

VOCES & TINTAS

MAGAZINE OF THE LATIN-AMERICAN AND THE CARIBBEAN
DIVISION OF THE INTERNATIONAL BOARD ON BOOKS
FOR YOUNG PEOPLE

WOMAN: IMAGINARIES AND PERSPECTIVES



VOCES & TINTAS

The magazine **VOCES & TINTAS** is an initiative of the sixteen countries that make up IBBY Latin America and the Caribbean.

Voces & Tintas seeks to be a dissemination channel from and for the region, based on our mission to **promote** the international understanding of **children's and youth's literature**.

Four key ideas and goals guide the content development: the construction and representation of childhood, adolescence and youth; the exercise of **mediation** practices; the transformation and projections of the book ecosystem and the cultural industry; and the visibility of the organizations that support and promote literature for children in the region.

We believe that spaces for **interaction** are enriched with the voices of all our region's countries and by the oral, artistic, graphic, audiovisual, academic and literary expressions that come from them.

Due to the possibility of articulating all these **expressions** in a bilingual publication, we hope to reach different countries, contexts, and views to understand our cultural ecosystem better.

CREDITS

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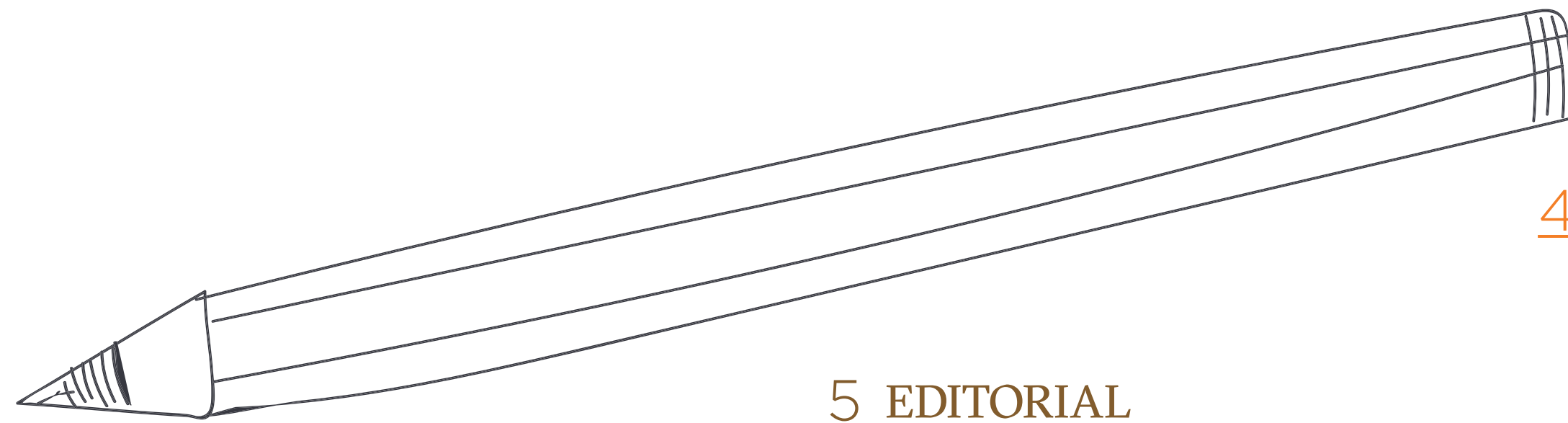
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EDITORIAL

By **Constanza Mekis**

Director IBBY Latinoamérica y el Caribe



The previous edition of “Voces & Tintas” focused on the book and reading ecosystems, where we started fruitful conversations about poetry and cultural and editorial management. As usual in the circuit of literature for children and youth, relevant women shared their experiences around books and their promotion; for female voices have been strongly present in our area, characterised by generosity and collaboration. One of the most well known poems for childhood by Gabriela Mistral¹ begins with a simple yet powerful sentence: “Give me your hand and dance with me.” Such a phrase, which has been spoken countless times through the lips of children, invokes a fraternal and primitive act that seeks a partner’s hand. In the same poem, Mistral warns us: “I’m called Hope and you’re called Rose: but losing our names we’ll both go free,” thus inviting us to be part of this grand circle where everyone has their own space.

In this issue of “Voces & Tintas” we want to play in this circle which only occurs if we offer our hands, our job, our knowledge. It is meaningful to give attention to the female Latin-American and Caribbean voices of literature for children and youth, which arise more and more due to their creative and sensible strength, and which increasingly arise in different areas of creation due to their sensitive strength: writing, illustration, edition, mediation and management. Thus, when speaking about women we use a broad scope to retrieve each of these women’s abilities to unite humanity. That is why that unity also implies the shared struggles, and it includes the voices silenced by history, which have been abused and yet have resisted,

¹ Nobel Laureate in Literature, 1945



MARÍA LUQUE

the voices which have paved the way so that we may rise our own today.

On this occasion, we have counted with the illustrations of women by María Luque, which remind us of all imaginative ways of being a woman. Valuable women from the Latin-American and Caribbean literature for children and youth reflect upon the challenges and opportunities they have experienced throughout their jobs from their specific territories; and also they share their vision about the role of the female manager in literature for childhood and adolescence and its evolution. In the “Circle of Voices” section, we have rescued the answers of Latin-American girls about female authors and the significance of being a woman. Thus, we have invited the highest possible quantity of female voices and inks to participate in this circle, trusting that the invitation finds a generous hand which is willing to join one another. In this link it is possible to distinguish the different female colours, tastes and wisdoms, which join all their threads in order to create a unique tissue, a textile which takes shape in the text.

The invitation has been made, and the gratitude towards the team of Voces & Tintas of IBBY Latin-America and the Caribbean has been extended. Give me your hand and dance with me!

GUEST ARTIST

María Luque

María Luque (Rosario, 1983) is a drawer. Since 2005 she has displayed her works in museums and galleries from Argentina, Chile, Peru, Mexico and Spain. She works as an editorial illustrator and she coordinates workshops. In 2011 she created the “Merienda dibujo [Snack Drawing]” project, a series of encounters with artists, and she is the cofounder of the Festival Furioso de Dibujo [Furious Festival of Drawing]. She participated in *Informe, historieta argentina del siglo XXI* [Report, Argentinian Cartoon Strip from the XXI Century], which was published by the *Municipal de Rosario* Publishing House. She is the author of *La mano del pintor* [The Hand of the Painter], a graphic novel about Cándido López (Sigilo, 2016, L’Agrume Éditions, 2017, Lote 42, 2019); *Casa transparente* [Transparent House] (Sexto Piso, Ciudades Iberoamericanas Graphic Novel Award); “*Espuma* [Foam]” (Galería editorial, 2018); and *Noticias de pintores* [News about Painters] (Sigilo, 2019).

MARÍA'S PORTRAIT
BY CATALINA BARTOLOMÉ



TINTA FRESCA

Cultural imaginaries in Children Literature: one reflection, many challenges

By **Camila Valenzuela León**



Camila Valenzuela León is a Literature Doctor, writer and editor. Founder, coordinator and teacher of the course “Literature for Children and Youth: theory, creation and edition” from the Instituto de Estudios Avanzados (IDEA) by Universidad de Santiago de Chile. Member of *La Otra LIJ* [The other literature for children and youth], a space of production and promotion of the knowledge about literature written for and/or destined to children, youth and teenagers, and also about the associated problems to teaching, mediating and publishing market of these works. She imparts literary workshops around literature for children and young people and feminist thoughts.
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Literature written, edited, translated and/or directed to infancy has been developing, on the one hand, under the umbrella of proposals directly linked with pedagogy, reading promotion and publishing market; and, on the other hand, it has grown associated to the diverse imaginaries that built the concept of childhood. Even more, when talking about education there is no doubt that its development as a theoretical and practical construct is strongly linked to the diverse concepts of infancy and, consequently, to the literary discourses referred to it. In that sense, when children were conceived as only malleable subjects, literature directed to these receivers transformed itself, at least in a first and long first stage, in a series of texts with morals that intended to indoctrinate and discipline children based on the moral precepts accepted socially and historically.

Thus, since the beginning literature for children has been constituted as another way of including hegemonic values of each society, while the creation and literary reception was reduced to the aspects that needed to be - or not be - fomented. Nevertheless, even though public policies about reading



promotion seem to be beneficial since reading signifies an input in the development of an individual and/or the collective, it is also important to problematize and discuss paradigms such as “reading is good”. In this context institutions - such as schools and the government - tend to position literature for children as a mere didactic and pedagogical tool, useful to the cognitive development and for certain reading skills; with this they establish an absolute discourse about the act of reading, not as a personal and free appropriation anymore, but as a duty, and imposition, and obligation from which no one can be excluded as much as it represents, above all, a development associated with the notion of national progress.

Lastly regarding the relation to the publishing market it is possible to say that literature for children has been mostly classified according to the parameters coming from that industry, which allow an easy identification between a product destined to children (classified by age group) and another ‘general’ one (classified according to genre, aesthetics, etc.). In this sense, under the prism of a consumers’ society, the book-object for children is thrown to the market as an additional good, stripped away from its literary charge and its cultural, ideological and artistic dimension only to become another consumer’s good which dictates how infancy is supposed to be and thus how literature directed to it should or should not be presented.

In this context, literature for children was born in western societies as a direct consequence of schooling and a change of mentality in the concept of infancy that started to be perceived as a different period from adult life. The growing idea of childhood as a series of discourses - didactic, literary, etc. - especially destined for children. At the beginning, these books were conceived as an instrument for socialization and learning but possibly the impact stories and folklore tales co-

lections had as consumers' goods forced publishers to start to edit books made not only for education but also for the 'appropriate' entertainment of children. From this perspective it was always a literature that allowed the configuration and the promotion of different dycothomic and complementary imaginaries of boys/Men and girls/Women, mainly through worlds, stories, and characters that promoted an easy identification, allowing the absorption of models through which readers could channel their affections and learning. In this sense this literature emerged and was developed, at least for its first two centuries, under a didactic-pedagogic light that contributed to the 'appropriate' creation of the bodies and identities of gender-sexuality of children; later it was devoted to the commercial interests of the publishing market until it was situated in the periphery of the intellectual field.

Thus even though this literature is a cultural and ideological construct made through an aesthetic language, this aspect has continually been annulled because of the primacy of the pedagogical-didactic and/or publishing-marketing spheres that cover the different world visions that these texts carry, as well as the social imaginaries that they understand. Evenmore the discourses created for this reading public have received, passively and with little to no critique, part of a mythical repertoire that western society - mostly adult-centric and patriarchal - has built, reproduced and consolidated about childhood and the roles children should occupy in the public and private spheres.

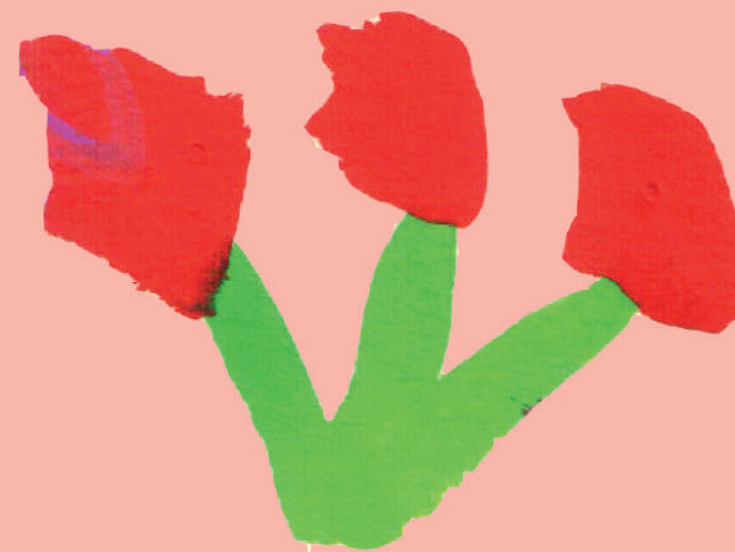
Under this framework it is possible to conceive children's literature as a complex and polysemic field that models

gender-sex ideologies around childhood. However this ideological source has been unnoticed because, in the words of David Rudd (2005), most think the erroneous idea that:

On the one hand, notions that there is an underlying 'essential' child whose nature and needs we can know and, on the other, the notion that the child is nothing but the product of adult discourse. [...] I shall suggest that neither of these positions is tenable: that the problematic of children's literature lies in the gap between the 'constructed' and the 'constructive' child, in what I shall term a 'hybrid', or border area (16).

The notion of childhood is so problematic as the literature made for it, in which it must be conceived as a hybrid concept: it does not come previously built by essential qualities, nor determined by the patriarchal and self-dominant discourses. However the foundations of children's literature bet for a pedagogical and moralizing formation that conceived the child as hollow entities that needed to be filled. Even today it is still inculcated to us, in many cases, a dual reality that indicates what must be done to be a man and what must be done to be a woman.

The problem, then, has a surface and a ground: up, the literature directed to childhood as a writing type in construction, lacking of an aesthetic-literary canonic corpus and research methodologies on its own that allow to unveil the power mechanisms present in these texts; down, the patriarchal ideology that leaves a footprint about the subjectivity of children, reproducing itself as a normalized myth.

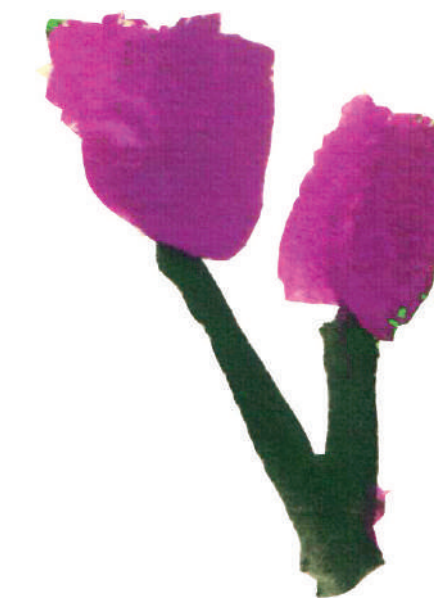


It is precisely there, in that that underlies the enchanted forest, where the undetermined spaces habit that the hegemonic culture wishes to hide. And it is in this ghostly fragment where, I believe, we can find one of the biggest challenges in this literary field.

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Recomendations

DE EN VOZ VOZ

The different sections of IBBY Latin-America and the Caribbean highlight women who have left a mark in the book and reading ecosystems of the 19th, 20th and 21st centuries.



MARÍA LUQUE, MARTES 17 DE SEPTIEMBRE DE 2019. BUENOS AIRES.

ARGENTINA

19C

EDUARDA DAMASIA MANSILLA ORTIZ DE GARCÍA

(Buenos Aires, 1834 - 1892.) Her mother, Agustina Ortiz de Rosas, was the youngest sister of the contemporary Governor of Buenos Aires, Juan Manuel de Rosas. His father was the General Lucio Norberto Mansilla, a relevant public figure of those times. Argentinian writer and journalist of the XIXth century, Eduarda's first literary work was a novel: *El médico de San Luis*, edited in Buenos Aires and signed under the pseudonym of Daniel. Eduarda was one of the first Argentinian female authors and a pioneer in the genre of stories for children in her country. Her work was praised by Domingo Faustino Sarmiento in a newspaper article. Her published works transcended the national area, for they were translated into other languages.



