

China plans US\$19.5bn tourism project

Plans have been announced to invest CN¥134bn (US\$19.5bn, €16.7bn, £14.8bn) across 17 major entertainment and culture projects on the South China coast.

Based around the southern Chinese coastal city of Beihai, the majority of the funding will be used to build five major tourism complexes, which will be worth a combined CN¥99.5bn (US\$14.5bn, €12.4bn, £11bn).

China's ongoing theme park boom will be given a further boost, with the plans including three new parks. These will be developed at a cost of CN¥5bn (US\$728m, €622.8m, £554.2m).

There will also be investment into tourist infrastructure, with CN¥11.5bn (US\$1.7bn, €1.45bn, £1.3bn) allocated towards these improvements, which include high-end hotels, recreational facilities, sports arenas and improvements to the local airport to allow for an increase in the number of daily flights.



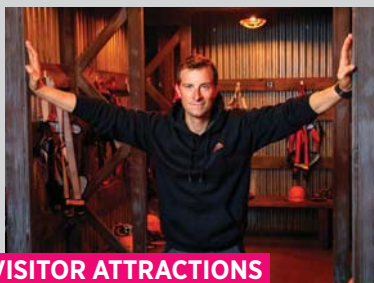
■ Based around the southern Chinese coastal city of Beihai, 17 major entertainment and culture projects are being developed on the South China coast

"These works will make up for the city's current shortcomings for visitors," said a statement. "This will accelerate the transformation of the local tourism sector into a CN¥100bn a year industry."

MORE: http://lei.sr?a=v4t9C_T



This will accelerate the transformation of the local tourism sector into a CN¥100bn a year industry



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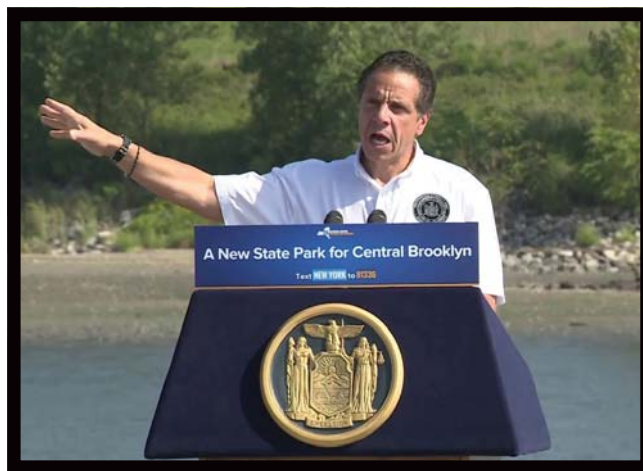
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New York governor **Andrew Cuomo** announces opening of Brooklyn state park for 2019

New York State governor Andrew Cuomo has announced that the first phase of a landmark project to open the region's largest state park will be completed by mid-2019.

Sitting on a 407-acre piece of land in the Jamaica Bay area of Brooklyn, the Shirley Chisholm State Park, named after the Brooklyn native and first African-American woman elected to Congress, will offer 10 miles of hiking and biking trails, with the new attraction replacing two giant landfill sites that previously occupied the space.

The state's Department of Parks and Recreation is behind the US\$1.4bn (€1.2bn, £1bn) development, which sits on 3.5 miles of



■ The governor announced the park's first phase opening for 2019

"This new park transforms what was once landfill into exquisite open space, waterfront access and outdoor recreation for Brooklyn"

waterfront and has specific areas designated for both kayakers and beach-goers.

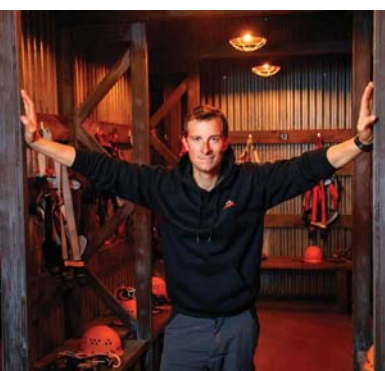
The plan is part of Vital Brooklyn – a model for community development and

wellness, which targets eight integrated areas of investment: Open Space and Recreation; Healthy Food; Education; Economic Empowerment; Community-Based Violence Prevention; Community-Based Health Care; Affordable Housing; and Resiliency.

"Our state parks are community treasures, and this new park transforms what was once landfill into exquisite open space, waterfront access and outdoor recreation for Brooklyn," said Cuomo.

"Shirley Chisholm led the fight to improve the health and wellness of underserved communities that we carry on today with the Vital Brooklyn initiative, and we are proudly naming this park after her."

Merlin Entertainments opens first **Bear Grylls** attraction in Birmingham, UK



■ The Grylls attractions has been in the works for two years

Celebrity survivalist Bear Grylls' new £20m (US\$26.3m, €22.5m) adventure attraction in Birmingham, UK, has opened its doors to the public, with Grylls promising to bring the "spirit of endeavour" to the new destination.

The Bear Grylls Adventure is split into five zones and offers users the chance to take part in a series of high-octane challenges, including a survival maze, an assault course, target archery and code-cracking escape rooms.

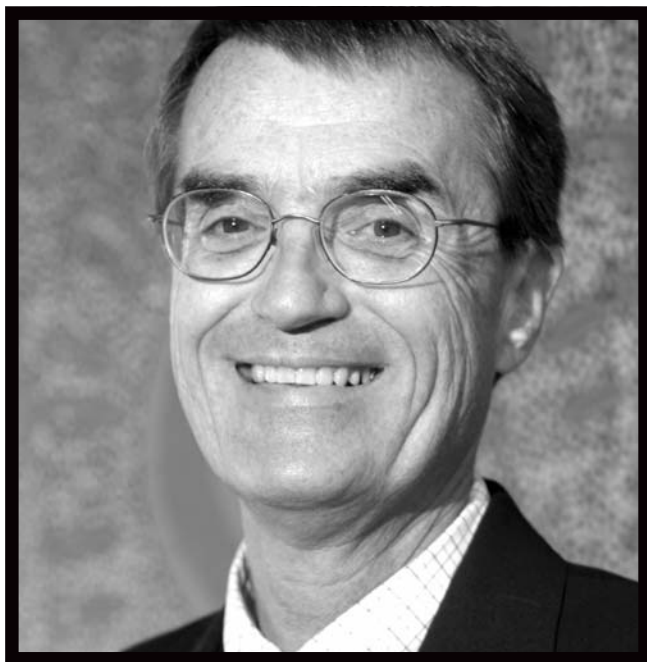
"It was incredible to see this for the first time. It's all about bringing that spirit of endeavour into one place"

A number of headline adventures are also on offer and will replicate some of Grylls' televised adventures, taking in diving, skydiving and high ropes courses among other activities.

