

# IBBY 39TH INTERNATIONAL CONGRESS

Trieste Italy  
30/8-01/09  
2024

Join the revolution!  
Giving every child  
good books



Illustration by Alessandro Sanna

ABSTRACT BOOK

# COMMITTEES

## Congress Executive Committee

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Franco Fornaroli  
Elisabetta Lippolis  
Elena Pasoli  
Della Passarelli  
Matteo Sabato

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Chiara Nicolodi

## Congress Secretariat

FASI Comunicazione Eventi  
Annarita Pazzaglini  
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Giulia De Leonardis  
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## Visual Identity

Chialab

## Illustration

Alessandro Sanna

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Lidia Pantaleo  
Lisa Peratoner  
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Giorgio Tamburlini  
Marcella Terrusi  
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## Press Office

Fabiana Martini

## SMM

Francesco Cibati



[www.ibbycongress2024.org](http://www.ibbycongress2024.org)

Scan the QR code

My deepest thanks go to IBBY Italia and all the entities that helped organize our amazing World Congress in Trieste. What a wonderful gathering of literacy-minded people from all over the world sharing ideas and strategies and successes. It was also so meaningful to hear from the panel of young people who shared their honest insights and experiences. Our speakers were all so engaging and the venue was a fantastic location for cross-cultural connections - including a special exhibit dedicated to Jella Lepman.

After our struggles through the global pandemic, it was wonderful to gather together again in this beautiful city as a worldwide IBBY community.

**Sylvia Vardell**

**IBBY President 2022-2024**

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When people with a common cause connect, the outcome is powerful and long lasting. At IBBY's 39th International Congress in Trieste, Italy, the meeting of old friends, the making of new, the commitment to children and books, the sharing, and passion, came out ever so strong.

In a world where wars rage and take away from children the future that is rightfully theirs, IBBY concentrates on acting for Children in Crisis, and letting them know they are not forgotten.

**Basarat Khazim**

**IBBY President**

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The success of the 39th IBBY Congress in Trieste illustrates the exceptional value of in-person meetings in the children's book community.

Our thirst for dialogue and knowledge sharing were palpable and, to my eyes, the best learnings of the Congress came from the spontaneous connections that arose between book professionals and enthusiasts from all corners of the worlds.

We are particularly happy with the outcomes of the IBBY Forum which took place as a kickoff of the official programme and brought together 80 official delegates from the IBBY Sections to discuss issues of common interest: how to engage better at community level, and how to take action to support children in context wars and crisis. In a time of international tensions where conflicts and violence are ruling over cooperation and dialogue, IBBY demonstrated once again that our shared values and goals remain a cherished heritage that fuel for the entire community to fulfil our mission with determination.

**Carolina Ballester**

**IBBY Executive Director**

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In a city at the crossroads of stories and different cultures, the Congress itself was a key junction in the worldwide network of actors involved in bringing children and books together. The projects and experiences presented by the participants testified once again to the enormous potential of IBBY's sections and multi-professional action to respond, around common goals, to the needs of children in the most diverse territories: it is from the renewed awareness of the transformative power of children's literature, and the new alliances that the Congress enabled, that our joint commitment to respond to growing challenges restarts.

**Elisabetta Lippolis**

**Congress Chair, IBBY Italia Vice-President**



IBBY International Congress 2024 offered an opportunity to bring together literary genres, reflections, and actions from science to poetry, from institutional commitment to voluntary activity. An interweaving that can and must continue to nourish the international work and that of the individual sections. To continue the common path of making sure that this world is slowly put back on the right track, thanks to children who know how to imagine and discern.

***Della Passarelli***

***Scientific Committee Coordinator***

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There has always been a special bond between IBBY and the Bologna Children's Book Fair because it is precisely in Bologna that the winners of the Hans Christian Andersen Award have always been announced.

In the name of this bond, and with the great pleasure of the occasion of the IBBY World Congress in Italy, BolognaFiere had the honour of fully experiencing the days of the congress, celebrating two great Italian personalities of children's literature and illustration with an exhibition: Gianni Rodari, who received the H. C. Andersen Award for best author in 1970, and Roberto Innocenti, who received the H. C. Andersen Award for best illustrator in 2008.

It was important for the BCBF to actively participate in the Congress by offering this glimpse into the excellence of Italian children's books: this initiative showed us, once again, the universal character and shared mission that animate IBBY and the Bologna bookfair, two institutions that are different from each other but both work intensively to promote quality books that can build bridges of dialogue, collaboration, and union between all countries and cultures of the world.

***Elena Pasoli***

***Congress Executive Committee's Liaison in IBBY EC***

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We are grateful to all of those who believed in the importance of this event and supported us from the beginning with great generosity in the co-organization: Cepell - the Center for Books and Reading of the Italian Ministry of Culture, the Autonomous Region of Friuli Venezia Giulia and the Municipality of Trieste, as well as the sponsors and the different partners that gave value to this event. And, as always at our side, the Bologna Children's Book Fair, organizing not only the valuable exhibitions on display at the Congress, but also providing generous support and professional collaboration throughout organisation process.

Jella Lepman experienced that personal intuition and initiative need to find alliances in institutions and partners in order to materialize into a project: the Congress has proved this continues to be true, and testified of the value and outstanding results that a common vision shared by different actors can achieve. This is the way to proceed in our future action.

***Flavia Cristiano***

***IBBY Italia President 2022-2023, Congress Executive Committee***

***Franco Fornaroli***

***IBBY Italia President***

***Focus IBBY: impressions from Trieste***

by *Carolina Ballester*

[https://www.ibby.org/fileadmin/user\\_upload/bookbird\\_focus\\_ibby/Focus\\_IBBY\\_final\\_62.4.pdf](https://www.ibby.org/fileadmin/user_upload/bookbird_focus_ibby/Focus_IBBY_final_62.4.pdf)



# YOUNG READERS **MANIFESTO**

**Education**, **solution** and **freedom** are all the starting points  
to get into the path of becoming a driver of change

## **EDUCATION** and **SOLUTION**

- Stop forcing people to read
- Show us how as u have the responsibility  
(be a good example)
- It is ok not to like reading but try it!  
(don't say no until u try it)
- Don't force yourself, maybe it's not the right book for you
- Double standards in reading
- Normalise reading, reading also as a collective act.  
Share what you like, share opinions and ideas



## **FREEDOM**

- Don't judge (both readers for what they read and books) and don't be ashamed of what you read
- Information is a right.  
Books are the keys to see and create change and if this right is taken away people take action (the more you read the more you understand the world around you and you discover different perspectives that make you want to create a better place)
- Reading scares people:  
people that are not used to it may find it difficult and get too anxious to even try to read, while people that does not want change to happen are scared of the power that books have



We are **free to think**  
and travel on **different worlds**  
without being linked to society schemes

**Don't say no**  
until you give it a proper chance.

Books are the way to **break the chain of ignorance**.

Knowledge means **opportunity**.  
our future is burning with the truths  
that **you are hiding**.

A book is a new pair of **eyes**.

The journey is gradual. Stay **focused**

# WELCOME TO TRIESTE!

## OPENING CEREMONY

<https://youtu.be/SWCzhxgjUSs>

A warm welcome to you all, on behalf of all the children of the city that IBBY has set as the venue for its 39th World Congress!

We chose Beethoven's Ode to Joy, which through Schiller's words celebrates friendship, brotherhood, solidarity, and "Unity in Diversity". Like the books you promote around the world, music is a bridge that brings peoples and cultures together.

In 2010, it was the music of 340 young musicians and choristers that resounded in our beautiful Piazza dell'Unità, in a "Concert of the Three Presidents", that will go down in history for the gesture of pacification strongly promoted by the President of the Italian Republic and the Slovenian and Croatian Heads of State at the time. It was an extraordinary event that demonstrated the great power of music, reaffirmed this year by the youth orchestra conducted again by Maestro Muti in a "Concert for Peace" in our magnificent Region, inside the Basilica of Aquileia, one of the symbolic places of Friuli Venezia Giulia, paying tribute to the ties between Austria and Italy.

Today, you are here, in the same city and region, affirming the same right to beauty, identity and dialogue without which no peace is possible. Starting from the children, following in the footsteps of your founder, Jella Lepman, to whom the exhibition just inaugurated in Trieste is dedicated, and which will travel far and wide after the Congress.

It gives us confidence to know that public institutions support you, and that you have chosen to listen to our voices and the voices of young readers to guide your work.

We leave you with the words and music that Maestro Marco Sofianopulo, our fellow citizen, composed and dedicated to the Piccoli Cantori on the 30th anniversary of our children's choir.

With the wish that these will be days of joy, beauty, and encounter, and that what you will sow during these days and in your daily efforts may sprout and bear good fruit.

***I Piccoli Cantori and Coro Giovanile della città di Trieste***

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**Nicolò Giraldi**

**Spotlight on Trieste, a Frontier City**

<https://youtu.be/irtlrHZWjZs>



THURSDAY **29** AUGUST  
2024



ARRIVALS AND  
PRE-CONGRESS SESSION  
CITY CENTRE

15.00 - 18.00	Registration of participants and collection of conference material	Sala Comunale d'Arte, Piazza dell'Unità d'Italia
	Free time for city tours	
15.00	IBBY Forum (registration required upon invitation to the IBBY Sections)	Starhotel Savoia Excelsior
18.00	Welcome Cocktail (reserved to IBBY Forum participants)	Starhotel Savoia Excelsior

FRIDAY **30** AUGUST  
2024

GCC  
CONVENTION  
CENTRE

8.30	Secretariat Opens	Foyer Ferrante
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PLENARY SESSIONS  
With simultaneous translation Italian - English - Italian

9.00 - 10.15	Opening Ceremony ----- Piccoli Cantori and Coro Giovanile della città di Trieste ----- Greetings from authorities ----- MIRARIME. Poesie vista mare! <i>Chiara Carminati and Alessandro Sanna</i>	Auditorium Generali
10.15 - 10.30	Spotlight on Trieste, a Frontier City	Auditorium Generali
10.30 - 11.10	Keynote Speech ----- Literature as a Driver of Change <i>Michael Rosen</i> Introduces <i>Sylvia Vardell</i>	Auditorium Generali
11.10 - 11.40	Coffee Break	Hall 28

## PLENARY SESSIONS

With simultaneous translation Italian – English – Italian

11.40 - 12.00	<b>Lecture</b> The Words to Say <i>Roberto Piumini</i> <b>Introduces</b> <i>Valerie Coghlan</i>	<b>Auditorium Generali</b>
12.00 - 12.30	<b>Focus on Poetry: Poetry in Children's Literature</b> <i>Giusi Quarenghi and Adolfo Córdova</i> <b>Introduces</b> <i>Sylvia Vardell</i>	<b>Auditorium Generali</b>
12.30 - 13.30	<b>Round Table</b> Translating Poetry <i>Daniela Almansi, Simona Mambrini, Leah Janeczko, Ana Barič Moder and Bruno Tognolini</i> <b>Coord.</b> <i>Caterina Ramonda</i>	<b>Auditorium Generali</b>
13.30 - 14.30	<b>Networking Lunch</b>	<b>Hall 28</b>

## PLENARY SESSIONS

With simultaneous translation Italian – English – Italian

14.30 - 15.15	<b>IBBY-Asahi Reading Promotion Award</b> <i>Award-giving ceremony in presence of Marie Aubinais (ATD Fourth World's Libraries)</i>	<b>Auditorium Generali</b>
15.15 - 16.15	<b>Round Table</b> Hearing from Young Readers on Books and Reading as a Driver of Change <b>Coord.</b> <i>Simonetta Bitasi</i>	<b>Auditorium Generali</b>
16.15 - 16.45	<b>Coffee Break</b>	<b>Hall 28</b>

## PLENARY SESSIONS

With simultaneous translation Italian – English – Italian

16.45 - 17.25	<b>Keynote Speech</b> Disseminating Science in Children's Books <i>Telmo Pievani</i> <b>Introduces</b> <i>Tina Bilban</i>	<b>Auditorium Generali</b>
17.30 - 18.30	<b>IBBY-iRead Outstanding Reading Promoter Award</b> <i>Award-giving ceremony in presence of Basarat Kazim and Irene Vasco, winners of the 2024 IBBY-iRead Outstanding Reading Promoter Award</i>	<b>Auditorium Generali</b>
19.00	<b>Congress Welcome Cocktail</b>	<b>Caffè degli Specchi, Piazza dell'Unità d'Italia</b>



8.00 - 8.30	Registration of voting delegates	Auditorium Generali
8.30 - 11.30	IBBY General Assembly	Auditorium Generali
PARALLEL SESSIONS		
8.30 - 9.30	<div>Round Table</div> <div>Translating Children’s Literature</div> <div>Anda Bukvić Pažin, Francesca Novajra</div> <div>and Julija Potrč Šavli</div> <div>Coord. Eva Valvo</div>	Margherita Hack
8.30 - 9.30	<div>Oral Session</div> <div>Actors of Change: Universities</div> <div>and Research Units 1</div> <div>Moderates Marnie Campagnaro</div>	Ernesto Illy
8.30 - 9.30	<div>Oral Session</div> <div>Good Books: the Drivers of Change.</div> <div>Diversity, sustainability, cultural diversity</div> <div>and social justice 1</div> <div>Moderates Dorena Caroli</div>	Josef Ressel
8.30 - 9.30	<div>Oral Session</div> <div>Actors of Change: Schools 1</div> <div>Moderates Antonella Lamberti</div>	Umberto Saba
8.30 - 9.30	<div>Oral Session</div> <div>Frontiers: Multilingualism 1</div> <div>Moderates Simona Mambrini</div>	Italo Svevo
8.30 - 9.30	<div>Oral Session</div> <div>Young Readers 1</div> <div>Moderate Young Readers representatives and</div> <div>Simonetta Bitasi</div>	Young Readers
8.30 - 9.30	<div>Poster Session</div> <div>Frontiers and bridges between</div> <div>languages, cultures and countries 1</div>	Hall 28

## PARALLEL SESSIONS

9.30 - 10.30	<b>Round Table</b> Reading education and public policy: between good practices and new challenges <i>Cepell, Friuli Venezia Giulia Region, Trieste Municipality</i> <b>Coord.</b> <i>Flavia Cristiano</i>	<b>Margherita Hack</b>
9.30 - 10.30	<b>Oral Session</b> Actors of Change for inclusion 1 <b>Moderates</b> <i>Monica Martinelli</i>	<b>Ernesto Illy</b>
9.30 - 10.30	<b>Oral Session</b> Good Books: the Drivers of Change. Diversity, sustainability, cultural diversity and social justice 2 <b>Moderates</b> <i>Dorena Caroli</i>	<b>Josef Ressel</b>
9.30 - 10.30	<b>Oral Session</b> Audience Development Strategies (political, economic, social) 1 <b>Moderates</b> <i>Antonella Lamberti</i>	<b>Umberto Saba</b>
9.30 - 10.30	<b>Oral Session</b> Frontiers: Multilingualism 2 <b>Moderates</b> <i>Simona Mambrini</i>	<b>Italo Svevo</b>
9.30 - 10.30	<b>Oral Session</b> Young Readers 2 <b>Moderate</b> <i>Young Readers representatives</i> <i>and Simonetta Bitasi</i>	<b>Young Readers</b>
9.30 - 10.30	<b>Poster Session</b> Good books as drivers of change 1	<b>Hall 28</b>

## PARALLEL SESSIONS

10.30 - 11.30	<b>Oral Session</b> Actors of Change for inclusion 2 <b>Moderates</b> <i>Monica Martinelli</i>	<b>Ernesto Illy</b>
10.30 - 11.30	<b>Oral Session</b> Good Books: the Drivers of Change. Diversity, sustainability, cultural diversity and social justice 3 <b>Moderates</b> <i>Simona Mambrini</i>	<b>Margherita Hack</b>



