

Book of Abstracts

TOYS AS LANGUAGE AND
COMMUNICATION

23 - 25 July 2014

Faculty of Philosophy
Catholic University of Portugal



UNIVERSIDADE
CATÓLICA
PORTUGUESA
CENTRO REGIONAL DE BRAGA



COMUNICA#TE



| Contents

Committies	3
Scientific Program	4
Social Program	5
Plenary Lecture 1	7
Plenary Lecture 2	8
7 th ITRA World Congress Abstracts and Symposium Presentations	10
BRIO Prize	49
ITRA-BTHA Prize	52
Posters Presentations	98
Participants Index	104



Dear Delegate,

Now that you have a look at the 7th ITRA World Congress Abstracts Book and read these words this is a moment of joy for me, my students and my Faculty.

Great difficulties were confronted and overcome so now we have big smiles because we're here together with you. We are so happy that the ITRA members have made their way to cosy Braga.

Both keynote speakers are offering their personal experience and expertise. Several presentations will address the important role of toys in promoting the development of language. Other talks will discuss their role within communicative processes or combine both perspectives. This way the relevance and scientific value of toy research, toy making and toy use will be stressed.

The Art students in our Faculty created an extraordinary set of toys that you will be able to see and, as I hope, admire. The Communication students cheerfully offered to volunteer as congress staff in order to make the congress a comfortable venue for us all.

Everything is set in order to create a memorable event for ITRA as well as for our Faculty. We all hope you will enjoy the next three days, so

Let the congress begin!



Luísa Magalhães

Congress Chair

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Scientific Program

	23 July 2014	24 July 2014	25 July 2014
09.00	<i>Registration</i>	<i>Registration</i>	<i>Registration</i>
09.30	<i>Opening Ceremony</i>	ITRA-BTHA Prize Prize Presentations Chair: Jeffrey Goldstein	10.30 <i>Poster Session</i>
10.00 11.00	Plenary Lecture: Stephen Kline Chair: Cleo Gougoulis		
11.00 11.30	<i>Coffee break Poster Session</i>	<i>Coffee break Poster Session</i>	Symposium 2 parallel sessions
11.30 13.00	parallel sessions	parallel sessions	
13.00 14.30	<i>Lunch</i>	<i>Lunch</i>	<i>Lunch</i>
14.30 16.00	parallel sessions	Symposium 1 parallel sessions	Plenary Lecture: Teresa Almeida d'Eça Chair: Luísa Magalhães Japanese Surprise!!
16.00 16.30	<i>Coffee break Poster Session</i>	Social Program <i>Ponte de Lima: Visit to Toy Museum</i> <i>Visit to Ponte de Lima city historic centre</i> 20hr Dinner <i>Folklore session</i> 23.30hr Return to Braga	<i>Coffee break</i>
16.30 18.00	parallel sessions		ITRA General Meeting and Closing Ceremony
18.00	BRIO Prize Presentations Chair: Cleo Gougoulis & Dag Ivarsson		ITRA Board Meeting
19.30	Verde de Honra cocktail reception		

| **Social Program**

Half Day Excursion to Ponte de Lima and guided tour of local
Toy Museum (separate registration required)



MUSEU
DO BRINQUEDO
PORTUGUÊS

24 July 2014 (16:30- 23:30)

16:00 - Bus Departure from Faculty of Philosophy

16:50 - Arrival at Ponte de Lima and guided tour of Toy Museum

19:15 – Visit to Ponte de Lima city historic centre

20:00 - Dinner at *Confrade* restaurant

21.30 – Live folk music and dance

23:30 - Return to Braga



The blank pages were designed
to serve as notebook pages.
They are inserted after each session's table
and set of abstracts.

Hope you'll find this useful!



2006-05-15 10:00 AM

| Plenary Lecture I

23 July
10.00 - 11.00
Aula Magna

chair: Cleo Gougoulis

Stephen Kline, Simon Fraser University, Canada
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Researching Play Media: An historical reflection on the valorization of toy culture

Reflecting on my 30 years as a media researcher, this essay traces broadly the emerging valorization of toys and games in order to re-situate our ongoing debates about children's toy play within the trans-mediated context of a globalizing market culture. Using evidence from a recent comparative study of Japanese and North American toy advertising the paper interrogates the conflicting value discourses surrounding creativity and imagination in the age of 'digital play media'.

25 July
14.30 - 15.30
Aula Magna

chair: Luísa Magalhães

Teresa Almeida d'Êça - Biscainhos Museum, Braga, Portugal
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Cultural Heritage: Material and Intangible Approach to a Collection of Portuguese Toy

The Biscainhos Museum, housed in the city of Braga, is a Manor House of the Baroque period who became a Decorative Arts Museum illustrative of the Portuguese Nobility lifestyle of the seventeenth and eighteenth centuries.

The institution integrates, at the same time, a Portuguese TOY Collection - State property -, being a strong contribution to the History of the childhood. The subject in focus presents itself as an anthropological interest for the knowledge of the children's relationship with "playing", pleasure vehicle, and simultaneously, a way for future social integration, and therefore imparting data relating to collective organization as a whole, allowing a better understanding of ourselves, as beings in structured and cognoscitive societies, which shows the role of toys as language and communication.

In Portugal, the type of toy called Traditional corresponded to a rural or peri-urban integration, with meager means of survival, in which the family could not afford to purchase ludic objects and that were the children themselves, who produced their own toys, truly ecological, created from nature and which models and techniques were transferred from parents to children, since ancient times. It consisted in universal toys and games, which have always been practiced among all peoples and everywhere in the world.

From the late nineteenth century and beginning of the next, the first hand-crafted toys appear in a subsistence economy, sometimes imitating everyday objects characterizing the surrounding world, sometimes drawing on the examples of foreign production - which was exclusively to the children of the wealthier social levels - corresponding to a new type of product, with a naive expression, reflecting the capabilities and resources of manufacturers, often using recycled materials, becoming accessible in toys shops and fairs, in cities and villages, substantially extending the number of children to have the longed-for toy.

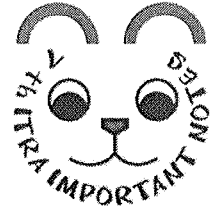
The manufacturing processes developed using the most diverse raw materials such as wood, paper pulp, or sheet of tinned iron, better known as tin-plate, among others, reached some industrial capacity, though always to a limited extent. In the second half of last century they were supplanted by the polymers technology, enabling the cheapening of the final product, which simultaneously caused the extinction of the remaining industries and artisans, powerless of competing with the plastic.

The collection brings into focus the two conceptual dimensions of Cultural Heritage:

- Material, as survivors of objects | artefacts;
- Intangible, reflecting traditional processes formerly shared through generations and now extinct, subsisting as collective memory.

The fact that every man experiences CHILDHOOD becomes the subject of an absolute comprehensiveness, since, regardless of age, social or cultural level, this CYCLE WAS PROBABLY ONE OF THE MOST REMARKABLE FOR EVERY HUMAN BEING.

Keywords: Portuguese children's playing, games and toys | Material and Intangible Cultural Heritage



| Lectures

23 July

11.30 - 13.00

Room 2.1	Room 2.2	Room 2.3
<p>chair: David Whitebread</p> <p>Marisol Basilio/ David Whitebread University of Cambridge, UK <i>Thinking with your hands: How can toys for infants and toddlers foster early learning and communication?</i></p> <p>David Whitebread / Marisol Basilio University of Cambridge, UK <i>3D Thinking: Primary school children representing ideas and narratives within constructional and pretence play</i></p> <p>Luísa Magalhães Catholic University of Portugal, Faculty of Philosophy, Braga, Portugal <i>Toys In Kidzania Theme Park: Gadgets For Play Or Tools For Work</i></p>	<p>chair: Vicki Thomas</p> <p>Ekta Surender Indian Institute of Technology, India <i>ADU - HULI A game for visually challenged children</i></p> <p>Bjarke Liboriussen University of Nottingham Ningbo, China <i>Dolls and Avatars as Gendered Objects of Acting and Caring</i></p> <p>Vicki Thomas University of Northampton, UK <i>The Creative Benefits of Play to Toy Design</i></p>	<p>chair: Jean-Pierre Rossie</p> <p>Greta Pennell University of Indianapolis, USA <i>"I was more of a Tonka truck girl:" Toy stories that define our lives</i></p> <p>Artemis Yagou MHMK Macromedia University for Media and Communication, Germany <i>Endless stories from toys: Research findings from the Dandanah glass building blocks of 1920</i></p> <p>Jean-Pierre Rossie Philosophical and Humanistics Research Center – UCP Braga <i>Communication and transmission between Moroccan children through their toy making and play activities</i></p>

Room 2.1 - 11.30

Marisol Basilio / David Whitebread - University of Cambridge, UK
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Thinking with your hands: How can toys for infants and toddlers foster early learning and communication?

Before they can talk, infants and toddlers can communicate with others through non-verbal means. From the beginning of life, adults engage children in basic forms of interaction that allow them to express and develop their abilities to share meaning with others and learn the 'rules' of human communication. They learn to share and experience emotions, take turns, retain the adult's attention when the interaction is interrupted, among other important skills that underpin more complex and late developing forms of communication based on spoken language.

The role of triadic interactions – baby, adult, object – has been singled out by researchers as a key scenario in which children can practice these complex communicative and cognitive skills towards the end of the first year of life. However, the role of objects in this research is usually under-represented, as they are considered merely as material entities. In this paper, we take a semiotic-pragmatic approach to the understanding of objects and toys, i.e. we consider objects beyond their physical properties, in relation to their meanings or social functions. Consequently, we maintain that objects and toys are a central part of communication and shared meaning, especially in the pre-linguistic stage of life.

In this paper we illustrate through an empirical study with 14 to 18 months old children the role of toys in fostering early learning skills, such as self-regulation and gestural communication. Moreover, we argue that only by looking at the triad child, adult, object, together with the conception of objects according to the complexity of their functions, can researchers visualise and capture evidence of the early expression of skills that are otherwise deemed to develop later in life.

We conclude by discussing the implications of this approach and empirical research for practice, in terms of understanding how toys can promote early learning, and which characteristics make a toy ideal for educational practice led by parents or practitioners. We put forward three principles of toys that afford the promotion of early development of self-regulation, a) Clarity and contingency: there is something that clearly changes as a result of the child's actions; b) Problem solving and cognitive challenge: there is a clear goal but it is challenging to achieve; c) Opportunities for scaffolding and control: adults can adjust the level of difficulty of the goal while the child maintains control of the actions.

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3D Thinking: Primary school children representing ideas and narratives within constructional and pretence play

This paper reports on data emerging from the Play, Learning and Narrative Skills (PLANS) project which we are currently running in collaboration with three Primary schools in and around Cambridge. The overall aim of this project is to investigate the positive influence that a playful learning approach could have on 5-10 year olds' narrative and writing skills. Being able to construct and write a clear narrative, in a fictional form as a story, or in a non-fictional form as a descriptive account or set of instructions, is a crucial skill, both within educational contexts and in the wider world of work and leisure.

In an earlier study with a class of able 6-7 year olds, we found that providing a playful context involving toy characters for re-enacting and developing a known story resulted in significantly better structured and more creative oral and written novel stories using the same characters. This effect appears to arise as a consequence of the 'private' and social speech stimulated in playful problem-solving contexts, which involve children in articulating their thinking and having to explain their reasoning to others. In a recent study with 5-6 year olds, we found that these experiences supported children's metacognitive and self-regulatory skills, which are well-established as core skills impacting extensively on academic achievement and general well-being. In order to investigate these issues, an intervention with children in 3 age groups (5-6, 7-8 & 9-10) through the primary years is being carried out over one school year. The 108 children in the study are undertaking guided play activities, involving 'small-world' constructional and pretence play. The use of Lego sets to facilitate 3-D representations affords the opportunity for movement and change as the construction or story is discussed and built. In each of the activities, the children work together, in mixed-ability groups of three, on the task of building a representation of an idea, or an event, or scenes in a story. Spoken or written accounts of stages in the construction (non-fiction) or events in the story (fiction) are then being produced. The collaborative nature of these activities brings with it the potential for collaborative 'exploratory' talk and self-explanations of their reasoning. The paper presents examples of the children's playful activity during these tasks, of the self-directed and dialogic talk they engender, and their support for metacognitive and self-regulatory skills. The children's own reflections on using 'small world' constructional toys to support their thinking and narrative skills are also reported.

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Toys In KidZania Theme Park : Gadgets For Play Or Tools For Work

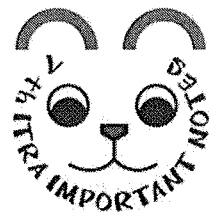
The thematic park 'KidZania' provides a universe of training and of fun for children to practice and execute adult jobs, with the help and participation / sponsorship of brands that explore children's abilities to imitate the world of adults- this including, of course, their possible market choices. This park consists in a "city" built to children's scale where children can "play to adults", choosing from more than 60 different professions in replicas of the most representative institutions of a real city : airport, factories, shops, racetracks , police stations , firefighters, press, TV studio , stadium , among others . There even exists a special currency that is earned in the various jobs and spent in the city afterwards.

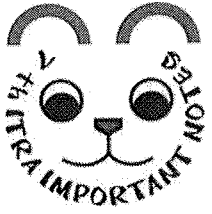
Author questions the use of toys within the different professional contexts that are offered by the park. Are these gadgets for play? Are children playing in KidZania theme park? Or are they working? Are children engaged in roleplay activities or are they really committed to perform a job? Are children aware of the activity of play in this park? And what creates the difference between these concepts as far as children consider this as fun?

The results of a research questionnaire applied to 300 children will be presented here. The main objective of research is to identify the eventual awareness of children about the activity of play, together with their response to the performance of adult jobs and corresponding handling of currency within a real bank context.

Furthermore, data will show the willingness to return to KidZania Park as an intention to carry on with adult life situations, therefore expressing the desire to become adult as quickly as possible. This confirms Gilles Brougere's formulation about play as the major expression of the children's desire to be adult and therefore states the presence of toys in KidZania as tools for learning how to work instead of mere gadgets for enacting roleplay performances.

Keywords: Theme park, play, toys, work, performances





Room 2.2 – 11.30

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ADU – HULI A game for visually challenged children

This project is a study to map the spatial navigation patterns of objects and routes by visually challenged children in strategy based board games. The study attempted to overcome the design constraint of building an interactive platform for players with varying levels of visual abilities ensuring equality in play abilities without affecting the ludic nature of the activity. The findings of the study resulted in a board game that successfully provided equal amount of play cues to develop object to object strategies in the absence of sight of one player. Without using complex technologies the board game was not only affordable but also replicable in the lack of infrastructural input at home and at the playground by the children themselves.

Though there exist a plenty of board games in the market for the sighted children such as Monopoly, Scrabble, Snakes and ladders, etc there are very few board games available for the visually challenged children, and the ones existing are just a direct conversion of the regular board games into the tactile form and do not provide sufficient adaptation cues. Adapting the visual based games for visually challenged children is very challenging as it is difficult to convey adequate information about many concepts or objects through tactile adaptations alone.

The key findings of the study being finding the various elements of design for a strategy based board game for visually challenged children such as non Visual memory cues, navigation cues, orientation independence, strategic dependence, game duration and accessibility.

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Dolls and Avatars as Gendered Objects of Acting and Caring

An avatar is the graphical representation of a user of a digital media product functioning as a focus for the user's agency within a virtual world (Liboriussen, Forthcoming). Scholars typically approach avatars as either vehicles or characters. The vehicle approach is often informed by phenomenology and focuses on issues of embodiment (e.g., Gregersen & Grodal, 2008, Klevjer, 2012). The character approach brings issues of identification and emotional engagement to the fore (e.g., Lankoski, 2011).

This paper discusses an overlooked aspect of the avatar: the avatar as object. Since avatars are often highly individualised objects painstakingly crafted through hundreds if not thousands of hours of play, they could be conceived as objects belonging to the 'feminine' domain of handwork. Yet they reside in what is the 'typically "male" space of a video game' (Flanagan, 2009, p. 54).

Recent ethnographic research has highlighted how digital doll's house The Sims 2 offers women a special space for co-creativity and handwork (Wirman, 2011), and Miriam

Formanek-Brunell (1993) and others have explored how non-digital doll's houses have reinforced gender norms and roles, but rather than looking at special cases, this paper wants to argue that avatars are dolls in a more general sense - although both consumers and scholars seem more comfortable with manlier labels such as vehicles or characters.

Exploring the avatar's kinship with the doll will help paint a richer picture of this crucial device of interactive media and help challenge the highly gendered way in which it is currently understood.

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The Creative Benefits of Play to Toy Design

Playing is a creative process generating and stimulating design. In Northampton we have been playing with concepts about the benefits of designing toys, putting the ideas together to form an exhibition. We created a play space to stimulate discussion and share of experience. We took a shop unit and then a gallery and turned them into giant toy boxes and a linked corridor space was turned into a street closed for play. The toys, banners, boxes and graphic "windows" communicated seven benefits of the creative aspects of play.

Toy design and production benefited the while community in the twentieth century as the regions was then centre of toy production in the United Kingdom. This local history is only now being recorded to be shared and stimulate toy design and production in the region once again.

The second part looked at the benefits of toys for children with the work of the Abbatts, Galt and Page and the designers that worked for them Garland, Sampson and Limbrick. We thought these benefits were accepted in schools only to find teachers reporting that they were using the exhibition to lobby Government about the importance of play in British schools, where these activities are under threat.