"It was incredible to see this for the first time, after two years of planning," said Grylls. "It's all about bringing that spirit of endeavour into one place."

"This is the UK's ultimate adventure destination where people can experience so many of the world's most exciting challenges."

The site was developed by Merlin Entertainments, which holds an exclusive deal for the running of the attraction under the Bear Grylls name. That agreement runs until 2026, with an extension option available.



■ Randy Wisthoff is CEO of Kansas City Zoo

"The aquarium is projected to bring in 80,000 new visitors from outside of Kansas"

Kansas City Zoo's **Randy Wisthoff** unveils US\$75m aquarium plan

A new US\$75m (€64.4m, £57.3m) aquarium is in the works for Kansas City Zoo, with the attraction's CEO Randy Wisthoff unveiling a proposal for the new addition.

Currently in the planning stage, the aquarium will cover 65,000sq ft (6,000sq m) to 70,000sq ft (6,500sq m) and house large tanks with 700,000 to 750,000 gallons' worth of water.

The aquarium proposal offers two temperature-differentiated ocean biomes – one warm water, one cold water.

US\$40m (€34.3m, £30.5m) will be provided over the next

four years by the Zoological District, according to the zoo, while private financiers have pledged US\$22m (€18.9m, £16.8m) towards the project.

"Over the time between now and when it would open, we're projecting 100 new jobs" said Wisthoff. "The aquarium is projected to bring in 80,000 new visitors from outside of Kansas."

This month, the City Council approved the aquarium's development, meaning the resolution will now go to the full City Council for final approval. If funding is approved, the aquarium is provisionally scheduled to open in Q2 2022.

Attractions

MANAGEMENT **NEWS**

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Three-storey maze inside V&A's Sackler Courtyard spreads sustainability message



■ The structure was created as part of the London Design Festival

MultiPly, a 9m (29.5ft) pavilion created by architectural design studio Waugh Thistleton, has gone on display inside the Victoria and Albert Museum's Sackler Courtyard.

Created for the London Design Festival, the modular structure can be easily disassembled and rebuilt, and was designed in collaboration with Arup and the American Hardwood Export Council (AHEC).

Composed of American Tulipwood cross-laminated

"Building with a versatile, sustainable material such as tulipwood, is an important way of addressing sustainability"

timber (CLT) cubes, MultiPly was created to provide an interactive space inside which people could visually experience a more sustainable and environmentally solution to the housing crisis.

"We're at a crisis point in terms of both housing and CO2 emissions," said Andrew Waugh, co-founder of Waugh Thistleton Architects. "We believe that building

with a versatile, sustainable material such as tulipwood, is an important way of addressing these issues."

CLT, which in recent years has been used to build large-scale structures, is considered by some to be an ideal ecological alternative to concrete and steel. Tulipwood is one of the most abundant hardwoods on the eastern side of the US.

Retailer C&A to open sustainable fashion museum in Amsterdam, Netherlands

Retailer C&A is set to open a fashion museum in October, with the new attraction in Amsterdam, Netherlands, to be focussed on circular and sustainable design.

Sponsored by C&A's charity arm – the C&A Foundation – and with support from Adidas and PVH Corp, the Fashion for Good Experience has been developed in collaboration with Local Projects, a New York-based experience design studio.

Driven by the technology and materials that are changing the fashion industry, the experience will educate visitors about the history of ethical fashion and showcase sustainable products and



■ Fashion for Good is a product of C&A's charity arm

"The experience will educate visitors about the history of ethical fashion and showcase sustainable products"

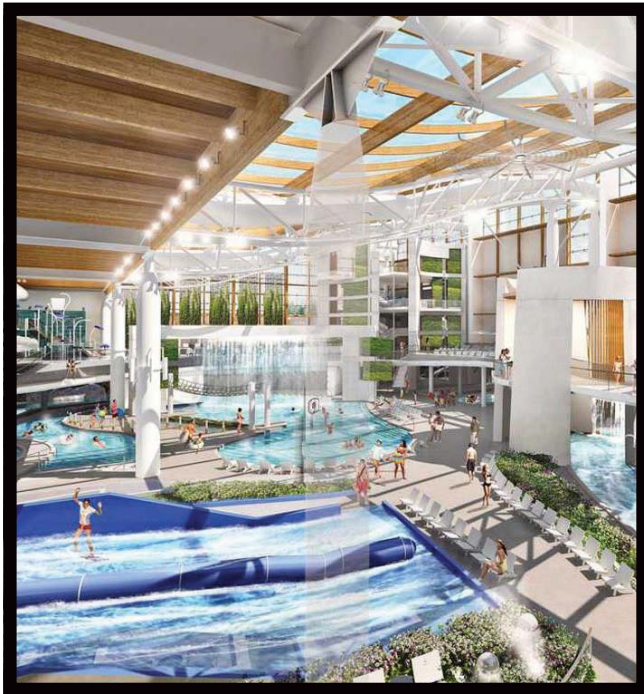
future fashion innovations. In its Innovation Lounge, guests will be exposed to

more than 50 renegades the museum says are about to disrupt the fashion industry.

The museum will also include a concept store – the Good Shop – where a mix of international brands and up-and-coming labels will show visitors what new sustainable products are available in the market. The store, says the museum's representatives, will demonstrate that "sustainable fashion can be beautiful" at varying economic levels.

A design studio is also included, allowing visitors to create fashion for themselves by taking part in t-shirt printing and engaging with digital design technology and live projections.

The museum opens to the public on 5 October. It will be open seven days a week.



■ The waterpark will open in two stages, the first coming in December

{ **"There is really truly nothing like this in the US. It's an unparalleled waterpark experience"** }

US\$90m waterpark to open at **Gaylord Opryland** in December

The first phase of a US\$90m (€77.2m, £68.6m) indoor/outdoor waterpark is set to open at Gaylord Opryland Resort and Convention Center in Nashville, Tennessee, later this year.

The park will open in two stages, with the indoor half set to launch ahead of the busy Christmas period on 1 December 2018.

Designed by Blur Workshop, facilities at the 111,000sq ft (10,300sq m) indoor park will include a slide tower with slides ranging up to 46ft (14m) tall, a river ride, a looping raft ride, FlowRider

surfing attraction, children's activity pools, an adult infinity pool and a pool-side bar.

