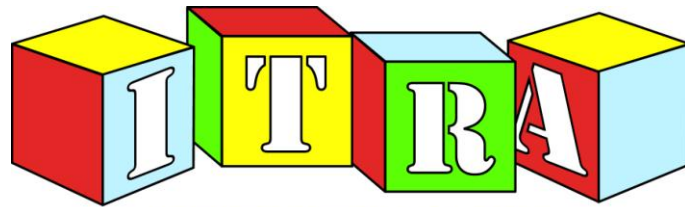


# **ITRA NEWSLETTER**

**International Toy Research Association**

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**INTERNATIONAL TOY  
RESEARCH ASSOCIATION**

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## PROLOGUE

The International Toy Research Association Newsletter is designed to keep members up to date with research in the fields of toys and play. In this issue, readers will find a note from our President, a Member's Profile, the Members' Forum, various publications, conference and exhibition previews and reviews. The newsletter has been formatted to allow the document to be read in either printed form or as a soft copy, which can be found on the ITRA website.



The ITRA website (<http://www.itratoyresearch.org>.) covers the following: a description of ITRA, a brief history of the association, how to become a member, a list of publications, and a catalogue of downloadable newsletters.

Those of you who promised material that never arrived... send it again. For those who made contributions, without which there would be many more blank spaces, a massive thank you.

Enjoy the Newsletter.

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## GREETINGS FROM THE PRESIDENT OF ITRA

Dear ITRA colleagues and friends,



It was a year ago that preparations for the 8<sup>th</sup> International Toy Research Association Conference were in full swing. Dilbert humorously observed, “Time flies like an arrow, while fruit flies like...a banana.” It seems incredible to me now, as I write this, that almost twelve months have flown by since our association met in Paris at the MSH (Human Sciences House) in Paris-Nord to disseminate and discuss the latest in toy research. Perhaps for some ITRA members the conference may seem a distant memory; however, I would like to extend my sincerest appreciation to Gilles Brougère who continues to keep the event at the forefront by collating the full papers and cajoling authors to submit their contributions to the online ITRA conference proceedings.

It has been my pleasure and privilege to work alongside Gilles editing the full conference papers as it afforded me an opportunity to note the breadth and depth of the toy research that continues to be conducted by ITRA members. Each ITRA conference seems to add novel and unexplored dimensions to toy research as well as expanding our knowledge on the more established aspects of play and playthings. Subjects covered in the conference proceedings include; gender and ethnic identity, toy hybridisation, FabLabs, education, board-games, toy history and collections, toy design and technology, conflict, globalization and changing toy cultures. Full conference papers are continuing to be added weekly. The online conference proceedings may be found at <https://hal-univ-paris13.archives-ouvertes.fr/ITRA2018/>.

Since the foundation of the International Toy Research Association, back in 1993, over five hundred and fifty toy researchers have been members – both past and present. This may seem remarkable to some, as toy research is still not considered a mainstream subject of study by many, and may even be thought of as a downright frivolous enterprise, by others. I recall an admonishment by a 5-year old, upon hearing that I was engaged in toy research and design, in his considered opinion, that I “should get a proper job.” Nothing like seeing the world honestly filtered through a five year old child’s eyes. Popular perception notwithstanding, ITRA continues to pursue one of its principle goals of raising the profile and academic “respectability” of toy research.

On another note, this year has been filled for the ITRA Editorial Team with the administrative and organizational challenge of complying with new European Union regulations which are severely impacting our communication efforts to our wider ITRA constituency. On the 25<sup>th</sup> May 2018, the European Union implemented a regulatory program called GDPR (General Data Protection Regulations). These regulations had been long in coming, as an attempt to legally mitigate e-mail spam, cold phone calls, and junk mail within the European Union. GDPR requires organisations and companies to gain permission to retain personal information, including, for example, names, e-mail addresses, associated institutions and the like, whereas prior to GDPR an ‘opt out’ position was the norm. The regulations also include measures to control who has access to the personal data and with whom and when it may be shared.

To comply with our GDPR responsibilities, the ITRA Editorial Team contacted the five hundred plus toy researchers and academics in our database to gain consent to retain names, e-mail addresses, and an agreement to receive general conference updates and ITRA newsletters. Similarly, consent requests were sent to the 82 attendees of the 8<sup>th</sup> ITRA Conference, who, though constitutionally considered members of our association, are required to provide permission to comply with GDPR. As a result of these GDPR-related communiqués, ITRA has currently gained permission to retain details of 70 toy researchers (34 Paris ITRA conference attendees and 36 previous ITRA members).

It may be worth noting that, due to the ‘opt in’ nature of GDPR, no rejection messages were received to ITRA’s consent requests, rather, the small numbers were primarily due to a lack of response from our wider constituency. This could be attributed, in a few cases, to failed/expired e-mail addresses, but more likely reflects either digital-age apathy/fatigue or toy researchers being far too busy conducting groundbreaking research to find the time to respond.

While the reduced database may possibly impact our ability to successfully disseminate information on the 9<sup>th</sup> ITRA Conference, we are hoping that other social media platforms, such as ITRA’s newly revised Facebook page (<https://www.facebook.com/itra2018/>) may take up some of this slack. Greta Pennell has reported, for example, that ITRA’s Facebook page has attracted over 160 contacts in the past year. The ITRA Board is in the process of discussing the impact of the new GDPR ruling on our association’s membership and how best to utilise social media moving forward.

Regarding an update on the 9<sup>th</sup> ITRA Conference, the initial investigation explored the option of either a 2020 or 2021 convening in the UK - with a subsequent conference in the USA. Exploratory discussions were conducted with Cambridge and Brunel (West London) University representatives with the cloud of Brexit hovering somewhere unpleasantly overhead. The discussions assumed the UK's position within the European Union was to be clarified by March 2019. The present uncertainty as to whether Brexit – if it happens – may negatively impact academic research and travel (flights, exchange rates, visa restrictions etc) is necessitating a slight change of focus with respect to potential conference venues.

