

Nature reserve plan for cloned mammoths

Aisen Nikolaev, the acting head of Russia's Sakha Republic, has said that plans to resurrect the extinct woolly mammoth through cloning, could see a unique new nature reserve open in Siberia within the next decade.

Speaking at the Eastern Economic Forum (EEF), Nikolaev revealed that Russia was working with South Korean scientists to bring back the prehistoric animals.

"In 2014 I proposed a project to create an ice age park with mammoths," he said. "Everyone laughed then, but they're not laughing now."

The majority of woolly mammoths were wiped out around 10,000 years ago during the early part of our current geological age.

If successful, the cloned mammoths would be introduced to Pleistocene Park, whose management is currently working to recreate the northern subarctic steppe grassland ecosystem that existed in the area during the last glacial period.



■ The majority of woolly mammoths were wiped out around 10,000 years ago

"This is the project of the future," said Nikolaev. "I believe that in our lifetime, we'll be able to clone mammoths. All the prerequisites for this are there."

MORE: http://lei.sr?a=d4g7n_T

“

I believe that in our lifetime, we'll be able to clone mammoths

Aisen Nikolaev



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Ken Whiting to lead IAAPA as chair in 2021 following board vote

Ken Whiting, president of Whiting's Foods, will lead IAAPA as its chair in 2021 following a vote by the organisation's board of directors.

Whiting was named second vice chair during the board's meeting on 23 September in Amsterdam, Netherlands, meaning he will become first vice chair in 2020 and chair in 2021, succeeding Blackpool Pleasure Beach managing director Amanda Thompson.

Whiting has spent his entire career working in the attractions industry, with his involvement with IAAPA spanning more than four decades. His family company, Whiting's Foods, has provided food services



■ Whiting has spent his entire career working in the attractions industry

"We continue to see tremendous growth across a wide range of constituencies in regions throughout the world"

to the Santa Cruz Beach Boardwalk in California, US, for more than 60 years.

The company has been an active member of IAAPA for more than half-a-century.

In addition to his work with his own company, Whiting has served on five IAAPA Committees including human resources, education, food and beverage, North American regional advisory, and investment committees.

"I'm humbled, honoured, and excited to serve the global attractions industry," said Whiting.

"It's an exciting time to be part of this amazing and vibrant industry as we continue to see tremendous growth across a wide range of constituencies in regions throughout the world.

"Along with the IAAPA leadership and dedicated volunteers, I look forward to contributing to the industry."

Dutch politician **Mona Keijzer** opens Euro Attractions Show in Amsterdam



■ Keijzer spoke at the opening ceremony of EAS, calling it the 'ultimate show and tell'

Mona Keijzer, state of secretary for the Department of Economic Affairs in the Netherlands, was on hand for the launch of this year's European Attractions Show (EAS) – the largest in the event's history.

Taking place at the RAI Exhibition and Convention Centre in Amsterdam, Keijzer welcomed the more than 16,000 people who attend the show, saying that EAS and its IAAPA members were "enabling people to have

"You all work in a business created to make people smile and not many people can say that"

fun", also calling the event "the ultimate show and tell".

"You all work in a business created to make people smile and not many people can say that," said Keijzer.

"As outsiders we don't often see all of the work that goes into giving people a good time. We don't think about things like safety measures, but it's something that you work on all year round.

"IAAPA has provided a platform to discuss these things for 100 years now. From amusement parks to zoos, I congratulate you all on organising a century of serious fun.

"Attractions are in the business of making memories. I'll never forget the ones I had as a child. I wish you a great EAS and good business in the future."



■ Jahier will take his internship at the Royal Museums of Turin

"If we understand why people working in the sector are doing, the jobs they're doing, we can be better advocates"

EESC's **Luca Jahier** to take up museum internship programme

The president of the European Union's European Economic and Social Committee (EESC), Luca Jahier, is set to enrol in the Network of European Museum Organisations (NEMO) internship programme for politicians.

The programme aims to educate politicians across Europe, taking them behind the scenes to see how a museum is run.

Politicians can take part in activities ranging from art and artefacts storage to working behind the till.

Jahier is to take part in the half-day internship at the

Royal Museums of Turin, Italy in Winter 2018 with an exact date still to be confirmed.

British Member of the European Parliament (MEP) Julie Ward was the programme's first inductee in May 2018 at the Bonnefantenmuseum in Maastricht, Netherlands.

"I think if we truly understand how things work and why people working in the sector are doing the jobs they are doing and understand the everyday challenges of working behind the scenes, I think we can be better advocates of the sector," said Ward.

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British artist **Es Devlin** nabs UK Pavilion job for Dubai Expo 2020



■ Es Devlin is the first woman to be awarded the honour since the contest's inception

British artist Es Devlin has been selected to design the UK Pavilion for the upcoming 2020 Dubai Expo.

Known for working with a range of media – often mapping light and projected film onto kinetic sculptural forms – Devlin is the first woman to be awarded the honour since the contest's inception in the mid-nineteenth century.

The pavilion's design will showcase Britain's contributions to the artificial intelligence (AI) and space

“ The idea draws directly on one of Stephen Hawking’s final projects, Breakthrough Message”

industries. The dramatic structure will rise 20m (65ft) with LED-powered poetic verses decorating the design.

“The idea draws directly on one of Stephen Hawking’s final projects, ‘Breakthrough Message’, a global competition that Hawking and his colleagues conceived in 2015 inviting people worldwide to consider what message we would communicate to

express ourselves as a planet, should we one day encounter other advanced civilisations in space,” said Devlin.

The pavilion will be produced by the design studios Avantgarde, Atelier One, and Atelier Ten, will be supported by the UK's Department for International Trade. During the six-month Expo, it will be exhibited to an estimated 25 million visitors.

Joanna Lumley-backed Peter Pan centre to open in Scotland in late 2018

The inspiration behind the Peter Pan story, Moat Brae House, is being fully restored and turned into the National Centre for Children’s Literature and Storytelling in Dumfries, Scotland.