A 106,000sq ft (9,850sq m) outdoor park will open in Q3 2018, and will feature a 315,000 gallon wave pool with a giant LED movie screen, a 45.5ft (14m) slide tower, an adults-only pool and a kids pool with a multi-level play structure.

The resort is owned by Ryman Hospitality.

"There is really truly nothing like this in the US," said Ryman Hospitality CEO Colin Reed, speaking to local media. "It's an unparalleled waterpark experience."

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TRAINING

Diversity training scheme for Scottish museums

Museums Galleries Scotland has launched an initiative looking to address the lack of accessible entry routes into museum jobs for non-university graduates.

The scheme will see 22 non-graduates from a wide range of backgrounds being offered one-year, paid learning placements in museums and galleries throughout Scotland.

Participants on the Skills for Success programme, funded by The National Lottery, will each receive a £15,000 (US\$20,000, €17,000) bursary and will complete an SVQ level 3 qualification in Museums and Galleries Practice.

The first cohort of 22 students were selected from

175 applicants from all over Scotland. The successful candidates – which range from school leavers to experienced professionals with backgrounds in hospitality, music and retail – have now begun their learning.

They will work alongside professionals in their host museum or gallery to learn a range of core museum skills including digitising collections, learning and engagement, and volunteer management.

"The programme offers flexible learning, a recognised qualification, and invaluable sector-based experience," said John McLeish, Interim CEO of Museums Galleries Scotland.

MORE: http://lei.sr?a=U4U8m_T



■ Each selected student receives a £15,000 training bursary



The Skills for Success programme offers a flexible learning opportunity

John McLeish

TECHNOLOGY

Google Arts and Culture Art Selfie released worldwide



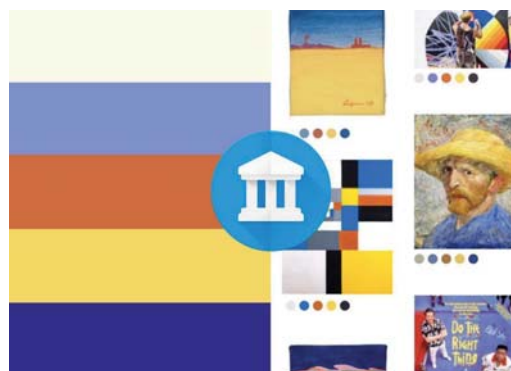
We're always trying to figure out ways to get people talking about art

Patrick Lenihan

Android users worldwide can now find their fine art doppelganger, as the Google Arts and Culture app's Art Selfie feature has been released across the globe.

Art Selfie allows users to take or upload a selfie, which is then matched to its closest portrait subjects with varying degrees of likeness on a percentage scale.

The app also lets users take a virtual trip to museums, galleries and other locations as Google Arts and Culture has teamed up with more than 1,600 museums, galleries, and institutions around the world to make their exhibits available for virtual tours.



■ The app was released in January

As well as customising searches, it can use location services to find museums and cultural events nearby.

"We're always trying to figure out cool and interesting ways to get people talking about art and this was one of them," said Google spokesperson Patrick Lenihan.

MORE: http://lei.sr?a=W8A4k_T

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TECHNOLOGY

The Void to create Disney VR experiences

Location-based virtual reality specialist The Void has partnered with ILMxLAB – a subsidiary of Lucasfilm – to create five new VR-based attractions featuring IP content from both Disney and Marvel.

The first of the quintet of new experiences will be based on the upcoming animated Disney movie *Ralph Breaks the Internet*.

Set for launch later this year, the attraction will be followed by another based on an as-yet-unnamed Marvel movie, set for a premiere next year, with the remaining experiences to be announced at a later date.

The new deal extends The Void's existing relationship

with Disney, which resulted in the company creating *Secrets of the Empire*, a Star Wars-themed experience in 2017.

"The overwhelming success of *Star Wars: Secrets of the Empire* has made it clear there is a high demand for world-class hyper-reality experiences set within beloved Disney universes," the two companies said in a statement.

Craig Watson, chair and CEO of The Void, added: "Working with ILMxLAB to help bring Star Wars fans directly into that galaxy, it became apparent we needed to continue on this path as The Void establishes itself as a leader in location-based entertainment."

MORE: http://lei.sr?a=H2f7v_T



■ The first experience will be based on *Ralph Breaks the Internet*



“

The Void has established itself as a leader in location-based entertainment

http://lei.sr?a=H2f7v_T

THEME PARKS

Tallest launch coaster in Florida coming to Busch Gardens



“

Tigris is a testament to our continuing investment in the park

Stewart Clark

Busch Gardens has announced plans to open Florida's tallest launch coaster, with *Tigris* – a ride designed to mimic the agility of a tiger – set to open at the start of next year.

The triple-launch steel coaster will open in Q1 2019. It's being constructed in the Stanleyville area of the theme park adjacent to Jungala, which is home to its endangered Bengal tigers.

The ride – similar to parent company SeaWorld Entertainment's *Mako* coaster – will have a conservation element, with its queue containing educational material about the plight of wild tigers.



■ The triple launch steel coaster arrives next year

"*Tigris* is a testament to our continuing investment in the park, and to bringing new and innovative experiences to our guests," said Stewart Clark, president and general manager of Busch Gardens Tampa Bay.

MORE: http://lei.sr?a=Z7m4H_T

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MUSEUMS

Work starts on Northampton museum expansion

Construction work is set to begin on a £6.7m (US\$8.8m, €7.5m) expansion of Northampton's Museum and Art Gallery, following the appointment of a main contractor for the development.

The project will see a dramatic transformation of Northampton's Museum and Art Gallery, with a major expansion more than doubling the available public space.

Main elements of the expansion include a new 380sq m (4,000sq ft) temporary exhibitions gallery capable of hosting major touring exhibitions, a major events space and a refurbished art gallery.

A new café will also be built, alongside a dedicated schools

and activity space and a range of new visitor facilities.

The first major element of work will be demolition of the bridge connecting the Guildhall Road building and Old Gaol Block, both formerly parts of County Hall.

Work will begin on site later this month and the whole project is expected to be complete by spring 2020.

"This is a key milestone in a vital project for our Cultural Quarter, and our town centre," said councillor Anna King. "There will be a much more social element, offering people a wonderful space in which to meet and socialise, and it will offer plenty to interest families."