Therapeutic benefits of making and playing with toys were explored through the design of play spaces in hospitals and the design work of Limbrick and Lear. The value of designing and selling toys to charities like Sue Ryder, RSPCA and UNICEF was showcased. A representative from UNICEF attended and communicated the vital importance of designing toys for distribution in disaster and conflict situations, allowing children to cope with change and loss.

Play is creative for all whatever their age or capabilities. We had a shed in the centre of a play office interior. Retired members of the local community brought their model trains and communicated their enthusiasm for play with visitors. Toys are being used in the creative industries to stimulate new design

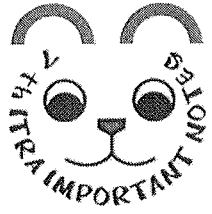
ideas and to generate sales. The links to integrated marketing campaigns where licensed properties work with toys, stimulated debates on whether such work boosts or stagnates creativity.

The fifth part of the exhibition looked at the benefits of play at undergraduate level and formed part of a previous paper at the Bursa conference. But today we are exploring play as part of sociable design and play spaces. Working with designers of games, playgrounds, interiors and architects. Graduates are working with local firms and local authorities designing "natural "play equipment for parks and undergraduates with the owners of a local 'theme park' - Wicksteed.

The penultimate part of the exhibition focused of the current issues about toy design. The area is still a distribution hub if not a manufacturing one. Firms like John Crane, DKL are meeting the challenge of designing for a new generation. But with an eye to the issue key of what is considered a 'good toy' today and who is the really player and payer. Adults are making many of the design and buying decisions and previous experience are affecting their choices.

Throughout the exhibition there was a sub text about the links between the publication world and the toy from Boys Own annuals to on-line publications. What is the relationship between the publishing world and the toy industry?

For us the communication through an exhibition has been vital to piecing together a set of ideas about creativity and toy design, which proved to be highly relevant on a local level but has also resonated with others in ways that we did not expect.



Room 2.3 - 11.30

Greta Pennell - University of Indianapolis, USA
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"I was more of a Tonka truck girl!" Toy stories that define our lives

Introduction: Children's toy preferences, especially in relation to gender-identity development, constitute a central field within the larger landscape of toy research. The thrust of much of this work focused either on when (e.g. at what age) children knew what (e.g. it is immutable) about gender; or on the determining factors underlying children's toy preferences. Given toys' prominence in children's day-to-day life, and the extent to which children at a very early age exhibit gender-typed toy preferences, research attention on children's toy-related cognitions and behaviors is not surprising. Moreover, ongoing study of children's toys provides a window into our cultural values and expectations regarding gender.

While this early research laid the foundation for this line of study, Toyland today is quite different in many ways from the Toyland of yesterday. Significant changes in terms of the number and kinds of toys available, especially as these products shifted from generic playthings to licensed properties, required researchers to develop new methodologies. In order to better capture the full range of toys available, researchers turned to children's requests to Santa Claus, toybox inventories, naturalistic observations, parental gift-giving, and play memories to explicate the interwoven relationship between toys, toy advertising, and lessons about "doing gender." Additional research on the commercialization of childhood (e.g., Aird, 2004; Cross, 2004 Kline, 1993) combined with analysis of the gendered messages encoded in toys and their related texts/media highlighted the extent that Toyland has and continues to perpetuate highly stereotypical (and limiting) versions of what it means to be a boy or a girl.

However, as every teacher and parent knows, just because a lesson is taught does not mean that it is integrated into a person's cognitive frameworks, or that it is really learned at all. Furthermore, children's identity development is not just limited to gender. They are also forming their identity in terms of ethnicity and age (i.e., being "big kids"). Toys not only convey messages about these two aspects of identity, they become tools for developing one's sense of self in relation to one's friends and family. Parents contribute to this identity work when they in turn share a story from their own childhood about a favorite toy with their young children. In so doing, this inter-generational story-sharing not only fosters discussion about the role of toys in our lives, but also imbues those toys with a very special status. More than a commodity in the market or just any old toy, these toys become significant because of the memories and stories they help shape.

The purpose of this study is to examine the attributes associated with cherished toys through the analysis of toy stories collected in conjunction with the opening of an exhibit of Toys that Define Childhood at a children's museum. In particular, the stories are examined in relation to gender-identity development.

Method: In 2012 a large children's museum located in a major Midwestern city of the United States solicited input from children and their families for a new exhibit on the toys. Curators selected the most iconic and classic 100 toys over the past century (1910-present) from the museum's collection. Images of these toys were posted on the museum's website and the public was asked to vote for their favorite toys and share their toy memories and stories by posting to the museum website. Storytellers were prompted to provide the toy name as the title of their story along their name (pseudonyms were allowed), and geographic location. Including an image with the story was encouraged. Consistent with the Children's Online Privacy Protection Act (COPPA), children were asked to confirm that they were at least 13 years old or that they had parental permission to share their story.

More than 20,000 people from across the United States and around the world voted in the campaign and more than 600 toy stories, ranging in length from 10 to 500+ words, were shared within the first month. These 600 stories form the interpretive frame for this research.

Data is being analyzed using quantitative and qualitative methods. Taking a nomothetic approach to the data, gender of storyteller (as determined by two independent raters, based on the person's first name), gender-typing of the toy (masculine, feminine, gender neutral), and kind of toy (e.g., dolls, arts & crafts, games, construction, vehicles) were coded. The second coding strategy involved hermeneutical "close reading" of the stories to identify themes in terms of cherished toys roles in the lives of the storytellers. These themes were then analyzed in relation to the "independent variables" identified from the quantitative analysis.

Findings: Female storytellers outnumber male storytellers 3:1. While many of the stories focused on gender-typed toys, female storytellers often wrote about boy-typed toys. Although the instructions specifically asked for stories about the toys from the list, participants could and did write stories about toys that were important to them even if they weren't on the list. In some cases, these stories included gentle admonishments to the curators for the omission. As one woman wrote "You forgot to include the hula hoop! I spent many fine hours burning calories and refining my style with this iconic toy." Preliminary analysis of the first 100 stories posted revealed five main themes: Memorable Moments & Family Ties; The Road to Adulthood; You've Got a Friend in Me; Toying with Gender; and Escape to Other Worlds. Analysis of these themes relative to the types of toys and gender of storyteller is underway with a target completion date of March, 2014.

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Endless stories from toys: Research findings from the Dandanah glass building blocks of 1920

The Dandanah set of glass building blocks is a rare and most unusual toy. It was designed around 1920 and is attributed to the architect Bruno Taut. The Dandanah consists of 62 blocks made of coloured glass, a material that was considered to be an expression of purity, innocence and hope. The author of this abstract has studied the Dandanah kept in the technical toys section of the Deutsches Museum, Munich (Germany). This collection includes toys inspired by the architectural and technological environment and was developed on the basis of the opportunities that these environments afford for play.

This paper will present the results of the author's Dandanah study, which has followed an object-based research methodology. To begin with, the fact that this artifact is included in the toy collection of a major technical museum emphasizes its playful as well as its technical character. However, the analysis of the artifact and its sociocultural context has revealed a much more complex picture that expands beyond childhood and play and well beyond technology. This research has revealed the Dandanah as a source of a multitude of interconnected narratives related to play, education, technology, consumption and utopia, among others. Through this research case-study, the author aims to present and highlight the complexity and richness of toys as sources of narratives and meanings.

Communication and transmission between Moroccan children through their toy making and play activities

This paper illustrates Moroccan children's self made and imported toys as these are used in play activities through which information, feelings, attitudes and behavior are transmitted to peers and younger children. This horizontal transmission can be contrasted with the better researched vertical transmission between adults and children as found in socialization, training and non formal education.

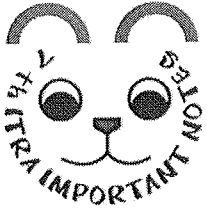
The content of this transmission between Moroccan children refers to the material environment, the techniques, the beliefs, the verbal and non-verbal behavior and the relations in the families to which they belong. Toys during this transmission process emerge as signs, as non-verbal language, as objects in specific socio-cultural contexts, as creative manifestations and as gendered objects. Attention will be paid not only to more traditional situations but also to recent changes, e.g. play and toy making activities influenced by television programs. Moreover, it will become evident that adults play an indirect role in this transmission between children by functioning as role models in pretend games.

Drawing on material from Rossie 2012 and 2013, this paper wants to stress that children play an active and important role in communicating, transmitting and adapting many aspects related to the development of individuals, cultures and societies within their material and human environment. It also wants to stimulate research interest in this topic as a complement to the research on communication and transmission between adults and children.

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23 July

14.30 - 16.00

Room 2.1	Room 2.2	Room 2.3
<p>chair: Katriina Heljakka</p> <p>Katriina Heljakka University of Turku, Finland <i>Playing with words, toying with vocabulary: Seizing new meanings related to the things for play</i></p> <p>Inês Guedes Oliveira University of Aveiro, Portugal <i>Casa das Brincadeiras (the Play's House) – a place to play, design and create toys</i></p> <p>Ana Maria Pessanha ESE Almeida Garrett, Portugal <i>Play materials, toys and literacy in school and family</i></p>	<p>chair: Edda Bomtempo</p> <p>Sirlândia Teixeira / Maria Célia Campos / Claudia Panizollo Brazilian Association of Toy-Libraries ABBri, Brazil <i>The Toy Library as a place of inclusion and socialization for children with special educational needs</i></p> <p>Sirlândia Teixeira / Solange Santos / Edda Bomtempo Brazilian Association of Toy-Libraries ABBri, Brazil <i>Dyslexia in early childhood: educational intervention through games, toys and play</i></p> <p>Andrea Costa Garcia / Maria Ephigênia Nogueira University of São Paulo, Brazil <i>Do environment and toys develop child in early education?</i></p>	<p>chair: Lydia Plowman</p> <p>Lydia Plowman / Andrew Manches University of Edinburgh, UK <i>Looking To The Future Of Digital Playthings</i></p> <p>Mathieu Gielen TU Delft, The Netherlands <i>Looking into the Kaleidoscope of Play: a Toolkit for Play Quality Observations by Designers</i></p> <p>Amália Rebolo Marques Piaget Institute, Portugal <i>Boys and girls play fighting: differences, motives and Fantasy behind Play Fight games</i></p>

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Playing with words, toying with vocabulary: Seizing new meanings related to the things for play

Language plays an integral part in shaping our understanding of the widening spheres of toys and the forms of play that happen with them. Moreover, wordings used in relation to toys also reveal their connections to areas of (play) culture that have not necessarily been used in earlier toy-related research rhetoric. Furthermore, as the digital revolution also has its inevitable consequences for how we come to see, communicate about and use the toy, terms that have originated e.g. in connection to the digital spheres of play have now entered both utterances about the plaything and the play that happens with the thing. Finally, as previous understandings regarding the demographic for the audience for toys have widened thanks to developments in networked, social media, seizing a new vocabulary becomes necessary for any toy researcher.

What meanings do, for instance the terms 'handbag toy', 'hybrid' or the 'connected toy' convey?

Based on earlier research especially concerned with adult toy play, both the physical and digital realms of culture related to this phenomenon (Heljakka, 2013) and an analysis of topics presented during the World Congress of Play Industries, a toy-industry related event organized in 2013, this paper aims at sketching a new vocabulary for discussions that surround toys in the 2010s.

Firstly, the suggested terminology results from the evolving theorizations around how play is understood in the early 21st century by both scholars interested in the cultures of play, but also by the industries of play responsible for production and marketing of contemporary playthings. Secondly, as the worlds of toys and games are no longer clearly separated from one another, a researcher of toys benefits of paying attention to how academia studying games currently addresses play culture from the perspective of 'digital toys'. Thirdly, novel concepts suggested in the paper also stem from the subcultures of adult toy play − the users of playthings themselves and their toy-related activities.

Additionally, novel terms such as 'toyification' are suggested to parallel developments in connection with the supposed gamification of culture. By doing so, the author aims to highlight how the discussions circulating the three-dimensional, physical toy-medium no longer are fully sufficient without parallels drawn with e.g. gaming and other forms of ludic behaviour in digital playscapes.

As the author demonstrates, the time of the ludic turn, as prognosticated by Sutton-Smith in the 1990s, has arrived and brought rich and multifaceted amendments to the vocabulary around toys. Thus, as culture is integrating more playful elements in our everyday lives, a toy researcher of today should be even more capable of playing with words and toying with vocabulary and in this way seizing and understanding the new meanings related to the things for play in our times.

Suggested terminology highlighted in the paper includes (but is not limited to) e.g. the following concepts: Allotelic play, App-cessories, ASYL, Augmented reality, (the) connected toy, Cross-media, Cross-platform, De-materialization, Designer toy, Disruptive media, Ephemerality (Montola 2012), Gamification, Giftability, Handbag toy, Hybrid, Imagination economy, Kidult, Mashup, Netnography, Omni-channel, Parasocial relationship, Peter Pan syndrome, Phygital (Physical/Digital), Play industry, Play stories, play knowledge (Bensch, Rassi 2013), Re-materialization, Re-purposing, Totemistic (toy characters), Toyetic, Toyification, Toying, Toyishness, Toy trope, Transmedia, Ubiquity.

Keywords: adult toy play, de-materialization, digital, re-materialization, rhetoric, toying, vocabulary

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Casa das Brincadeiras (the Play's House) – a place to play, design and creat toys

The Casa das Brincadeiras, Cultural Association of Porto, is an association that has the goal of designing, creating and producing playful and creative moments and spaces where everyone, regardless of their age or language, can have fun and play through aesthetic, creative and playful experiences.

The Casa das brincadeiras promotes the learning of know-how through the design and production of ludic artefacts, as well as promotes specific skills of design and communication by interactions with yourself as well as with others.

Is in the concerns of the CB to recognize the importance of experiencing aesthetic, creative and playful moments of formal and informal learning by the participants, through the use and/or construction of artifacts on site.

In CB play is synonymous with build their own toys assisted by artists from various fields (painters, sculptors, musics, dancers, designers) with a high aesthetic, creative and playful factor.

In CB the play areas and the artifacts in them are the result of partnerships between artists and locals, made in workshops for design and construction of artifacts.

CB was born in Oporto, under the projeto Manobras, which aimed to boost the cultural aspect of the historic Porto. Thus, perceiving the existence of a high number of abandoned buildings in the historic center of Porto with huge potential to be use for the benefit of locals and those who visit, along with the sharp deficit of playfulness spaces in the city, of the project Casa das Brincadeiras was born a space in the city, motor playfulness and creativity, through requalification, in an innovative way and with the involvement of the local community, of an abandoned building in historic Porto transforming it into an area of interest for public benefit.

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Play activities and training in education of children and young people

This work will present, some integrated play activity projects, already developed in school and educational context in Portugal.

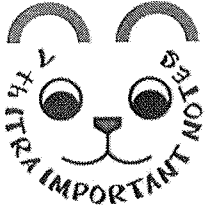
The work has the objective of giving an overall view of good practice in play activity, in educative context.

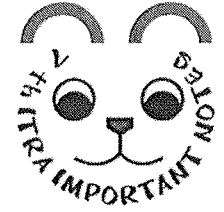
A theoretical introduction will be done, including some characterization of education in Portugal. Such initiatives could contribute to attenuate minority groups integration which had been considered as general problem on that time.

The presentation will include several slides of success projects, involving children and young people, were it will be possible to observe the scholar integration through the use of play activity.

Will be possible to reinforce the defence of the use of play activity in educative context and his important role on children development and integration.

Conclusions will be present, related with the advantage of play activities programs in scholar context, in particular in the domain of scholar integration. Play is, in our days, considered as indispensable on children development. This means that it is urgent to define, to create and to redesign programs, sharing responsibilities between all partners (state and private) making use of such powerful mechanism of education were already many steps had been done and are already in place.





Room 2.2 - 14.30

Sirlândia Teixeira / Maria Célia Campos / Claudia Panizollo - Brazilian Association of Toy-Libraries ABBri, Brazil
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The Toy Library as a place of inclusion and socialization for children with special educational needs

The playroom environment is rich in quantity and variety of games, toys and play activities, enabling children with special educational needs to access many playful objects that can serve as stimulus to facilitate their communication. This study was aimed to determine how the environment of the playroom can be a facilitator in the communication of children with special educational needs. The study included 14 children between 4 and 12 years, diagnosed with disabilities derived from Down Syndrome (6 children), Autistic Disorder (5 children) and Visual Impairment (3 children). Although with very different specificities among them, the object of this research was the children difficulty to express through verbal and nonverbal language. Pre - selected toys that sought to meet the need of interaction according to the demand of every need (phone, puppet, building blocks, fancy and household items) were. The toys were presented in 15 different times, once a week for 1 hour, in the presence of their mothers. The children were free in the playroom space. However the pre-selected toys were in evidence and activities with puppets were presented, they were free to choose to participate. From the activities developed in the playroom children had a significant performance in communication, interacting with colleagues, with the family and with the brinquedistas (playworkers). The results showed that access to diversity of toys and free play, as well as the stimulus of selected toys were strategically essential to strengthen the emotional bond as well as the social interaction through verbal and nonverbal language.

Keywords: Toy, inclusion and socialization.

