, so we need to do a lot of research.

Where is everything made and who makes it?

KidZania is 60 per cent smaller than the real world. Everything from the buildings to the vehicles is scaled down. It's sometimes difficult to find the right elements so some pieces are customised – and you'd be surprised what you can find on the open market for small props. Our "key materials" come from Mexico. It's a requirement that the franchisees take the key materials from us as this ensures we're able to maintain our concept across all KidZanias and maintain the brand's high standards globally. ●

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A word from Nathalie Depetro, MAPIC Director

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WATCHING YOUR WASTE

If food wasn't wasted, there would be enough for everyone. That's the message from waste not want not cafés. Kath Hudson reports

Fifteen million tonnes of food is wasted every year in the UK. On average, consumers waste about one third of the food they buy, which equates to about £30 a week, either because it goes beyond sell by dates, they don't know what to do with it, or don't have time to cook. Avoidable household food waste in the UK is associated with 1.7m tonnes of CO2 emissions a year.

The food industry's obsession with sell by dates and the supermarkets' insistence on perfectly formed vegetables exacerbates the problem, and has sparked a burgeoning trend for waste not, want not cafés. They are popping up all over the UK and the US and projects are afoot in South Africa, France and South America.

These cafés operate on the principle of transforming intercepted food – which would otherwise

be thrown away by supermarkets and wholesalers – into tasty dishes. Menus change daily, using whatever food is available, so if there's no sugar for coffee, there's no sugar for coffee. Customers pay according to what they feel the meal is worth and occasionally offer services instead.

The operators agree that they want to be out of business within 15 years, hoping that by then policy changes will have occurred which will make them redundant. The French government has already seen sense and in May announced a law to crack down on food waste to avoid 7.1m tonnes of wasted food a year, at a cost of €20bn.

All French supermarkets will be banned from throwing away or destroying unsold food and must instead donate it to charities, or for animal feed. The measures are part of a wider drive to halve the amount of food waste in France by 2025.



This summer, Skipchen took the café on tour with its food rescue ambulance





The Skipchen team including Catie Jarman (bottom right)

Skipchen, Bristol, UK

"Skipchen is a campaign café. We campaign against food waste and for a change in government policy: too much food is going to waste when people are hungry," says Catie Jarman, co-founder of Skipchen.

The café opened last year in the Stokes Cross area of Bristol – infamous for its radical politics and opposition to gentrification – and was chosen because of its potential for high footfall.

"The main challenge has been to make the café sustain itself and to get the message across that it's

not just free food, it's a pay as you feel concept," says Jarman. "The idea of people giving a donation tests their connection with money and decision making. We see a big range: some people are incredibly generous and see it as a charitable donation, some people are homeless or don't have any money, a few just want to get something for nothing."

The food comes from independent shops and restaurants, individuals, wholesale distributors and supermarkets. Everything is donated, they don't even

The idea of people giving a donation tests their connection with money and decision making

keep staples in such as spices or herbs, so the dishes vary greatly and they have to be flexible.

"We cook on a big scale, as we average 150 people in three hours," says Jarman. "We try to cook a meat, vegetarian and vegan dish. The only waste we generate is peelings, bruises and plate scrapings. We tend to sell out every day, but if there is any leftover food, it is donated to Food Banks."



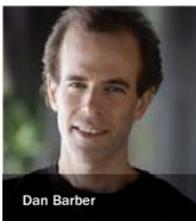
Diners pay what they feel they can afford for the food at the Skipchen café in Bristol

Blue Hill Restaurant, New York, US

This family-owned restaurant opened in New York City in 2000, with the aim of showcasing ingredients from the family farm in the Hudson Valley. Earlier this year they decided to shake things up by closing the Blue Hill Restaurant for three weeks and reinventing it as a pop-up called wastED, to highlight the issue of food waste. All food in the restaurant is made from waste.

"We hoped the project would raise consciousness and start a conversation, but we didn't want to sermonize about food waste," says co-owner Dan Barber. "The real goal was to celebrate a tradition of cooking that uses

PHOTO: NABER GUSTON



Dan Barber

creativity and technique to transform lowly, uncoveted ingredients. Hopefully we're inspiring people to take this back to their own kitchens."

Barber says it was like opening a new restaurant, as they learned to work with a new vocabulary of ingredients and vendors. Twenty

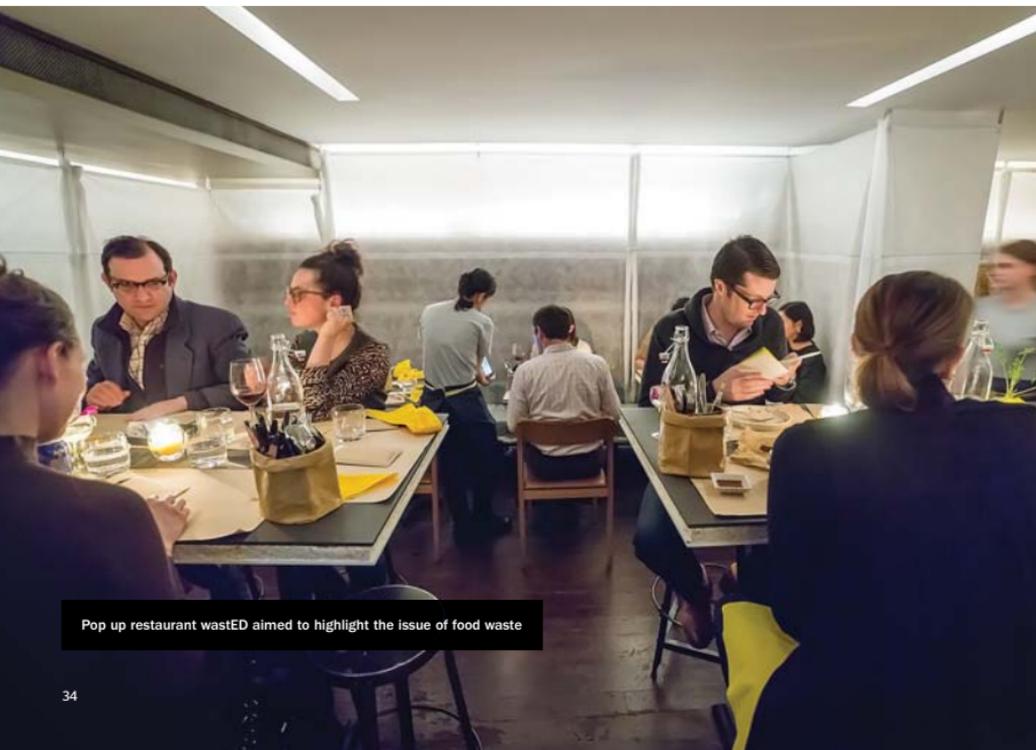
We didn't want this to be a novelty project. Bottom line, every dish had to be delicious

guest chefs were brought in to curate daily specials. "We didn't want this to be a novelty project. Bottom line, every dish had to be delicious, it had to stand on its own," says Barber.

"Sourcing ingredients in sufficient quantity was probably our greatest challenge," he says. "There were several ingredients that we wanted to include on the menu – like broccoli cores and sardine skeletons – that we had to scrap because

we just couldn't find an adequate supply. Ultimately, I think it forced us to get more creative. We had to look more closely at some of the ignored byproducts of our food system, like dried-aged beef ends and cascara."

Architectural design firm, Formlessfinder, which has a track record of reexamining raw and waste materials for architectural purposes, was brought in to imagine the architectural and design equivalent of the waste-food



Pop up restaurant wastED aimed to highlight the issue of food waste



Blue Hill at Stone Barns

The aim is to create a consciousness about the effect of everyday food choices

In May this year, the respected James Beard Foundation named Blue Hill at Stone Barns – the restaurant at Pocantico Hills, north of New York City – as the best in the US. The restaurant has been a champion of the farm-to-table movement since its inception.

Stone Barns promotes sustainable agriculture, local food, and community-supported agriculture.

The Blue Hill business is owned by family proprietors David, Lauren and Dan Barber, who took the best US chef honor in 2009. Blue Hill is the name for their two restaurants, Blue Hill at Stone Barns and Blue Hill Restaurant Greenwich Village in NYC. It's also the name of the farm that inspired them.

The Blue Hill at Stone Barns restaurant is within the Stone Barns Center for Food and Agriculture. This is where the Barbers created the philosophical and practical framework for their business



BLUE HILL
AT STONE BARNs

and is a working four-season farm and educational centre. The aim is to create a consciousness about the effect of everyday food choices.

The centre has recently moved to ticketed admission at weekends to control demand.

There are no menus at Blue Hill at Stone Barns. Instead, guests are offered the multi-taste 'Grazing, Rooting, Pecking' menu featuring the best offerings from the field and market.

The Blue Hill Café – a respite for families and hikers – offers light snacks, farm-fresh lattes, and other locally-grown goodies. Fresh baked goods and vegetable salads prepared in Blue Hill's kitchen are available to eat in the courtyard or to take on a walk around the farm. Blue Hill's savoury vegetable yogurts are available for sale at the Café.

To find out more about Blue Hill Greenwich Village and its wastED pop-up concept go to bluehillfarm.com



Blue Hill uses locally sourced produce. The business is owned by the Barber family

For the seating, we designed a custom table top that's grown from mushroom and corn waste

► concept. "The design process was informed by many tours of the farm, kitchens and greenhouses to source materials which in one way or another dealt with waste," says Formlessfinder principal, Garrett Ricciardi.

Tables were made out of mycelium and agricultural waste and the wall covering, which reveals glimpses of the permanent restaurant behind, was made from a translucent agricultural fabric called remay, which is used to cover crops inside the greenhouses and helps prevent waste in the field.

"For the seating, we designed a custom table-top that's grown from mushroom and corn waste," says Ricciardi. "It's a very inter-

esting material and process which gives them an almost edible, food-like quality – and is the first commercial product of its kind."

The pop-up attracted a new audience of younger, more adventurous eaters who were curious about the concept and excited to try new ingredients, so the team are planning to repeat the concept again next year, although are yet undecided what shape it will take. In the meantime, they are still raising awareness with other projects, including a recent partnership with Shake Shack in Madison Square Park. For one day, the wastED veggie burger, primarily made with beet and carrot pulp left over from a cold-pressed juice facility, was served as a special.



Dishes on the wastED menu included Dumpster Dive Salad and Dog Food with Unfit Potatoes and Gravy. The dishes were created by guest chefs while the space was designed by Formlessfinder



Unusual organic materials were used in the decor at wastED





Above: The team behind the Real Food Project. They use waste food from a variety of sources, including student flats

The Real Food Project, Leeds, UK

The Real Food Project has built up a nine-strong chain of waste food cafés in Leeds with the latest site, City Junction, launched in May. The plan is to close all the restaurants within 15 years.