MORE: http://lei.sr?a=B6x9X_T



■ A new 380sq m temporary exhibitions gallery is included



This is a key milestone in a vital project for our Cultural Quarter

Anna King

VISITOR ATTRACTIONS

House of former French President rebuilt as attraction



The new addition acts as a gateway to the gardens

Mathieu Barré

French architects Titan have built a replacement visitor centre at the home of former French leader Georges Clemenceau, after the original was destroyed by Cyclone Xynthia in 2010.

Clemenceau, who was French president during the First World War and one of the main figures behind the Treaty of Versailles, lived at the home until his death in 1929 when it was converted into a museum filled with his personal belongings.

The house's new entrance pavilion has been designed to blend into its coastal surroundings – clad entirely in



■ The original house was destroyed in 2010

sand-coloured concrete – and houses a museum shop and educational space.

"Respecting the site's heritage, the new addition acts as a gateway to the gardens," said Titan's Mathieu Barré. "We imagined the structure as a concrete monolith."

MORE: http://lei.sr?a=n9j9K_O

VISITOR ATTRACTIONS

Kidzmondo to open Melbourne kids-size city

Middle Eastern edutainment brand Kidzmondo is set to open a new mini-city site aimed at children aged between two and 14 in Melbourne, Australia.

Located at the Box Hill Institute's 7,000sq m (75,347sq ft) Lilydale Campus, the project will cost AUS\$30m (US\$21.8m, €18.7m, £16.6m), with construction expected to complete in 2020.

Similar to Kidzania, Kidzmondo allows children to roleplay a series of adult professions to take part in the active running of a fictitious city. With more than 80 professions to choose from, the centres aim to engage children in the four key areas

of psychomotor development, cognitive development, emotional intelligence and social development.

The Melbourne Kidzmondo mini-city will have offerings including an airport, fire station, hospital and a race car track for children to ensure the running and upkeep of.

"We need to provide our children with an environment where they can experiment," said Kidzmondo Australia CEO Norman Gray.

"The KidzMondo Educational Curriculum improves the development of interpersonal skills and positive attitudes while motivating creative thinking."

MORE: http://lei.sr?a=A7Q2u_T



■ Kidzmondo creates a city for children to explore



We need to provide our children with an environment where they can experiment

Norman Gray

THEME PARKS

Merlin plans second Legoland theme park in Hainan, China



Merlin will again work with public equity firm China Media Capital on Legoland Sanya

Operator Merlin Entertainments is to bring a second Legoland resort to China in Sanya, Hainan Province, to add to its already under construction development in Shanghai.

Merlin will again work with public equity firm China Media Capital on Legoland Sanya, having partnered with the company on the Shanghai destination, which will be completed in 2021.

Aimed at children aged 2-12, the park will offer interactive puzzle classes and will have a mini version of Sanya built from thousands of Lego bricks, as well as water parks.



■ The new development is part of an Asian expansion

The new Legoland is part of an aggressive push into the Asia-Pacific region in the past few years from Merlin, with other Legolands either recently finished or under construction in Japan, Malaysia and South Korea.

MORE: http://lei.sr?a=b7P2f_T



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Welcome to the show

Roland Mack eyes future developments as Europa Park reinvents EuroSat coaster in Moulin Rouge partnership

■ The Moulin Rouge partnership is a first for any theme park worldwide



We've connected the two using some special engineering, creating a switch point on the ride so both coasters can run at the same time

Europa Park founder Roland Mack is looking to the future following the launch of the park's latest project – the redeveloped EuroSat coaster.

Eurosat – a ride originally built in 1989 inside the park's iconic sphere – has been completely reimaged, with a modern new design and theming based on the iconic Moulin Rouge cabaret show in Paris.

The ride's track, along with other technical aspects and its theming have been completely rebuilt over 10 months. Created by Mack Rides, the track layout remains very similar to its original design as a tribute to its original creator – Franz Mack. The most significant addition is a second station on the same track, turning one ride into two through use of virtual reality.

"EuroSat now offers a much smoother ride with a softer track and new trains," said Roland Mack, speaking to *Attractions Management* at the ride's official launch.

"The second station sits on the other side of the building to CanCan. To do this we've connected the two using some special engineering, creating a switch point on the ride so both coasters can run at the same time."

Created by MackMedia, the EuroSat Coastality VR experience



A family in show business with world-class entertainment working together with a theme park is great for our industry

starts in the queue line – a world first for any ride, with the new format dubbed 'roam and ride'.

"We use special cameras, reacting to motion detectors on your VR headset," said Mack. "You put them on in the queue line and can move around in the world we've created. You can also see the other people queueing, so you can move around without walking into them. What's unique is you can also board the ride in VR. It's the first time ever that something like this has ever been done."

FAMILY TIES

The launch marks the start of a partnership between two family-run businesses. The Mack family – who own Europa park and Mack Rides – have teamed with the Clérico family, who have owned and operated Moulin Rouge since 1955. Jacki Clérico, who died in 2013, has been credited for

reviving the popularity of the Moulin Rouge over the course of the last fifty-plus years, with his son Jean-Jacques Clérico now managing the iconic brand.

"We are two families with the same purpose – to entertain people," said Mack.

"Moulin Rouge offer shows, as do we, but we also have our rides. A family in show business with world-class entertainment working together with a theme park is great for our industry."

The launch marks the first time Moulin Rouge has ever partnered with a theme park operation. When the company was first founded in 1889, its then owners, Joseph Oller and Charles Zidler, had planned to build a small amusement park around the Moulin Rouge attraction.

"They didn't succeed with their amusement park dream," said Mack. "But here we are 100 years and three generations later and that dream has now been realised at Europa Park."

"We're going to talk further with Moulin Rouge about future developments. I'm pretty sure this is only the start for our partnership."

FORWARD THINKING

Following the dual ride's successful launch, Mack is looking at what's next for Europa Park, with several major projects underway, including its new waterpark and the rebuilding of a section of the park following a major fire earlier in the year.

"We're currently building our new waterpark Rulantica," he said.

"The hotel and waterpark are both coming along nicely and we hope to have those open in 2019."

"At the same time we're rebuilding our Norwegian village, the Dutch village and our wonderful Batavia ride following the fire."

"There's a lot going on in Europa Park. It's very exciting."



■ Immersive installations at the Museum of Ice Cream celebrate the sweeter side of life

More than a sprinkle of success

Museum of Ice Cream to become permanent attraction following successful debut year



■ Maryellis Bunn created the museum of ice cream in 2016

San Francisco's popular Museum of Ice Cream (MOIC) doesn't look like it's going to start melting anytime soon, after it was announced that the attraction was making its permanent residence in the city following a successful debut year.

