NEW MEDIA

DIGITAL LANDSCAPES IN THE MEDIALAB

CONVERGENCE

Cinekid's new media programme – a place where film, television and new media converge in the form of installations, games and workshops – is brought together in the MediaLab. A digital playground and experimental garden where you will find more than 1,200 m^2 of brand new works dealing with innovation and image culture, as well as golden Cinekid classics. A selection of the best children's media from all over the world will be presented here, with artists, educators and other media professionals from the Netherlands and Canada, Estonia, Austria, the United States, Denmark and England all showing their work. The overall theme this year is Digital Landscapes. This concept can be explained roughly in two ways: firstly, a selection of digital and interactive works show specific translations of the traditional landscape; secondly, this refers to the contemporary media landscape in general in a more proverbial sense of the word – what's new, what's cool and up-and-coming and how this is shaping the worlds surrounding us.

BEYOND THE PHYSICAL

These days, our everyday professional and personal lives are increasingly determined by digital environments. An effect that is being enhanced in no small part by the fact that the digital is no longer restricted to specific objects. There is the home computer, the iPad and the portable Game Boy, but the ripples of the digital revolution are clearly being felt beyond the physical restrictions of these real-world objects, and are simultaneously creating new sets of relations along the way. As a result, the digital is ubiquitous, networked, immersive and deeply influences who we are and how we behave. Free Wi-Fi everywhere, urban screens popping up all over major cities, interactive television with hundreds of channels changing viewing behaviour, video on demand becoming the standard on any device, the mobile phone acting as the new nanny, GPS being used every day, as is the Internet of Things, not to mention full-body & iris scans at airports, all keeping tabs on us and our environments. This accumulation of interactive media surroundings demands an active, critical attitude towards this new, changing environment.

POSSIBILITIES

This ever-brighter new world also has great implications for kids: digital media is a concrete part of their world and often a topic of playground conversation, and moreover at the top of their minds – just like daddy's smart phone or mummy's laptop. The constant (virtual) presence of media can be disturbing or puzzling, but at the same time its possibilities are tantalizing – especially if you know how & where to take them. This is what Cinekid aims to do: to show you the where and the how of the best and most amazing of media. In the MediaLab, we will not just put on display the best of these latest developments, but we will also show you how they can make you smile, inspire you or even how you can make them yourselves! We will focus on technological innovation not simply as a new reality forced upon us, but also as a landscape offering us panoramic new worlds of amazement and creative expression.

INSTALLATIONS

The keynote presentations of the MediaLab in the form of its main installations this year together form the conceptual and visual underpinning of the theme Digital Landscapes. These are *Weather Worlds, Ghost and Water Light Graffiti*. In Weather Worlds, created by Theodore Watson and Emily Gobeille, gigantic immersive landscapes grant superpowers over the elements to the user. By using their bodies, children can conjure up a storm, release a twisting tornado or rain down bolts of lightning with just a flick of the wrist. Immersed in a new fantastic world of stories, children experience a new form of narration in which they themselves are in charge. A completely different kind of landscape can be experienced in *Ghost*, made by Thomas Eberwein and Tim Gferer. Ghost is a freezing winter landscape, in which the visitor automatically becomes captured in a barren country made up of a kaleidoscope of greys, blues and purples, while it just keeps on snowing and snowing and snowing. In contrast to *Weather Worlds*, *Ghost* is not constructed from one single point of view, but rather uses the language of cinematography, with changes in depth of field, camera position and movement. In this piece, film and coding converge to create a new kind of experience. The third example is a more abstract landscape, to be filled in by the visitors themselves. *Water Light Graffiti* is a gigantic urban screen consisting of hundreds of LEDs that are sensitive to damp and water. This enables kids to collaboratively create huge live light drawings, thereby reclaiming the public space in an intuitive and spontaneous way. These huge digital landscapes can swallow and immerse us with their beauty, the interaction they offer and their size; they make us forget where we are, or allow us to literally get lost!

PROVERBIAL DIGITAL LANDSCAPE

The other meaning of the digital landscape is a more proverbial one, and consists of an overview of the latest games, developments and techniques that have emerged over the past year which arguably provide game-changing possibilities for kids. Here we find the nominations for the New Media Award, Gadget Corner and the MiniMediaAcademy. The New Media Award nominations this year show a remarkably rich selection of work, varying from commercial to independent games and from international to truly Dutch projects from young start-ups. For example *REUS* – a 'god mode' game which originally started out as a Dutch non-profit project by young professionals and interns, but reached break-even within a week of being launch- is programmed next to *Wonderbook: Book of Spells*, a major Sony

production based on the immensely popular Harry Potter tales. Some amazing new tools and toys will be on display in Gadget Corner. For example, the latest screen technology from Russia, *Displair*: an interactive, translucent, permeable screen consisting of dry fog, floating in mid-air with an accurate gesture recognition system.
Or the *Sphero*, a little robot ball which can light up in different colours and can be controlled by a tablet or smartphone and even can roll through water. It is remarkable to see how these creative, amazing ideas are emerging from independent companies and start-ups using crowdsourcing platforms such as Kickstarter as a marketing tool. In addition to the newest games and latest innovations, media literacy is also a central focus of this MediaLab. For example, in the MiniMediaAcademy kids can get to grips with some of the more complicated media skills, such as redesigning an existing website using *Hackasaurus*, learning the basics of robot building with the *Cubelets* and building their own apps with *Pocket Code*. And of course the Cinekid classics will be here as well: the master classes in which renowned professionals from the film and television programme share their knowledge in comprehensive, layered sessions; workshops where kids can learn how to present the news or to make a stop-motion animation, or attend a professional casting session!

GAMES AND HEALTH

Another emerging trend – which is also represented in many of the projects described above – is the growing focus on health and games. After years of critiques in the media claiming that games create couch-potatoes and unhealthy, daylight-avoiding game nerds, a new era is arising characterised by truly physical, active forms of game play. *Paperdude*, a virtual reality installation from Canada, is worth a special mention in this context. Using the newly developed virtual reality headset called the Oculus Rift and a real bike, this installation allows kids to experience how it feels to be an all-American paperboy. Or, moving a little more in the direction of traditional technologies, in the workshop *Wonderwheel* kids have to get off their seats: after designing their own 'phenaskistoscopic' animation they subsequently kick another bike into gear to show off their mesmerizing animations. A production made by students from the Willem de Kooning Academy called *JUMP* also brings physical action to a higher level – literally. Next year, the theme of games and health will be followed up by a new collaboration between Cinekid and the University of Technology in Eindhoven, which is researching the relationship between health and games in a more profound way.

MINIAPPLAB

Last but not least, one of the more prominent developments in the new media landscape is the rise of the tablet computer. Mouseless interaction means the computer is suddenly easy to use by younger kids. This is resulting in a cascade of apps and online games: free, open source, commercial, serious, silly, educational, etc. The amount of apps available grows by thousands every day. In order to provide parents with solid guidelines on quality apps, what they do and how their kids could benefit from them, Cinekid is introducing the AppLab. This app will be introduced to parents in the MiniAppLab, and a selection of the apps it contains will be made available to the kids. Draw your own bugs that really come to life; fold, colour and print your own 3D models; make some music and learn how animals sound.

COME OUT AND PLAY!

All in all, this year the MediaLab offers an incredibly rich and complete programme where both kids and parents as well as other (media) professionals can pick up inspiration and information. Check it out, you can touch (almost) everything: and above all, enjoy!

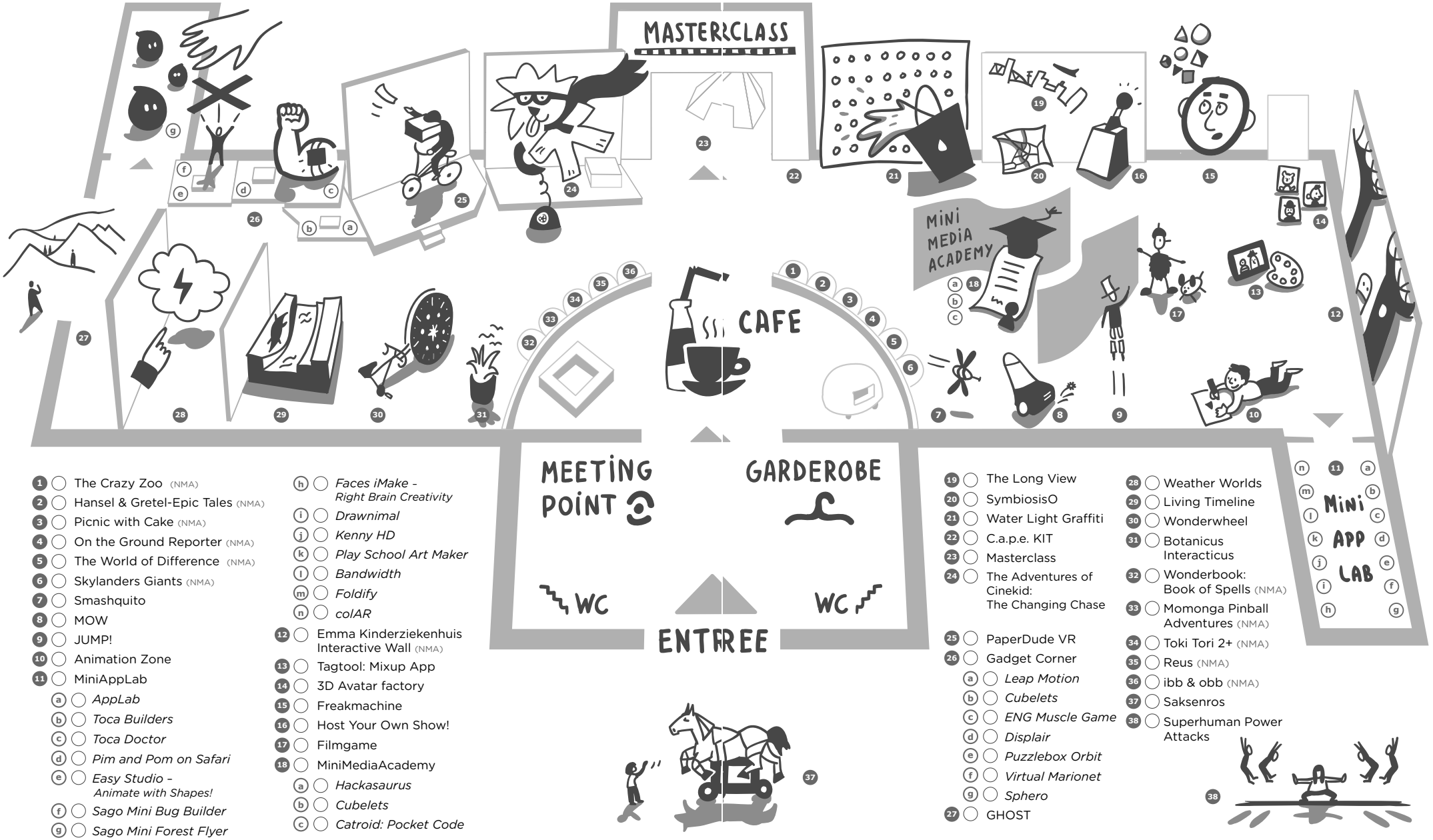
Paulien Dresscher
Head New Media and Festival Programmer