10.30 - 11.30	<b>Workshop</b>	<b>Josef Ressel</b>
	Creating a community of dialogue among adolescents about legality: moving from the BILL Library of Legality <b>Coord.</b> <i>Paola Cortiana</i>	
10.30 - 11.30	<b>Oral Session</b>	<b>Umberto Saba</b>
	Audience Development Strategies (political, economic, social) 2 The Human Safety Net <b>Moderates</b> <i>Giorgio Tamburlini</i>	
10.30 - 11.30	<b>Oral Session</b>	<b>Italo Svevo</b>
	Actors of Change: Schools 2 <b>Moderate</b> <i>Young Readers representatives and Simonetta Bitasi</i>	
10.30 - 11.30	<b>Workshop</b>	<b>Young Readers</b>
	Reading Silence Aloud – stand up session for reading Silent books together	
10.30 - 11.30	<b>Poster Session</b>	<b>Hall 28</b>
	Audience development + Young Readers	

#### PLENARY SESSIONS

With simultaneous translation Italian - English - Italian

11.30 - 13.00	<b>Round Table</b>	<b>Auditorium Generali</b>
	On Reading Promotion IBBY-Asahi and IBBY-iRead Award Winners in conversation <i>Marie Aubinais, Basarat Kazim, Irene Vasco</i> <b>Moderates</b> <i>Junko Yokota</i>	
13.00 - 14.30	<b>Networking Lunch</b>	<b>Hall 28</b>

#### PARALLEL SESSIONS

14.30 - 15.30	<b>Round Table</b>	<b>Auditorium Generali</b>
	Diversity and Inclusion in Children's Books and YA Novels: Gender is not a taboo <i>Rosy Haine, Sara Saorin and Laura Scarmoncin</i> <b>Coord.</b> <i>Monica Martinelli</i>	
14.30 - 15.30	<b>Round Table</b>	<b>Margherita Hack</b>
	Reading as a right <i>Leonardo Acone, Cécile Boulaire and Stefania Carioli</i> <b>Coord.</b> <i>Marnie Campagnaro</i>	

14.30 - 15.30	<b>Oral Session</b> Actors of Change: Universities and Research Units 2 <b>Moderates</b> <i>Junko Yokota</i>	<b>Ernesto Illy</b>
14.30 - 15.30	<b>Oral Session</b> Audience Development: Public Engagement 1 <b>Moderates</b> <i>Ingrid Källström</i>	<b>Josef Ressel</b>
14.30 - 15.30	<b>Meeting</b> Mamma Lingua: International exchange and perspectives <i>Doris Breitmoser, Hasmig Chahinian, Giovanna Malgaroli, Enrica Menarbin and Gabriele Mercadante</i>	<b>Umberto Saba</b>
14.30 - 15.30	<b>Oral Session</b> Actors of Change: Organisations and Institutions <b>Moderates</b> <i>Sunjidmaa Jamba</i>	<b>Italo Svevo</b>
14.30 - 15.30	<b>Young Readers Workshop</b> Promoting Reading Awareness Through Literary Translation <i>Stella Sacchini and Eva Valvo</i>	<b>Young Readers</b>
14.30 - 15.30	<b>Poster Session</b> The actors of change 1	<b>Hall 28</b>
PARALLEL SESSIONS		
15.30 - 16.30	<b>Round Table</b> Diversity and Inclusion in Children's Books and YA Novels: Difference Is Not a Subtraction <i>Enrico Angelo Emili, Gusti and Leigh Turina</i> <b>Coord.</b> <i>Marcella Terrusi</i>	<b>Auditorium Generali</b>
15.30 - 16.30	<b>Round Table</b> Disseminating Science <i>Nicola Davies, Peter Lorenzo Castelletto, Dario Gasparo and Sara Segantin</i> <b>Coord.</b> <i>Elisabetta Lippolis</i>	<b>Margherita Hack</b>
15.30 - 16.30	<b>Meeting of Bookbird Correspondents</b>	<b>Ernesto Illy</b>
15.30 - 16.30	<b>Oral Session</b> Actors of Change: Libraries <b>Moderates</b> <i>Ingrid Källström</i>	<b>Josef Ressel</b>
15.30 - 16.30	<b>Oral Session</b> Audience Development: Public Engagement 2 <b>Moderates</b> <i>Luis Zendrera</i>	<b>Umberto Saba</b>

15.30 - 16.30	<b>Oral Session</b> Good Books: the Drivers of Change. The picture-book <b>Moderates</b> <i>Tina Bilban</i>	<b>Italo Svevo</b>
15.30 - 16.30	<b>Young Readers Workshop</b> Poetry Speaks Many Languages <i>Chiara Basile, Adolfo Córdova and Caterina Ramonda</i>	<b>Young Readers</b>
15.30 - 16.30	<b>Poster Session</b> Good books as drivers of change 2	<b>Hall 28</b>
16.30 - 19.00	<b>Free Time</b>	
<b>PLENARY SESSIONS</b> <i>With simultaneous translation Italian - English - Italian</i>		
19.00 - 20.30	<b>Presentation of the Hans Christian Andersen Award</b> <i>in presence of Heinz Janisch, 2024 Author Award winner, and Sydney Smith, 2024 Illustrayor Award winner</i>	<b>Auditorium Generali</b>
20.30	<b>Hans Christian Andersen Award Dinner</b>	<b>Hall 27</b>



SUNDAY

1 SEPTEMBER  
2024



## GCC CONVENTION CENTRE

8.30 - 9.30	<b>Oral Session</b> ----- Actors of Change: Publishers <b>Moderates</b> <i>Luis Zendrera</i>	<b>Margherita Hack</b>
8.30 - 9.30	<b>Oral Session</b> ----- Good Books: The Drivers of Change. The written word, specific language and expressive style <b>Moderates</b> <i>Tina Bilban</i>	<b>Ernesto Illy</b>
8.30 - 9.30	<b>Oral Session</b> ----- Frontiers: Networks <b>Moderates</b> <i>Sunjidmaa Jamba</i>	<b>Josef Ressel</b>
8.30 - 9.30	<b>Oral Session</b> ----- Actors of Change for Inclusion 3 <b>Moderates</b> <i>Denis Beznosov</i>	<b>Umberto Saba</b>
8.30 - 9.30	<b>Oral Session</b> ----- Frontiers: Translation 1 <b>Moderates</b> <i>Doris Breitmoser</i>	<b>Italo Svevo</b>
8.30 - 9.30	<b>Workshop</b> ----- IBBY camps. Practical tips and tricks to organize an IBBY camp in your country	<b>Young Readers</b>
8.30 - 9.30	<b>Poster Session</b> ----- The actors of change 2	<b>Hall 28</b>

### PLENARY SESSIONS

With simultaneous translation Italian - English - Italian

9.30 - 10.10	<b>Keynote Speech</b> ----- Reading in the Brain <i>Stanislas Dehaene</i> <b>Introduces</b> <i>Davide Crepaldi</i>	<b>Auditorium Generali</b>
10.10 - 11.30	<b>Keynote Speech</b> ----- Reading for the Brain <i>Kate Nation and Lynne Murray</i> <b>Coord.</b> <i>Davide Crepaldi</i>	<b>Auditorium Generali</b>

11.30 - 13.00	<b>Presentation of the 2024 IBBY Honour List</b>	<b>Auditorium Generali</b>
13.00 - 14.00	<b>Networking Lunch</b>	<b>Hall 28</b>
14.00 - 15.00	<b>Round Table</b> ----- Picturing Picture Books: a conversation about history, critic, curatorship and poetic perspectives on the topic <i>Beatrice Alemagna, Leonard Marcus, Silvana Sola and Paola Vassalli</i> <b>Coord. Marcella Terrusi</b>	<b>Auditorium Generali</b>
15.00 - 16.00	<b>Round Table</b> ----- The International Horizons of Academic Children's Literature Research Published in Scientific Journals <i>Macarena García-González, Xavier Minguez, Smiljana Narancic Kovac and Ilaria Tagliaferri</i> <b>Coord. Marnie Campagnaro</b>	<b>Auditorium Generali</b>
15.00 - 16.00	<b>Lecture</b> ----- Once Upon a border. Stories to imagine a world without frontiers <i>Mohamed Ba and Deborah Soria</i>	<b>Margherita Hack</b>
15.00 - 16.00	<b>Oral Session</b> ----- Actors of Change: Associations and Volunteers <b>Moderates</b> <i>Denis Beznosov</i>	<b>Ernesto Illy</b>
15.00 - 16.00	<b>Oral Session</b> ----- Audience Development: Media (Social Media; Press, radio, television; language sensitivity) <b>Moderates</b> <i>Luis Zendrera</i>	<b>Josef Ressel</b>
15.00 - 16.00	<b>Oral Session</b> ----- Frontiers: Travelling Libraries Projects <b>Moderates</b> <i>Ingrid Källström</i>	<b>Umberto Saba</b>
15.00 - 16.00	<b>Oral Session</b> ----- Actors of Change: Universities and Research Units 3 <b>Moderates</b> <i>Junko Yokota</i>	<b>Italo Svevo</b>
15.00 - 16.00	<b>Oral Session</b> ----- Young Readers 3 <b>Moderates</b> <i>Doris Breitmoser</i>	<b>Young Readers</b>

<b>15.00 - 16.00</b>	<b>Poster Session</b>	<b>Hall 28</b>
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	Frontiers and bridges between languages, cultures and countries 2	
	Good books as drivers of change 3	
<b>16.00 - 16.30</b>	<b>Coffee break</b>	<b>Hall 28</b>

#### PLENARY SESSIONS

With simultaneous translation Italian - English - Italian

<b>16.30 - 16.40</b>	<b>Presentation of 40th IBBY International Congress, Ottawa Communications</b>	<b>Auditorium Generali</b>
<b>16.40 - 17.20</b>	<b>Hearing from Young People</b>	<b>Auditorium Generali</b>
<b>17.20 - 18.30</b>	<b>Closing Ceremony</b>	<b>Auditorium Generali</b>
	<b>Farewell party</b>	<b>Generali Convention Center</b>



## PLENARY KEYNOTE LECTURES

We are deeply indebted to the Keynote speakers who have generously agreed to release the video recording of their speeches, so that the contents of the Congress may more widely reach out to the IBBY community worldwide.

*DISCLAIMER: please note that authors have authorised IBBY Italy to share the video of their lectures on the IBBY website and on its own public access channels, as part of its nonprofit educational and outreach activities. No other use is allowed.*

### **Literature as a Driver of Change - Michael Rosen**

Introduced by Sylvia Vardell

<https://youtu.be/WF9AmnKp5YY>

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### **The Words to Say - Roberto Piumini**

Introduced by Valerie Coghlan

[https://youtu.be/O-bRzVGt\\_Zs](https://youtu.be/O-bRzVGt_Zs)

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### **Poetry in Children's Literature - Giusi Quarenghi, Adolfo Córdova**

Introduced by Sylvia Vardell

<https://youtu.be/QshuiUXwT6w>

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### **Disseminating Science in Children's Books - Telmo Pievani**

Introduced by Tina Bilban

<https://youtu.be/t-myzYD2oTM>

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### **- Reading in the Brain - Stanislas Dehaene**

Introduced by Davide Crepaldi

<https://youtu.be/iLmxMKaFQcE>

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### **Reading for the Brain - Kate Nation, Lynne Murray**

Introduced by Davide Crepaldi

<https://youtu.be/lxJcT1yliqo>

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### **Hearing from Young Readers on Books and Reading as a Driver of Change**

Introduced by Matteo Sabato

<https://www.youtube.com/watch?v=J-CG8JQygKY>



## SELECTED ORAL PRESENTATIONS

### OC001 \ JOIN THE REVOLUTION! LET FICTION BE A PART OF EVERY SCHOOL SUBJECT!

J. Edvardsson<sup>1</sup>

<sup>1</sup>*Kristianstad University Kristianstad*

In Sweden, as in some other countries, children's reading comprehension has declined (OECD, 2023). One of four cannot understand the text they read (OECD, 2023) and many Swedish children have a negative attitude towards reading (IEA, 2023). This is a huge problem and something that must change. Maybe one way to go is to let reading be a part of every school subject. This is something I, together with colleagues and in my PhD-research, have explored (Bryntorp, 2022; Edvardsson, 2020; Edvardsson, 2022). In one sub study in my ongoing PhDproject I focus on Swedish secondary biology, chemistry and physic teachers and their experiences connected to the incorporation of fiction in secondary science teaching. Through an online questionnaire 101 teachers answered questions about fiction in science education. The preliminary results show that science teachers have an interest in using fiction in science education (50 %) and as many as 60 % would like to learn more about how to use fiction. Those who use fiction think that fiction can help students develop their language and communication skills, where reading skills are one part. Even if the teachers show interest in using fiction in their teaching, they have limited experience of it (13 % use fiction). The PhD-project is expected to contribute with didactic models that can aid teachers in their planning and implementation of incorporating fiction in science teaching and thereby both increase the students' interest and commitment to science and the students' reading skills and attitude towards reading.

### OC002 \ CULTIVATING RESILIENCE THROUGH PICTUREBOOKS IN THE RIECKEN COMMUNITY LIBRARIES IN HONDURAS

I. A. Giron Elvir<sup>1</sup>

<sup>1</sup>*University of Glasgow/ International Master's in Children's Literature, Media and Culture Glasgow*

This research explores the transformative impact of Riecken Community Libraries (RCLs) and picturebooks on the resilience of young people in Honduras. The study took the form of a master's Dissertation within a collaboration between the University of Glasgow and the Riecken Community Libraries. Resilience, shaped by personal strengths, external support, and contextual factors, (Cyrulnik & Manciaux, 2001) has been nurtured by RCLs for over two decades.

Focused on *Ada's Violin* by Susan Hood (2016) and *Dreamers* by Yuyi Morales (2018), the qualitative approach validated the RCLs' pivotal role in fostering resilience, evidenced through initiatives like the Bright Minds reading program and community engagement. The study underscores the profound impact of picturebooks, fostering relatability and empathy while exploring resilience's meaning. Findings align with resilience theory, emphasizing protective factors, cultural context, and community resources. This paper contributes to existing literature (Arizpe et al 2022) by exploring the catalytic role of community libraries and picturebooks in fostering resilience within challenging contexts.

In this presentation, I will detail the participatory data analysis process, supported by slides and a dynamic video illustrating the challenges and offering practical solutions. To conclude, I will discuss implications and recommendations for future studies and actors of change. Within the literary revolution theme, the presentation aims to contextualize RCLs' pivotal role, provide a more precise definition of resilience, outline the qualitative methodology, and present key findings. The goal is to contribute meaningfully to discussions on "The Actors of Change," offering actionable insights within the ongoing literary revolution.

### **OC003 \ ON THE WINGS OF BOOKS WITH JELLA LEPMAN AFTER THE SECOND WORLD WAR**

**C. Gumirato<sup>1</sup>**

**<sup>1</sup>Università Cattolica del Sacro Cuore Milan**

The paper intends to deepen the critical-interpretive debate on children's literature between Italy and Europe from the post-war period to the 1980s, following the research path offered in a recently published book (Gumirato, 2024).

Thanks to a rich archival investigation carried out at the Internationale Jugendbibliothek in Munich, it was possible to revisit Jella Lepman's biography and her relations with the wider international scenario. Special attention is given to Italy, highlighting the new critical dynamism generated among academics, librarians, and lay people around children's literature, thanks also to the foundation of the first Italian IBBY section. The analysis of national and international journals ("Bookbird", "Schedario", "Il Minuzzolo", "Specchio del libro per ragazzi" and "Il grillo parlante") and the invaluable correspondence found in the Internationale Jugendbibliothek archives proved to be fundamental to establish the themes and problems of the debate on the discipline at the time.

Rediscovering this historical-educational heritage at risk of dispersion can contribute to reestablishing a deeper reflection on children's literature within the cultural fabric of the second half of the 20th century, increasing the visibility of intellectuals (both men and women) who often worked in the shadows with a steady dedication to childhood, making themselves promoters of a change that aimed to democratically disseminate children's and young people's literature to carry forward what Jella Lepman had started: sharing books to make different people and cultures connect.