Opening later this year, the centre hopes to attract around 250,000 visitors in its first five years and is being built by British construction firm Balfour Beatty.

Peter Pan author JM Barrie played in the property and its grounds as a child, describing it as an “enchanted land” that inspired him to write the plays and books that feature the Peter Pan character.

Designed by Edinburgh-based architects LDN and



■ Joanna Lumley is a patron of the under-development centre

“It is so exciting to actually stand here in JM Barrie’s ‘enchanted land’ and see our dreams begin to come true”

currently being created by contractor Balfour Beatty. the final phase of

works to create the new £8m (US\$10.4m, €9m) attraction started in May.

The project has also received celebrity endorsement and patronage by way of former model and actress Joanna Lumley, who is a patron for the Peter Pan Moat Brae Trust.

“It is so exciting to actually stand here in JM Barrie’s ‘enchanted land’ and see our dreams for a Neverland Discovery Garden begin to come true,” said Lumley during a site visit.

VisitScotland, the national tourism agency, has said that it will be a game-changer for tourism in southwest Scotland, with the project pumping millions of pounds into the region's economy, which has struggled in recent years.



■ The work of Meyers has been turned into a musical instrument using a smart phone

“It was made in response to the architecture and equally in response to the technology and the sound”

Linn Meyers turns wall drawings into musical instruments

An art gallery in the US has created a new installation where visitors can create music using its exhibits.

Located in Brunswick, Maine, the Bowdoin College Museum of Art created the exhibition, which comprises four large drawings. As visitors move their smartphones, along the art wall, different pitches and tones will play.

The works have been created by artist-in-residence Linn Meyers. They were created alongside an interactive sound installation, called Listening Glass, by interactive and audio artists

Rebecca Bray, James Bigbee Garver and Josh Knowles.

The drawings are a series of curved and squiggled lines that develop more heavily in texture from left to right. As a smartphone moves over them, it creates sounds which vary from point to point.

"The wall drawings are always usually in response to the architecture, but with this particular piece it was just one of the elements that the drawing responds to," said Meyers. "It was made in response to the architecture and equally in response to the technology and the sound."

MEET THE TEAM

For email use:
fullname@leisuremedia.com



Editor
Liz Terry
+44 (0)1462 431385



Managing editor
Tom Anstey
+44 (0)1462 471916



Publisher
Julie Badrick
+44 (0)1462 471971



Advertising sales
Paul Thorman
+44 (0)1462 471904



Advertising sales
Sarah Gibbs
+44 (0)1462 471908



Advertising sales
Chris Barnard
+44 (0)1462 471907



Advertising sales
Gurpreet Lidder
+44 (0)1462 471914



Newsdesk
Tom Walker
+44 (0)1462 431385



Product Editor
Lauren Heath-Jones
+44 (0)1462 471927



Circulation
Joe Neary
+44 (0)1462 471910

THEME PARKS

Adlabs reveals Amaravati theme park plan

Adlabs Entertainment – owner of Adlabs Imagica in Khalapur – has announced plans to develop a major theme park project in the new city of Amaravati.

Amaravati – an under-development city which first had its foundations laid in 2015 and is currently being built across 217sq km (83sq mi) – will become the future state capital of Andhra Pradesh. As part of that development, Adlabs is planning a new theme park development, likely to be worth somewhere in the region of INR5.5bn (US\$88m, €75.8m, £67.5m) based on previous similar plans from the operator.

Details on what the attraction will include have

not been confirmed, though funding has been secured for the development, which will be a joint venture with local partner Riverbay Resort. Adlabs will have no direct equity investment in the project, which is based on a licensing agreement.

"This new format ensures a higher revenue generation for Adlabs, further helping the company in its plans to grow and expand its brand presence across the country," said Dhimant Bakshi, CEO, Adlabs Entertainment.

Adlabs owns two existing attractions, the Imagica theme park – opened in April 2013 – and Aquamagica waterpark, opened in October 2014.

MORE: http://lei.sr?a=e3M8x_T



■ Adlabs already has an Imagica site in Khopoli



This new format ensures a higher revenue generation for Adlabs

Dhimant Bakshi

MUSEUMS

British Museum's Japanese history collection reopens



The collection explores Japan's links with China, Korea and Europe

Timothy Clark

London's British Museum has relaunched its Japanese Galleries following a significant refurbishment.

Sponsored by the Mitsubishi Corporation, the galleries explore the history of Japan from 5000 BC to the present day through art and artefacts. Included among the displays are a flame pot from 3000 BC, a suit of samurai armour from the 1700s and a Tokuda Yasokichi glazed dish from 1992. Other items on display include prehistoric ceramics, Manga and digital art.

"The British Museum has one of the most comprehensive Japanese



■ A suit of samurai armour from the 1700s is among new items on display

collections in Europe," said Timothy Clark, head of the Japan section at the British Museum, speaking to London Live.

"Also beyond the confines of Japan, the collection explores the country's links with China, Korea and Europe – really placing Japan in the world."

MORE: http://lei.sr?a=Y4P8d_T



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THEME PARKS

Cartoon Network attraction coming to Kuwait

Plans have been announced to open a new Cartoon Network attraction in Kuwait, with UK-based guest experience agency Katapult to collaborate with Kuwaiti operator Future Kid on the development.

The two companies will work alongside Cartoon Network's leisure and entertainment group to design and develop the 3,000sq m (32,000sq ft) attraction, which will feature a number of rides, including simulators and physical play challenges.

Popular Cartoon Network IPs, such as *Ben 10*, *Adventure Time*, and *The Powerpuff Girls* will all feature as part of the new attraction.

"Our Cartoon Network attraction will bring some

of the most popular IPs to Kuwait," said Khalid Al-Roumi, deputy CEO at Future Kid. "We're excited to be delivering this project and plan to open in 2019."

Katapult won a bid for the project following the renewal of Cartoon Network's licensing contract with Future Kid. The Cartoon Network channel is available in more than 174 million households worldwide, broadcasting to 111 countries. The brand is owned by Turner, a WarnerMedia company.