Originally intended only as a temporary installation, more than 500,000 visitors have flocked to the Bay Area of San Francisco over the last year to explore the sweet treats on offer at MOIC.

Created by its founder, Maryellis Bunn, the museum offers an immersive, multi-sensory experience, where ice cream – a "universal symbol of joy, a personal pleasure, and a transportive vehicle for anyone's imagination" – is the star of the show.

ICE CREAM 2.0

Becoming a permanent attraction, the museum will next year unveil a 2.0 version of the experience, with a series of new installations and flavours



■ The museum has become one of the most Instagrammed attractions anywhere in the world

coming in 2019. In addition, starting later this quarter, MOIC will introduce brand new "big kid" experiences – a series of over 18s events taking place in the museum at night.

The museum is also planning to launch a permanent San Francisco version its pop-up, following a successful run in New York City. Called The Pint Shop, the addition is a free-to-visit immersive store, selling different flavours of the museum's ice cream, offering tasting sessions and selling MOIC-branded merchandise.



Ice cream – a universal symbol of joy, a personal pleasure, and a transporative vehicle for anyone's imagination – is the star of the show

A SWEET TREND?

The museum has been such a success that it's even spawned local competition. In San Francisco, Candytopia – a similar concept – has just opened its doors across the road from the museum's home.

Opened on 6 September, Candytopia is sweet-themed, offering visitor's the "Golden Ticket" to their own candyfloss construction.

Curated by Jackie Sorkin, the Candytopia exhibition is open to the public until 30 November.



We need to set a sustainable roadmap for urban tourism and place tourism in the wider urban agenda

Zurab Pololikashvili, secretary-general, UNWTO



Sustainable solutions

UNWTO creates management strategy to help cities suffering from overtourism



■ Excessive numbers of visitors can overwhelm an area for its residents

A new report from the United Nations World Tourism Organisation (UNWTO) has been created to highlight the effects of "overtourism", also helping the world's cities better manage the impact of tourism on their populations.

Called *Overtourism? Understanding and managing urban tourism growth beyond perceptions*, UNWTO has collaborated with several organisations for the paper, including the Centre of Expertise Leisure, Tourism & Hospitality (CELTH), the Breda University of Applied Sciences and the European Tourism Futures Institute (ETFI).

More than half of the world's population lives in urban areas and it's estimated that by 2050, this figure will reach 70 per cent. In addition, the growing number of urban tourists increases the use of natural resources, causes socio-cultural impact,



■ Legislation was introduced in Barcelona last year to try and curb tourism numbers

Addressing the challenges facing urban tourism today is a much more complex issue than is commonly recognised

and exerts pressure on infrastructure, mobility and other facilities. According to the report, recent growth of urban tourism requires the sector to ensure sustainable policies and practices that help to minimise these adverse effects of tourism.

The study notes increased reports of negative attitudes among local populations towards visitors, which it says is due to perceived issues such as overcrowding and noise. This has led to the spread of the term "overtourism", which can be seen in locations such as Barcelona, where legislation was introduced last year to curb tourism in an "overwhelmed" city.

Setting out 11 different tourism plans to help understand and manage visitor growth, the report looks at tourism management in urban destinations and how that can benefit both visitors and residents.

"Addressing the challenges facing urban tourism today is a much more

complex issue than is commonly recognised," said UNWTO secretary-general, Zurab Pololikashvili. "We need to set a sustainable roadmap for urban tourism and place tourism in the wider urban agenda, also ensuring that local communities see and benefit from the positive aspects of tourism."

In an effort to better understand visitor management challenges, eight European cities – Amsterdam, Barcelona, Berlin, Copenhagen, Lisbon, Munich, Salzburg and Tallinn – have been analysed from the perspective of their residents.

"There is no one-size-fits-all solution to deal with overtourism," said CELTH and Breda University's Dr. Ko Koens. "The report recommends a common strategic vision among all stakeholders involved, bringing residents and visitors together and adopting careful planning which respects the limits of capacity."



■ Some of the world's most popular cities find themselves at capacity, with infrastructure not able to cope with surging visitor numbers



LEARNING CURVES

This year's EAS takes place in Amsterdam, the Netherlands

EAS

Euro Attractions Show

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

Where and when

Location:

RAI Amsterdam Convention Centre

Dates:

Conference: 23-27 September, 2018

Trade Show: 25-27 September, 2018

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

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

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

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

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

Right on track

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



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

100 years of IAAPA

Celebrating its 100th anniversary in 2018, the International Association of Amusement Parks and Attractions (IAAPA) began in 1918. IAAPA has become the largest international trade association for permanently located attractions and is dedicated to the preservation and prosperity of the global attractions industry.
www.IAAPA.org @IAAPAHQ #IAAPA100





Seven seminar tracks to help your business

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



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

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

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

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

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

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

What's more ...

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

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

TO RESERVE BOOTH SPACE

www.IAAPA.org/expos/euro-attractions-show/exhibit-sponsor

TO REGISTER TO ATTEND

www.IAAPA.org/EAS

MEET

THE CREATORS

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



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

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

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

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

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

A world class approach

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

"We'll take on anything we feel we can add significant value to," he says. "Whether

it be a smaller area of theming, an odd sound or special effect, a grand 4D auditorium show or even a dark ride with all the above."

RMA offers total design, build and production services, meaning it's able

RMA has a newly-upgraded sound studio at its disposal





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



“Our philosophy is simple: You’re only as good as your last project”

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

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

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

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

A mission of quality

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

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

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

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

“Our philosophy is simple: ‘You’re only as good as your last project’.”

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

THE RMA TEAM:

Nigel Knight

managing director



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

Andy Sinclair-Harris

senior concept designer



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

Lee Taylor

senior production designer



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

Nick Arnold

technical manager

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

Angela Basker

artwork designer

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

Nik Kirby

construction manager

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

Simon Prophet

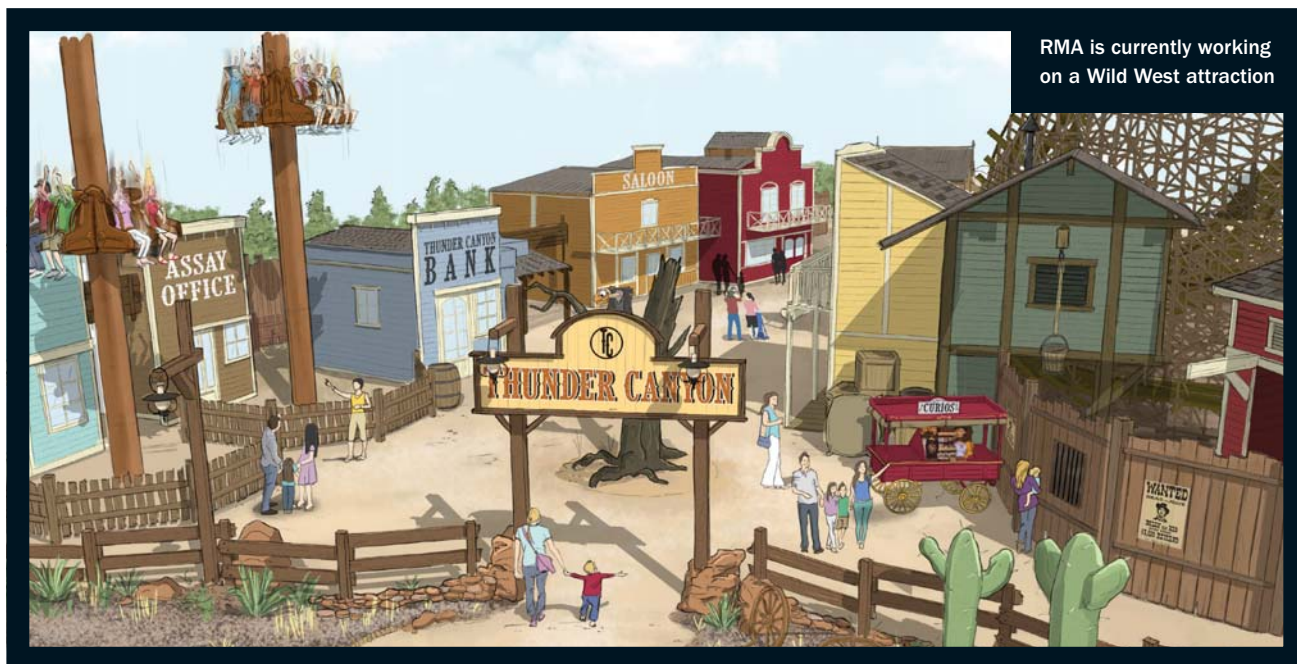
construction manager

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

Leeann Holden

project coordinator

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



RMA is currently working on a Wild West attraction

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

- To achieve this, the company has a set out process, which it uses to create a quality experience for each of its customers.

“During our first meeting we’ll establish a narrative and, if relevant, the focus of the message we are to portray,” he says. “Secondly, we like to establish ground rules and boundaries to the narrative that need to be strictly adhered to from day one.

“Once we’ve established these parameters, we’ll generally move on to discuss the available space, building constraints, timescales and budgets, from which we’ll begin to create and produce an initial guide proposal.

“Further to the outcome of this discussion, we’ll

work-up a concept design proposal, which includes concept drawings, example elevations, an overall masterplan and a detailed cost sheet.

“Once all these items are agreed, the project commences proper and we move on to the detailed design and build phases.”

Inspired thinking

When it comes to design, RMA’s staff draw inspiration from a number of places.

These, according to Knight, include anything from existing attractions and cutting edge technologies on display at trade shows, to a television show or a sound heard while driving to work.

“Inspiration comes from the need to provide a solution to a previously unanswered question,” he says. “The whole point

of a creative designer is to develop solutions that will be perceived as new and fresh and exciting.”

A changing industry

The attractions industry is constantly changing, with new trends and events shifting what is in right now and what will the public respond to. As a leading design firm, RMA is at the forefront of this, always adapting its offering to meet the expectations of the changing marketplace.

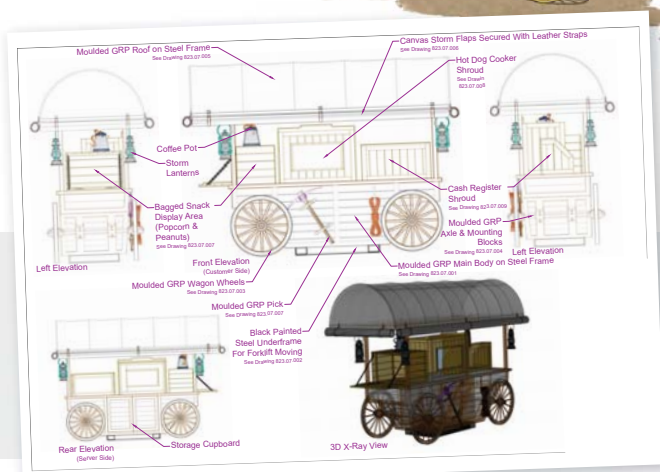
“From an RMA perspective, there seems to be a swing away from production-based attraction shows and 4D theatres and towards themed, often IP-based park areas that feature many rides heavily integrated within the theming,” says Knight.

“From a personal perspective, I think it would be fantastic if our British and European parks considered following in the footsteps of the likes of Universal Studios and Disney, whereby the parks are beautifully themed and feature as many different formats of entertainment as possible, rather than restricting the entertainment to multiple mechanical rides.”

Creative minds

For RMA, the company is keen to be involved in any project, regardless of size, as long as it feels it can add something worthwhile to the complete experience.

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



The design and build phase takes place following a consultation period where a masterplan is created

bringing stories to life.



RMA  themed
attractions

- Concept design • Masterplanning • Production design
- Set building & construction • Theming • Special effects & lighting