### **OC004 \ BRIDGES CALLED HOME: RADICAL QUESTS FOR HOME AND IDENTITY IN CONTEMPORARY SOUTH ASIAN-CANADIAN CHILDREN'S LITERATURE**

**M. Chakravorty<sup>1</sup>**

**<sup>1</sup>Carleton University Ottawa**

Questions of home and identity are critical in diaspora literature, but the experiences of children and their representations in children's literature are often subsumed under the larger narratives of marginalization, discrimination, and assimilation of the adult migrant. Drawing on the recent scholarship on migrancy, child agentism, and decolonial methodologies, this



paper focuses on the children's books by the contemporary Canadian authors of South Asian origin, viz. Vivek Shraya, S.K. Ali, Mahak Jain, and Navjot Kaur. It argues that migrant children, who are usually afforded merely the role of cultural translators in diasporic narratives, occupy a distinct position as confident agents of culture as they negotiate histories and geographies of power in the diaspora. Using Gloria Anzaldúa's conceptualization, the paper points out how they erect new bridges called home 'in order to allow new ways of being and acting to emerge' (Anzaldúa 2002), with transformative potential for both the migrant and host subjectivities. Children's literature on migrancy plays a very significant role in this regard as they cultivate an 'empathetic imagination' in the understanding of displacement (Nel 2018). This paper analyses how the children's books written by Shraya, Ali, Jain, and Kaur, in their bold and radical treatment of issues like gender fluidity, cultural hybridity, and religious and ethnic diversities, present powerful narratives that run contrapuntal to the marginalization, bigotry, and forced assimilation in the diaspora.

## **OC005 \ PORTRAYAL OF DISABILITY IN INDONESIAN CHILDREN'S LITERATURE: PERSPECTIVES FROM ELEMENTARY SCHOOL STUDENTS**

**S. Chugani<sup>1</sup>, I. Farida<sup>2</sup>, S. Aryasatyani<sup>3</sup>**

***<sup>1</sup>INABBY Indonesian Board on Books for Young People Bali, <sup>2</sup>UIN Syarif Hidayatullah Jakarta Public***

Univeristy/INABBY Indonesian Board on Books for Young People Jakarta, Indonesia, 3The Asia Foundation Jakarta, Indonesia Children's views of social life are shaped by what they read. Within the last five years, picture books in digital format have been made available to Indonesian children through free digital libraries. These books are extensively used by teachers and read-aloud communities in many regions in Indonesia. The books are diverse and among them are books with disability theme. As Indonesian schools support inclusive education, it is important to understand how children actually perceive disability. This study aims to investigate how elementary school children perceive disability portrayed in picture books. A qualitative approach using phenomenological design is used in this research. There are 13 picture books with disability theme chosen in order to stimulate the students' perception related to disabilities. The books have been selected because they are among the most readily available to all Indonesian children. The researchers adapted a checklist developed by Menchetti, Plattos and Carroll (2011) to analyse the children's responses after they read the books. The students' thoughts on the character with disability, the plot, setting and other components of the story are explored. Findings would provide meaningful input for picture book creators, publishers, librarians, parents and others who are interested in inclusive education through quality children's literature.



## **OC006 \ EXPLORING TRUTHS AND LIES: A CRITICAL EXAMINATION OF CULTURAL REPRESENTATIONS IN CHILDREN'S BOOKS SET IN EGYPT**

**D. Mostafa Abdulrahman<sup>1</sup>**

**<sup>1</sup>Cairo University- Faculty of Education for Early Childhood Cairo**

This research aims to scrutinize the accuracy of cultural representations in children's books set in Egypt. The study employs a multifaceted methodology, including content analysis, expert consultation, and surveys. A diverse sample of children's books set in Egypt will be analyzed qualitatively to identify patterns of truths and lies in the portrayal of cultural, historical, and geographical elements. Cultural experts, historians, and educators specializing in Egyptian culture will be consulted to validate the accuracy of information presented in these books. The expected results anticipate shedding light on areas where misrepresentations may occur in children's literature. The study's significance lies in addressing the need for critical evaluation of such literature to promote accurate information dissemination and cultivate a nuanced understanding of diverse cultures, particularly that of Egypt. The outcomes will inform educators, parents, and publishers about the importance of culturally sensitive literature for children, contributing to enhanced cultural awareness and appreciation. Ethical considerations will be prioritized throughout the research process to ensure participant privacy and consent. In conclusion, this research proposal outlines a comprehensive plan to investigate truths and lies in children's books set in Egypt, contributing to the promotion of accurate representations in children's literature and cultural understanding.

## **OC007 \ VISUAL REPRESENTATION OF ARABS IN HEBREW CHILDREN'S BOOKS**

**N. De-Malach<sup>1</sup>**

**<sup>1</sup>Oranim College Kiryat Tivon**

Up until the 1980's, the image of Arabs in Hebrew Children's and Young Adult literature was often stereotypical, depicting Arabs as primitive and dangerous. In the last thirty years there has been a positive change, and many books seek to present Arab characters more fully and positively. Many such books directly or indirectly try to inspire hope for resolving the Arab Israeli conflict.

However, research in this area has mainly concentrated on the texts themselves, with little attention to the illustrations. In this project, I look at visual images of Arabs in twenty books written between 2000 and 2020. I analyze them in relation to the text, asking about the centrality of the Arabs, their appearance, whether they are depicted stereotypically, whether they are represented positively or negatively, and whether the Israeli-Arab conflict appears explicitly. I divide the books into five major groups (with individual texts sometimes falling into more than one category):

1. Stereotypical, orientalist, or negative representations (6 books)
2. Naïve or superficial representations (6 books)
3. Jews and Arabs presented as equal, disregarding the power relations (11 books)
4. Multi-dimensional representation of Arabs, independently of Jewish characters (6 books)



5. Reference to the political context (7 books)

I bring examples of each category and analyze them. My study shows that, in spite of their good intentions, writers and illustrators are often unaware of their bias in depicting Arabs; I hope this research will raise consciousness in writers, illustrators, and readers of this delicate and important issue.

## **OC008 \ "POESIA ALS BARRACONS": THE POETIC WORD AS AN INCENTIVE FOR LEARNING IN A HIGH SCHOOL**

**J. Hernández Tresserras<sup>1</sup>**

**<sup>1</sup>Institut Font del Ferro / Associació de Literatura Activa Palafolls (Barcelona)**

Poets, singers, singer-songwriters, troubadours, and rappers from Catalan culture invited to recite verses or to sing poems at a public secondary school. Students reading entire works of literature out loud, simultaneous readings on every street and square of a village named after a writer, student tours reciting poetry at secondary schools in neighbouring towns...

In 2004, prefab classrooms were installed in a vacant lot of an agricultural town placed in the northeast of the province of Barcelona called Palafolls. It was a Secondary Education Section (SES). Over time, those barracks would evolve into a high school. A year before the baptism of the new public building in another location, which would be named Font del Ferro, the literary cycle Poesia als barracons begins in those classrooms.

During two and a half weeks in the fall of 2010, every school day a poet stands in a classroom and offers a recital or a poetry workshop to the students. The word becomes the driving force of a project that has already completed thirteen years of existence. Throughout all these years, dozens of Catalan poets, rooted mainly in the tradition of orality and counterculture, have made sharp or delicate verses heard by the students of Palafolls.

The purpose of the Poesia als barracons project has been to plant the seed of the poetic word in the youth of our municipality, nurturing a taste for language and, at the same time, fostering the acquisition of social, ecological, and linguistic awareness.

## **OC009 \ BREAKING DOWN BARRIERS IN THE CLASSROOM THROUGH READING ALOUD. AN INCLUSION TOOL AGAINST SCHOOL DROPOUT**

**D. M. D'Onofrio<sup>1</sup>**

**<sup>1</sup>Univeristà degli Studi di Roma Tor Vergata, Dipartimento Beni Culturali, Formazione e Territorio, area Educazione Roma**

The first barriers that need to be broken down are those that are created at school. If we want a more equal and pacifistic society, the first bridges that need to be build should happen in the common space of the classroom. How many pupils with specific learning disorders, disabilities or belonging to disadvantaged social classes and with a migrant background suffer exclusion from school life?

This work aims at bringing attention to the practice of reading aloud. Which is proving to be a valuable tool for ensuring the inclusion of all pupils. The method consists of dedicating an hour of class time by the teacher each day to reading aloud different types of stories. While



reading, students are involved in a series of open questions that activate reflection and self-mirroring mechanisms. This method guarantees fairness and brings about an enhancement of all cognitive skills, but above all, it creates a climate of empathy and prosociality in the classroom.

Referring to one's own school experience and to the recent studies, it was seen that reading aloud led to an extraordinary participation of students with specific learning disorders, disabilities or belonging to disadvantaged social classes and with a migrant background; moreover, not only did the practice of reading aloud allow for greater student inclusion but it also saw them as class group protagonists. The word inclusion transformed and became an opportunity.

## **OC010 \ PICTURES AND WORDLESS BOOKS AS INCLUSION TOOLS. THE PEER TO PEER EXPERIENCE OF YOUNG READERS**

**L. Schiralli<sup>1</sup>**

**<sup>1</sup>Istituto Balilla Imbriani Ba**

Picture and wordless books have been used for a school project, in the "Istituto comprensivo Balilla Imbriani", in Bari. Lucia Schiralli teaches Italian in this middle school. "The school has a very high percentage of foreign students, there are more than 15 different ethnicities, with consequent communication problems through students and families. The neighborhood has a multicultural population, which reflects on the school users. These scholars are at risk of dropping out of school and didactics, and need to be stimulated with proper projects. Lucia Schiralli, applying neurosciences to didactics, has built an inclusive project through reading groups of twelve-year old students, who, after having read picture and illustrated books, went to classrooms of their younger schoolmates ( elementary school ), to talk about the books they had read. The silent language of illustrations overcame every linguistic border and barrier, and reading was an inclusion tool among different ages and nationalities. The "peer to peer" modality was successful . and the goal to bring children closer to reading was reached. Lucia Schiralli used, in the didactic practice, concepts and theories learned by neurosciences.

Knowing how the brain reads was fundamental to structure the project and to select picture and wordless books. Later, Lucia Schiralli met students parents and explained how to help their children to read, and which kind of books to choose to make them discover the pleasure of reading, to grow as free women and men.



## **OC011 \ STRENGTHENING IN-SERVICE TEACHERS' INTERACTIVE BOOK READING: BEHIND THE SCENES OF A HYBRID PROFESSIONAL DEVELOPMENT PROGRAM**

*I. Vansteelandt<sup>1</sup>, S. Vanparys<sup>2</sup>, J. Hebbrecht<sup>3</sup>, H. Van Keer<sup>2</sup>*

*<sup>1</sup>Everybody Reads, Ghent University, AP University College Antwerp, <sup>2</sup>Ghent University Ghent,*

*<sup>3</sup>Everybody Reads, Odisee University College Antwerp*

International research shows a declining trend in Flemish students' reading performance and motivation (OECD, 2023). This is alarming, as reading proficiency and willingness to read are key in our 21st century information society. The sense of urgency is growing among parents, teachers, school principals, librarians, ... to focus more strongly than ever on reading promotion.

A powerful and effective approach to strengthen reading proficiency and motivation is interactive book reading (IBR) (Vanparys et al., 2023).

With the hybrid professionalization program #everyonereadsaloud, the Flemish organization Everybody Reads in close cooperation with the research group Language, Learning, Innovation of Ghent University aimed to strengthen teachers' competence in this respect (Blömeke et al., 2015). Forty Flemish school teams from preprimary and primary education participated in a two-year professionalization.

During the session, we will share the content of the program and the transversal themes we focused on (e.g., selecting and using high quality books, strengthening students' listening and reading comprehension, supporting the needs of diverse student groups). We further will zoom in on the specific approach of the hybrid program (e.g., the use of video clips with good practices, school-specific tailored live coaching).

## **OC012 \ EMPOWERING EDUCATORS TO WRITE FOR CHILDREN: CREATING MULTILINGUAL READING MATERIAL THROUGH ROOM TO READ INDIA'S INITIATIVES**

*D. Agarwal<sup>1</sup>*

*<sup>1</sup>Room to Read Delhi, India*

In a nation celebrated for its diversity, the complications of the multilingual fabric of India cannot be left unsaid. Language, especially the mother tongue, is intricately linked to a sense of belonging and identity. Access to children's literature in the mother tongue is then crucial to establishing a critical bond between children and their books, and sparking in them the motivation to read.

This paper will discuss the transformative impact of Room to Read India's efforts in advancing multilingual literacy in India's primary school landscape. Integrated into the government educational system, our initiative focuses on fortifying the capacities of stakeholders such as teachers and faculty members in government training institutes and bodies, thereby empowering them as creators of culturally resonant children's stories.

We strongly believe that educators, who know these children the best, are also the key to



creating stories that are fun and engaging for their audiences. In a larger sense, this is also a crucial step towards the building of a 'reading culture'.

Room to Read's programs equip educators with versatile skills through immersive residential workshops. This is achieved through a series of sessions covering visual writing, appropriate themes for target readers, constructing compelling plots, developing memorable characters, and addressing subliminal messaging in children's content. This comprehensive training fosters an acute understanding of quality children's literature within diverse communities of educators.

Many participants become adept at crafting engaging narratives in varied formats, such as picture books, wordless narratives, and poetry - which will be showcased alongside this presentation.

### **OC013 \ "WE CAN WRITE OUR OWN BOOKS": ON HOW ACCESS TO QUALITY LITERATURE HELPS TRANSFORM CHILDREN'S BELIEFS ABOUT THEMSELVES AS AUTHORS**

**R. J. Saez Vega<sup>1</sup>, A. E. González Robles<sup>1</sup>**

**<sup>1</sup>Universidad de Puerto Rico San Juan**

The Puerto Rico-Guatemala Reading Alliances Project is a pedagogical-research initiative aimed at promoting reading and creating readers and writers in a bilingual Mayan primary school in Guatemala. The creation of classroom libraries with quality children's literature along with textual production have been two of the most significant elements of this project given the impact they have had in the development of readers and writers.

Books have gained importance in the academic and personal lives of students, who realize how, while allowing them to see themselves reflected in the stories, they have also opened the doors to new worlds. Through this project children and their families have explored internationally renowned literature as well as local literature that encompasses their cosmovision, their identities and ways of knowing. This experience transformed the students' perceptions of themselves as readers and writers. It led them to the appropriation of the discourses of written language, enabling them to become writers, creators of their own books. This project, based on respect for local linguistic and cultural knowledge and social justice, demonstrates the power of quality children's literature to transform beliefs and make visible those who otherwise are silenced.

### **OC014 \ PUBLISHING INDIGENOUS VOICES IN AOTEAROA PICTURE BOOKS**

**E. Waitere<sup>1</sup>, N. Daly<sup>2</sup>**

**<sup>1</sup>Huia Publishers Wellington, <sup>2</sup>University of Waikato Hamilton**

At the heart of decision-making in children's literature is the publisher who decides whose stories are told and how (Encisco et al., 2010). While there is some research concerning inclusivity practices in the children's literature that we see in libraries, homes and publishing houses (Caple & Tian, 2022; Daly, 2021; Stagg Peterson & Robinson, 2020), there is little



work examining how the publishing process can contribute to increased diversity in children's picturebooks, particularly in relation to Indigenous languages and cultures. In this presentation we present an overview of a three year project exploring the representation of Indigenous voices in children's picturebooks through a case study with Huia Publishers, a multi-award winning independent publisher of both educational and commercial resources in Aotearoa New Zealand.

Huia Publishers has developed an extensive catalogue, including Māori language publications, along with Māori stories told for readers of English; they have been contributing to the revitalisation of te reo Māori for over 30 years, from their home base in Pōneke, Wellington. Huia explicitly seeks to "share stories that resonate with our people, that reflect our experiences and that value our culture and language". Huia invests in Māori writers, illustrators, editors, designers and language experts, aiming to create books which will inspire the next generation of language champions, social justice campaigners and Māori leaders. The revitalisation of te reo Māori is central to their publishing focus and they aim to ensure that Māori have sovereignty over their own stories.