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Dyslexia in early childhood: educational intervention through games, toys and play

Much of learning disabilities already have symptoms between the ages of 4 and 6 years, however, as the brain is still developing these difficulties are not diagnosed by professionals, as they await the maturing brain, which in this case is at around 8 years of age when you can start the process of diagnosis of dyslexia. In this sense, the present work aims to make a comparative study in order to see how the games, toys and games can be used as a means for early intervention of the symptoms of dyslexia in preschool. The study included 20 children aged between 4 and 6 years in a private school municipality of Guarulhos - SP who had some of the symptoms of dyslexia (confusing sentences , imprecise appointment, difficulty with verbal sequence , difficulty with rhyming words and judge whether the words rhyme or not) , all children had a family history with learning difficulties . The children were referred for extra - curricular activities within the school itself and outside of the regular classroom. The group of 20 children was divided into 2 groups: one control group (10 children) and the other trial (10 children). The activities were conducted during 4 months, 2 times a week, 2 hours a day. In the control group, the activities of tutoring were developed with common teaching materials (pencil, eraser, notebook and book adopted by the school). In the experimental group, the school materials were used in the first 20 minutes of the time of each class, and the rest of the time 1 hour and 40 minutes was busy with fun activities directed to the symptoms presented. At the end of the study, results showed that 50 % of children who used only the common teaching materials had a

significant improvement in school performance. In the experimental group, 80% of children who used games, toys and games had a significant improvement in school performance.

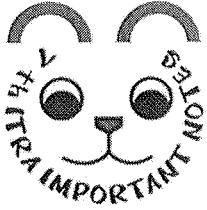
Keywords: Dyslexia, toys and intervention

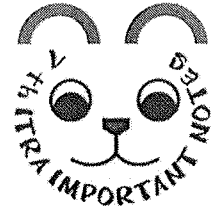
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The Toy and Interdisciplinarity in Teaching Environmental Education

The present paper discusses toy as verbal and no-verbal language as a pedagogy project to children from 1 to 3 years old, from Centro de Educação Infantil Casa da Criança de Vila Mariana, São Paulo, Secretaria de Educação da Cidade de São Paulo, developed by two researchers and the teacher. The research takes place from february to December of 2013, under two viewpoints: Does toy take place in creche and child has access to it? What kind of relationship the child has with toys? The project wants to know who babies, from 1 to 2 years old, play, talk, change their toys, and if the toys let them to develop their communication between them and the teacher. The research takes a direction to an ethnography approach, by a participation research in the field. For the last 10 years, the researches in Brazil presents little studies about early education, and are far from need to look the babies e get to know their preferences, knowledges, their languages, their feelings and expressions. To know about the babies are necessary to play with them, using the toys as our object that could bring to the moment of the classroom playing all the pleasure, knowldege of the children. We could observe that the children plays with toys they chose, they communicate with other using the toys, by their bodies, by language, expressions, singing and moving. The babies are not more invisible within the school. As soon as the children choose the toys and play freely, for their free will, they develop and grow up in their communication verbal and no-verbal language. The results of the researches and teacher pedagogy project using toys to discuss how the children develop in yearly years is successfully, by introducing them in the world, bringing their parents to school and changing the concept of pre-scholar curriculum of this school. We take care of ethical considerations in what concerns parents and/or children consent, confidentiality and preservation of anonymity of participants.

Keywords: toys, baby, child, early education





Room 2.3 - 14.30h

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Looking To The Future Of Digital Playthings

In this presentation we identify and discuss trends in digital playthings for young children and consider the various ways in which they support learning. The presentation is informed by our current and recent research funded by the UK's Economic and Social Research Council¹ as well as a series of consultancy projects for the BBC and other companies that develop digital media games and toys for children aged seven and under.

We start with a brief overview of these research projects and then go on to consider children's early play and learning when it is technologically mediated. We consider a range of digital playthings, from i) those that add technological features to traditional or 'retro' toys, to ii) play versions of adult technologies such as laptops, mobile phones and tablets, through to iii) entirely new products that maximise the affordances of new technologies.

Products that have recently come to market will be used for illustration and to show how different technological developments are instantiated in digital playthings. We look at the ways in which digital developments enable playthings to be embedded with increasingly miniaturised and sophisticated computing power and to communicate wirelessly with other devices. As a result, toys are able to respond in more complex ways to a wide range of interactions, from children's speech (eg Hasbro's Furby Boom) to being placed in water (eg Zuru's Robo Fish).

Touch screen devices have generated a wealth of possibilities for younger children as they do not rely on a keyboard or mouse for interaction. Developments in screen-based play and wireless communication enable children to use such screens to interact with other devices as well as other screens. For example, second screen technology enables a tablet device such as the iPad to interact with content on the television or even with films shown in the cinema. There are also increasing possibilities to design ways for playthings to interact wirelessly with screens, as seen in transmedia or hybrid products such as Activision's Skylanders and Disney's Infinity. Here, physical toys operate as controllers for activity on screens but also function as collectible toy figures in their own right.

We conclude by considering which digital features enhance or hinder play by adapting a framework devised by David Kleeman (2013) that considers play as 'device inspired' or 'device required'. Based on what we know about how children learn we also discuss a continuum of examples of digital playthings in terms of the extent to which they open up or close down learning value, from those that are strongly oriented to a preschool curriculum at one extreme to those that aim to provide a creative, open-ended experience in which the learning may be incidental or invisible.

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Looking into the Kaleidoscope of Play: a Toolkit for Play Quality Observations by Designers

Within social sciences, observing play is one of the methods used to assess children's development. The quality of the play is used as a measure for the child's developmental progress and mental health - or lack thereof. The focus of this type of assessment is clearly on the child, and the toys it plays with are

¹ A. Manches 'Interaction, Embodiment, and Technologies in Early Years Learning' and L. Plowman et al 'Young children learning with toys and technology at home'.

seen as an established element of the context of play. When play is observed with a design intent, the toy itself becomes the focus point of diagnosis. Toys are then seen as a result of a series of design choices with the intention to create opportunities for playful interaction. The observer tries to understand the relation between the design features of the toy and the resulting playful interaction space. For this kind of assessment, different tools are necessary than the ones developed in social sciences; ones that relate qualities of play more to the toy, than to the child.

A multitude of theories, models and approaches describe what determines play and its qualities. Depending on the focus, the qualities can be of a developmental nature (e.g. Piaget and subsequent researchers), emotional (Winnicott's theory of transitional objects and spaces), educational (Kolb's theory of experiential learning is of value here), motivational (Apter's Reversal Theory) to name a few.

As there is no accepted single definition of what play is and no unified theory or framework to build upon, the play researcher must choose or combine from multiple sources. Within the context of design research, where play observations are carried out to understand play and get inspired on how to improve it through the creation of new toys, this poses the problem that one has to possess quite advanced knowledge of play theories next to design knowledge and skills.

In an effort to bridge the gap between social sciences and design within the area of play and toys, a tool has been developed for designers with little or intermediate knowledge of play theories. At the core of the tool is a selection of theories on play and quality of play, in a condensed form and with instructions on how to observe the phenomenon that the theory describes in practice.

The tool intends to help designers through the process of selecting the useful theories for their design questions, understanding the core principles of the theory and learning to recognize these principles in real play situations.

This paper describes the rationale behind the set-up of the tool, its main characteristics, and the experiences gained from testing the tool with designers at a novice level of play knowledge. It concludes with recommendations for improving the tool as a way to help designers create toys with better and more varied play qualities.

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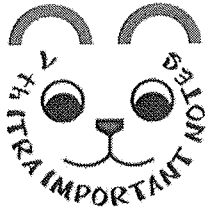
Boys and girls play fighting: differences, motives and Fantasy behind Play Fight games

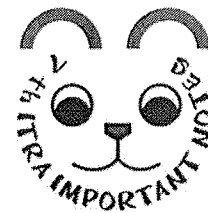
“We are boys, and we fight because we want to grow up to be men”, this is a boy reason to be doing play fights with his friends. “Girls don't play because they don't want to be hurt”, this is a girls reason for not playing, and others play because they have fun. Maccoby (2003) or Golomboc & Hines (2004), for example, justified gender differences with biology and phylogeny: hormones and the needs of human specie in terms of feeding, protection and reproduction.

Boys fight with their fists and feet, even when they are playing. But girls prefer tickling. There are differences between boys and girls (Smith & Boulton, 1990; Humphreys & Smith, 1987; Pellegrini et al. (2002, 2004) and Fry (2005), in behaviour bur also in the motives for their actions.

Boys can be the great worriers they meet in their favourite cartoons, but it's also possible that they have big fun in play fight just because its fun. Most boys do not need any back ground story to explain their play fight. What about girls? Who are they when they interact in some kind of play fight? Some times they are princesses in prison, or fairies in castles, or mermaids running from sharks.

To answer some of the questions, we have observed 83 primary school children with video record.





23 July

16.30 - 18.00

Room 2.1	Room 2.2	Room 2.3
<p>chair: Beatriz Pereira</p> <p>Avsar Gurpinar Istanbul Bilgi University, Turkey <i>Lost and Found in Translation: About Design and Production Characteristics of Toys in the Globalizing City</i></p> <p>Danielle Almeida Federal University of Paraíba, Brazil <i>The political values embedded in a child's toy: The case of "Girl Power" in the Brazilian doll Susi</i></p> <p>Vânia Pereira / Beatriz Pereira / Isabel Condessa Child studies Institute, University of Minho, Braga <i>The use of spaces, materials and toys at school playground: differences between genders</i></p>	<p>chair: David Myers</p> <p>Miriam Reis / Conceição Lopes / Joana Quental University of Aveiro Portugal <i>An app for deaf children: the country mouse and the city mouse</i></p> <p>Ângela Madeira / Tizuko Kishimoto University of Sao Paulo, Brazil <i>Production and use of toys: collaboration between universities, toy manufacturers and the Ministry of Education in Brazil</i></p> <p>David Myers Loyola University New Orleans, USA <i>A Toy Semiotic, Revisited</i></p>	<p>chair: Madalena Cunhal</p> <p>Madalena Cunhal Toy Museum, Seia, Portugal <i>Toy Museum of Seia: a word of magic and memories</i></p> <p>Sandra Rodrigues Portuguese Toy Museum, Ponte Lima, Portugal <i>Portuguese producers of toys of the twentieth century</i></p> <p>Teresa Almeida d'Eça Biscainhos Museum, Braga, Portugal <i>A Subsistence Production The Portuguese Toy</i></p>

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Lost and Found in Translation: About Design and Production Characteristics of Toys in the Globalizing City

Toys, more than being objects of play, reflect society's relations to globalization on different layers. These relations manifest themselves among others in the forms and typologies of toys, their production methods and the industrial organization of the sector as well as in the exploitation of cultural references in new product development.

Contemporary theories of globalization state that globalization does not only work in a homogenizing and standardizing way but the global dynamics are transformed and adapted by local actors. In the encounter of the Global and the Local, different modes of articulation emerge in addition to the dichotomic responses of acceptance and rejection. In that manner, toys embody an important issue of research, acting as the physical manifestations of local and global dynamics.

This paper aims to understand how design and production characteristics of toys have been adapted to the changing socio-economic characteristics of Turkey and Istanbul in particular. Regarding this, first, the emergence and development of toy production in the city is analysed. Starting from the first instances of systematic toy production, the transformation of production practices and different typologies have been analysed in relation to the changing urban structure; economic, social and cultural conjuncture of their times. The evaluation of different systems of design and production has established a background for understanding the contemporary structure. The geographical and industrial organization of the sector as well as the actors and networks are analysed to generate a comprehensive analysis. Then, different types of contemporary toys and tactics of cultural adaptation are studied to reach a comprehensive understanding of the issue. Toys are sampled, categorized and analysed both in means of design characteristics and design and production processes.

As a result different instances of cultural adaptation were methodized, namely translation, transliteration, hybridization and reproduction, where toy companies facilitate elements of traditional, popular and global culture as well as different modes of production for their new product development tactics.

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The political values embedded in a child's toy: The case of "Girl Power" in the Brazilian doll Susi

Advertisers draw on imagery and language to represent their products to specific markets. This is a process of loading these objects with meanings. For example, beer becomes loaded with the meanings of 'friendship', a car with 'freedom'. These products become infused with particular ideas, values, identities and social practices. Of course we might argue that these are the identities that are in harmony with the values of corporate consumer capitalism. In this paper I am particularly interested in the marketing material for Brazilian doll made by the toy manufacturer Estrela. While toys have been given some attention by scholars (e.g. Machin & van Leeuwen, 2009; Caldas-Coulthard & van Leeuwen, 2001, 2002; Varney, 1999, 2002; Fleming, 1996; Kline, 1993, Seiter, 1993) there has been little research done specifically on girls' toys as their potential subgenre. As Peers (2004) has pointed out in her seminal book

The fashion doll – from Bébé Jumeau to Barbie, such omission constitutes a scholarly lacuna given that girls' toys stand for reliable sources of historical and social information as the debates about dolls usually revolve around themes like sexuality, capitalism and consumerist values. Considering toys as semiotic representations of gendered social actors (Caldas Coulthard & van Leeuwen, 2002), this paper takes a social semiotic approach to communication, which involves a closer analysis of the specific communicative resources used by visual designers with a view to drawing out the kinds of ideologies that they communicate. I will mainly draw on a number of concepts offered by Kress & van Leeuwen's (1996). They present three kinds of representational forms which derive from Halliday's functionalist grammar (1994), namely, the representational, interactive and compositional meanings. These, as I will show, offer useful ways to pick apart the configurations of semiotic choices found in the advertisements for Susi. On the whole, what the analysed advertisements seemed to be portraying through their visual representations reflect the multiple, cumulative social roles that compose the agenda of contemporary women and which girls need to be familiar with from early age as a prelude of what they will face later in life. Some of these roles involve their 'juggling' in old domestic activities like taking care of the house, caring for the children, caring for themselves, caring for their husbands and their assimilation of contemporary trends, fads and technologies that the new millennium awaits.

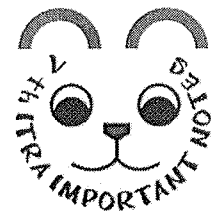
Vânia Pereira / Beatriz Pereira / Isabel Condessa - Child studies Institute, University of Minho, Braga/ University of Azores, Ponta Delgada
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The use of spaces, materials and toys at school playground: differences between genders

Play is an integral part of children's life and it is necessary to create conditions and opportunities for these aspects to be explored by children who are endowed with imagination and always willing to explore new environments, materials, toys and play.

This study aimed to know how do children occupy the school playground areas and still find out what materials/toys do they use in these areas. For this study we used, the quantitative methodology. A questionnaire where applied for data collection and for analysis has been used the program SPSS. It was verified in this study that both boys and girls mentioned the sports playground as the preferred area for the development of their activities and play, then the natural area (with land, trees, grass and some relief) and the third is the area in front of the school building. What concern the materials/ toys used by children at the school playground, we identified that younger boys (6 or 7 years old) diversify a lot in the use of materials/toys during their activities and play in recess time, and the older boys (9 or 10 years old) have mentioned frequently that they do not use materials/ toys during that time. Regarding the gender we verified that the "ball" is the most widely used material by boys and the "rope" is the most common used material by girls during recess time at school.

Keywords: spaces, toys, school playground, gender.





Room 2.2 - 16:30h

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An app for deaf children: the country mouse and the city mouse

The communication that we intend to present focuses on the interactive application developed in doctoral course inserted in Doctoral Program in Design at the University of Aveiro.

At the beginning of research during the bibliographical revision (Harbig, Burton, Melkumyan, Zhang, & Choi, 2011) and in contact with childhood educators skilled in communicating with deaf children, we identified the need to conceptualize and produce original interactive digital devices for deaf children, particularly for the cycle of childhood.

The fact that these children have much difficulty in the acquisition of oral language, being communication the main challenge, causes therefore difficulty in acquiring and understanding of concepts and the acquisition, assimilation and consolidation of knowledge. I.e, at the level of visual literacy these children are confronted daily with challenges that for hearing children are more easily surmountable.

Thus, inserted in this research is under development the draft design of a tactile narrative (application) that operates in the construction of knowledge and play paths of each of these children.

To develop the first prototype, and do the necessary tests to assess some empirical assumptions that we had, we selected the story "the country mouse and the city mouse" as the first narrative to being prototyped. The selection of this story was based essentially on the richness of the text and of the possible scenarios to illustrate that would allow children to handle different situations and thus have contact with many new concepts.

One of the concerns in the development of this prototype, which stems from the ongoing investigation, was, although we are designing for deaf children and knowing that it carries a number of constraints, that we can make this application be universal and be used by all children in this age group.

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Production and use of toys: collaboration between universities, toy manufacturers and the Ministry of Education in Brazil

The collaboration between the universities and the Ministry of Education - MEC provided the approval of the National Curriculum Guidelines for Early Childhood Education in 2009, which indicates in Article 9 - the playthings and interactions as axes of pedagogical practice in Early Childhood Education, which refers to the need to produce quality toys, for institutional use for children 0-5 years old. Given this fact four actions are made: 1) teacher training ; 2) production of practical guidance for teachers ; 3) toys's list and the system of purchase of such materials and 4) reorganization of toys classification standards for manufacturers.

Teacher training was coordinated by MEC. A practical guide of toys has been prepared by the university and architect, distributed by MEC to all teachers of early childhood education, toy manufacturers and other sectors to understanding the importance of toys for each child, their grouping , considering ethnic , family, gender, social and cultural diversity . The same team draws up lists of toys manufactured in Brazil to the schools. The discussion on the production of toys make changes and reflections on the classification system of toys - the ICCP - International Council for Children's Play, used by companies with

national and international impacts. Meetings between members of the MEC, the university and manufacturers have spurred discussion, reflection and the need to produce best quality toys.