Siuli Ko
Senior Producer MediaLab

Kees Buning
Producer Workshops

Manon van Hoek
Intern New Media

CINEKID MEDIALAB



1. The Crazy Zoo (NMA)
2. Hansel & Gretel-Epic Tales (NMA)
3. Picnic with Cake (NMA)
4. On the Ground Reporter (NMA)
5. The World of Difference (NMA)
6. Skylanders Giants (NMA)
7. Smashquito
8. MOW
9. JUMP!
10. Animation Zone
11. MiniAppLab
    - a. *AppLab*
    - b. *Toca Builders*
    - c. *Toca Doctor*
    - d. *Pim and Pom on Safari*
    - e. *Easy Studio – Animate with Shapes!*
    - f. *Sago Mini Bug Builder*
    - g. *Sago Mini Forest Flyer*
    - h. *Faces iMake – Right Brain Creativity*
    - i. *Drawnimal*
    - j. *Kenny HD*
    - k. *Play School Art Maker*
    - l. *Bandwidth*
    - m. *Foldify*
    - n. *colAR*
12. Emma Kinderziekenhuis Interactive Wall (NMA)
13. Tagtool: Mixup App
14. 3D Avatar factory
15. Freakmachine
16. Host Your Own Show!
17. Filmgame
18. MiniMediaAcademy
    - a. *Hackasaurus*
    - b. *Cubelets*
    - c. *Catroid: Pocket Code*
19. The Long View
20. SymbiosisO
21. Water Light Graffiti
22. C.a.p.e. KIT
23. Masterclass
24. The Adventures of Cinekid: The Changing Chase
25. PaperDude VR
26. Gadget Corner
    - a. *Leap Motion*
    - b. *Cubelets*
    - c. *ENG Muscle Game*
    - d. *Displair*
    - e. *Puzzlebox Orbit*
    - f. *Virtual Marionet*
    - g. *Sphero*
27. GHOST
28. Weather Worlds
29. Living Timeline
30. Wonderwheel
31. Botanicus Interacticus
32. Wonderbook: Book of Spells (NMA)
33. Momonga Pinball Adventures (NMA)
34. Toki Tori 2+ (NMA)
35. Reus (NMA)
36. ibb & obb (NMA)
37. Saksenros
38. Superhuman Power Attacks

BOTANICUS INTERACTICUS

DISNEY RESEARCH LAB, STUDIO NAND, USA, 2012, ALL AGES, INSTALLATION
Created by Ivan Poupyrev (Disney Research Pittsburgh), Studio NAND, TheGreenEyl, Philipp Schüssler and Christian Riekoff, Website: www.botanicus-interacticus.com, www.disneyresearch.com, www.nand.io, www.thegreeneyl.com

The rapid fusion of computers and living spaces is bringing us into a sphere where the physical world can function as an interactive medium where the virtual and the real collide. Avant-garde research exploring new possibilities in computation, storytelling and the moving image seems to have no specific goal as yet, but is preparing us for that what is to come.
Botanicus Interacticus is a technology for designing highly expressive interactive plants – both living and artificial. The plant is not harmed: only a single wire is placed in the plant's soil. *Botanicus Interacticus* allows us to use such gestures as sliding the fingers on the stem, detecting touch and grasp location, tracking proximity between human and plant and estimating the amount of touch contact. The electrical properties of the plants are deconstructed and replicated using standard electrical components. This allows the design of a broad variety of biologically inspired artificial plants that behave nearly the same as their biological counterparts. Using a two-way mirror placed between the plant and an LCD monitor, the reflections of the real plant and synthetic images generated on a computer are merged and augmented with computer-generated visuals in such a way that the real and the virtual co-exist.

The Disney Research lab is working on more intriguing projects, such as *Revel*, which modifies the user's tactile perception of the physical world, or *Aireal* about haptic feedback technology. *Botanicus Interacticus* is made in collaboration with Studio NAND, and is part of the seminar *Hot & Cool New Stuff* (see page xx).

C.A.P.E. KIT

CREW, THE NETHERLANDS, 2013, 8+, INSTALLATION

Director: Chantalla Pleiter, **Concept:** Eric Joris, **Performance director:** Ivan Vrambout **Performance:** Hannah Vrambout **Directing and production assistant:** Jana Declercq **Technical support:** Koen Goossens **Lighting design:** Julien Ladavid **Sound design:** Ruben Nachtergaele **Production manager:** Vicky Vermoezen **Production:** Crew **Co-production:** STORMOPKOMST **Website:** www.crewonline.org

Virtual reality is the term used to describe an experience in which the 'viewer' wears a head-mounted display or glasses and becomes immersed in a 3D, computer-generated environment. This environment can be explored and interacted with, objects can be manipulated or the sequence of events influenced.

C.a.p.e. KIT is a 360-degree film made especially for kids that takes them inside the filmed image. Geared up with video-glasses, trackers, headset, a computer back-pack and immersive outfit including gloves and shoe-pieces, their senses discover a new reality and create a different time and space. They find themselves in the middle of a story they help to develop as they walk on. As they are literally drawn to the end of the cinematographic experience by the end of a rope, the virtual world on their glasses and the real world at their feet and hands try to converge, dragging them along in a strange fairytale. Technology and new media are central to CREW's artistic creations. *C.a.p.e. KIT* is a unique performance format, developed by CREW in close collaboration with scientists.

CREW has been exploring the potential of the *C.a.p.e.* format since 2010. *C.a.p.e.* creations include the tactile *C.a.p.e. Brussels* (Sept 2010), the intimate *C.a.p.e. Pierrefonds* (October 2010), the documentary *C.a.p.e. Tohoku* (December 2011), the narrative *C.a.p.e. Horror* (April 2012) and the musical *C.a.p.e. Vooruit* (May 2013).

FREAKMACHINE

JEREMY BAILEY, USA, 2013, 4+, INSTALLATION

Artist: Jeremy Bailey, Website: www.jeremybailey.net, Represented by: Pari Nadimi Gallery

The portrait has existed as an art tradition for centuries. The rich and powerful in particular were immortalized as an important record of status. For artists, portraits have represented subsistence as paid commissions and an opportunity to demonstrate the latest techniques and technologies. Today, profile pictures for crowd-funding and social media websites have made the portrait the domain of the amateur, which would make the master portrait painters of the past grimace with disdain.

In response to these traditional and social media portraits, 'Famous New Media Artist' Jeremy Bailey designed the augmented reality mirror to empower and inspire the imagination of children attending Cinekid. Children will be able to shoot lasers from their eyes, spit colorful shapes from their mouths and even grow a beard of tentacles. The installation consists of two vertically oriented flat screens sandwiched back-to-back and a camera that looks for key facial and/or body features and applies augmentations to these. The mirror is at the end of a small corridor so only one person can interact with it at a time. The augmented figure is shown on the other side of the mirrored screen.

Since the early 1990s, Bailey has ploughed a compelling, and often hilarious furrow through the various developments of digital communications technologies. Ostensibly a satire on and parody of the practices and language of 'new media', the jocose surface of Bailey's work hides an incisive exploration of the critical intersection between video, computing, performance and the body.

GHOST

THOMAS TRAUM, SWITZERLAND, 2013, 8+, INSTALLATION

Created by: Thomas Traum, **In collaboration with:** Tim Gfrerer for the EPFL+ECAL Lab, **Music:** Simon Pyke/Freefarm, Website: http://thomastraum.com/

This installation is an example of immersive screens where the viewer immediately becomes part of an interactive, cinematographic world. More often, we start to see how creative coding and more traditional forms of storytelling start to merge to create new visual experiences. *Ghost* is a beautiful example of this.

GHOST traps visitors in an interactive snowstorm, raging within an abandoned, barren landscape. Within this storm, the visitor can make out a procession of human forms, remnants of previous visitors, seemingly try to find a way out. The scene is seen through a camera roaming over the landscape, with the environment transitioning through a set of pre-defined moods that influence the intensity of the storm, the music, the color of the fog and the sound effects. When a visitor is detected, the camera moves towards him or her, choosing from a set of close-up camera positions. The installation was made using open Frameworks. 3D modeling software was used for designing landscape and character models, bone-based character animations and particle systems were created in code. Visitor's skeletal movements are recorded using the open source OpenNI framework, and fed to the installation's main app via OSC. Custom GLSL shaders take care of bone-based character animation skinning and blending in real time so up to 100 ghost characters can be animated simultaneously.

Interaction designer Thomas Eberwein created *Ghost* as a commission for the Give Me More exhibition by the Swiss EPFL+ECAL Lab at the Eyebeam gallery in NYC.

JUMP!

WILLEM DE KOONING ACADEMIE, CROSSLAB, THE NETHERLANDS, 2013, 6+, INSTALLATION/GAME

Artists: Lucas Hartman, Adin Basoe, Wai Wai Chan, Daniel Doeleman, **Made at:** Crosslab, Willem de Kooning Academie Hogeschool Rotterdam, Tutor: Brigit Lichtenegger, Email: 0861839@hr.nl, Website: http://www.wdka.nl/

Since its initial development in 2011, the Microsoft Kinect has often been used by artists as a source of inspiration and adaptation. Microsoft has always encouraged these "hacks" and sees them as interesting follow-ups to its own technology. This is a rather new stance for a large commercial company in relation to copyright and ownership, but is being seen more often lately, inspired by the Open Source movement.

This Kinect game demands a very active attitude of the players: by jumping up and down, you can drive your avatar to even greater heights. When identifying with your avatar, it is satisfying to see that in spite of your own limited capabilities, your avatar on the screen reaches for the skies! Unlike the usual competitive multi-player games, in this game the players need to work together. The four players can only reach the next screen together, so they have to wait for each other and help each other out.

Students from the Willem de Kooning Academy, University of Applied Arts in Rotterdam, have been working on several projects based on the Kinect technology. Together with their tutor, Brigit Lichtenegger, they developed several installations. The best two projects of this class will be presented in the MediaLab.

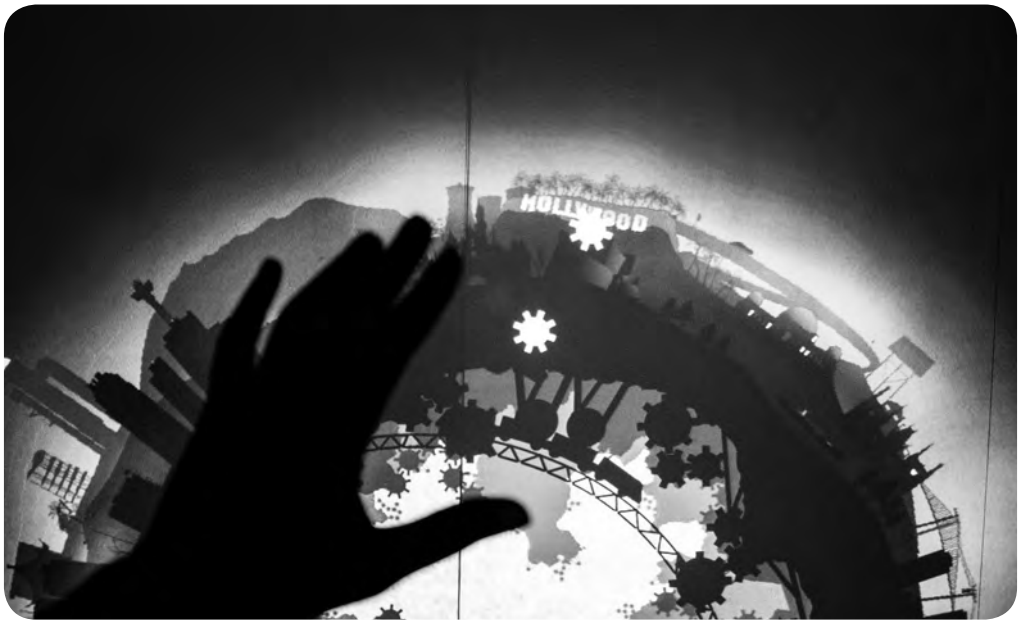
LIVING TIMELINE

SQUIDSOUP, UNITED KINGDOM, 2012, ALL AGES, INSTALLATION

Dutch title: Kruip door de tijd, **Originally commissioned by** At-Bristol, Website: www.squidsoup.org, www.squidsoup.org/living-timeline, www.at-bristol.org.uk

Video mapping and Kinect sensoring, life-size projections and high-end projections are all facilitating new forms of narration. In museums and galleries too, curators are looking for new tools with which to represent their stories and collections. Rich visuals and graphics, together with the time-based and interactive options open up new worlds of communication.
A truly digital landscape: *Living Timeline* brings to life the last 460 million years of evolutionary development through a mixed reality ecosystem that combines a physical 3D landscape and projected digital content. Each physical centimeter of the 4.6 m long exhibit corresponds to 1 million years of the earth's history. On this timeline numerous interactive creatures populate the landscape – from spiders and beetles to ammonites and trilobites . They respond to visitors in a variety of ways: attacking them, ignoring them, running or flying away or crawling up their arms. Many creatures can also be squashed. Kinect sensors detect the movement and presence of visitors. This information is combined with an adapted form of 'projection mapping', whereby carefully aligned digital imagery is projected onto physical objects, augmenting these as well as the physical world we live in.