## **OC015 \ AT THE SAME PAGE: READING TOGETHER FOR CULTURAL INCLUSION AND LINGUISTIC RIGHTS**

**S. Portell<sup>1</sup>**

***<sup>1</sup>Associació d'Escriptors en Llengua Catalana / Association of Writers in Catalan Language Barcelona***

Can linguistic rights and the right to cultural participation of children be promoted together through the reading of good books? In 2017, the Association of Writers in Catalan Language launched a programme to promote reading in children at risk of social exclusion between 0 and 18 years, and doing it in Catalan, a minoritized language which is currently facing difficulties for its transmission to younger generations and people from diverse cultural backgrounds.

Its functioning is simple, though it has proven to be profoundly effective: writers and translators of children books hold regular meetings with these children in which reading in Catalan from a playful and participative perspective is the main goal. Since its launching, the programme has been implemented in six different community centres in collaboration with several local non-profit organisations in Catalonia and Valencia, and has involved more than 800 people in eight years. Reading groups have been created according to the users' life stages, from newborns and their families to teenagers, most of them members of migrant communities.

Reading for oneself or aloud, creating with words and illustrations from preexistent books, learning and practising Catalan in a non-institutional context and getting to know literary authors are some of the forms that these meetings have taken so far, an example of empowerment and promotion of cultural inclusion and linguistic rights. Reading together can also be a great way of being at the same page.



## **OC016 \ THE RECENT STATUS OF MULTILINGUALISM AND TRANSLATION IN EUROPE: WHAT ABOUT BOOKS FOR CHILDREN?**

**R. Punka<sup>1</sup>**

**<sup>1</sup>Latvian Publishers Association/IBBY Section Latvia/Latvian Writers' Union Riga**

The oral presentation is intended to briefly inform the audience about the report "Translators on the Cover" produced by OMC Group "Multilingualism and Translation" assigned by European Parliament to investigate current status of the situation regarding literary translations in Europe and the status of translators. The group comprised experts from various fields of book sector and has worked for 18 months to produce the report which is now available in all official EU languages. In this report some suggestions aimed to facilitate the interest both in reading and appreciating translated literature as well as in the profession of translator at the early age (pre-school, school) are provided. There are also examples of best practices, including visibility of translated literature and tools to make books travel across borders, some success stories come from author's home country Latvia and is related to children books (content of collections in the selections of annual national reading promotion program, international literary prize for the best translated children's book of a year). In addition to references to the above report the author intends to describe recent cooperation among the Baltic and Scandinavian Countries in new Children's Literature Festival in Sigulda, to illustrate the necessity to cooperate within the whole book ecosystem and to share some success stories from Latvian publishers which illustrate the problems and also the benefits to be a publisher in the country with small population and language with small number of native speakers.

## **OC017 \ PARTICIPATION AS KEY TO SPARKING YOUNG PEOPLE'S INTEREST IN BOOKS**

**M. Gries<sup>1</sup>**

**<sup>1</sup>Book Pirates - Bücherpiraten e. V. Luebeck**

The Book Pirates have placed the participation of children and young people at the centre of their activities.

Young people themselves create an online magazine for teenagers. They review books that interest them - whether they are written for children, adults or teenager. They interview authors such as John Green, Cornelia Funke and James Patterson.

They produce two different podcasts for the magazine. In one podcast, two young people convince a third that a book he or she doesn't know yet is special. In the other podcast, they interview authors.

Another youth group organizes its own literature festival: Youth Book Days. 15 young people meet throughout the year to plan and prepare. They choose a theme, write to publishers and authors, apply for funding, design the advertising, the stage, and a writing competition. At the end of the year, they host readings with authors, translators or speakers, panel discussions, poetry walks, book speed dating, literature quizzes, poetry slams and many other activities. Up to 1000 young people visit the Youth Book Days every year.



In all activities, adults do not judge the book selection and do not push for specific titles. They ask questions in order to understand the young people's choices. They accompany and help to establish contacts with experts, such as professional podcasters, journalists or photographers.

Over the past 20 years, we have accompanied young people in finding their own way into the world of culture.

Many former book pirates are still committed to culture as adults.

## **OC018 \ OUR LITTLE LIBRARY - THE PROJECT FOR PROMOTION OF READING AMONG SCHOOL CHILDREN**

**A. Urh<sup>1</sup>**

***<sup>1</sup>Member of Executive Board of Slovene Section of IBBY, literary critic, president of the Association of Slovene Literary Critics and a college at Sodobnost, working as a coordinator of Our Little Library in Slovene schools Ljubljana***

For sixteen years, Our Little Library project has successfully fostered love for reading among Slovenian elementary and preschool children. The project is organized by KUD Sodobnost International. It has been implemented in Croatia and will expand to seven European countries in September (Italy, Estonia, Croatia, Greece, North Macedonia, Poland). In Slovenia around 34,000 Slovenian children are participating in our reading activities this year. The project is comprehensive, employing various methods and activities to ignite a spark of love for books, aiming to create lifelong readers. At the beginning of school year, students receive 'Creativity books' based on six outstanding (picture)books. When selecting books, we focus on quality, while also striving to introduce children to contemporary authors/illustrators from across Europe to establish conditions for a common European literary identity. Two Creativity Books are available for different age groups of readers: the first is intended for older preschool children and the first grades of primary school, the second is for students from the 3rd to 5th grades. Participants can sign up for interesting additional activities, such as the Exchange of Literary Characters, Surprise Letters, written by one of the authors, contests for the Longest Reading Train and Best Reading Nook, author, and illustrator visits ... As part of the project, we assist teachers with suggestions how to motivate reading and we organise a seminar on different reading-promotion strategies.

The European Commission has bestowed the title "Success Story" upon the project, and it has also received recognition from IBBY Slovenia in 2021.



## **OC019 \ YOUNG READERS IN THE INTERGENERATIONAL READING PROJECT**

**T. Jamnik<sup>1</sup>**

**<sup>1</sup>Društvo Bralna značka Slovenije - ZPMS - The Slovenian Reading Badge Society Ljubljana, Slovenia**

Intergenerational reading is one of the successful projects of the Slovenian Reading Badge Society involving different generations of readers. There is its tenth season this school year, but over the course of a decade it has expanded a lot and undergone a series of changes. We originally encouraged reading among young people (primary and secondary school students) and adult readers (parents, teachers, librarians, readers from the senior clubs etc); they read the same youth books and talked about them. But the coordinators of the groups began to transfer this practice to other people of different ages and so family reading and peer-to-peer reading expanded greatly, especially during the pandemic covid 19 when reading meetings took place via Zoom. All these forms can contribute to the more successful reading of young people. The Slovenian Reading Badge Society supports them by instructions, with recommended lists of quality books, in the Recommendation Room ... and donating good books obtained from its project the Golden Readers, with donations from Slovenian Book Agency and Slovenian publishing houses.

The coordinators of the reading groups send us a brief report on each reading session. The paper will present the objectives and results from the project and especially the experiences of the young readers in all forms of the project, with the special attention to the form of the peer-to-peer reading where young readers are active also as coordinators. We hope that this may contribute - at least a little - to the revolution "Give every child good books".

## **OC020 \ CREATIVE READING: ARTISTIC AND INTERMEDIAL STRATEGIES FOR A DEEPER COMPREHENSION**

**M. Masgrau-Juanola<sup>1</sup>, K. Kunde<sup>2</sup>, C. Arenas-Delgado<sup>1</sup>, I. Farrés-Cullell<sup>2</sup>**

**<sup>1</sup>Universitat de Girona Girona, <sup>2</sup>Universitat de Girona Girona**

Reading mediation is a set of strategic didactic interventions designed to bring children closer to texts: mediating action can enhance motivation and reading comprehension, but also search and choice, intertextual and transcultural links, socialization or critical perspective of the texts. The proposals can be based on relational exchanges but can also be interventions in space (libraries, bookshops, classes) or reading time (Munita, 2021). Mediation often activates the reader's logical and analytical strategies, but in many cases disruptive, divergent thinking strategies are also needed to empathize, imagine or visualize (Munari, 1977) and complete the suggestions of literary texts. Creative reading appeals to these key reading skills through artistic, intermedial and playful activities: it encourages the construction of fictional universes, allows translation into other languages and artistic media (Fernández, 2020) and intertextual connection, that help readers to delve into the story, emphasize with the characters or change and broaden their perspective to encounter deeper reading experiences. Thus, it becomes an ideal complement to dialogic reading



(Chambers, 1993; 2017), since it allows reaching nuances that children cannot necessarily reach with their expressive linguistic abilities. Our contribution defines creative reading, makes a typology of it, and gives examples of activities, performed in the last five years and designed for readers aged 6-10 who take part in extracurricular reading clubs.

## **OC021 \ READING ACTION OF LIBRARIES OF BARCELONA**

**C. Moreno<sup>1</sup> Mercè Muñoz Creus<sup>1</sup>**

**<sup>1</sup>Biblioteques de Barcelona. Barcelona**

Every year more than 3,000 primary and secondary school students participate in the Reading Action programs of Libraries in Barcelona. Throughout the school year, libraries enter classrooms with the aim of connecting reading with students' life experience. And they do it through a varied program in which three proposals stand out: Explosive Readings, Trojan Effect and Interrogation in the third degree.

Based on an initial book club format, the Explosive Readings project questions young secondary school readers and offers them a broader frame of reference for the proposed readings. Thus, in order to achieve meaningful reading, students leave the classroom to discover spaces in the city related to the books they have read, to participate in cultural events and to converse with the authors of the works. The Trojan Effect. Let's Explode Language is a daring proposal aimed at secondary school students that shows that literature is not only what we usually know as literature, and that it can be read in many ways (even reading what we thought we weren't reading). And it does so by showing young people the vitality of creation in Catalan language from a broader perspective, but always linked to text, writing and reading.

Also based on a book club format, the Interrogation in the third degree project allows primary school students to question the authors and characters of the works they have read.

## **OC022 \ TACTILE ILLUSTRATED BOOKS: DIVERSITY AS A RESOURCE FOR EVERYBODY THROUGH INSPIRING EDUCATIONAL DEVICES AND PRACTICES**

**R. Bridda<sup>1</sup>, G. Riunno<sup>2</sup>**

**<sup>1</sup>UB (Universitat de Barcelona) Barcelona, <sup>2</sup>Biblioteca Attiva Ariccia**

Tactile illustrated books (TIBs) arise in the specific field of visual disabilities and represent an important tool for accessibility to knowledge and reading.

Mostly artisanal and limited in number of copies, these publications are rare and difficult to find in the cultural spheres dealing with books. TIBs are usually not found by blind people in their day-to-day social contexts as they are often relegated to their specific focus area. However, these books' communicative and multisensory characteristics make them effective and surprising tools for an education to pictures and beauty regardless of the development of the whole human being. The multisensory reading experience offers the opportunity to regain the relationship between body and language through a tactile and sensorial education which is progressively disappearing in the contemporary world. At the same time,



TIBs are significant relational devices which encourage the formation of bonds acting on different levels, placing the reader in a close contact with the book and the other readers. This lecture analyzes the editorial experience of making “ABC. I primi passi per la realizzazione di un libro tattile illustrato” (ABC. First steps to realize tactile illustrated books) a practical handbook resulting from the collaboration between subjects with different backgrounds and needs. The goal is to share different practices and viewpoints to open a cross-sectoral reflection and spread knowledge and engagement with diversity as a resource for everyone.

## **OC023 \ FROM ACADEMIA TO PRACTICE: THE DEVELOPMENT OF A LITERACY ADVENTURE CENTRE FOR CHILDREN IN PUERTO, VALLARTA, MEXICO**

**M. Mangarelli<sup>1</sup>**

***<sup>1</sup>La escuela - Universidad de Zaragoza Puerto Vallarta***

In This oral presentation, I, Marcela Mangarelli, will share the development of a reading program I researched and wrote for my master's in children's literature from the University of Zaragoza, Spain—and my experiences in putting my final paper into practice with La Escuelita, an NGO in Puerto Vallarta, Mexico. The program is a before and after school and holiday program aimed at educational opportunities for children, ages 6 to 13, of low-income families. It is located near the city's old dump; an area with a history of poverty and related social issues.

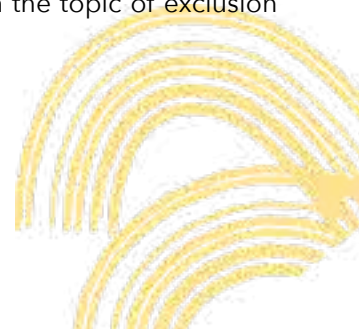
The question that guided my academic research was: Can communities change if we invite them to read? Can we give a new meaning to student spaces through reading? My research focused on two organizations related to books, literature, art and education. Tantàgora (Barcelona) and Arts Basic for Children (Brussels). They consider art a fundamental element for the development of a person. My plan was to work with La Escuelita to transform an existing space into a Literary Adventures Centre where art, literature, and childhood are integrated offering rich and creative experiences. The program emphasizes the importance of training the teachers, a curated selection of books, and a space where they can carry out the activities. Since 2021, I have been running the program as a volunteer, sorting out all the contingencies this type of project brings. For the last two years 100 kids have benefited from it, including receiving a book for the Christmas project.

## **OC024 \ PICTUREBOOKS TO INCLUDE THE EXCLUDED: A READING MEDIATION EXPERIENCE IN A “SALA DE LECTURA” IN MEXICO**

**E. Arizpe<sup>1</sup>, B. D. Rentería Cervantes<sup>2</sup>**

***<sup>1</sup>University of Glasgow Glasgow, <sup>2</sup>Sala de lectura Patios de la Estación Cuernavaca***

This paper describes a reading intervention project that took place in a “Sala de lectura” within a marginalized community in the city of Cuernavaca, Mexico. “Salas de lectura” are reading spaces set up across Mexico in a range of different places, from backyards to refuges for migrants, and run by volunteers who receive training and books from the government. Brenda Denisse Rentería Cervantes, a volunteer for the Sala de lectura Patios de la Estación, conducted the research project, examining how reading and responding to a picturebook on the topic of exclusion



helped to make the participating children feel valued, included and deserving of their rights (Imhoff & Brussino 2015; Rodosthenous-Balafa & Chatzianastasi 2021) in the face of deep-rooted discrimination and social exclusion due to their age and the environment in which they lived. Despite the challenges presented by working in this context, Brenda Denisse was able not only to develop learning and participation (Booth & Ainscow 2011), but also to provide a space for the enjoyment of shared reading, making and reflecting. Her work illustrates how the move away from an adult-centred perspective, through involving the children in designing the activities and the evaluation materials, helped to counteract some of the inequalities they experienced daily. This paper argues that this project can be replicated in similarly marginalised contexts (Cortés 2006), with picturebooks providing resources of hope (McAdam et al, 2020), and reading mediators and children having key roles as actors of change, for inclusion and even transformation of their realities.

## **OC025 \ REACHING THE SKY WITHOUT LIMITS**

**A. Kermauner<sup>1</sup>, J. Plazar<sup>1</sup>**

**<sup>1</sup>University of Primorska Koper, Slovenia**

Children with visual impairment perceive the world in a different way, and thus adapted methods and teaching aids are needed that enable active learning and contribute to more permanent knowledge. To bring the sky closer to the children with special needs, especially those with reading difficulties and visual impairment, we have developed a multimodal picture book called 'Reaching the sky without limits', introducing constellations, because observing the Universe is exclusively visual. Six of the most attractive constellations in the northern sky were chosen, accompanied by made-up stories, including captivating constellation information and the story behind the constellation's name. The illustration of each constellation is simple, schematic and made in a way the constellation can be felt by touch. The main stars of the constellation are presented alongside the primary stars, marked with a different texture and shape. The story of each constellation is written in an easy-to-read format in Slovenian, English and Italian. The text in all three languages has been recorded on audio as well. The picture book was presented to teachers, students and children with special needs, during which we presented interwoven space science with literary moments and enhanced it with tactile models of constellations, a demonstration box showing the distance of stars from Earth in the constellation Cassiopeia, and a tactile diagram of how stars can be connected to form constellations. After the demonstration event, it was clear that the participants had gained more knowledge about the Universe in general and had also had a literary experience.