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A Toy Semiotic, Revisited

In 1984, Brian SuttonSmith published "A Toy Semiotic" in *Children's Environments Quarterly*, making this claim:

Play as a kind of assimilation has the potentiality to retreat increasingly from its original objects of reference. The toy itself which signals the first such departure, then makes possible a series of increasingly remote responses depending on the resident fantasies within the players' experience (SuttonSmith, 1984, p. 19).

This essay revisits this claim in light of the explosive growth, since 1984, of games and game industries and the relatively (and somewhat curiously) lesser impact of digital media on toys and toy industries.

Certainly, over the past quarter century, digital media have had a large impact on toys and toy production.

The USA National Toy Hall of Fame, for instance, now includes the Atari 2600 and Nintendo Game Boy alongside alphabet blocks and jacks as "classic icons of play" (The Strong, 2013). Yet, while sales of toys and games track closely, the exemplars of these two objects of play are dissimilar. Early, commercially successful digital adaptations of popular toys and toy forms (e. g., recasting the teddy bear as Teddy Ruxpin (1985)) have yet to supplant their nondigital predecessors as overwhelmingly as *World of Warcraft* (2004) and similar MMOs have supplanted *Advanced Dungeons & Dragons* (1977) and paperandpencil wargames.

There are several dimensions without need of reference to digital media along which toys and games might be distinguished. These include toys being associated with younger players (relative to game players), the physicality of the toy (relative to the game), and the rule-dependent nature of the game (relative to the toy). This essay argues that these and related distinctions are rooted in the unique semiotic properties of the toy and the game. These two similar but distinct semiotic forms then demonstrate a greater or lesser affinity with the mechanics of digital media.

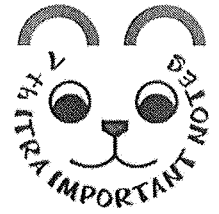
While games and digital media display a critical synergy, toys benefit much less from digital media transformations i. e., in accordance with SuttonSmith, toys allow for more "idiosyncratic fantasies"

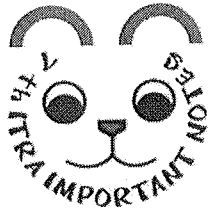
(1984, p. 21) than do games. This then requires toys to function outside the syntactical confines of game rules and their associated digital algorithms. In most circumstances, in fact, digital media impose a fundamental dissonance during toy play: a context of control.

The final section of the essay examines semiotic conflicts between toy play and game play and how digital media designs have recently attempted to assimilate and assuage these conflicts, either through the design of toylike games (e. g., "sandbox" games such as *Minecraft* (2011)) or through the design of gamelike toys (e. g., *Tamagotchi* (2004)). A close analysis of these hybrid forms questions their ability to provide the same semiotic freedoms and constructions as do more conventional and traditional, nondigital toys.

SuttonSmith, B. (1984). A toy semiotic. *Children's Environmental Quarterly*, 1(1), 1921.

The Strong. (2013). National Toy Hall of Fame: Inducted toys. Accessed December 1, 2014 at <http://www.toyhalloffame.org/toys>.





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Room 2.3 - 16.30h

Madalena Cunhal – Toy Museum, Seia, Portugal
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Toy Museum of Seia: a word of magic and memories

Following the cultural policy developed at the time, the Toy Museum of Seia is a result of the political will of the then Mayor, Eduardo Mendes de Brito and opened its doors on February 9 th, 2002.

This museum institution was conceived and structured not around a static and outdated view of an area just aside for conservation, storage and exhibition of cultural objects but under the broader perspectives of New Museology concerns which include educational, cultural and social aspects.

Due to its specificity – being related to ludic culture of human beings, especially with the objects of fun and games - a toy museum should be a dynamic and creative design that appeals to the imagination of children and fosters in older, the 'sweet return' to the happy times of childhood.

Thus, the Toy Museum of Seia is an interactive space designed for all ages that encourages curiosity, imagination and reflection of the public and where dialogue and complete answer to the questions of children and adults are not exhausted on the first visit.

In fact, the Museum was able to establish a strong bond with all visitors, making both children and adults will visit it again and again regardless of their place of residence.

Children come not only to enjoy the exhibited objects, but also to be able to play in the appropriate spaces for the purpose and to participate in the activities proposed.

In turn, adults come to remember, in an attempt to relive the happy days of childhood. Valuing this period, play activities and the right to play; preserve the memory of games, toys and games; to promote engagement activities with the population; study, preserve, exhibit and communicate cultural and natural heritage; become a space for culture, education and leisure, are the objectives of this museum, unique in the District of Guard and Central Region and the second in the national panorama, with an estate of about ten thousand toys distributed in 8 rooms, is being opened to the public for 12 years and has already had about three hundred thousand visitors, of all ages and locations both nationally and internationally.

Sandra Rodrigues – Portuguese Toy Museum, Ponte Lima, Portugal
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Portuguese producers of toys of the twentieth century

The manufacture of the Portuguese Toy called "Industrial" begins in the late nineteenth century, still far from the European "Industrial Revolution". Portugal was essentially a rural country, facing a rudimentary agriculture without major technological ambitions. In Portugal the series production is intertwined with the handmade, as these industries consisted mostly of people from the same family, whose knowledge was transmitted from parents to children, to nephews, to grandchildren...

Industries with large production were few as well as the markets that consume this product.

It is precisely with the emergence of plastic, in the 50s, that the city of Leiria finds its entrepreneurial growing exponentially, largely due to the long experience in the manufacture of molds for glass.

There were several the destinations throughout the twentieth century, first the national markets, the big cities and local fairs. During the “Estado Novo” political regime, the limitations imposed by the World War II and the Spanish Civil War cause that major productions were consumed by the national market and in particular the national overseas colonies.

The decay of our industries began with the isolation provoked by the nationalist politics of António Salazar, which banned the entry of new technologies applied to the toy industry. In addition to this factor, there was the manufacture downgrade and the loss of colonial exports as well as the globalization of international markets.

These are some of the concepts that structure the permanent exhibition of the Portuguese Toy Museum which is yet made up of a playing area at the end of this route.

The museum has been open since June 2012 and has been visited by 40.000 visitors.

www.museuspontedelima.com

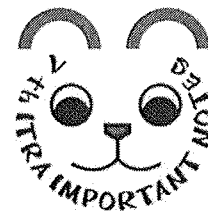
<https://www.facebook.com/museus.pontedelima?ref=hl>

Teresa Almeida d’Eça – Biscainhos Museum, Braga, Portugal
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A Subsistence Production | The Portuguese Toy

Abstract: The scope of this paper is to contribute some data relating to toy manufacturers who worked since the late nineteenth century until the second half of the twentieth century. Silent and humble people engaged in a production of survival in a prevailing situation of anonymity, giving evidence of resourcefulness and qualities of persistence.

Keywords: Portuguese Toys; manufacturers; manufacturing techniques





BRIO Prize
Session awards
23 July 18.00

chair: Cleo Gougoulis & Dag Ivarsson

2013

Sudarshan Khanna - National Institute of Design, India
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Introductory note by Cleo Gougoulis

Video clip by Surabhi Khanna

2014

Michel Manson - Professor Emeritus, University of Paris 13, France
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The History of Toys: 46 Years of Research

It is not simple to think about the work of a lifetime and draw points for a presentation that will be useful to the audience and contain information and highlights of a career in historical research without avoiding possible pitfalls of complacency and self-blindness.

It is thanks to the work and the encouragement of Pierre Nora² that French historians began to practice this exercise called in 1987 "ego-histoire" (self – history) whereby they explained their vocation and narrated their personal links with history to their readership. Philip Aries inspired this initiative through his work *Un historien du dimanche* (A Sunday historian) (1980). Pierre Nora's *Essais d'ego-histoire* was badly received by critics however, a fact which led

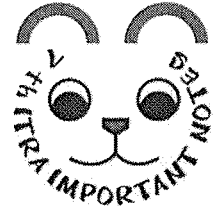
² Pierre Nora, direct., *Essais d'ego-histoire*, Paris, Gallimard NRF, 1987. Se sont livrés à cet exercice Maurice Agulhon, Pierre Chaunu, Georges Duby, Raoul Girardet, Jacques Le Goff, Michelle Perrot, René Rémond

Nora to respond to his critics in 2001 by asking the question: « L'ego-histoire est-elle possible (Self- History: Is it possible?).³ Is it possible for a historian to create a history of him/herself? Between the embeddedness of the self in the Social and the psychoanalytic investigation is a history of the self possible for historians? Briefly my answer to this question -in the short time of my presentation- is "NO".

Because it is important to develop, analyze and illuminate the intellectual paths and the trajectory of a career, the encounters and contingencies in a life course. Therefore, I cannot but allude to and perhaps highlight some tracks.

During my presentation I will first describe the contexts and [theoretical] frameworks which shaped my research. Secondly I will show the difficulties and the interesting points of the *longue durée* in a historical research starting with Classic Antiquity and stretching recently to the history of toys in the 20th century. Furthermore, I will lay particular stress on the methodologies used in the work of a historian. A trajectory of 46 years of research has been inevitably marked by changes in theoretical questions, the constant broadening of themes and the necessity of adapting themes and questions to theoretical approaches to children and childhood developed by the social sciences during this period.

³ *Historiein*, vol. 3, Athènes, 2001, p. 19-26



ITRA-BTHA
Prize Presentation
24 July 9.30

chair: Jeffrey Goldstein (Utrecht University, The Netherlands. J.Goldstein@uu.nl)
Committee members: Gilles Brougère, Cleo Gougoulis, Lydia Plowman, Sudarshan Khanna.

Senior Prize 2014

Marc Steinberg - Concordia University, Montreal, Canada
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Anime's media mix: Franchising toys and characters in Japan, 2012. Minneapolis: University of Minnesota Press.

A study of 'Astro Boy' and its various persona and licences in Japan. It is almost impossible to look at commercially available toys in isolation these days. *Anime's media mix* is itself an interdisciplinary mixture of marketing, media theory, consumerism, and anthropology in international and historical perspective. Toys are, literally, at the centre of the book as chapter 3 deals with character toys and their links to other media in an approach that is rich in detail. Although the focus is on the 1950s and 1960s, this approach is equally applicable to technological developments in toys and games on different platforms and across different media.

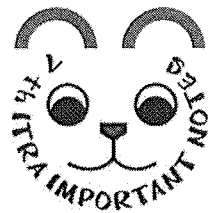
► copies of Marc Steinberg's book chapter available at Reception desk

ITRA-BTHA Student Prize 2014

Koumudi Pattil - Indian Institute of Technology, Powai, India
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Craftsmanly thinking: Studying the dilemma of change and identity in Banarasi Khilonas (toys). [doctoral thesis, 2013]

A study of workshops in Banarsi, India, where craftsmen turn out traditional toys. Toys in Pattil's work emerge as means used by local craftsmen to negotiate their identity in the face of a changing global context exemplified by the growth of a tourist market. Banarasi craftsmen incorporate changes by assigning different uses to toys. Counter to dominant perceptions of traditional production methods as conservative Pattil argues that the structure of the traditional toy assembly line leaves scope for change and innovation.



24 July

11.30

Room 2.1	Room 2.2	Room 2.3
<p>chair: Mark Allen</p> <p>Mark Allen Serious Fun Research Labs, UK <i>Toys and 3D Printing</i></p> <p>Päivi Marjanen / Henni Sumentola / Laura Saarinen Laurea University of Applied Sciences Finland <i>Fairytales Forest as a method for children's sociocultural learning</i></p> <p>Mariann Martin Radford, Virginia, USA <i>How integrating the creative, empowering, diverse 'silence' of toys--real and/or imagined--'in play' can 'speak loudly' in many languages.</i></p>	<p>chair: Tizuko Kishimoto</p> <p>Tizuko Kishimoto / Giovanni Eldasi São Paulo State University, Brazil <i>LUDILIB -- the International Library of Ludic</i></p> <p>M^ª do Carmo Kobayashi São Paulo State University, Brazil <i>My toy is a book</i></p> <p>M^ª do Carmo Kobayashi / Celia Morales/ Maith Oliveira São Paulo State University, Brazil <i>University library: reading and playing space for toddlers</i></p>	<p>chair: Michel Manson</p> <p>Oriol Vaz / Michel Manson Universitat de Barcelona / Université Paris 13, France <i>Images of toys in Spanish painting (XVI-XIX centuries) : An iconographic language to translate into</i></p> <p>Ibrahim Sabatin Hebron University, Palestine <i>The effectiveness of using Toys in developing Palestinian students communication skills and retention</i></p> <p>Abhay Kothari Manthan Educational Programme Society, India <i>Toys as Change Agent for Children (An Indian Model)</i></p>

Room 2.1 – 11.30h

Mark Allen - Serious Fun Research Labs, UK
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Toys and 3D Printing

One technological advance which has potential significance for the toy industry, other than electronic and software development, is arguably 3D Printing. Over the past five years there has been a proliferation of 3D printing companies, printer manufacturers and internet based web services. These advances in 3D printing technology are due to the rapidly falling costs of printers and materials, improved portability and reliability of the technology; but in no small part, in the expiry of early patents. This rapid advance appears to have caught the attention of the toy industry and a number of companies are exploiting the interest.

3D printing itself, is not a new concept, it is in effect a rebranding of RP (Rapid Prototyping). RP technology became commercially available in the early 1980s and afforded manufacturers and designers the ability to produce parts, to test proof of concept, mechanical fits and ergonomics. The RP process takes virtual objects, designed in a CAD (Computer Aided Design) software package, and produces a solid object, using an additive process. An additive manufacturing process, builds objects in successive layers to form a final shape (traditional manufacturing methods are described as subtractive, for example, drilling or machining).

While there are a number of RP technologies available, the two most popular utilised currently in the toy industry are; FDM (Fused deposition modelling) and PP (Plaster-based Printing). FDM is based on extruding, through a heated nozzle, a molten polymer strand which hardens to form layers. The nozzle head position is determined by precision motors via computer control software. After each layer has been deposited, the printer bed lowers and the next layer is built. Manufacturers of FDM printers include; Stratasys, Makerbot, Cube, Ultimaker. In PP, an inkjet-like printer head passes over a powder bed, selectively depositing a binding agent onto the powder, in the shape required for a particular layer. A fresh layer of powder is spread across the top of the model and the deposition process repeated for each layer. As in most RP processes, the layering and printer head are positioned using sophisticated controlled software. Once complete, the unbound powder is shaken off the model. MIT (Massachusetts Institute of Technology) developed PP printing and Z-Corp obtain an exclusive licence. Arguably, PP currently has a small advantage over FDM in that multiple colours can be printed interchangeably.

Some advantages of 3D printing, include; the ability to produce complex objects which are impossible using traditional manufacturing processes, fully working mechanisms that do not require assembly (gearboxes, automata etc), flexibility to customise low batch volume parts (toy parts), three-dimensional objects can be produced on small desk-top printers, electronics can be embedded inside objects. While the media are currently extolling the benefits of 3D printing, there are some disadvantages that should be considered; the mechanical properties – toughness, flexibility – are at best 70% that of an equivalent injection moulded part, surface finish resolution is determined by the height of the layers – curved surfaces are comprised of small steps (post-processing can often be expensive and require skilful technicians), there is no economy of scale as costs are determined by the volume of material used (unlike injection moulding in which piece part cost decreases in proportion to batch size), and the process may not be as rapid as the technology is entitled.

Other than the traditional use of RP in assessing proof of concept, the technology has been used to build bespoke automotive and aerospace parts, jewellery, prosthetic limbs, firearms, food (chocolate and sugar designs), bone replacement, toys, and the list is practically endless. Regarding toys, a few examples: In the UK, McDonald's announced, at the end of 2013, it is investigating the use of in-store 3D printers to create bespoke Happy-Meal toys for

customers. The children's charity Kid's Company produced toys for disadvantaged children for Christmas 2013. ThoughtFull Toys have produced a finger-powered toy car with interchangeable parts, Makies customisable dolls, Shapeways Transformer and Lego accessories, Makerbot's online catalogue of ready-to-print toys, Gentle Giant Studios' repertoire of movie franchise figurines, and Disney are developing software to enable people to print their own mechanical toys.

The market adoption of 3D printing over the last five years is quite evident, however the future is unclear, whether the technology reaches a development plateau, or the costs continue to drop and the technology becomes ubiquitous, as the proponents of 3D printing would have us believe – irrespective, already, there have been significant changes in how we view product design and manufacture. People can create and invent their own personalised toys, share toy ideas with others across the globe, 'send' toys electronically, learn new skills in designing toys, potentially evolve novel ways of playing with objects. In some small way, 3D printing encapsulates the essence of toys; the ability of people, of all ages, to create, invent, share ideas and play.

Päivi Marjanen / Henni Sumentola / Laura Saarinen - Laurea University of Applied Sciences Finland
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Fairytales as a method for children's sociocultural learning

This paper will present the tool, which Laurea University of Applied Sciences students have created in Finland. The aim of this tool, Fairytales Forest, is to support emotionally safe environment in early-childhood years and pre-school age. The method has been developed with children and special day care teachers by teachers' group interviews and children's interviews which were based on photos taken by the children themselves. The tool was also tested and evaluated in two different countries Botswana and Finland.