Squidsoup is an international group of artists, researchers and designers (UK/NO/NZ) working with digital and interactive media experiences. Their work combines sound, physical space and virtual worlds to produce immersive and emotive head spaces where participants can take active control of their experiences. Their work has been shown at festivals, seminars and galleries around the world.



LONG VIEW

NORTH CAROLINA STATE UNIVERSITY, USA, 2013, 5+, INSTALLATION

Dutch Title: In een handomdraai, Daniel Lunk, Lee Cherry, Jim Martin, Dwayne Martin, Patrick Fitzgerald, North Carolina State University, Phone: + 1 919 513 2029, Website: http://design.ncsu.edu/academics/art-design/graduate-program

As we have seen in many other works at the MediaLab, this installation too plays with different experiences depending on the viewer's proximity to the projection and based on hand and head movements. The interactive system only explores the intuitive interface further while there is no pre-defined grammar to learn. More and more universities, as well as the corporate world, are collaborating to address these kind of topics. *Long View* is a gesture-based interactive installation that offers the viewer the ability to affect animated elements in a projected space in ways that the artists hope will increase awareness of our fragile and temporary relationship to our planet. The piece integrates open-source, physics-based gaming engines in Flash with our own gesture-based interactive system that uses the Microsoft Kinect as an input device. The installation allows and encourages viewers to interact with the projected elements by moving their hands and bodies in a natural way. The projected 'planet' view exhibits visual and behavioral changes over time and 'evolves' as human technology and industrialization advances. Viewers can play with these "eco-systems' to change them in various ways. The piece itself loops and metaphorically creates a conundrum about humanity's long-term relationship to the Earth. Together with its partners, the NC State University College of Design develops creative products and services based on a particular theme or a series of ideas introduced by the sponsor. Students and faculty collaborate with industry to share design principles and thoughts about technology and future trends. The goal of supporting cross-disciplinary creative approaches to various related projects is synergistic, educational and innovative.

MOW

THIJS EERENS, THE NETHERLANDS, 2013, 8+, INSTALLATION

Artist: Thijs Eerens, Kapellerlaan 19760645AD Roermond, The Netherlands, Phone: +31 6 4216 2012, Email: info@thijseerens.com, Website: www.thijseerens.com

By the fall of 2013, almost 2 million apps are available for Android and iPad. The Apple App Store alone grows by 20,000 apps per month. More than 50% of these apps are games. Many of these are specifically made for the tablet or computer, and are rather media specific: for example, *Talking Tom* or *Subway Surf*. Some apps are a digital translation of other games, such as chess or *Game of the Goose*. However, some of the apps become classics in their own right; some even become instantiated in other material forms.

This is the case with *MOW*. Re-modeled after the app *Flow Free*, the player needs to connect matching dots in a field of colored dots, without crossing paths. On the tablet, the game is played with your finger; with *MOW*, it is played using a mowing-machine! A maximum of 5 players have to collaborate to earn as many points as possible. The mowing machine is equipped with sensors that active the LED tiles the game is made up of. The colored tiles and the colored mowing machines are filmed from above. This film layer is then merged with the original game and the two are then projected above the game field.

The works of Thijs Eerens are shown on a regular basis at festivals. Projects such as *Park to Play* (2007); *YouCube* (2009); *Pump to Jump* (2010) and *PipeMania* (2011) have in common that they embed physical elements and engage kids physically.

PAPERDUDE VR

GLOBACORE, CANADA, 2013, 6+, INSTALLATION

Dutch title: Krantenwijk, **Production Company:** Globacore, **Developer:** Ben Unsworth, Website: www.globacore.com/who-we-are/

The fact that games are slowly belonging to the cultural establishment shows in the fact that the first and radical remakes have entered the premises: new technologies are added to old-time favourites, thereby enhancing the game-experience and literally taking it to a next level.

The Arcade classic Paperboy has been rebooted into a fancy new version: geared up with the Virtual Reality headset Oculus Rift and a Wahoo Fitness KickR. *PaperDude VR* creates an almost Zen-like experience of tossing newspapers, knocking down road barriers and busting windows.

Globacore is a creative technology company specialising in large format multi-touch surfaces, game development and unique human-computer interactions using both physical and digital elements. The Oculus Rift is developed through a Kickstarter campaign and raised over $2.4 million in funding from project backers and supporters around the world.

SAKSENROS

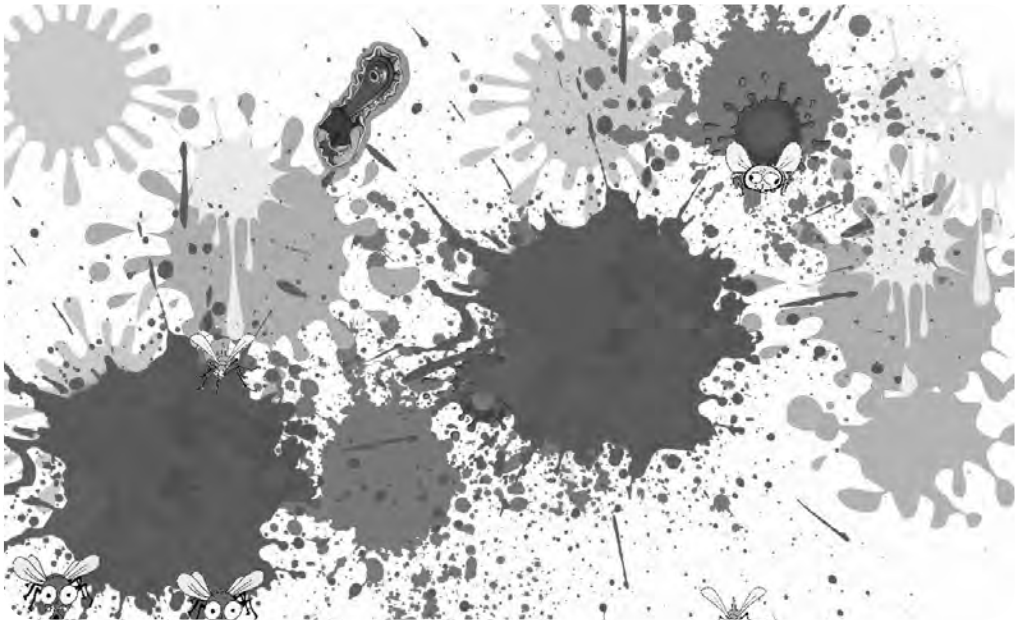
FREERK WIERINGA, THE NETHERLANDS, 2013, ALL AGES, ROBOTIC INSTALLATION/MOVING SCULPTURE

Artist: Freerk Wieringa, Website: HYPERLINK "http://www.freerkwieringa.nl/" www.freerkwieringa.nl/, **Made possible by:** Provincie Overijssel, Gemeente Deventer, Kunstenlab, Fonds BKVB

Today, the concept of the robot is usually understood as an electro-mechanical or virtual machine that deals with automation and can replace humans in dangerous circumstances or/and can resemble humans in appearance, behaviour and cognition. However, the roots of the robot reach far back into ancient myth and legend. A Greek mechanical pigeon capable of flying was said to have been built around 400 BC, and in the first century AD there were mechanical devices that could allegedly speak.

The Saksenros, made by the artist Freerk Wieringa, is a commentary on the contrast between the agricultural tradition and technology. Whereas the rural landscape has become a typical subject for illustrations in calendars and crafts products, this basic-build robot establishes a relationship with a more cultural and artistic tradition. The Saksenros trundles around like a robotic sculpture, seemingly autonomous, while at the same time literally reflecting — and thereby absorbing — its surroundings.

Freerk Wieringa's oeuvre consists of a bizarre collection of robotic sculptures: animals, human-like figures and huge interactive limbs that are half-robot, half-sculpture. In his work, he combines sculpted steel elements with machine parts such as aluminium pneumatic cylinders, cast aluminium valves and plastic air tubes. The choice of iconic subjects and the enlargement of isolated emotions through scale and choice of form are typical of his work. Wieringa exhibits his work in galleries, museums and at arts and film festivals.



SMASHQUITO

WILLEM DE KOONING ACADEMIE – CROSSLAB, THE NETHERLANDS, 2013, 6+, INSTALLATION/GAME

Concept: Steffani Sylvia Swart, Interaction **Design:** Anke Zwinkels, Lotte Akse, Steffani Sylvia Swart, **Sound design:** Anke Zwinkels, Lotte Akse, **Visual design:** Lotte Akse, Steffani Sylvia Swart, **Animation:** Steffani Sylvia Swart, **Software:** Anke Zwinkels, Lotte Akse, Steffani Sylvia Swart, Made at: Crosslab, Willem de Kooning Academie, **Tutor:** Brigit Lichtenegger, Website: www.wdka.nl

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Smashquito is an example of such an interactive adaptation for the Kinekt, and has a simple concept involving action and reaction. The trigger of this game is an insect which appears on the screen and catches the attention of the player by sound and movement. The player tries to hit the insect with a weapon of their choice and, if the player succeeds in smashing it, a colorful splash appears on the screen, accompanied by a squishing sound. As the game continues, the screen becomes filled by colorful stains where the insects got smashed, and the player creates his own modern painting. If the player succeeds in smashing enough insects, s/he wins a trophy. The game is intended for young children and is to entertain and be fun.

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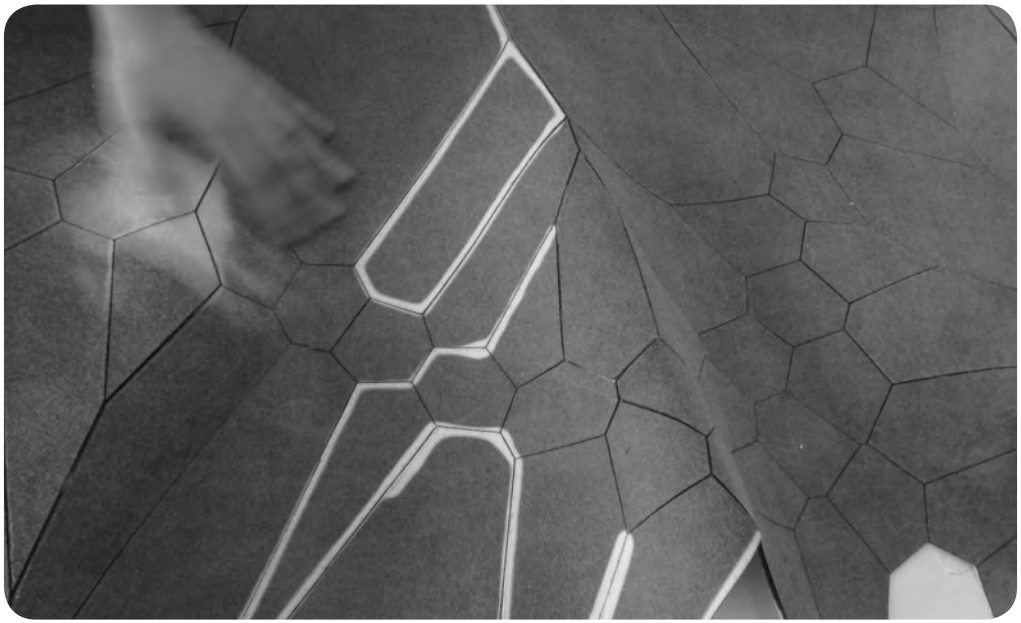


SYMBIOSISO

KÄRT OJAVEE, ESZTER OZSVALD, ESTONIA, 2013, ALL AGES, INSTALLATION

Artists: Kärt Ojavee & Eszter Ozsvald, Email: info@symbiosiso.com, Website: www.symbiosiso.com, www.heatit.cc, www.k-o-i.ee

More and more new media are being explored beyond their own boundaries. Both in the Netherlands and abroad, we are seeing creative industries working together in a close and fruitful collaboration. In the worlds of fashion, design and architecture, new textures and materials are emerging. Explorations such as SymbiosisO are both beautiful and necessary because they show us new possibilities. Possibilities for thought, imagination and eventually also development.