## **OC026 \ STORIES IN THE MIDDLE EAST: EMBLEMS OF HOPE**

**N. Elkholy<sup>1</sup>**

**<sup>1</sup>Ebby & Cairo University Egypt Cairo**

This research paper explores the trends of presenting political and social realities in the Middle East in Arabic children's literature through a content analysis of three major works by three Arab authors that deal with different events and different locations that have all been subjected to war. Ghassan Kanafani (1936-1972), was a Palestinian author and a leading member of the Popular Front for the Liberation of Palestine. His narratives offer entry into the Palestinian experience of the conflict that has anguished the people of the Middle East for more than a century. This paper presents is collection of short stories Palestine's Children, each story involves a child who is victimized by political events and circumstances, but who nevertheless participates in the struggle toward a better future. Another contemporary writer Taghreed Najjar, a pioneer of modern children's literature in Jordan, and the author of over 50 books for children and young adults. The story presented in this paper One Day the Sun Will Shine offers a narrative on the Syrian war and its painful impact on young adults and children. The last book to be discussed is by the renowned Egyptian writer Abdel Tawab Youssef (1928-2015) Young October Heroes ( Ashbaal October) commemorating the 6th of October war and the liberation of Sinai.

## **OC027 \ THE CROSS-BORDER GENERATION AND TRANSMUTATION OF WITCHES' IMAGES IN CHILDREN'S LITERATURE**

**Y. Wang<sup>1</sup>**

**<sup>1</sup>Nanjing Normal University Nanjing**

The image of witches is one of the strange and representative images in the world of Chinese and Western children's literature. In recent years, witches' images in children's literature have been shaped by films, paintings, literature and other forms of art, with new styles and cultural connotations. The cross-border generation and transmutation of witches' images not only reflect cultural exchanges, but also characterise the change of women's status. In order to dig deeply into the classic image "witch" in children's literature, it is necessary to grasp the two dimensions of "time" and "space" to explore the process of cross-border generation and transmutation of witches' images in children's literature. At the same time, with the help of covers, illustrations and other "subtexts", witches' images in children's literature can be restored in a three-dimensional way through the media of words, drawings, cartoons and films.



## **OC028 \ ROOTING FOR ELLE: RELATABILITY AND RECOGNITION IN FANTASIES OF SOCIAL CHANGE**

**S. Reichl<sup>1</sup>**

**<sup>1</sup>University of Vienna Vienna, Austria**

This contribution focusses on the character Elle in Patience Agbabi's *Leap Cycle* (*The Infinite*, 2020, and *The Time Thief*, 2021), to show how the relatability of a character invites an understanding of social injustice. Based on a broader model of how stories can lead learners of English to recognise themselves as agents of social change, I will focus on the way that readers who "root for" a character can be made to understand social positions and the need for social change. I will briefly explain the model and then use Agbabi's novels to demonstrate how such a dynamics between reader and text can transcend the fictional world and become a relevant lens on the reader's own environment.

The social issues that put Agbabi's protagonist at a disadvantage are manifold: she is autistic, female, black, poor and young – no characteristics of a classic heroine. And yet, Agbabi equips her with a superpower: jumping through time. In her adventures, Elle turns out to be resourceful, adaptable, loyal and able to think on her feet. In her travels to both the future and the past, she experiences acute differences in the way diversity is lived within society. Sharing her glimpses of possible utopias enables readers to develop their own utopian visions of a future, their "civic imagination" (Jenkins et al. 2020, 5). In my presentation, I want to discuss the finer points of processes of engaging with a character that readers root for.

## **OC029 \ THE RIGHT TO REMAIN SILENT: WORDLESS PICTUREBOOKS AS DRIVERS OF SOCIAL AND LINGUISTIC CHANGE IN A HYPERDIVERSE ECEC**

**A. Berge<sup>1</sup>**

**<sup>1</sup>Oslo Metropolitan University, Faculty of Education and International Studies Oslo, NORGE**

This paper explores the use of wordless picturebooks (wp) as drivers of social and linguistic change in a hyperdiverse ECEC, and discusses opportunities and challenges that arises when wps are used as aesthetic and inclusive experiences. The findings are based on a critical participatory action research project, which goal was to create more language and cultural sensitivity in an institution with a strong monolingual practice and norm, where book readings for multilingual children were traditionally viewed as opportunities for national language training.

Lasting for a total of eight months, the study took place in an ECEC with 26 languages divided amongst 70 children. 15 pedagogues, 7 with minority and 8 with majority backgrounds, acted as participating researchers, using their practice narratives to reflect over post-colonial, wp and aesthetic research. Children were given time to enjoy the wps without any expectation of verbalizing what they saw or felt, and all expressions, including silence, were welcomed. This led to a remarkable shift in both the adult-child, and the majority-minority, balance of power in book readings. The narratives and reflections were analyzed using Greene's theory of "wideawakeness", on how aesthetic experience can open for new understandings and more risktaking. Drawing also on Viruru's post-colonial theories on



silence, and on research on hyperdiversity, the findings show how the wps helped minority children find new ways to communicate and elevate their social status. They also show a remarkable difference in how the teachers experienced the wp readings, depending on their linguistic background and experience

## **OC030 \ IMAGE READING FOR INCLUSION AND SOCIAL COHESION: A CASE STUDY OF BIBLIOMOCHILAS IN YAUYOS, PERU**

**D. Cruz<sup>1</sup>**

**<sup>1</sup>University of Glasgow Glasgow**

This paper is based on my case study research developed for “Erasmus Mundus Children’s Literature, Media and Culture” master dissertation Image Reading and Dialogic Exchanges for a Democratic Reading Practice in Peru: A Case Study of Bibliomochilas Project in Yauyos (2022). I will discuss the participatory strategy exercised by headmasters, teachers, and parents for implementing the itinerary library “Bibliomochilas”, a reading promotion project that aims to mitigate social inequalities through visual literacy practices with young children. Bibliomochilas is a sustained political project that mediates a space for the cultural appropriation of the word, resonating with what Munita (2022) refers to when recognizing reading promotion as a reliable public policy for inclusion and social cohesion. One of my research findings was the framing of the concept Democratic Reading Spaces for describing the dynamics in which Bibliomochilas’ strategy defies traditional text reading practices. It opens an intergenerational and inclusive space where adults reclaim their literacy skills while reading images with the children, and children exercise their agency when reading images using their own words. Visual literacy becomes a tool for weaving a meaningful bond between books, children, parents, and teachers, with an approach guided by tenderness; in contrast to the oppressive practices of a traditional literacy system that perpetuates social disparities. My study concludes that, in a context where a book is perceived as a privilege, Bibliomochilas demonstrates that a participatory strategy is key for social cohesion, cultural appropriation, and hence the act of reclaiming the book as a human right.

## **OC031 \ CRADLE OF LETTERS - PROJECT BBB\* EL CARMEL**

**I. González<sup>1</sup>**

**<sup>1</sup>Biblioteques de Barcelona - Biblioteca El Carmel-Juan Marsé Barcelona**

The promotion and dynamism of reading and good books are fundamental for little childhood (0-6 years), since during this stage children develop their own ways of decoding and appropriating the world around them, beyond alphabetic reading, with curiosity and imagination. The importance of reading support at this stage is the trigger for the “Cradle of letters” project developed by the El Carmel-Juan Marsé Library and participated by social services and nursery schools in the El Carmel neighborhood.

The project is deployed with different actions:

- visits and story tellings to municipal nursery schools in the neighborhood by the librarian and the social educator for all age groups.



- visits to the library with families accompanied by the social educator and/or school teachers to hold informative talks on reading and children's literature to establish a link between the equipment and the families.

- shared reading spaces dynamism for children and families in nursery schools and in the library outside school hours while establishing a free literary cultural agenda for children from 0 to 6 years old.

Co-led by librarian Iris González and social educator Sandra Monfort, the project generates spaces of complicity and leisure of literary quality between families, children and educators, bringing the enriching qualities of reading to vulnerable families with the aim of democratizing culture and good books while making them accessible.

## **OC032 \ 30<sup>TH</sup> BIENNIAL OF ILLUSTRATION BRATISLAVA (BIB)**

**Z. Mikláňková<sup>1</sup>**

**<sup>1</sup>BIBIANA, International House of Art for Children Bratislava**

There, in the early 1960s Czechoslovakia raised an initiative towards the presentation of the originals of children's book illustrations. In 1965 an exhibition called Illustration for Children Bratislava was opened. By the time the initiative grew into a biyearly exhibition and the Biennial of Illustration Bratislava (BIB) transformed into an event of international competition and became an important point of connection and exchange within IBBY sections and independent illustrators from all around the world. On the occasion of celebrating the 30th BIB in 2025 the aim of this conference paper is to reassess the origins, functioning and significance of BIB for the international illustration community. On the grounds of revisiting the historical background of the competition, the paper aims to present the founders of the event, their vision of creating opportunities to put book illustrations on display for a large audience, to world experts and publishers and, most importantly, to attract the attention of children. At the same time, the paper aspires to address the dilemmas and challenges of the exhibition-competition character which arise within the community of illustrators of children's books nowadays; the relationship between principles of solidarity, curatorship, standards of artistic excellence and educational aspects of the books and as well as various kinds of exhibited media which stir up the traditional view on the category of the original artwork. Last but not least the paper aims to present the topic of the 30th Biennial of Illustration Bratislava 2025 and serve as the invitation to the celebrational event.



## **OC033 \ AGRO LIBRARY: CULTIVATING A LITERARY LANDSCAPE FOR CHILDREN MINDS**

**M. Yavuzdemir<sup>1</sup>**

***<sup>1</sup>Republic of Türkiye - Ministry of Culture and Tourism - General Directorate of Libraries and Publications ANKARA***

The Agro Library seamlessly blends literature, community, and nature, offering more than just books. At the heart of this initiative lies a thriving community garden, symbolizing a harmonious connection between the written word and the natural world. Within the library, a distinctive collection comprises not only books but also seeds, creating an immersive learning experience for children.

In this innovative setting, children have the opportunity to transform words from the pages of books into tangible experiences. Armed with seeds from the library's seed collection and materials from the Library of things, they engage in the hands-on process of planting, watering with rainwater harvested on-site, and fertilizing with compost. The library becomes a living classroom where theoretical knowledge transforms into practical skills.

Library visits for the children extend beyond reading and gardening. They can harvest the fruits and vegetables they've nurtured in the library, creating a tangible connection between their efforts and the outcomes. The Agro Library also invites exploration of the natural world through activities such as insect observation in the garden's insect hotel and crafting food for bird nests through upcycling. Seasonal variations add to the richness of the Agro Library experience. Summer brings reading hours under the shade of an apple tree, while winter sees children reading to a snowman, creating a dynamic and ever-evolving learning environment.

Agro Library is an award-winning project in the social innovation competition organized by UNDP Acceleration Lab. The Agro Library seamlessly blends literature, community, and nature, offering more than just books.

## **OC034 \ SHARED READING AS KEY ACTIVITY TO PROMOTE PARENTAL RESPONSIVENESS: THE CASE OF THE VILLAGGIO PER CRESCERE PROJECT**

**A. Alushaj<sup>1</sup>, Giorgio Tamburlini<sup>1</sup>**

***<sup>1</sup>Centro per la Salute del Bambino Trieste***

Un Villaggio per Crescere (A Village to grow together) is a country-wide project, coordinated by Centro per la Salute del Bambino-CSB, designed to tackle educational poverty and strengthen parental responsiveness, by providing nurturing opportunities to families and their young children aged 0-6, in economically, socially and culturally disadvantaged communities. Being based on the ecological theory on child development, the project aims at engaging different sectors (health, cultural, educational, social) so to facilitate the creation of an educating and collaborative community around families.

In the Village project's centers (open access, 10-12 hours/week) quality activities are proposed to families and their children by professional ad hoc trained (on the project



content, rationale and effective communication with families) educators.

Among the proposed activities (e.g., music, playing etc.), chosen based on their solid scientific evidence, dialogic reading is at the core.

Families, who have access to quality books in the Village, are gradually supported to get confident with reading to little children, so to introduce it in the home environment routine, which is the final aim of the project. They are initially surprised by the engagement and curiosity children, even when very little, show for books and stories. Moreover, families are accompanied by educators to visit and attend the local libraries, where Village activities are often organized.

From an evaluation made on the project, it emerges that by being engaged in development-focused activities, such as reading, parents feel more empowered in their parental role and in their responsiveness.

## **OC035 \ PICTUREBOOKS AT THE FRONTIERS: INTERDISCIPLINARY VIEWS ON MAKING CULTURALLY, LINGUISTICALLY DIVERSE TEXTS EQUITABLY ACCESSIBLE WORLDWIDE**

**K. A. Bentall<sup>1</sup>, G. C. Lucci<sup>2</sup>, A. Niehaus Berger<sup>3</sup>**

**<sup>1</sup>Room to Read San Francisco, <sup>2</sup>University of British Columbia Vancouver, <sup>3</sup>World Bank Read@Home Basel**

Good, culturally and linguistically relevant picturebooks remain out of reach for millions of children around the world. Despite the research-proven benefits of diverse picturebooks for children's personal and academic growth (Jones, 2012; Long, 2004), multifaceted resistance persists. Barriers include an overemphasis on didactic texts, an under-appreciation of the motivating benefits of quality books in a child's home language, systems that privilege canonical texts over new perspectives and data-driven educational, international aid, and publishing landscapes as evidenced in the Global Education Evidence Advisory Panel's report on children's learning. (GEEAP, 2023).

Since the pandemic, it is estimated that 70% of ten-year-olds cannot read or understand a simple text (World Bank, 2022). Now, more than ever, children everywhere need good books that they can and want to read, that help them better understand themselves, others, and the world around them (Bishop, 1990). Drawing from 40+ years of combined experience in over 25 countries on five continents, this interdisciplinary presentation offers perspectives from global experience in academic research, children's libraries, and the publishing of more than 6000 children's books in 53 languages, including Swahili, Pulaar, Arabic, Urdu, Hindi, Tamil, Tajik, Khmer, indigenous Honduran dialects and Italian. Inspired by the work of Lepman and IBBY, we aimed to bridge borders, cultures, and languages to take the revolutionary next steps to ensure all children get good books. In doing so, we identified barriers that teachers, librarians, and publishers face to provide children access to relevant picturebooks and offered solutions for overcoming them on a global scale.



## **OC036 \ CROSSING LINGUISTIC DIVIDES THROUGH DUAL LANGUAGE PICTUREBOOKS**

**S. Rosser<sup>1</sup>**

**<sup>1</sup>Cardiff University, Cardiff**

Dual language picturebooks offer important opportunities for children, and the adults who share them, to navigate between languages and cultures (Hadaway and Young, 2018). In minority-language contexts, this role is heightened as the positioning of both languages on the page can disrupt language hierarchies and enhance critical language awareness (Daly, Kleker, and Short, 2022). This paper will draw on current research from Wales and Aotearoa New Zealand, where the role and use of Welsh/English picturebooks can be understood in the context of minority language revitalisation (Rosser, Haf and Daly, 2022). By reviewing current trends in dual language publishing and analysing responses to the format and style of the books, our research points to the potential and limitations of dual language picturebooks in the context of language learning and awareness. Our research in Wales suggests that whilst they allow access to the same text from Welsh- and Englishlanguage perspectives, dual language picturebooks in their current form often miss important opportunities to promote learning and understanding across the linguistic divide. This paper will focus on a joint research project between Cardiff University and Waikato University, Aotearoa New Zealand undertaken with primary school teachers in the English-medium education sector in Wales. The project explores the use of dual language picturebooks to support Welsh language learning and teaching in school settings and its findings will be relevant to other bilingual and multilingual contexts where education and second language acquisition are key to minority language revitalisation.