The process of creation for the Fairytales Forest is based on the sociocultural theory of Vygotsky. One important aim of this tool is to improve children's learning in peer groups and increase children's peer group collaboration skills. According to Vygotsky's sociocultural theory (1978, 92–96), children can test their own abilities in a peer group. These activities include social, emotional and cognitive processes. A child has an active role in actions. Learning is focused on social interaction. Playing has a big role in a child's growth. While playing, a child can solve problems. The play elements in Fairytales Forest are different kinds of tasks where children can use imagination to solve problems to help Fairytales Forest animals, who are bullied by "the wicked lion". Toys are used for an action guiding and story driving in this tool.

In this paper we will evaluate how this tool improves children's learning in a sociocultural context. The observation method is based on Verba's (1994) classification of learning. The analysis has built on the following three categories: observation/elaboration, co-construction and guided activity. The evaluation has been done by video observing of five to six year old children in kindergarten, in six different places in southern Finland on autumn 2013. There were six different control points in this tool and a video recording were made from each control point.

Verba, M. 1994. The Beginnings on Collaboration in Peer Interaction. Human development 1994:37:125-139.

Vygotsky, L. 1978. Mind and society. The development of higher psychological processes. Cambridge: Harvard University Press.

Toys communicate and assist many/multiple things to individuals in an endless array of human conditions

Having traveled, played and studied extensively throughout the United States, Asia, Europe and the Middle East, this paper will focus on the numerous physical, emotional, rehabilitative and psychological benefits of toys/play. A comparable, extensive variety of toys were used in travels to and throughout each country and situation. Toys included puppets, marionettes, balloons, 'magic' tricks, small musical items, pull-along toys, coloring books, pencils, colored markers/crayons, finger puppets, dolls, toy vehicles, baby pacifiers, holiday props/costume parts, rubber gloves, socks, shoes and many other such items. Other toys were created and custom designed depending on available resources, situation and unlimited imagination.

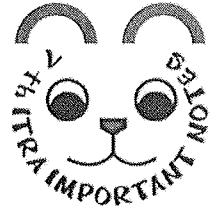
Further, using creative performing art skills to include improv, theater/dance techniques, and ventriloquism, many rehabilitative muscular control problems were minimized, perhaps dismissed. Toys 'communicated' extremely well everywhere.

Some of the many educational/participatory/rehabilitative opportunities utilized included:

- *academic institutions (performing art/drama/theater students)
- *medical/physical related areas (ease pain, discomfort, anxiety, fear, loneliness, other stressors)
- *juvenile outpatient clinics
- *pre/post surgical
- *obstetrical
- *senior facilities
- *rehabilitative facilities
- *muscular impairments ('fun' exercises)
- *disabled individuals (missing limbs/deformities/wheel-chair bound, cancer surgeries, hospice)
- *speech pathology (stuttering)
- *recreation departments (motivated/encouraged student participation)
- *athletic events (foster well-being)
- *retail venues (entertain customers/encourage sales)
- *transportation modes (airplanes, buses, trains, ships, 'road rage')
- *other community/intercultural organizations/functions (foster well-being/friendship)

For individuals/situations as noted, toys can establish human relations, build social interactions, provide therapeutic relief and/or physical rehabilitation. Thus, by continuing my on-going research, I hope to discover new uses and benefits of these collective integrated toy/play modalities.





Room 2.2 - 11.30h

Tizuko Kishimoto / Giovanni Eldasi – São Paulo State University, Brazil
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LUDILIB – the International Library of Ludic

The declared importance of toy in child education demands a continuum effort of research and teacher training in order to promote the quality of the educational process based on a ludic approach. Especially in childhood education the toy, the play and the interaction are considered the axes of pedagogical practices in the National Curriculum Guidelines of Childhood Education in Brazil. With this vision, the LABRIMP – Toys and Pedagogical Materials Lab of University of São Paulo School of Education, has created the LUDILIB – The International Library of Ludic, and the university offers a toy library and a toy museum to prepare teachers to basic education in undergraduate and postgraduate levels. A Web Digital Library available at www.labrimp.fe.usp.br/ludilib, the LUDILIB is concentrated into a unique repository to free access and full-text scientific production about the toy and ludic phenomenon harvested from other digital libraries of about 4,500 universities and research centers around the world. It is possible due the Open Archives Initiative (www.openarchives.org), an international consortium which enables the institutional digital archives to be shared as well as filtered in order to build thematic libraries. In the case of LUDILIB, a Semantic Web Filter was constructed allowing a worldwide innovative digital library dedicated to the ludic and promotion of quality of education. The digital tool became a widespread resource of research and teacher life-long education in Brazil since it's available on internet.

Keywords: ludic education, life-long education of teachers, educational resources....

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My toy is a book

The research "My book is a toy" goal is: to provide the continuing education of teachers of municipal preschools, with a focus on oral language acquisition and enjoyable experiences with written language. The term "pleasant experience" is used in Quality Indicators of Early Childhood Education (BRAZIL, 2009, p. 40) to designate diverse experiences in which proposals are "... varied activities, providing the space and the materials needed in order to suggest different possibilities of expression, play, learning, exploration, interactions of knowledge" in the city of Bauru, SP, Brazil, in the period from 2011 to 2013. The methodology was action research (MAXIMO-ESTEVEZ, 2008), in which actions in development occurred in three steps, initiated by the approach to the participating schools for the identification and description of the experiences that children had with oral language and written and what were the playful objects that supported such experiences understood here as toys, games and books of children's literature, books toys, tongue twister, among other songs, because as Imberión, (2010) suggests the formation of problematic situations in context in which they are produced enables sharing evidence and information and seek solutions to the problems encountered. For the evaluation of experiences with oral and written language the instruments used were designed based on the Infant/Toddler Environment Rating Scale - ITERS-R (HARMS, CLIFFORD; CRYER, 2003), in "Listening and speaking", in Indicators (BRAZIL, 2009), in section 2 "Dimension multiplicity of experiences and languages" (BRAZIL, 2009), and interviews with the teachers on the topic. Data

collection occurred in three schools during the year 2011, where 6 groups of children were observed between 18 to 36 months, and their teachers answered the instrument directed to them. The second step, in 2012, was the categorization of the data, it constituted the starting point of the training with the schools' principals and teachers. From the results, which showed low scores on both scales and answers from teachers, collections of books and toys that make available for the training of teachers and administrators. The third stage, in 2012 and 2013, was intervention studies with participant teachers and administrators of the involved schools. In quarterly meetings, the initial research results were laid down, preserving the identity of the teachers observed, but pointing out how the experiences with oral and written language and the playful objects proposed by teachers to children in primary education schools occurred. For the selection of books and toys, which were the resource for the training of teachers and managers involved, appealed to researchers as Aguiar (1982), Martins (2005), Kobayashi (2012; 2013) among others, as the toys and ESAR the games in facet A, Exercice, Symbole, Assemblage and the Rule (GARON, 2002; KOBAYASHI, 2011). The data showed that the teachers do not make use of the different text genres, because as Bakhtin points (2000) all texts that make oral or written, present a set of relatively stable characteristics, whether or not we are aware of them as tales, rhymes, tongue-twisters, riddles, stories of creatures, animals, and Brazilian legends, tales of other people, these are experiences that children need for contact with oral language and to expand their linguistic repertoire and later with writing. Some teachers work with music, dance, books, TV shows, however, there is no continuity and deepening the work occurring as specific activities, they have these text genres (BAKHTIN, 2000) and body, but do not explore these activities by asking, for example, if they liked the song or dance if they know other songs or dances. As for games that are not exploited as well. Children when playing rules-based games, play the way they want, no discussion about the rules, they play to pass the time with no interventions of the supervisors. In the latter year the actions were followed at school, and as the reports provided training, noticeable changes in the planning of educational and recreational activities in schools were achieved, sign of changes were the replacements of objects used, dolls, cars, bicycles, carts, kitchens and their paraphernalia among others, the same occurring with objects for reading books and books-toys.

Key-words: Toddlers. Toys as verbal and non-verbal language. Books toys. Literacy

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University library: reading and playing space for toddlers

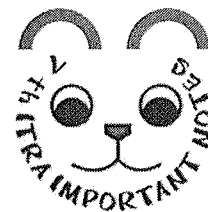
In this paper we will explore the educational and ludic results of a university and community extension research project entitled, "Libraries as a way to enjoy reading," conducted with children in their first three years of life. The project, ongoing since 2008, was developed by the academic community of São Paulo State University - UNESP, Faculty of Science, Department of Education - Bauru - SP, Brazil. It aims to plan, execute and evaluate efforts organized through officials of the Central Library campus of UNESP – Bauru to educate teachers, students and community members to train what we are calling "reading mediators" for pre-school-age children. The project involves meetings with babies and toddlers, parents, and community members to evaluate their experiences working with a diverse set of programs and projects focused on early reading motivations. These include a number of programs that have been developed internationally, including Born to Read (USA), Bookstart (UK), Born to Read Nati Per Leggere (Italy), Meu brinquedo é um livro (Portugal), among others. For this project, staff training was framed in terms of the theoretical works of such play theorists as Vygotsky (1994), Bondioli and Mantovani (2010), Kobayashi (2013) among others, who all explore the efficacy of adjusted service spaces for pre-schoolers and their families in the community. We know that children from 36 months to four years old do not conventionally read; to them, books are seen as toys, and the storytelling, rhymes, and tongue twisters are all found to be incentives to handling books, magazines and other texts at this period of life, because this is their first contact with the written word and visual texts. As children of this age are both encouraged and actually play with their books, a fruitful approach to toddlers' books would be to consider them as toys.

The results in these years exceeded the most optimistic forecasts with regard to the participation rates of children, families, and community members in the project. Programs involving academics and members of their communities, on the one hand, forged stronger links between the Academia and the broader Brazilian society. This is an important outcome given the high illiteracy rates in Brazil. And, on the other hand, this project has reinforced and stimulated new research aiming to improve educational and recreational processes with children, their families, and the community.

Keywords: Play. Literacy practices. Training of reading mediators. Books as Toys for Toddlers

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Images of toys in Spanish painting (XVI-XIX centuries): An iconographic language to translate into

Toy images reflect the material existence of objects in space at a specific period of time. However, they also have a remarkable symbolic potential, which is constantly evolving over the centuries, transmitting cultural messages from an iconographic language, which needs to be interpreted.

Regarding the Iberian peninsula, specifically the Spanish context, the baseline studies on toys have only barely explored the semiotics of this object in the field of art. Our contribution aims to shed light on this area as part of the Hispanic culture, highlighting the evolution of the toy-artifact through paintings.

This is the artistic medium most strongly subject to the constraints of its sponsors, who saw the opportunity to strengthen their religious and socio-political aspirations. The establishment of a body of images, achieved through a lengthy survey of museums and private collections in Spain, allows us by its vastness (including over 350 paintings or graphic works) to identify some "modes" of representation through plastic media types and types of languages related to them, throughout a period of approximately four centuries (XVI-XIXc.).

For simplicity, we will distinguish two broad categories, which justify the presence of toys in paintings: children's portraits and scenes from daily life. Both of these categories are responsible for different messages, which have changed over time.

First, the child portrait with toy(s) is examined, focusing on the princely children of the Spanish Golden Age, which are immortalized and adorned with bells, rattles and drums. This first battery of musical toys has been enriched throughout the centuries; traditionally arising within aristocratic families as well as undergoing a shift in middle-class families of the eighteenth and nineteenth centuries, especially after the romantic rupture of Francisco de Goya. Thenceforth, other toys have gradually appeared in portraits: dolls for girls, rocking horses or rollers for boys, and also small carriages. But we inquire about the meaning of the toy's presence in this type of visual representations, helping us to compare with other cultural areas.

Simultaneously, the "staging" of the toy continues to enrich and deepen throughout the study period. In the seventeenth century, particularly in the works of Murillo and Nuñez de Villavicencio, the representation of play and games opens with "street children". Although this occurs in the virtual absence of the toy trade. With our contribution, this period puts us ahead of a second category of representations: the "live" scenes with one or more toys. The aim is to capture a vivid episode in a child's life: with other family members, alone, in the street or in the domestic space, in ordinary reality or even in fantasy worlds, as evidenced by the festive Christmas scenes or the Magi. This "graphic language" weaves a network of representations that will become the basis of the appearance of the toy in the illustration of children's books sector after 1880 and especially in the twentieth century in Spain, thus allowing a new relationship between text and image.

Our research retraces for the first time, a history of the appearance of the toy in Spanish paintings, trying to identify common elements belonging to European culture and specifically those that are characteristic of the Hispanic culture. Finally, addressing the question: what were the painters trying to portray? What exactly did the Spanish artists see in the child's world that drew them to the ever-growing imaginary world of toys?

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The effectiveness of using Toys in developing Palestinian students communication skills and retention

This study aimed to investigate the effectiveness of using toys in developing Palestinians students communication skills. . It also examined the long-term effect of the toys on the retention of the vocabulary. The researchers purposively chose 80 third graders from Quziba School for girls in Hebron area for the experiment and randomly chose two classes from the third grade classes. The sample of the study was 80 students, (40 students in each one. Educational toys were used in teaching the experimental group, while the traditional way was used with the control one in the first semester of the school year (2013-2014).

The experiment lasted for six weeks. After two weeks, a delayed test was administrated to the experimental group to measure retention. The results of the study revealed that there were significant differences in mean scores of vocabulary test in favor of the experimental group in the post application. It also showed that there were no significant differences in mean scores between the post-test and delayed test of the experimental group. And this was due to the method of using toys in teaching vocabulary. In the light of those findings the study recommended the necessity of using toys in teaching English language to make better outcomes in students' achievement and to shed light on techniques that emphasize organizing information for long learning (retention).

Keywords: Toys, Teaching English, Retention

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Toys as Change Agent for Children (An Indian Model)

Young people of the world are our future. The future technologies, economics, culture, vision, development, etc. is all dependent on the young people. Educational institutes today have become mark and degree producing factories. In educational context, a child is first asked his marks gained in the examinations rather than what has been learnt. In this scenario it is very important for us to educate the child in a multi dimensional approach. It is not the marks which would build our future, it the understanding in a child's mind which is the real future. Manthan Educational Programme Society, India is an NGO which focuses on non-formal science communication and we try to use several different medias for communicating science to children & students of different cultures and communities. Through this paper, we would like to share some projects where we try to use TOYS as one of the main medium of SCIENCE COMMUNICATION. Learning Science While Playing: A traveling Exhibition on Indian Folk

Toys used for Science Education Toys play a major role in the life of children, be it of clay, wood or plastic. Many of these toys have scientific principles involved in them. While playing with these toys, children knowingly or unknowingly get to learn science. With the change in time, the toys have been transformed from natural materials to

manmade materials like plastics. But even today, one can find the local, traditional toys in places like fairs, haats (bazaars) and villages. In this traveling exhibition "Learning Science while Playing" we tried to use traditional toys to explain different science principles to children in a play way manner. We explained concepts like energy, resonance, motion, gravity, aerodynamic, etc. to children through this exhibition. The concept of the exhibition was more of "Go ahead, Play, Explore and learn" rather than just providing scientific information of the toys. In the exhibition we also conducted several workshops where we educated children to make different traditional science toys, so they can act as the communication agents for this concept for their friends and

family. This exhibition was not only showcased in India but has also become a permanent exhibition in Fabrica Science Centre, Aveiro, Portugal where we found out several cultural bridges between two completely distant countries. And there now Fabrica tries to communicate different ideas on Culture and Science through the medium of Toys. Toys are always a part of child's growth and child's learning process and it has a potential to inculcate imaginative thought in a child's mind to build a bright future. Toy Kits an approach for National Outreach: We at Manthan Educational Programme Society, India have also also developed several Toy Kits which have been produced in millions across the country. The approach of the kit is to develop science activities which are printed in paper format. On folding or assembling the paper activities, a child can make a small toy or a gadget which will give him pleasure an knowledge. These toy kits reach the door steps of child by postal service even in the remotest area of the country. We try to bring an approach of a science museum in a toy kit. Several such approaches used by our organization has brought a new dimension to educational communication. These activities have been a gateway of several micro and macro level social changes.