20C

MARÍA ELENA WALSH

(Ramos Mejía, Province of Buenos Aires, 1930 - Buenos Aires, 2011.) She was a writer, singer-songwriter, composer and playwright. Famous for her children's literature, Walsh's artistic production began with the book of poetry published when she was seventeen years old. "Otoño Imperdonable" was acknowledged by writers and intellectuals such as Juan Ramón Jiménez and Pablo Neruda. She worked inside and outside the country, which artistically enriched her. In 1959 her first play was released, *Tutú Marambá*, based on her first children's book under the same title. Poetry, theatre, songs, satire, nonsense, limericks and humour make up this endearing author's work.



21C

MARÍA TERESA ANDRUETTO

(Arroyo Cabral, Córdoba, 1954.) She studied Modern Letters in the National University of Córdoba. In 1983 she cofounded the Centre of Broadcast and Investigation of Literature for Children and Youth - CEDILIJ. She is the first Argentinian and Spanish-speaker female writer to ever win the Hans Christian Andersen Award -in 2012. Her works have been published in German, Galician, Italian, Portuguese, Turkish and Chinese, and they are still being translated. She is the co-director of the Argentinian Narrators collection in the Universitaria de Villa María Publishing House, with the purpose to rescue and provide space for the work of Argentinian writers who have already disappeared, who published their works between the 50s and early 90s. She is an undisputed referent whose importance keeps on growing in the field of literature for children and youth.



BOLIVIA

20C

YOLANDA BEDREGAL ITURRI

(La Paz, 1923 - 1999.) Poetess and language academic. Historian of Arts by the University San Andrés de La Paz, Bolivia. Known as "Yolanda from Bolivia" by conational writers. Among her works we highlight: in poetry, *Nafragio*, *Almadia*, *Nadir*, and in narrative, the novel *Bajo el oscuro sol*. She is the author of the poetry book for children *El cántaro del Angelito*.



ISABEL MESA DE INCHAUSTE

(La Paz, 1960.) Novelist, teacher, researcher and promoter of children's literature. She studied Pedagogy in Arkansas, USA. Her works develop Andine elements, mythology and history. Some of her titles include: *La Pluma de Miguel*, *La portada mágica*, *Trapizonda*, *Historia de la Literatura Infantil y Juvenil de Bolivia*.



21C

ROSALBA GUZMÁN SORIANO

(Cochabamba, 1957.) Writer and educator. Responsible of the "El Chaski" children's magazine, she has also been part of the IBBY Honour List. Titles: *Revobilliprotesta*, *La bruja de los cuentos*, *Lindolfo*, *Filomenamena*, *El auto gris con vidrios más grises todavía*, *Dino di sí*. Oral narrator with a tremendous success among children because of her management of humour.



CHILE

19C

“ROXANE” O ELVIRA SANTA CRUZ OSSA (Valparaíso, 1886 - Santiago, Chile, 1960.) Writer and journalist with a high interest in education, infancy, social issues and inequities suffered by women. Due to her profits as a journalist she managed to support several social works destined to education and the care of children and youth in poverty. Likewise, she arranged the Femenine Inspection, which ensured the compliance of women’s working rights and dignity. For more than thirty years, she was the director of one of the first magazines for children: *El Peneca*, which was distributed in Chile as well as several Latin-American countries. Furthermore, she was the editor of the children’s magazines “Simbad” and “El cabrito”.



20C

MARTA CARRASCO BERTRAND (1940 - 2007) Painter and illustrator who studied Fine Arts at the University of Chile, specializing in drawing and oil paint. By the end of the seventies, she was dedicated to illustration by participating in numerous projects in Chilean publishing houses such as Quimantú and Pehúen. Moreover, she illustrated school texts for the national Ministry of Education. Between 1980 and 1984 some of her works were part of the Illustration Sample at the Bolonia International Book Fair. She developed her streak as a children’s writer with the titles *Juan Peña*, *El club de los diferentes*, *Érase una vez un espacio* and *La otra orilla*.



21C

MARÍA JOSÉ FERRADA (Temuco, 1977.) Well-known writer, journalist by profession with a Master’s degree in Asian and Pacific Studies by the University of Barcelona. She has written nearly fifty books for children in different countries. She has been granted several acknowledgments, such as White Ravens Award for her book in braille *El bolso*; Chilean Colibrí Medal for Niños, and the Ibero-American SM Award for Literature for Children and Youth. She was awarded the Best Novel by the Circle of Critics for her *El hombre del cartel* and the Cuatrogatos Foundation Prize for *El bolso*. She currently is running for candidate for the ALMA prize via IBBY Chile.



PERU

19C

ANGELICA PALMA (Lima, 1878 - Rosario, 1935.) Daughter of the well-known Peruvian intellectual Ricardo Palma, she was a Peruvian writer, journalist and teacher. In 1911 she collaborated with her father in the edition of *Tradiciones Peruanas*, his pinnacle work. She was a member of the Hispano-American Academy of Science and Arts of Cadiz and the Royal Academy of Fine Letters of Barcelona. In 1931 she was the secretary of the National Council of Women. In the Helping Society of Infancy, she worked as a teacher. Romantic and traditionalist writer, she published novels such as *Vencida* (1918), *Por senda propia* (1921) and *Tiempos de la patria vieja* (1924). In addition, she published poetry, journalist chronicles and the children’s book *Contando Cuentos* (1929.)



20C

LILY CABALLERO DE CUETO (Ancash, 1926 - Lima 2001.) Teacher by profession, she was one of the main promoters of the creation of libraries and areas of reading for children, as well as the broadcast of the children’s books in Peru. In 1980 she founded the Centre of Documentation and Information of Literature for Children (CEDILI,) which years later became the national section of IBBY Peru. Besides from her work as manager and promoter, Lily Cueto created the Editorial Fund of CEDILI, which compiled and edited texts of oral tradition, such as myths and stories which reflected the socio-cultural context of different areas in Peru.



21C

GABRIELA IBÁÑEZ (Lima, 1982.) She studied in the Faculty of Letters and Human Sciences of the Mayor University of San Marcos, and Hispano-American Literature in the Pontific Catholic University of Peru. In 2010 she founded Polifonía Editora, publishing company and distributor of illustrated books for children. Due to her work in Polifonía as a promoter of literature for children and youth, she has been invited to national and international fairs such as the Book Fair in Bologna and the Book Fair in Frankfurt. Works from her catalogue have been acknowledged with prizes such as The White Ravens, IBBY Sweden Honour List and the Cuatro Gatos Foundation Award. As an editor, she has developed several projects of children’s literature for companies and institutions.



URUGUAY

19C

JUANA DE IBARBOUROU

(Melo, 1892 - Montevideo, 1979.) Her name was Juana Fernández Morales; she took her husband's last name, Lucas de Ibarbourou, whom she married at the age of twenty. She had one single son, who did not give her descendancy. She started with poetry, *Las lenguas de diamante* (1919,) and also wrote prose, biographies, theatre, radiotheatre for children and reading books for school children. Her cycle is finished with *Juan Soldado* (1970,) a narrative piece of work. She was consecrated as "Juana of America" for her more than sixty years of track in poetry. She was elected as a member of the Uruguay Academia in 1947, and in 1959 she was granted the National Literary Award, in its very first edition. The originality of her style consisted in uniting chromatism with modernist images, providing an optimistic sense of life, with a simple language -no conceptual complexities,- which redounds in a fresh and natural expression. While alive, she received high acknowledgments from countries in America and Europe. By her death, national mourning was issued and funeral honours were made by the Ministry of State.



20C

SYLVIA PUENTES DE OYENARD

(Tacuarembó, 1943.) Medical doctor with postdoctoral studies. Creator, poetress, researcher and editor. Teacher and lecturer at universities and international organisms. She represented Uruguay in almost every country of Latin-America and Europe. She founded the Uruguayan Association of Literature for Children and Youth (AULIJ,) the first Club of Narrators of Uruguay and the Chair "Juana de Ibarbourou," a pioneer space to form part in children's and youth's literature. Member of the Spanish Society of Medical Doctor Writers, among other institutions. Some of her texts have been set to music, translated to other idioms and to the Braille system. Her work has been recognised with numerous awards, many of them internationally. Her work has been that of a non-stop, innovative leadership. Her work is extensive and manifold. She has generated new spaces for literature besides developing her own poetic flight.



21C

MAGDALENA HELGUERA RABASSA

(Departamento de Paysandú, 1960.) Teacher and writer. Her writing covers diverse areas: pedagogy, creation and essay. Among other writers, she was part of the boom of literature for children and youth starting in the '90s. She has coordinated workshops on language and promotion of reading in schools. Her work is characterised by telling daily lives of children and teenagers with a touch of humour, combined with a colloquial language and bustling imagination. Many of her books for children and youth arise from fantasy and many readings. She corrects a lot, for her inspiration emerges for entertainment. She has been worthy of numerous awards, such as Melvin Jones, Children of Mercosur and Legion of the Book. She was nominated for the 2007 Astrid Lindgren Memorial Award.



VENEZUELA

19C

TERESA DE LA PARRA (Paris, France, 1889 - Madrid, Spain, 1935.) Venezuelan writer who may be regarded as a pioneer in the field of literary creation. Even though she was born in the XIXth century, she left her mark during the first decades of XX. In 1923, while the genre of literature for children and youth had not been consolidated yet in Venezuela, she was acknowledged by her narration *Mamá X*, which tells the difficult stories living in a boarding school from a feminine and child's point of view. After that novel come *Ifigenia* and *Memorias de Mamá Blanca*, which has become a key novel for the children and youth of many generations.



20C

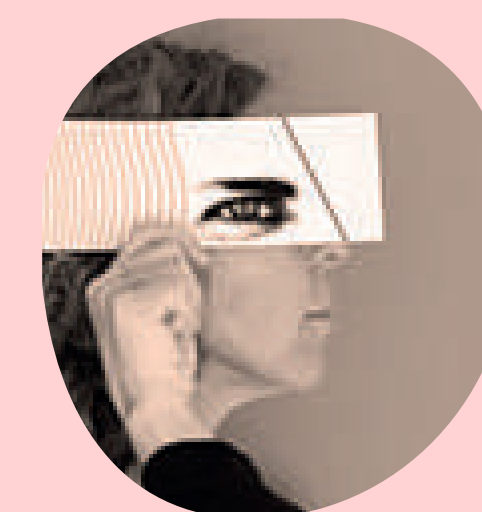
CARMEN DIANA DEARDEN O "KURUSA" (Caracas, 1942.) Her childhood occurred between the city of Caracas and the countries of USA and Costa Rica. Author, editor, translator and promoter of reading, she is a key reference in the field of editing books for children. In 1978 she cofounded the publishing house Ekaré, together with Verónica Uribe, and it has been a role model for other publishing houses of the area. She is the author of emblematic books such as *e ha sido modelo para otras editoriales de la región*. Es autora de libros emblemáticos como *La calle es Libre*, *León y los ludones* and *Picuyo*. Moreover, she has translated numerous titles from the Ekaré collection. She was the director of the Banco del Libro, president of IBBY International and teacher at the Master of Literature of the Autonomous University of Barcelona.



21C

ANA PALMERO CÁCERES

(Caracas, 1966.) Visual artist, designer and author of books for children. She has worked as graphic designer in the Museum of Fine Arts in Caracas, as Art Director in Ekaré Publishing House, and in the design of titles of numerous publishing houses for children such as *Cataplum* and *Alboroto*, among others. As an author, her presence has been consolidated this century with the trilogy *Opuestos*, *Búscame* and *Cuéntame*, based on the basketry work of the Yekuana ethnía. In addition, in her personal catalogue it is possible to find titles such as *El elefante del circo*, *Taquititán* de poemas and *Retablillo de Navidad*.



ECUADOR

20C

21C

ALICIA YÁNEZ COSSÍO

(Quito, 1928.) Writer, member of Number of the Ecuadorian Academy of Languages. First Class Decoration at Cultural Worth by the Government of Ecuador; Gabriela Mistral Decoration by the Government of Chile in 2002; Eugenio Espejo National Award, highest acknowledgment by the Ecuadorian Government, in 2009. She has published twenty five books in varied genres such as poetry, novel, stories and theatre, among which we may find five books of literature for children: *El viaje de la abuela* (Editorial Oveja Negra, 1995), *Pocapena* (2000), *La canoa de la abuela* (2000), *Los triquitraques* (Alfaguara Infantil, 2002), *El regalo del abuelo* (Loqueleo, 2010).



EDNA ITURRALDE

(Quito, 1948). Writer. Her work *Verde fue mi selva* is part of the Latin-American Canon of Literature for Children and Youth (CILELIJ, Fundación SM and DIBAM, Chile. 2010; Gran Collar Aurelio Espinosa Pólit, MDMQ Quito, 2008.) Manuela Sáenz decoration, Quito 2014. International USA Latino Book Awards 2013-2014. USA Skipping Stones 2013, 2006, 2002. Darío Guevara Mayorga Award 2002, 2010. National Arts Quitsa-To Award 2004. Three books selected by the Mexican SEP, Programme of Classroom Libraries, 2003, 2005 and 2015. She has published sixty five books in several countries of Latin-America, USA and Spain.



"SOZAPATO" O SOFÍA ZAPATA

(Quito, 1984.) Illustrator. She has published in several countries of Latin-America, Spain, Italy, China and Turkey. In 2017 she was finalist for the X International Picture Book Award in Compostela, and the CCBF Golden Pinwheel Award in Shanghai, China. In 2018 she founded OMMANI, a publishing house with philosophic material for children; and she published *Debajo de hoy*, Darío Guevara Mayorga MDMQuito Award. 2014 and 2019 IBBY Honour List. In 2019 she was part of the best 500 young illustrators by China Posts & Telecom Press. In 2020 she published *Metamorfosis inevitables* in the New York Times's collection "Coronavirus Postcards." She was finalist in the graphic design category at the 7th Ibero-American Biennial of Design in Madrid. In 2021 she was part of the International Aeroarte Exhibition in Guayaquil.



BRAZIL

19C

20C

21C

MARÍA FIRMINA DOS REÍ

(São Luís, 1825 - Guimarães, 1917.) Brazilian abolitionist educator and writer, considered the first female novelist of her country. In 1880 she founded the first gender-mixed and free school in the State of Maranhão. In 1859 she released her first book called *Úrsula* under the pseudonym of Una Maranhense, since being a mulatto and a woman it was highly hard for her to be accepted as an author. She died at 92 with her work forgotten. Currently, her legacy is object of study at universities and a music disc dedicated to her poetry was composed by the musician Socorro Lira.



CLARICE LISPECTOR

(Chechelnik, Ucrania, 1920 - Río de Janeiro, Brasil, 1977.) Brazilian writer, journalist, reporter and translator who belonged to the third phase of modernism, from the Brazilian generation of the year '45. In 1943 she wrote her first novel, *Cerca del corazón salvaje*, due to which she received the Fundación Graça Aranha Award. In 1949 she went back to her journalist activities under the pseudonym "Tereza Quadros" in a column for a local newspaper. She became one of the most unique representatives of the Brazilian letters. Her main novels were: *La lámpara* (1946), *La ciudad sitiada* (1948), *La manzana en la oscuridad* (1961), *La pasión según G. H.* (1964), *Agua viva* (1973), *La hora de la estrella* (1977).