SymbiosisO is a collection of programmable textile interfaces designed to visualize information and express emotions. It is an active, programmable secondary skin; a material to surround everyday objects, a slow display with which to present ambient content. *SymbiosisO* is based on a hybrid material composition and suggests novel human-computer interaction through its soft material. The items in the collection behave like organic displays; they react to human and environmental impulses, responding with an animated change in color. The concept was in the first place a tribute to the ultimate power of evolution, in which not only human civilization impacts the environment, but nature itself reacts and adapts to these changes.

Kärt Ojavee (Estonian designer and researcher) and Eszter Ozsvald (Hungarian designer, technologist and media artist) met at the Centre for Biorobotics in Estonia in 2009. Ozsvald developed a biologically inspired flexible robot fish at the Centre and experimented with soft electronics and smart textiles. Currently, Ojavee is collaborating with the Centre on interactive textiles for waiting rooms.

WATER LIGHT GRAFFITI

ANTONIN FOURNEAU, FRANCE, 2012, 4+, INSTALLATION

Artist: Antonin Fourneau, **Production:** Digital Art International, Info: info@waterlightgraffiti.com, Website: www.waterlightgraffiti.com

'Urban screens' are an increasingly prominent feature of our surroundings, and seem to get brighter every day. Most of them are used for advertising purposes. It is easy to feel disturbed by this accumulation of unavoidable messages in the public space. Luckily, artists are responding in various ways to such technological innovations, providing us with new raw materials for architecture, design, inspiration and thought.

An example is Antonin Fourneau, the creator of *Water Light Graffiti:* a surface composed of several thousand LEDs that light up on contact with water. When it touches the edges of an LED, the water completes an electrical circuit and provides power to the LED below the surface. The amount of water determines the brightness of the light: the wetter, the brighter. Anything can be used to provide the moisture: a paintbrush, a water atomizer, fingers or breath~~-~~ as long as it's moist. Kids can create a tantalizing world based on open play and collaboration, where they can discover the possibilities of this new form of interactive screen. The combination of nature and technology, water and light, creates a magical environment, a wall for ephemeral messages without deterioration in the urban space; a wall to communicate with and share.

Antonin Fourneau has been working since 2005 as an artist with a focus on interaction and the relationship with popular culture. Interaction with large groups of people is key to his research. Following residencies at the Tokyo Wonder Site (Japan) and MediaLab Prado (Madrid), he is currently Professor of Digital Arts at ENSAD (Paris) and a guest teacher at several schools.

WEATHER WORLDS

USA, 2013, ALL AGES, INSTALLATION

Artists: Theodore Watson, Emily Gobeille & Nick Hardeman **Production Company:** Design I/O **Made possible by:** La Gaîte Lyrique, Paris & TIFF Kids Digiplayspace, Toronto, Website: http://design-io.com, Email: hello@design-io.com

Not only are tablets and touchscreens becoming increasingly immersive and responsive, but large, 'urban' screens are increasingly suitable for this kind of interaction. The rise of developments such as Kinect, Leap Motion and other unencumbered interaction devices enable immediate, intuitive human-computer interaction whereby the spectator and the work, the user and the screen, almost converge. Analogous to this, new forms of storytelling are being explored: life-size, personalized interactive magical worlds offering us a different perspective on narration.

Weather Worlds is an interactive installation that gives visitors super-powers over the elements. Using their bodies, children can conjure up storms, release twisting tornados or rain down bolts of lightning with just a flick of the wrist. *Weather Worlds* consists of a projection screen and a green-screen platform. Stepping onto the platform, participants see their full body standing in a fantastical landscape in which the seasons move along. Moving around, they realize that their bodies and gestures have a dramatic effect on the climate, weather and the environment. *Weather Worlds* lets us experience all seasons, from dry and dusty to freezing cold, mighty winds, misty fog, ground-shaking earthquakes, twisting tornados and snow storms cold enough to freeze you and your neighbor.

Theodore Watson and Emily Gobeille have been working together since 2000, building magical, immersive interactive installations and pushing at the technical limits of poetic coding and design.

NEW MEDIA AWARD

In (youth) entertainment, cross and transmedia is now the rule rather than the exception, the New Media jury establishes upon watching the entries for the 2013 NMA. Usual suspects (Lego, Harry Potter, Hans & Grietje) emerge in new forms, books are appified and films are gamified, in many cases resulting in a successful mashup.

For the seventh year running, the New Media Award is part of the Cinekid Festival. This year's submissions include indie games and interactive (art) installations, game jam results and commercial titles. Catchwords for this year's nominations: ambitious, original *and*... Dutch.

More than in previous years, the jury focused on the innovative value and originality of the submitted games and installations. Three themes stand out in this year's selection:

- Dutch titles - a striking number of nominated entries are home-bred.
- Games with gadgets – the entwinement of game world and 'real' world gains momentum.
- Serious games in interactive installations in the public space.

DUTCH TITLES

Especially with the arrival of apps, the range of games has become immense and very diverse in quality. The Netherlands, too, can boast a number of established games producers, with games like the nominated *Toki Tori 2*, but it is precisely the budding young companies and individuals that have created gorgeous works. The Dutch PC games *Reus* and *Ibb & Obb* immediately struck the eye through its originality and the craftsmanship used to design the games. Originality and craftsmanship also distinguish the apps (*Hans & Grietje*, *(Te) gekke dierentuin*, *Momonga*). The designers cleverly worked around the limitations of the relatively small language by offering a Dutch and an English version, by keeping all written and spoken language from the game (*Toki Tori 2* and *(Te) gekke dierentuin*) or by producing the game in English (*Momonga*). An original game concept, executed with technical skill and graphic talent, characterises all of these titles.

GAMES WITH GADGETS

By means of augmented reality and cameras attached to the console (*Wonderbook*) and sensors in the toys (*Skylanders Giants*), the player enters a credible game world. In previous years, large producers already experimented with games combined with cameras and sensors, but the jury for the first time discerns an almost flawless interaction between the physical and game environment: the portal of power that transfers the *Skylanders Giants* to the screen and makes them fight with or against each other, and the augmented reality technique that transforms *Wonderbook* into a living book of spells for this game. The magic wand is almost true to life, too. The additions are logical and relevant, unlike for some other games, where moving the arms up and down in the air, for example, does not really provide the 'real' experience of driving a carriage with a team of horses.

SERIOUS GAMES AND INSTALLATIONS IN THE PUBLIC SPACE

A game about an international conflict (*On the Ground Reporter*), an online environment to cope with the imminent loss of a loved one (*De wereld van verschil*), an interactive wall in a children's hospital (*Emma Kinderziekenhuis interactieve muur*); they seem to have nothing in common. But all three of them managed to dodge the obvious pitfalls: wanting too much, being too pedantic, guiding too much. In all three cases, something entirely different happened: the player/viewer/visitor is taken seriously in their need to play a role in their own stories. And in the cases mentioned, this yields exciting dialogues between games and users.

The twelve nominees mentioned below are eligible for a € 7,500 cash prize. These twelve entries can also be played during the festival at the Medialab. Selecting the nominations, the New Media Award jury gave preference to innovation and quality, to titles that stimulate creativity or entail an original revamp of an existing genre. Gamers are taken seriously. They are challenged to push frontiers or, conversely, are served hand and foot by offering players precisely the experience they expect and like. So, with these nominations, we hope to present a fine selection of the best the gaming industry put on the market in the past year. It pleases the jury to see that both small indies and large producers are represented.

Nathalie Korsman
Jury chairwoman 2013 New Media Award

Other jury members:
Menno M. Deen
Evelyn Grooten
Dylan Nagel
Adriaan Wormgoor

THE CRAZY ZOO

(TE) GEKKE DIERENTUIN

FLEUR VAN DER WEEL, THE NETHERLANDS, 2012, 3–6 YEARS, IPAD

Concept & design: Fleur van der Weel, **Development, concept & animation:** Studio Kloek, **Music:** Woth Muziek en Geluid, **Commissioner:** Em. Querido's Uitgeverij

Sometimes, games bring you into strange new worlds where you can discover new things. But even better: sometimes it is your job not only to invent the inhabitants of these worlds, but also how they sound!

A zebra with the head of an elephant and ostrich legs? Yes, it's all up to you! In this funny, interactive, intuitive game for young children, creativity is key. You can design/compose your own fantasy animal, and also record the way it sounds. What kind of a roar would a crocodinobird make...?
The app is based on the book *Hello* by Edward van de Endel and Fleur van der Weel. The app won the Media Ukkie Award 2013 for the best children's app.

EMMA KINDER-ZIEKENHUIS INTERACTIVE WALL

EMMA KINDERZIEKENHUIS INTERACTIEVE WAND

IJSFONTEIN, THE NETHERLANDS, 2013, ALL AGES, INSTALLATION

Production company: IJsfontein Interactive Media, Haarlemmerweg 4, 1014 BE Amsterdam, The Netherlands, Phone: +31 20 33 00 111, Email: info@ijsfontein.nl, Website: http://ijssite.ijspreview.nl/projecten/emma-kinderziekenhuis / WOTH, Dorpstraat 24, 4111 KS Zoelmond, The Netherlands

The increasing availability of technology means that immersive installations in public spaces are increasingly becoming part of the architecture around us; these also fulfill more than a purely decorative function, truly engaging with us as audiences and adding value in an active way.

The *Interactive Wall* at the Emma Children's Hospital consists of five interconnected screens in which a magical world is populated by robots, planets, trees and flying bugs. Eight players can interact simultaneously with this fantasy world. One interesting aspect is that it is a pleasure not only to watch the screens themselves, but also the jumping around and interactive behavior of the participants. This Wall is a valuable addition, particularly to a place where young children need all the distractions they can get.

HANSEL & GRETEL - EPIC TALES

HANS EN GRIETJE - EPIC TALES

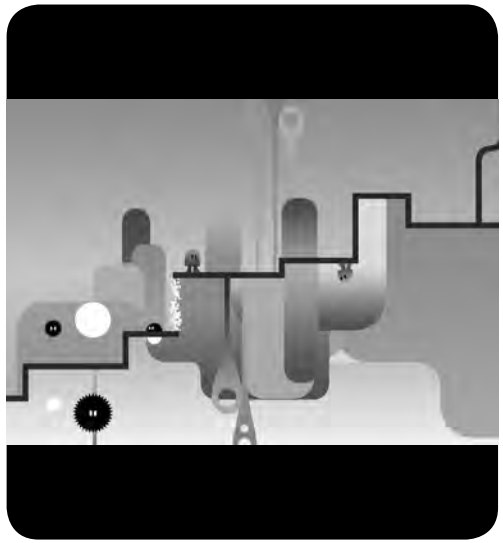
EPIC TALES, PAUL HANREATS, THE NETHERLANDS, 2013, 9+, APP

Production Company & Publisher: Epic Tales, Maaswijkstraat 31, 2586 CB Den Haag, Email: info@epictales.com, Website: www.epictales.com, **Producer:** Paul M. Hanraets, **Lead Animators:** Paco Vink, Albert 't Hooft, **Music composer:** Joost van den Broek, **Software engineer:** Martin van Spanje, **Voice actor:** Juus Piek (Dutch) Lou Attia (English)

With the enormous rise of the app market in the last couple of years, classic fairy tales naturally also come into line for some serious, quality digitalization.