Currently, the ITRA Board are exploring the option of holding the 9<sup>th</sup> ITRA Conference in mainland Europe, since the US venues already contacted - Indianapolis and Rochester - are unable to host our association till well after 2021. The ITRA membership will be informed, via e-mail, social media and the ITRA website ([www.itratoyresearch.org](http://www.itratoyresearch.org)) when conference location information and dates become available.

I would like to take the opportunity to thank Suzy Seriff, Greta Pennell and Koumudi Patil for their continued dedication, time and effort in assisting to draft this latest ITRA newsletter. Due to the inexorable passage of time, it will not seem long before the Editorial Team are enthusiastically engaged in drafting the Winter 2019 ITRA newsletter – something for the ITRA membership to look out for later in the year.

In the meantime, depending on the hemisphere, I would like to wish all ITRA members a pleasant and productive summer/winter and remember to visit and post comments on ITRA's [Facebook](#) page and peruse the online Paris [ITRA Conference proceedings](#) – perhaps even submitting a paper for publication.

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## MEMBER PROFILE – Joyce Goggin

By Koumudi Patil



Dr. Joyce Goggin is a senior associate professor in literature at the University of Amsterdam, where she also conducts research on film and media studies. She has published widely on gambling and finance in literature, painting, film, TV, and computer games, as well as works on playing cards and LEGO. Her most recent published work includes “Everything is Awesome”: The LEGO Movie and the Affective Politics of Security, Finance and Society,” “Crise et comédie: Le système de John Law au théâtre néerlandais,” in *La réception du Système de Law* (Presses Universitaires de Rennes, 2017), “Trading and Trick Taking in the Dutch Republic: Pasquin’s Wind Cards and the South Sea Bubble,” in *Playthings in Early Modernity: Party Games, Word Games, Mind Games* (Western Michigan University, 2017), and a co-edited volume entitled, *The Aesthetics and Affects of Cuteness* (Routledge 2017).

Joyce Goggin has been working since 2007 as a Senior Associate Professor of Literature, in the Department of Languages and Letters at the University of Amsterdam. Although Joyce primarily works in the field of literature, she loves toys and the way that toys can bring back a flood of memories. She is keenly interested in LEGO as well as in the study of dolls, and she continues to write about playing cards and their history.

When Joyce was a child, she lost a beloved doll which she mourned for years. As an adult, she discovered that she could buy the Mattel doll - Liddle Diddle Kiddle - on eBay and bought one. The discovery of her lost doll prompted her to dig into the history of Mattel dolls as well as ‘thing memory,’ material culture, flat ontology and other related topics which then turned into a book chapter of *The Aesthetics and Affects of Cuteness* (Routledge, 2017). Her sustained interest in the topic of “cuteness” has resulted in a number of articles and book chapters on the role of cuteness and novelizations in *The LEGO Movie* and *The LEGO Batman Movie*, as well as an article in the upcoming book entitled *More than just Bricks: Critical Perspectives on LEGO* (Palgrave, 2020).

Joyce is very proud of the book manuscript she recently submitted to Liverpool University Press. It is a collaborative volume containing her translation of two Dutch ‘bubble’ plays written and performed in 1720 - Pieter Langendijk’s *Quincampoix, or the Wind Traders* and *Harlequin Stock-Jobber* - along with the introduction to the plays written by the scholar who originally edited and republished them in 1892. The book will also contain six essays on Pieter Langendijk’s *Quincampoix* and *Harlequin Stock-Jobber* by contemporary economic historians, historians of the theatre and literary scholars.

Joyce was introduced to ITRA only very recently - in 2018 in fact - when she attended and presented a paper at the ITRA conference in Paris. Joyce wrote her PhD thesis on playing cards in the novel, and was delighted that, on one of the evenings of the ITRA conference, participants visited the Musée National de la Carte à Jouer and enjoyed a banquet there. Joyce is part of a few international associations: *The Association of Adaptation Studies*, for whom she organized the annual conference in 2018 in Amsterdam. She is the cofounder of *Critical Finance Studies, Literary Theory and Games*, and *Women, and Money and Markets: 1600-1900*. She will be attending and co-organizing the annual conference of *WMM* at the University of Sussex in June, and speaking at *Critical Finance Studies* at the University of Birmingham in August, 2019.

Joyce also has a forthcoming book chapter on the female body and the sponge, in *The Global Life of the Sponge* edited by SOAS at the University of London. The book is assembled from the proceedings of an interdisciplinary conference that was held on the island of Hydra in May 2018.

Interestingly, Joyce’s work also has a streak of adventure in it. She is deeply involved in James Bond studies - in fact she planned a special focus on 007 at the 2018 annual conference of the *Association of Adaptation Studies*. More recently, she has published on the tarot in *Live and Let Die* and has an article in press on *Skyfall* and casinos in Bond.

Joyce opined that she would very much like to retire from full-time teaching and devote herself to a few writing projects such as editing another collection of essays on cuteness. She hopes then to have the time to work on her study of 18<sup>th</sup>-century toys as well as on textiles, craftivism and knitting.

Joyce is not entirely sure what direction her future work with toy research will take, but thinks it would be intriguing to work on AI and toys. She also looks forward to further interdisciplinary work on play research, and perhaps on the related area of what Chris Noxon called “re-juvenilization,” and phenomena such as AFOLs [adult fans of LEGO], cosplay and so on...in her words, “how toys shape our childhood leads us directly into adult life and the adults we become – toys guide, shape and fascinate us in profound and meaningful ways.”

## MEMBERS' FORUM

Please remember when you do send items for inclusion in the Newsletter to send them in a downloadable form.