(Río de Janeiro, Brasil, 1970.) Author of fifteen books of fiction and poetry, she published poems and short stories in several anthologies in Brazil and other countries. She was a visiting researcher at the University of Nuevo México and at the Texas University at Austin. Among her decorations we may find the José Saramago Award in Portugal, for her novel *Sinfonia em branco*; the Moinho Santista Award in Brazil, for her literary work; and the Award to the Author Revelation of the de la Fundação Nacional do Livro Infantil e Juvenil (FNLIJ) for *Língua de trapos*.



COLOMBIA

19C

SOLEDAD ACOSTA DE SAMPER (Bogotá, 1833 - 1913.) She was one of the most representative figures of Colombian literature during the XIXth century. Among her prolific work, novels, historiographic studies, biographies, plays and journalistic notes are highlighted. She was also an editor and the founder of five magazines dedicated to the feminine audience, and she translated hundreds of academic and literary texts from English and French. During the XXth century, her name and work fell into oblivion, until the decade of 1990, when she was studied widely because of her contributions in literature as well as for being a pioneer in the problematization of gender roles. Among her titles we highlight *Los recuerdos de Santa Fe*.



20C

PIEDAD BONNETT (Amalfi, 1951.) She studied Philosophy and Literature at Universidad de Los Andes. She has a Master's degree in Theory of Art and Architecture from the National University of Colombia. She has published nine books of poetry and many anthologies, among which we highlight *Lo demás es silencio* (2003) y *Los privilegios del olvido* (2008), and the volume *Poesía reunida* (2016). Author of six plays, and of the novels *Después de todo* (2001), *Para otros es el cielo* (2004), *Siempre fue invierno* (2007), *El prestigio de la belleza* (2010), and *De lo que no tiene nombre* (2013).



21C

ALEJANDRA ALGORTA (Bogotá, 1991.) Founder and editor of *Cardumen*, publishing house specialised in poetry. She currently is studying the Master in Literary Creation from the Pompeu Fabra University in Barcelona. In 2012 she got the Honorary Mention in the Barco de Vapor Literary Award with her book *Pez quiere ir al mar* (SM) and in 2019 she published the novel *Nuncaseolvida*, winner of the youth category of the 2020 Best Books from the Banco del Libro de Venezuela.



EL SALVADOR

20C

MARGARITA DEL CARMEN BRANNON VEGA (Armenia, 1899 - San Salvador, 1974). Salvadorian poet. In 1933 she started to use the pseudonym Claudia Lars. She published the book *Estrellas en el Pozo* (1934), and also participated in poetry radio programs for child audiences. She collaborated in the "Página de los niños" from *El Diario de Hoy*. Her work is considered as lyrically refined and her metrical mastering is outstanding. Some of her work: *Tierra de Infancia*, *Escuela de Pájaros*. In 1967 the Legislature granted her a recognition for her contribution to national culture. She received a Honorary degree from the Central American University José Simeón Cañas, and was honored with the José Matías Delgado Order.



21C

JORGELINA CERRITOS (San Salvador, 1974). Salvadorian poet, actress and playwright, psychology graduate. In 2010 she received the Prize Casa de las Américas from Habana. In 2011, she wins the 5th Latinamerican Theatre Prize George Woodyard from the University of Connecticut (USA). Since the year 2000, she has been interested in playwriting, and started to write stories directed to child audiences. In 2004, the National Board of Culture (CONCULTURA) from her country granted her the title of Gran Maestre in Children Theatre for having won the National Prize of Children Theatre consecutively with her plays *En el desván de Antonia* (2000), *Los milagros del amante* (2002) and *El coleccionista* (2004).



DOMINICAN REPUBLIC

19C

SALOMÉ UREÑA DE HENRÍQUEZ (Santo Domingo, 1850-1897). Poet and founder of the Santo Domingo Ladies' Institute. Central figure of Dominican romanticism, and one of the most prominent female writers the country has given. Salomé Ureña was also the pioneer of a nourished group of female voices that, already in modernism, made Hispano-America fertile "poetess land", with such distinguished protagonists as Alfonsina Storni, the Uruguayans Delmira Agustini and Juana de Ibarbourou, or the Chilean Nobel Prize Gabriela Mistral, among others.



20C

VIRGINIA DE PEÑA DE BORDAS (Santiago de los Caballeros, 1904 - 1948). Pioneering author of short stories for children; she is primarily known for her indigenist novel, which was her lifetime achievement. It is affirmed that the contents came from a premonition, since she died in the same way as the main character: princess "Toeya", which gave the title to the novel. Virginia de Peña de Bordas, whose name reminds of a street in Santo Domingo, published other books, but she is not very known, maybe because she started late in writing, when she was 37. All of her books are posthumous. She belonged to one of the most distinguished families from Santiago de los Caballeros, where she was from.



21C

JULIA ÁLVAREZ (New York, USA, 1950). Author of Children and Young People's and adult literature. After getting her degree in Philosophy, with honor qualifications in 1971, she decided to start her writing career. She made her debut in 1984 with *Homecoming*, a book of poetry, genre that she has not stopped developing, along with narrative. She writes in English since she was formed as a writer outside Dominican territory. Her most well-known work is *How the García girls lost their accents (De cómo las muchachas García perdieron el acento)*, even though she is also the author of the novels *Antes de ser libres*, *En el tiempo de las mariposas*, which gave the movie its title, and *Cuando tía Lola vino (de visita) a quedarse*.



CUBA

19C

DULCE MARÍA BORRERO (Puentes Grandes, 1883 - Habana, 1945). Poet, bibliographer and prominent Cuban pedagogue. She defended the rights of women and children. Member of the National Academy of Arts and Literature. Skilled bibliographer in general studies of books, in order and library direction. She provided pre-school children with songs for formative activity in childhood, songs that are an invaluable legacy for Cuban children that started to attend school for the first time. Other poems from her, not published, have appeared in reading textbooks and are currently very recited.



20C

DORA ALONSO (Máximo Gómez, Matanzas, 1910 - La Habana, 2001). Writer, poet, playwright, author of textbooks for students. In 1964 she published the first Cuban children novel, *Aventuras de Guille*. Later, in 1975, she published and sold out her bestseller, *El cochero azul*. Winner of the prize Casa de las Américas in 1961 and 1980. She won the World Prize of Children's and Young People's Literature "José Martí" in 1997, and the Premio Magistral La Rosa Blanca 2000, from UNEAC. She is considered our most prolific and multifaceted children's literature author from the 20th century. Her creole roots are remarkable, nurtured by rural folklore, and their breakthrough in children's minds with a song of love to life and Cuban culture.



21C

ELAINE VILAR MADRUGA (Habana, 1989). She writes novels, short stories, fantastic literature, science-fiction, theatre and Children and Young People's Literature. Theatre graduate from ISA. Her work has been translated into French, Portuguese, Korean, Italian, and published in anthologies. From her work for children are important *Dime, bruja que destellas* (2013), *De caballeros y dragones* (2014 - 2016), *Soy la abuela que vuela* (2014), *Las criaturas del silencio* (2015), *Lin y la casa de la soledad* (2016), *Las manchas* (2017). Winner of several national prizes, mentions and accredits abroad, she obtained in 2021 the prize Cálamo for *La tiranía de las moscas*, a novel for young people acclaimed by readers from the Spanish library of the same name.



HAITI

21C

MICHÈLE-JESSICA FIÈVRE (Puerto Príncipe, 29 de abril de 1981), es escritora, traductora y educadora de origen haitiano que reside en Florida, EEUU. Su primera novela, *Le Feu de la vengeance*, la escribió a los 16 años; luego a los 19 años, firmó su primer contrato literario por una novela para adultos jóvenes. Fue editora de la antología de 2001 *Ainsi parla la terre / Tè a pale / So Spoke the Earth* y además fue secretaria de la Women Writers of Haitian Descent, una organización con sede en Florida. Continúa hoy en día su trabajo de escritora, docente, traductora y editora.



JOCELYNE TROUILLOT MORISSET (Port-Au-Prince, 1948). Children's books writer, scholar, and Haitian essayist, dean of the Caribbean University. Trouillot is the author of a series of textbooks, as well as children's books in Creole. She was the director of the publisher Université Caraïbe. She was also the founder and current president of AYIBBY, the Haitian branch of the International Organization for Young People's books. In her career, she has been a constant promoter of Creole in schools.



GUATEMALA

19C

NATALIA GÓRRIZ (Chimaltenango, 1868 - unknown). Pedagogy and grammar teacher, director of Instituto Belén in 1891, at the age of 23. In 1892 was named General Inspector of Female Schools from the city of Guatemala. She wrote a book dedicated to Cristóbal Colón when the fourth centenary of America's discovery, in 1892, was reached. After her marriage, by political reasons of the time, she became an exile in Mexico. When she became a widow, she resumed her teaching career and became a partner of the Geographical Society in Madrid, member of the Geography and History Academy in Guatemala, and a representative of Guatemala in the International Feminist League for Iberian and Hispanoamerican Women.



20C

MARILENA LÓPEZ (Marilena López (City of Guatemala, 1902 - 1980). Editor, writer, cultural producer, and actress. Her contributions to Children and Young People's Literature in Guatemala are diverse, from writing, editing, music, performance arts, to investigation. In 1946 she founded the magazine *Alegría*. Her work prompts the appearance of several festivals and has left an enduring mark in artists, scholars and students. She published the books *Estampas de la revolución* (1950), *Teatro de Títeres* (1959), *Diez juguetes* (1963), *Cuentos y cartas a los muchachitos* (1967) and *Nomeolvides* (1969).



21C

IRENE PIEDRA SANTA DÍAZ (City of Guatemala, 1947). Prominent editor and sociologist, specialist in children's reading and literature. Convinced that reading can change our country, Irene has promoted the right of every Guatemalan to read, working in promoting the law of books and reading. She contributed to the confirmation of the Editor Union of Guatemala, IBBY Guatemala and ADESCA. She was the founder and director of the Children's Magazine *Chiquirín* that, for many years, spread and promoted literature among children and young people. As an editor, she has worked in *Los años de la guerra fría 1944-1984*, *Otras veces soy Jaguar* (2006), *De puro Pueblo* (2013), Colección de libros *Colorín colorado* (1985), *El Popol Vuh para niños*, among others.



MEXICO

20C

CARMEN ESTEVA DE GARCÍA MORENO (1928 - 2002). Librarian and cultural agent. Endowed with a special capacity to visualize and instrumentalize people's improvement by influencing in the development and integration of Mexico in the international circuit of books and reading. Director of the Mexico Library and the National Network of Libraries that modernized and provided new children and young people rooms. She founded and presided the mexican section of IBBY. She was a representantive in front of organization such as IFLA, ALA, ABA. She created the International Fair of Children and Young People's Books, event that lasted forty years promoting the development, creation and distribution of Children and Young People's Literature.



21C

MARTA ACEVEDO (1940). Biologist from the Science Faculty in UNAM and degree in Cinematography by the same university. She was assistant director for Radio Educación (SEP), where she produced radio series like: Pásele, pásele, aquí no le cuesta nada... aprender, and Palinuro de México. She designed and directed the program Libros del Rincón to take books and supplies to public schools for children, parents and teachers. She was the creator of Conafe, winner of the Iberoamerican Communication prize for the rights of children and adolescence, of UNICEF. She is also the author of books for children in Spanish and native languages.



COSTA RICA

20C

MARILYN ECHEVERRÍA ZÜRCHER, known by the pseudonym of "Lara Ríos" (San José, 1934). Mother of four, grandmother of 12 and prolific great-grandmother. She has written more than 20 books for children and young people, all of them with a dose of humour. The books she likes the most are the collections of poems Algodón de azúcar, Carmen Lyra Prize, 1975; *Pantalones cortos*, that along with *Verano de colores* and *Pantalones largos* form a trilogy; *MO*, about an indigenous girl who wants to be sukia, *Los corales mágicos* and *Lluvia con sol*, in favour of the environment. Echeverría integrated the Honor List of IBBY 1992. Another of her works, *La música de Paul*, was translated into French and English.



RUTH ANGULO CRUZ (1974). Architect from the University of Costa Rica, scholarship holder in Art History by the Polytechnic Institute of Madrid, and specialized in Urbanism from the IHS in Rotterdam. She has designed content for children since 1997. In 2001 she establishes the Casa Garabato, a study dedicated to illustration and animation. In 2004, together with other partners, she forms the Editorial Pachanga Kids, and in 2014, the Academia Santa Gráfica. She directed the animated series *Las Aventuras de Tío Conejo*, *Tremendas Leyendas*, and got the FAUNO prize in 2017, and Wow!! FAUNO prize in 2019. She was the winner of the prize IBBY Capítulo Costa Rica for Illustration in 2019; besides, she received the Female Comic prize 2021 CCECR. She integrated the jury for Fundación Leer-IBBY and the jury for the EDCR prize Juan Manuel Sánchez.



21C

FLORIA JIMÉNEZ DÍAZ Degree in Filology and Spanish Linguistics from the Universidad de Costa Rica. She worked in the CIDE from Universidad Nacional de Heredia for more than twenty-five years. In 2009, she receives the Doctorado Honoris Causa Litterarium Cultrix by the Universidad Católica de Costa Rica, where she currently works. She was the president of the National Comission for the Defense of Spanish and Native Languages. She was the winner of the Carmen Lyra prize of poetry (1976, 2004, 2007) for her books *Mirrusquita*, *Érase este monstruo* and *La tía Poli y su gato fantasma*, respectively. With the sponsorship of the Editorial Costa Rica, she permanently tours around the country visiting schols, and providing advisory to teachers.





A DOS PLUMAS

**Conversation with Dolores Prades,
from Laboratorio Emília**

By V&T Editorial Committee

**“Let books travel between countries!
And in order to achieve that, many barriers
need to be destroyed.”**



● Dolores Prades is the creator and coordinator of the Emília Institute. In this interview, she shares her perspective on the panorama of women in literature for children and youth facing the rest of the world. She also comments on the role of women on the industry and the opening to world wide nominations.



Dolores Prades is an editing consultant, PhD in Economic History by the Sao Paulo University and specialist in children's literature by the Autonomous University of Barcelona. Since 2015 she presides the Emília Institute, and she is one of the creators and coordinators of the Emília Laboratory of Training. Also, she coordinates the Latin-American and Caribbean chair of Reading and Writing in Brazil, and she was a member of the judge for the 2016 Hans Christian Andersen Award and the 2016 Bologna Ragazzi Awards.

You are a recognised consultant in the field of literature for children. What has that meant for you? What challenges, difficulties and learnings has leading this process brought to you?

No doubt this has meant a very agile, respectful and fraternal circulation with people from various areas of books for children and youth –editors, authors, experts, illustrators, among others. I believe that this is the most important aspect of all this process. I think that this construction of networks is on the basis of the promotion of reading; added to the possibility of getting a deeper knowledge of many markets, how they are worked and developed. Having guides is key to analyse each reality with more elements, just like having the opportunity of widening the repertoire will only enrich the multiple and possible scopes.

In retrospective, I am sure that the great learning comes from the possibility of reaching many elements to understand the diversity of different markets according to their histories and various cultures. This intense and regular contact with other realities, criteria and “tastes” end up relativising –in the sense of a contraposition to absolute– closed positions which do not always welcome what is different. Challenges and difficulties were enormous, a lot of study, a lot of listening, in order to understand and respect the tremendous richness of all this diversity.