Some 200 volunteers are involved with this operation, which was started by Adam Smith and Joanna Hewitt. They were appalled by the amount of food wastage they witnessed while working in Australia and decided they wanted to intercept this and feed the world. They returned to their home city of Leeds to start their campaign.

One of their main concerns is the environmental impact of food waste. "When we talk about food waste we only tend to see the end product: an avocado for £1," says Payam Mohseni, co-director of The Real Food Project. "We're detached from where food comes from, so what we fail to see is the time and energy which has gone into producing that avocado and



One of their main concerns is the environmental impact of food waste

the distribution network it has been through. That's the hidden impact of food waste."

Mohseni argues the food industry doesn't help the issue by the practice of use by and sell by dates, which

are not relevant to whether or not the food is edible. Also, the industry makes it difficult to buy some food, like onions, in small quantities.

The City Food Project is keen to inspire and help other cafés all over the world and sends its business plan, for free, to those who want to set up similar operations. It receives enquiries from all over the world and is helping similar projects get underway in France and South Africa.

"We run on a pay as you feel basis, which is different from pay what you want,

which implies you have to give money," says Mohseni. "Sometimes people pay in kind. For example an electrician offered to rewire the café instead of pay and a design student made us a poster. One guy, who is out of work, regularly cleans the windows."

Going forward, they are considering the launch of a teaching kitchen to pass on cooking skills. "Lots of people on low incomes don't know how to cook and are reliant on ready meals, which will have a long term health impact," says Mohseni. ●

TOWNSHIP YOGI

Kate Cracknell talks to Elle Matthews, director of the Township Yogi Project – an initiative that takes yoga to the townships of South Africa in a bid to spread calm and wellbeing to deprived communities



What's the Township Yogi Project?

It's a non-profit organisation that we launched in February 2013, where we go into South African townships, set up grassroots yoga studios and offer free yoga classes.

Classes are run by volunteer yoga teachers, but we also identify and train unemployed people within the townships to become teachers. They're then able to teach their own communities, with classes generally running once or twice a week in each location.

The Township Yogi Project started in the townships of Inanda – where Nelson Mandela cast his first vote and Gandhi created a settlement – and KwaMashu near Durban and is expanding into a number of other townships in the area. We also started up in Johannesburg in April and will be offering classes in Cape Town soon.



The aim of the project is to spread the peace of yoga into townships across South Africa and give people a tool to find calm



A woman with dark hair, wearing a grey patterned dress, is performing a yoga pose. She is standing on a purple mat, leaning forward with her right hand on her right foot and her left arm extended upwards. The background is a textured orange wall. The text is overlaid on the right side of the image.

**The project started
in the township of
Inanda where Nelson
Mandela cast his
first vote and Gandhi
created a settlement**

The yoga classes are free and anyone can join in. People who attend often bring friends along with them the following week



Many join through word of mouth

Why did you do this?

I'd been a practitioner of yoga for a few years, but in 2012 I went on a yoga retreat to Thailand and it changed my life. I could feel the effects on my mind, body and spirit. When I returned home to South Africa, I found myself focused on the suffering of people all around me. I could see the desperation of people sitting on the curb as I drove past, hoping for a job. Or the despair of people I knew who lived in the townships and were victims of crime and violence, or living with the effects of HIV/Aids and TB. I had a deep knowing that they needed to do yoga. I can't explain it – it was just something I was sure of.

Even if I only reached a few people, I wanted to be able to share the physi-

cal, emotional and spiritual tools that yoga offers (see box out overleaf). It's a tough, tense, stressful existence and I wanted them to know the kind of peace I'd experienced – even if just for one hour a week.

Can anyone attend your classes?

Absolutely. We have kids from as young as three, right up to 'gogos' – elderly women who arrive at class leaning on their canes. Everyone and anyone is welcome and classes are free. We just ask them to clean the mats afterwards – or sometimes they'll sing a special song for the teacher, just as an exchange of energy.

We also provide basic yoga clothing for students – many of them don't have

more than two or three items of clothing to wear, and none of it's appropriate for yoga – so nobody misses out.

Word of mouth plays a big part in getting people involved. People walk past a hall, see the class happening and ask about it. Many people who attend also come with friends the next week.

Are there any other aspects to it besides yoga?

Other needs have come out of the yoga classes – like people wanting to eat more healthily, but not knowing how, given their dire financial situations. So we've given classes on cooking healthy food on small budgets – including encouraging people to grow their own vegetables and become self-sustaining.

How have you funded the project?

We rely on donations, although hopefully we'll soon be able to start tapping into some international foundations and funding organisations that focus on the social issues we're trying to help alleviate.

The only 'salaries' paid are the small stipends given to township yoga teachers who take classes in their communities. They get ZAR100 (US\$8, €7, £5) a session.

At the moment we need about ZAR20,000 (US\$1,630, €1,470, £1,040) a month to set up new classes, pay township teachers and to train others. One of our biggest costs is paying for these courses – they do a full 200-hour training course, which



Locals are trained to become teachers

THE BENEFITS OF YOGA

How can yoga help those living with HIV/Aids and TB?

Studies have shown that yoga benefits people with TB and HIV in a number of ways.

Living with HIV and Aids is stressful and yoga can greatly assist with stress reduction, as well as helping ease some symptoms and side-effects of HIV medication including joint pain and digestive problems.

Other research has shown yoga can improve mental health, body image and even help prevent the spread of the virus by encouraging a more proactive approach to care and treatment.

In terms of TB, yoga is

all about breathing and improving lung capacity. Numerous studies have shown the benefits of yoga in treating people with TB.

Any other benefits of yoga for these communities?

Studies have shown a significant and lasting effect of meditation on drug and alcohol abuse. Many addictions begin as coping mechanisms, or ways of filling a spiritual void. When you replace this with yoga, people in treatment can learn to deal with their emotions and environment in healthier ways.

Yoga also shows poten-

tial as a treatment for drug addiction as it's been found to help reduce depression and stress. The intense breathing patterns of yoga release the body's natu-

ral pleasure-producing endorphins, which helps suppress addictive behaviours while restoring the brain's dopamine functions to healthier levels.



Yoga has a wide range of benefits

takes about six months, and are SETA registered when they complete it. This cost will only grow as we expand, but in terms of international funding it's a sustainable project.

I believe there's also a film being made?

My husband and I are filmmakers and we could see the potential for amazing stories. So we decided, right at the very beginning, to make a film

about it – a documentary that follows the journey of five people in the Inanda township – as a way to build awareness and raise funds to sustain expansion of the project into the whole of South Africa.

We also hope the film will show the power that yoga has to help change lives – hopefully making some government departments sit up and take notice of yoga as a potential tool to help communities.

How effective has the project been?

At the start I saw the benefits for individuals – a way of them coping with the social issues in townships. But then I began to see the potential for yoga to change others through a ripple effect: the positive effects filtering into neighbourhoods and then into broader communities.

We haven't tried to quantify results, although we're now running formal research across a couple of social areas. So far we're continuing with the project because people tell us how yoga is helping them change their lives for the better, or because we see small changes happening in communities. We're not saying it's directly attributable to yoga, but when people tell us how they've changed since doing yoga, and so do their families, then we know we're achieving what we set out to achieve with the project.

What can spa and fitness operators learn from your experience?

The main reason the Township Yogi Project works is that yoga is brought into the heart of the townships. If more spas and health clubs went out into their communities, they'd engage



Basic yoga clothing is provided



Potential yoga teachers are picked out and put through a 200 hour training course. Locals have embraced the classes

It's a tough, tense, stressful existence and I wanted them to know the kind of peace I'd experienced – even if just for one hour a week

people who, after a few sessions, might be more inclined to make the effort to attend classes.

It's also about making things accessible and relevant. When our volunteer teachers take people through the yoga poses, they often relate them to activities people do in their everyday lives. For example, uttanasana (standing forward bend) is something women working in the fields do all the time, so teachers refer to this when showing them how to do the pose correctly.

What are your immediate plans for Township Yogi?

We'll continue with the formula we have: identifying townships where poverty, crime, violence, unemployment,

drug abuse, HIV/Aids and TB are rife. We then set up venues and classes and eventually hand them over to teachers who've qualified through us.

For now, we're focused on setting up as many yoga classes as possible, because the demand and need is so great. We're teaching at schools, in community and church halls, and even in the yards of township teachers. Further down the line, we're looking to establish a yoga centre in Inanda.

What about in the long-term?

Five years from now, I hope the Township Yogi Project will be running in countries bordering South Africa, and that the power of yoga will be spreading throughout southern Africa.

We're already looking at setting something up in Namibia. Ten years from now, I'd love to see yoga happening regularly in every township in South Africa and its neighbouring countries. That would be amazing.

Would it work outside Africa?

Definitely. It's a simple principle and one that can work anywhere. There are similar townships in South America and many other Third World countries which would certainly benefit from a similar model.

Wherever we take the Township Yogi Project in the future, I hope to be able to impact families, neighbourhoods and broader communities and bring about lasting, positive change. ●

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FITNESS

WALK ON THE WILD SIDE



A new breed of exercise class inspired by the animal kingdom is making its way into wellness. We take a closer look

“**M**ovement is the new fitness,” declared Jeremy McCarthy during a trends presentation at the Spatec Europe event in June. The group spa director for Mandarin Oriental references the work of movement guru Ido Portal as a revolutionary example. He explains: “Whatever kind of exercise you do – yoga, lifting weights or a certain sport – as soon as you start to specialise in one kind of movement, you’re sacrificing other areas. Portal’s approach is to practice a diversity of movement, to use your body as many

different ways as possible and not to repeat patterns which create imbalances.”

This echoes something we’ve picked up on in the global fitness arena in our sister publication *Health Club Management* – the emergence of multi-movement animal-inspired exercise classes. Relying on bodyweight, without the use of equipment, these new classes see people crawling on all fours, swinging from bars and leaping from obstacles to help them rediscover the joy of natural movement in a fun way. They’re a great option for spas and a number of providers are cropping up worldwide...



Zuu develops agility, flexibility and endurance

ZUU

ZUU is the Australian-born fitness concept based on primal movements. Designed by expert in human movement Nathan Helberg, it combines high-intensity interval training with exercises grounded in seven natural human movements: push, pull, bend, twist, squat, lunge and locomotion.

The full-body workout has been designed to develop mobility, agility, flexibility and cardiovascular endurance while strengthening muscles, joints, tendons, ligaments and fascia. It’s claimed that exercisers can burn up to 600 calories in 30 minutes.

ZUU has over 100 unique moves, with each one working the aerobic and anaerobic energy systems and named after the animal that inspired it: Gorillas, Bears, Lguanas and Frogs.

Helberg says: “Before ZUU, I was fit and strong but only in singular movements. When I tried exercises that worked multiple muscle groups, I found my joints were weak. I developed a more functional style of training that didn’t involve weights or machines, but used body weight to improve the range of motion and overall strength.”