## **OC037 \ HOW TO READ OR NOT READ IN SLOVENE IN BILINGUAL AREA**

**T. Vučajnk<sup>1</sup>**

**<sup>1</sup>University of Klagenfurt Klagenfurt**

In this paper we will present forms of motivation, methods and challenges in promoting reading and reading comprehension of literary texts in the Slovene-German bilingual area during regular primary education in Slovene. A major challenge in this area is the availability of reading materials that allow for internal differentiation and individualisation in the classroom and also support family and intergenerational reading formats. We are focusing on a communicative approach of learning language based on (non-)literary texts. These allow reading and understanding of the text also pupil with different language levels. It is the selection of the text that requires the teacher to be familiar with contemporary literary production, to place it in curriculum, and to consider the distinctly different language levels within one group, some of whom are speakers of the target language, others of whom are not speakers of the target language. The chosen example demonstrates a form of reading promotion, but also a method of working with a text in a linguistically heterogeneous group.



## **OC038 \ A BOOK FOR YOU - 10.000 WELCOMING BOOKS FOR REFUGEE CHILDREN**

**M. Robijn<sup>1</sup>**

**<sup>1</sup>IBBY Netherlands Utrecht**

A Book For You is a collection of beautiful and famous stories from Dutch children's literature, translated to Arabic, Farsi, Kurdish, Somali, Turkish and Tigrinya. In January 2024, children in all refugee reception centres in the Netherlands who speak one of these languages were given A Book For You in their own language as a welcome present.

Children who speak a different language received a silent book.

The project:

- 10.000 welcoming books in six languages plus 2.000 silent books
- Reading aloud activities at refugee reception centres
- A commercial edition for libraries and schools

The project's aim: Providing refugee children and their parents with a high-quality book that gives joy, relaxation and comfort. Stories as a safe home and as a bridge to their new country.

Background:

There are over 7.000 children living in Dutch asylum seekers' centres. They deal with long waiting times and many uncertainties. Research has shown that reading aloud and working creatively with stories can have a positive impact on the well-being of children in vulnerable situations. A book in the mother tongue allows parents to get involved, strengthens the bond between child and parent and between the child and the home country. It facilitates identification and a deeper connection with the stories. Simultaneously, it allows children to get to know their new country's culture and books. A Book for You is a project by Marit Törnqvist and Marloes Robijn, together with the Dutch Literary Foundation, Querido Publishers, IBBY-Netherlands and COA (refugee reception centres).

## **OC039 \ CHILD JURIES IN LITERARY PRIZES**

**M. García-González<sup>1</sup>, M. Roig<sup>2</sup>, I. Saona<sup>3</sup>**

**<sup>1</sup>University of Glasgow Glasgow, <sup>2</sup>IbbyCat Barcelona, <sup>3</sup>EstoTbn Santiago**

In partnership with IBBY International, we launched at the beginning of the year a survey about literary prizes that include or wish to include children and young adults in their juries. Such a survey was answered by representatives of 22 literary awards from 12 countries. The researchers from University of Glasgow in partnership with IBBYcat and #EstoTbn –initiatives that organize child juries in Catalonia and Chile– prepared a first publication of the results which was shared in an online meeting by the end of January. In this meeting, a network was created to foster the international collaboration of these initiatives and to promote the inclusion of children and young adults in different awards. In this presentation, we will briefly share the study's aims and theoretical foundations which are oriented by a quest for young readers' participation in the recommendation of children's books. The study aimed to identify common challenges in the inclusion of young people in literary juries as well



as good practices that serve to overcome tokenism in relation to the inclusion of young people (Deszcz-Tryhubczak 2023, Joosen 2019, Spyros 2020, Cuevas-Parra 2023). The study's aim has served as a trigger to the creation of an international network. After the brief presentation of the study's aim, we will share how such a network was constituted, opening some questions for reflection about its objectives and future activities.

## **OC040 \ "READING WITH MR BOOK MOUSE" - BUILDING BOOK BRIDGES BETWEEN EARLY EDUCATIONAL CENTERS AND FAMILIES**

**K. Dermata<sup>1</sup>**

**<sup>1</sup>1. D.Y.P.A. - Moschato Early Childhood Educational Center 2. IBBY Greece Athens**

Reading books and fairy tales and sharing stories are essential activities for all children from birth, as stories have the power to foster imagination, promote social emotional skills, and provide children a safe environment to share emotions and think about themselves. If the primary goal from early childhood is to give children an appetite for reading, i.e. "to enable them to discover their own motivations, consciously or unconsciously (...) to have a critical encounter with a book, a literary genre, a subject, a hero, a style, to the point that they get involved in the reading, project themselves into it (...) (Poslaniek, 1992:19), then it is crucial to start early. The presentation focuses on the ways book reading activities bring parents, toddlers, preschoolers and teacher closer and foster reading habits in families, presenting the book reading promotion program organized in a public nursery school center in Athens. Parents and children evening reading club, digital reading club on the platform "The Book Fan Club", baby book bags and parents' reading aloud activities consist some of the aspects of the reading promotion program.

## **OC041 \ EMPOWERING JUNIOR READING AMBASSADORS TO SPREAD THE LOVE OF READING**

**S. Gan<sup>1</sup>**

**<sup>1</sup>National Library Board Singapore**

The National Library Board (NLB) in Singapore has recruited over 800 Junior Reading Ambassadors (JRAs) to spread the love and joy of reading since 2006. The JRAs are young student volunteers, aged 9 to 12, who are trained by NLB to conduct storytelling, perform skits based on story books, share favourite reads at book club sessions, emcee at library events and more. Through these activities, the JRAs promote reading among their peers and young children and encourage them to visit the public libraries.

The JRA programme strives to empower JRAs in their volunteering journey as reading ambassadors. Throughout their two-year term, they are entrusted with book selection for storytelling and are given autonomy to make suggestions on script changes, role allocation and prop design for skit performances. JRAs often pilot-test current and upcoming library services for children to help the NLB fine-tune its offerings for their peers.

The JRA Book Club provides JRAs with a conducive setting to exchange book recommendations and talk about books with fellow avid readers. They have free rein over



the choice of books to share and are encouraged to ask thought-provoking discussion questions to foster interesting and robust discourse on a range of topics.

Parents of JRAs who have graduated from the programme credit it with developing their children's confidence, honing their skills in public speaking, and nurturing their passion for reading. Many JRAs have gone on to join the NLB's Teen Reading Ambassador (TRA) programme to continue as reading advocates.

## **OC042 \ QUALITY BOOKS READING FOR UNDERPRIVILEGED CHILDREN IN CHINA**

**Y. SHI<sup>1</sup>**

**<sup>1</sup>Children's Fun Publishing Co.,Ltd. Beijing**

Quality books are vital to children's growth. Unfortunately, some children are deprived of reading fun by blindness, low vision, language barrier and remote rural areas. As a children's publisher, we provide equal chances for these underprivileged children.

China's accession to the Marrakesh Treaty in 2022 means over 17 million people in China who are blind and visually impaired will have better access to copyrighted works. To promote the welfare for the visually impaired, we reached strategic cooperation with The China Braille Press to convert many of our titles into a specially-adapted books that can be read by both the sighted and the blind: the large print book with Braille. It offers the chance for blind or partially sighted readers to read a book together with their family members or friends. Digital format, which travels faster and farther, also helps. We open our audio books to the blind and the visually impaired readers via China Braille Library. For the readers of minority nationalities, we eliminate the language barrier by permitting the publication of the minority language version.

Compared to children in big cities, children in rural areas have a more urgent need for highquality books. For the readers from the remote rural areas, we donate printed books to the rural libraries and share our E-books among the kids. With the approaches aforementioned, we hope to provide a versatile reading solution that respects diverse needs and encourages wider reading participation. Relevant data, pictures and videos will be shared during the oral presentation.

## **OC043 \ "INHABIT THE THRESHOLD": INCLUSIVE PERSPECTIVES IN CHILDREN'S LITERATURE**

**M. Filomia<sup>1</sup>**

**<sup>1</sup>University of Perugia Perugia**

The representation of diversity, uniqueness, and specialty has always been a present theme, albeit at times marginal, in literature, especially in literature aimed at children. Reading and books allow us to perceive reality through the eyes of others and, precisely for this reason, enable us to open up to understanding and accepting experiences that are, at times, painfully part of the lives of some children (Filomia, 2023).

Expanding on the idea of accessibility presented by Sannipoli, defined as a "privileged opportunity to enter a place, but also to approach, join, consent, become part of it" (2022, p.



26), this contribution suggests considering children's literature as a privileged tool to ensure accessibility. Here, accessibility is understood not only as the possibility of encounter but also as the possibility of recognizing one's own and others' identities. Children's literature is seen as an inclusive construct, capable of conveying complexity, difficulty, beauty, and as a means of observation and knowledge. Moreover, it is seen as a means of accessibility in a space where barriers can be dismantled, allowing one to "enter" through stories, immersing oneself in lives and biographies, transcending definitions and categories. Stories featuring children with disabilities, as emphasized by Canevaro (2009), can be presented as "mediators for understanding one's own condition" (p.10), tools for reprocessing one's suffering by "reflecting in the words of others" (ibidem). Narration assumes the responsibility of presenting the encounter with others in their uniqueness and irrepeatability, especially when it comes to representing disability within children's literature.

## **OC044 \ BOYS DON'T CRY: AN EXPLORATION OF BOYS REPRESENTATION IN AFRICAN CHILDREN'S BOOKS**

**C. Uwimana<sup>1</sup>**

**<sup>1</sup>The Story Book Village Kigali, Rwanda**

Many studies show that women and girls are becoming more empowered to act more gender non-conforming, but it has been slower for men and boys to achieve the same freedom. The expectations placed on men and boys are still inflexible. They are restrained from unveiling weakness or vulnerability and encouraged to show masculinity by demonstrating strength or hardiness (Croft et al., 2021). This study condenses explorations of gender representation in children's literature through transformative training initiatives conducted across Rwanda, Tanzania, and Senegal from 2017 to 2023. With a cohort of 90 publishers, we delved into the portrayal of gender in children's books through structured group discussions and pre and posttraining tests. Our findings underscore a notable openness among publishers to depict girls in non-conforming roles. However, a stark resistance emerged concerning discussions on portraying boys in similar non-conforming and non-hegemonic roles. Even seemingly harmless portrayals, such as a young boy doing household chores, were met with resistance, perceived as insulting and 'emasculating'. This study exemplifies the notion that presenting boys with nonconforming traits risks 'feminizing' African societies, leading to concerns about cultural erosion.

Women and men participants refrained from embracing diverse narratives featuring boys displaying nurturing behaviors, 'soft' emotions, helping in household chores, or unique hairstyles. The study advocates for the representation of positive masculinity in African children's literature without compromising the rich cultural identities of the continents. It urges a fundamental change towards championing diverse narratives, challenging stereotypes, and promoting inclusive storytelling in African-made children's literature.



## **OC045 \ THE ROLE AND IMPACT OF RACIALLY INCLUSIVE PICTUREBOOK MEDIATORS IN A UK CITY**

**A. Byrne<sup>1</sup>**

**<sup>1</sup>University of Birmingham Birmingham**

It has become increasingly clear in recent years that children's picturebooks have been and continue to be lacking in terms of racial diversity. We know that the books accessed by children can work to challenge or enforce stereotypes, and the messages conveyed in illustrations can impact how children feel about themselves and others. Many reports in the English-speaking world have demonstrated that children from the global majority do not see themselves reflected in books, likely due to issues in representation across the publishing sector and amongst book creators, as well as the tendency to only include Characters of Colour in the background. However, with the development of quality inclusive children's picturebooks, including those created by own voice writers and illustrators, the role of mediators cannot be overlooked since they are actively sharing these picturebooks with the children in their communities. By collecting qualitative data from librarians, booksellers, and a primary school located in Birmingham, a superdiverse city in the United Kingdom, it is evident that mediators have an integral role in sharing inclusive literature with children. Even in the face of such barriers as conflicting views, funding and time, these mediators are ensuring that children can see quality representations of themselves and those around them in picturebooks. The strategies used by these mediators can be considered in other settings to ensure children have ample access to quality racially inclusive literature.

## **OC046 \ LOCAL NOVELS, UNTOLD STORIES: YOUNG ADULT LITERATURE IN ARGENTINA, AN ANALYSIS OF ZONA LIBRE COLLECTION**

**C. Lopez<sup>1</sup>**

**<sup>1</sup>Universidad de San Andrés, Departamento de Humanidades Buenos Aires, Argentina**

In 1997, the Latin American publishing house Norma printed in Argentina the first book in its newest collection, Zona Libre. This book was *Los ojos del perro siberiano*, by author Antonio Santa Ana, and told the story of a boy, his parents, and his older brother, diagnosed with AIDS. This novel would go on to become a bestseller and be read by Argentinian teenagers for years to come. Since this first accomplishment, Zona Libre continues to be the home to young adult novels that do not shy away from taboo topics (such as teenage pregnancy, same-sex relationships, domestic abuse) or from the harder stories in Argentina's past (military dictatorship, appropriation of babies, stolen identities).

This presentation will showcase part of the research I am undertaking for my Master's Thesis in Cultural Management: a history of Argentina's young adult literature, the importance of storytelling in the development of individual and collective identities, and the case of Zona Libre and its novels as drivers of change.

In this presentation, the focus will be on an analysis of topics and methods within these novels. We will explore how the use of local dialect and well-known spaces and places help their readers make a connection with the characters, as well as how this collection dares



to delve into topics that are often unspoken and “other”, and make the case that books for adolescents can, should, and do drive change in so far as they present and represent stories that have been silent or silenced.

## **OC048 \ DEPICTIONS OF CULTURAL DIVERSITY IN MUSEUM-THEMED PICTURE BOOKS**

**K. N. Kardoulia<sup>1</sup>**

**<sup>1</sup>PhD candidate, University of Thessaly Thessaly, Greece**

This study analyses picture books about museums to demonstrate how contemporary museological trends are reflected in children’s literature. It considers museums in books as “contact zones” in the sense of Clifford (1997), who used the term to describe the set of cultural encounters and exchanges in museums, and also focuses on the concepts of inclusion and participation (see also Simon, 2010), which are explicitly stated in the new definition of the museum (ICOM, 2022). Since picture books combine words and images, the study employs multimodal content analysis as well as narrative theories to examine how their “implied readers” are constructed (Iser, 1978) and how their ideological messages are conveyed. The book sample includes titles that present museum visitors as a culturally diverse group, written in the last 15 years and published in Europe (Pablo Pontikaso, 2009; *A funny thing happened at the museum...*, 2017; *Mayhem at the museum*, 2020; *Ma pou pigan oloi*, 2023), Canada (*My museum*, 2017), and the USA (*Anna at the art museum*, 2018; *Dr Seuss’s Horse Museum*, 2019). To support its argument, the study zeroes in on *Milo’s museum* (2016), a book that projects a Black American sociocultural perspective, condemns racial discrimination, highlights the importance of activism (Gföllner, 2018) and concludes with the creation of a community museum (“The People’s Museum”). Ultimately, such stories act as both “mirrors” and “windows” for readers (Sims-Bishop, 1997) and portray museums as places where different cultures come together; therefore, they can be used as tools for intercultural education.

## **OC049 \ WHO IS (SEEN AS) DIVERSE? READING RACIAL REPRESENTATIONS FROM WITHIN EUROPE**

**K. Zakrajšek<sup>1</sup>**

**<sup>1</sup>DSKP (Slovenian Association of Literary Translators) Ljubljana**

Based on my own experience as translator and promotor of African and African-diasporic writing in Slovenian, and on some current perspectives on race and racism coming from different continents, I propose to think through some aspects of diverse racial representations in fiction, which should (but does not always) include books for young readers. When we think of racial representation, do we include representations of whiteness? Where do our (source) texts representing characters of colour come from and how diverse are they in terms of geographical origin? What positions do their writers speak from? How do books available to our young readers “do” race, on the continuum of characters of colours simply being there and living their lives to centering race and racism as the main focus? And most



importantly: what do these representations have to offer our readers living in majority-white European settings – both those who are themselves racialised as “other”, and those who are majority-identified – and how best to read and discuss them given the different experiences and needs of these audiences? How we think – or not-think – about these questions informs all stages of the public life of a book: from choosing books for translation and publishing, to choosing translation strategies and paratextual strategies, to engaging with young readers as teachers and mentors. (And how diverse is the “we” doing that thinking and those activities?)