"We're fully immersed with the brand, well underway and enjoying seeing how the space will be transformed," said Katapult co-founder, Phil Higgins.

MORE: http://lei.sr?a=y6H4p_T



■ A number of cartoon network IPs are set to feature



We're excited to be working with the Katapult team to deliver this project

Khalid Al-Roumi

VISITOR ATTRACTIONS

Ice art gallery to open in Reykjavik



Featuring sculptures that draw on the Icelandic sagas and Viking history, the unique attraction will also feature an ice-themed bar and restaurant

Norwegian entrepreneur Kirsten-Marie Holmen is to open an ice-themed art gallery in Reykjavik, Iceland.

Located on Laugavegur, the main commercial street in the Icelandic capital, the new gallery is set to open in November 2019.

Magic Ice Reykjavik will be part of a Norwegian franchise that currently has three locations in Norway, one in Denmark and one in the US Virgin Islands.

Featuring sculptures that draw on the Icelandic sagas – a series of prose narratives native to the country – and Viking history, the



■ Magic Ice now has presence in three countries

unique attraction will also feature an ice-themed bar and restaurant.

Holmen says her idea for the Norwegian attractions came to her when she saw tourists in the country enjoying the country's heavy presence of snow and ice.

MORE: http://lei.sr?a=R2s4c_T

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ZOOS

Wild Adventures reveals details of new attraction

Wild Adventures theme park in Georgia, US, is building a new children's area, which is set to open in March 2019.

Featuring six new rides and an immersive wildlife experience where visitors can get close to native Georgian alligators, the new area will sit near the main entrance to the theme park.

The six new rides are called Okefenokee Express, Flying Gators, Turtle Twist, Swampwater Snake, Hoppin' Gator and Okefenokee Friends and are all aimed at families and young children.

Meanwhile, Alligator Alley will offer visitors the chance to feed an alligator and the netted Gator Crossing Rope Bridge will be suspended

above it, offering bird's eye views of the creatures.

The new kids' area will lead into Alapaha Trail, where guests can walk through a Georgian swamp, encountering exotic and native species including the park's largest alligator, Twister.

"With this new area, Wild Adventures is providing an amazing place for families to experience together," said Molly Deese, Wild Adventures vice president and general manager.

"It is really important to us that, as soon as they enter the park, families have an experience that results in memories worth repeating."

MORE: http://lei.sr?a=p7P9E_T



■ The new kids area puts visitors up close with alligators



Wild Adventures is providing an amazing place for families to experience together

Molly Deese

MUSEUMS

Arts Council and HLF partner to support English museums



This partnership has been developed in order to serve museums in England to the best of our ability

Arts Council England

Arts Council England (ACE) and the Heritage Lottery Fund (HLF) have announced a partnership to ensure museums in England can get more help at a strategic level.

The two organisations have signed a memorandum of understanding to work together to develop a collective strategy following recommendations from a review of the English museum sector, which was published by the Department for Digital, Culture, Media and Sport (DCMS) in November 2017.

"This partnership has been developed in order to serve museums in England



■ The partnership is the first formal pairing of the two

to the best of our ability," said an ACE spokesperson. "It ensures we have open lines of communication with museums, which is at the heart of this."

This new partnership marks the first formal and dedicated collaboration between the pair.

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

MUSEUMS

Portuguese history museum planned for Lisbon

A new museum exploring Portuguese history is expected to be built in the country's capital, Lisbon.

Lisbon mayor Fernando Medina outlined his plans for the museum in his campaign for re-election last year, which will have a focus on the country's explorative past.

Concentrating on the Age of Discovery, which ran from the 15th century to the 18th century and in which Portugal was a major player, the museum's potential name has been through a few candidates, including the 'Museum of the Expansion' and 'Voyage Museum'.

The Age of Discovery was a period in European history, where various new lands

were "discovered" – which is to say they became apparent to Europe.

No specific programmes or content have been released as yet, neither has an exact location for the museum.

The plans have seen some criticism from certain prominent Portuguese and international academics, who argued that it would glorify the country's colonial past.

However, other prominent Portuguese writers have railed against that criticism, with columnist João André Costa writing in the country's *Público* newspaper: "It's not possible to erase history. It happened. It existed. We can't go back in time."

MORE: http://lei.sr?a=K8p8M_T



■ Alfredo Gameiro's painting of Portuguese voyager Vasco de Gama



The museum will have a focus on the country's explorative past

ZOOS

Brevard Zoo's lagoon-themed aquarium gets financial boost



This is a big step, but it's only the first step

Keith Winsten

Florida's Brevard Zoo's plans for a lagoon-themed aquarium has received a boost from a US\$10m (€8.5m, £7.6m) tax funding scheme from Brevard County.

The Indian River Lagoon Conservation Campus and Aquarium will have a large educational component, focusing on the lagoon itself, with 12 indoor and five outdoor exhibits.

The zoo is planning a 130,000sq ft (12,077sq m) facility, with 60,000sq ft (5,574sq m) of it enclosed.

The funding is the first step in the zoo's goal of US\$70m (€59.5m, £53.3m) in total funding for the project. Another



■ The plan is a 'front porch' to the Indian River Lagoon

US\$10m (€8.5m, £7.6m) is likely to come from the State of Florida, with the remainder coming from a mixture of corporate backing and debt financing.

"This is a big step, but it's only the first step," said zoo director Keith Winsten.

MORE: http://lei.sr?a=B7A9k_T

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Theme park edutainment

Expert urges education initiatives for theme park engagement



■ Gröna Lund was founded in 1883 by James Schultheiss

Andreas Theve, park historian at the popular Gröna Lund theme park in Stockholm, has urged theme park operators to adopt edutainment offerings into their annual calendar, using the Swedish park to demonstrate the success such a scheme can have for an attraction.