The concept is available across Australia and also internationally in the UK, France and North America. Health club partners include Goodlife and Virgin Active. Details: www.thezuo.com.au

ANIMAL FLOW

Originating fromSM the US, Animal Flow mixes quadrupedal and ground-based movement with elements from bodyweight-training disciplines to create a fun, challenging workout emphasising multi-planar, fluid movement. Its wide range of exercises are grouped into six components, with a typical class moving through each section and then combining them into a fluid ‘flow’ at the end.

The six components are:

- Wrist mobilisations – particularly important as you spend a lot of time in the class on your hands.
- Activations: Static holds to connect the body, including Static Beast Hold and Static Crab Hold.
- Form-specific stretches are full body stretches that start in an animal form and then move through a wide range of dynamic motion to increase a person’s mobility and flexibility. Examples of the stretches include the Ape Reach, Beast Reach, Crab Reach and Scorpion Reach.
- Travelling forms are cardio exercises that mimic animal



Animal Flow is built on six components which are then combined into a sequence

movements, starting with the ABC: Ape, Beast and Crab.

- Switches and transitions are dynamic movements performed one after the other, creating the ‘flow’ in Animal Flow. Examples include the many variations for Underswitches, Side Kickthroughs, Front Kickthroughs and Scorpions.
- Flow combines the moves, linking them together in a fluid sequence.

Originally launched as a signature class at US gym chain Equinox, Animal Flow is no longer exclusive to that operator and is now available in a number of other facilities across North America, Europe and Australia. Details: www.animalflow.com



Based on parkour, the classes push people to step out of their comfort zone

MOV'

With the popularity of parkour growing globally, Parkour Generations has launched MOV' training – a group exercise programme based on the practice of parkour that's for fitness operators who to offer something functional, effective and different.

The new programme encourages people to step out of their comfort zone using the fundamentals of movement in a fun, accessible environment, offering workouts that are instinctive and draw on a person's natural physical abilities.

This style of training builds self-efficacy, which helps develop confidence and overcome fears. In addition, the combination of high and low impact movements is said to be great for burning calories and building a strong, lean body. This is achieved through performing key functional movements including jumping, climbing, running, vaulting and balancing.

The new programme can be delivered through five different modules to suit all fitness levels. The introductory modules are: FlowMOV', which focuses on agility and co-ordination over obstacles; JumpMOV', which involves jumping and plyometric techniques for individual or sequenced jump sequences; BalanceMOV', reconnecting body and mind through a holistic workout; and TribalMOV', a quadrupedal body-weight-based movement programme based on natural motor patterns.

The class concept launched in the UK in September 2014 and is now available around the world. Details: www.parkourgenerations.com



MovNat is inspired by natural human movement and encourages you to 'reclaim your nature'



MOVNAT

Based in New Mexico and launched in 2009, MovNat offers a fitness programme which encourages people to 'reclaim your nature'. The cure for sitting at a desk is not sitting on a workout machine, the company claims – it's moving like animals do in the wild to survive.



It's offered via outdoor retreats as well as in gyms

Founder Erwan Le Corre has spent a lifetime pursuing and studying ancient fitness methodologies resulting in Natural Fitness® – a discipline based on the practice of natural human movement skills. Everything at MovNat, including the coaching method, fitness programme and certification system, is centred around this.

The programme covers movement skills such as lifting, carrying, throwing or catching as well as climbing and jumping and episodes of high intensity metabolic conditioning. Its scalable, with an emphasis on progressions for various fitness levels. The overall aim is to make people fit, lean and strong – and for them to have fun in the process.

MovNat is offered across North America, Europe, Asia and Australia. Details: www.movnat.com



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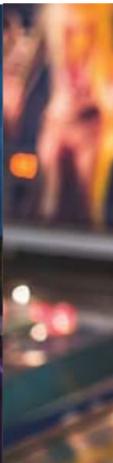
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The newly restored Dreamland attempts to strike a balance between retro hipster style and wholesome family fun. Does it succeed?

Words by Alice Davis, managing editor, Attractions Management



D

reamland is finally back in business. The iconic seaside attraction, located in Margate in Kent, UK, was left derelict for a decade, but after a hard-fought campaign to save it, the doors are open once more.

The attraction has been re-designed, restored and re-branded by Hemingway Design and it's being operated by Sands Heritage. Founded in the 1920s, the park draws on its history, with vintage rides, old-school activities and a retro vibe. We paid a visit to find out if the historic park can hold its own in today's industry.

THE OFFER

A visit to Dreamland Margate takes a couple of hours or more, though the day we were there it was very quiet so we didn't need to queue for any rides. The Pleasure Park has 20 rides from different periods in amusement park history and a 'comfort food'-inspired F&B area. 'Fun Fairers' perform around the park and a range of side shows add to the carnival atmosphere.

Indoors is a roller disco, the Dreamland Arcade (with vintage pinball and games machines) and an



DREAM TEAM

Dreamland Margate was restored and branded by Wayne Hemingway and his studio, Hemingway Design. The team was inspired by a vintage theme, taking the park's heritage and retro appeal and giving it a modern twist. Many of the original games, rides and other attractions – plus artefacts sourced from other historic parks – have been either restored or upcycled into new elements such as seating areas or décor.

"We weren't trying to put everything back as it was, but to make heritage feel very current ... fresh, colourful and of the now," Hemingway says.

event space to host film screenings, concerts and dances, rekindling the venue's tradition of live entertainment.

TICKETING

Tickets can be brought online in advance, with savings of over 15 per cent. Visitors are stamped so they can leave and return. This gives the option to go to the nearby beach, or do other activities if it rains.

ATTRACTIONS

The main attraction is the Scenic Railway, the UK's oldest rollercoaster, but when we visited it still wasn't operational, because the cars weren't ready. It was disappointing, but when the ride opens it will boost the level of excitement in the park. Several other rides were closed, giving the impression Dreamland may have opened a little prematurely. Lots of the machines in the arcade were also not working.

The rides are child-friendly, making this a great destination for families. Each ride has a sign explaining its history and restoration. A 1922 carousel, helter skelter and ferris wheel define the identity of the park.

DESIGN

The Pleasure Park has a funfair feel and a beach-inspired motif, with plenty of nice details and quirky signs and ride theming. There are upcycled elements (swan boats used as seating), beach references (deck chairs) and a laid-back nostalgic vibe.

The new branding is very strong, communicated through the website, social media, the park's map and leaflets, the uniforms, billboard posters and signage.

However, some of the punch is lost in Dreamland itself. Something was lacking in the overall effect, which failed to connect the different aspects of the experience. There were also areas where construction

LOCATION

Dreamland Margate's entrance is on Marine Terrace, Margate, Kent, on the seafront. There's a public car park behind the attraction and Margate can be reached via the M2 and M20 motorways. The high-speed train service from St Pancras International Station, London, takes 80 minutes

OPENING HOURS

Dreamland is open from 10am to 8pm during the summer

ADMISSION PRICES

Adult tickets cost £14.95 (\$23, €21) booked online and £17.95 (\$28, €25) on the day. Kids cost £12.95 (\$20, €18) in advance or £14.95 on the day

The design, branding and offer have a nostalgic feel





The Wall of Death is part of Dreamland's pop up entertainment

was ongoing. It's a work in progress, and needs more time to establish itself. However, Dreamland is almost 100 years old – a little more time isn't too much to ask and many early visitors will be happy to be supporting its future success.

STAFF

The staff – young and old – were friendly, outgoing and willing to chat.

RETAIL

Dreamland Emporium sells a range of interesting merchandise. Souvenirs are inspired by the British seaside and the Dreamland branding.

One creative range of products has been upcycled from salvaged wood from the Scenic Railway. The line includes brooches, keyrings, clocks, signs and purses, at prices from £5 to £100 (\$8 to \$156, €7 to €141). Profits from sales go back into community projects at Dreamland.

FOOD AND BEVERAGE

Shack-style outlets serve a variety of meals in a food court with shaded tables. Choose from fish and chips, Thai noodles, burgers and seafood the traditional way: cockles, mussels,

WHAT'S THE SCORE

(Scores out of ten)

Toilets	6
Staff	8
Cleanliness	8
Experience	6
Value for money	7
Overall experience	7

wheals, jellied eels and crab claws (£2.50, \$4, €3.50). We ate cod and chips and vegetarian noodles (about £6, \$9, €8), which were a good standard.

SUMMARY

In a world of big brands and global IPs, the Dreamland park offers something different. It has its own story and characters and the seeds of its modernised identity should quickly mature into a unique and memorable attraction offering.

If the next phases of the development of the complex – which include a cinema and ballroom – continue unhindered, Dreamland should recapture

RIGHT TO REPLY

Eddie Kemsley, CEO Dreamland
 "I'm pleased to say that all rides at Dreamland other than the Scenic Railway are now running. Plus, we have a packed programme of events and activities. For families we have the Octopus's Garden FEC, our roller disco, Big Fish Little Fish family raves and Chaplin's Circus. For adults, there's Private Widdle's cabaret, Club Fromage and more. There are many reasons to visit us."



the glory of its past years.

Dreamland should also contribute to the regeneration of Margate, a town that's struggled in recent times, but is re-establishing itself as a destination. Dreamland hires people locally and runs community initiatives. Success would be further proof that good attractions can bring huge benefits to their communities. ●

MAGNUS

LINDKVIST

THE AUTHOR, TRENDSPOTTER AND FUTUROLOGIST

OFFERS KATE CRACKNELL HIS THOUGHTS ON

THE FUTURE OF THE FITNESS INDUSTRY



Lindkvist says we're starting to see what life could be without health clubs, because apps can package the same knowledge

"The coming decade in the fitness industry will be more exciting than the last three put together"

says Magnus Lindkvist, the Swedish-born trendspotter and futurologist.

"In the last three decades it was a continuum. We saw more and more people become engaged and go to fitness clubs. We went from serious bodybuilders in very manly clubs to a more feminine, cool, hip nightclub-like atmosphere – sometimes in a budget environment, sometimes in a premium model – but physically going to a health club was the thing.

"Now for the first time we see what life could be without clubs. Because a fitness club is essentially one thing: packaged knowledge. A machine is packaged knowledge. A personal trainer is packaged knowledge. The club and how it's laid out is packaged knowledge. And similarly an app is packaged knowledge. So you can get it from a person, an app or a room – it doesn't really matter, as long as you get the knowledge."

A disruptive influence

He continues: "Disruption is very interesting. The key of disruption is that your competition doesn't outcompete you by being better or more beautiful than you are. Your competition outcompetes you by being completely inferior. ▶

WHAT IS FUTUROLOGY?

"Simply put, a futurologist is someone who tries to figure out what the future may hold and suggest how we could possibly shape it," explains Lindkvist.