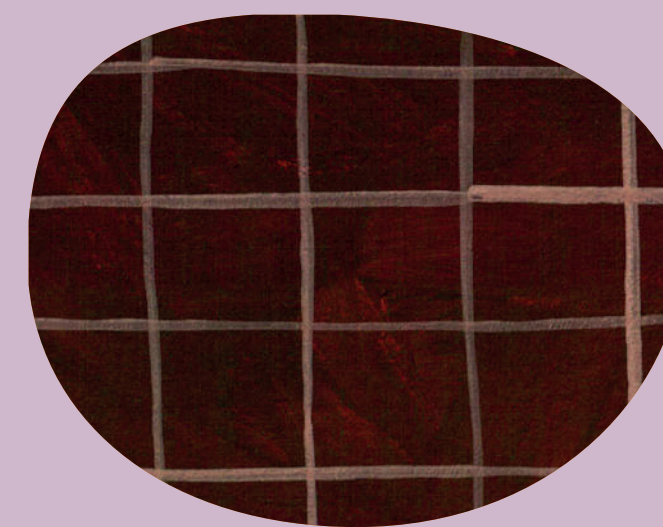
“I feel that we, Latin-American and Caribbean women, are its soul. If we made a review of the main publishing houses, we would see that, with very rare exceptions, women have stood out as guides and inspiration –and they still do.”

You have the role of creator and coordinator in Emília Institute. What projects would you highlight? Could you tell us about new projects for the near future?

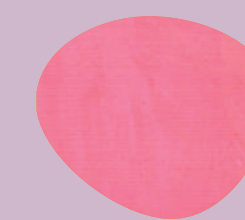
During the height of the pandemic, Emília Institute lived its tenth anniversary, and what we projected as a small disaster ended up as quite the success. With a [new web site](#) to celebrate the decade, we were forced to show our faces out in social media. As a consequence, and a big surprise it was for the entire team, we realised that there is an enormous national and international respect for our work.

The new webpage is a portrait of our story, of all the projects we were inventing and developing: the [Magazine](#) and the Notebooks, up to their 7th issue and free to download; the [Educativo Emília](#) with every course, seminar exhibition and reading club; the Emília Seal already has a respected catalogue; the consultancies and projects in collaboration with others. We are producers of content about topics related to reading, readers, literature; and we are highly recognised for that. I feel that this long road, made from the effort and commitment of practically voluntary collaborations, has transformed the Emília Institute into a very singular and special project.

“I think that this construction of networks is on the basis of the promotion of reading; added to the possibility of getting a deeper knowledge of many markets, how they are worked and developed. Having guides is key to analyse each reality with more elements, just like having the opportunity of widening the repertoire will only enrich the multiple and possible scopes.”



Emília



As the result of the unfortunate political context of our country, some years ago we set out coordinates; our main goal stopped being literature for children and youth, and we widened our focus for the training of critical and permanent readers –or as we like to call them, “disobedient” readers, in Graciela Montes’s words. This diversion brought us closer to what we currently regard as one of the most powerful labours: the initiatives of forming readers and promoting reading in the fringes of the big cities.

One of the most incredible projects so far resulted from this proximity: *Nascidos para ler no melhor lugar de se viver*. This is a book created and edited by the community of Parelheiros –outlying neighbourhood in São Paulo,– a project by Ibeac –Instituto Brasileiro de Estudos e Apoio Comunitário– and Emília Institute. It was done with the support of Itaú Social, and distributed freely for every newborn in Parelheiros after leaving maternity. This experience by itself deserves an interview of its own!

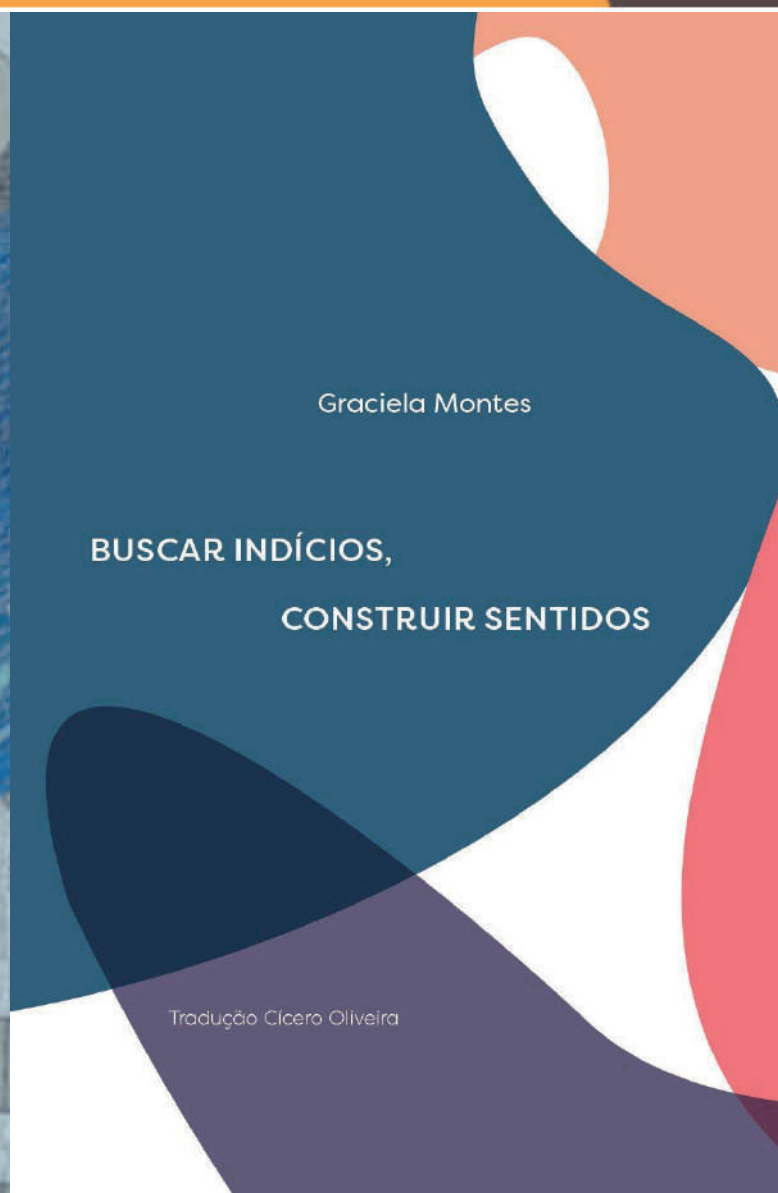
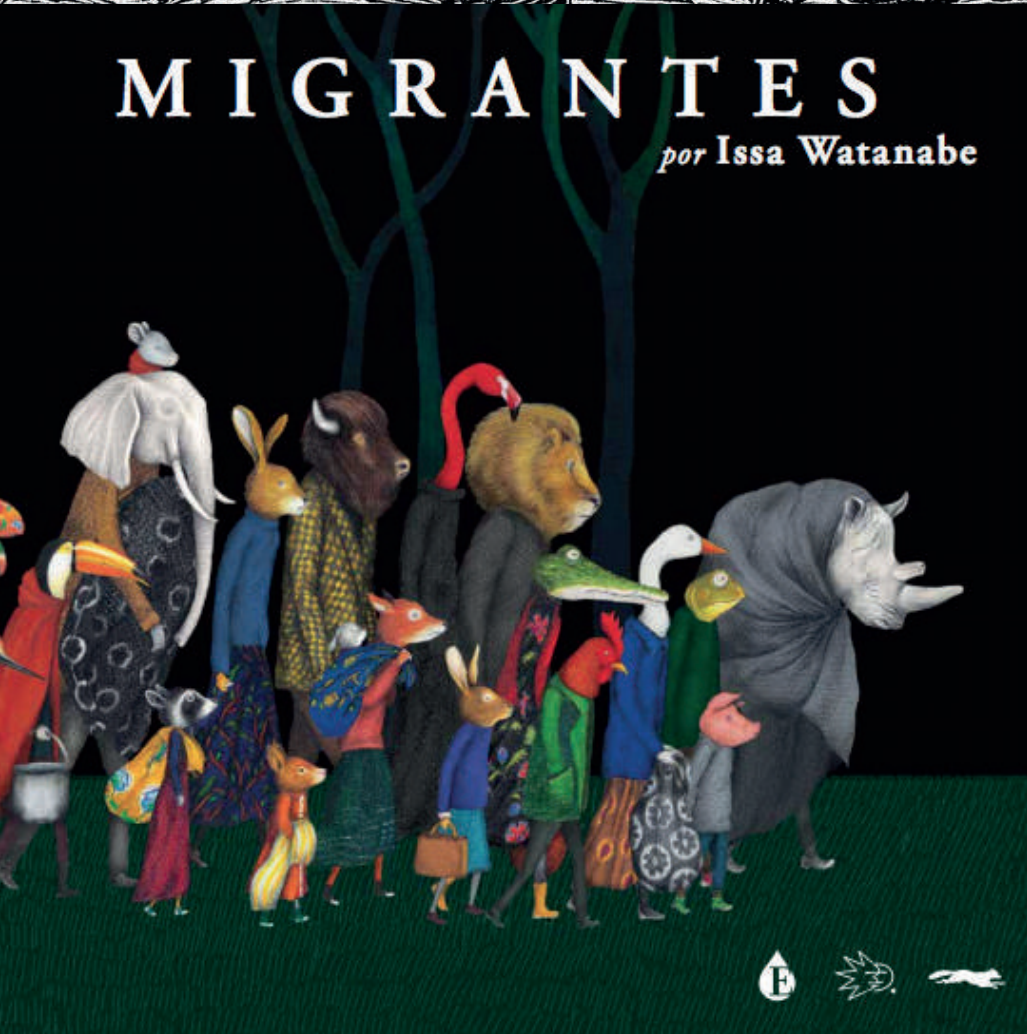
For the year 2022 we have scheduled a big change in our *Destques Emília* project, which consists in the annual evaluation of new products in the market. We are incorporating young readers from public schools and groups of experts to our staff.



UM MUNDO ABERTO

Cultura e primeira infância

María Emilia López



According to your own perspective, how is the role of Latin-American and Caribbean women in the management and production of books for children and the youth?

I feel that we, Latin-American and Caribbean women, are its soul. If we made a review of the main publishing houses, we would see that, with very rare exceptions, women have stood out as guides and inspiration -and they still do. I will not quote any names, but those publishing houses are run by women.

What is your analysis of our participation as a region in important awards, such as the Hans Christian Andersen and the Bologna Ragazzi Awards?

These two awards were key to provide visibility to literature for children and youth from this region. Names such as Lygia Bojunga, Ana Maria Machado, María Teresa Andruetto, Roger Mello were our spokespeople and ambassadors throughout the world. However, I believe that it is important to continue investing and broadening that participation; it was a long process to provide a certain visibility to our editorial production.

In that sense, IBBYs have a decisive role, such as the editors who participate in the Bologna award by selling their new pieces. Nevertheless, it is necessary to have public and institutional policies for support. Some countries, Chile among them, have developed supporting public policies for the broadcast of their editorial production. This changes everything, since we know that costs are high and the small and medium publishing houses -which are normally the ones that take the risky and novel projects- do not have the means in order to self-finance new pieces. It is necessary to guarantee these policies.

You are a member of the team who lead the LEER IBEROAMÉRICA LEE [TO READ IBERO-AMERICA READ] Professional Seminar. How is the link between Latin-American countries and Spain created?

Leer Iberoamérica lee is a project that was born from the experience of Emília Laboratory –operated by Inés Miret from Ne-turity, Spain, and me, from Emília Institute– as a result of our networks conjoined to José Catilho’s: three partners in this project. For those who know Inés and José, they will know what they represent in the world of books and reading in the region. And thus, from that professional path, we arrive today to our third International Seminar, which will take place during June 7 and 8 in Madrid and online. Only until last week, we already had 1100 people enrolled!

The objective of this international seminar is to broadcast the experiences around reading that have taken place in Latin-America, for we are strong believers in its inspiring and transformative character. Promoting reflection and the exchange of theories and practices is one of our main goals, without forgetting contemporaneity and the challenges and dilemmas we face. All this from the basis of reading comprehension as an activity with the ability to provide a voice and visibility to so many social segments which have been kept in the shadows.

“We know that we have common structural problems and that we must guarantee the access to literature as a right, leaving national differences aside.”

Considering every project you are participating in, how do you think we could create more and better alliances between our countries to develop projects in common?

I think that in order to create more and better alliances we should promote meetings. How necessary are the cups of coffee we had to leave aside because of the pandemic! We must think about inspiring strategies from the countries; feeding exchange networks; creating regular discussion forums. Let books travel between countries! And in order to achieve that, many barriers need to be destroyed. I insist again on the fact that this could be an IBBY activity.

We know that we have common structural problems and that we must guarantee the access to literature as a right, leaving national differences aside. In order to achieve this, it is necessary to train mediators, to get books wherever they do not exist, to create libraries, to think about the book policies. I believe that promoting common projects would not only increase the possibilities of their implementation, but also the scale of their results and their own broadcast. Frontiers must be destroyed.

What are you currently reading? Any preferred female authors from the region?

I am currently reading Lina Meruane, loving her book *Tornar-se palestina*, and studying the works of Franz Fanon.

V&T



MARIA LUQUE, LUNES 18 DE MARZO DE 2019 - ZÜRICH, SUÍZA.



A DOS PLUMAS

**Interview: Pilar Gutiérrez Llano,
from Tragaluz Publishing House**

By V&T Editorial Committee

**“Editing is a profession that becomes your
lifestyle when you least expect it.”**



Pilar Gutiérrez is the founder of Tragaluz, a Colombian publishing house created in 2005 who have also become a cultural centre that welcomes readers who seek for books that have a transformative role in society.



Pilar Gutiérrez Llano (Medellín, 1967)

Social communicator and journalist by the Pontificia Bolivariana University of Medellín. Editor and writer. Since 2005 she runs the independent publishing house Tragaluz. Her texts may appear occasionally, when she dares to publish them. Her book *Bola de agua* [Water Ball] (2009) was awarded one of the most prestigious prizes in Latin-America: The Best Books for Children and Youth in 2012, by the Venezuelan Book Bank. Her book *Mil orejas* [A Thousand Ears] (2014) was selected among The Best Books for Disabled Children and Youth in 2015 by IBBY, and she received a special mention in the New Horizons category of the BolognaRagazzi Award in 2015. She currently runs the Casa Tragaluz Cultural Centre. Published Books: *El hombre que pensaba dormido* [The Man Who Thought Asleep,] Biography of the industrialist Julio Ernesto Urrea, Tragaluz publishing house, 2007. *Bola de agua* [Water Ball,] Tragaluz publishing house, 2009. *Mil orejas* [A Thousand Ears,] Tragaluz publishing house, 2014. *Pies atados* [Tied Feet], Tragaluz publishing house, 2016. *48 palabras* [48 Words,] Tragaluz publishing house, 2018.

You are both a woman editor and a woman writer in the field of literature for children and the youth in Colombia and in the region of Latin-America and the Caribbean. What has this meant for you?