### GERMANY

**Siegfried Zoels** sent us a report on the 18<sup>th</sup> International Creativity Workshop on “Toy Design and Inclusive Play” hosted by Fördern durch Spielmittel e.V in Berlin, Germany from the 14<sup>th</sup> - 18<sup>th</sup> January 2019.

#### *Background:*

The creativity workshop method was developed as part of the advanced training system for designers in the German Democratic Republic (GDR) as implemented since 1980. According to the same method, the 1<sup>st</sup> UNESCO workshop, “Toys for Children’s Rehabilitation,” was held in September 1990 at the Bauhaus Dessau as a GDR’s contribution to the *UN World Decade for Cultural Development 1988-1997*. The association *Fördern durch Spielmittel e.V.*, founded in 1991, conducted further UNESCO creativity workshops, first in Germany, then in several countries throughout the world (e.g. Mexico, China, India, and Armenia).

During the eighteen UNESCO Creativity Workshops, held between 1990 and 2019, a total of 400 people from 61 countries took part, 660 prototypes and design ideas were developed, and 6 books with a total of 113 toy building instructions were published. Over the years, a national and international network of partners has been established - both institutions and individuals working in the interest of people with special needs.

The association was supported by the respective national UNESCO commissions in conducting the workshops. Michelle Müntefering, Minister of State for International Cultural Policy at the Federal Foreign Office, has assumed patronage of the 18<sup>th</sup> Creativity Workshop; the German UNESCO Commission was co-sponsor.

#### *The two week workshop setting:*

The 18<sup>th</sup> International Creativity Workshop was held in cooperation with Pfefferwerk Stadtkultur gGmbH and VIA Verbund für integrative Angebote gGmbH. The creativity workshop was advertised worldwide during the summer of 2018. Interested parties from various professional groups were invited to apply. An international and interdisciplinary jury identified and invited the following:

- 23 experts such as product and industrial designers, toy designers, graphic and media designers as well as a creativity educator, an international consultant for inclusive education, a psychologist, a language teacher, a therapist, an architect and an artist - many of them colleagues with many years of professional experience, some of them still students;

- 14 countries: Kenya, Uganda, Zimbabwe, Colombia, USA, India, Philippines, Thailand, France, Italy, Lithuania, Russia, Israel and Germany,

- 2/3 of the participants were female, 1/3 male, all ranging in age from 23 to 51 years.

A characteristic of this workshop was that inclusion was actually also practiced with regard to the participants. A blind language teacher had applied and was selected as well as three employees from the VIA Workshop for Disabled People who were recommended by the cooperation partner.

The workshop programme consisted of the following events:

a) A two-day public symposium, where the participants were given the opportunity to

- listen to presentations from various experts;

- present their work and exchange their professional experiences with the other participants and experts;

- gain distance from their everyday work at home in order to open themselves to the experience of the third day of the workshop which consisted of a full day of experiential learning during which participants were able to visit and participate in group activities of institutions for people with disabilities.

During the symposium, participants also enjoyed a short overview of the previous workshops and the work of the association Fördern durch Spielmittel e.V..

b) The participants visited various institutions with children, adults or senior citizens with disabilities (e.g. several day-care centres for children, the Helene-Haessler-School with a focus on mental development, schools with a focus on autism as well as a department for people living with dementia in the St. Elisabeth Foundation etc.) The participants often remained in contact with “their” target groups during the course of the workshop.

c) The actual creativity workshop, in which the play equipment was developed and designed, prototypes were produced, practically tested and revised.

d) The public exhibition of the results, at which the newly developed toys and games were presented, provided inspiration not only for parents, educators and professionals, but also for social enterprises and workshops to develop their own, inclusive, innovative and participatory product strategies.

The 23 participants were guided and supported by 4 tutors during the entire process from developing ideas and designing the toys and games to constructing the prototypes. The tutors are experienced designers who had already taken part in previous creativity workshops. This year they came from India, Israel, Germany and Switzerland.

#### *Outcomes and outlook:*

Altogether about 30 new toys were presented as prototypes in the final exhibition and could be tested by the visitors. The 4-day exhibition was very well attended and exceeded all expectations. Various groups of visitors came from the institutions which the workshop participants had been visiting.



Subsequent to the creativity workshop, an international and interdisciplinary group of experts met again to evaluate the results and make recommendations as to which new developments might be particularly suitable:

- a) for a publication with building instructions to support parents and educators of children with special needs or to give inspirations to senior citizens,
- b) for a small series production, e.g. in workshops like those of the co-organiser VIA, and at the same time to stimulate the development of new product strategies,
- c) for implementation in industry (e.g. under licence agreements).

The first results of the workshop are currently being duplicated in order to test whether they are really as suitable as expected. Participants learned directly and practically from the skills and needs of people with special needs. They received suggestions to continue to see and involve users as equal partners in the development process. The focus of the creativity workshop was on aspects of inclusive toy design that are particularly important for experts, but also for the general public. Specific considerations included user orientation, inclusion and equity, concrete and practical interdisciplinary, international commitment, positive public relations work concerning topics such as disability and inclusion. The workshop participants were also instructed to keep an eye toward upgrading Berlin's publically accessible environments and play activities in the direction of accessibility and disability friendliness, etc.

A film about the Creativity Workshop is currently under development. It will be posted soon (on [www.spielmittel.de](http://www.spielmittel.de)). We would like to thank all sponsors and supporters who made it possible for the 18<sup>th</sup> international and interdisciplinary creativity workshop, *Toy Design and Inclusive Play*, held in Berlin. It was successfully carried out and conveyed a lasting impression

- to participants from all over the world;
- to the children and adults in the institutions where the participants were allowed to visit and to spend a whole day;
- to the visitors of the exhibition, in particular the families with their children with and without need of support;
- to those who were involved in the foreground and the background.

Our thanks go to all of them. We hope that we will be able to organise further creativity workshops. Interested parties already exist both at home and abroad.