"But I would say that there are two kinds of futurologists: those who can predict the future, and who are therefore ridiculously rich, and the rest of us.

"My view is that we can speculate broadly and accurately about the world over the next 30 years. We see urbanisation happening – we can take a 30- or 40-year view on that. We know exactly how many 90-year-olds there will be in 30 years – they're already here but they're 60. So we can make quite broad portraits of the coming few decades.

"But we can never know how many ideas a girl being born today will have in 17 years' time, or what they will be. We can never predict how a confused 19-year-old guy carrying a knife might change world history on Tuesday afternoon in June next year. We shouldn't even try, because for me futurology isn't about accurately predicting things. It's exploring how we think about the future – trying to get people to rewrite their own first drafts of the future.

"Because we all make assumptions that the future is probably X. My role as a futurologist is to say: 'What if it's not X? What if it's everything but X?' That's what intrigues me. Even though it sounds like futurology is only about the future, it's not. It's intellectual acu-

It's intellectual acupuncture. It's exploring opposites and contrarian ideas and changing my own mind and maybe other people's too.



puncture. It's exploring opposites and contrarian ideas and changing my own mind and maybe other people's too.

"People tend only to notice trends in what I call the 'suddenly moment' – the moment when something dramatic happens, like a business going bust or the Berlin Wall falling – but trends actually come gradually, and identifying them before the 'suddenly moment' is key.

"However, if we're going to have a chance to think about the gradually part, we can't just live in the here and now. We have to start looking at archives. We have to start zooming out on Google Earth to see what earth looks like at night, to discover urbanisation and how it's spreading around the world. We have to start thinking in terms of secrets, because most new ideas are secrets before they're articulated and become a trend; they might hide in a laboratory somewhere, or in the head of an entrepreneur.

"If you want to be a successful, long-term trendspotter, you should live less in the here and now and start looking for secrets, looking at long-term shifts, going more to the library than the newsagent and so on."

Selling something inferior is counter-intuitive - but it's the only thing we've found that works.

► "I've probably spent at least €2,000 a year in fitness clubs. I'm now spending €30 a year for an app and a wristband. And it's not as good as my fitness club or my PT, but my God it saves time and money. I don't spend two hours getting ready, travelling to the gym, working out, getting back again... I spend 20 minutes. So even though it's inferior, I'm doing it instead. I'm giving my money to a completely new category of company that are actually inferior. That means they're earning money, which means they can spend money to improve themselves, and that's how disruption happens.

"What are fitness clubs going to do about this? I don't know, but they should probably disrupt themselves - by which I mean building an inferior alternative of themselves. That's the first point of disruption that Clayton Christensen talks about. I know many of us are unwilling to do that, because we don't like to destroy when something is good. We want to take care of our customers, provide good service, find new revenue opportunities, so selling something inferior is counter-intuitive - but it's the only thing we've found that works."

Didn't the budget clubs already do this, I ask, by creating a stripped-back, low-cost version of the full-service gym?

"If we compare health clubs to the airline sector, if a normal club is British Airways or Lufthansa, the budget clubs are Germanwings or Ryanair. You're still spending the same length of time in the air, but now you're doing it without a blanket or food, and the people are threatening to charge you to use the toilet. Meanwhile wearable technology and apps offer a teleportation machine: instead of spending nine hours flying across the Atlantic, you can do it in two hours. That's the

magic of a disruption - it changes the game and the rules of the game.

"Interestingly, I would say everyone knows exactly what the problem is, what the challenges are, but they do nothing about it. That's not because they're lazy or stupid or blind. Quite the opposite: they actively decide to do nothing about it. It's something Don Sull, a researcher at London Business School, has coined 'active inertia'.

"When I speak to fitness club owners about wearable technology, some of them will just dismiss it as a fad, say-

ing what they do is much better. But that's exactly my point: wearable tech is an inferior piece of work, which is precisely why you should worry."

Failure as a success

So has the fitness sector not been very good at responding to warning signs generally over the years? At face value Lindkvist's view on this is a bit of a kick in the gut: "Actually there have been so many failures in the fitness sector." However, it quickly transpires that in his mind this is a good thing.

Find out more

As one of the world's leading trend firms, trendwatching.com sends out its free, monthly Trends Briefings in nine languages to more than 160,000 subscribers. Sign up at www.trendwatching.com



"I think one of the reasons we see so much diversity in the world of fitness today is that it's a highly experimental sector with a high rate of failure. The brands that have succeeded are the brands that have been experimental, not monolithic. If you look at the successful clubs, they've taken a bit from here and a bit from there and there's something for everyone – and you also know that most of what they offer will look different three years from now.

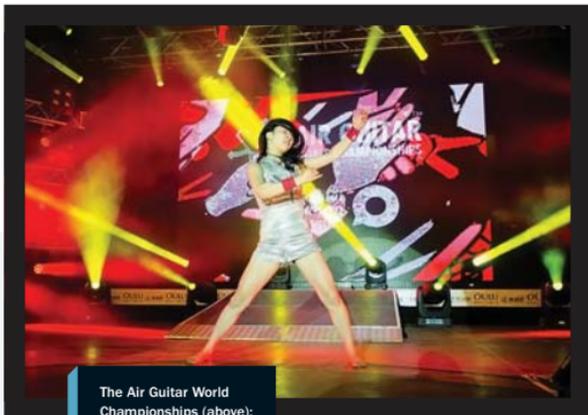
"You can look back at individual trends in fitness over the years and

wonder 'what were we thinking?' – but to single out failures is to miss the point. I think that kind of experimental playfulness, with a high failure rate, is actually one of the key strengths of the leisure sector.

"Any personal trainer I've worked with has always said, if you're not failing, you're not working out hard enough. You're only training conveniently. Similarly, if you run a business and you don't have failures, you're probably not operating in the full space that's available to you." ▶

▲ Lindkvist has written three books that challenge our way of thinking about and looking towards the future

Think Finland!
That's my advice.
Radically the most
crazy, creative
country in the world.



The Air Guitar World Championships (above); the Wife Carrying Championships (below), both held in Finland



► **Look back to look forward**

So is there anything else on the horizon that Lindkvist believes could mark a turning point for the fitness sector, or indeed for business as a whole?

"We live in a kind of cash bubble at the moment. There's an unbelievable amount of cash around, which means that things are becoming ridiculously expensive. Urban space and rent is one example, as is the price of luxury and premium products. It seems like there's no upper limit. But I think we have to take into account that there will be a readjustment of the economy yet again in the coming few years – possibly even more severe than 2008 – and this will give a lot of problems to premium providers.

"We're also running out of emerging market runway. For the past 10 years, many brands could afford to be quite lazy, because there was always some city in China with some money laying around where you could open an outlet.

We're now running out of that runway.

"But if we look specifically at the fitness sector, if we put together the technological opportunities and the macro economic landscape, the coming 10 years can be quite transformational if we want them to be.

"However, we mustn't forget that people are analogue creatures. We enjoy drinking fermented grape juice, just like the Romans did. We enjoy killing animals and barbecuing them like the Vikings did. A lot of what we do doesn't change, so we must be careful not to see the gym of the future as some kind of white, space-age facility with droids and wearable tech. A lot of fitness will still be about sweating and feeling pain. It's unlikely we'll get away from that. When I speak to pharma companies today, I ask them: 'Will we be able to work out by taking a pill?' And they tell me no, because fitness doesn't have one molecule or one chemical, so it can't be about one pill, one cure.

"In fact I believe, when the world changes, you can always retreat to the ancient, and this is something I took from Nassim Taleb's book *Antifragile*. An idea that's been around for 700 years is likely to be around for 700 more years. An idea that's been around for 20 years is unlikely to be around in another 700 years. You can use the very old to evaluate the long-term future."

So if Lindkvist had to offer the fitness sector one piece of advice, what would it be? "Think Finland! That's my advice. Radically the most crazy, creative country in the world. They have 'carry your wife' world championships. They have air guitar world championships. They have Angry Birds, they have Supercell – Clash of Clans. It's the way they come up with ideas and the kind of ideas they come up with – that crazy creativity anyone can benefit from. Think Finland, immerse yourself in Finland. Go to Finland. That's my advice." ●



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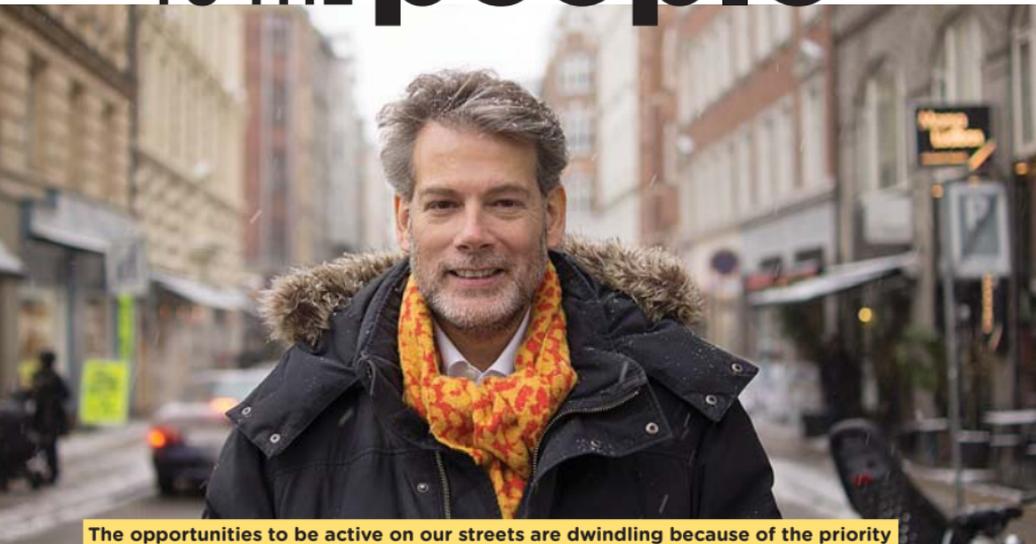
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power TO THE people



The opportunities to be active on our streets are dwindling because of the priority given to cars above pedestrians. Riccardo Marini, director at urban quality consultants Gehl Architects, is one architect working to reverse this trend. Kath Hudson reports

What's your approach to architecture?

Architecture should be about people before buildings. Offer the right lifestyle choices and you'll get the right health outcomes: if places are designed with people in mind, people will be healthier.

The problem is, the bureaucratic systems we've created in the name of efficiency have destroyed the kind of places that bring joy to our hearts. We're using technology to make everything as efficient as possible, whereas the path to health, happiness, wealth and wellbeing is one that puts people, culture and art central to the planning process.