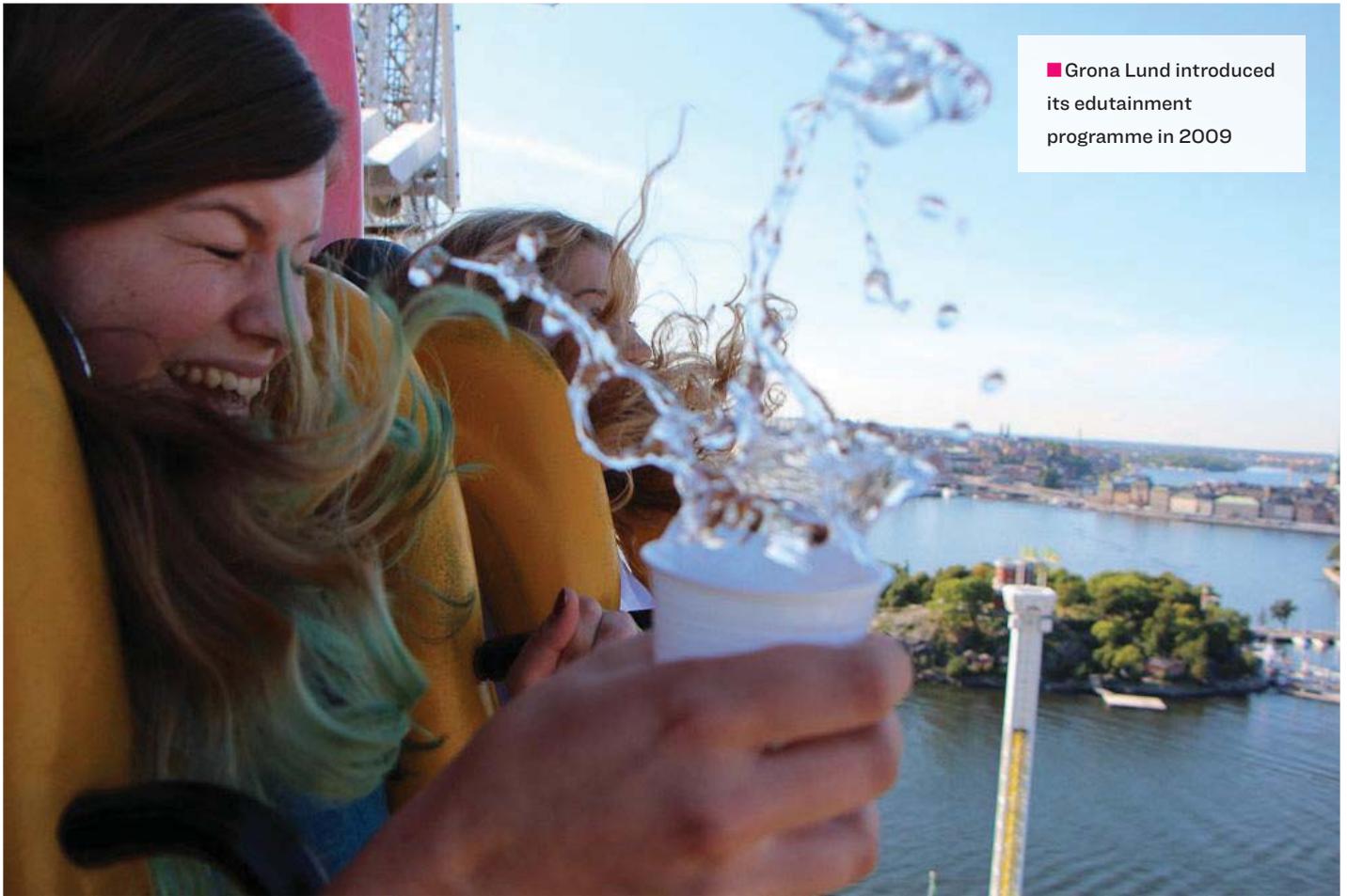
More than a century in the making

Founded in 1883, Gröna Lund held its first ever edutainment day in 2009. For the session, a mix of 1,200 junior and senior school students from the Stockholm area came to the park before regular opening hours, going on the rides and performing a number of physics experiments on them based on the school curriculum.

"Initially we had mixed results," said Theve, speaking at the Euro Attractions Show taking place in Amsterdam, Netherlands.

"We had a large amount of media attention focused on school learning in a theme park environment, but this was our first attempt. Teachers for example are used to working in classrooms. We had created worksheets for the students and teachers but they weren't used to operating in the park. Our edutainment days have a cap of 3,500 students during a single session, so there's a lot to take in and be aware of.

It puts a spotlight on your amusement park in an area you wouldn't get otherwise



■ Grona Lund introduced its edutainment programme in 2009

In 2018, we welcomed 7,500 students taking part and teachers regularly bringing back new classes each year

"After the first session we did a lot of work with the teachers, asking what we could do to make the days even better, seeing what changes we needed to make to provide a fun and educational experience.

"One of the additional things we did was create group sessions that proved to be very popular. We also went to our mechanics department with students in small groups so they could see and touch the technology behind the rides. This included things like magnetic brakes, roll back systems and types of wheels."

Big learning

For the students, it proved an eye opener for many, with teachers reporting to Grona Lund improved results in science studies following a park visit. With the success, the park's edutainment sessions grew in size and scope.

"We started with 1,200 students visiting the park for our first edutainment session, which took place over a single day nearly a decade ago. It's proved such a success that in 2018, we held sessions over three days, with 7,500 students taking part and teachers regularly bringing back new classes each year."