In this app, a translation of one of the classic tales by the Grimm brothers, you can play the role of either Hansel or Gretel. You can experience the story in three different ways: the story is read to you, or you can read it yourself, or you can choose the 'play around' option.

The 23 chapters have more than 100 dynamic, interactive elements filled with brave kids, mean witches and wicked stepmothers. All background characters and animations are hand-drawn and accompanied by voice-overs and original music and sounds.



IBB & OBB

THE NETHERLANDS, 2013, 7-18+, GAME

Production company: Codeglue, Schiekade 189-6A, 3013 BR Rotterdam, The Netherlands, Phone: +31 10 476 45 22, Email: richard@sparpweed.com / Sparpweed, Stadhuisplein 15, 3012 AR Rotterdam, The Netherlands, Phone: +31 6 43 75 56 18, Fax: +31 10 476 45 23, Email: info@codeglue.com, Website: www.ibbandobb.com

In gaming, commercial and artistic titles are often found alongside one another. The Dutch *ibb and obb*, launched in a beta version at Cinekid in 2008 but now finally officially on the market, is an authentic game designed around cooperative play and nestles beautifully between these two poles.
In an enchanting environment, two players find themselves in a world that has been split in two. In the bottom half, gravity has been reversed, enabling players to walk on both sides of the line separating the halves. Portals allow the players to move from one side to the other. Puzzles and enemies can only be dealt with through collaboration. *ibb and obb* started out as a graduation project by its creator Richard Boeser. It won the IndieCade Design Innovation Award 2008 and the Develop Indie Showcase Award 2013. *ibb and obb* can be played on PlayStation 3 and PC.

MOMONGA PINBALL ADVENTURES

PALADIN STUDIOS, THE NETHERLANDS, 2013, 7+, IPHONE + IPAD

Developer: Paladin Studios, **Team:** Derk de Geus, Niels van Egmond, Yorick van Vliet, Jimmy de Meza, Jens van de Water, Fabian van Dommelen, Thijs Kooyers, Tim Hengeveld, Benjamin Rijsdijk, Lukas Hoenderdos, and others. **Audio:** Derk de Geus, Guido Bergman, Tom Pearce.

Not all pinball games are only about levels, enemies and boss fights. Sometimes you get the chance to save the world at the same time!

In this adventurous pinball game made for the iPhone, iPod and iPad, the young hero Momo – a Japanese flying squirrel – has barely survived an owl attack on his village. He joins forces with a friendly panda and an ambitious firefly who help him win back his tribe. Will you be able to stop the owl general Kuton and restore balance in the world? Momo can be controlled like a pinball machine, the flippers are there to control the game. It's time to roll!
Paladin Studios is based in The Hague, the Netherlands, and was founded in 2005. Paladin Studios usually works on contract-based projects. Momonga is their first major self-published game.

ON THE GROUND REPORTER

BUTCH & SUNDANCE MEDIA, THE NETHERLANDS, 2013, 13-18, WEBSITE

Production Company: Butch & Sundance Media, Weesperstraat 3, Amsterdam, The Netherlands, Phone: +31 6 4022 9299, Email: whitesmoke@butchandsundance.nl, Website: www.butchandsundance.nl, **Producer:** Ludo Hekman, Klaas van Dijken **Publisher:** Uitgeverij Deviant

In the environment of online storytelling, we are seeing more and more projects where fictitious and factual elements merge and real-world problems are addressed in a playful way: learning by doing.

In this game, you take on the role of a top reporter and travel to Uganda, Kabul or the Netherlands. You are provided with a topic for your story – for example safety, youth culture or food issues. After conducting serious research, you have to make your own radio report, which you can download as an mp3 afterwards.

This game is connected to the regular curriculum and can be used in schools to discuss and understand contemporary social issues worldwide.

PICNIC WITH CAKE

SUBMARINE, THE NETHERLANDS, 2013, 3-7 YEARS, IPAD APP +INTERACTIVE WEBSITE

Book by: Thé Tjong-Khing, **Producers:** Femke Wolting & Bruno Felix, **App developer:** Jorrit de Vries, **Website developer:** Gijs Kattenberg **Interactive videoplayer developer:** Karel Brascamp **Line Producer:** Janneke van de kerkhof **Production manager:** Miek ten Brummelhuis **Animation, modelling & rendering:** Walking the Dog, from the series 'Picnic with Cake' **Graphics & Design:** Christiaan de Rooij, Jamie de Jonge, Tom van Gestel, Jurriaan Esmeijer **Composer:** Miguel Boelens **Publicity:** Yaniv Wolf **Website:** www.picknickmettaart.nl, http://nieuw.kindertijd.kro.nl/picknickmettaart/kro.php **Produced by:** Submarine **Co-Production:** Walking the Dog, Tomavistas, KRO, Ketnet, Televisió de Catalunya. Financial **Support:** The Dutch Cultural Media fund, the VAF/Flanders Film and Media Funds, uFilm, uFund, Tax Shelter of the federal government of Belgium and Tax Shelter investors, Catalan Institute of Cultural Industries, the Media Program of the European Union and Lannoo Publishers.

Sometimes, within the scope of their content, linear paper books do play with the notion of interactive storylines and try to evoke different reading patterns. These kinds of books are often highly suitable for digital and interactive translation.
Picnic With Cake is an animated series and cross-media adaptation of the famous picture book of the same title by Dutch illustrator and cartoonist Thé Tjong-Khing, published in more than 13 countries. The heart of the website is an interactive story world where children can join the animals enjoying their Picnic with Cake. While watching the story, they can jump between characters and switch perspectives.
Except for in the parents' area, no text is used and all functions and navigation are designed for and tested on the target audience: pre-school children.

REUS

ABBEY GAMES, THE NETHERLANDS, 2013, 8+

Production company: Abbey Games, Neude 5, 3512 AD Utrecht, The Netherlands, Phone: +31 6 2892 4780, Email: info@abbeygames.com, Website: www.reusgame.com

In this 'god game', the player is cast in the position of a controller, controlling the game on a large scale as an entity with divine or supernatural powers – a great leader.

The Dutch *Reus* is a very well-designed 2D god game in which the player takes control of nature through the hands of mighty giants. The game addresses mental challenges and unlocking and exploring strategies and possibilities. The player possesses all imaginable powers over nature, but not over mankind: you can shape their world, but not their will. It is the player's responsibility to maintain a balance between nature and man.

The four founders of Abbey Games worked on this highly successful game during while studying.

SKYLANDERS GIANTS

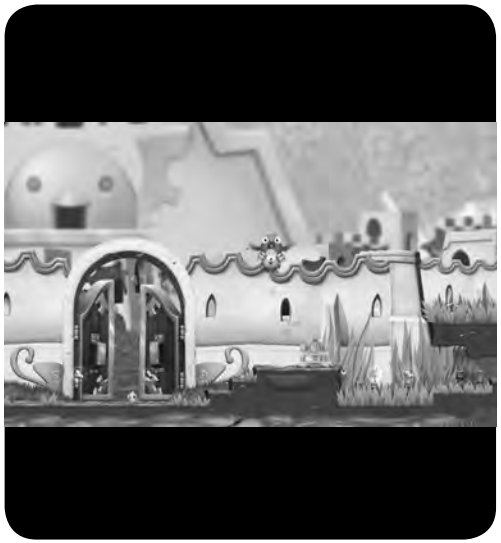
ACTIVISION, USA, 2012, 7-18 YEARS, CROSS-PLATFORM GAME: PS2, PS3, XBOX, XBOX360, WII, NDS

Production company: Activision, Beechavenue 131D, 1119 RB Schiphol-Rijk, The Netherlands / Toys for Bob / Vicarious Visions, Phone: +31 20 715 77 00, Email: Martijn.kroonstuiver@activision.com, Website: http://www.skylanders.com/nl

This game is an excellent example of a truly cross-platform game which consists of both physical and virtual elements. It can be played on Playstation 3, Xbox 360, Nintentdo Wii and 3DS.

Thousands of years ago, the Giants fought epic battles in Skylands but were banished to Earth. With a new threat looming, it's time to bring them back to join forces with the Skylanders to defeat KAOS. The player puts the Skylanders on the 'Portal of Power' to unleash their strengths. All Skylander Giants have their own characteristics, so you have to keep asking yourself which Skylander to use for your next challenge.

The Skylanders have a memory: they recognize your computer, and remember their level and skills. So if you take your Skylanders to a friend's house the next day, you can continue to play without losing the abilities you have gained.



TOKI TORI 2+

TWO TRIBES, THE NETHERLANDS, 2013, ALL AGES, WIIU

Production company: Two Tribes, Arnhemseweg 6, 3817 CH Amersfoort, The Netherlands, Phone: +31 33 432 88 32, Fax: +31 33 432 88 34, Email: office@twotribes.com, Website: http://twotribes.com/message/toki-tori-2

Platform games in which an avatar jumps between suspended platforms used to be a popular genre in the 80s: at their peak, 35% of console games were 'platformers'. As of 2006, the genre represents only two percent of the market share. But since 2010, a variety of platformers for mobile devices have brought renewed popularity to the genre.

Toki Tori 2 is one of the better examples of these new kinds of platform games. In a Metroidvania style, the chicken Toki Tori explores a lush forest island that is threatened by corruption. By whistling and stomping, the player can influence the behavior of the strange creatures that inhabit the island, and use their abilities to his advantage.

The game's story is told through intuitive, interactive in-game story advancing sections. The game's predecessor, *Toki Tori*, was published in 2001.

WONDERBOOK: BOOK OF SPELLS

SONY COMPUTER ENTERTAINMENT LONDON STUDIO, UNITED KINGDOM, 2012, 7-12 YEARS, PLAYSTATION 3

Publisher: Sony Computer Entertainment, P**roducer:** Robbert Snijder, **Production company:** SCE London Studio, Publisher: Linden en Barbosa, Stadhouderskade 14c, 1054 ES Amsterdam, the Netherlands, Phone: +31 20 589 39 93, Fax: +31 20 589 39 94, Email: info@lindenbarbosa.nl, Website: http://nl.playstation.com/bookofspells

Book of Spells is the first example of a series of *Wonderbooks*. The *Wonderbook* itself is an augmented reality device based on QR codes. The PlayStation Eye films the player and recognizes the codes on the book. On the screen, the controller turns into a wand and magical scenes appear.

Book of Spells is developed as a game in which you can learn spells at Hogwarts School in conjunction with J.K. Rowling. In this very well-designed game, the user casts spells by drawing shapes with the PlayStation Move controller. At the end of each chapter, a poem describes a failed Hogwarts student in order to teach the user a lesson, in the manner of Aesop's fables.
The players can interact with the elements appearing on screen. The follow-up, *Book of Potions*, is expected in December 2013.