## ITALY

**Mattai Thibault** sent us the following CFP for GamiFIN 2020:

As one of the World's leading conferences dedicated to gamification, GamiFIN is the annual event you don't want to miss. Why? We'll give you three reasons:

- 1) It is a great place to present and discuss your work on gamification and related topics. Your research will gain visibility among like-minded experts and professionals, while you will have the opportunity to network with an open-minded, proactive community;
- 2) For the second year in a row, GamiFIN will be held in the winter wonderland of Finnish Lapland! (Yes, that means you will likely have the chance to see northern lights!);
- 3) GamiFIN is the first step of the "Gamification Track": this will allow you to develop your paper towards the Gamification Minitrack at HICSS and the special issues of excellent journals! GAMIFIN Coordinators will work hard to increase the predictability and rigorousness of the peer-review and publication process by providing a concise review continuum and discussion with peers (more details: <http://gamifinconference.com/gamification-track/>).

See you in Levi!

Paper submission deadline: October 20, 2019

Conference Date: April 1-3, 2020

Website: <http://gamifinconference.com>



## CONFERENCES & EXHIBITIONS

This section covers current, up-coming and past conferences and exhibitions. Hopefully mentioning past events will not induce depression as to what you may have missed, while we trust previews of future events will whet your appetite to attend. Previews and reviews of conferences are sought for the next edition of the ITRA Newsletter.

### FUTURE CONFERENCES

#### September 2019

**Toy & Game Design Conference 2019** will be held at Stamford Bridge, London, United Kingdom, 9<sup>th</sup> September 2019.

The Toy and Game Design Conference 2019, taking place within the Play Creators Festival, is a day set to inspire, enlighten and wow the industry's creative backbone. With a line-up of exciting speakers from across toys, games, tech and the wider worlds of design, our conference will unite the global toy and game inventor community and leave your creative juices flowing.

For more info:

<https://toyandgamedesignconference.com/>



The inaugural **Colloquium on Visual Semiotics and Multimodality Research (I CPSM)**, will be held at the Universidade Federal da Paraíba Brazil (UFPB), João Pessoa, Paraíba, Brazil, 24<sup>th</sup> – 25<sup>th</sup> September 2019.

The I CPSM aims at giving visibility to linguistic research carried out on the interface between multimodality and childhood studies. The colloquium will bring together academics, undergraduate, MA and PhD students and researchers from other disciplines to exchange their findings and insights on the following theme: “Dialogues in Multimodality and Childhood.”

To date, confirmed keynote speakers are:

Mattia Thibault (University of Tampere, Finland)

Greta Pennell (University of Indianapolis, USA)

Carmen Rosa Caldas Coulthard (Universidade Federal de Santa Catarina, Brazil/University of Birmingham, UK)

The deadline for abstract submission is 15 July 2019.

For more information or to submit a proposal contact: [cpismcoloquio@gmail.com](mailto:cpismcoloquio@gmail.com)



#### December 2019

**Designing for Children with focus on 'Play and Learn'** will be held at the IDC School of Design, India Institute of Technology Bombay, Mumbai, India, 6<sup>th</sup> – 8<sup>th</sup> December 2019.

This international event is aimed at deliberations and discussions concerning design issues related to children. The event is expected to throw light on the role of designing for children as related to design of objects, media and environment with focus on ‘play and learn.’

The event focuses on the interests of students, educators, practicing designers and other children-related interest groups. The event has been designed to be lively, interactive and thought provoking and will provide great opportunity to listen to and interact with thought leaders, researchers and visionaries in the field of toy and play design for children.

For more info:

<http://www.designingforchildren.net/>

### PAST CONFERENCES

#### January 2019

**Kids@Play** was held at the Venetian, Las Vegas, USA, on 10<sup>th</sup> January 2019.

The Kids@Play Summit re-imagined the next generation's reality from toy box to backpack with AR/VR, robotics and IoT toys and games. FamilyTech helps parents and kids find balance by redefining their relationships with the technology they use to keep connected, safe and engaged in the smart home and elsewhere.

For more information visit:

<https://www.ces.tech/Conference/ConferenceProgram/Conference-Tracks/Kids@Play-Summit-FamilyTech-Summit.aspx>





**Gamification**, 52<sup>nd</sup> Annual Hawaii International Conference on System Sciences HICSS, was held at the Grand Waiale, Maui, Hawaii, USA, 8<sup>th</sup> – 11<sup>th</sup> January 2019.

During the course of the last decade, games have become an established vein of entertainment, consumer culture, and essentially, a common part of people's daily lives. In the United States alone 59% of the population plays computer games while revenues of the computer games industry exceed US \$15 billion. However, in addition to the increased penetration of games, the ways in which people play and employ games have also become more varied. There are more different kinds of games available for a multitude of different platforms, mediated through different technologies which cater to differing gaming needs for widening audiences and use a wide variety of business models. Topics included at the conference included: users, education, media, commerce, work, technology, and toys & playfulness (toys, playfulness, Internet of Toys).

For more information visit:

<https://www.tut.fi/Gamification/2018/03/14/call-for-papers-52nd-annual-hawaii-international-conference-on-system-sciences-hicss-2019/>

## March/April 2019

**Play for Life**, the 10<sup>th</sup> anniversary of this annual conference was held at Clemson, South Carolina, USA, 31<sup>st</sup> March – 3<sup>rd</sup> April 2019.

The conference featured several sessions on outdoor playground and other aspects of toy design to explore play across the lifespan and issues of health, education, access, equity, and inclusion.

Next year the conference will be held 29 March – 1 April 2020 under the banner of *Play for All*.

For more information visit:

<https://usplaycoalition.org/the-play-conference-2019>



## April 2019

**GamiFIN**, 3<sup>rd</sup> Annual International Conference was held at the Sokos Hotel Levi, Levi, Finland, 8<sup>th</sup> – 10<sup>th</sup> April 2019.