Editing is a profession that becomes your lifestyle when you least expect it. Editing is arranging, selecting, deleting, adding, separating, joining and, most of all, thinking. In Tragaluz, we work on details. Everything begins from the text, and by holding its hand we slowly build that object which we adore and is called a book. Even though you ask me this question, me as a woman editor and woman writer, I can only answer it from the plural, we, because we are a team and the results are due to an interdisciplinary activity from many people. Some say that Tragaluz is a feminine publishing house, and while I hear that, I wonder how a masculine publishing house is. If by feminine we mean caring, protecting, loving, dedicating and devoting yourself, well then yes, Tragaluz is a feminine publishing house. Being a woman editor writer has resulted in unique meetings and conversations, and it has also been the opportunity to give, share and to see myself through others. Moreover, it has been the opportunity to get to know the country even further from the perspective of the word itself. There is



Photos: Juan Silva. Courtesy: Tragaluz editores.



not a reader who is more honest, intelligent and surprising than a child; I would like that off-guard reading to stay forever with us. And maybe that is where Tragaluz is born, full of nostalgia from those books that were smelt and caressed during childhood, they were read aloud and shared; their stories were firstly guessed by its illustrations and completed later by the text. Being an editor of literature for children and youth in Latin-America and the Caribbean means reality, consciousness. You are required to answer many questions: what does this book say? What does it talk about to its first reader? The worth of this book for this child in the middle of poverty, uncertainty, pain, or simply curiosity is the following: they need to know about the world. You can not afford to make a book just pretty and fun. And however presumptuous this may sound, there are books that change your life. Thus, being a female editor in Latin-America and the Caribbean is an enormous compromise; I believe it is an opportunity to open the gates towards a better, fairer and calmer world.

Tell us about the experience of editing and publishing books that break the conventional structures, not only because of their contents but also because of their formats.

It has been a wonderful experience; each book is a challenge for us. Breaking structures is quite a revolutionary act. Libraries de-



Photos: Juan Silva. Courtesy: Tragaluz editores.

“Being an editor of literature for children and youth in Latin-America and the Caribbean means reality, consciousness.”

mand certain sizes and the book, as we conceive it nowadays, is something like a conservative gentleman; it's square or rectangular, it has a text box, it follows strict rules. Breaking apart from that scheme is like having a different guest at a party, the one who comes with other stories that let us see that the world is much bigger and more diverse than we imagine.

How do you see the role of Latin-American and Caribbean women inside the management and production of books for children and youth?

I feel that the role of women in the management and production of books for children and youth is getting more powerful by the day, and not only in Latin-America and the Caribbean but in the rest of the world as well. The conquests of women through history make them participate in society in a more free and equal way. It is a fact: female writers and female editors are abundant in books for children and youth. As women gain voice and are no longer



afraid of the censorship and morality that aimed at hiding reality, more books for children are covering topics once prohibited.

Tell us about the origin of Tragaluz and which were the needs that you recognised in the Colombian ecosystem of the book and reading, where you want to contribute with this project.

Tragaluz publishing house was born in Medellín in 2005 from the dream of a designer and a social communicator, both writers and in love with books as a whole: their contents, their shapes and their illustrations. There were just a few independent publishing houses in the city by then, and they were mostly academic; the rest were in Bogotá, capital city. Our first book, which was something like a declaration of the principles of our new seal, showed in a very short period of time the need of readers to have a publishing house that would dare with different genres and contents, alienated by big publishers. The audience embraced the proposal of books in a touching way, and their designs were worthy of their contents, object books. What is called niche in the market vocabulary ended up being a big part of the reading population. Books with a good piece of paper, beautiful illustrations and de-



“I close the book and, smiling, I say to myself: no way, this is not for children, it is for everybody!”

signs that arrived from Europe, and it was time to have one of the editors we admired so much in the rest of the world in the city. It was a challenge, and it still is; we are moved by the anxiety of finding and producing that book that does not exist, that one which will move and surprise us all, every day.

We can see that Tragaluz takes part in social projects, reading clubs, training processes for mediators and professionals working in the book and reading ecosystem. How do you get to think about this work beyond editing?

Yes, indeed. In November 2022 we will be seventeen years old, and time has proven that a solid publishing house must have an active role in the book ecosystem. Today we are a cultural centre that was born from a publishing house; we can not limit ourselves to make pretty books only: we feel, as a true compromise, that edition as a profession is a social transforming agent when it is shared in its total dimension. Our community, built day to day by participation in fairs, writing and illustrating contests, artistic creation workshops and other activities, is asking us more and more as time goes by. Today, Casa Tragaluz, as we have named



“The conquests of women through history make them participate in society in a more free and equal way.”

our cultural centre, is a place for meeting where projects are born from books, they transcend paper and provide for a society which we aspire to be more and more human.

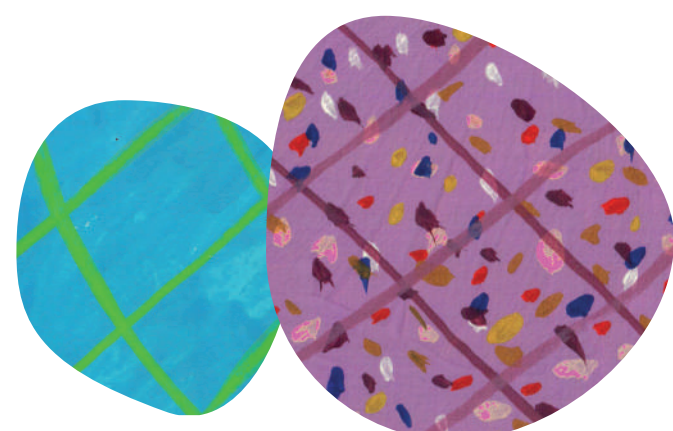
Which publishing houses from the regions are models for you? Why?

I admire and love many of them, which is the reason why I do not call them by their names. I know that if I made a list right now, I would surely omit one or another, and I could not forgive myself for that. However, I must say that I currently see a complete offer of literature for children and youth in Latin-America and the Caribbean.

What are you currently reading? Do you have any female authors of preference from this region?

I love Chilean María José Ferrada, and now that I study with special attention the Alboroto publishing house, I read some of her books. The last one was *Mi barrio* [My Neighborhood,] a simple story full of beauty. It is a story for children that talks about Marta, an old woman. It ends up like this: “Se quita los zapatos, se acomoda y sonríe. A estas alturas, lo sabe: las vidas, así como las medias, son elásticas” [She takes off her shoes, she gets comfortable and she smiles. At this point, she knows: lives, such as socks, are elastic.] I close the book and, smiling, I say to myself: no way, this is not for children, it is for everybody!

V&T





Round table

CÍRCULO DE VOCES



Girls and adolescents answered via Tremendas' Instagram account different questions about female literature and being a woman.

What does it mean being a woman to you?

In a world as today's it means clear advantages and disadvantages.
Responder

A person who defines as such, powerful, that fights every day against inequality.
Responder

A woman is who puts love to what she does, for the benefit of others and for her own growth.
Responder

To me the concept of woman points to someone resilient, persistent and of free spirit.
Responder

Strength, evergy, power.
Responder

Strength.
Responder

What does it mean being a woman to you?

An independent, brave and skillful human being.
Responder

To recover the historic debt that society has with us
Responder

Love
Responder

Strength, resilience, reality
Responder

Strength, power, obstacles, growth, union and sorority.
Responder

Strength
Responder

Union.
Responder

To know more about their work and mission, visit tremendas.cl

What female authors or characters in Latinamerican literature are important for you?

I liked Malinche a lot.
Responder >

gabriela mistral 💖
Responder >

Ursula Buendía
Responder >

Isabel Allende
Responder >

Violeta parra
Responder >

Marta Brunet 💖
Responder >

maría luisa bombal,
gabriela mistral
Responder >

Marcela paz
Responder >

Marcela Serrano 💖
Responder >

isabel allende 💖
Responder >

elena caffarena 💖
Responder >

violeta parra
Responder >

Gioconda Belli
Responder >

Gabriela Mistral
Responder >

Gabriela Mistral,
Frida Khalo, Isabel Allende
Responder >

Clara del Valle
Responder >

Gabriela mistral
Responder >

What female authors or characters in Latinamerican literature are important for you?

How many books written by Latinamerican or Caribbean women did you read at school?
¿cuántos libros escritos por Latinamerican or Caribbean women did you read at school?

I think only 2 or 3, it is sad that women are ignored in all areas.

Responder >

4

Responder >

1

Responder >

I don't know, but I read Marcela Paz at school.

Responder >

None.

Responder >

Very few unfortunately, only Isabel Allende and Gabriela Mistral.

Responder >

Very few, the majority were men and European; if Latinamerican, they had at least a Nobel prize.

Responder >

None, unfortunately.

Responder >

Maybe two or three.

Responder >

One, Isabel Allende.

Responder >

2

Responder >

Less than 10% of all readings.

Responder >

Only Marcela Paz with Papelucho.

Responder >

None

Responder >

Three to five? (I'm in the last year of high school)

Responder >

A lot, my school was great in that sense.

Responder >

About TREMENDAS Foundation

TRE MEN DAS



More information: tremendas.cl

Tremendas Foundation is a meeting, connection and action point between girls, adolescents and young people committed to social transformation. They are promoters of the visibility and amplification of good causes, ideas and actions from different fields related to the 17 Sustainable Development Goals (SDG), proposed by the United Nations Organization (UN).

The Tremendas platform brings together more than 1,500 empowered girls and young women from 18 countries, with greater representation in Latin America, who through their talents and skills raise and execute projects with social impact.

“Organizations like Tremendas seek to curb the adult-centrism with which programs and public policies have been carried out. Girls, adolescents and young people must be the protagonists of their own history and be at the center. Their voices are the change. We must put aside the idea that these new generations are the future, because they are the present”, Rocío Sancha, executive director of Fundación Tremendas.

Convinced that collaboration is the basis of a new, more inclusive and conscious society, Tremendas has established links with various social actors. Thus, they seek to move towards a community where women are protagonists in determining areas of development and in which the talent of girls and adolescents mobilized for social causes is valued.



ECOS DE TERRENO

Women from IBBY Latin-America and the Caribbean share their main challenges and opportunities along their work experience as children's and youth books and reading managers

- Ecuador
- Venezuela
- El Salvador
- Argentina
- Bolivia
- Cuba
- Chile
- Costa Rica
- Mexico
- Dominicana Republic
- Guatemala



ARGENTINA



María Cristina Ramos is an Argentine writer, teacher and editor, residing in Neuquén, Patagonia. She has published more than seventy works of literature for children and youth. Some of her books have been translated into English, Portuguese, Chinese and Korean. She has been awarded with national and international prizes. In 2016 she was awarded the

SM Ibero-American Award of Literature for Children and Youth.

She has lead the Ruedamares publishing house since 2002. She coordinates writing workshops and programmes for the training of teachers. In 2002, Fundación El libro granted her the Premio Pregonero a Especialista for her job in the promotion of reading literature for children. She has also published in Colombia, Peru, Chile, Brazil, Mexico and Spain. *El trasluz, Azul la cordillera, Ruedamares, pirata de la mar bravía, La luna lleva un silencio, Dentro de una palabra, Mientras duermen las piedras, La escalera, Duraznos, Gato que duerme, El mar de volverte a ver, Desierto de mar y otros poemas, Secretos de los que van y vienen* are some of her works.

Since 2018 she has lead the Lecturas y navegantes programme, which is a programme of training for mediators of reading for schools in the Argentine Patagonia.

She joined the short list of the Hans Christian Andersen Award in 2020 and in 2022.

maríacristinaramosguzman@gmail.com

AS A MANAGER OF INITIATIVES FOR THE PROMOTION OF READING AND LITERATURE FOR CHILDREN IN YOUR COUNTRY, WHICH HAVE BEEN THE BIGGEST CHALLENGES AND OPPORTUNITIES THAT YOU HAVE EXPERIENCED?

The main challenge is the practice of going to literature for children just occasionally and not with the necessary frequency to accompany the formation of readers –and this is a widely common practice. As for poetry, the challenge is even greater, since the percentage of published poetry books is significantly lower than narrative. Also, there is reluctance to share it with other readers.

Regarding opportunities, I consider that the vitality of meetings including teachers and librarians in different parts of the country has a high relevance. This occurs in addition to the progressive support of some teaching and cultural support cases in provincial states, situation provided thanks to the existence of a National Plan of readings and the awareness of the field of literature for children and youth generated by ALIJA and similar institutions and groups.

In my particular case, I must also mention the Lecturas y navegantes programme, which we have developed since 2018. Thanks to this, we have generated and accompanied reading experiences in Patagonia, in vulnerable environments. Let us also consider that the years of pandemic have deepend situations of marginalization in many areas of society. Among these zones, it is urgent to restore the communicational and founding social structure, a task in which literature is an unavoidable support.

HOW HAS THE ROLE OF THE FEMALE MANAGER OF LITERATURE FOR CHILDREN AND YOUTH EVOLVED IN YOUR COUNTRY?

As the valuation of literature for children and youth is modified, so is the valuation of us, writers. Currently, a writer is a figure searched for in the cultural and pedagogical areas; someone who calls from their doing and magnetizes from the idealization of their job.

We receive the warmth of readers, some acknowledgments, great loves and great forgetfulness. However, there is always a secret and personal cone of light, where the world created in our books coincides with the beating of someone who reads. That is what feeds us to continue dwelling in this world.

BOLIVIA



Gaby Vallejo is a literature and language teacher. She has completed internships and postgraduate courses in children’s literature, Latin American literature, and interculturality and bilingualism. She was president of the Union of writers and poets, and president of PEN Bolivia. She founded the Children’s Literature Committee of Cochabamba and the Thuru-chapitas Library. She was awarded the Gold Flag of the Bolivian Senate. She served as Universal Ambassador of Culture for UNESCO and is Doctor Honoris Causa from the University of San Simón. She is a representative of IBBY Bolivia.

AS A MANAGER OF INITIATIVES FOR THE PROMOTION OF READING AND LITERATURE FOR CHILDREN IN YOUR COUNTRY, WHICH HAVE BEEN THE BIGGEST CHALLENGES AND OPPORTUNITIES THAT YOU HAVE EXPERIENCED?

The biggest challenge I have faced as a manager of initiatives for the promotion of reading and literature for children in my country is the almost absolute lack of knowledge about the existence of literature for children. Lack of knowledge not only in educational authorities, but also in teachers, parents and society in general. Reading has been reduced to school texts of decodification, grammar, morality and didactics in search of good behaviour, far away from the art that children’s literature must have as a fundamental condition. Breaking this years-long set up thought apart has been and is still difficult.

HOW HAS THE ROLE OF THE FEMALE MANAGER OF LITERATURE FOR CHILDREN AND YOUTH EVOLVED IN YOUR COUNTRY?

About 15 years ago, some female writers and thinkers have appeared, publishing literary art for children while, simultaneously, managers of a new movement in related to children’s literature. Some examples are: el Taller de Experiencia Pedagógica, which later became the Thuruchapitas Library in Cochabamba; and the Academy of the Literature for Children and Youth Foundation. Both organisations are integrated exclusively by women, which has a significant strength in the apparition, evolution and difussion of a innovator movement og children’s literature.