Shining the spotlight

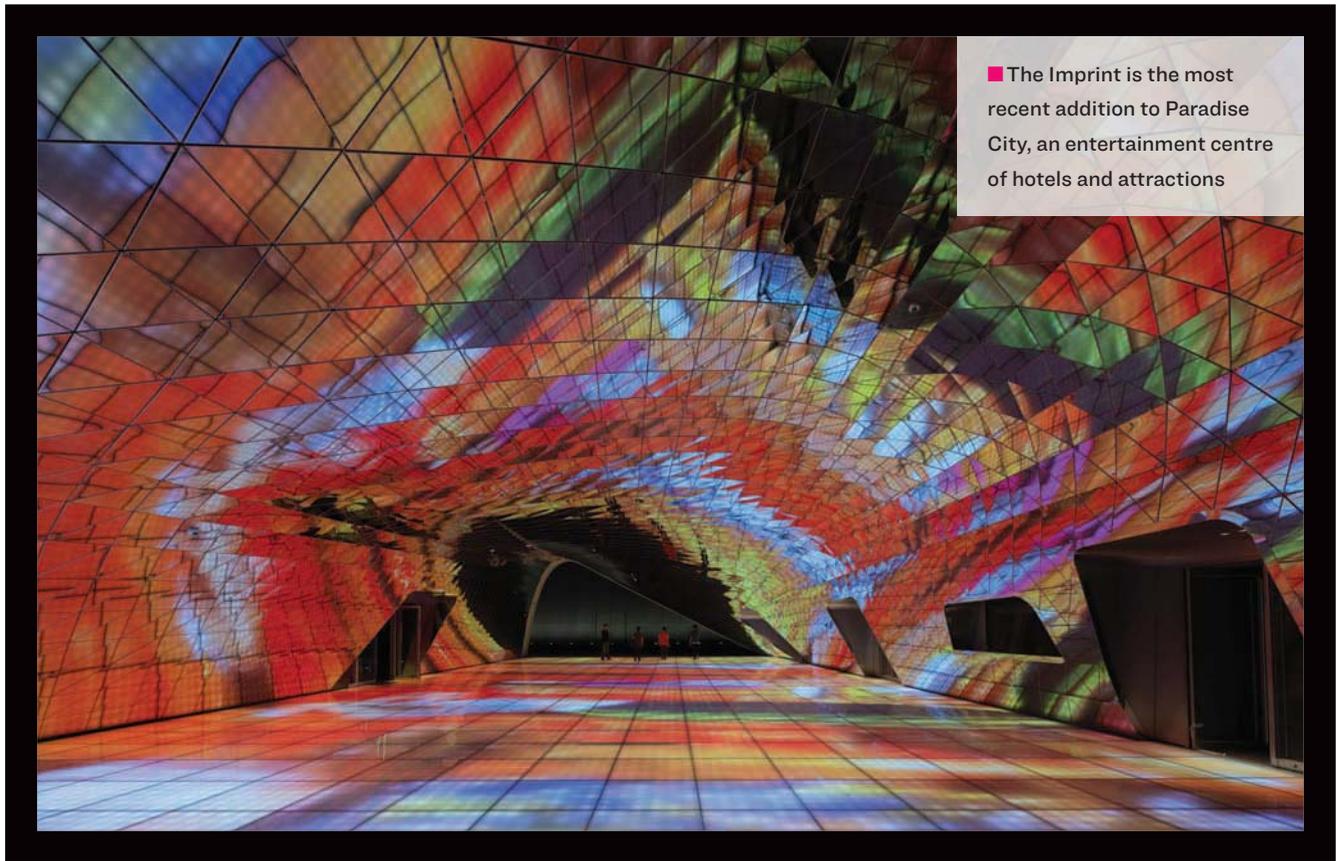
In his conclusion, Theve, urged theme parks that have not tried out educational days to do so.

"The media attention from this kind of event will be enormous," he said.

"If you can establish a connection with a science centre, school or university, it adds credibility to such a programme. Importantly, it puts a spotlight on your amusement park in an area you wouldn't get otherwise and it increase local engagement."



■ Andreas Theve has called upon theme parks that have not tried out educational days to do so



Mind-bending design

MVRDV completes work on Seoul's Imprint theme park



■ Winy Mass is co-founder of MVRDV

Rotterdam-based architectural firm MVRDV has completed construction on the Imprint, a two-building, 9,800-square-metre indoor theme park and nightclub located less than a kilometre from Incheon Airport in Seoul, South Korea.

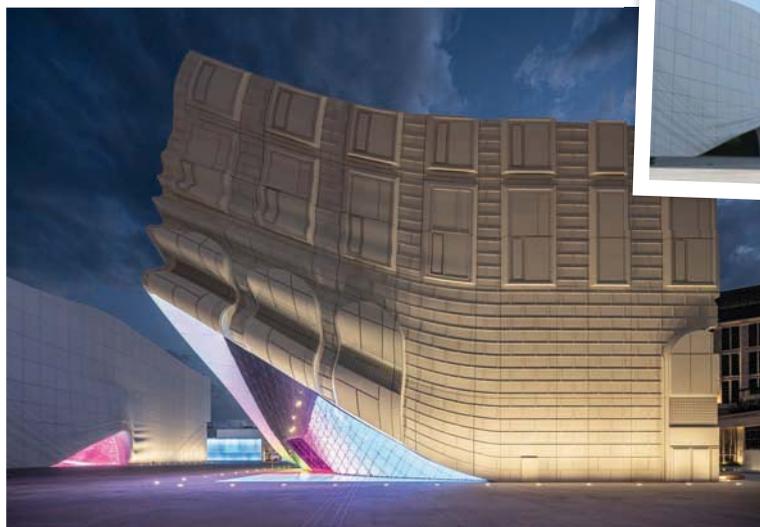
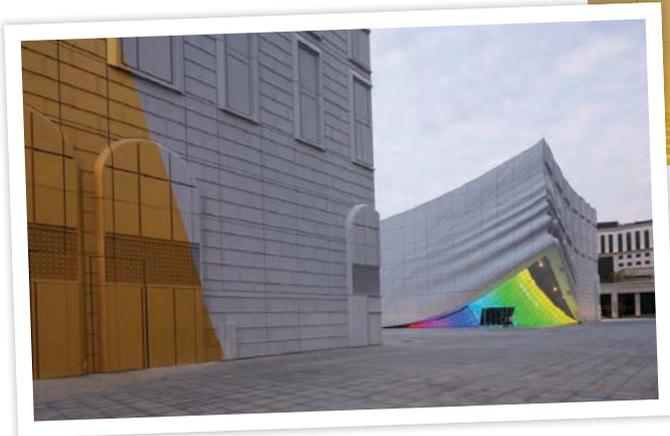
Visually, the Imprint is a windowless structure comprising 3,869 glass-fibre reinforced concrete panels. According to Winy Mass, MVRDV's co-founder, these features were introduced in

order to create a façade that would imitate other buildings in the area.