The way cities are designed today is also contributing to an increasingly sed-

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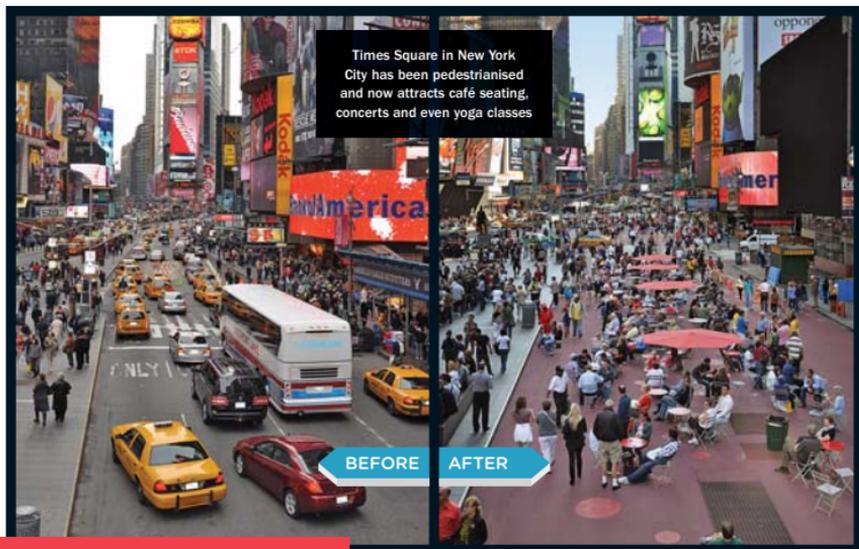
Health clubs have to be careful they don't offer a big shiny box that people can only drive to. They need to find ways of encouraging people to visit in an active way

”

entary lifestyle among the public. We're making it more difficult to navigate cities by foot and bike, and our consequent reliance on cars and technology takes away the everyday opportunities for exercise, such as going to the shops for groceries.

How can architecture and design help people to be active?

Copenhagen is a great example of this. People living in Copenhagen think it's natural to cycle to work, school or the pub, whether it's sunny, raining or minus 4 degrees centigrade. Research has shown this is because it's considered the easiest and most efficient mode of transport. Cycling is integrated with other forms of transport: you can take bikes onto trains and



A Greener City | New York | US

In 2007, Gehl Architects were engaged to advise on making New York a greener and more people-friendly urban environment, as well as how to encourage cycling as a healthy and environmentally-friendly mode of transportation.

Quantifiable aims included a 30 per cent reduction in CO₂ emissions,

implementing 300km of cycle lanes, ensuring everyone was within a 10-minute walk of a public space, doubling the percentage of cyclist commuters, and reducing traffic-related deaths by 50 per cent.

Since then, NYC has doubled the amount of cycle lanes, reaching

725km in 2009. Combined with a new policy of allowing bicycle parking inside office buildings, as well as awareness campaigns, there has been a twofold increase in New Yorkers commuting to work and places of education by bicycle.

Almost 45,000sq m (500,000sq ft) has been

reclaimed as public space in the city, including Times Square which, having been pedestrianised, now attracts café seating, concerts, art exhibitions, yoga classes and spontaneous snowball fights.

Turnover has also improved at the local businesses.

the underground and taxis have cycle racks. It's not rocket science or magic: if you make it easy to walk and cycle, then people will do it.

The next stage for Copenhagen is to tackle suburbia: encouraging people to cycle to the station, get on the train and pick up a hire bike in the city.

Can existing environments be enhanced and improved?

Most definitely. In the 1960s, Copenhagen was pursuing the American dream and was a sea of cars, but they realised this wasn't the way to go from a quality of life point of view. For the past 40 years, they've been trying to reverse this mentality. It can happen anywhere – there just

needs to be the political will and some skill and understanding.

What in your view are the barriers to change?

The usual criticism is that the city will die without cars, and people won't want to do business there. Our counter-argument is that global companies like Google want to put offices in places which are liveable, so they can retain staff. Cars don't make places liveable.

Can you give an example of bad design in a city?

I always compare Manhattan and Dubai. I love New York, which takes its roots from European cities. On the other hand, Dubai has taken

the American dream but without the essential DNA of streets, pavements, public spaces and active shop fronts. A fake environment has been created where you go from air-conditioned car to air-conditioned mall; street life does not exist. Shade should have been designed in to make people want to be in the streets.

How can the health club industry make sure it's not contributing to this problem?

Health clubs have to be careful they don't offer a big shiny box that people can only drive to. They need to be located in areas where there's footfall, or find ways of encouraging people to visit in an active way, like cycling.

A New Vision | Brighton | UK

Gehl Architects created a vision for New Road in Brighton, UK, creating a shared-surface, multi-modal street. Today it incorporates the interests of many different user groups and encourages cycling, standing and walking activities, based on people-focused public space programming.

Gehl Architects believe a place that works is somewhere you want to spend time, and with this in mind it aims to create environments where the road is about more than just transit. A space becomes inviting when the street displays a mix of shops, interesting things to look at



New Road has become a place where people like to linger, rather than just be in transit

and opportunities to explore. It's about considering the person as the focal unit of measure in terms of scale,

size, sensory experience and view – making things human-sized and giving them small things to focus on along the way, so they're encouraged to walk rather than drive.

New Road is now the fourth most popular place for people to spend time in Brighton. It has become

a place where people linger and the amount of time people spend there has increased by 600 per cent since its facelift.

English Partnership has selected this project as an exemplary best practice example for the Urban Design Compendium in the UK.



It's about creating an environment where human scale is considered, which helps change people's perceptions of distance and makes them more likely to explore the space



Redesign | Christchurch | NZ



After the devastating earthquakes in 2010 and 2011, Gehl Architects were commissioned to develop a framework for the rebuilding of central Christchurch in New Zealand.

The masterplan included a network of neighbourhood parks and a redesigned transportation network. The plan prioritised pedestrians and public transport, linking all the most popular destinations in town with the aim of

The plan prioritises pedestrians and public transport

making people more inclined to leave the car at home.

It's now in the process of being redesigned as a lower-rise city, with a greater variety and more consistent density of activities and buildings. Creating density means bringing things down to the ground level, with visual stimuli at eye level that make it more interesting to walk down the street.

It's about creating a more appealing, people-focused environment which helps change people's perception of distance and makes them more likely to explore the space – once again encouraging activity within the city. ●



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breaking the mould

Is your business ready for post-demographic consumerism?

Global trend agency trendwatching.com explains why it's time to throw out the traditional (and tired) demographic models of consumer behaviour



Consumer behaviour can seem increasingly chaotic. In September 2014, Canada-based yoga wear brand Lululemon announced plans to open its first men's-only store in New York. The move followed a successful Man Camp pop-up store in North Carolina and the launch of a popular Lululemon Men twitter account. In the UK, women account for the majority of video game players, and there are more gamers aged over 44 than under 18. Meanwhile, in August 2014, luxury hotel chain Mandarin Oriental launched its Selfie in Paris initiative, offering guests a

tour of the French capital's best 'selfie' spots with a private car and driver.

Confused? You should be: consumers are increasingly behaving in ways we least expect. These examples give glimpses into one of the most important shifts in consumerism of modern times, and one that will require a fundamental overhaul of the demographic-focused approach that businesses have used to understand and predict consumer behaviour for decades. Global trend firm trendwatching.com focuses on this topic in its Post-Demographic Consumer briefing, and here details what this means for the global wellness industry.



WELCOME TO POST-DEMOGRAPHIC

So what's driving this shift in consumerism? Well, we're entering an age of post-demographic consumerism: one in which the traditional demographic segments – age, gender, income bracket, nationality and more – are becoming less meaningful as predictors of consumer behaviour. Instead, consumers are freer than ever to construct identities and lifestyles of their own choosing.

This trend will have a fundamental impact on fitness and wellness businesses that previously relied on traditional demographic models to target and connect with consumers. But it will also have a far-reaching implication for all consumer-facing businesses: namely, that few new products, services and experiences, if any, will remain the preserve of a single demographic for long.

This new era is driven by the merging of many of the mega-trends that have shaped the economy and society over the past few decades: globalisation, urbanisation, mass affluence and

There is now a huge overlap in the music listened to by the old and young





If you look at the list of the **1,000** favourite artists for **60-year-olds** and the **1,000** favourite artists for **13-year-olds**, there's a **40 per cent overlap**

expanding consumer markets, widespread adoption of digital technologies and increasing socio-cultural diversity.

WHY THE CHANGE?

Four powerful forces are driving the shift towards post-demographic consumerism: the global brain, the decline of old social norms, increased product and service choice, and new ways of accruing and displaying status.

The emergence of an online global brain is seeing consumers from all walks of life buying and using services from the same top brands: think Facebook, Apple, Amazon and more. The worldwide reach of information has caused the emergence of a global shared consciousness and left consumers from Seattle to Shanghai

lusting after the same sneakers, smartphones and sushi.

Meanwhile, urbanisation has shattered traditional social structures and values/norms such as the family unit and gender roles, giving consumers permission to live the lives they choose rather than those determined for them by age, gender, location and other traditional demographic labels. According to JWT Intelligence, 87 per cent of BRIC millennials believe the freedom and exposure of living in the city has widened their world view. The choice and freedom found in cities gives these individuals more opportunities to construct their own identities outside of the traditions of their specific demographic, and this group has become more accepting of alternative

and non-mainstream lifestyles.

A greater variety in product choice and an international expansion of the global class has allowed people to personalise and express themselves through their consumptions at a greater degree than ever before. All demographics are using social media to relate and associate themselves with brands – even if they don't necessarily use or buy the product or service.

Consumers are ignoring demographic convictions and are picking – as well as identifying with – a wide range of brands. They're frequently stepping across demographic boundaries. As BBC Radio 1's head of music George Ergatoudis observes: "If you look at the list of the 1,000 favourite artists for 60-year-olds and the 1,000 favourite artists for 13-year-olds, there's a 40 per cent overlap."

Yes, younger consumers are still the most frequent first adopters of new and compelling inventions. They're more open, more experimental and have fewer commitments. However, ▶

Brands should be willing to re-interpret or even overturn decades of brand history and tradition and **do the opposite** of what **everyone expects**

the world has become too blurred, too fluid, for new innovations to remain the preserve of the young for long. Now, all demographics are taking an active role as users of new and revolutionary gadgets and inventions.

Indeed, we see this again and again when looking at the adoption of novel and supposedly niche consumption habits. A 2014 study by Crowd Companies shows that, while 48 per cent of those who had used 'neo-sharing' collaborative consumption platforms (such as Airbnb, Zipcar and Kickstarter) were aged 18–34 years, 33 per cent were aged 35–54 and 19 per cent were aged over 55.

ACTION PLAN

So, how should businesses respond to these shifts in consumerism?