## **OC050 \ WHAT DOES A LITERARY CRITIC DO IN KINDERGARTEN?**

**G. Kos<sup>1</sup>**

*<sup>1</sup>literary critic, self-employed in the cultural sector Ljubljana*

We often forget that literary critics who evaluate the current book production, are actors of change as well. In doing so, they can contribute to changes in (at least) two ways: on one hand, they provide guidelines on quality to publishers, editors, authors, illustrators and translators; on the other hand, they offer a valuable selection of quality books to young readers or adults (parents) in the case of children. If we want good but also choosy readers and consequently cultivated and creative young people and adults, a good book should become a part of a child’s life in the early years. That is why, in the last two years, I have dedicated part of my activities as a literary critic to lectures for parents of children attending kindergartens. The lectures consist of three parts: the positive influences of reading on a child’s development; links and tools that can help parents find quality books; the selection and presentation of quality books for preschool children. By visiting kindergartens, I reach a larger number of parents at once, raise awareness about the importance of family reading and provide them with a starting selection of books.

Above all, I strive to animate their interest in the diverse world of books with a thoughtful and varied selection, as we know that enthusiasm is contagious. I believe that raising awareness in parents is very important and similar lectures can be transferred to other geographical environments and even (at least) to lower grades of elementary schools.

## **OC051 \ EXPLORING TO COMMUNICATE: CREATION OF A TACTILE BOOK**

**F. De Amicis<sup>1</sup>**

*<sup>1</sup>IC Piazza Filattiera 84 Roma*

Exploring to communicate: Creation of a tactile book. Zero barriers, active participation, cooperation, uniqueness: It can be difficult to dream of a school like this. If there is a deafblind child in the class it becomes very complex. If incidents of cyberbullying occur there, it can seem almost impossible. Yet, complex situations can initiate change and innovation. This is what happened in a sixth grade Roman school through the permanent project, Exploring to communicate, which includes various educational actions; Learning Italian Sign Language, sensory education, the discovery of Braille and CAA. After some



incidents of cyberbullying that occurred in their class group chat, the students reflected on the power of words, searched online, wrote texts and created slogans with graphic designs. In the meantime, they received tactile education which started with a visit to a local library where they borrowed tactile books. They then translated their ideas into tactile tables, giving life to the book *Le Parole Possono* (Words can), a book designed to be accessible to all and suitable for everyone.

At the basis of this project are the assumptions of Tullio De Mauro's democratic linguistic education, multimodal and multichannel communication, University Design for Learning, the cooperative vision of Don Lorenzo Milani and the main references of multilingualism that underlie the Common European Framework Reference for Languages.

*Le Parole Possono* will soon be introduced to a Roman library, as a process of social construction and as an unfinished book, to which other reflections can be added.

## **OC052 \ LIBRARY AND SCHOOL SERVICE, A CITY COMMITMENT TO PROMOTE READING IN EDUCATIONAL CENTERS**

**D. Madeo<sup>1</sup>**

***<sup>1</sup>Ajuntament de Girona. Servei de biblioteques Girona***

The presentation will focus on the Library and School Service that has been developed in Girona since 2011. This initiative highlights the collaborative effort between school libraries and public libraries to offer support to teachers in the development of reading practices.

The service has an inclusive vision and aims to ensure fair and equitable access to resources for all students through the implementation of two distinct programs. On one hand, the School Libraries Program is focused on improving the city's school libraries, and on the other hand, the Educational Resources Program, through a series of proposals and activities, offers a structured training itinerary on reading and information literacy.

Collaboration between public and school libraries is one of the fundamental pillars of the program and has become a benchmark over the years. To ensure this collaboration, each public library assigns one or two librarians from its staff to act as intermediary between school and public library. These librarians also advise and guide school librarians in technical and training aspects and promotes resources from public library. Thanks to this collaboration, we manage to know the condition of the school libraries in the city and, in turn, they become familiar with all the services and resources provided by public libraries.

Through this presentation, our objective is to provide a detailed overview of the implemented strategies, shedding light on best practices, and showcasing the challenges successfully surmounted. We would like our experience to serve as inspiration to other institutions.



## **OC053 \ STORYTELLING STUDIO: CHILDREN TELLING STORIES**

**Š. Frlic<sup>1</sup>**

**<sup>1</sup>Divja misel, Institute for nonprofit communication Ljubljana**

In the Storytelling Studio storytellers, pedagogues, development psychologists, illustrators, and designers are joined to develop a firm storytelling methodology and storytelling tools to support kids to become active storytellers. Teachers are reporting a decrease in the reading and verbal skills of children and we firmly believe storytelling activities can be one of the possible ways to support and develop their reading and writing competencies. Together with the teachers, we have been developing methodology, content, and storytelling tools for the last five years to be used with kids' groups by storytellers and teachers in the classroom every day. We have developed a box of storytelling tools; a pop-up Storytelling studio as a movable space for storytelling (with storytelling objects like a light table and a fairy tale cupboard); various short and long-term workshops for kids of all ages and educational training for teachers. The project won the Golden Cube Award 2023 and was nominated for Art Explora, Académie des beauxarts European Award 2023.

After five years of work, the results show that besides supporting verbal and reading skills, narrative thinking, and active listening our storytelling work with kids can also create a more emphatic environment in the classroom. The lecture brings the inside of the project and wants to share good praxis to inspire pedagogues working with kids. Webpage of the project: <https://pravljicnistudio.si/o-projektu/>

## **OC054 \ NARRATIVES OF LIVED EXPERIENCE: BOOKS IN IRISH CLASSROOMS**

**B. Long, Education Outreach Manager<sup>1</sup>**

**<sup>1</sup>Children's Books Ireland Dublin**

Children and young people deserve to encounter what Hollindale calls a "multiplicity of childhoods" in the literature produced for them, both in the experience of reading for joy, and in their educational journeys. But what happens when the books this cohort have access to in the classroom, simply do not reflect the lived realities of their nation and communities? As a country, Ireland has experienced significant, invigorating, and positive change in terms of its cultural diversity in recent decades (Ingilis, 2011). School communities all over the island are more diverse and multicultural than ever before and yet, this diversity is rarely reflected in the literary texts explored in classrooms across the island. In contrast, Irish publishing for children and young people is now producing books that speak to the multiplicity of childhood experiences being lived in Ireland (Kennon, 2020). Authors such as Diana Anyakwo, Siobhan Daffy, Leon Diop, Aoife Dooley, Brianna Fitzsimons, Jarlath Gregory, Meg Grehan, Adiba Jaigirdar, and multiple others are producing literature for children and young people that reflects the diversity of childhood and young adulthood experience in an ever-changing Ireland. So, what can be done to diversify the literary texts that are embedded in the Irish education system? This paper will explore the evolving nature of literary culture for children and young people in Ireland and the potential this can and should have on the experiences of this cohort throughout their educational journeys.



## **OC055 \ "THE PLACE OF CHILDREN'S LITERATURE": A LIMINAL SPACE BETWEEN PARTICIPATORY RESEARCH AND GOOD BOOKS**

**G. Brancaleoni<sup>1</sup>**

**<sup>1</sup>University of Bologna, Department of Science of Education Bologna**

This paper aims to present the project "The Place of Children's Literature" and its results, as one of the Strategic Departmental Development Projects (PSSD) of the Department of Science of Education, University of Bologna. This project, launched in the winter of 2021, had two main objectives: to study, design and realise a laboratory/consultation centre hosting a specialised library collection of Children's Literature (first of its kind in an academic context in Italy);

1. to connect the world of university research with the world of educational territorial services as well as the reading experiences of education professionals in their daily contact with children.

2. The first goal was achieved by the winter of 2022 when 'The Place' was opened: a refuge lived by books of Children's Literature, haunted by the spirits of the most illustrious authors and illustrators; a space dedicated to study, participatory research and training; a sort of liminal space, inside the Institution but symbolically open towards the outside and the elsewhere; limited by four walls but hosting books that open up towards further dimensions, epochs and versions of reality and unreality.

The second objective was translated into the realisation of both participatory research and training paths addressed to educators and teachers working in the educational services of the municipality of Bologna.

These paths - still in progress - have aimed to keep the circular dialectic between theories and practices alive; to put Children's Literature together with reading and storytelling practices at the centre of increasing dialogue.

## **OC056 \ CROSSING BORDERS: TRANSFORMATIVE APPROACHES TO COMMUNITY-BASED LITERACY**

**K. G. Short<sup>1</sup>, D. W. Cueto<sup>2</sup>, R. Cueto<sup>3</sup>**

**<sup>1</sup>University of Arizona/Worlds of Words Tucson, <sup>2</sup>University of Arizona Tucson , <sup>3</sup>Tucson Unified School District Tucson**

Our presentation centers on the Salas de Libros program in Tucson, Arizona, based on the Salas de Lectura reading promotion program from Mexico and how that program functions as a cultural bridge (McAdam, et al, 2020; Véliz, et. al, 2022). This community-based literacy program highlights reading as a source of pleasure, self-reflection, and critical awareness, a departure from conventional approaches to reading as a skill and on teaching skills to learn to read. Building on the success of Mexico's program, our transnational team has adapted the Salas de Lectura program to initiate Sala groups in diverse, underserved U.S. communities, meeting in community spaces, rather than official spaces (Moll, 2019). The session will delve into our transnational partnership with Sala leaders from Mexico and our workshops to develop mediators for groups and migrant shelters in Tucson.



We will then focus on a specific Sala where we are serving as mediators for Congolese refugee families of parents and children. We will highlight the program's unique aspects, including its commitment to freedom, equality, autonomy, and inclusion, and fostering an intergenerational environment (Venegas, 2014), and how those aspects play out in practical terms as we organize Sala meetings. We aim to showcase the transformative impact of Salas de Libros in broadening and engaging historically underserved readers in dialogue around issues that matter in their lives. By sharing our experiences, challenges, and successes, this presentation seeks to inspire participants to explore approaches prioritizing joy, self-discovery, and civic engagement.

## **OC057 \ WHEN LITERATURE TALKS ABOUT ITSELF. METAFICTIONAL ASPECTS IN CHILDREN'S LITERATURE**

**N. Fiorito<sup>1</sup>**

**<sup>1</sup>Università degli Studi Roma Tre Rome**

The book can be an engine of change for the individual and for society when it succeeds in triggering those questions that prompt reflection on reality and on oneself and a knowledge of the world that enables one to perceive its needs. There are a whole series of children's books that help to establish an early relationship with narrative, to develop metariflexive reasoning and thus accustom the child to approach the text not as an object distant from his or her own experience and interiority, but as a place in which to recognize questions, thoughts and issues that previously found no capacity for expression. Within the multiple strategies in which this encounter between book and child can become profound, my contribution aims at analyzing the function of metafictional aspects within children's literature. Metafiction is that particular procedure through which within the text the potential of words and narration are revealed by the narrator, through different procedures, in the lives of the characters and, therefore, also in the lives of those who read the story. The contribution aims to highlight, through the analysis of works of different types (picture books and novels), the educational potential of these procedures, acting through aesthetic rather than didactic means.

## **OC058 \ WORDLESS PICTUREBOOKS IN MULTILINGUAL CONTEXTS - THE EMPIRICAL RECEPTION STUDY IMAGO IN SOUTH TYROLIAN SCHOOLS**

**J. Hoffmann<sup>1</sup>, G. Mirandola<sup>1</sup>**

**<sup>1</sup>Free University of Bozen Bolzano**

Wordless picturebooks tell visual stories and can be perceived by children in all languages (Arizpe et al., 2015). They have great participation potentials in multilingual groups as they open up imaginative spaces for all children (Mirandola, 2022), offer occasions for storytelling, talking and writing and support children in the acquisition of language and literacy. One challenge is to reconstruct not only the landscape of action but also the landscape of consciousness. The qualitative-empirical research project "IMAGO. Picturebooks - multilingual, rhyming and wordless - in kindergartens and primary schools in South Tyrol" (Hoffmann, 2023) explores ethnographically the question of how different visual narratives



are perceived in multilingual educational contexts. The aim is to explore the conditions for linguistic, literary and aesthetic learning. The multilingual region South Tyrol in northern Italy is characterized by the official languages German, Italian and Ladin and migration languages.

One of the project's wordless picturebooks, "Fieldtrip to the Moon" by John Hare (2019), was chosen by teachers of a German- and an Italian-speaking primary school. In one, the focus was on language play as part of a grammar lesson by giving the moon dwellers an imaginary language, in the other one it was the experientiality of the story (Dehn et al., 2014) by focusing on the body language of the characters. The presentation will use selected key incidents (Kroon & Sturm, 2007) from both lessons to demonstrate the diversity of approaches to the visual story and their linguistic, literary and aesthetic learning potentials in dealing with multilingualism.

## **OC059 \ 33 YEARS OF EXPERIENCE WITH UNIVERSITY STUDENTS FROM THE PERSPECTIVE OF PROMOTING THE SDGS**

**S. Asaka<sup>1</sup>**

**<sup>1</sup>Nanzan University / JBBY Kitanagoyashi**

For 33 years, I have been teaching interactive classes with students using picture books from around the world with the goal of cross-cultural understanding in my university's general education classes. About 150 students attend each class. By reading picture books again, students realize that they grew up in a privileged environment and have talents, a fact which motivates them to contribute to society. In addition, by sharing the students' favorite books with the whole class, they have a sense of unity with the other Japanese students and foreign students.

University students are at a stage between adults and children, and after their academic studies at university, they will go out into the world and play an active role as adults. They are also the generation that will read books to their own children. Although there have been references by adult picture book researchers, librarians, and there exist books that change the world as described by elementary and middle school students, no previous studies have surveyed college students.

In this presentation, I will introduce the founding members and leaders of a student organization CLOVER (280 students and international students enrolled, established in August 2021). They created CLOVER to realize the 2030 Agenda (SDGs), and I will analyze it through interviews and questionnaires to find out "what kind of picture books have influenced them to join this SDG dissemination activity" and specifically "which books have a positive impact on children and thus improve society."



## **OC060 \ SORROWS OF KOREAN OVERSEAS ADOPTERS APPEARED IN YOUTH BOOKS - THEY RETURN**

**J. Lim<sup>1</sup>**

**<sup>1</sup>KBBY/ Seoul Digital university Seoul**

Korea sent over 170000 babies abroad for adoption during the 70 years from 1953 to 2023. They grew up with various difficulties such as racism, language problems, and loss of self-esteem. Koreans only occasionally heard the news of adoptees who visited Korea with hope for finding their birth parents.

Now, grown-up Korean adoptees are publishing their stories into books. And they are visiting Korea and shouting that their tragedies should not be repeated. I would present 3 books about the Belgian Korean adopter JUNG HENIN Jeon Jeong-sik's skin color = honey, COULURDE PEAU Palimpest (2016) of Swedish Korean adoptee designer Lisa Wool-Rim Sjöblom each detailed her autobiographical story, writing in graphic novel how "foreign adoption has affected a child's life." The books are read as a protest against the indifference of Koreans who took no responsibility for the human rights of children sent to foreign adoptions. It is also a record of how violent the diaspora was brought about by overseas adoption. I will introduce a young adult book titled <A secret note written on the airplane>written by Lim JeongJin with six short stories based on realstories. One of them, "Ear soup," was made into a short film, which can be seen on YouTube.

I listened their cries and made efforts to inform the facts of overseas adoptees by books .