"By placing, as it were, surrounding buildings into the façades of our buildings and in the central plaza," said Mass, "we connect The Imprint with the neighbours."

Both of the new buildings are painted white to emphasise the mirrored facade, except for one.

Painted gold, the design is intended to grab the attention of passengers as they land at the nearby airport.



■ The Imprint is a windowless structure comprising 3,869 glass-fibre reinforced concrete panels

Further elements that accentuate the Imprint's distorted appearance are raised entrances. Highlighted by splashes of golden paint, they create an optical illusion by simulating drapery.

"This makes it as if the entrance is also illuminated at night by a ray of sunlight," Mass added.

The architect likened the Imprint's surrealistic design to those of Giorgio de Chirico.

"With Imprint, reflection and theatricality are therefore combined,"



**With Imprint,
reflection and
theatricality are
combined**

Mass explained. "With our design, after the nightly escapades, a zen-like silence follows during the day, providing an almost literally reflective situation for the after parties. Giorgio de Chirico would have liked to paint it, I think."

The Imprint is the most recent addition to Paradise City, an entertainment centre of hotels and attractions which MVRDV took on as a project in 2016. It has worked in collaboration with the Korean Studio GANSAM Architects and Partners on the development.



Should a thousand-year wave occur, you will be completely safe within the restaurant

Arne Marthinsen, project manager, SubMar Group



Undersea dining delight

Construction on the world's largest underwater restaurant nears completion



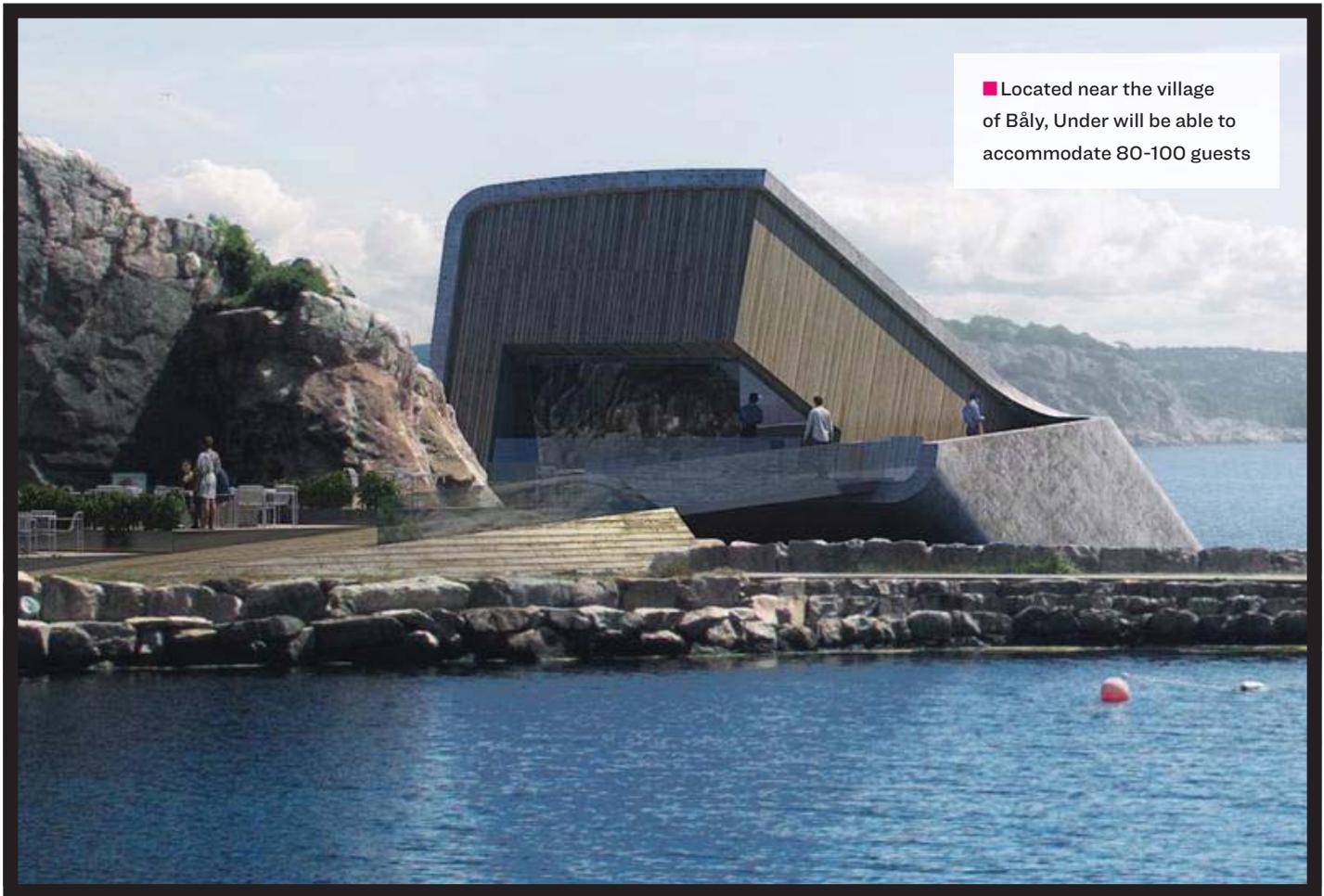
■ Snøhetta has described Under, which slinks into the North Sea, as a “sunken periscope”

Work is almost complete on what will soon be the world's largest underwater restaurant, with the

Snøhetta-designed project in Norway on track to open next year.