Embrace the new normal: Celebrate new racial, social, cultural and sexual norms. Coca-Cola's (in)famous 2014 Super Bowl spot – featuring America the Beautiful sung in a wide variety of languages and by people from various races, religions and families – caused controversy with its non-traditional depiction of US society. But the drinks



▲ The couple behind vegan diet blog Thug Kitchen gave the brand a 'swearly aggressive' makeover

giant knew that demographics were on its side: the US saw a 32 per cent growth in its multi-racial population between 2000 and 2010.

Similarly, in October 2013, Indian jewellery brand Tanishq promoted its wedding collection in a commercial featuring a bride with her daughter from a previous union – the first campaign of its kind in India.

Be heretical towards your brand heritage: Brands should be willing to

re-interpret or even overturn decades of brand history and tradition and do the opposite of what everyone expects: a powerful way to win the attention of new customers. In 2014, the Thug Kitchen vegan diet blog abandoned the 'new age' image typically associated with veganism and gave itself a swearly, aggressive makeover. It now bills itself "the only website dedicated to verbally abusing you into a healthier diet".

Another example? For decades, the Harley Davidson brand could be summed up by one word: rebel. But in October 2014 the brand went heretical: it embraced environmental responsibility by partnering with The Nature Conservancy on a pledge to plant 50 million trees by 2020.

Encourage cross-demographic fertilisation: With consumer preferences ever more universal, the opportunities to transfer innovations from an initial demographic to another have never been greater – a very potent play for health and wellness brands. Ex-wrestler Diamond Dallas Page created



Shane Stott, creator of Zen Float (left); A Zen Float tent (right)



Ex wrestler
Diamond Dallas
Page created DDP
Yoga to help him
recover from injury

DDP Yoga after finding that practising yoga helped him recover from injury. Targeting men who might be sceptical of conventional spiritual yoga programmes, DDP Yoga incorporates additional muscle strengthening elements. Similarly, CrossFit Kids – a variant of the high-intensity workout phenomenon – can now be found in over 1,800 gyms and 1,000 schools around the world.

Focus on small niches: Thanks to expanding and online markets, there's a real opportunity for businesses to focus on small groups and fringe niches that weren't previously accessible. For example Kickstarter, the online crowdfunding platform, is enabling creators to pre-sell and therefore test demand for their products and services. It's seen US\$1.3bn worth

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of pledges to over 70,000 projects – including US\$296,000 raised by Zen Float, a US-based isolation tank company that's designed the first affordable floatation tank for the home.

BRAVE NEW WORLD

It's now a brave new post-demographic world, where consumer

tastes and behaviours can no longer be understood by traditional demographic approaches.

Successful products, services and brands will transcend their initial demographics almost instantaneously.

As a result, businesses that continue to attempt to navigate using demographic maps – with their borders defined by age, gender, location and income – will be ill-prepared for the speed, scale and direction of the changes that lies ahead.

By contrast, organisations that explore opportunities for innovation among seemingly dissimilar or even opposite demographics – and that can incorporate their learning into their strategies (no matter which demographic segment they target) – will be the most likely to succeed. ●

the magic of McQueen

More than a fashion exhibition, the record breaking *Savage Beauty* is a journey into the mind of Alexander McQueen. Senior research assistant of the V&A's retrospective, Kate Bethune, talks to Kath Hudson



MARC HOUL / THINK ARCHIVE

Antler headdresses, armadillo shoes, bumster trousers. Dresses made from feathers, mussels, razor clams, horse hair and pony skin. These are the creations of the late fashion designer, Alexander McQueen, and they are surprising, charismatic, feminine and intimidating.

Alexander McQueen: *Savage Beauty* closed on 2 August, becoming the V&A's most visited exhibition, with 493,043 visitors during its 21-week run. To cope with demand, the exhibition was open through the night during its final two weekends.

According to Martin Roth, director of the V&A, *Savage Beauty* was "one of the most unpredictable, dramatic and spectacular exhibitions we've ever staged. The response has been phenomenal and has exceeded our expectations," he says.



Kate Bethune helped curate Alexander McQueen: *Savage Beauty* at the V&A

JOURNEY INTO THE MIND

When creating *Savage Beauty*, the curatorial team chose to go beyond producing an exhibition of fancy frocks, and take visitors on a journey into his mind, as well as giving the sense of visiting one of his fashion shows.

Having collaborated with McQueen's

former team of catwalk show producers, lighting designer, DJ and hairdresser, the result was intoxicating.

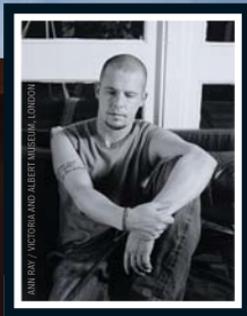
"We wanted visitors to feel drawn into his creative mind. We wanted to create a sensory, theatrical, dramatic and immersive experience," says Kate Bethune, senior research assistant for the V&A's retrospective. "Each gallery was a contrast to the preceding one and each had a complementary soundtrack to work with it. Switches in tone and tempo drew out the spectacle and drama. It was light on text, so as not to break the sense of immersion."

SUCCESS IN NEW YORK

Savage Beauty was first staged at the Metropolitan Museum of Art in New York in 2011. Attracting almost 700,000 visitors in its four-month run, it was the most visited special exhibition organised by the Costume Institute since it became part of the museum in



Photos (right) on display at the V&A. Savage Beauty's 10 themed galleries include Romantic Naturalism (above) and Romantic Nationalism (below)



1946 and one of the museum's top 10 most visited exhibitions.

Andrew Bolton was the curator of the Metropolitan exhibition. It featured 100 ensembles and 70 accessories from McQueen's 19-year career, drawn primarily from the Alexander McQueen Archive in London, with pieces from the Givenchy Archive in Paris and private collections.

Bolton says he wanted the exhibition to show McQueen's artistry as well as illustrate how his fashion designs reflected his imagination: "McQueen was best known for his astonishing and extravagant runway presentations, which were given dramatic scenarios and narrative structures that suggested avant-garde installation and performance art," he says. "His fashions were an outlet for his emotions, an expression of the deepest, often darkest, aspects of his imagination."

Bethune says the V&A inherited a

brilliant curation, but wanted to reflect McQueen's London roots: he was born in Stratford, trained at Central St Martins, cut his teeth on Savile Row and launched his first collection in London. The London gallery, an addition to the beginning of the show, was one of the big changes from New York.

"We wanted to include designs from the early collections to tell the story before he was famous, when he didn't have any money to invest in shows and materials," she says. "We emphasised the edginess, rawness and grittiness of the early years."

EARLY WORK

In order to showcase work from his early career, the curatorial team had to track down some of McQueen's early collaborators. "In the early days he couldn't pay his staff salaries, so instead he paid them in garments," explains Bethune.

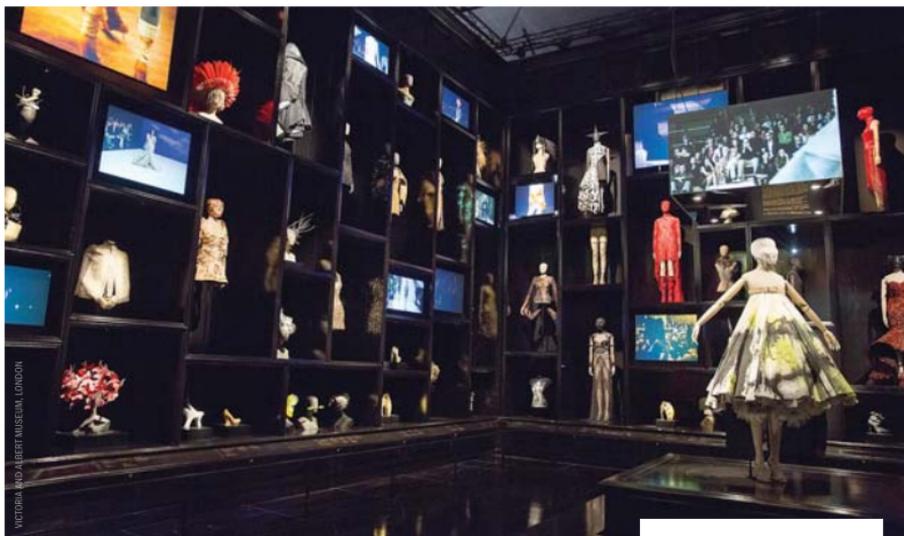
"Those pieces were quite widely dispersed and lots of work went into tracking down his PRs and stylists from that time. We were lucky that his close friend and stylist Katy England let us borrow from her private collection," she continues.

Another development was the expansion of the highlight of the show, the Cabinet of Curiosities.

"We had one-third more space, so we increased the curation by 25 per cent, which equated to 66 more exhibits and almost all of them went into that gallery," says Bethune.

"McQueen's limitless imagination really came through in that space. I love the Cabinet because of its intensity and impact. We'd never achieved that in an exhibition before. Not only was this the largest retrospective of McQueen, but the largest and most ambitious fashion exhibition that the V&A has ever staged."

IT'S AN EXTREMELY POWERFUL SHOW AND A PRIVILEGE TO OBSERVE MCQUEEN'S WORK AT SUCH CLOSE QUARTERS



VICTORIA AND ALBERT MUSEUM, LONDON

FIRST PERSON

Kath Hudson, journalist



Visceral and captivating, *Savage Beauty* is an assault on the senses.

There's something appropriately discomfiting about the show – and it feels like a show, not an exhibition. I'm assuming Alexander McQueen would have approved: he said he wanted people to be scared of the women who wore his clothes.

The clothes are beautiful, and occasionally frightening: religious motifs become sinister, crocodile skulls are a surprising addition to the shoulders. The black swan dress, which Naomi Campbell famously wore, is aggressive, but with an admirable beauty.

The further through the exhibition you progress, the



CAT WALKING

more you have the sense of looking at works of art as opposed to garments. Light and sound enhance the experience.

The high point – certainly the most overwhelming part of a consistently overwhelming exhibition – is the Cabinet of Curiosities. This double-height gallery has three tiers of exhibits: clothes, shoes, headwear. Some exhibits are revolving, and interspersed with 27 video screens showing footage of McQueen's shows.

Each wall reflects a different theme: gothic, other cultures, arts and crafts, and nature and

the natural world. In the middle is the paint-splattered dress from the Number 13 collection, when a model stood on a rotating disk and the dress was spray-painted by two robots.

Visually, it's a busy gallery, and the soundtrack, put together by Matt Gosling, creates an eerie sense of unease. There's a typewriter from A/W 1999/2000 collection the *Overlook*, which was inspired by Stanley Kubrick's film *The Shining*; a child singing from A/W 2001/2002 collection *What a Merry-Go-Round* and an

A dress in the Cabinet of Curiosities gallery at the V&A (above) was famously spray-painted by robots as part of Alexander McQueen's S/S collection in 2013 (left)

orchestra playing *Adagio for Strings*, from a collection exploring war and religion.