COSTA RICA



Hazel Hernández was born in Costa Rica, in a city known as the “city of mists”. At the age of nine, she knew that she would dedicate her life to the study of books. She is a librarian from the University of Costa Rica, has a master’s degree in Cultural Management from the University of Getafe and a master’s degree in Promotion of Reading and Children’s Literature from the University of Castilla-La Mancha. She has dedicated her professional career to the management and production of cultural and educational activities, in various state and international organisations. She is the founder of Fundación Leer/IBBY Costa Rica, an organisation with eight years of experience in creating reading communities through dialogue and playful activities with trained mediators.

AS A MANAGER OF INITIATIVES FOR THE PROMOTION OF READING AND LITERATURE FOR CHILDREN IN YOUR COUNTRY, WHICH HAVE BEEN THE BIGGEST CHALLENGES AND OPPORTUNITIES THAT YOU HAVE EXPERIENCED?

“Women have served all these centuries as looking glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size.”

A Room of One’s Own, Viginia Woolf

The role of cultural management in literature for children and youth has been boosted in a rushed way. We have been witnesses of the way in which the evolution of the reading habit opens many elements, such as: new value chains of the book; new contexts of reading through the use of devices; searchings of strategies that allow the broadcast and circulation of the work; and as well as both physical and virtual spaces of consumption. Due to this boost and the rushed transformation and socialisation of the information worldwide, Costa Rica is not oblivious to such



changes, and in the last twenty years, we have been able to open new spaces for female writers and illustrators, editorial syntax and reading mediation lead by women who have routed towards the professionalisation of this area, and the creation of spaces for both national and international positioning. Nevertheless, as women we find the same challenges as other women in diverse areas: sex-gender system and cultural constructions, the salary gap and juggling creativity with domestic chores. I consider these challenges as a valuable tool for cultural managers who are committed to the construction of more equitable and inclusive societies, for we contribute in the generation of strategies that favour the reduction of the gap between social, cultural and political spaces that exist between reading and community. It is key to remember that we manage a fundamental pillar in society; culture always becomes the epicentre of debate, new trends, new initiatives... It is always the seed of something new. It is fundamental to take advantage of culture as a means to raise awareness, open new horizons and mobilise society.

HOW HAS THE ROLE OF THE FEMALE MANAGER OF LITERATURE FOR CHILDREN AND YOUTH EVOLVED IN YOUR COUNTRY?

The participation of women in literature for children and youth from Costa Rica has been a fundamental pillar in the history of that literature. Its beginnings trace back to Carmen Lyra's *Cuentos de mi Tía Panchita* [Stories by my Aunt Panchita] in 1920, and it continued with the work of María Leal de Noguera in 1952. During the seventies, thanks to the effort of a group of women, the Institute of Literature for Children and Youth from Costa Rica (ILIJ) was established with the support of the Association of Costa Rican Authors. The creation of ILIJ was lead by Marilyn Echeverría -known by her pseudonym Lara Ríos- and supported by Mabel Morvillo, Floria Herrero, Lilia Ramos, Floria Jiménez, Julieta Pinto, Vicky Ramos, Mabel Morvillo, and many others. Since the year 2000, new figures have emerged to work vigorously in the development of the creation, edition and promo-

tion of literature for children and youth. Among them we find: Ruth Angulo, Evelyn Ugalde, Marianela Camacho, Maricela Mora, Anne Segnol and many others who have established and are establishing a before and after in the Costa Rican literature for childhood and adolescence. In addition, in 2014 the *Leer [To Read]* Foundation / IBBY Costa Rica was established, led by Hazel Hernández, a young woman who seeked to create an organisation dedicated to the creation of reading communities through trained mediators and playful activities in spaces for dialogue.

Finally, it is necessary to point out the immeasurable contribution of women, not only of those previously named but of many others who have played an important part in culture and particularly in the Costa Rican literature for children and youth. Thanks to their efforts and dedication, the fundamental history and strength for the promotion of reading in childhood and adolescence have been built and written; and they are based on a humanist and critical thinking, and high artistic quality,



CHILE



Luz Yennifer Reyes Luz Yennifer Reyes has been coordinating, shaping and developing projects for the promotion of reading and writing for sixteen years, providing emphasis to the promotion of literature for children and youth in school and public libraries, as well as non-conventional areas for reading. She has a Master's Degree in Books and Literature for Children and Youth by the Au-

tonomous University of Barcelona, and she is a grantee of the international postgraduate degree on Cultural Politics from a Community Basis, which is given by FLACSO, Argentina. She currently is the president of IBBY Chile and executive director of IBBY Latin-America and the Caribbean. Also, she works in the coordination of reading promotion of the National System of Public Libraries of the Chilean Ministry of Cultures, Arts and Patrimony.

AS A MANAGER OF INITIATIVES FOR THE PROMOTION OF READING AND LITERATURE FOR CHILDREN IN YOUR COUNTRY, WHICH HAVE BEEN THE BIGGEST CHALLENGES AND OPPORTUNITIES THAT YOU HAVE EXPERIENCED?

Cultural management, and particularly the promotion of reading, has many challenges. The main one is to provide continuity to programmes, strategies and initiatives, so that they are not under Government and Private interests by trickling in; instead, they should become laws as strategies of long support for their communities.

The initiatives about the promotion of reading should be framed within public policies that establish sustainability in both human and economical resources. In order to achieve this -luckily enou-

gh,- there are initiatives in the region that have allowed managers to set their ideas in real projects and thus become an opportunity to create sustainable foundations during coherent periods, however small the amount. In this context, being a cultural manager implies to get involved in projects in such a way that we create solid foundations that involve strategic participants and creative ideas that make sense for contemporary readers.

HOW HAS THE ROLE OF THE FEMALE MANAGER OF LITERATURE FOR CHILDREN AND YOUTH EVOLVED IN YOUR COUNTRY?

I would say that the main change in the role of women in literature for children and youth is that the concept of manager has been expanded, passing from a maternal role such as a caretaker to a woman who produces, plans, evaluates, projects and designs projects, among others actions. Nowadays, women are not tied down to only one of the roles in this chain of actions; rather, she is leading processes in all the areas that imply to promote, mediate and broadcast literature for children.

By saying this I do not mean that the atmosphere of warmth, contact, refuge and security which are created around significant spaces of shared reading must be replaced. Instead, I think that they should be enjoyed and shared with trust by every person regardless of their gender.

We are moving towards the right direction in this region, which I hope is the road towards the evolution of equality of opportunities for those who edit, translate, illustrate, write and have so many roles in the broadcast of literature for children and youth.



CUBA



Jacoba Emilia Gallego Alfonso is a researcher, writer and critic. She has specialised in Sciences of Education, theory of communication, media, and reading and books for babies, children and youth. She currently is the president of the IBBY Cuban Committee, as well as the Organising Committee of International Congresses for Reading the XXI Century. Her poetry and essay works have been awarded six national awards; they

have been published in twenty four countries and have been translated into German, Chinese, French, English, Italian, Japanese, Portuguese and Russian. Her labour has awarded her the Distinguished Mention for the Cuban Education; the XXXX Medal of the FAR Anniversary for her participation in the literacy campaign as a “Conrado Benítez” brigadier; and she is an honorary member of IBBY, highest achievement provided by this international organisation.

(continúa Leonor Bravo)

AS A MANAGER OF INITIATIVES FOR THE PROMOTION OF READING AND LITERATURE FOR CHILDREN IN YOUR COUNTRY, WHICH HAVE BEEN THE BIGGEST CHALLENGES AND OPPORTUNITIES THAT YOU HAVE EXPERIENCED?

I have faced two challenges. On the one hand, to work for the visibility and appreciation of children’s literature as a product of aesthetic quality that contributes to the formation of children and adolescents, accompanying them in their growth, in their development as human beings. On the other, to have the support of the different public entities involved in culture so that they identify the importance of reading promotion in the community, as a factor that affects the development of the country.

In terms of opportunities, I identify two: the contact with children, youth, families and teachers from all over the country, which has enriched my literary work and, secondly, being part of a group that has formed and consolidated an organization committed to reading and literature for children and young people.

HOW HAS THE ROLE OF THE FEMALE MANAGER OF LITERATURE FOR CHILDREN AND YOUTH EVOLVED IN YOUR COUNTRY?

There are more and more young women working to promote children’s literature and reading in the country. In almost all the provinces there are cultural promoters who independently and, in most cases without institutional support, manage funds from private companies or international organizations to carry out their cultural endeavors. There is also the case of women in charge of small bookstores that carry out cultural management actions in favor of reading.

ECUADOR



Leonor Bravo is a writer, cultural manager and president of Girándula, the Ecuadorian Children’s and Youth Book Association, a subsidiary of IBBY Ecuador. He has a master’s degree in Books and Literature for Children and Young People from the Autonomous University of Barcelona. She has published 64 books, 53 of them are short stories and novels for children and young people. Two of

his books are part of the IBBY Honor List. She has run a Creative Writing Workshop for children and young people since 2004. In 2014 she opened her private library to the public under the name of CASA PALABRA Library.



EL SALVADOR



Sofía Aldana Sofia Aldana has collaborated with the Biblioteca de los Sueños since a very young age. She likes arts, especially painting and theatre –she participates in plays from her secondary school. Likewise, she loves books and reading to children. She is empathetic with people, mostly with children.

AS A MANAGER OF INITIATIVES FOR THE PROMOTION OF READING AND LITERATURE FOR CHILDREN IN YOUR COUNTRY, WHICH HAVE BEEN THE BIGGEST CHALLENGES AND OPPORTUNITIES THAT YOU HAVE EXPERIENCED?

The biggest challenges for the promotion of children's reading in El Salvador is to break the barrier that reading is boring. Thus, the experience corresponds to adults rather than children, and they send that message to the young ones.

In El Salvador, opportunities are mostly efforts isolated from civil society. There are some initiatives from the Government; however, they are not enough, since the access to books is still a privilege. Children who live outside of the city do not have the opportunity to hold a book in their hands.

HOW HAS THE ROLE OF THE FEMALE MANAGER OF LITERATURE FOR CHILDREN AND YOUTH EVOLVED IN YOUR COUNTRY?

The role of the woman manager of literature for children and youth in El Salvador has moved on very well, especially during the first years of this century. Some guilds gather women who are writing books for children and youth, most of whom fund their own publishings; and they also are writers who are editors, actresses and playwrights.



GUATEMALA



Diana López is an enthusiastic of children's and youth literature, and the mother of two children. For 7 years she has run a publishing house under the Mistu Libros label, where she publishes and distributes books that, in her opinion, contribute to a better society. Aware of the social challenges that Guatemala faces, she has actively participated for several years in guilds and organizations that promote reading and books. Diana is president of the Guild Association of Publishers of Guatemala since 2021, and president of Ibby Guatemala since its foundation in 2019. She leads the organizing committee of FILGUA (International Book Fair in Guatemala), the most important cultural event in the country.

AS A MANAGER OF INITIATIVES FOR THE PROMOTION OF READING AND LITERATURE FOR CHILDREN IN YOUR COUNTRY, WHICH HAVE BEEN THE BIGGEST CHALLENGES AND OPPORTUNITIES THAT YOU HAVE EXPERIENCED?

Guatemala is a country with one of the lowest human development indexes, where the greatest challenges are overcoming poverty and child malnutrition. Apart from this, another challenge is the lack of institutionality and the scarcity of public spaces; an incipient network of public libraries makes it difficult to organize and execute projects with a broader scope and dissemination. The cultural wealth that Guatemala concentrates is immense. We are made up of 25 ethnic groups, each with its own language. The greatest opportunity comes precisely from generating projects that raise the perception of our own culture, as well as making our wealth known outside the borders.

HOW HAS THE ROLE OF THE FEMALE MANAGER OF LITERATURE FOR CHILDREN AND YOUTH EVOLVED IN YOUR COUNTRY?

The role of women in Guatemalan society has undergone positive changes, but there are still large gaps with respect to men, especially in indigenous communities. The management role in the field of children's and youth literature has been mainly a female task due to the technical level that women have achieved to carry out this work. The task of reading management has been extended to other fields such as research and promotion for the development of better children's literature in the country. There are many women participating in the children's book ecosystem: writing, editing, illustration and reading mediation.

MEXICO



María de los Ángeles Aquino Puente is a member of the Alas y Raíces team, and she provides workshops related to literature for children and youth. She also collaborates in the Salas de Lectura programme, where she accompanies the efforts of different communities in favour of reading and writing. She currently is the coordinator of the communitary library Bunko Roma, which depends on IBBY Mexico.

AS A MANAGER OF INITIATIVES FOR THE PROMOTION OF READING AND LITERATURE FOR CHILDREN IN YOUR COUNTRY, WHICH HAVE BEEN THE BIGGEST CHALLENGES AND OPPORTUNITIES THAT YOU HAVE EXPERIENCED?

Taking responsibility for boosting reading communities and keeping reading spaces alive is an entire lifestyle; it means to be constantly rowing against the tide. We are aware of the fact that the role of reading spaces is key to decrease social differences and to guarantee access to knowledge. We are aware of the fact that nowadays -more than ever- we are in the need of an open, egalitarian space; a room which is safe for neighbours to meet and to get to know and see each other again, to develop meaningful and close relationships while practising the basic skills of thinking and speaking. There are plenty of arguments we could provide, and yet, regardless of them, we always find ourselves in the middle of changing processes such as budget reductions, strategic cuts, policy changes and multiple adjustments, which mostly threaten or even end up removing our efforts.

Regardless of all that, those of us who work in favour of the promotion of reading insist. We are reborn, we keep on rowing with

conviction and enthusiasm, because we know about the creating, transforming and constructive strength of the reading and writing communities. We know that they are the medicine against indifference, isolation and violence.

HOW HAS THE ROLE OF THE FEMALE MANAGER OF LITERATURE FOR CHILDREN AND YOUTH EVOLVED IN YOUR COUNTRY?

This is a job that mostly women take. We transform and revitalise it with passion and conviction, no matter the different scopes it may present. Since reading is a concept in construction, it has been changing constantly. In the beginning, the scope was on developing a group of mechanical skills; later, it was about focusing on individual cognitive processes. We currently see reading mediation as a sociocultural intervention job that makes us keep us committed and keep an approach while operating within a community, always considering its transforming strength.



DOMINICAN REPUBLIC



Géraldine de Santis is an Italian-Dominican teacher, writer, translator and researcher. Since 2006 she has been writing youth and children's fiction, in addition to publishing historical research on characters and themes of the 19th century in the Caribbean. She completed his master's degree in Communication at the Faculty of Letters and Philosophy of the Universidad del Sacro

Cuore in Milan, Italy. She also completed the Teaching for Understanding and the Leadership for Understanding programs, part of Harvard University School of Education's Project Zero, which is part of the Artful Thinking and Visible Thinking educational curriculum to integrate art and literature into the classrooms.

AS A MANAGER OF INITIATIVES FOR THE PROMOTION OF READING AND LITERATURE FOR CHILDREN IN YOUR COUNTRY, WHICH HAVE BEEN THE BIGGEST CHALLENGES AND OPPORTUNITIES THAT YOU HAVE EXPERIENCED?

One of the biggest challenges I have experienced as a children's literature manager in the Dominican Republic was the arrival of the COVID-19 pandemic before the first year of establishing our national section was completed. We had many projects to develop, however, we found new ways to continue with the IBBY agenda. We switched to online communication and participated in activities with a completely new, unprecedented modus operandi.