Called 'Under', work on the concrete, 600sq m (6,500sq ft) structure, reached a milestone in July when engineers began the “sinking process”, which saw the building lowered into the North Sea at the southernmost point of the Norwegian coastline by the village of Båly.

The next stage in the restaurant's development will involve shaping its interior facilities and creating solutions for power, ventilation, water, and sewage. Once finished, Under will be something like a submarine fortress, a “mixture of madness and reason”, designed to be reminiscent of Jules Verne's Nautilus.



■ Located near the village of Båly, Under will be able to accommodate 80-100 guests

In July engineers began the “sinking process”, which saw the building lowered into the North Sea

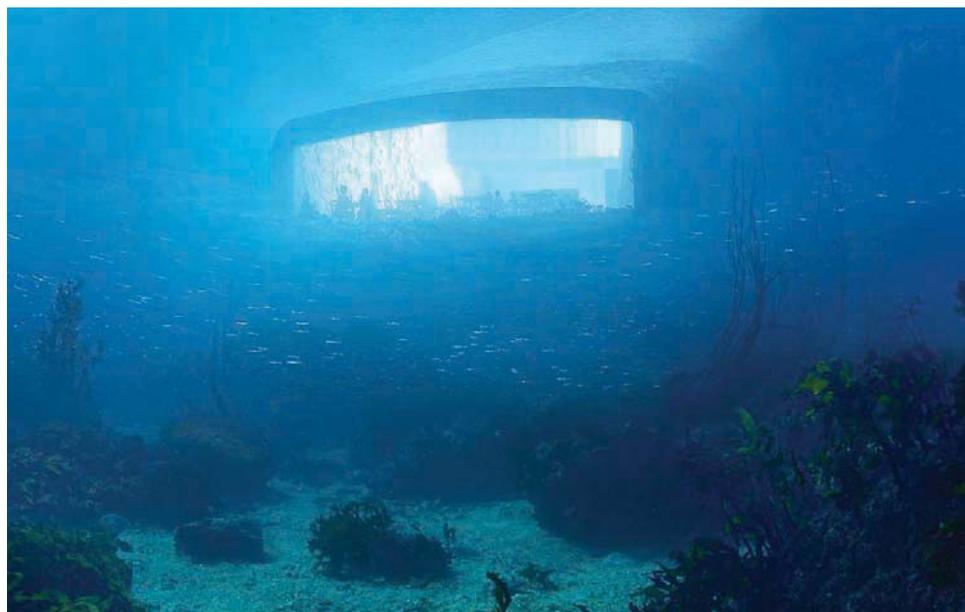
Arne Marthinsen, project manager of SubMar Group – which is overseeing Under’s construction – said: “Should a thousand-year wave occur, you will be completely safe within the restaurant.”

Also like the Nautilus of literary fame, Under will double as a scientific centre, a sea lab in which marine biologists will conduct out-of-hours research on fish behaviour.

One of Under’s affiliate scientists, Trond Rafoss said: “It’s incredibly exciting that we will be able to give the guests a unique insight into the underwater marine life surrounding the restaurant.”

Under is currently accepting reservations from April 2019.

Head chef Nicolai Ellitsgaard has yet to reveal the restaurant’s full menu, but he has said it would feature traditional Norwegian fare, such as local seabirds, wild sheep, and spiced buckwheat.



■ Researchers will make use of Under’s large acrylic windows to study the surrounding ocean life

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THE BIG PICTURE

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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



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- 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



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



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

► 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.

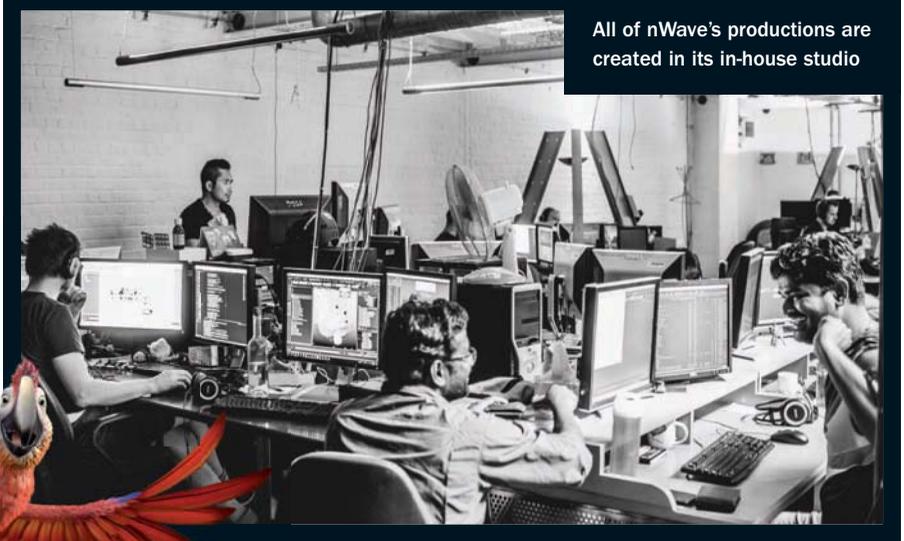
In terms of technology, how much have things changed?

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



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.

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.

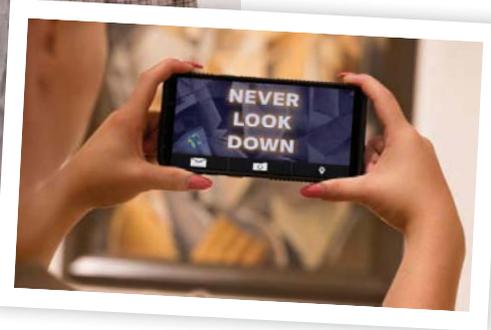
It used to be so expensive that parks had to keep the same title for four or five

PRODUCT INNOVATION

Suppliers tell Attractions Management News about their latest product, design and technology launches



● Riddle Mia This encourages people to interact with works of art through puzzle games



Minneapolis Institute of Art launches free mobile app that turns the museum into a puzzle room



● The app was developed by preservation specialist Samantha Thi Porter of the University of Minnesota

US art museum the Minneapolis Institute of Art (MIA) has launched a new augmented reality (AR) app that is able to transform spaces into giant puzzles.