GamiFIN is a leading international conference for gamification research, chaired by the professor of Gamification, Juho Hamari, and gamification scholar Jonna Koivisto. GamiFIN 2019 featured two keynotes from leading scholars in the field of gamification and game studies, Professor Lennart Nacke and Professor Frans Mäyrä.

For more info:

<http://gamifinconference.com/>

## CURRENT EXHIBITIONS

### From January 2019

**Toytopia**, is currently being held at the Wood Museum of Springfield History, Springfield, Massachusetts, USA, 12<sup>th</sup> January – 7<sup>th</sup> July 2019.

This immersive special exhibition is expected to rekindle the wonder and delight of the visitors' favourite childhood moments. The exhibition

includes: The World's Largest Etch-A-Sketch (almost 8 feet tall!), retro Arcade Area (with working classic games), a life-size Doll House (with engaging play areas), life-size Monopoly Car and game board, LEGO® Play Area/LEGO Wall and train layout, and a signature Jack-in-The-Box explores the science of toys, from Furby® to radiometers, plus magnetic interactive play walls.

For more information visit:

<https://springfieldmuseums.org/exhibitions/toytopia/>



**ToyMaker 3000: An Adventure in Automation**, is a permanent exhibit at the Museum of Science+Industry, Lake Shore Drive, Chicago, Illinois, USA.

Put the power of modern automation to work in *ToyMaker 3000*, where robots assemble custom toy tops - even entertaining you while you wait.

Watch the entire process of manufacturing a toy on this modern assembly line. You'll be able to follow along every step of the way, from parts to packaging. The speed and precision is quite a show in itself - not to mention the dancing and drawing the robots will do while you wait.

For more information visit:

<https://www.msichicago.org/explore/whats-here/exhibits/toymaker-3000-an-adventure-in-automation/>

**Folk Toys**, permanent online exhibit with searchable database of images and information is hosted by Folklife in Louisiana, The Creole State Exhibit, Baton Rouge, Louisiana, USA.

Folk Toys, like other folk crafts, are produced in households where people make the things they need for work and play. Many folk toys actually train children for work. Clearly, the ox-and-wagon model and toy pirogues suggest that many children once grew up to use the real thing, just as children play with everything from toy bulldozers to computers.

Other traditional toys such as tops, balancing devices, and weight/string machines teach basic physics while puzzles encourage development of perception and problem-solving abilities. Of course, much traditional play, such as ring-clap games, tag, or riddle and joke telling sessions, takes place without toys. Ultimately, play is its own reward, whether a game with special roles, a toy that imitates work, or the contemplative spin of a top. Folk toys range from children's playthings to adult collectibles. As with other types of folk artefacts, the viewer must know the maker's intent to be able to know how the object functions in the culture.

Permanent online exhibit with searchable database of images and information can be found at:  
[http://www.louisianafolklife.org/ImageBase/CSE/Creole\\_Toys](http://www.louisianafolklife.org/ImageBase/CSE/Creole_Toys)

## From February 2019

**Doc McStuffins: The Exhibit**, held at The Strong National Museum of Play in Rochester, New York, USA, opened 9<sup>th</sup> February 2019 and runs until Summer 2019.

Experience the imaginative, bi-lingual *Doc McStuffins: The Exhibit* based on Disney Junior's Peabody Award-winning television series. Be magically transported to the backyard of six-year-old Dottie "Doc" McStuffins, where she cares for broken toys and stuffed animals. Enter the backyard clinic, assume the role of a doctor-in-training, and learn lessons about healthy habits, empathy, and nurturing in unique hospital environments.

For more information visit:

<http://www.museumofplay.org/exhibits/doc-mcstuffins-the-exhibit>

**Paw Patrol: Adventure Play Exhibit** is being held at the Children's Museum in Indianapolis, Indiana USA, from 23<sup>rd</sup> February – 28<sup>th</sup> July 2019.

The heroic PAW Patrol pups need your help in Adventure Bay! Visitors will join Marshall, Rubble, Chase, Rocky, Zuma, Skye, Everest and Tracker to explore their unique abilities, overcome challenges and help friends. There's no job too big and no pup too small!

For more information visit:

<https://www.childrensmuseum.org/exhibits/paw-patrol-adventure-play-exhibit>



## From May 2019

**Giddy Up: Children Take the Reins** is being held at the Pasadena Museum of History, Pasadena, California, USA, 5<sup>th</sup> May – 15<sup>th</sup> September 2019.

The PMH galleries are filled with a dizzying array of more than thirty-five smaller scaled carousel horses and exotic creatures that visitors of all ages will be able to see – and touch. An enchanting photo booth features a double-seat Polar Bear from an English carousel by J.R. Anderson, circa 1920, that children and adults can climb on for a special keepsake photo.

A selection of ride-on horses/animals that rock, bounce, and/or roll, along with a wide variety of animals and carousel themed toys, are also on view. Today we might call these the 'interactive' toys and amusements of yesteryear. They were specifically designed to spark children's imaginations, encouraging youngsters to "take the reins and create their own unique stories and fictional characters as they pretended to be their favourite cowboy film stars or other fictional characters."

More information at:

<https://pasadenahistory.org/exhibits/current-exhibition/>

**The Art of the Brick**, the world's most elaborate display of LEGO art, is being held at the Peoria Riverfront Museum, Peoria, Illinois USA, 25<sup>th</sup> May – 1<sup>st</sup> September, 2019.

*The Art of the Brick*, a captivating exhibition, features more than 100 intriguing works of art made exclusively from one of the most recognizable toys in the world, the LEGO brick! This critically acclaimed collection of creative and inspiring sculptures was created by renowned contemporary artist Nathan Sawaya. Designed to inspire ingenuity and creativity, the collection highlights original pieces as well as re-imagined versions of some of the world's most famous masterpieces made exclusively from LEGO bricks, such as van Gogh's "The Starry Night" and Da Vinci's "Mona Lisa" and a gallery showcasing an innovative, multimedia collection of LEGO brick-infused photography produced in tandem with award-winning photographer Dean West.