24 July

14.30

Room 2.1	Room 2.2	Room 2.3
<p>chair: Lieselotte Van Leeuwen</p> <p>Symposium 1 <i>"Can Design for Play Foster Rebelliousness"</i></p> <p>Artemis Yagou MHMK Macromedia University for Media and Communication, Munich, Germany <i>Creative or Disciplinary? The Example of Construction Toys and their Boxes</i></p> <p>Lieselotte Van Leeuwen / Mathieu Gielen Dept. of Psychology, University of Sunderland, UK / Department of Industrial Design, Delft University of Technology, The Netherlands <i>Design for Rebelliousness in Play?</i></p> <p>Rémi Leclerc PolyPlay Project, School of Design, The Hong Kong Polytechnic University <i>Flipping the Town Upside-Down, Designing Outdoor Play Tools to Foster Rebelliousness</i></p>	<p>chair: Gilles Brougère</p> <p>Rosana Farenzena / Beatriz Pereira CIEC/IE/UMinho, Portugal <i>Where are the toys? The school for childhood and the restrictions to the generational specificities of childhood</i></p> <p>Gilles Brougère Université Paris 13 Sorbonne Paris Cité France <i>Toys' choice: the Building up of the Children's taste</i></p> <p>Maria Celia Campos / Sirlândia Teixeira Brazilian Association of Toy-Libraries – ABBri, Brazil <i>Games Workshops And Teachers Education</i></p>	<p>chair: Stephen Kline</p> <p>Abdülkadir Kabadayi Necmettin Erbakan University A.K., Turkey <i>Analyzing Preschool Teachers' Metaphors on "Toys" in a Turkish Context.</i></p> <p>Ute Navidi International Play Association <i>Playing with the Media</i></p> <p>Stephen Kline / Mirai Kaneuchi Simon Fraser University, Canada <i>Arguing for Creative Play: On comparing the valorization of creative playthings in Japanese and Canadian on-line parenting websites and child-targeted TV advertising</i></p>

Room 2.1 - 14.30h

SYMPOSIUM 1

"Can Design for Play Foster Rebelliousness"

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Creative or Disciplinary? The Example of Construction Toys and their Boxes

"Construction", "technical", or "technological" toys, such as sets of building blocks, originate from the world of building and machinery. They are inspired by the architectural and technological environment and developed on the basis of the opportunities these environments afford for play. The paper focuses on the boxes of construction toys, with special emphasis on the collection of the Deutsches Museum, Munich.

Boxes for technical toys are not mere containers to protect and carry the toy, they are indispensable and crucial components of the product; they support the significance of the playthings they contain and contribute to their functions and symbolism in multifarious ways. These boxes are thus central in the creation and dissemination of relevant knowledge: what the toy is and how it functions; who is supposed to use it, when, where, and how; what kinds of behaviour by children and parents it encourages; how it affects the development and diffusion of specific attitudes towards science and technology; what kind of relationship the toy has with wider social or political agendas. The paper will present examples of toys and their boxes from the Deutsches Museum and other toy collections and discuss these and similar questions.

The paper particularly aims to generate discussion on the relationship between the normative aspects of toy boxes and the fundamentally spontaneous nature of play itself. How does the ordered, standardized, and disciplinary character of the box relate to the supposedly undisciplined and free character of play activities? Is it possible to distinguish between a conformist knowledge formalized through the box design and a non-conformist, informal, intuitive knowledge resulting from play? It is expected that, by exploring such questions, the paper will contribute to the symposium's theme on the relationship between design and rebelliousness.

Lieselotte van Leeuwen / Mathieu Gielen

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Design for Rebelliousness in Play?

The aim of this paper is twofold: a) to propose an argument for the need to support rebelliousness in children, and b) to explore if and how design for play could support rebelliousness.

At first sight design for rebelliousness seems a contradiction in terms since a design 'asking' to break rules would require conforming to the provided design idea. This would defeat the object of the exercise.

A second argument against it is the fact that children in general are seen to use play as a platform to break rules anyway and are very creative in their use of play objects far beyond designers' intentions. This begs the question if design interference is desirable and if it could make any difference. The beginning of an answer to these reservations lies in the conceptualization of rebelliousness as used in psychology.

The emergence of the ability to say "no" to a request is seen by developmental psychologists as a major achievement in the early development of cognition, agency and selfhood. While the need for a balance between compliance and non-compliance has been acknowledged, the vast majority of psychological research addresses compliance as desired and non compliance as undesirable, risky behavior. This research is closely linked to the process of internalization of moral values. Implicitly, e.g. in the context of peer pressure, it is the act of disobedience to group norms which is seen as the acceptance of and obedience to given moral rules. Thus, even within the moral context the skill to disobey is as important as the skill to obey. This demonstrates the need to address the social skill to conform AND rebel in a more dialectic fashion and separate it from specific normative content.

Apter & Smith (1976) provided an interesting starting point by proposing to understand the tension between obedience and disobedience "as a fundamental process of coping with social influence". From this point of view, rebelliousness is not a maladaptive attitude but the result of a complex decision process balancing co-existing social relationships, rules and goals. Rebellious acts will be analyzed from this starting point and a resulting framework for idea development in design will be proposed.

Using examples of existing rebellious play and design ideas from students on a Masters course on design for play at Delft University of Technology we will demonstrate and evaluate the consequences of the proposed approach for design.

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Flipping the Town Upside-Down. Designing Outdoor Play Tools to Foster Rebelliousness

Have we forgotten how to play? The rise of a Leisure Society, much trumpeted in the 1970s, never came to be. The current economical globalization paradigm has translated into stress, long hours and unhealthy lifestyles, as common conditions for most people around the globe – especially in Hong Kong and China's major cities. Also, while the media and the fashion industries have reshaped sports into a spectacle, leisure activities have become branded commercial affairs, thus defeating the purpose of leisure: as they consume leisure-as-product experiences, citizens are alienated from their individual and communal quest for recreation.

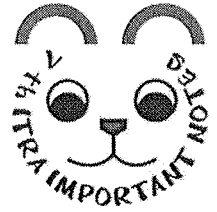
This paper presents the work developed by Hong Kong Polytechnic University School of Design's undergraduate Industrial and Product Design students in the Design for Leisure subject. It will highlight how students appropriated the project on their own urban terms, embracing the local Hong Kong urban context, and proposed a number of projects which took the city upside-down with quirky interpretations of such urban games as the 'Situationnist's 'Derive', the Treasure Hunt, or so-called Eco Warriors' 'Green Bombs'.

Students were required to ascertain the relevance of the sports and leisure market to contemporary culture and explore emerging outdoor leisure activities in China to create innovative solutions. The need for healthy lifestyles was combined with the need to claim a work-life balance and re-appropriate the mostly urban environments for leisure activities. A broad range of re-creational activities was considered, from competition or performance sports, to urban drifting, Parkour, or community gardens.

Students were required to harmonize a range of design research areas including the identification of user groups such as extreme users, family groups, or the elderly among others; emerging social trends; technological and market opportunities. Students needed to redefine leisure and recreation in terms of activities and socially engaging dynamics. Students were required to consider outdoor contexts and environments - water, air, land, climate, weather, time

of day, evening, night... and suggested where they could actually go: inner city? Countryside? (40% Hong Kong's small land mass is preserved for country parks that are easily accessible) Suburbia? Underground or up in the air? Whether that world of adventures would be green, grey or dark? Finally, students were invited to develop their projects within a 5-year-in-the-future approach, and consider possible developments in the technological, social, and cultural arenas.

The project aimed at providing Design students with the necessary skills to critically assess how humans have come to separate play from work, and contextualize the social, cultural, emotional as well as physical importance of outdoor play and exercise in modern society.



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Where are the toys? The school for childhood and the restrictions to the generational specificities of childhood

The schooling of childhood embodies essential rights to a generational social category historically relegated by western civilizations. The assertion of the right to education has not been a linear process and conveys contradictions as the reductive emphasis, of the different educational systems, on the student task that instead of facilitating or promoting child participation, fails to acknowledge the child and adversely affects the free expression of their generational social specificities.

Playing, a language so singular as plural of childhood to the self-knowledge and appropriation of the world, for social interaction and as a form of political participation is, despite elaborated discursive resources try to envision it, strange to everyday school life, from the perspective of the generation that manages and legislates on it vertically.

The lives of children at school universalised and initiated more and more prematurely, easily touches a decade and beyond. However there are rare considerations addressing playing which actually pursues the experiences and interactions on that primarily educational context.

A qualitative research, held under the PhD in Child Studies, at Universidade do Minho, with children from preschool, 1st and 3rd grades, produced clear indicators on the fact that the experiences of playing, concerning space, time and materials usually take place in peripheral situations, on the "leftovers" of the practice of the student task.

In the meantime, not even the classrooms, that claim that practice, and are thus prioritized in the financial investment domain, and to the eye of teachers in detriment of informal areas such as patios and gyms, comprise the dimensions of joint-ownership and playful language of the child. As such, the school for childhood presents an educational project which is omitted before the specificities of its protagonists

Confined spaces, equipped with tables, chairs, a whiteboard and a small wall correspond to an overall description of classrooms

Open areas, minimal for the amount of children who use them and equipped with "sample" swings, slides, spring toys and eventually some other toys, describe the scenario where the children's "free time" take place.

The toys, mediators of encounter and knowledge among children, facilitators of an original language, communicating desires, representations, and ways of being, living and acting are rare in the classroom and in other areas of the school. This limitation is absolute for the early years at school and relative to preschool, to the extent that this method comprises a collection of toys in the classroom and access to some educational toys in the playground.

The prevailing principle is institutional resistance to them, in so far as their uses refer the secondary purposes in the organization and operation of the school.

The hygienist logic, which also has favourable look from parents, drives children away from experiences on a natural environment and pushes them to the usage of industrial toys. The time control, handling, material manipulation and expressive language define the boundaries of the immersion in an environment made up so as to guarantee the basic rights of children.

The economic perspective is materialized in offering a playful collection shrunk and vertically defined by a generation that leads the playing.

The pedagogical logic deals with making didactic those elements chosen by the children, which may have passed the scrutiny of unclear criteria between allowed and not allowed in the school universe.

The sum of these reductive logics has the power to produce a split between childhood experiences and artefacts of play. The dispute over the latter in the context of precariousness is preserved as socializing trend.

The transgressor children's responses before the rule that prevents the entry of toys brought from home, at school, refer the school functions to childhood as a place of production and culture not only of practices oriented by the idea of preparing for the future.

Children's tolerant and adaptive attitude before the restrictive context to manifestations of their own specificity and identity conditions, far from being passive, hasn't been sufficient to ensure the right to play at school – they find alternatives for handling and interaction with peers in the classroom despite determinations for individual and silent work, among other resources also used in playgrounds.

As seen through research developed in a Portuguese public school with preschool classes, first and third grades, we must operate changes in pragmatic approach logic, contrary to the child task, the still dominant in the educational processes that generational social category.

We must do things differently, with the effective participation of children, if the goal is the effective guarantee of their condition of higher well-being.

Keywords: Child - School – toys

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Toys' choice: the Building up of the Children's taste

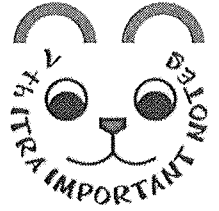
The goal of this paper is to analyse the building up of the toy's choice by the children between 5 to 11 years old. We try to understand how different features are involved, how children detect signs inside toys, packaging, catalogues, advertisements to consider if a toy is appropriate for them and, beyond this, to catch the building up of a taste regarding the toys. The research is based on an original methodology developed in relationship with Toys R'Us (TRU). The objective of the company (the French subsidiary) was to get the media talk about them in connection with the spread of the research findings. For us it was an opportunity to develop a kind of research method impossible to do without a partner like TRU. The children who receive 50 € (as a gift certificate) for their participation to the research, get before the meeting (organise around one month before Christmas) the TRU's catalogue. During a day without school we organize 6 focus groups with each time 4 children (2 girls, 2 boys) and two exceptions with 5 children. Before the interview they was invited to choose three toys or games in the store (the biggest TRU store in Europe situated inside a large shopping centre in the west suburb of Paris). The children came in a quiet room with their 3 toys (in total 76 toys): they have to explain their choice and to react to the choice of the three (or four) other children. The data are the choices of the children and the focus groups.

After the presentation of the choices' conditions, which enable us to show at the same time the interest and the limits of this research and the analysis of the chosen toys, the findings first highlight the signs inscribed inside the toy, which allow the child to make a choice. It concerns the colour, the function, the image or that the toy represented, the character if it is the case, the universe which refers the toy, the underlying values. In a second phase we present the findings about the building up of the choice (based on the signs we present initially), showing the following features: the weigh of the TV, the part of the catalogue, the integration into a set of toys, the collection of toys the child owns, the technical improvement, the knowledge of the use, the discussions with friends or the examples of owning or using toys they give, the licensing, the price and the fact that children take into consideration the adult perspective. We conclude the analysis with some remarks about the way the children build a taste, which become stronger when the children are older. This taste is a matrix of choice, the mean to guide the selection into an overabundant supply. It is connected with the construction of an identity. The toys seem to be a matter of taste and a construction of a self at the convergence of social influences and their appropriation by each child.

Games Workshops And Teachers Education

Between educational psychology's contributions to the promotion of the development of the students and educators teaching practices, it should be noted, in a constructivist approach, the value of the use of the game, combined with problems and reflections, as mediating strategy for students' learning processes. Games Workshops are an experience of continuing education of teachers in the perspective of active teaching, attending elementary school teachers working in contexts of regular education and special education. The focus of those workshops is to promote teachers skills to organize games in the classroom, assumed as a learning situation. From the observation that activities with games at school tends to an spontaneous approach, without intent or planning on the part of the teacher and far from aiming pupils cognitive and learning processes, we seek subsidies in studies about constructivist teaching practices and in the methodology of mediated learning experience (EAM) formulated by R. Feuerstein. The workshops are based on the: 1) experiencing the games by teachers; 2) planning classroom activities according to criteria of mediation and 3) elaboration of interventions to promote students game strategies, together with learning and social abilities, such as argumentation and collective discussion, the use of records and codes for relevant information and the solving of problem situations in game context. The follow-up to the formative process employs procedures such as observations recorded in the classroom, evaluation of results and processes of each teacher in his group of students, discussion and drafting of better adapted strategies. It is noted that the training through games workshops can provide progressive transformation of teacher-student interactions, with increased need for planning teaching strategies, mainly based on enlargement of conceptual and metacognitive vocabulary of students. This paper will discuss the use of problem situations in the context of a board game called Connect-4, in order to illustrate the possibilities of use of active teaching methods, along with contextualized and ludic situations, in the school.

Key-words: teacher's education; board games; cognitive processes and language development.





Room 2.3 – 14.30h

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Analyzing Preschool Teachers' Metaphors on "Toys" in Turkish Context

It is widely known that the children spend most of their time with toys in the preschool period as it is the indispensable part of their plays. Toys can be used as enjoyable educational means in a conscious way since they give the children the opportunity to express their feelings and thoughts comfortably. Further, toys are learning instrument object that stimulate children's imaginations and help them develop socially and intellectually.

The study was conducted to find out the pre-service and preschool teachers' images on "Toys" through metaphors. As a qualitative research, 20 preschool master students and 100 pre-service preschool teachers were given a semi-structured question and they were required to fill the questionnaire as "The toys of children are like.....because they are....." As a result of the research, the data handled from the participants were objected to some scientific process as classifying, sorting coding and analyzing. As a result the comparison was made between pre-service and preschool teachers metaphorical images produced on "Toys". The study is still in process. As a last remark, some suggestions were made to the teachers and parents about "toys" of children.

Keywords: Toys, metaphors, preschool teachers, preschoolers, open-ended

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Playing with the media

International Play Association, the global movement promoting the child's human right to play, saw its efforts culminate in the UN Committee on the Rights of the Child issuing General Comment No. 17 on Article 31 of the UN Convention of the Rights of the Child in 2013. IPA does not have 'policies' on toys or new media, though triennial world conferences have at times passed relevant resolutions, as in 1993 (Melbourne) where 'the increasing development of electronic toys and board games of violent, racist, sexist and pornographic nature' was condemned and a ban on their production and import requested.

Since then, new technologies have mushroomed. A new global playground has emerged: the internet, with networks for social interaction/communication. 1990s internet guidance now looks funny. Growing numbers of children have access to mobiles and online media. Adult fears and concerns often overshadow a rational debate about children's actual use of online media for leisure and play.

New media – like other toys - 'as well as amusing children . . . are used to reinforce cultural messages about proper roles and behaviour.' 'This juxtaposition of amusement and communication makes toys an important element of socialisation; they impart particular tasks and attitudes to children while disguising underlying motives.' Such 'functionalising' of play – contrasted with free, unstructured play that comes from within, is initiated and led by the child – is often critiqued by the play sector. Children depart from the (adult-)intended uses of the constantly evolving communications tools and media. They play. In play, they are exposed to unfamiliar risks which they need to assess just as they would whether or not to jump from a height.

Children play with electronic devices from an increasingly young age. A girl's attempts to use a 'broken iPod', a printed magazine, and a baby's efforts at communication with Angry Birds continue to amuse world audiences. Their frustrations over the lack of interactivity illustrates that children and young people are not passive consumers but actively seek to manipulate online media. One can detect offline play features in their online play, e.g. reflecting the

Theory of Loose Parts . They embrace these modern toys as play things and to communicate with other children. Older children have also appropriated the new media, with technology enabling games and creative, active participation and communication (raising issues of privacy) and in sometimes destructive ways.

Controversially, we highlight the need for a dialogue concerning 'free play'/'play for its own sake' and modern communication and media 'toys', between the 'play sector' and toy developers. Because children and young people already play and communicate online.

Key words: play, internet, children's rights, privacy, communication, toys

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Marketing Creative Play:

On comparing the valorization of creative play in Japanese and Canadian on-line parenting websites and child-targeted TV advertising

Believing that games and toys express something intrinsic to the lived experience of the society in which they are played, Roger Caillois (1961) wrote 'The destiny of cultures can be read in their games – or more precisely in the language they use to discuss their experiences of play'. Yet as historians have also noted, societies have differed considerably in their conceptions of childhood and therefore the values assigned to different kinds of play and playthings. In this respect, the values associated with traditional playthings in countries like Japan and Canada can be very different: whereas western society places emphasis on playthings that promote autonomy, imagination and self-expression, Japanese toys have privileged visual aesthetics, practical skills and social solidarity.