Taking visitors through 12 puzzles, 'Riddle Mia This' encourages people to interact with works of art, as well as Mia's physical space, inviting them to search for clues in 12 galleries spread across two floors.

The app was developed by technology architect Colin McFadden and digital preservation specialist Samantha Thi Porter of the University of Minnesota.

Winner of this year's 3M Art and Technology Award – part of Mia's commitment to promoting innovative museum experiences for visitors – Riddle Mia This was created by technology architect Colin McFadden and digital preservation specialist Samantha Thi Porter of the University of Minnesota, Twin Cities. McFadden and Porter spent the past seven months collaborating with Mia staff, 3M, and GLITCH, a community driven arts and education center for emerging game makers, to develop the app.

"This project was a true adventure that involved just as much time exploring the

museum's galleries as sitting at a computer," said Porter.

"We're extremely thankful for this unique opportunity to combine our interests in games, technology, and the arts and are excited to have finally brought it to life and share it with the world. We hope the public has as much fun playing 'Riddle Mia This' as we did making it."

The app is free to download via Apple's App Store and Google Play and pre-loaded devices can be borrowed from the museum.

ATTRACTIONS-KIT KEYWORD

RIDDLE MIA THIS

Triotech launches Assassin's Creed VR experience



● Triotech founder and CEO Ernest Yale

Media-based attraction developer Triotech has partnered with Ubisoft to create "Assassin's Creed: The Temple of Anubis" – a new free-roaming virtual-reality experience, developed exclusively for Triotech's VR Maze attraction.

The eagerly awaited attraction, which was announced at last year's IAAPA attractions expo in Orlando, is based on the action-adventure video game franchise *Assassin's Creed*.

The experience, which is set in Ancient Egypt, allows guests



● The Assassin's Creed experience was unveiled at last year's IAAPA

to step into the shoes of series hero Bayek. Players, as Bayek, explore mysterious temples, dodge arrows, walk on wooden planks and experience the iconic leap of faith made famous in the franchise. As the attraction is set inside a maze, players are able to physically touch the walls and obstacles that appear in the VR.

"We are really excited to

partner with Ubisoft on the well-known franchise *Assassin's Creed*. Already more than 100,000 people have experienced our VR Maze all over the world, and this next chapter will definitely widen its appeal," said Triotech founder and CEO Ernest Yale.

ATTRACTIONS-KIT KEYWORD
TRIOTECH

EXCLUSIVE

ParadropVR coming to Bear Grylls Adventure in Birmingham, UK

VR attraction developer Frontgrid has announced a new partnership with Merlin Entertainments that will see the company's ParadropVR ride open at The Bear Grylls Adventure at The NEC in Birmingham, UK.

Provided by Frontgrid and Immersivity, Paradrop VR

combines VR technology with a suspended paragliding harness to provide an immersive experience that realistically simulates the feeling of flying on a paraglider. The ride features a smooth up and down motion incorporating sudden drops and smooth deceleration, making the rider



● Mike Vallis, Merlin

already includes iFLY (indoor skydiving), rock climbing and Europe's highest free-roam high ropes course.

Mike Vallis, divisional director New Brands at Merlin Entertainments, said: "ParadropVR is a totally unique way for visitors to experience the thrill and adrenaline of paragliding. It's a natural fit alongside our other adventures as we bring Earth's greatest challenges to life in new ways.

"Our team were instantly hooked by ParadropVR - it's exhilarating, exciting and importantly offers the type of world class experience we want to offer our guests."

ATTRACTIONS-KIT KEYWORD
FRONTGRID



● ParadropVR come to the attraction later this October

feel as though they are actually paragliding, while interactive gaming allows riders to score points by flying through a series of targets as they descend.

Expected to open next month, the ride will be form part of The Bear Grylls Adventure's adrenaline-fuelled activity offering, which

4-5 OCTOBER 2018

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4 OCTOBER 2018

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

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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.

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



■ 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

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

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

www.2018iacfukushima.com

5-7 NOVEMBER 2018

World Travel Market London, England

Over three days, the travel industry comes together as almost 5,000 exhibiting destinations, technology and private sector companies to find and network with 51,000 travel professionals, key industry buyers, journalists, digital influencers, students and tourism ministers.

Tel: +44 02082 712 171

www.london.wtm.com

7-8 NOVEMBER 2018

Family Attraction Expo Birmingham, UK

The Family Attraction Expo is an educationally rich B2B trade exhibition which will provide its 2,500 visitors with the very latest trends and the best suppliers, to cater for every need of any visitor attraction. Visitors will be able to choose from 350 handpicked exhibitors covering a broad range of areas, from water attractions, adventure structures and activities, interior design, marketing and branding, ticketing solutions and security, to simple add-ons such as pram and bike hire, photo and phone charging booths, gifts and souvenirs and confectionary aimed at increasing your visitor numbers.

Contact: Liam.Walker@prysmgroup.co.uk

www.familyattractionexpo.co.uk

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Location: Carlsbad, CA, USA

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Operations Lead

Salary: Competitive
Company: Sea Life
Location: Carlsbad, CA, USA

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Salary: Competitive
Company: Legoland Discovery Centre
Location: Somerville, Massachusetts, USA

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Salary: Competitive
Company: Sea Life
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Salary: Competitive
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Salary: Competitive
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Location: Concord, Vaughan, Ontario, Canada

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Salary: Competitive
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Location: Somerville, Massachusetts, USA

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Salary: Competitive
Company: Sea Life
Location: North Carolina, USA

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Salary: Competitive
Company: Sea Life
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Commercial Team Leader

Salary: Competitive
Company: Legoland Discovery Centre
Location: Toronto, ON, Canada

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- a “will do” attitude
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