Visitors will have the opportunity to get up-close and personal with the fan favourite, "Yellow," a life-size sculpture of a man ripping his chest open with thousands of yellow LEGO bricks cascading from the cavity. In addition, visitors will be able to walk under a 20-foot-long T-Rex dinosaur skeleton made out of bricks and come face-to-face with a giant LEGO skull.

For more information visit:

<https://www.peoriariverfrontmuseum.org/exhibits-collections/exhibits/the-art-of-the-brick-the-worlds-most-elaborate-display-of-lego-art>

## FUTURE EXHIBITIONS

### From June 2019

**Wild Kratts: Ocean Adventure!** Will be held at The Strong, National Museum of Play, Rochester, New York USA, 8<sup>th</sup> June – 8<sup>th</sup> September 2019.

Dive into an underwater world in the *Wild Kratts: Ocean Adventure!* The exhibit is based on the popular PBS Kids' series. Explore ocean habitats, meet fascinating creatures, and use the powers of science and teamwork to solve problems, help marine animals, and foil the villains' nefarious plans.

For more information visit:

<https://www.museumofplay.org/exhibits/wild-kratts>

## PAST EXHIBITIONS

### From June 2018

**Artful Play! Games & Toys**, i.d.e.a. Museum, Mesa, Arizona, USA, opened on 19<sup>th</sup> June 2018.

During play, children interact socially, build vocabulary, problem solve, exercise imagination and creativity and learn strategy. That learning continues into adulthood, too. The Artful Play! Games & Toys exhibition featured paintings, sculptures, photographs, and other artworks. Art and hands-on activities provided visitors a chance to develop ideas, learn about play in other cultures, go back in time to experience vintage games and explore the process of designing toys and inventing games.

For more information visit:

<http://www.ideamuseum.org/artful-play.html>



### From September 2018

**Kaiju vs Heroes: Mark Nagata's Journey through the World of Japanese Toys**, was held at the Japanese American National Museum, Los Angeles, USA, 15<sup>th</sup> September 2018 – 24<sup>th</sup> March 2019.

A journey was taken through the world of Japanese soft vinyl *kaiju* (monster) and hero toys, courtesy of toy designer Mark Nagata's unrivalled collection of vintage figurines. Born out of the cultural ashes of World War II, these distinctive toys became both a means for Japanese Americans to reconnect with their culture and an apt metaphor for post-war relations between the United States and Japan.

For more information visit:

<http://www.janm.org/exhibits/kaiju-vs-heroes/>



### From November 2018

**Playing for Keeps: The VFW Marble Tournaments, 1947-1962**, was held at the National Museum of Toys/Miniatures, Kansas City, USA, from 11<sup>th</sup> November 2018 – 6<sup>th</sup> January 2019.

Marble playing ruled playgrounds for much of the twentieth century. Requiring only a handful of marbles and a patch of dirt, the game crossed all economic and social barriers. In 1947, the Veterans of Foreign Wars (VFW) created a national marble tournament to positively influence young boys and re-engage WWII and Korean War veterans in civilian life. The tournament, an annual event for 14 years, was a life-changing experience for the thousands of kids who participated. *Playing for Keeps* tells firsthand stories of the players alongside their souvenirs, trophies, and marble memorabilia.

For more information visit:

<http://www.toyandminiaturemuseum.org/current/>



**In Nuremberg, Play's the Thing** was held at the Nuremberg Toy Museum in Nuremberg, Germany, from 16<sup>th</sup> November 2018 – 2<sup>nd</sup> June 2019.

This exhibition asked the questions: why do you enjoy playing? Where and when do you enjoy playing? And with whom, or do you even like playing at all? Answers could be found at nine thematic "islands" that looked at typical reasons why we play and invited visitors to play along. Each island centred on a historic toy from Nuremberg, and compares it with a related digital game. Over 100 residents of Nuremberg and its environs collaborated on the exhibition. They're portrayed with their favourite toys and tell about their own very personal relationship to the whole idea of play.

For more info:

<https://museums.nuernberg.de/toy-museum/events/stuff-to-play/>

## PUBLICATIONS & BOOKS

Book reviews, or book recommendations, are sought for the next edition of the ITRA Newsletter. Please submit these to the Editorial Team at [itraneWSltr@gmail.com](mailto:itraneWSltr@gmail.com).

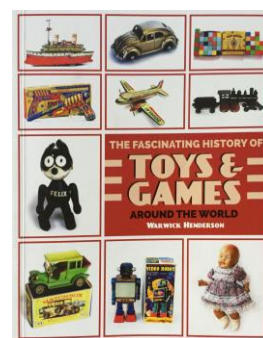
**Gerber, R. (2019).** *Barbie Forever: Her Inspiration, History, and Legacy*  
*Barbie Forever* presents a detailed, full-colour portrait of this beloved doll through all-new interviews, original sketches, vintage photos, advertisements, a foldout timeline, and much more. Explore how the doll came to be, what it takes to create one of her many looks, and how her legacy continues to influence the world. Since her debut in 1959, Barbie has been breaking boundaries and highlighting major moments in art, fashion, and culture. She has been an interpreter of taste and style in every historic period she has lived through and has reflected female empowerment through the more than 200 careers she has embodied. Today, an international icon, Barbie continues to spark imaginations and influence conversations around the world. *Barbie Forever* is a vibrant celebration for the "Barbie Girl" in all of us.



**Henderson, W. (2019).** *The Fascinating History of Toys & Games around the World*  
Discover fascinating toys, games and inventions that have changed the course of history - from ancient Egypt to the Industrial Revolution, the space race and beyond. Toys are living proof of social changes, trends and fashions, design styles, manufacturing and industrial developments over time.