THE WORLD OF DIFFERENCE

THE NETHERLANDS, 2013, 12-18 YEARS, WEBSITE

Dutch title: De Wereld van Verschil, **Commissioner:** Medisch Coördinatie Centrum Flevoland, **Creative Director:** Dimme van der Hout, Projectleider & Lead **Designer:** Erica Gasataya **Designer:** Valentijn van der Hout **Artwork:** Joeri Lefévre **Sound Design:** Claynote **Programmers:** Johannis Kragt, Allard Ankoné **Text:** Bo van Aalst, Wies Wagenaar **Supported by:** VSB fonds, Skanfonds, Stichting Stimuleringsfonds Rouw, Dr. C.J. Vaillantfonds. Cluster Zorg en Serious Gaming, supported by: Europees Fonds voor Regionale Ontwikkeling & de Provincie Flevoland **Ambassadors:** Jaap Lodders, Rob Bruntink, Daan Westerink

Not just for adults, but also for children, the Internet can be not only a place for gaming and having fun, but a place where more profound initiatives can also be brought to our attention, making use of the media-specificity of the online world.
In this online project, children are guided in dealing with the coming loss of a loved one in the form of a virtual trip through an emotional landscape. By giving small assignments, asking questions and sharing stories from other children, the website helps them cope with feelings such as fear and sorrow and stimulates them to gather special memories. In this way, they can recognize and give shape to their own mourning.
This project was commissioned by the Palliative Care Network North and East Flevoland, and is the follow-up to the paper version of *A World of Difference*.

GADGET CORNER

Innovation beyond imagination seems to be the order of the day nowadays. Product descriptions of newly announced or freshly launched tools are sometimes so weird or far-fetched they almost sound like a hoax. Even professionals can be puzzled by the speed and direction of contemporary innovations in the realms of image culture and tools. Another interesting development is the function of initiatives such as Kickstarter (www.kickstarter.com), creative applications (www.creativeapplications.net) or Facebook groups, for example Necomimi (www.facebook.com/necomimi), which help develop unique, bizarre or otherwise independent ideas. Whereas traditionally it was mainly only the corporate sector and established companies that were strong enough to run quality marketing campaigns, today social media, online platforms, crowd-funding sites, et cetera, enable startups and small groups of enthusiasts are able to realize their own dreams and projects in the real world. *Gadget Corner* gives an impression of the current state of affairs with brainwave-driven helicopters, digital and interactive projections in the open air or interactive glowing robot balls.

CUBELETS

MODULAR ROBOTICS, USA, 2013, 5 – 13 YEARS, ROBOT BUILDING BLOCKS

Production company: Modular Robotics, Website: http://www.modrobotics.com

Build your own robot and learn to understand the basic principles of robotics. By combining sensor, logic and actuator blocks, kids can create simple, reconfigurable robots that exhibit surprisingly complex behavior. Cubelets are magnetic blocks that can be snapped together to make an endless variety of robots with no programming and no wires. You can build robots that drive around on a tabletop, respond to light, sound and temperature, and exhibit surprisingly lifelike behavior. But instead of programming that behavior, you simply snap the cubelets together and watch the behavior emerge, like with a flock of birds or a swarm of bees.

DISPLAIR

DISPLAIR, RUSSIA, 2012, ALL AGES, INSTALLATION/SCREEN

Production Company: Displair (designer, developer, manufacturer), Email: Maros Mozola, VP Displair Sales, m.mozola@displair.com, Nikolay Alaev, Sales Director, n.alaev@displair.com, Website: www.displair.com

Displair is a completely new screen and heralds a new era in the evolution of visual technologies. The *Displair* finally enables digital pictures to be projected in mid-air. It also makes the image translucent, permeable and interactive. Thanks to its accurate gesture recognition system, *Displair* is able to capture hand movements, allowing for virtual object manipulation in free space. The 'basis' of the image is created inside an aerodynamic layer of dry fog made up of ultra-fine water droplets. 3-D interactivity is made possible using IR sensors and camera registration.

EMG MUSCLE GAME

ADRIAAN WORMGOOR, THE NETHERLANDS, 2013, 7+, INSTALLATION/GAME

Concept: Adriaan Wormgoor, **With thanks to:** Sparpweed, Construction and programming: Adriaan Wormgoor, **Visuals:** Adriaan Wormgoor, **Audio:** www.freesound.org, **Commissioner:** Erasmus MC

Gaming a lazy activity? Not anymore! EMG Muscle Game is a two-player collaborative flying game using the players' muscle power to steer by means of EMG sensors. It was originally commissioned by the Hematology research group of the Erasmus Medical Center in Rotterdam to create a muscle-driven game installation as an eye-catcher at the research festival Discovery Festival (discoveryfestival.nl/); a shoehorn experience to start a conversation with festival visitors about blood diseases that attack the muscular systems of its patients.

LEAP MOTION

LEAP MOTION INC, USA, 2013, ALL AGES, GAME CONTROLLER

Production company: Leap Motion, Inc
https://www.leapmotion.com/product

Leap Motion is a young startup company, founded in 2010 by Michael Buckwald and David Holz, based in San Francisco. They are working on sensitive 3D motion-control and motion-sensing technology. Their first product, the Leap Motion controller, was launched early in 2013. It is a controller which senses your hands and fingers and follows their every move in the wide-open space between you and your computer. With a wave of a hand or lift of a finger, Leap Motion allows you to use your computer in a whole new way. The Leap Motion Controller senses the way you naturally move your hands. You can point, wave, reach and grab, pick things up and put them down: just like in the real world.

PUZZLEBOX ORBIT

PUZZLE PRODUCTIONS LLC, USA, 2013, 7+, BRAIN GAME

Production Company: Puzzlebox Productions LLC, 1005 Hyde Street, Unit 35, San Francisco, CA, United States, 94109, Phone: +1 415 857 4301, Email: ak@puzzlebox.info, Website: http://orbit.puzzlebox.info, **Distributer:** MindTec Store Europe, Gottlieb-Daimler-Str. 13 D- 35440 Linden, Germany, Phone: +49 6403 6099 355, Email: info@mindtecstore.com, Website: www.MindTecStore.com

Puzzlebox Orbit is a brain-controlled helicopter operated with an EEG headset, a device that traces your brainwaves. Users can fly the Orbit by focusing their concentration and clearing their minds. Colorful visuals and physical feedback help provide positive reinforcement while developing attention skills and mental relaxation. An interesting detail is that all source code for *Puzzlebox Orbit* is open source: all hardware schematics, 3D models and step-by-step hacking instructions are published freely online. *Puzzlebox* seeks to aid the pursuit of science and education by inviting its users to modify their products and make them their own.

SPHERO

ORBOTIX, USA, 2012, 4+, INSTALLATION/GAME

Production company: Orbotix, Email: whitney@orbotix.com, Website: www.gosphero.com

Glowing in thousands of colors, the *Sphero* is a small white robot ball to play games with while using your phone or tablet as an interface. Made of a high-impact polycarbonate shell on the outside and completely waterproof, this ball currently enables you to play with more than 20 apps, and still counting! Just like *Puzzlebox Orbit*, the *Sphero* is designed in a way that other developers can easily create their own apps. A Full Api and Mobile SDK for iOS and Android invites developers to dive right in. With speeds of up to 3ft per second and a 50ft plus range, *Sphero's* Bluetooth connection makes it ready to play as fast as you can launch an app.

VIRTUAL MARIONET

LUMINARTISTS, CANADA, 2013, ALL AGES, INSTALLATION GAME

Artist: Luminartists (Anthony Scavarelli & Henri Kuschkowitz) created with help of Cinder Frameworks, **Music:** Clement Betiku, **Website:** http://www.luminartists.ca

Virtual Marionet is a program developed in Cinder Frameworks using Bullet physics that allows a virtual space-puppet to be controlled, for example to dance on a moon, using only the position and rotation of the hand. Hand movement and orientation detection is achieved using Leap Motion.

APPLAB

CINEKID, THE NETHERLANDS, 2013, 3-5 YEARS

Production Company: Cinekid Foundation, Kleine Gartmanplantsoen 21, 1017 RP Amsterdam, The Netherlands Phone: +31 20 531 78 90, Fax: +31 20 531 78 99 Email: info@cinekid.nl Website: www.cinekid.nl

The *AppLab* is a tool and guide for parents with which they can find good, creative, high-quality apps that are sound but, above all, fun for their children. Every day, thousands of new apps are added, but which ones can you responsibly let your child use? And which ones have some learning value? To give parents a handle on this, this year Cinekid is launching *AppLab*, an app that shows parents with just a few clicks exactly where to find what they are looking for. There is something for everyone, all presented neatly and clearly, with categories, ages, themes, films and reviews.

The basis for this structure was laid by interviews with app builders, critics and researchers and by research of pertinent literature. We focused on two aspects. On the one hand, a broad theoretical framework was investigated and defined within which key functions and accompanying categories were formulated – then, elaborating on this, a practical term for everyday use within the app itself was found for each category. This led to the creation of a well-balanced series of useful terms that can be used by parents as signposts and reference points, while at the same time providing launch pads for further research within the underlying theoretical framework.

Because children always want to discover something new, and because the supply of new apps is constant and unlimited, the content of *AppLab* cannot of course be static; Cinekid will constantly keep its finger on the pulse and closely monitor the fluctuations and changes taking place on the app market. Promising new apps will be tested and reviewed and then, if approved, added to the *AppLab* selection. Screening will take place on the basis of new trends and genres, as well as in relation to new versions of proven successes.

During the festival we focus on apps with a seminar and expert meeting to exchange knowledge and identify criteria for quality apps for young children. The physical *MiniAppLab* enables children to try out a selection of the apps on offer, as well as check out *AppLab* itself. The apps are described on the following pages.

BANDWIDTH

JOSH NIMOY, UNITED STATES, 2013, 3+

Producer: Josh Nimoy, Website: http://jtnimoy.net, Email: josh@jtnimoy.net

This installation is not really an app, but can be played on a tablet and in the future could very well be put on the market as an app. This synesthetic, interactive musical experience provides six original modes in which players can produce music. Kick off your shoes and get lost in a world of deliciously sounding, abstract geometry. Using endless balls and lines, children can make music together, each on their own little screen. Gorgeous images and fairy-tale sounds join hands to construct a new world: a great way to learn to listen and find connections between what you see, do and hear. *Bandwith* was designed by Josh Nimoy, a developer from California.

COLAR

HITLABNZ, NEW ZEALAND, 2012, 3 – 8 YEARS

Production Company: The Human Interface Technology New Zealand, University of Canterbury, Private Bag 4899, Christchurch 81 40, New Zealand, Phone: +64 3 364 2349, Fax: +64 3 364 2095, Email: info@hitlabnz.org, Website: www.hitlabz.org, Website: http://colarapp.com

The traditional colouring picture is a source of inspiration for several app developers. Colouring and creating designs is often done digitally. colAR takes a different approach. It is an app that brings colouring book pages to life with the magic of Augmented Reality. The drawings can be downloaded from the website and printed. When finished, the book pages come to life as they pop out of the page as three-dimensional models on the mobile device. For example, a fire-breathing dragon, a girl dancing graceful pirouettes or a little plane flying loops. Perfect for a deeper creative development. Created by the HIT Lab NZ, this app has won awards worldwide.

DRAWNIMAL

LUCAS ZANOTTO, FINLAND, 2013, 3+

Design, animation and direction: Lucas Zanotto: www.lucaszanotto.com, **Sound design and Music:** Ulrich Troyer www.ulrichtroyer.com, Website: www.drawnimal.com

A growing number of apps combine digital and physical play. *Drawnimal* merges these two realms, too. With this app, children can have a good old session of drawing and learning the alphabet. They put their iPhone or iPad on a sheet of paper and are urged to draw an animal that comes alive when they tap the screen. If they tap the screen again, a surprise awaits them. Over 30 different animals, with sounds, are available. Designer Lucas Zanotto is known for his innovative and creative designs and also stimulates this in users.

EASY STUDIO – ANIMATE WITH SHAPES!