Yet throughout history toys and games of many kinds have not only been made for and given to children as amusements, but also valorized as a crucial part of children's cognitive development and psycho-social growth (Sutton-Smith, 1987) . Scarlette et al. (2005) expand on Sutton-Smith's rhetoric of progress arguing that that play variously assists in children's physical, emotional, cognitive and social well-being which includes " the development of perception, attention, memory, problem-solving skills, language, communication, social skills, gender roles, social relationships, conflict resolution, coping with stress, and so on" (pp.4-5).

Yet since the early 20th Century, the global expansion of the playthings industries has ensured that despite cultural differences in traditional play values, around the world children play with the same video games, dolls and construction sets – potentially homogenizing the unique play traditions of those cultures around a common core of postmodern play values (Kline 1995) . Given their role in modern children's socialization (Brougere 2005) , creative playthings -- defined as those objects designed to promote creative exploration, problem solving skills, imagination and self-expression in children -- have been widely integrated into early schooling and kindergardens around the world. Most contemporary parents believe that engaged in creative play, children consolidate their knowledge of the world around them through the exploration of the possible meanings of toys (Grammatikopoulos et al., 2012). Supported by extensive research into their use, toys that promote pretend play are viewed as central to the Smith termed the 'play ethos' because it helps children to expand their imagination (Saracho, 2012, p.9), to express their own views and experiences, and even release their daily frustrations (Ginsburg, 2007, p. 183).

Given the tension between traditional and modern play values, this paper compares the contemporary valorization of creative playthings in Canada and Japan through a two-fold discourse analysis. The first part of the paper reports on a study of the articles and essays on young children's play found in the two major parenting websites in both Japan and Canada for all references to creative play especially its appropriate role in young children's (ages 3-6)

growth. The second part compares a sample of advertisements drawn from 20 hours of child targeted TV programming in both countries during the spring of 2013 to explore the visual and verbal representations of creative play and toys in direct to child marketing discourses. The study concludes that although creative play is valued for nursery aged children, that some traditional value differences persist in the parental advice about the kinds of child playthings a child needs. Moreover, in advertising discourses on TV not only are the various modalities of creative play valorized differently, but also gender inflected by the marketing depiction of the intended use of the toy.



25 July

11.30

Room 2.1	Room 2.2	Room 2.3
<p>chair: Suzanne Seriff</p> <p style="text-align: center;">Symposium 2 <i>"Toys in Times of Crisis"</i></p> <p>Suzanne Seriff Department of Anthropology, University of Texas at Austin <i>"If These Toys Could Talk: Toys as Tools of Propoganda, Protest, Provocation, and Education in Times of Crisis"</i></p> <p>Cleo Gougoulis Peloponnesian Folklore Foundation Working Class Children's <i>Toys in Times of War and Famine: Work, Play and the Agency of Children in Athenian Neighborhoods During the German Occupation of Greece</i></p> <p>Mariah Wade Department of Anthropology, University of Texas, Austin <i>You Are What You Eat: Toying with/in the Process of Becoming 'Other'</i></p>	<p>chair: Amanda Gummer</p> <p>Amanda Gummer Fundamentals,UK <i>Age differences in the use of toys as communication tools</i></p> <p>Carla Ferreira / Luísa Agante Nova School of Business and Economics, Portugal <i>In what extent can toy premiums promote healthy eating habits? A study with school-age children</i></p> <p>Todd Maggio / Kerri Phillips / Christina Madix Louisiana Tech University USA <i>LMNOBeasts: Using Typographically Inspired Toys to Aid Development of Language and Communication Skills in Early Childhood</i></p> <p>Rémi Leclerc Hong Kong Polytechnic University, Hong Kong <i>Think, Make, PolyPlay</i></p>	<p>chair: Miriam Morante</p> <p>Maria José Lopes Catholic University of Portugal, Faculty of Philosophy, Braga, Portugal <i>Playing the gods, teasing the humans: dressing and cross-dressing as divi among Roman emperors – ritual or perverse play?</i></p> <p>Michel Van Langendonck High School of Brussels, Belgium <i>Indian games, a study case about social interactions</i></p> <p>Tore Gulden Oslo and Akershus University College of applied Sciences Norway <i>Toys and Transmedia Storytelling</i></p> <p>Miriam Morante Universidad Politécnica de Valencia & AIJU, Spain <i>Babies Playing With Apps: Considerations For Their Design And Use</i></p>

Room 2.1 – 11.00h

SYMPOSIUM 2
“Toys in Times of Crisis”

Suzanne Seriff - Department of Anthropology, University of Texas at Austin
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“If These Toys Could Talk: Toys as Tools of Propaganda, Protest, Provocation, and Education in Times of Crisis”

Paper Abstract: This paper explores three distinct contexts in which traditional or commercially-made toys are used in times of national crisis as tools for war propaganda, aids for health prevention and education during global pandemics, or catalysts for economic revival in the wake of natural disaster. Focusing on oral historical interviews and archival museum research, the author takes a close look at the multiple ways in which toys are appropriated, marketed, circulated, and manipulated for ideological, economic, or educational purposes by artists, politicians, toy companies, NGOs, and medical doctors for purposes beyond their original intention as playthings for children. Case studies explore anti-semitic board games and toys produced and circulated in Germany during WWII; beaded dolls and miniature doll tableaus created by traditional beadworkers in South Africa to be used to fight the stigma of HIV/AIDS by depicting children orphaned by AIDS, women victimized by sexual violence, and skeletons representing those killed by the global pandemic; and shadow puppets from Java, Indonesia, depicting the devastation caused by deadly natural disaster, and employed in puppet theatres to raise money for disaster relief. After a brief introduction of these three case studies, the author will draw on anthropological and psychological studies to explore the power and impact of toys as catalysts for propagandistic, educational, and entrepreneurial use.

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**Working Class Children's Toys in Times of War and Famine: Work, Play and the Agency of Children in Athenian Neighborhoods
During the German Occupation of Greece**

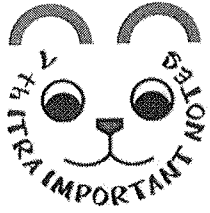
Paper Abstract: Anthropological literature on children's self-made toys tends to focus more on toy construction in rural non-western areas of the world, where toy making is part of a tradition of craftsmanship in self-subsistence economies. (Lancy 1996, 2010, Rossie 1993, 2005, 2012 etc). Based on interviews and toy making sessions with the elderly in a Day Care Centre of a working class neighborhood in Pireaus, Greece, this paper will deal with the ingenuity and inventiveness of working class children during World War II in an urban milieu. During the German Occupation and the ensuing year of famine that plagued the major Greek urban centers, children of the poor had to work not only to survive but also struggled to find the materials for constructing their toys in times when materials for toy making were as scarce as food. The paper will particularly focus on the work and the time invested in toy making as a dynamic,

complex and time-consuming process uniting work and play, leisure and labor and promoting children's active participation in the adult world in times of crisis.

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You Are What You Eat: Toying with/in the Process of Becoming 'Other' Department of Anthropology

Paper Abstract: Similarly to miniature porcelain dining and serving sets of the past, today's toy baking sets, stoves, cooking utensils, aprons and table linens train the mind and the body to gender assumed specific chores. Playing at becoming, children mimic a mother's routine of food selection, preparation, display and consumption, acquiring the gestures, reproducing the processes and envisioning the outcomes. With and through cooking and serving toys, children, particularly females, learn a habitus of gestures based on material culture and mimicry. In the process children develop a taste, a sensorial compass and an affect that will define their likes and dislikes, their recognition of food/homeland/comfort that will permeate dreams of expatriates and trigger hunger pains of place, a sensory world of absence where food plays the essentializing role of being 'other.' Equally, these mimetic performances of domesticity reproduce a culture of food and display expectations that become familial traditions. This paper draws on auto-ethnography, oral history, and archival research to explore the triple process whereby female youngsters through play become socialized to foodways, associate those foodways with their 'elected' or "lost" homelands,' and learn to shield and cherish expatriate otherness through food traditions.



Room 2.2 - 11.00h

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Age differences in the use of toys as communication tools

This paper presents observations made by childcare professionals observing children playing with toys. It compares the differences in the use of toys as communication tools by children aged 4-6 years with those aged 10-11 years. Observations are made of children's use of toys to communicate both with peers and adults, and the different types of toys chosen by the children for a range of communications (e.g. intentional and non-intentional). The emergence of a sense of identity is believed to be the critical developmental factor to explain the differences observed between the two age groups and other factors are discussed. Further analysis of the data is recommended to take into account other factors such as gender differences, ethnic origin and socioeconomic factors.

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In what extent can toy premiums promote healthy eating habits? A study with school-age children

Despite the big investment that companies do on toy premiums as a marketing tool for children, there is little research on the topic. Previous research examined its effects on the consumption of cereals, with children under 12 (Heslop and Ryans, 1980; Shimp et al., 1976). More recent studies analyzed the possibility to use toy premiums to promote healthy eating habits on children but either used children under 6 (McAllister and Cornwell, 2012) or used a very familiar brand like McDonalds (Hobin et al., 2012). Therefore there is a gap in what concerns the capability of toys premiums to alter the perceptions of older children (above 6 years old) towards healthy food, using unfamiliar or unknown brands. As children grow, their appreciation for healthy meals and toys decreases, however their enjoyment for collections increases, and thus, we would expect the capacity of toy premiums to change older children's perceptions to be much lower than with younger children. We conducted an experiment with 106 children by manipulating the variable type of toy (non-collectible, collectible non-superfluous, collectible superfluous), and measured the impact on the dependent variables attitudes towards the food and the toy and purchase intention of the food (paired with the toy). Our results suggest that pairing healthy food with toy premiums is not effective on promoting healthy eating behaviors on children above 6 years old, and that it is related with the growing dislike of older children for the type of toys used in toys premiums. In fact, the very small circumstances where we found some relations, they were in the opposite direction with the attitude towards the toy being lower because of it being paired with healthy food, and leaving the attitude towards healthy food unchanged. Our results have important managerial implications if we keep in mind the growing trend of food retailers to offer healthy alternatives to children. Most of them don't have the huge amount of recognition that McDonalds faces in the market and therefore need other tools to reach this target. Our results suggest those retailers not to use toy premiums and instead focus on other marketing activities that are more suitable for this age target.

Keywords: children, healthy food, toy premiums, collectibles

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LMNOBeasts: Using Typographically Inspired Toys to Aid Development of Language and Communication Skills in Early Childhood

Joint attention is a benchmark for developing theory of mind and narrative skills during children's preschool years. Joint attention is defined as an engaged interaction between a child and caregiver with shared objects or events. Research has shown the use of symbols during caregiver interaction helps establish joint attention for communication purposes. Young children were found to attend best to structures that were distinctly asymmetrical. Children between 6 and 18 months who participated in caregiver directed joint attention with symbols were socially able to initiate joint attention with a communication partner by the time they were 18 months of age.

Typically, the ability to initiate and coordinate joint attention develops around 30 months of age. The amount of time that children between ages 18 and 30 months engaged in joint attention tasks using symbols greatly influenced expected receptive and expressive language skills measured through assessment. Language skills during preschool years can predict academic success once children enter Kindergarten.

By using toys with forms and aesthetics that are strongly influenced by typographic communication, there is potential for the hybrid symbols to influence visual recognition of letters for literacy and language during toddler and preschool years. The type-as-toy concept would encompass a wide range of toys bound by the same design methodology – the first being a hanging mobile selected for its inherent benefits in early cognitive development. Combined with caregiver interaction and joint attention, this project will investigate if children in preschool can receptively identify typographic symbols arranged into zoomorphic compositions in the context of a toy.

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Think, Make, PolyPlay

In 2004 The Hong Kong Polytechnic university School of Design developed a number of design research laboratories, including the Toy Design Lab. The latter was set up to provide an academic platform to investigate the realities of one of Hong Kong's top three export industries, the toy industry, and contribute innovative design perspectives so as to support it in maintaining its predominance as a leading innovation, development, and marketing hub.

The PolyPlay Project (as the laboratory is known in its current form) acts as a research unit, teaching resource facility, professional consultancy, and design development office. It shares knowledge gained through experimental design for play projects with academic, community, and industrial partners.

PolyPlay is dedicated to fostering from within a culture of innovation that embraces creativity, engineering, and communication, and supports Hong Kong in maintaining its position as the world's leading developer of toys. It acts as a resource and development platform from which Work-Integrated Education (WIE), consultancy, licensing, entrepreneurship, and research projects feed SD educational experiences.

PolyPlay transfers knowledge accrued in its exploration of the overlapping fields of play, design, and education, to broader innovation contexts. PolyPlay research is anchored in the exploration of different notions of play, and the conventions of interactivity, and draws on characteristics of both traditional and contemporary play and other objects to develop prospective educational, recreational, and interactive products, environments, and multimedia systems.

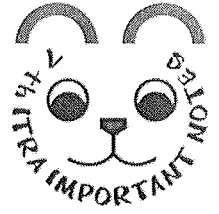
This paper presents a curatory account of research papers, conference and seminar presentations, consultancy work, and exhibitions – a body of work produced since the facility was set up, which is currently being collated into an interactive online archive.

The archive features over 120 student and consultancy projects, which were categorized along 9 forms of play, following an 'organic bottom-up' classification of design outcomes generated at School of Design over the years.

Selected 'Playworks' will highlight the different approaches to toy design applied in student projects, which include human-centered design, experimental design, critical design.

The paper will also discuss how PolyPlay champions the relevance of play to the design practice, in design education, design research, and design practice: indeed, if one could contend that design shapes culture, and consider Huizinga's contention that culture is the outcome of play, then one could easily be brought to consider the multiple links imaginable between Play and Design.





Room 2.3 - 11.30h

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Playing the gods, teasing the humans: dressing and cross-dressing as diui among Roman emperors – ritual or perverse play?

Setting out from the taste of the ancient Romans for explicit spectacles and the central role of religion in the organization of the state and in the defence of the commonwealth, we analyze the simultaneously ritual, playful and even manic dimension of the use of clothing and symbols of gods, often cross-dressing, by some of the most notorious Roman emperors. The Julio-Claudian dynasts, proud of their mythical origins and creators of the imperial cult, bequeathed to posterity some figures that have become symbols of madness and cruel exhibitionism. Even discounting the politically motivated exaggerations of some reports, it is evident, particularly in emperors like Caligula and Nero, the obsessive passion for entertainment and the pleasure to assume the appearance of gods and goddesses. It is also clear a perverse taste for playing with certain types of audience, often culminating in acts of great cruelty. Other emperors, especially from the 3rd century A.D., followed the same direction and were immortalized by historians who, in some cases, added to political enmity the inability to understand the difference.

In all of these emperors, clothes and accessories became something of a toy that connected them to their sometimes lost boyhood and that allowed them to fulfil an uncontrollable passion for playing a character outside their personality and status.

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Indian games, a study case about social interactions

What are the meanings of play practices and material in India? The games are mirrors of mankind in a given time and space, "blocks of memory in a dream-like environment" (Lhote, 1994), they say a lot of things about our societies.

In the game field, India is like a microcosmos where almost all kinds of games seem to be played. Therefore, on basis of an overview of games in India, this paper is intend to present how cultural diversity and specificities can be reflected in the internal and external logics of games.

The study is focused on families of games (especially boardgames) with a socio-anthropological and historical (archeological) approaches. Five (kinds of) documents are quickly analyzed:

- _ Dice and race games mentioned in sanskrit texts (4th and 3rd century BC)
- _ Shiva and Parvati represented playing in sculptures (Centre of India, first century BC – 12th century)
- _ The Gentil Album of drawings of Indian life and customs (Northern India, 18th century)
- _ Boards of games engraved on the floor, particularly in Hampi (Southern India, 14th-16th century)
- _ A luxury multi-games box (Mysore, Southern India, 19th century)

Four internal factors will help to conclude about the games metaphors:

- _ the number of players

- _ the goal of the game
- _ the differentiations of identity
- _ the types of interactions provided by the rules

But without throwing into question "the scoop of the playful structure of the rule of game" (Levi-Strauss, 1958), any artifact must renounce universality whose structural analysis is only fruitful as a prelude to others. Therefore the types of interactions induced by the context and the material of the games are essential and the study tries to answer to several other questions: Are they local rules? Which is the social classes, the age, the gender of most players of each family of games? What are the evolution of these games practices nowadays? Are they still played?

Michel Van Langendonck

Responsible for the degree "Sciences and technics of play and games" at the High School of Brussels and High School P-H Spaak

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Toys and Transmedia Storytelling

The majority of children play with the same toys designed for the global market. Traditionally a toy usually worked as a suggestion for play without a set of rules or illustrations showing how to play and what theme to play within (Heljakka, 2013). Transmedia storytelling in the sense of toys performing on several media all together however implicitly spells out how one should play. This article explores how toys that perform through transmedia storytelling can influence play activity and therefore emplot identical narratives across cultures.

The study is based on a play experiment where children from 6 -9 years played firstly with toys that are presented with pertaining TV cartoons and secondly with do it yourself (DIY) materials. There was performed a concept mapping analysis of the empirical data engendered through participatory observation during the play experiment. This showed that there is a tendency for children not to create their own play theme while playing with a new toy that comes with a manual for construction and a pertaining cartoon which proposes an experience environment or play narrative for the play activity. The tendency was disclosed through the comparison of playing with newly acquired toys and playing with DIY materials. When playing with DIY materials several play-themes emerged.