I see as an opportunity the great reception and participation that our national section has had with local actors and colleagues from the region and headquarters. Little by little we are seeing how the Caribbean and the Dominican Republic participate together with other nations of the region with extensive trajectories in children's

literature, such as Mexico, Chile and Argentina. Seeing that Dominican creators from inside and outside the island appear in IBBY publications fills us with satisfaction.

HOW HAS THE ROLE OF THE FEMALE MANAGER OF LITERATURE FOR CHILDREN AND YOUTH EVOLVED IN YOUR COUNTRY?

I would dare to say that without women, the field of children's and youth literature would not exist in the Dominican Republic, since they were not only pioneers in writing, but also in literary dissemination and activism. Currently, female leadership is still in force, with most female authors and illustrators participating in literary and publishing activities. The Dominican books for children's and youth promote the growth of people as creators, managers, editors and sponsors with great force. Of course, the male representatives also contribute excellent works and influence the important decisions and reports of our national section.



VENEZUELA



María Beatriz Medina is a Bachelor of Arts from the Central University of Venezuela, and she has studies of Literature in Romance Languages from the University of Zürich. She has been executive member of Venezuelan publications such as the Parapara children's magazine and the Revista Nacional de Cultura [National Culture Magazine.] She led the Papel Literario [Literary Paper] sec-

tion of the El Nacional [National] newspaper, where she kept a critique column of children's literature titled Pequeños Grandes Lectores [Small Big Readers.] At the Banco del Libro, she has worked in two stages: first, together with Verónica Uribe, she structured the Book Evaluation Committee and the event of the Best Children's Books. Currently, she is the executive director of the Banco del Libro, an institution which has allowed her to create networks with vulnerable communities and to contribute to build critical readers.

AS A MANAGER OF INITIATIVES FOR THE PROMOTION OF READING AND LITERATURE FOR CHILDREN IN YOUR COUNTRY, WHICH HAVE BEEN THE BIGGEST CHALLENGES AND OPPORTUNITIES THAT YOU HAVE EXPERIENCED?

The main challenges go hand in hand with opportunities. The changes in the context of a country which has experienced a process of institutional weakening in the last twenty years has constituted one of the biggest challenges for an organisation such as the Banco del Libro [Book Bank]. During these years, we have kept on strengthening the lines of work and research around reading and its promotion, while capitalising on an experience with comprehensive training programmes, including the master's degree in literature for children and youth together with the Autonomous University of Barcelona, Spain. As for the field of reading promotion, we have ai-

med at the continuity of actions to face the lack of established programmes, and we have opted for articulation in order to face the clear tendency to work in archipelagos.

Creativity, perseverance and compromise have been the main axes in a endeavour which has been acknowledged with awards such as the ASAH, the Astrid Lindgren Memorial and the Hamdan UNESCO Award.

Being part of the team who has managed these achievements has been an exceptional opportunity and experience, which illustrates the verdict of the ALMA Swedish award: "professionalism, closeness to children and a liberator lack of bureaucratic mentality characterise the work of the Banco del Libro in neighbourhoods and towns, at universities and in the cyberspace."

HOW HAS THE ROLE OF THE FEMALE MANAGER OF LITERATURE FOR CHILDREN AND YOUTH EVOLVED IN YOUR COUNTRY?

We may not find a strong presence of women in the field of the promotion and broadcasting of literature for children and youth during the dawn of the XX century. However, it is possible to say that, since the second half of the century, they have become protagonists of a diverse endeavour in the design of librarian models of the country, the creation of the Banco del Libro and the consolidation of the Instituto Autónomo Biblioteca Nacional [Autonomous Institute National Library.]

In addition, the active participation of women as promoters of reading, editors, authors and illustrators in the present is evident in the catalogue of national and Ibero-American publishing houses.



MARÍA LUQUE JUEVES 28 DE OCTUBRE DE 2021.

ROSARIO.



VOZ PROPIA

A generating force. Women in Children's and Youth Literature

By Maité Dautant



Maité Dautant is a university professor, essayist and a specialist in books for children and teenagers. She got her degree in Literature from Universidad Católica Andrés Bello and her Master's degree in Reading and Writing from Universidad Pedagógica Experimental Libertador (Venezuela). She coordinated the Bank of Books' Information, Documentation and Studies management and was a professor in the masters in Children's Books and Literature from Universidad Autónoma de Barcelona. She has published oral tradition books for children as *No se aburra* (2017), *A buen entendedor* (2015) and *El que ríe de último* (2013). She is currently a Language professor at Universidad Simón Bolívar from Caracas.



MARÍA LUQUE

The world of reading and books for children constitutes a complex ecosystem in which women have had a fundamental role, in conforming it as well as in making it evolve and working. At the library, at school and at the different spots in the books' circuit, participation of diverse female voices has been crucial to ensure that reading and books get to be, for many generations, an important entrance into culture and an invaluable support in the learning process within formal and informal spheres. In Latin America and the Caribbean this has not been different.

Just as it has happened in the educational field, in creation as well as in mediation, the forming and circulation of literature and books destined to child audiences in the region have been free-access spaces for women, with the understanding that they have a natural "closeness" with children that makes them more suitable to attend to their needs and their interests. However, the reality is that what has shaped and supported this work is their awareness that the access to written culture, and therefore to books and literature, is essential to ensure the best life conditions for children, not only as subjects of rights, but also as sensitive beings who require art and beauty to build themselves.

This freedom not only entails that all the processes have been easy or that they haven't supposed considerable effort. Changes and transformations, just like decision making and the agreements tied to them, have usually encountered rigid structures, fixed thoughts and various fears from the dominant system. Hence, we have resorted to ingenuity, but also to the authority that experience and knowledge can contribute.

Two key figures that have served as inspiration in this effort are Jella Lepman, who managed to convince governments from different countries to supply books to give relief, and a wider world vision, to the children that had gone through the experience of war; and Pura Belpré, who generated ways to keep Hispanic American children connected to their culture through oral tradition stories, to books in Spanish and the value of this language. Both of them introduced important changes in the perception of the place literature has over the lives of children and managed, from their respective institutions, to promote transformations that resonate until today.

One of the places where such resonance can be clearly seen is the library, public and from schools, since it is a fundamental space to foster curiosity and the interest in knowledge among the youngest, as well as bringing them together with the cultural heritage of childhood through time. In this space, that has counted with strong female participation, particularly significant experiences have taken place, which have had an impact on the conformation of collections for child audiences, as well as the design of library services and the formation of people in charge of them. Moreover, study and reflection spaces have been born from it, which, in some cases, have given place to

proposals for the development of public policies and courses of action to promote reading.

The work of libraries serve as a node of a large network that includes teachers, creators, editors, mediators, researchers and all women from Latin American and the Caribbean who are committed to guaranteeing access to culture, books and literature. From their experience, their knowledge and their realities, they have built a framework that enables analysis, reflection, and dialogue, as well as research, studies and education, be it from academia or from several organisations dedicated to the field. Thanks to these women, we can continue exploring possible encounters among books and younger readers, as well as updating our reflections.

V&T

MARÍA LUQUE JUEVES 2 DE SEPTIEMBRE DE 2021. ROSARIO



OTRAS VOCES

Women makers of public policies on reading and libraries in Ibero-America

By CERLALC

(Centro Regional para el Fomento del Libro en América Latina y el Caribe)

The consolidation of equitable societies, with equal opportunities for all citizens -which constitutes the fundamental premise that guides the United Nations 2030 Agenda-, implies recognizing the important role that women play in the construction of sustainable, prosperous, and creative activities. It also highlights women's role in implementing actions to overcome the gaps that limit the full participation and development of girls, young people and women in all spheres of professional, social, political and cultural life.

In the latter area of cultural life and especially, in the field of reading and libraries, women have been the architects of the development of reading societies in Ibero-America. Thousands of women who work as librarians, educators, mediators, writers, illustrators, reading promoters, political leaders, among many other roles in our region, have made decisive contributions in the field of research, management culture, literary creation, design, and have also implemented reading policies and libraries. For this reason, and in order to recognize and celebrate women's contribution to the initiatives that make cultural literacy possible in Ibero-American countries, Cerlalc collected the voi-



ces of four women. They are public policy makers coming from different backgrounds and experiences, who have led and participated in the consolidation of the book, reading and library sector in their countries and at a regional level.

Here we talk with them about their careers, their points of view on women's contributions in this field, about the challenges that the region faces to guarantee the effective fulfillment of the right to education, access to reading and cultural participation to all citizens.

WHAT HAS BEEN YOUR TRAJECTORY IN THE FIELD OF PUBLIC POLICIES ON READING AND LIBRARIES?

Ana Cristina Araruna, works at the Department of Book, Reading, Literature and Book Economy (Brazil)

I am a career public servant of the Special Secretariat of Culture. For five years I have worked at the Department of Books, Reading, Literature and Book Economy, leading policies for the democratization of access to books and reading, the promotion of Brazilian literature in the country and abroad, the promotion of book fairs



and literary activities, and the strengthening of the publishing market. I also prepare professional training courses in the sector. Currently, I have the challenge of coordinating the National Book and Reading Plan outline, which is foreseen in the law that establishes the National Reading and Writing Policy.

Sandra Suescún Barrera, Coordinator of the National Network of Public Libraries (Colombia)

I have been working in the libraries and reading sector for twenty years. I had the opportunity to start my career as a public librarian in one of Bogotá's vulnerable areas, where I could



witness the transformative power of libraries, reading and culture in the lives of people and communities. Since then, I have had the privilege of managing the formulation, implementation, and evaluation of policies, reading plans and libraries, from an intersectoral, territorial and national perspective.

Currently, I coordinate the National Network of Public Libraries in Colombia and I am the cultural sector advisor for the National Plan for Reading, Writing and Orality. Here, I have been able to work with the communities and other actors in the construction and consolidation of a policy that recognizes public libraries, as well as oral and written culture, as fundamental practices towards equity, strengthening the social fabric and producing better, worthy and peaceful life conditions.

Francisca Navarro, Institutional Development Coordinator of the National System of Public Libraries (Chile)

I am Development Coordinator of the Chile's National System of Public Libraries. I have been linked to the reading and book ecosystem for more than fifteen years, developing myself in the

areas of public policy, citizen participation, library management and the publishing industry. I was coordinator of the National



Reading and Book Policy, a great professional challenge that involved executing the roadmap for our sector in a participatory and inter-institutional manner. Previously, I coordinated a citizen participation program in public libraries, where the focus was to strengthen the library as a space for local development and community advocacy. I have also been a

bookstore manager, where I had the honor of learning about the national publishing industry through great editors and publishers. I am a university professor, I declare myself a reader, a fan of music and sports.

Jeimy Hernández, Head of CERLALC's Reading, Writing and Libraries (Colombia)

I began my path in the field of libraries and reading twenty-five years ago, while I was studying library science. I have worked in university libraries, documentation centers, school and public libraries. I was fortunate to be part of several of the main programs that have been carried out in Colombia in the field of



libraries and reading, and that have placed the country on the international scene. I was Coordinator of the National Network of Public Libraries, from where I toured most of the country's municipalities creating libraries. I was part of the group that carried out the Public Library Law. I had the privilege of directing the National Reading Plans that

were developed several years ago in the Ministries of Culture and Education. I also worked on the arrival of Biblored in Bo-

gotá, and thirteen years later, I had the opportunity to return to the project as manager.

I fully believe in the transformative power of libraries and reading, in the need for political will and public reading policies. From where I have worked, I have always tried to contribute to the democratization of the public sphere and to improve the quality of life of people through empowerment and the exercise of their cultural and educational rights. Today, I am the manager of Reading, Writing and Libraries at CERLALC, from where I accompany and advise Ibero-American countries on their reading policies and plans. Specifically, I coordinate the Ibero-American Network of Reading Policies and Plans (Re-dplanes) and the Ibero-American System of National Libraries' Network (SIRBI).

AT A GLOBAL AND REGIONAL LEVEL, ATTENTION HAS BEEN GIVEN TO THE LARGE PROPORTION OF WOMEN LINKED TO THE LIBRARY SECTOR, EDUCATION AND READING PROMOTION, AND SOME HAVE EVEN MENTIONED A FEMINIZATION OF THESE TASKS. CONSIDERING THE SIGNIFICANT FEMALE PARTICIPATION IN THIS FIELD, WHAT DO YOU CONSIDER TO BE THE GREATEST CONTRIBUTION OF WOMEN TO READING PROMOTION AND THE DEVELOPMENT OF LIBRARIES, AS WELL AS THEIR CURRENT ROLE IN THIS SECTOR IN IBERO-AMERICA?

Ana:

In Brazil, women perform most of the professions associated with education, the democratization of access to information and reading promotion. In this sense, the importance of the role they play in the personal and professional formation of Brazilians is undeniable, for they contribute to the development of a more inclusive, democratic and progressive society. Challenges remain and there is a long way to go, for example, in relation to the male predominance in the publishing market. But, certainly, Ibero-American women, and specifically Brazilian

“..Nowadays an increasing number of women are entering STEAM areas and making their way to a more intensive labor participation..”

women, mark their space as agents of social transformation in search for equity, justice and equality in this important area of regional integration.

Sandra:

From my perspective, libraries and practices around oral and written culture increasingly acquire a more humanistic and humanizing value. This has implied, on the one hand, a point of view towards policies based on care, empathy, and the recognition of the common good as premises of political and community action. On the other hand, tenacity, resolution and deep conviction are required to face the innumerable challenges of a sector where political will and resources do not always converge. These two dimensions require skills that women have been able to cultivate as determining factors of our professional position.

Countless women have led this long-lasting project with leadership and professionalism. They have paved the way and projected new challenges and prospects for the sector. Today, as women who have the opportunity to lead and contribute to reading promotion and the development of libraries, it is up to us to create the right conditions. This way women and girls around the world will have more and better opportunities in any field to build their life project rightfully and in freely.

Francisca:

The public library is a place of identity construction and local development that promotes citizen participation, inclusion, and whose service delivery aims towards respecting people's rights. Hence, the library contributes to overcoming asymmetries in the access to cultural goods and services, particularly



of women. Today, in Chile, 62% of book loans in the library services network correspond to women. Likewise, managing roles in public libraries correspond mostly to women, with 78% of women as head of public library at the national level. Considering this sample as a probable constant in Ibero-America, we can understand that the contribution of women to the sector has been and is preponderant, because it has helped to reduce gaps and often overcome them.