LES TROIS ELLES INTERACTIVE, FRANCE, 2013, 5+

Production Company: Les Trois Elles Interactive, Website: http://lestroiselles.com

Making things in a digital way is an important skill for kids, and some apps do give them the opportunity to really make things that amaze them by themselves. Making collages is something most kids love. With this app, they can do this digitally, and even make their collages move by using stop motion in a very simple way. The app is specially designed to be easy to use. Children can move colourful geometric pieces from the toolbar onto the canvas and perform basic manipulations on these shapes. They can scale them up or down, resize them and recolor them. When the frame is finished, they tap on the Camera Icon and move on to the next frame. There are two usage modes, Easy and Expert. With this app, kids will discover the magic of animation and will be rewarded with their own creations.

FACES IMAKE – RIGHT BRAIN CREATIVITY

IMAGINE MACHINE LLC, UNITED STATES, 2013, 3+

Production Company: iMagine machine LLC, Website: www.imaginemachine.com

Decent apps develop creativity in children and adults alike by uncovering an alternative way of seeing. This is also the case with *Faces iMake*. This innovative app teaches children to make beautiful digital portraits and create new worlds with existing materials. Children can use over 200 available objects they can duplicate, turn, flip and resize (scale). But they can also add their own items using their iPad camera or choosing from their picture library. The bank of images can be endless and unique. Video lessons help children and their parents to think outside the box and take their imagination further. iMagine machine conscientiously develops apps and tries to give each child a creative experience. In 2012, this app won the Parent's Choice Silver Award.

FOLDIFY

PIXLE,/ POLAND, 2013, 5+

Developer: Pixle, Website: www.pixle.pl

Various apps combine the digital and physical worlds, like the previously described *colAR* and *Drawnimal*. The unique thing about *Foldify* is that children really make something tangible they designed themselves. *Foldify* brings paper craft to the iPad. It is a fun way to create 3D figures that can be printed, cut and then folded. It offers different templates for different types of figures. The distinctive feature is that while colouring and decorating, you can see what the eventual result will be in 3D. Children that do not have great drawing skills can still create quality figures with *Foldify*'s large selection of ready-to-use elements. Pixle is an independent Polish app developer devising innovative creations.

KENNY HD

STICHTING KENNISNET, THE NETHERLANDS, 2012, 3+

Production Company: Stichting Kennisnet, Website: www.kennisnet.nl

Various educational apps target both the use at home and at school. But *Kenny App* stems from a website developed by teachers, parents and Kennisnet. The site offers digital teaching material; the *Kenny App* is a reaction to the growing use of tablets and iPads among children. With the app, children play challenging, educational games with the well-known kingfisher Kenny 4. While playing, they are introduced to writing motions, logical series, the association of categories and spatial orientation. It features four separate games, each with its own purpose and with three levels. The reward is a cloud. The Kenny app has been nominated for the 2013 Media Ukkie Award.

PIM AND POM ON SAFARI

PIM EN POM OP SAFARI

FIEP AMSTERDAM BV, THE NETHERLANDS, 2012, 2 +

Production Company: Fiep Amsterdam BV, Website: http://www.fiepwestendorp.nl/fiepamsterdam/fiepamsterdam-bv

Apps, like films, are sometimes based on a good book or a popular story. This is the case with the popular pair of pussy cats Pim and Pom. In the 1950s and 1960s, they featured in newspapers, appeared in books and on TV – and now they have their very own app. In the app, they go on safari. Just like on TV, this adventure is narrated by actress Georgina Verbaan, and it contains interactive elements. Children have to get Pim and Pom to jump over crocodiles and help them escape from the lion. In the game *Wild Animals*, they have to say which sound belongs to which animal. Children can also sing along with the cheerful video clip that accompanies the song *Poezenbusje* (pussy cat bus). This introduces children to new words and new situations, allows them to discover what sounds animals make and let their imaginations run free.

PLAY SCHOOL ART MAKER

AUSTRALIAN BROADCASTING CORPORATION, AUSTRALIA, 2013, 3+

Production Company: Australian Broadcasting Corporation, Website: www.abc.net.au

With the arrival of tablets, digital storytelling has become easier and easier. The *Play School Art Maker* is an app for iPad with a strong focus on storytelling. It is a fun way for kids to freely create pictures, animations and story slideshows. They can add their own audio narration, upload their own photos as backgrounds, and save their art to share with friends and family. Children are free to make and design whatever they like - there are no rules or timers. The countless possibilities of the iPad are uniquely mobilised here. Based on an Australian children's TV programme (*Play School Television*) and developed by the Australian Broadcasting Company. Recent episodes are available to watch from within the app.

SAGO MINI BUG BUILDER

SAGO SAGO, UNITED STATES, 2013, 2 +

Production Company: Sago Sago: Art: Aaron Leighton, Code: Colin McCune, Website: www.sagosago.com

Very young kids can also have meaningful experiences on the tablet. This app is inspired by a classic preschool arts and crafts activity – giving kids a basic shape to transform into something all their own. Walk into almost any preschool and you'll see walls covered in decorated fish, trees or flowers. Young children can practice their art skills while always ending up with a recognizable object to show off. In this app, children can make their own unique insect that comes to life when you click on it. Then they can play with their creation: give it a funny hat, feed it, wash it and finally take a photo of it. The app automatically saves the last sixty bug photos. Sago Sago creates software that builds on children's natural sense of curiosity, experimentation and self-expression. Toca Boca is their sister studio.

SAGO MINI FOREST FLYER

SAGO SAGO, UNITED STATES, 2013, 2 +

Production Company: Sago Sago, **Art** - Aaron Leighton, **Code** - Luke Lutman, Website: www.sagosago.com

Some apps show us new beautiful story worlds, ready for us to discover. In this app, we learn to know the forest as a magical place, full of interesting creatures, adventures and stories. It also poses endless questions. Who lives in that hole? What do baby birds eat? What do frogs do in the winter? *Sago Mini Forest Flyer* centres around Robin the bird, for whom the forest is both home and playground. Children can discover the magical forest together as they soar through the sky, splash in the pond, do a little dance and make new friends. The app is like a digital flip book, full of fun little surprises. It is purposefully open-ended, allowing parents and their children to explore at their own pace. Like a great play set, kids are encouraged to make up stories to accompany the action. Sago Sago is the sister company of Toca Boca.

TOCA BUILDERS

TOCA BOCA AB, UNITED STATES, 2013, 6+

Production Company: Toca Boca, Website: http://tocaboca.com/

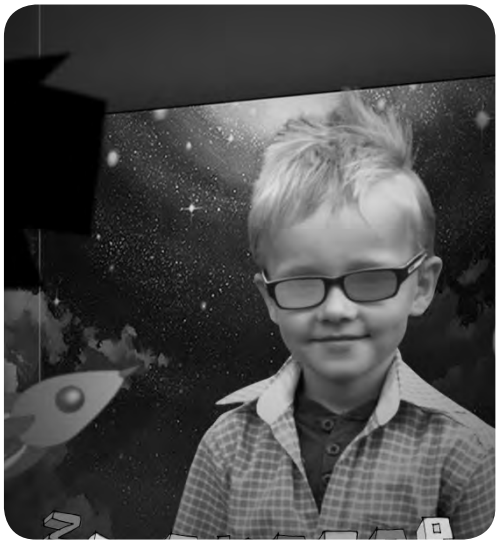
Digital representations of the real world are a way to learn how to think in three dimensions. *Toca Builders* is a new way of creating and crafting things with blocks that encourages both creativity and curiosity. Digital Lego. With simple touch gestures and unique controls, six Toca Builders come alive and help you create a unique world. Children can drop, spray, smash and lift blocks to construct new objects – will it be a house, a lamp or maybe a banana? The Toca Builders, all with their own unique skills, help build whatever kids imagine. Thanks to the autosave feature, kids can return to the creations they've built at any time. And the snapshot feature makes it easy to share these with the world. Toca Boca is a play studio that makes digital toys for kids that help stimulate the imagination, and that parents can play together with their kids.

TOCA DOCTOR

TOCA BOCA AB, UNITED STATES, 2013, 6+

Production Company: Toca Boca, Website: http://tocaboca.com/

Apps can stimulate curiosity and help us understand the world around us. *Toca Doctor* shows that the human body is a mysterious and exciting thing to learn more about. Some games are about what children know from their own lives (pulling splinters, putting on Band-Aids), while other games are more philosophical – what really happens in our brains when we think, and who are those little creatures jumping around on our teeth? *Toca Doctor* consists of 18 mini-games and makes no use of timers or stress elements, so kids can play at their own pace. If they can't finish a certain game, it will continue so they never get stuck.
Play Studio Toca Boca thinks digital products are used far too often as pacifiers for kids. Therefore, it develops digital products that allow kids and their parents to play together.



3D AVATAR FACTORY

3D AVATAR FABRIEK

CINEKID, MEGANIMATIE, THE NETHERLANDS, 2013, 7+

Jasper Bos, Jeroen Molenaar, Dieter van Doren
Website: www.meganimatie.wordpress.com, www.dietervandoren.net

More than ever before, children are engrossed in making their personal online profiles on, for instance, Hyves, Facebook or Twitter. Profile pictures, a.k.a. avatars, play a key role in the way they want to present themselves to the world. They are regularly replaced and often carefully composed. In this workshop, an animator helps children create a completely individual 3D avatar that also moves. With the help of simple stop-motion techniques, they compile an animated picture in 16 images. By alternately taking pictures with two different cameras, the effect of looking with two eyes is simulated, which results in a crude 3D effect.

THE ADVENTURES OF CINEKID: THE CHANGING CHASE

DE AVONTUREN VAN CINEKID: DE ACHTERHAALDE ACHTERVOLGING

CINEKID, TIVIDOR FABRIEK, THE NETHERLANDS, 2013, 7+

Production Company: Cinekid Foundation **Concept, animation:** Tividor fabriek Audiovisual Productions, Nieuwe Molstraat 14a2, 2512 BK Den Haag, Website: www.tividorfabriek.nl, **Animation:** Jovana Tokic, Email: jovanatokic@gmail.com, Website: www.jovanatokic.nl, **Thanks to:** UvA University Sports Centre Amsterdam

Films are full of visual effects. On film sets, there are big green screens on which completely different images can be placed in post-production. Action films in particular use lots of visual effects. Following on from the great success of last year, when *Leap in the Deep* won the New Media Audience Award, Cinekid and the Tividorfabriek have developed an even more spectacular Visual Effects Workshop. Through the interplay of decor, technology and images, each child can play a leading role in a superhero action film. In which the hero, CineKid, takes on the evil "Dr. Cable", who is threatening to make the whole world old-fashioned again. The emphasis is on different types of chases. By switching live between 4 different cameras, the final result can be a film made up of more than 10 individual scenes.

ANIMATION ZONE

ANIMATIEPLAATS

CINEKID, THE NETHERLANDS, 2013, 7+

Production Company: Cinekid Foundation, Kleine Gartmanplantsoen 21, 1017 RP Amsterdam, The Netherlands, Phone: +31 20 531 78 90, Fax: +31 20 531 78 99, Email: info@cinekid.nl, Website: www.cinekid.nl, **Concept:** MIEG, Michaël van Eeden, Roomolenstraat 1, 1015 AN Amsterdam, The Netherlands, Phone: + 31 878 707 828, Email: mieg@mieg.nl, Website: www.mieg.nl

Stop motion is almost as old as film itself. Because of its simplicity, this film technique is perfectly suited for children. What is more, the use of physical shapes and materials make the creative possibilities infinite. In the *Animation Zone*, each day has its own animators who work with the children. In many cases, these are filmmakers whose works are part of the film and TV programming of the festival. The basic system of this workshop is that the professional animator structures the children's works just enough, so they will always end up with something nice, without being hampered in their individual creativity. *Animation Zone* is one of the classic workshops of the festival that Cinekid gives throughout the Netherlands. Besides *Animation Zone*, the workshops *Het FilmSpel*, *Wonderwheel* and *3d Avatar Factory* also use stop motion.