T: +44 (0) 1483 898 304 E: info@rma-themedattractions.co.uk

www.rma-themedattractions.co.uk



EURO ATTRACTIONS SHOW

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

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

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

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

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

NEED TO KNOW

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



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

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

Triotech

Booth: 1-611

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

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

Frontgrid

Booth: 1-1031

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

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

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

Empex

Booth: 1-1313

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



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

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

Rocas & Design

Booth: 1-1000

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

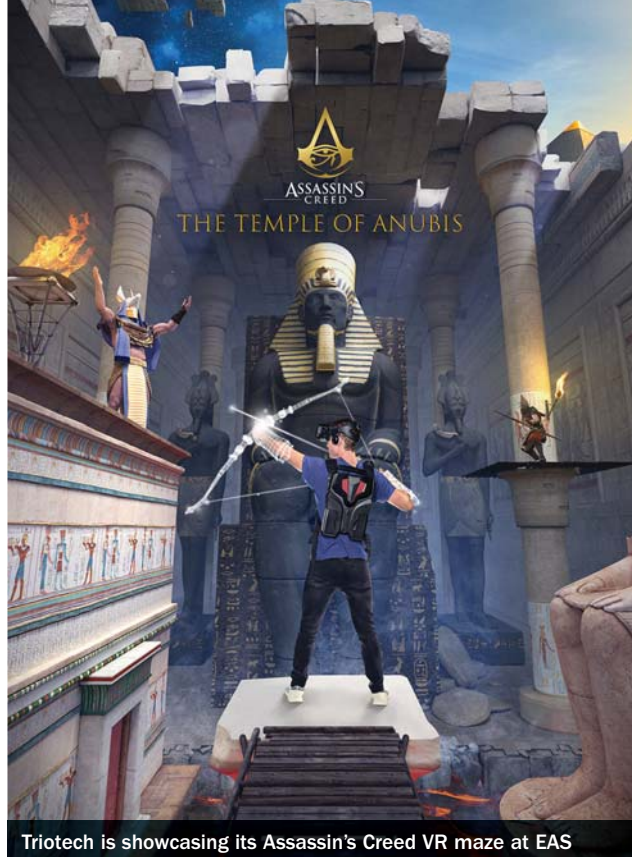
Bright Buildings

Booth: 1-836

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

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

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



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

Alterface

Booth: 2-502

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

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

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

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

Red Raion

Booth: 2-312

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

Intamin

Booth: 1-1606

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



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

EXHIBITOR NEWS

► P&P Projects

Booth: 1-1236

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

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

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

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

Simworx

Booth 1-1031

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

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

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

Mack Rides

Booth: 1-619

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

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

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

Simtec

Booth: 1-1306

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



P&P Projects developed the first Nickelodeon FEC in Murcia

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

nWave

Booth: 1-1336

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

The video content producer will also showcase *Planet Power*, a 3D documentary taking a look at the inventors who paved the way to Solar Impulse, the first plane capable of perpetual flight, and the natural resources that our planet offers to guarantee a cleaner future.

JRA

Booth: 1-514

The recently-opened National Comedy Center is a new non-profit cultural institution dedicated to the art of comedy.

Each visitor experiences a comedic journey tailored to their tastes through the use of an RFID bracelet, while more than 3,000sq m of hands-on exhibits cover comedy history from Vaudeville to viral memes.

JRA provided complete planning, design, and project management for the museum – the first of ten JRA projects to open over the next 12 months.

TÜV SÜD

Booth: 1-331

Under the motto of "safety for amusement parks and rides"

Simworx recently installed an immersive tunnel at Parc Spiroux in Montoux, southern France



Planet Power is among nWave's huge library of video content on offer

TÜV SÜD – one of the leading suppliers of quality, safety and sustainability solutions for amusement rides and parks – will showcase its services at this year's EAS.

TÜV SÜD's presence at the show will focus on retrofit measures for existing rides, and the safety of water and amusement parks.

The Producers Group

Booth: 2-405

Specialising in destination attractions for integrated resorts, casinos and theme parks, The Producers Group works with designers and developers to manage the creation of high-tech guest experiences from start to finish.

TPG has announced the opening of its new offices in Orlando, Florida. With this strategically located office space, TPG has expanded accessibility to the East Coast and international partners for current and upcoming projects.

World Waterpark Association

Booth: 1-321

In its 37th year of business, the World Waterpark Association (WWA) is a member-driven organisation that provides educational resources and networking opportunities both in-person and online to water leisure professionals, operators and developers across the globe.



Zamperla has a range of concepts to debut at this year's EAS



Vekoma Rides has a presence in more than 40 countries worldwide

It will host its annual symposium and trade show in Las Vegas, Nevada, on 23-26 October 2018.

Seeper

Seeper is a London-based visitor attraction design studio, bringing stories to life through the design of technology and content.

It recently collaborated with Merlin Magic Making to produce the world's first digitally activated play tables, now located in five Lego Discovery Centres across the globe.

Guests can now experience Dino-, Arctic- and Aquatic-themed Lego landscapes, that have been brought to life with interactive 3D projection and responsive audio.

Integrated touch screens feature display tutorials

designed to help guests build their own Lego creations.

Clip 'n Climb

Booth: 2-903

Clip 'n Climb is a leisure concept for the whole family, based on climbing activities that provide appeal to every visitor. Clip 'n Climb's BelayMate eliminates the need for close supervision thanks to an internal sequencing mechanism.

Intuitive and simple to use, BelayMate exponentially improves risk management. It also prevents accidental recoil of the automatic belay line.

The Clip 'n Climb team will be available at EAS to discuss the background to this new safety device.

Vekoma Rides

Booth: 1-1016

Vekoma Rides is known for its quality and innovation, as reflected in its many installed family and thrill coasters, as well as special attractions.

With in-house disciplines from sales, R&D and engineering, to production, project management and maintenance, Vekoma Rides is among the market leaders, gaining worldwide recognition by having a presence in more than 40 countries.

Walltopia

Booth: 1-1536

Walltopia will debut its newest product in Amsterdam – the Curved Ropetopia.

A next generation ropes course with an entirely new belay line that unlocks numerous design opportunities, the new Curved Ropetopia leads to a much higher throughput than the standard ropes courses due to its single-direction progression. The modern design offers easy implementation in otherwise unusable spaces with complicated footprint.

Zamperla

Booth: 1-316

Zamperla will present new rollercoaster concepts at this year's EAS, including a new ride at the newly-opened Warner Bros World Abu Dhabi.

Called Riddler Revolution, the park's Super Twister Coaster features more vehicles than standard and a new restrain system. The ride sits in the park's Gotham area and is themed on Batman supervillain, The Riddler.

Zamperla will also talk about Z+, the new business division of the company born with the aim of creating new experiences using the latest hi-tech ride developments.

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

THE BIG PICTURE



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

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

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

Caroline Van Iseghem

CEO and producer

nWave Pictures

What's your role at nWave?

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

How long have you been in the industry?

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



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

What made the new company different?

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

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



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

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

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

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

How has the business grown since 2008?

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

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

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

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

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

And how did you manage?

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

Fly Me to the Moon was released by nWave in 2008



Some of nWave's major feature films to date

2008

Fly Me to the Moon



2010

A Turtle's Tale: Sammy's Adventures

2012

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

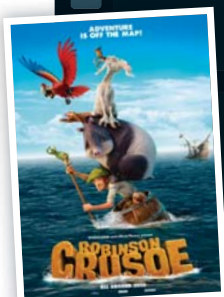
2013

The House of Magic



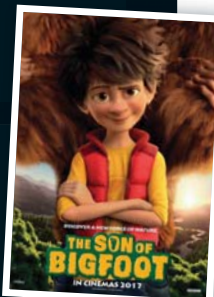
2016

The Wild Life



2017

The Son of Bigfoot



2019

The Queen's Corgi



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

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

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

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

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

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

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

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

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

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

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

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

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

In terms of technology, how much have things changed?