The findings from this study led to the conclusions of that when toys enable play situations in which the children yet do not know the end of, they will

stimulate towards the making of own play themes. It is further argued that such an act of creation represents a higher degree of complexity of play and a higher degree of free play and following that toys that enable free play leads to an increase of imaginary and creative thinking.

For this paper the experience with the transmedia storytelling toys is further explored through theory on culture influence and narratives. Further it is studied how transmedia storytelling can serve as a representation of meaning through the elicitation of parallel play themes and activities across the world. This is discussed in relation to how the influence of choice of literary genre can influence the understanding of historic happenings through the creation of narratives and therefore plots.

In light of the discussion it is suggested that narratives conveyed through transmedia storytelling seems to serve as a globalizing dimension whereas when a child is released from or encountered with less of the influencing factors that transmedia storytelling toys represent, there will be a hybridization of culture where toys as well as culture is altered locally.

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Babies Playing With Apps: Considerations For Their Design And Use

In the last few years there has been a big development of digital games to be used on mobile devices for children as young as babies. Although the American Academy of Pediatrics recommends that children shouldn't use screens until they are at least 2 years old, the reality is that many parents do not follow this recommendation. We are proving that fact in a survey we are carrying out with Spanish parents. Half of them are using digital games on their mobile devices with their babies. And the use of them seems to be growing at a fast rate. So it is relevant to carry out studies that help provide a better understanding on how apps influence children's ways of playing and learning.

With this goal in mind, we are conducting research focused on how parents are using games on mobile devices with their babies, and also analyzing the characteristics of the digital games available in the market.

Crossing both analyzes, and considering the information related to the latest scientific studies on the use of screens and children, the research will present relevant data about the best way to design and use digital games for very young children. This knowledge will be useful for different groups:

- Parents and early childhood educators. As they are using games-apps with babies, we consider it necessary to create a series of recommendations on the best way to use games to exploit potential benefits and lower its risks.
- Developers, designers and industry. We will develop guidelines for creating digital games for babies, taking into account specific needs of the target and the demands of parents.
- Universities and trainers in designing applications. The revolution that is occurring in the development of digital applications is so important that we speak of the birth of a new design discipline. To move forward successfully, this discipline needs specific training. It is necessary for designers to focus, not only on learning about software but also on acquiring knowledge about the specific requirements to design games-apps for children.

In general the results of the research will provide information that at this moment is not available, to different user profiles on how to create and use baby games - digital applications to improve the change for children to play in the safest and most appropriate way possible.

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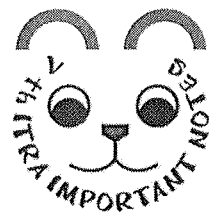
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The Verbal And Non-Verbal Language In Mathematic's Games

Introduction. Games help to understand concepts and operations in mathematics. The use of symbols is a form of nonverbal communication, such as signage, logos, icons (they are graphic symbols when they have shapes, colors and typography). By combining these graphic symbols is possible to express ideas and concepts in a figurative or abstract language, enriching the games. *Objectives.* Empower teachers who work with children and adolescents, creating games made on scraps materials, using verbal and nonverbal communication in order to be playful learning resources in mathematics. *Method.* Professionals rediscover counting techniques without the use of Arabic numerals, but through symbols drawn by them in order to answer the questions: how to write about how many chairs there are in this room without the use of Arabic numerals? Or how many tiles have the floor? Other examples are done. They then reconstruct the concept of number associated with set theory, using caps scraps. Finally, create a game using mathematical operations and whose rules have symbols and meanings for verbal and nonverbal communication. Apply the match between them as pilot game, and then offer the game to their students. *Results.* The operations of addition and subtraction were learned in these games, there was the acceptance by the participants of the problems in the game (symbols with meaning to move, park or back and others) whose criterion was presented on the faces of a dice, or cards and all participants competed. *Conclusion.* These games enabled participants to overcome their own limits on the existing problems, to compete without rivalry during games and harmoniously, because assisted in communication between them and they really enjoyed themselves.

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To Play, Toys And Plays: The Challenges And Possibilities Of The Ludic Training For Educators

This Paper presents the results of the Research “Playful education training: the place of play in the early Childhood Education Curriculum” held in a public school of Childhood Education in São Paulo - Brazil. Anchored in educational legislation, this work is based on the assumption that children's play and interactions play a central role in guiding pedagogical practices that make up the proposed curriculum from Children's Education. The investigation into the

ludic training for educators and its implication in pedagogical practices and conceptions of the child are based on the importance of children's play in socio-historical perspective. It aims to investigate the activities intended for the children, such as the creation of spaces dedicated to the play, the physical spaces within classrooms that promote the plays, collective spaces in covered area beyond of the Toy Library and teacher's training. The research adopts the methodological framework a qualitative approach focused on the description of a phenomenon to uncover its meaning, with emphasis on ethnographic methods. Thus, through participant observation we sought to identify and understand the planning situations involving play as socio-cultural children's activity, as well as discussing the existing educational conditions thus aiming to find alternative actions that aim to build appreciation of children's culture.

Keywords: teachers training, play, children, children's culture

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Ludic Collection In Areas Of Health And Education Professional Training

We know that playing is directly linked to whole development and growth of the child. According this context, recreational spaces, better known as toy libraries or ludic libraries were created. However, these spaces changed due new assignments to recreational areas, including the training of Psychologists and Pedagogues in universities. The research presented here follows the actions of university Extension Project "Playing in the CPA", where for two years data were collected from the users of the Center for Applied Psychology - CPA UNESP - FC - Campus Bauru . This research was aimed at determining the role of ludic collection in training professionals using toys and games in the supervised internships of Psychology. The project has existed for seven years, to meet the needs of users of CPA, teachers, students and the population assisted in the formative stages, under the supervision of the university professors. The collection consists of over 1,000 objects, constantly seeks to adapt to the needs of the CPA, whether cataloging, maintaining and controlling the collection. This current research featured as a case study, is related to the actions of the researchers and the institutional coordinator of projects and interns, as watching the ludic collection, daily, some questions have arisen about this space, that became this study. The data collection period was from September 2011 to September 2013. As an instrument for data collection a control notebook in order to check the movement of objects in the collection was created, also answered a questionnaire with teachers and interns who work at CPA. At the end of the study we could affirm that the supervising teachers do not know the library and its organization, despite using toys and games in the care of their interns with the infant clients, as data collected has shown in the survey. The most commonly used objects are symbolic and rules games that are related to care provided in the CPA because their abilities to assist in several aspects of the development of children.

Keywords: Ludic collection. Toys and games. Organization of ludic collection. Professional training.

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The Toy and Interdisciplinarity in Teaching Environmental Education

The research is based on a project for the study of play as interdisciplinary process with environmental education, in the initial years of basic education. The goal is to gather, classify and analyze academic studies in postgraduate Programs *Stricto Sensu* and the projects carried out in elementary schools, with the

participation of the Secretariat of Education of the city of Santos. Toying for the child constitutes as significant language in its process of human development and in its social and cultural interaction. Vygotsky (1984) discusses that, when playing, the child re-creates his experiences as being, and culture, building various competencies and thus learning and developing. The method employed is the qualitative research which performs a bibliographical analysis of the academic production in the period from 2007 to 2012, in master's and doctoral programs in the State of São Paulo and the analysis of the survey of projects developed at the elementary school in the municipality of Santos. As procedure was followed by the analysis of content of Bardin (1995) of selected theses and dissertations. The result of the investigation shows that 294 jobs (66 theses and dissertations 228) were developed in graduate courses of universities in the State of São Paulo in Brazil. Twenty-seven (27) (three theses and dissertations 24) developed in the master's and doctoral programs in education directed to the Baixada Santista and 133 dissertations were developed in the Masters program in education in Santos (133 regarding education dissertations and two were directed to environmental education). Content analysis of research, noted that the participation in projects submitted by researchers outside the school, most of the time, there is the participation of pupils without involvement of teachers. Observation research already, the works produced in schools are centered on selective collection and water pollution. But there is no involvement with the briquedotecas, existing in schools even to use the toy as a playful way to understanding the environment preservation. In relation to projects developed by Municipal de Santos, noted the excellence of academic training of professionals of the teams, projects aimed at community diversity of each school unit and there is also concern in the training of teachers in E-LEARNING programs for environmental education. It was found that the toy, the games and the games can be instruments of integration between disciplines, as well as stimulators of reflections and creations of the symbolic representation of the elementary school student, in relation to the reality of the environment in which he lives and the other disciplines of the curriculum. It can be seen through the continuing education of teachers offered by SEDUC a constant search for new methodological procedures involving the playful interdisciplinarity and studies on the environment.

Keywords: Toy; Environmental Education; Interdisciplinary

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The Contributions Of Toy Library To Child Development And Learning

Considering the importance of play in the context of child development, it becomes necessary to value the playful culture as a mediator and facilitator in the learning process, with a view to their cooperative influence at knowledge construction and also its role in relation to individual emotional development and the structure of his psychic equilibrium. This research aims to present the contributions of the toy library as a privileged space, in which the play takes decisive character in the context of social interactions, highlighting the importance of this environment for creativity expression and spontaneity, using a wide variety of toys and thematic corners. The study was fulfilled in Laboratório de Brinquedos e Materiais Pedagógicos (LABRIMP), known as USP's toy library, and was attended by children regularly enrolled in the Application School from Education College Of São Paulo University (USP). Data were analyzed according to the theoretical contribution about the importance of play for learning in a free environment to spontaneous play, as well as its implications in the psychological, cognitive and social development of the subject. It was perceived that the toy library space was adequate and well structured, with environment organization favorable for various children interactions, offering significant opportunities for recreational and learning situations. The presence of an involved monitor, endowed with knowledge about play and available for this action with the children was also very important, since him don't put on like an observer only, but also a mediator of play that aimed the promotion of learning and interaction among peers. Considering that play should allow

children to learn, develop your creativity, formulate hypotheses, recourse to reasoning and expand their social relationships, play situation recorded in LABRIMP showed that most children assumed the posture of active participant, some representing more dynamic roles and leading plays developed in small groups, others obeying guidelines established by these that managed the activity .

Keywords: Toy library. Learning. Playful culture. Spontaneous playing. Childhood development.

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The Game Face To Face With Other Faces

Thinking about games, it is important for educators to understand the aspects involved in its structure and in its implementation in order to know how to choose which of the games is the most suitable for the child, for the age group she is, and what will get as much benefit in learning and in educational psychology therapeutic process. However, when you create a game, participate in the above mentioned criteria, the symbols, their meanings and craft skills to achieve the planned objectives. Objectives. Empower teachers who work with children and adolescents, creating a game made in scraps materials, in order to be a playful learning resource and socialization too. Method. Professionals play with traditional games and observe the existing rules in these popular recreational activities. Then they study the stages of human development and how to structure the awareness and practice of rules. Then they choose a structured game as a model (in this case, Face To Face), or create a new one in order to build it into scraps and involving multidisciplinary aspects such as: arts, for making the game aesthetically, one or more areas of knowledge, to structure content (in the case - socializing factors) and, finally, apply the match between them and their students, as a pilot project. Results. Psychological concepts such as: identity, relationship, approximation, friendship, tolerance, race, boundaries, understanding the other and dialogue were topics that most appeared during the development, operation and competition of the game among its participants. Conclusion. This game provided the participants to know each other in a playful way, made them realize, narrowed its ties and promoted communication and understanding to a higher level of efficiency. References: BROUGERE, G. O papel do brinquedo na impregnação cultural da criança. In: Brinquedo e Cultura. 4 ed. São Paulo: Cortez, 1997. Cap. III, p 40-9. CÂMARA CASCUDO, L. C. Dicionário do folclore brasileiro. 10ª ed. Rio de Janeiro: Ediouro, s/d. ESTRELA. Cara a cara: jogo de regras. São Paulo, s/d. GIMENES, B. P. O jogo e sua importância. O jogo segundo Piaget. O simbolismo nos jogos infantis. In: O jogo de regras nos jogos da vida: sua função psicopedagógica na sociabilidade e afetividade em pré-adolescentes. S. Paulo: Vektor Psico-Pedagógica, 2000. Cap. I, p. 7-24. PIAGET, J. As regras do jogo. O julgamento moral na criança. S. Paulo: Mestre Jou, 1977. Cap. I (Conclusão I e II), p. 72-94.

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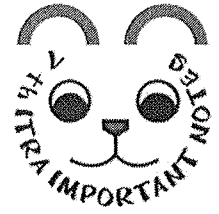


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Playing in HUPE: Use of Technological and Traditional Toys

This poster is intended to analyse, through the research of field observations, the interaction of children with non-electronic and electronic games, in the Toy Library of the Ambulatory Pediatrics, in Hospital Universitário Pedro Ernesto (HUPE), a state institution affiliated to the Universidade do Estado do Rio

de Janeiro – UERJ, Brazil. This is a space of joy and inclusion, which welcomes children from 0 to 12 years, who comes to pediatric care. The objective of this work was to verify if there was a preference among the electronics and non-electronic games by children and if the environment of the Toy Library would be a facilitator for the experimentation of various kind of toys. It was used a structured observational method, verifying the events and selecting behaviours with the use of a script. In the period of 6 months was observed, which was the first option of game by children when they arrive in the Toy Library. It was verified that although the games draw attention and instigate their use, children have diversified their choices, allowing themselves to experience both the game technology as traditional. The results were that statistically 53% chose first the electronic games and 47% non-electronics. We believe that the freedom of choice and the complicity of the environment made possible the expansion of repertoire choices, favouring the autonomy and the respect for the other. It was also verified that non-electronic games are just a matter of opportunity, presentation or even space to be better used, and be as important as the electronics. Finally, it was concluded that the playful free activity, with electronic games or not, allows the children to experience and to take ownership of their feelings, making it possible to create, to connect, to express ideas and desires, learn about each other and, most of all, about themselves.



| Participants INDEX

Agante, Luísa	83, 87	Lopes, Maria José	83, 92	Souza, Mia Catarina	101
Allen, Mark	3, 54, 55	Madeira, Ângela	36, 41	Steinberg, Marc	52
Almeida, Danielle	36, 37	Madix, Christina	83, 88	Sumentola, Henni	54, 56
Basilio, Marisol	10, 11	Magalhães, Luísa	2, 3, 4, 8, 10, 12	Surender, Ekta	10, 15
Belo, Milena	98	Maggio, Todd	83, 88	Teixeira, Sirlândia	23, 28, 69, 76, 98, 99
Bomtempo, Edda	23, 28, 100	Manches, Andrew	23, 32	Thomas, Vicki	10, 16
Brougère, Gilles	3, 52, 69, 75	Manson, Michel	49, 54, 65	Van Langendonck, Michel	83, 92
Campos, Maria Celia	23, 28, 69, 76	Marques, Amália Rebolo	23, 33	Van Leeuwen, Lieselotte	3, 69, 70
Carramillo-Going, Luana	99, 101	Martin, Mariann	54, 57	Vasconcelos, Cândida Mirian	101
Condessa, Isabel	36, 38	Martins, Maira	101	Vaz, Oriol	54, 65
Cunhal, Madalena	36, 45	Morales, Celia	54, 62	Wade, Mariah	83, 85
d'Êça, Teresa Almeida	4, 8, 36, 46	Morante, Miriam	83, 95	Whitebread, David	10, 11
Dantas, Giscarla	100	Myers, David	36, 42	Yagou, Artemis	10, 20, 69, 70
Eldasi, Giovanni	54, 60	Navidi, Ute	69, 79		
Farenzena, Rosana	69, 74	Nogueira, M ^a Ephigênia	23, 29		
Ferreira, Carla	83, 87	Norimatsu, Natalia	99		
Garcia, Andrea	23, 29	Oliveira, Inês Guedes	23, 25		
Garrido, Joathan	101	Oliveira, Maith	54, 62		
Gielen, Mathieu	23, 32, 69, 70	Orti, Renata	99		
Goldstein, Jeffrey H.	3, 4, 52	Päivi, Marjanen	54, 56		
Gougoulis, Cleo	3, 4, 7, 49, 52, 83, 84	Panizzollo, Claudia	98		
Gulden, Tore	83, 94	Patil, Koumudi	52		
Gummer, Amanda	83, 87	Pennell, Greta	10, 19		
Gurpinar, Avsar	36, 37	Pereira, Beatriz	36, 38, 69, 74		
Heljakka, Katriina	23, 24	Pereira, Vânia	36, 38		
Hernandes, Vera Lucia	101	Pessanha, Ana Maria	23, 25		
Ivarsson, Dag	4, 49	Phillips, Kerri	83, 85		
Kabadayi, Abdülkadir	69, 79	Piccolo-Gimenes, Beatriz	98, 99, 101		
Kaneuchi, Mirai	69, 80	Plowman, Lydia	23, 32, 52		
Khanna, Sudarshan	49, 52	Reis, Miriam	36, 41		
Kishimoto, Tizuko	36, 41, 54, 60	Rodrigues, Sandra	36, 45		
Kline, Stephen	3, 4, 7, 69, 80	Rossie, Jean-Pierre	3, 10, 21		
Kobayashi, M ^a do Carmo	54, 60, 62, 99	Saarinen, Laura	54, 56		
Kothari, Abhay	54, 66	Sabatin, Ibrahim	54, 66		
Leclerc, Rémi	69, 71, 83, 88	Santos, Solange	23, 28		
Liberiussen, Bjarke	10, 15	Seriff, Suzanne	3, 83, 84		

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