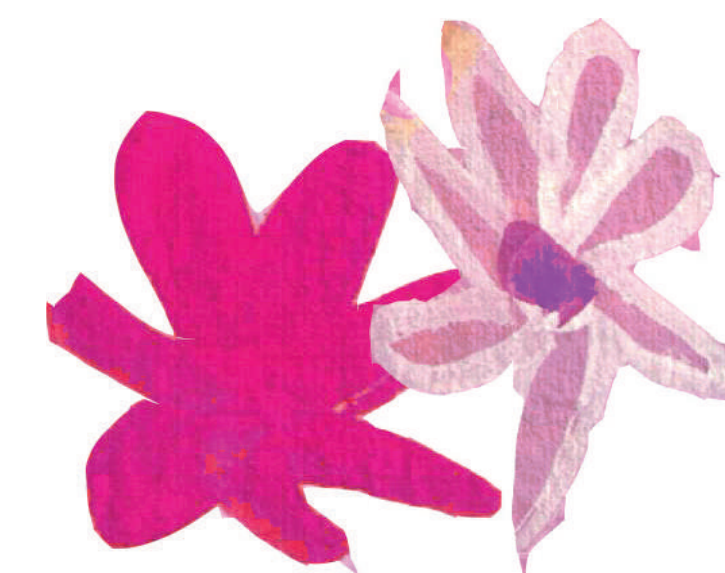
The public library must focus on the vulnerable population that due to social conditions has suffered exclusion in their access to education, recreation or information. This has meant that at the Ibero-American level it has been increasingly common for public libraries to incorporate the gender approach in their management. This approach guides the selection of collections – in the case of Chile, the percentage of female bibliographic acquisition last year was 4.2% of the budget allocated for the purchase of books–, but also the services, such as the implementation of reading promotion strategies, cultural extension, education and training. All these services are intentionally aimed at contributing to overcome the material, affective and symbolic inequities that have historically affected women. Today in Chile, 29% of the reading promotion and cultural extension activities carried out in public libraries were declared activities with a focus on gender. Paving that road is a key role in library management.

Jeimy:

Fortunately, the times in which women were excluded from education because they believed that it was not necessary for them to study since they were dedicated only to domestic work have passed, and more and more women are not only accessing education, but also occupying prominent places in different areas of life and the public sphere. Although it is true that historically women have had more roles associated with care, attention, and health, nowadays an increasing number of

women are entering STEAM areas and making their way to a more intensive labor participation. This is the case also in political roles, which has undoubtedly allowed greater progress in terms of gender equality.

In the field of libraries and reading, the brave, empathetic and committed spirit of women has always promoted significant changes in people's lives and in closing gaps. From the so-called American book women who during World War II rode inhospitable areas to bring books to remote communities, to the women who today travel through rural areas crossed by multiple social conflicts in many corners of Latin America, risking even their own lives, they have paved the way so that the library and reading sector becomes more and more humanized and democratic. Particularly in our area, I am aware of several recently created public policies on reading and books which include gender equality as one of their guiding principles. These policies have also been thought of, led and promoted by women from various countries of our region that have achieved a sustained dialogue and coordination with different actors thanks to their leadership.



WHAT ARE THE GREATEST CHALLENGES FACING YOUR COUNTRY FOR THE IMPLEMENTATION OF PUBLIC POLICIES THAT INCORPORATE THE GENDER EQUITY PERSPECTIVE, ACCORDING TO YOU? FURTHERMORE, WHAT ARE THE KEY ASPECTS TO GUARANTEE THE CULTURAL PARTICIPATION OF GIRLS, YOUNG WOMEN AND WOMEN, TO FULLY EXERCISE THEIR EDUCATIONAL AND CULTURAL RIGHTS?

Ana:

It is necessary to guarantee conditions of equality between women and men. To this end, public policies should aim at educating for equality and citizenship, as well as promoting access to quality education and culture. At the same time, emphasis should be given to low schooling rates, fostering the permanence and success of girls, young women and women in the educational system. Moreover, it is essential to promote the inclusion of women's literary production into public, university, and community libraries' collections.

Sandra:

Although Colombia has made progress in gender equity policies, especially in relation to access to education, we still face many challenges in issues related to employability, salary gaps, political participation, reduction of violence against women, among others. Topics such as menstrual justice, which are rarely talked about today in the country, have had a profound influence on linking girls and young women to groups outside the law. There is also non-attendance and high school desertion, especially in rural areas. In addition, the high rates of teenage pregnancies have a strong incidence in the deepening of poverty. In my opinion, the only way to transform these realities is through educational and cultural policies. Let us allow any girl, young woman or woman to have access to the possibilities offered by knowledge, information, language, technology, multiple literacies, among others, in their daily life and in their territory.

I am convinced that when we guarantee the exercise of cultural rights, we promote significant practices around oral and written culture, and we open spaces to awaken curiosity, imagination and the ability to create. Hence, girls, young people and women would have solid foundations to develop leadership, innovation, and connection skills in any field and sector. It would also give them social, political and economic recognition.

Francisca:

In recent years, women have demanded greater influence in decisions that involve our individuality, as well as greater justice in terms of gender equality, in Chile and globally. For example, in Chile, since 2011 and growing exponentially until 2019, we experienced a social uprising that mobilized citizenship toward changes. Here, the feminist voice was clear in its demands to incorporate the gender perspective in all the fields of action. The collective uprisings have undoubtedly meant a paradigm shift, a turning point in women's manifestation of needs to influencing public action.

The greatest challenges involve understanding the multiplicity of current reading practices and promoting future ones. The participation of the entire reading and book ecosystem, the State and civil society organizations should be transversal. In literature and in intellectual development in general, women's voices tend to be made invisible. A public policy with a gender approach must also collaborate in making these voices visible. To guarantee the full exercise of the educational and cultural rights of girls, adolescents and women, it is key to make the responsibility for gender equity a crosscutting issue. First, the State and society should develop together participatory mechanisms to influence public policies. Secondly, a gender approach should be incorporated to promote creation, professional training, the strengthening of the publishing industry and the promotion, mediation and dissemination of reading practices through action plans and programs. Finally, we must



understand reading and culture as fundamental and transversal rights, and as mechanisms and tools for growth and social cohesion.

Jeimy:

I am Colombian, but I would like to answer this question from a regional perspective since my current work is carried out with the twenty-one Ibero-American member countries of CER-LALC. I would like, then, to say that despite the progress made in terms of greater participation of women in different spheres of life and despite the growing female activism in search of greater equality, we must still face many challenges. Not all the countries of the region have public policies or national reading plans. Today, thirteen countries have these instruments and only a few specifically incorporate gender in their conceptual approaches. Some initiatives include it, such as those of Colombia, Chile or Costa Rica, among others, but in many other cases this issue is not even considered relevant.

There are initiatives where library spaces are allocated to give visibility to women writers and content on gender. Also, a percentage of the budgets is reserved to purchasing works written by women or whose contents refer to them. However, we continue seeing places of great educational and cultural importance colonized by the absolute presence of men and the complete absence of women. There are still policies aimed at women made mostly by men. The criteria for selecting library resources are still lacking a critical review of female positionality in a level of content and illustrations, resulting in the maintenance of stereotypes about women and gender roles. Furthermore, salary gaps between men and women is one of the continuing pending issues that need urgent attention. The pandemic, that we seem to be finally coming out of, deepened gender inequality, with the number of girls dropping out of school increasing radically. Unemployment, poverty and domestic violence -pro-

“Not all the countries of the region have public policies or national reading plans. Today, thirteen countries have these instruments and only a few specifically incorporate gender in their conceptual approaches.”

blems that existed already in our societies- exacerbated due to the crisis. Current public policies should address these challenges. Thus, we must give urgency and priority to girls and women not only in our proposals, but also in our language and daily actions.

Today's world is demanding transformations to us. Only with women's participation and leadership are we to achieve the task.

V&T





EN EL TINTERO

First Iberoamerican IBBY Seminar of Children and Young People Books

The first Iberoamerican IBBY Seminar of Children and Young People Books was carried out on March 16th and 17th. It was an online encounter organised by the Spanish Organization for Children's and Young People Literature (OEPLI) and the sixteen sections from countries that are part of IBBY Latin America and the Caribbean.

The program included the participation of relevant organisations for the CYPL from the region and experts on the field; among them, María José Gálvez, managing director of the Book and Promotion of Reading from the Culture Ministry of Spain; Luis Zendera, president of the OEPLI, IBBY Spain; Constanza Mekis, coordinator of IBBY Latin America and the Caribbean; and Elena Pasoli, director of the International Book Fair Bologna. In addition, the different participating sections of IBBY presented their work groups, which were organised around topics such as reading mediation; edition; the role of authors; and the recognition of the different languages in our countries.

Moreover, Juan Hernaz, Ana María Machado, María Teresa Andruetto and the expert Michèle Petit gave interesting lectures. Below we share some brief extracts from their presentations:



[...] when everything became more dangerous every time and full of threats to life, I tried to look for my own personal protection which gave me the strength to keep my sanity and emotional health. I opened a document on my computer titled JOYS, where I started to write a list of positive memories that could support me in face of such an adverse reality and difficult days. Every time something positive and good happened to me as an idea or a memory, I added something to that list. What I achieved to write was born from this source.

[...] I confirm that the literary word never closes in itself within direct messages or simple and reductive slogans, but it is charged with meaning because of its enigmatic quality (as Graciela Montes likes to mention). And, because of that, it always opens infinite paths. New ones every time. As we learn from Antonio Machado's everlasting verses, which which I close this reflection

*Caminante, no hay camino,
Se hace camino al andar.*

Extract from the conference "Through the Paths of Literature" from Brazilian author Ana María Machado (Hans Christian Andersen Prize 2000)



The literary value of texts and their tension with values (individual, social, communal, religious) is not new. Since forever, values are not universal and do not exist in an abstract manner, neither are the same ones for all peoples, nor for all social classes. I wrote long ago about this issue that we were already questioning in the eighties, by us organising centres of and about children's literature, as soon as the dictatorship in Argentina was over. Does a writer have to use their writing in social and political issues? Does a poet or a narrator have to write about deprivation, violence, rights violation? In order to write for children, is one to write about children? Are there topics for children and topics for adults? Can we talk about anything in children's literature? These are questions that I still keep asking myself, but I have never thought about these as prior or separate issues from writing itself. Social debate, the poor, the ones who discriminate or are discriminated against by gender, social class, family and social violence, dictatorships, migrations because of hunger, can, of course, be themes of literature. As long as there is enough intensity there.

Extract from the conference "In the depths, fish are more powerful" from the Argentinian author María Teresa Andruetto (Hans Christian Andersen prize 2012)

The seminar is available here: https://www.youtube.com/channel/UC1PY7Kk_W1JxINJ3vnqPkDQ

Forty years after the Falkland Islands War



The program Bibliotecas para armar - with the sponsorship of the Asociación de Literatura Infantil y Juvenil de la Argentina (ALIJA) and the Centro Cultural Roffo - presents the Cycle of Meetings: Malvinas in our literature for children and the young. This will consist of eight virtual meetings analysing works, production of critical texts and interviews face-to-face to authors.

The cycle is aimed at librarians from different popular and community libraries the program Bibliotecas para armar works with, and it will be open to teachers, parents, mothers and neighbours.

The meetings were carried out on Mondays between the 14th of March and the 9th of May, 2022. The venue for the meetings in person is the Biblioteca y Centro Cultural Roffo.

Address: Simbrón 3058, CABA, Argentina.

Times: 19:00 to 21:00

IBBY Chile dictates alongside Universidad de Zaragoza the diploma of expert in CYPL from Latin America and the Caribbean

In 2021, IBBY Chile and its own Master's degree in Reading, books and child and teenage readers from Universidad de Zaragoza, directed by Rosa Tabernero signed up for an alliance of collaboration to grant the diploma of expert in CYPL from Latin America and the Caribbean.

The training team from IBBY Chile, consisting of Solange Suppa and Loreto Ortúzar, worked hard in building an interesting program relevant to the training of those interested in the matter. The main objective of the degree is to reflect on the imaginations from Latin America and the Caribbean, on their nuances, diversity and complexity. Moreover, it aims at providing an approach, an understanding and a critical view over the works produced within these imaginations.

Outstanding female scholars and authors were invited, such as: María Rosa Lojo (Argentina), Camila Valenzuela (Chile), Elaine Vilar Madruga (Cuba), María Baranda (Mexico) and Pilar Gutiérrez (Colombia).

The first version of the diploma started on March 29th, 2022; with a total of 24 enrolled people.

For more information about the program and teachers visit the following link: <https://www.literaturainfantil.es/titulo-experto/>



Marzo a mayo 2022

TÍTULO DE EXPERTO EN LITERATURA INFANTIL Y JUVENIL DE LATINOAMÉRICA Y EL CARIBE

En el marco del Máster propio en Lectura, libros y lectores infantiles y juveniles de la Universidad de Zaragoza, España

10 créditos ECTS

Periodo de preinscripción
13 al 30 de septiembre 2021

Periodo de matrícula
8 al 12 de noviembre 2021

+ info
expertolij@unizar.es
formacion@ibbychile.cl
literaturainfantil.es/titulo-experto/

 **Universidad Zaragoza** 

Latin American Voices. Anthology of poetry and short stories. New publication by IBBY Latin America and the Caribbean.

This is an anthology directed to early childhood and mediators. Inside it, a journey is made to each of our countries where we are invited to explore multiple cultural examples of our culture and cosmogony that Latin American and the Caribbean gifts us.

Each section of IBBY in this region was in charged of making a compilation of oral expression as well as providing sound materials that can be listened to for free through the Spotify link that appears inside the book.

The publication leaded by IBBY Costa Rica includes, in addition, the illustrations of different Costarican artists and the curatory of the Fudanci3n Leer team from IBBY Costa Rica.

It can be downloaded for free at [aquí](#).

We hope you enjoy this delightful sonic journey!



Marathon of Cuento Bicentenario “Words of Freedom”

From May 13 to 15, the sixteenth Marathon of Cuento Bicentenario, “Words of Freedom”, was held at the Itchimbía Cultural Center. On the occasion, children and adolescents enjoyed the magic of literature through 20 hours of reading aloud, illustration, writing and mandala workshops, together with meeting prominent authors and reading mediators. One of the activities that stood out was the invitation to donate a book for the more than 60,000 children and adolescents who are part of the World Vision Ecuador programmes.

The Cuento Bicentenario Marathon, “Words of Freedom”, is an initiative of Girándula Ecuadorian Association of Children’s and Youth Books IBBY Ecuador, with the support of the Municipality of Quito, through the Ministry of Culture.

More information at <https://www.maratodelcuento.com/>



And the prize goes to *¿Qué tiene un bosque?* from the Chilean publisher Claraboya

The independent Chilean publisher was recently awarded an honorary mention in the fiction category from the Bologna Children's Book Fair, for the book *¿Qué tiene un bosque?* by the Argentinian author Yael Frankel.

This book explore the elements that a forest has within, inviting children to think about the little and the big beings that can dwell in a place, and in the secrets that are kept inside things. A book that appeals to the imagination, element enumeration and the variety of sizes, emphasising a surprise ending.

Claraboya ediciones is born from the efforts of Valeria Mari in 2016, who joins IBBY Chile in 2018 as an associate. About her publishing work, Valeria comments:

I like books that bring up questions, that leave the reader thinking, that are not obvious nor exclusively didactic. Also, listening to boys and girls when they read and interpret books, as well as being part of a team alongside the authors. These are the great satisfactions of this enterprise. I enjoy my role as an editor who is committed to leave valuable books for children, particularly around topics that I'm passionate about the most in children's literature: freedom, environmental care, empathy, absurd sense of humour and critical spirit.

<https://claraboyaediciones.com/>



NATIONAL DIVISIONS OF LATIN-AMERICA AND THE CARIBBEAN



NATIONAL DIVISIONS OF LATIN AMERICA AND THE CARIBBEAN 2021

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ARGENTINA

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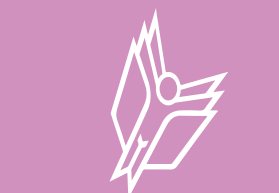
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