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

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



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



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

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

Each department strives to improve with the tools they have.

How do you maintain nWave's standards?

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

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

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

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

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

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

Goedele Gillis

Sales Director EMEA

nWave Pictures



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

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

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

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

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

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

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

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

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

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

How do you work with your clients?

It's a big advantage of being a small company that we can be very flexible. Scandinavia is one territory, for example, but India

is completely different. We don't have to work from a price sheet. We find out what the client is looking for, we get to know them, we research their needs, their park and market, and we tailor the partnership.

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

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

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

What makes nWave so successful?

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

23-27 SEPTEMBER 2018

AZA Annual Conference

Seattle, US

The largest professional zoo event in the US, the AZA Annual Conference offers attendees the chance for networking and learning opportunities, and the opportunity to get a closer look at cutting edge products and zoo service providers. More than 2,500 delegates are expected to attend this year's event.

Tel: +1 301 562 0777

Email: cwallen@aza.org

www.annual.aza.org

25-27 SEPTEMBER 2018

Euro Attractions Show

Amsterdam, Netherlands

EAS 2018 is an all-encompassing destination for leisure and attractions industry professionals, including operators, suppliers, manufacturers, investors, developers, and anyone wishing to engage with the global amusement community. More than 12,000 leisure and tourism industry professionals from more than 100 countries, including 500 manufacturer and supplier companies, will gather at EAS 2018 to network and explore innovative technologies.

Tel: +1 703/836-4800

Email: iaapa@iaapa.org

www.IAAPA.org

4-5 OCTOBER 2018

TEA SATE Orlando - SeaWorld Orlando, US

TEA's signature international conference brings together the brightest minds and top decision makers exploring what's next in Storytelling, Architecture, Technology and Experience in themed entertainment.

Tel: +1 703/836-4800

Email: iaapa@iaapa.org

www.IAAPA.org



■ The show brings together leaders and professionals in the waterpark sector

23-26 OCTOBER 2018

World Waterpark Association (WWA) Show

Westgate Resort & Convention Center, Las Vegas, US

The World Waterpark Association Show brings together water leisure

professionals from waterparks, resorts and aquatic venues of all shapes and sizes for four days of education, shopping and networking time.

Tel: +1-913-599-0300

Contact: aezra@waterparks.org

www.wwashow.org

4 OCTOBER 2018

Vistor Attractions Conference Queen Elizabeth II Conference Centre, London, UK

The Annual Conference is run by the industry, for the industry and is firmly established as the key place to meet and network with contemporaries and to participate in an innovative and stimulating programme. The pre-eminent event for all types of visitor attractions in the UK.

Tel: +44 (0)207 0456921

www.vacevents.com

5 OCTOBER 2018

MuseumNext Tech Amsterdam, Netherlands

An event which focuses on the digital side of museums, MuseumNext Tech returns for its second edition, with speakers from MoMA, Science Museum London and Adidas among those set to appear. The event aims to provide an opportunity to learn about the latest digital developments for museums.

Tel: +44 (0) 191 2573439

Contact: jim@museumnext.com

www.museumnext.com

21-25 OCTOBER 2018

WAZA Annual Conference Bangkok, Thailand

The 73rd WAZA Annual Conference follows the theme of 'Wild at Heart', focusing on issues such as conservation, animal welfare, sustainable development, and women's equality. The event takes place in the city's Avani Bangkok Riverside Hotel. Included on the agenda, will be a visit to Bangkok's Khao Kheow Zoo.

Tel: +66 2282 7111 3

Contact: 2018waza@gmail.com

www.waza2018.org

5-10 NOVEMBER 2018

International Aquarium Congress Fukushima, Japan

The International Aquarium Congress (IAC) began in 1960 under the name International Congress of Aquariology. Held every four years, representatives from more than 600 aquariums gather to discuss the water-world's ecosystem, as well as the latest trends and developments in the aquarium world.

Tel: +81 3 5796 5445

Contact: reg-iac2018@convention.co.jp



VAC2018



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Is there more?

Yes, we also offer a range of HR services through our sister company, HR Support, such as cv screening, shortlisting and interviewing to final shortlist.

What now?

We have packages to suit all budgets and requirements and we'd love to talk to you about how we can partner to bring inspirational people into your organisation to give you that competitive advantage you know will make a difference.

Meet the Attractions Management News recruitment team



Liz Terry



Julie Badrick



Paul Thorman



Sarah Gibbs



Chris Barnard



Gurpreet Lidder

Hope to hear from you soon on +44 (0)1462 431385 or email theteam@leisuremedia.com

For more details on the following jobs visit
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 advertise call the team on +44 (0)1462 431385



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Company: Merlin Entertainments Group

Location: Lake Wales, FL, USA

US LEGO Model

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Salary: Competitive

Company: Merlin Entertainments Group

Location: Lake Wales, FL, USA

Recruitment Manager

Salary: Competitive

Company: Legoland

Location: Carlsbad, CA, USA

Market Research Associate

Salary: Competitive

Company: Merlin Entertainments Group

Location: Carlsbad, CA, USA

Technician Specialist Apprentice

Salary: Competitive

Company: Legoland

Location: Carlsbad, CA, USA

Operations Lead

Salary: Competitive

Company: Sea Life

Location: Carlsbad, CA, USA

Group Sales Assistant

Salary: Competitive

Company: Legoland Discovery Centre

Location: Somerville, Massachusetts, USA

Operations Lead

Salary: Competitive Company: Sea Life

Location: Bloomington, Minnesota, USA

Facilities Lead Technician

Salary: Competitive

Company: Legoland Discovery Centre

Location: Kansas City, Missouri, USA

Finance Director

Salary: Competitive Company: Legoland

Location: New York, NY, USA

Duty Manager

Salary: Competitive

Company: Legoland Discovery Centre

Location: Ontario, Canada

Custodial Team Lead

Salary: Competitive

Company: Legoland Discovery Centre

Location: Somerville, Massachusetts, USA

Curator

Salary: Competitive

Company: Sea Life

Location: North Carolina, USA

Conservation, Learning and Discovery Manager

Salary: Competitive

Company: Sea Life

Location: Florida, USA

Commercial Team Leader

Salary: Competitive

Company: Legoland Discovery Centre

Location: Toronto, ON, Canada

For more details on the above jobs visit www.attractionsmanagement.com

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