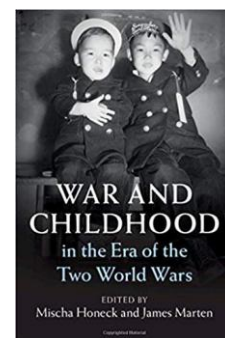
*The Fascinating History of Toys & Games Around the World* details collectible toys and games from cast-iron soldiers to plastic robots, horse-drawn coaches to streamline convertibles, and an overdressed cyclist to a mini-skirted tennis player doll - these are not just toys but objects that showcase an era or segment of history.

What game did Tutankhamen play with? Who won the world's first air race? Why was plastic invented? What toy provided inspiration for the invention of the taser? Which Star Wars figurine sold for \$76,000? Read about the toys you wish you still owned or perhaps still covet. Every toy tells a story in this rich and wonderful illustrated history.



**Honeck, M., Marten, J. (Eds.) (2019).** *War and Childhood in the Era of the Two World Wars*

The histories of modern war and childhood were the result of competing urgencies. According to ideals of childhood widely accepted throughout the world by 1900, children should have been protected, even hidden, from conflict and danger. Yet at a time when modern ways of childhood became increasingly possible for economic, social, and political reasons, it became less possible to fully protect them in the face of massive industrialized warfare driven by geopolitical rivalries and expansionist policies. Taking a global perspective, the chapters in this book examine a wide range of experiences and places. In addition to showing how the engagement of children and youth with war differed according to geography, technology, class, age, race, gender, and the nature of the state, they reveal how children acquired agency during the twentieth century's greatest conflicts.



**Lange, A. (2018).** *The Design of Childhood: How the Material World Shapes Independent Kids*

From building blocks to city blocks, *The Design of Childhood* offers an eye-opening exploration of how children's playthings and physical surroundings affect their development. Parents obsess over their children's play dates, kindergarten curriculum, and every bump and bruise, but the toys, classrooms, playgrounds, and neighbourhoods little ones engage with are just as important. These objects and spaces encode decades, even centuries, of changing ideas about what makes for good child-rearing--and what does not. Do you choose wooden toys, or plastic, or, increasingly, digital? What do youngsters lose when seesaws are deemed too dangerous and slides are designed primarily for safety? How can the built environment help children cultivate self-reliance? In these debates, parents, educators, and kids themselves are often caught in the middle.

Now, prominent design critic Alexandra Lange reveals the surprising histories behind the human-made elements of our children's pint-size landscape. Her fascinating investigation shows how the seemingly innocuous universe



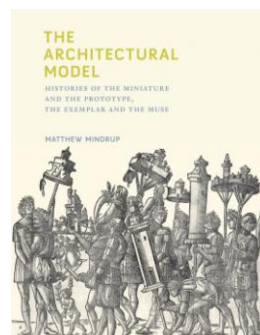
of stuff affects kids' behaviour, values, and health, often in subtle ways. And she reveals how years of decisions by toymakers, architects, and urban planners have helped - and hindered - American youngsters' journeys toward independence. Seen through Lange's eyes, everything from the sandbox to the street becomes vibrant with buried meaning. *The Design of Childhood* will change the way you view your children's world--and your own.

**Mindrup, M.** (2019). *The Architectural Model: Histories of the Miniature and the Prototype, the Exemplar and the Muse*

For more than five hundred years, architects have employed three-dimensional models as tools to test, refine, and illustrate their ideas. But, as Matthew Mindrup shows, the uses of physical architectural models extend beyond mere representation. An architectural model can also simulate, instruct, inspire, and generate architectural designs. It can be, among other things, sign, souvenir, toy, funerary object, didactic tool, medium, or muse. In this book, Mindrup surveys the history of architectural models by investigating their uses, both theoretical and practical.

Tracing the architectural model's development from antiquity to the present, Mindrup also offers an interpretive framework for understanding each of its applications in the context of time and place. He first examines models meant to portray extant, fantastic, or proposed structures, describing their use in ancient funerary or dedicatory practices, in which models are endowed with magical power; as a medium for architectural reverie and inspiration; and as prototypes for twentieth-century experimental designs. Mindrup then considers models that exemplify certain architectural uses, exploring the influence of Leon Battista Alberti's dictum that models be simple, lest they distract from the architect's ideas; analyzing the model as a generative tool; and investigating allegorical, analogical, and anagogical interpretations of models.

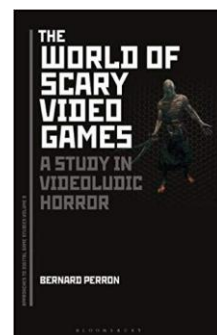
Mindrup's histories show how the model can be a surrogate for the architectural structure itself, or for the experience of its formal, tactile, and sensory complexity; and beyond that, that the manipulation, play, experimentation, and dreaming enabled by models allow us to imagine architecture in new ways.



**Perron, B.** (2018). *The World of Scary Video Games: A Study in Videoludic Horror*

As for film and literature, the horror genre has been very popular in the video game. *The World of Scary Video Games* provides a comprehensive overview of the videoludic horror, dealing with the games labelled as “survival horror” as well as the mainstream and independent works associated with the genre. It examines the ways in which video games have elicited horror, terror and fear since *Haunted House* (1981).

Bernard Perron combines an historical account with a theoretical approach in order to offer a broad history of the genre, outline its formal singularities and explore its principal issues. He studies the most important games and game series, from *Haunted House* (1981) to *Alone in the Dark* (1992- ), *Resident Evil* (1996-present), *Silent Hill* (1999-present), *Fatal Frame* (2001-present), *Dead Space* (2008-2013), *Amnesia: the Dark Descent* (2010), and *The Evil Within* (2014). Accessibly written, *The World of Scary Video Games* helps the reader to trace the history of an important genre of the video game.