I could have stayed there for hours, admiring his creations, but after a while I started to feel how a baby must when it gets overstimulated. The child singing also had a horror movie quality which creeped me out.

More powerful exhibits follow: a recreation of the padded cell fashion show, where the audience could see in, but the models only saw mirrors; and the *Pepper's Ghost of supermodel Kate Moss*.

Savage Beauty ends with the final collection, when McQueen's craftsmanship was at its finest. It's an extremely powerful show and a privilege to observe his work at such close quarters. ●

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Grahame Senior

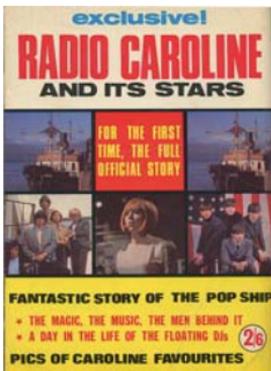
He started out giving marketing advice to the hospitality and tourism industry and now owns a hotel of his own. Grahame Senior shares some hard won lessons from both sides of the fence and explains why it's a great time for UK hospitality businesses

How did you start your career?

I started off my copywriting career with Radio Caroline in Liverpool in 1963, when I was given the job of writing advertising shows for the station. It was a freelance contract and a very happy time – it paid well and was a very free-wheeling and entrepreneurial business.

I then went into advertising full time. I moved from Liverpool to Manchester and got a job with Osborne Hope and Peacock/Royds, which was the largest advertising agency outside London at the time. Royds had a full creative team working on their major accounts, and they also had an alternative creative team working on different 'off the wall' ideas. That was my job, and it was wonderful. I spent my time coming up with ideas that weren't necessarily practical, but that made people think.

I then moved back to Liverpool having been head-hunted by the Brunning Group (the world's first public advertising agency), where I stayed for around eight years, becoming creative director and



▲ Senior began his career at Radio Caroline in 1963, where he wrote shows for the station

then managing director. I then became managing director of the main agency operation in London in 1977.

When did you set up your own agency?

A colleague called Stephen King and I set up our own advertising and marketing company, Senior King, in 1979, when I was 33. In time we came to specialise in strategic brand solutions for hospitality, leisure, tourism and travel companies. Over the next 10 years or so we gained a wide range of clients including Watney

Mann (now Grand Metropolitan) and Ladbroke's Hotels (now Hilton).

We developed a system which we originally called pub market targeting, which was particularly suited to businesses with a lot of outlets in different parts of the country. The idea was that if you evaluated the company's catchment area – geo-demographically and socio-demographically – you could then position what it offered to its market based on accurate data. We take that kind of approach for granted now, but it was new at the time. We started off with pubs, and then did the same with hotels and transport hubs. We became very statistically-based and research-led.

Do you have any favourite campaigns that you worked on with Senior King?

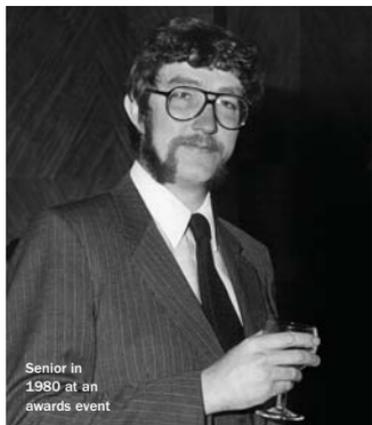
One of the most successful campaigns we did was the launch of P&O Ferries Portsmouth, which was a spin off from P&O Ferries. It was a new independent company within the P&P group which went head to head with Brittany Ferries.

P&O Ferries Portsmouth's star route was to Bilbao. We developed the advertising campaign through catchment area targeting – we worked out where the people who were most likely to go for a premium brand ferry journey lived and where they would be going to. Having done that, we worked mainly with outdoor advertising and created an image for P&O Ferries Portsmouth which focused on the civilised nature

Consumers today get a better deal than ever before because they are absolutely in charge



Senior King created a successful advertising campaign for P&O Ferries Portsmouth



Senior in 1980 at an awards event

of the route in comparison to the hectic hurly burly of Dover to Calais. We prioritised our media expenditure on the catchment areas that were most likely to use P&O Portsmouth to their advantage. It was a very successful campaign.

We also handled Wales as a tourism and business development destination for 15 years. We did a lot of the same kind of targeting of people who would enjoy a holiday in Wales. We then came up with a very strong brand, brand identity and brand character and made everything in the communication hang off that. The original campaign we did for Wales was: 'Wales, It's Magic'. It was research based on the magical character, history and heritage of Wales, and all of the magical, out-of-the-ordinary experiences you could have there. It increased tourism business for Wales by some 30 per cent.

How would you describe the way you worked?

Our approach to marketing tended to be strategically driven and logically developed. We would assemble all the information about the campaigns of our competitors and look for clear space in their market noise to put our message across. Then we would present our message in a way that was researched-tested to appeal to our target consumers.

We were strong believers in the value of cumulative impact over time. If you say one thing one year then change it the next year, you've wasted the

We decided the best way to rescue the hotel was to invest in it, so we bought it

residual power of everything you've said in the first year. If you keep saying the same thing and build up layer upon layer of credibility for it, you get a very strong brand presence.

Why did you sell Senior King?

In 1999 I was advised (by Touche Ross – now Deloitte) that it was time to sell the business, because being 100 per cent shareholder and also the main creative asset was not a good idea. I sold it to Michael J Howard – an independent agency group in Hertfordshire. They asked me to be executive chairman and CEO of the new business.

For the next five years I had arguably the best time of my life in the advertising business. Between 2000 and 2005 my job was to increase the shareholder value of the whole business. I really enjoyed that because I could get rid of having to be the 'strategic talent' and just try and plan and run the business for shareholder value. We expanded rapidly and in 2005, after about two years of discussions, we sold the whole business for cash to Accord Holdings.

What have been the biggest changes in hospitality since you launched Senior King?

In those days, hospitality was much more internationally brand-driven than it is today. Companies like Intercontinental, Holiday Inn and Hilton were dominating the marketplace. The market now is much more character-driven than brand-driven, and the characteristics of individual properties are increasingly important.

Today very few people make a buying decision based on advertising or previous experience alone. They make their buying decisions via very careful internet research. Peer group opinion is absolutely vital. Tripadvisor is a critical tool in marketing for all forms of hospitality. You have to really manage your relationship with Tripadvisor in the right way – you have to deal with every complaint you ever get preemptively and avoid getting too much bad noise coming out of the marketplace. The consumer today gets a very much better deal than ever before because they are absolutely in charge.

Do you see these changes as a good thing?

Yes, I do. If you have a business which is based on genuine consumer focus and commitment and you are genuinely trying to offer a good experience, then you are much more soundly based. ▶

you're selling an illusion and not everything fulfils the expectations, there's nowhere to hide.

You launched Senior Partners after selling Senior King. What does Senior Partners offer?

Senior Partners is a vehicle to bring the right expertise to bear on a brand marketing or brand positioning for product offerings with particular emphasis on discretionary spending leisure products, in other words. I set up the company because I needed a vehicle to satisfy the requests I received to work with people who have been my clients in past roles.

Senior Partners is a partnership that has a network of experts that I've collected over the years. We operate our solutions as a partnership.

How did you come to buy Howard's House Hotel?

Howard's House Hotel was bought by Noele Thompson and her husband in 2002. Her husband sadly died shortly afterwards and Noele ran the hotel

People are rediscovering the value of not putting themselves at risk of travel disruption

admirably for many years. I was a loyal guest of Howard's House Hotel, and worked with Noele for a long time, supporting her through various difficulties and doing the marketing and brand positioning for the hotel.

At that time, we operated a business in southern Italy called A Life in Puglia, selling property, mainly to Britons and people from the low countries. Our younger daughter Charlotte and her partner Simon ran the business. In 2008 it was making a profit, but after the crash of October 2008, the roster of potential clients simply evaporated. We held a board meeting in Italy to try and decide what to do next, and Charlotte and Simon decided they wanted to relocate to the UK. While I was in Italy I got a phone call from Noele saying she had finally run out of cash. On our way back my wife and I discussed it and decided

that the best way to rescue the hotel was to invest in it, so we decided to buy it. We kept Noele as an essential part of the mix, and she does an excellent job as part of the general management team. Simon runs the hotel business and Charlotte handles the commercial, financial and marketing role.

How would you sum up the Howard's House offer?

The proposition is 'escape the everyday'. We want guests to feel at home and to see the hotel as a place that welcomes them with genuine concern for their individual wishes and needs. Our aim is not to be grand or smart or ultra luxurious; it's to offer a relaxed environment where the people you meet are people you feel comfortable with, where the rooms are comfortable and where the food is a delightful surprise on the plate.

What's been your biggest challenge at Howard's House?

Assembling a group of people who share the same vision of hospitality that we do, and motivating and retaining them.



The building housing Howard's House Hotel dates back to 1623. It retains many of its original features



Afternoon tea can be taken on the terrace, which overlooks the hotel's extensive gardens

Everyone who works at the hotel comes from the area. We are very keen to hire and train local people who feel a sense of pride in representing this establishment and providing the kind of hospitality that we like to offer. Our hospitality has no limits; we'll do whatever it takes to make our guests feel happy, relaxed and at home.

Another challenge has been the process of bringing the building up to standard without altering the character of it. We've put a lot of money into technical support, because this is a horrible area for signals of any kind. We've also put a lot of thought into the lighting. It's all done carefully to keep the character of a home but give the sense that someone really loves and cares for the place.

What do you see as the biggest trends in leisure and tourism at the moment?

An increasing disinclination to travel for all kinds of reasons, including fears about terrorism and the fact that travelling can be really rather unpleasant.

People are rediscovering the value of not putting themselves at the risk of interruption in their travelling.

HOWARD'S HOUSE HOTEL

Howard's House is a country hotel situated in the Wiltshire village of Teffont. It features 10 bedrooms, extensive gardens and a restaurant led by executive chef Nick Wentworth specialising in local meats and game, seasonal fish and seafood and fresh vegetables sourced from local suppliers and from the hotel's own garden.

The hotel was originally built in 1623 and became the dowry house of the Teffont Evias estate, which has been owned by the same family since the late 17th century. The building has remained largely unchanged, with historic



features including the ancient cellar, original roof and stone hearth.

Today the hotel is owned by a partnership of Prue and Grahame Senior, Charlotte and Simon Greenwood and Nick Wentworth. Previous owner Noele Thompson is a continuing member of the management team. Paul Firmin, one of the trio that set up the hotel in the late 1980s, is a valued member of the team of chefs.