FILMGAME

FILMSPEL

CINEKID, THE NETHERLANDS, 2013, 7+

Production Company: Cinekid Foundation, Kleine Gartmanplantsoen 21, 1017 RP Amsterdam, The Netherlands, Phone: +31 20 531 78 90, Fax: +31 20 531 78 99, Email: info@cinekid.nl, Website: www.cinekid.nl

For years, the successful CinekidStudio, a free website where children can create various types of media, used to be a recurring workshop section of the MediaLab. This year, we heavy-heartedly bade farewell to it. Fortunately, we managed to realise a beautiful new initiative: Filmspel.nl, which will be launched during the festival. Festival visitors have the honour of playing this brand-new game. It brings together various elements of animation-making. For example, you can create a computer animation based on 'stick figures', or a stop-motion animation with the help of a webcam. The programme is simple to use, which also makes it perfectly suitable for younger children. During this workshop, the children are guided in the creative process of animating. The end result can be found on the Cinekid website later on.

HOST YOUR OWN SHOW!

PRESENTEREN KUN JE LEREN!

CINEKID, NOS JEUGDJOURNAAL, THE NETHERLANDS, 2013, 7+

Production Company: Cinekid Foundation, Kleine Gartmanplantsoen 21, 1017 RP Amsterdam, The Netherlands, Phone: +31 20 531 78 90, Fax: +31 20 531 78 99, Email: info@cinekid.nl, Website: www.cinekid.nl , **Content:** NOS Jeugdjournaal, PO Box 26150, 1202 JC Hilversum, The Netherlands, Phone: +31 35 6778028, Fax: +31 35 6772220, Email: jeugdjournaal@nos.nl, Website: www.jeugdjournaal.nl

From Africa to Norway, people watch the news, but only a few people know how newscasts are recorded and realised. For Cinekid, this type of media wisdom is very important; we want to teach children how they can create their own media. In this workshop, children can demonstrate their skills as newsreaders in the presentation studio of the NOS Jeugdjournaal – a Dutch newscast for youngsters which format is internationally copied. Original Jeugdjournaal footage is used and projected on the green screen behind the children. They stand behind a presentation desk and read their lines from the auto-cue. The result can be watched afterwards. Well-known newsreaders (including Rick van Westerlaken and Eelco Bosch van Rosenthal) help the children with hints and tips. The backdrop of this workshop is a green-screen setting with a presentation desk, microphone, lights and autocue.

MASTERCLASS

CINEKID, HIDDE SIMONS, THE NETHERLANDS, 2013, 8+

Production Company: Cinekid Foundation, Kleine Gartmanplantsoen 21, 1017 RP Amsterdam, The Netherlands, Phone: +31 20 531 78 90, Fax: +31 20 531 78 99, Email: info@cinekid.nl, Website: www.cinekid.nl, **Concept coaching:** Hidde Simons, Hidden Ways phone: +31 204639245, email: simons@hiddenways.com, website:www.hiddenways.com, **Setdressing:** Behind the Seens, Jamie Sutherland, Gerard Doustraat 103d, 1073 VS Amsterdam, The Netherlands, Phone: +31 6 16 04 38 10, Email: behindtheseens@gmail.com

During the festival, Cinekid is visited by a huge number of media professionals. We try to allow our visitors to profit as much as possible from all the knowledge and experience present at the festival by asking professionals to give Master Classes. Directors and actors from our film and TV selections allow participants to learn about acting in practice. There are a number of master classes in which children can learn to act with a green screen and even with robots. There is also a masterclass in which children learn how drones work and can try these out for themselves. They can even try their hands at making their own soundtrack and the University of Amsterdam will come and explain how 3D works. Last but not least, a number of casting sessons are also planned, including for *Cloudy With a Change of Meatballs 2* and the latest film from Johan Nijenhuis (*Fuchsia the Miniwitch*, *Bennie Stout*).

MINIMEDIA-ACADEMY

CINEKID, THE NETHERLANDS, 2013, 7+

Production Company: Cinekid Foundation, Email: info@cinekid.nl, Website: www.cinekid.nl, **Hackasaurus,** Mozilla, Website: www.hackasaurus.org/en-US/, **Cubelets,** Production Company: Modular Robotics, CEO and Design Director: Eric Schweikardt, Website: www.modrobotics.com/cubelets, **Pocket Code,** Pocket Code & Catrobat Project, Contact: Sara Shahzad, Email: sara.shahzad@catrobat.org, Wolfgang Slany Email: wolfgang.slany@catrobat.org, Phone number: +43 6 64 127 3416, Website: http://catrobat.org/

MiniMediaAcademy consists of three different workshops with a common denominator: media technology. The content is a bit more challenging than for other workshops. Based on simple models, the children use *Cubelets* to learn what it means to programme a robot. Each little block represents one faculty of a robot: thinking, feeling and moving. *Hackasaurus* is a website explaining how children can simply take over a website and replace text and image with their own content. With *Pocket Code*, they learn in a trice how to create their own apps: foreground, background and a creative element.
If they complete the three workshops, they receive a genuine *MiniMediaAcademy* certificate, signed by all workshop leaders and the director of Cinekid. The content is largely available online for free.

SUPERHUMAN ENERGY ATTACKS

CINEKID, CROSSLAB, THE NETHERLANDS, 2013, 7+

Production Company: Cinekid Foundation, Kleine Gartmanplantsoen 21, 1017 RP Amsterdam, The Netherlands, Phone: +31 20 531 78 90, Fax: +31 20 531 78 99, Email: info@cinekid.nl, Website: www.cinekid.nl, **Made by:** Crosslab, Willem de Kooning Academie Hogeschool Rotterdam, Website: www.wdka.nl

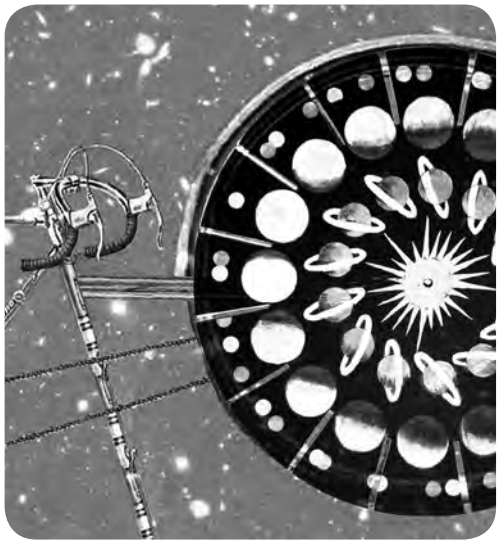
Arguably, the internet – which is used to spread ideas, images and more – is shrinking our world. A good example of this is the internet meme: an idea, style or action which spreads, often as mimicry via the internet. The same is true of imitations of this concept. These can involve an image, a video, a picture, a website or even just a hashtag. One of the latest examples is 'Makankosappo', which literally means 'Magic Penetrating Killing Ray'. Inspired by a new *Dragon Ball Z* movie, Japanese teens are performing the most amazing photos in which they are allegedly able to release invisible energy that sends their peers flying. This photo mania is especially popular among schoolgirls, who upload the images on twitter, labelling them as 'Makankosappo'. At Cinekid, children will perform a superhuman energy attack themselves!

TAGTOOL: MIXUP APP

NOU & HERKAUW, THE NETHERLANDS, 2013, 6+

Nou & Herkauw, Adri Schokker, Ruben Boxman, Egmar Irausquin, Website: www.nouenherkauw.nl, Website Tagtool: http://www.omai.at/

Creating, mixing and remixing sound, visuals and ideas is the order of the day. There is nothing inherently wrong with this type of re-use, as long as it leads to the creation of something new. In this workshop, children collaborate to create a gigantic, moving digital painting. In doing so, they get an opportunity to express themselves using a range of digital drawing and video tools. They can take over and elaborate on one another's creations. This makes the moving painting a collage in which different layers and media (drawings, video, photos) overlap. Real and fantasy worlds are combined. The final result is then saved and can then be mixed with previous collages. The children can see all of the collages using an image mixer. This workshop is a collaboration with artists' collective Nou & Herkouw, who have previously attended Cinekid with other artists including DJ/VJ Boerderij, who also made use of Tagtool.



WONDERWHEEL

WONDERWIEL

CINEKID, SONJA VAN HAMEL, FLOORTJE ZONNEVELD, THE NETHERLANDS, 2013, 7+

Production Company: Cinekid Foundation, Kleine Gartmanplantsoen 21, 1017 RP Amsterdam, The Netherlands, Phone: +31 20 531 78 90, Fax: +31 20 531 78 99, Email: info@cinekid.nl, Website: www.cinekid.nl, Sonja van Hamel, Email: son@sonjavanhamel, Website: www.sonjavanhamel.nl, Floortje Zonneveld, Email: floortjezon@gmail.com, Website: www.floortjezonneveld.nl

Around 1930, the precursor of the Zoetrope was invented: the Phenakistoscope. This consists of a large spinning disc attached vertically to a handle. Arrayed around the device are a series of drawings showing phases of an animation and cut through it are a series of slits, so that the user sees a rapid succession of images that appear to be a single moving picture. In collaboration with Sonja van Hamel and Floortje Zonneveld, Cinekid developed a workshop around this old technique. The basis is a huge Phenakistoscope driven by a bicycle. In groups, children make an animation consisting of 16 images and created with templates and coloured paper. Between times, the result is assessed and if necessary adjusted. The end result is recorded and can be watched later on on the Cinekid website. In 2011, Floortje Zonneveld gave a workshop where children went out and made pictures for a zoetrope animation: these were played on an old-fashioned phonograph.

THIS IS THE STAGE PROGRAMME

In the MediaLab, the different disciplines film, TV and new media meet. The same goes for the Stage. New apps are launched, hosts present quizzes from their TV programmes and a voice actor from an animation film gives a smashing performance.

App launch Los in 't Bos
New app involving young animals that have to be taken to a safe place. Uses GPS, so children also have to move. Can be played at Cinekid for the first time.

App launch The Applecore: Search for Answers!
Cross-media project that presents a sampler of scientific research taking place in the Netherlands and consists of a TV series, a special activity book and a tablet app that is presented at the Stage. The two hosts compete with each other: Which of the two will build the tallest ice-cube tower?

Cartoon Network Super Heroes Quiz
Cinekid has a specific theme every day. Today, this is Super Hero Day. That is why there is a Cartoon Network Super Heroes Quiz. Children can win all sorts of prizes.

Cloudy with a Chance of Meatballs 2: Casting Results and Press Conference
Exciting: One of the participants in the voice casting can dub a voice in Cloudy with a Chance of Meatballs 2. At the Stage, we will announce who this will be. The leading roles are already known. Here, the voice cast is revealed in the actors' presence.

Filming with Drones
In addition to a masterclass where children learn more about filming and flying with multicopters – and fly with one themselves – there is also a presentation on the Stage, so everyone can get acquainted with these drones.

Nick Battle Nickelodeon Quiz
This popular programme is welcomed by Cinekid and allows children to play the exciting game the show always ends with. Includes prizes for all contestants.

Performance Vajèn van den Bosch (The Voice Kids)
Vajèn van der Bosch became known through *The Voice Kids*, but also appeared in musical productions like *Shrek* and dubbed Sonja's voice in the Cinekid film *Journey to the Christmas Star*. She talks about it and gives a performance.

Superhuman Energy Attack
On Super Hero Day, Cinekid makes a record attempt to play *Superhuman Power Attack* with as many children as possible (see p. xx).