## MISCELLANEOUS NEWS

- 1) India's richest man just bought the world's oldest toy store  
<https://www.cnn.com/2019/05/10/business/hamleys-mukesh-ambani-reliance-deal/index.html>
- 2) Lawsuit alleges YouTube's unboxing videos are 'abusive' ads aimed at kids.  
<https://www.dailydot.com/upstream/youtube-unboxing-lawsuit/>
- 3) Online and making thousands at age 4: Meet the Kidfluencers  
<https://www.nytimes.com/2019/03/01/business/media/social-media-influencers-kids.html>
- 4) How to avoid silly mistakes with smart toys  
<https://www.irishtimes.com/business/technology/how-to-avoid-silly-mistakes-with-smart-toys-1.3893269>
- 5) Tamagotchi returns in wave of 1990s nostalgia toy joy  
<https://www.bbc.co.uk/news/business-48362289>
- 6) Finland's hobbyhorse girls, once a secret society now prance in public  
[https://www.nytimes.com/2019/04/21/world/europe/finland-hobbyhorse-girls.html?fbclid=IwAR0YI8\\_P-EkwaSr1VV5yUedZUUL0ISII53UDmsVSE3HE80ETDSgFfgDjcM4](https://www.nytimes.com/2019/04/21/world/europe/finland-hobbyhorse-girls.html?fbclid=IwAR0YI8_P-EkwaSr1VV5yUedZUUL0ISII53UDmsVSE3HE80ETDSgFfgDjcM4)
- 7) Fortnite is free, but kids are getting bullied into spending money  
<https://www.polygon.com/2019/5/7/18534431/fortnite-rare-default-skins-bullying-harassment>
- 8) New Barbie Range Includes Dolls That Use Wheelchairs and Have Prosthetic Limbs:  
<https://www.independent.co.uk/life-style/barbie-inclusive-disability-wheelchair-prosthetic-limbs-mattel-fashionista-a8774951.html>
- 9) Toys-R-Us tries to rise from the ashes. Wary partners try not to get burned.  
<https://www.nytimes.com/2019/02/15/business/toys-r-us-return.html>
- 10) Meet the Minneapolis native who was Barbie's personal fashion designer  
<http://www.startribune.com/meet-the-minneapolis-native-who-was-barbie-s-personal-fashion-designer/510677232/>
- 11) The 27-year-old inventor helping kids speak through toys  
<http://www.bbc.com/capital/story/20190509-the-27-year-old-inventor-helping-kids-speak-through-toys>
- 12) 'My best source of comfort': Adults with stuffed animals describe all the feels.  
<https://www.nytimes.com/2018/12/20/reader-center/adults-with-stuffed-animals.html>
- 13) Mattel experiments with mixed reality toy design.  
<https://vrscout.com/news/mattel-mixed-reality-toy-design/#>
- 14) Barbie teams up with National Geographic for new lines highlighting uncommon careers for women  
<https://www.wthr.com/article/barbie-national-geographic-create-product-line-highlighting-uncommon-careers-women>
- 15) A new line of travel-themed dolls  
<https://www.travelandleisure.com/travel-news/barbie-travel-national-geographic>
- 16) How practical joke toys became a million dollar idea  
<https://www.bbc.co.uk/news/av/business-48449910/how-practical-joke-toys-became-a-million-dollar-idea>
- 17) China's toys ride on tech and branding  
<https://www.telegraph.co.uk/china-watch/technology/educational-toys-sales/>
- 18) Why simple toys are best for children  
<https://aleteia.org/2019/05/26/why-simple-toys-are-best-for-children/>
- 19) What makes a good STEM/STEAM toy?  
<https://www.prnewswire.com/news-releases/what-makes-a-good-stemsteam-toy-300854104.html>



## ITRA 2019 Fees Notice

*Please note that, according to the ITRA Board's decision in Alicante, 8<sup>th</sup> August 2005, conference fees cover ITRA membership fees until the following conference. This means that conference participants who paid full registration fees for the 8<sup>th</sup> ITRA conference in Paris, France, 2018 have been exempted from paying ITRA dues for the years 2019 through 2022.*

*If you were not able to attend the conference in Paris, you must submit your annual membership fee for 2019 to remain an ITRA member in good standing.*

**Annual membership: €50**  
**Retiree// Student membership: €25**

Payments may be made

a) through bank transfer to the following account number

International Toy Research Association,  
National Bank of Greece, Pal. Phaliro branch 175  
Account number: 175/480074.53  
IBAN Number: GR16 0110 1750 0000 1754 8007 453  
SWIFT: ETHNGRAA

b) by sending an International Money Order, payable to ITRA, to the Treasurer at the following address:

Cleo Gougoulis  
73 Terpsihoris St.  
P.Phaleron  
17562 Athens  
Greece

Please notify the ITRA Treasurer, Cleo Gougoulis, by sending an e-mail to: [cleogougoulis@yahoo.gr](mailto:cleogougoulis@yahoo.gr), when you send your fees to the bank. It is important to mention what amount and in which currency you paid.



## EPILOGUE

If you attended a conference this year - toy related, preferably - have anything to say, whether about yourself, publications you have read, events or research you would like to recommend, or if you would like to propose an ITRA member we could profile, do not hesitate to contact either Suzy or Mark, via [itranwsltr@gmail.com](mailto:itranwsltr@gmail.com). We intend to publish a winter edition in December 2019. In the meantime, the editors of the newsletter would like to thank everyone who contributed to this issue of the ITRA newsletter.

We would encourage you to feel free to send the editors articles, which we can share with the rest of the ITRA members. If English is not your first language, please do not let this be a hindrance to contacting the Editorial Team; we are more than happy to assist in editing items from contributors.

Regards  
Suzy & Mark

*We do not stop playing because we grow old, we grow old because we stop playing.*  
Benjamin Franklin (1706-1790)