The budget carriers have artificially extended the use of air travel and they have big volume appeal, but many people are rediscovering the benefits of doing things close to home. The quality of self catering accommodation in the UK is very impressive and has improved massively. The more things you can do without travelling too far or

without putting yourself at risk of interruption, the better.

Do you think this is a good time to be a UK hospitality business?

I think it's an excellent time. The UK is a very affluent and secure market. ●



PITCH PERFECT



NCF managing director Amanda Chambers (this pic) and NCF chairman Jeff Moore (above)

Nottingham was named the first ever UK City of Football in September 2014 and will hold the title until 2016. The pilot initiative is a response to the worrying decline in the number of people playing football



Nottingham aims to become the fastest growing city for women and BME football players

There were 2.2 million adults (over 16s) playing football regularly in 2012. Just 18 months later, that figure had fallen to 1.8 million. Something needed to be done and that 'something' was Sport England announcing it would invest £1.6m of National Lottery funding into creating the first ever UK City of Football. The aim was to choose a city to host a pilot scheme, designed to find new ways to get more people playing the sport regularly – with a particular focus on those aged 14 to 25 years old.

BID TIME

In the initial application stage, 22 cities submitted expressions of interest and three were shortlisted. From that group, Nottingham overcame competition from Manchester and Portsmouth and was chosen as the one to drive the two-year experiment. Nottingham's winning bid brought together partners both from inside and outside the tradi-

tional footballing family. These included the Creative Quarter – the city's creative network where business, art and technology come together – local sports clubs, schools, colleges and universities as well as large local businesses such as Boots and Capital One.

FOOTBALLING EXPLOSION

Announcing the winner, Sport England said Nottingham's use of insight and understanding of its target audiences was "most impressive". The City of Football took lessons from Nottingham's annual GameCity Festival, which successfully draws young people into digital technology by showcasing video games' cultural side.

We want to ensure the increase in participation is sustained and that football will be embedded in the lives of people

As England's first City of Football, Nottingham chosen mission statement was to help people 'find their football'. Since the initiative began in April, it's created new partnerships, supported better planning of football events and is driving the city to having the fastest growing number of female and black and minority ethnic (BME) players.

As well as promoting initiatives to support the diversity of those participating in football, Nottingham City of Football (NCF) is also promoting the cultural, social, health and educational benefits of participating in all forms of football for people of all abilities.

NCF managing director, Amanda Chambers, says the programme's main



Notts County Ladies players have visited schools as part of the NCF project

The success of the women's teams recently, both nationally and locally, has helped us inspire more women and girls to get into the game

purpose is to ensure more people play football regularly (at least 30 minutes a week), reversing the trend of declining participation. "Our ambition is to spark an explosion of grassroots football participation, by people of all ages, but particularly by young people," she says.

"However, we don't just want to get more of the same people participating. We want to reach those who are aren't currently engaged in football at all."

NCF chair Jeff Moore is also keen to reach out to the communities which the established game fails to influence. "We want to widen and deepen engagement with the communities and groups of people which the established game of football does not reach. We think there are limitations in the traditional 'targeted interventions'," he says.

"There is a need to focus on a change in behaviour, not just within individuals, but within the football

infrastructure and organisations currently leading, managing and delivering activity in the city.

"We'd also like to reach people who are inactive and get them active, providing equality of access and opportunity and ensuring our activities are inclusive to all communities. While we will only get to keep the title of City of Football for two years, it's not over for us there. We want to ensure the increase in participation is sustained and that football will be embedded in the lives of people."

FUNDING THE GAME

The group is currently only funded through the National Lottery backing from Sport England; the money is being spent carefully and in ways which will directly increase participation in football across their key target audiences. For example, many of the

events have been highly targeted and involved localised activities with 14 to 25-year-olds, BME communities, women and girls and disabled people.

Over the two years of the project, NCF also aims to achieve a shift in the gender, ethnicity and demographic profiles of people playing, coaching and volunteering in football in the city to better reflect the diversity of people living in Nottingham. The team is creating new approaches to how football is delivered, including the development of a new planning tool called Playbook.

A digital platform, Playbook will help providers planning to put on football activities in the city target the right people, in the right places, at the right time, with relevant offers.

The Playbook will allow the NCF to communicate its football offers more effectively and more coherently across a broad range of communication plat-



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There's already been a real buzz around the city since we began implementing the project

forms. It will also mean that football activity programmes can be designed around specific user needs.

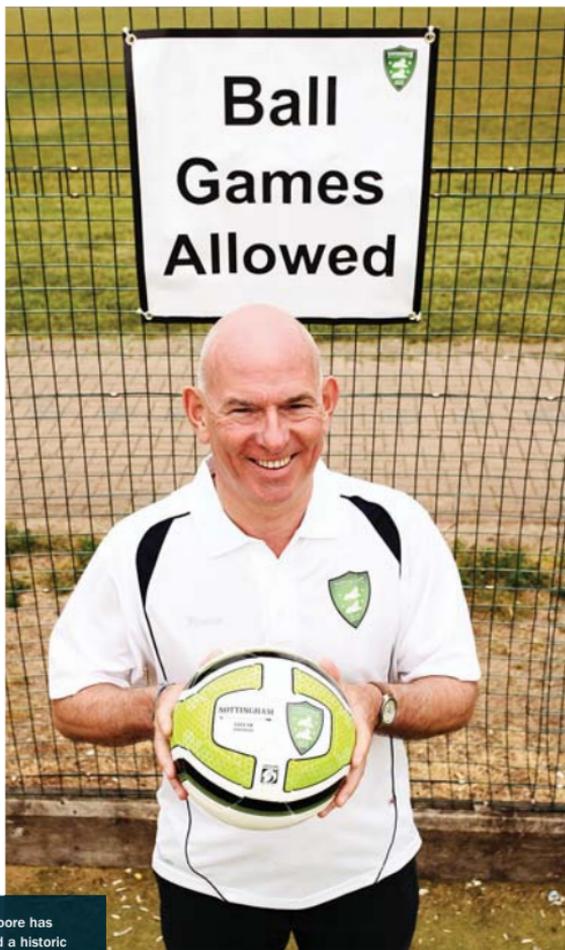
It's hoped that the Playbook will become an open football platform, allowing people and communities to identify where football events or coaching sessions are happening, who they can play with and how to get there. By doing so, the NCF believes Playbook will remove some of the greatest barriers to participation by making football sessions available and accessible for all.

LASTING EFFECT

Chambers and Moore share the same hope that Nottingham's time as the first City of Football will leave behind a great legacy for the city's grass-roots football at the end of the two years. The ideal outcome would be more people playing football, a more diverse demographic of players and coaches, and the creation of a more accessible local football infrastructure. The team accepts that it will face challenges as it has a relatively short time span to deliver its goals to positively alter and challenge the structure of how football is delivered and viewed in the city.

The team also hopes that future participation projects will be able to learn from what is achieved by Nottingham's tenure as City of Football – and that other cities and national governing bodies can take on board the key conclusions as they implement their own plans across the UK. Sport England has already announced that it plans

Jeff Moore has predicted a historic two years for football participation in Sheffield



to use Nottingham's experiences and

lessons to implement a new strategy for football in the future. With the project already seeing improvements in football participation across the city, Chambers is confident that the initiative will help drive a radical change in football across the region and beyond.

"There's already been a real buzz around the city since we began implementing the project in April, she said. "There are some amazing role models within our local football sides and the success of the women's teams recently, both nationally and locally, has helped

us inspire more women and girls to get into the game, which is fantastic.

"We've seen a similar rise in the amount of BME communities getting involved in local football sessions and coaching courses, which is great for the future of football at all levels.

"We want this increase to continue and particularly with those young people aged 14 to 25. Our goals will always be set around the need to reverse the trend of declining participation and I truly feel that we're taking all the right steps to see a fundamental change in football participation across Nottingham." ●



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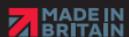
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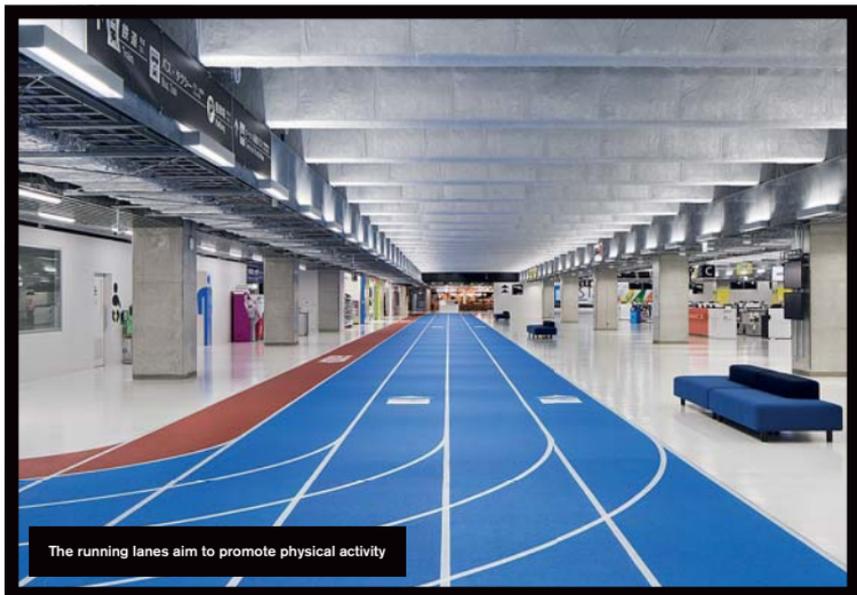
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The running lanes aim to promote physical activity

“I thought it would be interesting to capture the positive feeling that occurs when running”

Naoko Ito Chief creative officer, Party

Project: Narita Airport Terminal 3, Tokyo, Japan



Japanese creative lab Party are behind the innovative design of Narita Airport’s Terminal 3, which features a running track designed to help passengers find their way through the airport.

A tight budget meant the architects couldn’t install moving walkways into the Japanese airport. The solution turns this into a positive, using colour-coded running lanes to promote activity ahead of the 2020 Tokyo Olympics.

“I was on the track team in elementary school and I thought that it would be interesting if we could capture the positive feeling that occurs in the moment of running,” Party chief creative officer Naoko Ito told CLADmag.

“To offer an exciting walking experience that is easy on the feet, we

implemented running tracks used for track and field, which also serve as clear signage for user-friendly guidance.”

The Narita Airport project was three years in the making; the lack of expensive walkways and illuminated signage used in the terminal kept costs very low. Ito said the airport’s preparations for the Olympics and the fact that Terminal 3 will be exclusively used by low-cost airlines meant that ‘physical activity meets economy’ was a perfect theme for the project.

“For me, the key to great architecture and design is fitting 2+ into 1,” added Ito. “We always seek to consolidate two or more functionalities into one in pursuit of economic reasonability. In short, we as an agency treasure innovative designs which provide an affordable twist on the norm.”



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