## **OC061 \ SUMMER READING AND CREATIVITY PROGRAM OF THE NATIONAL LIBRARY OF GREECE: CHALLENGES AND OPPORTUNITIES**

**V. Nika<sup>1</sup>**

**<sup>1</sup>Department of Pedagogy and Primary Education, National and Kapodistrian University of Athens Athens, Greece**

The Summer Reading and Creativity Program is one of the most important actions of the National Library of Greece (NLG) in collaboration with the Network of Greek Libraries in the field of diffusion of reading and the growth of lifelong readers. It is aimed at children and teenagers and is offered during the summer holidays all over Greece by libraries that are members of the Network of Greek Libraries upon their request.

After the pandemic, since 2022, the Laboratory of Pedagogical Applications and Production of Educational Materials (LPAPEM) of the Department of Primary Education (DPE) of the National and Kapodistrian University of Athens (NKUA) has been involved in the design of the program, offering its expertise. Students of the Postgraduate Programme of Studies "Sciences of Education" of the same department also collaborate in the project.

We will present the philosophy of the program, the objectives and themes, the typology of the proposed activities, and the program's development and implementation as well as its results.

We will also analyze the challenges in designing reading activities and initiatives that involve a wide age range (0-15 years old), different geographical contexts (near or far from the



urban centres) and different types of libraries (small or large, public, or local). It will also examine the prospects of the project's contribution to a national strategy for reading and books in Greece and its possibilities in future.

## **OC062 \ THE MOBILE LIBRARY SERVICE IN GHANA AS AN INNOVATIVE APPROACH TO REACHING MARGINALIZED CHILDREN**

**H. Siaw<sup>1</sup>**

**<sup>1</sup>Ghana Library Authority Accra**

In many parts of Ghana, children from marginalized populations suffer from limited access to books due to factors such as remoteness, poverty, and inadequate infrastructure. Promoted by the Ghana Library Authority, the Mobile Library Service aims to bridge this gap by bringing books directly to children of these underserved communities. Equipped with a diverse collection of books, this mobile initiative travels to remote areas, encouraging a love for reading and providing educational resources where they are most needed.

The theme of the conference: "Join the Revolution: Giving Every Child Good Books" perfectly fits with the approach of the Mobile Library Service, which is having indeed a revolutionary impact. It is an approach that fosters literacy, enhances cognitive skills, and empowers young minds to dream big. Furthermore, this initiative ensures that no child is left behind, regardless of their socioeconomic background or geographical location.

The Mobile Library Service not only provides books, but also a platform for interactive learning experiences. It engages local communities through storytelling sessions, literacy workshops, and collaborative activities, creating an inclusive and vibrant atmosphere for children to explore the world of literature.

The presentation will delve into the strategies employed by the Mobile Library Service to maximize its impact on marginalized children. It will highlight success stories, share lessons learned, and emphasize the role that mobile libraries play in giving every child has the opportunity to access good books. By presenting this case study, we aim to inspire similar initiatives, promoting equality in education around the world.

## **OC063 \ FROM A CONCEPT TO REALITY: A PROJECT STARTED IN COVID PANDEMIC ERA AND CONTINUES**

**V. Phiri<sup>1</sup>**

**<sup>1</sup>IBBY Zimbabwe Section Harare**

IBBY Zimbabwe Section seeks to demonstrate that resilience during the COVID pandemic era resulted in unexpected creativity. Children had been badly affected by the effects of COVID such as deaths, sickness, lack of food, not going school and playing outside with other children.

The situation was dire. The children were depressed and in fear. The practical solution was to provide good content and quality reading and audio stories. The presentation will share how difficult it was to finance the project that would heal the children's state of minds. Hope and courage made the concept of the project a reality. Authors and other participants worked in isolation due to strict COVID protocols. Consultations and sharing of information



was through e-mails and telephone. The final product was eleven volumes of audio stories on CDs and seventy eight one page laminated stories published between lockdown relaxations in 2021 and 2022. A literary evaluation by editors took place before distribution of CDs and Printed stories to schools and libraries. The stories were free of charge. Children with no access to internet benefited the most. Positive impact assessment of the project will be shared in the presentation in order inspire other IBBY Sections. Virginia Phiri IBBY Zimbabwe Section 10 January 2024

## **OC064 \ APPROACHING CHALLENGING TOPICS THROUGH LITERATURE IN CYPRUS PUBLIC PRIMARY SCHOOLS**

**C. Demetriou<sup>1</sup>**

***<sup>1</sup>Cyprus Ministry of Education - Curriculum Development and Support (Children's Literature) - Teacher | Cyprus IBBY Board Member Nicosia***

In Cyprus, there is currently an effort to address challenging topics that are often excluded from school curricula. We find the banning of challenging books to assumedly “protect” young readers problematic, and value the work of numerous authors who address difficult topics such as domestic violence, bullying, loss, and grief. We agree with Hartsfield and Kimmel that “Supporting children’s intellectual freedom requires courage and commitment, yet it is one of the most important responsibilities of literacy educators” (2020, p.426). The proposed presentation focuses on the Cyprus public primary schools’ recent efforts for such challenging topics to be addressed in Life Education and Literature classes. Classic literary texts by authors such as Astrid Lindgren and Hans Christian Andersen, Greek and Cypriot folktales, as well as texts by contemporary Cypriot, Greek, and international authors, are included in the curriculum to provide “revolutionary” pedagogical approaches. The presentation is relevant to the 1st and 4th congress thematic sessions, as it aims to educate the agents of change (educators), providing examples of effective text selection and incorporation, as well as teacher training that empowers them to engage children in conversations about difficult and controversial topics through literature. Critical issues and challenges will be discussed, describing how teachers’ professional development and students’ critical and dialogic interactions are supported in order to overcome psychological, emotional, and cultural barriers. As Susan Fanetti explains, “We can make a space for healthy controversy in the classroom, despite the sometimes contentious relationship among ‘stakeholders’-students, teachers, administrators, parents, and community” (2012, p.6).



## **OC065 \ LITERACY AS A CATALYST FOR CHANGE: THE COLLABORATIVE EFFORTS OF THE BOOK INDUSTRY ASSOCIATION OF JAMAICA AND THE GRASSROOTS COMMUNITY FOUNDATION**

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*<sup>1</sup>Book Industry Association of Jamaica Kingston, Jamaica, <sup>2</sup>John Jay College of Criminal Justice Newark, New Jersey*

This presentation showcases the lessons learned from the partnership between the Book Industry Association of Jamaica (BIAJ) and the GrassROOTS Community Foundation (GCF) in enhancing literacy among Jamaican youth, a key to societal progress and empowerment. In 2019, the Jamaica Education Transformation Commission data showed that 1 in 3 Jamaican students failed to read, 56% to write, and 60% struggled with comprehension, highlighting the need for literacy initiatives. Saddened by these findings, the BIAJ and GCF responded by developing literacy care packages and distributing them to early childhood and primary school students across the island. Since then, the two organizations, one located in the US and the other in Jamaica, have mobilized resources by providing thousands of diverse books for home, public, and school libraries. We have focused significant attention on rural communities, where the COVID-19 pandemic has worsened resource shortages and educational disruption. Our efforts are organized around annual strategic outreach initiatives like Read Across Jamaica Day during Education Week. We underscore the importance of imagination in reading,

reframing literacy as a tool for play, dreaming, and personal development.

This presentation details these initiatives, our challenges, and our successes, illustrating the significant role of local and international partnerships in Jamaica's literacy landscape. Our literary partnership exemplifies how cross-national collaboration can address educational disparities, empowering literate young people.

The BIAJ and GCF partnership is a model of collective action in transforming Jamaica's educational and literary landscape, steering youth towards a future where literacy is a universal reality.

## **OC066 \ THE ALBUM BOOK: SYMBOLIC GEAR OF TEXT AND IMAGE FOR THE ELABORATION. AN APPROACH WILL BE OUTLINED TO THE POSSIBILITIES THAT CHILDREN'S AND YOUTH LITERATURE OFFERS FOR PERSONAL AND SOCIAL DEVELOPMENT DERIVED FROM THE EXPERIENCE THAT, IN PROJECTS TO PRO**

*M. B. Medina Simancas<sup>1</sup>*

*<sup>1</sup>Asociación Civil Banco del Libro Caracas, Venezuela*

An approach is proposed to the possibilities that children's and youth literature offers for personal and social development derived from the experience that, in projects to promote reading and research on children's and youth literature, the Banco del libro has been developing for some time. 63 years old. An experience that consolidates as a fundamental premise that the symbolic formulation of the two languages of the image and the text,



through literary reading,  
promote the internalization and metabolization of the reader with its environment. The verification of this concept is essential both for carrying out and for replicating the reading training work. A work in which the quality of the proposals and the distancing from any prescriptive aspect of the book aimed at children and young people is emphasized through an analysis based on the work carried out in promotional projects and on the reading responses that generate proposals such as, among others, that of the Bridging the Bridge with Reading Program.

## **OC067 \ NEW WORDS FOR THE WILD - A JOURNEY THROUGH LITERATURE AND POETRY WHERE THE LITERATURE NATURE TAKES CENTER STAGE. THROUGH FICTION AND THE LOGBOOK "SØVAND OG MOSEHULLER", GIVES CHILDREN NEW WORDS FOR THE WILD**

*D. Rugtved<sup>1</sup>, H. Laursen<sup>2</sup>*

*<sup>1</sup>Bornholm Libraries Rønne, <sup>2</sup>Libraries Copenhagen*

The artist and author Helle Laursen has, together with Kerteminde libraries and various schoolchildren, created a project that, through fiction, gives children new words for the wild. It inspires the search for knowledge, creates awareness and gives the children an emotional connection to nature. It also empowers children to discuss climate change and sustainability. New words for the wild gives children new insights in, as well as new awareness and new respect for the nature around them.

A benefit of the project is that it can be scaled accordingly, and used in any natural setting, such as forests, lakes, open land, sea and urban nature. The project opens childrens' minds and stimulates the joy of reading, with fictional texts and nature activities provided by the specially designed logbook by Helle Laursen "Søvand og mosehuller". The logbook provides a constant awareness about nature's importance, as it engages children in their classroom, when they are together with friends and family. The purpose of the logbook is that it is designed to inspire the children's imagination, creativity and the joy of reading. The libraries facilitates the process of funding and cooperation with the local primary schools, thereby reaching the children and their families. While the project has been running, the library has had a special focus on providing and presenting books about nature, biodiversity and climate change. The children are aged between 10 and 12 years old.



## **OC068 \ IFLA'S LIBRARIES FOR CHILDREN AND YOUNG ADULTS: CONNECTING, INFLUENCING, IMPACTING, AND CHANGING THE FIELD**

**M. Martens<sup>1</sup>, S. Evans<sup>2</sup>, A. Everall, OBE<sup>3</sup>, A. Lamberti<sup>4</sup>, T. Larssen Rogne<sup>5</sup>, L. T. Sunne<sup>6</sup>**

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The International Federation of Library Associations and Institutions has 44 Sections covering a range of interests, from Academic Libraries to Library History and Genealogy to Library Service to Multicultural Populations. The Section on Libraries for Children and Young Adults consists of 22 members from around the world. Together, our members work to address issues facing libraries and young people, from collections to programs to services. Our diverse global perspectives allow us to learn from the best practices worldwide. We address pressing issues that impact libraries worldwide and work to raise awareness and find solutions. For example, The World Through Picture Books programme (including an online catalog and a physical lending collection) gives children and those who work with them the power to embrace diversity, share cultures and languages and celebrate the richness of their countries through picture books. We also select nominees for the Astrid Lindgren Memorial Award, which "is given annually to a person or organisation for their outstanding contribution to children's and young adult literature" (ALMA, n.d.). Our SDG Bookclub highlights young adult novels in various languages that address issues related to the UN's 17 Sustainable Development Goals (The 17 Goals, n.d.). And we use our biannual newsletter (and special issues thereof) to address issues impacting the field, such as intellectual freedom, censorship, and book banning. Our MOU with IBBY brings synergy to all actors of change working to give every child good books.

## **OC069 \ MAKING UP STORIES : A CHILDHOOD THAT GRASPS WRITTEN WORD**

**M. Mora<sup>1</sup>, I. Burgos<sup>1</sup>**

**<sup>1</sup>Biblioteca El Manzano Lima, Perú**

The project Making up stories is born in a community library from the neighborhood of Rimac, in Lima, Peru, called Biblioteca El Manzano. Through this programme, we want children and teenagers to see writing as a way of telling their own stories. Being aware that written word is a method of showing intimacy along with all the desires and worries, the project has been divided in two phases.

The first one is the club of reading, in which all members share different books from children's literature and talk to each other according to Dime's approach in order to explore the meaning of the stories and recognize the structure of literary language. The second one is the workshop of creative writing in which the stories shown orally by the members become written texts. By doing so, we strengthen the bond reading-writing through acknowledge



and use of literary rhetoric. In written culture, they will find a practice of citizenship and a tool for inner dialogue as well.

This project has been launched in two neighborhoods of Lima (Rimac and San Juan de Lurigancho) and the final outcome has been the publishing of two books, *The secrets of Rimac* and *Voices of San Juan de Lurigancho*, written by girls, boys and teenagers from seven to fifteen years old. The main goal is to reach more children from vulnerable communities so they can find their own voice.

## **OC070 \ CHILDREN'S READERS' ADVISORY - BECAUSE EVERY CHILD DESERVES TO ENJOY READING**

**L. T. Sunne<sup>1</sup>**

***<sup>1</sup>Innlandet County Library Gjøvik, Norway***

Children's Readers' Advisory is a method that encourages librarians to help children to find the right book. Important principles in Children's Readers' Advisory are that every child, and also every child's reading experience is unique, but reading experiences can be systematized in appeal factors. The Readers' Advisory conversation identifies appeal factors and is the basis for suggesting readalikes.

Children's Readers' Advisory is closely connected to USD goal number four: to "ensure inclusive and equitable quality education and promote lifelong learning opportunities". We want every child to enjoy reading and develop good reading skills, because reading is the gate to education and learning - and social equality. So our team of librarians from all over Norway wrote a handbook in Children's Readers' Advisory, published in November 2022.

A central issue in Children's Readers' Advisory is to identify what in the book that appeals to the reader. We have systematized this to appeal factors. Other topics in the hand book are Children's Readers' conversation, reference tools, how to know your library collection better, how to write book descriptions, indirect conversation with the reader and finally, but not least, school libraries.

The core of the method is to take every child and their preferences seriously and suggest readalikes. These suggestions can also be used to suggest readalikes for bigger groups. The appeal factors can also be found in films, series and computer games, and thus forms a bridge from other media types to the book. I will of course show examples of this.

## **OC071 \ BACK TO OWN WRITING: EMPOWERING FUTURE EDUCATORS' ATTITUDES TOWARDS CREATIVE WRITING IN PRIMARY AND SECONDARY EDUCATION**

**T. Parizkova<sup>1</sup>**

***<sup>1</sup>Palacky University, Pedagogical Faculty, Department of Czech language and Literature Olomouc***

Efforts to incorporate creative writing into primary school curricula often face a significant challenge: teachers' lack of confidence in their writing skills. This issue arises from the belief that effective writing instruction necessitates personal literary writing experience,



which many teachers do not possess. Consequently, preconceived negative perceptions about their writing abilities, formed during their own educational experiences, impede their enthusiasm for teaching composition. A pivotal study in 2010 by Denise N. Morgan at Kent State University, USA, titled 'Preservice Teachers as Writers,' revealed that a semester-long writing course could significantly boost future teachers' confidence in both their writing and teaching abilities. Following Morgan's research model, the Faculty of Education at Palacky University in Olomouc is conducting a modified study with 60 future teachers (n=60), focusing on the act of writing and its impact on their self-perception as writers and educators. This qualitative study, undertaken in a creative writing course and employing methods such as diaries, interviews, and questionnaires, aims to transform established attitudes. For the purposes of our study, we worked on texts intentionally designed for young readers. As a result, these texts can be directly incorporated into their future lessons, allowing the future teachers to show their students concrete examples of their own writing process. This unique research intends to demonstrate that engagement with creative writing profoundly influences future pedagogical approaches, potentially improving the quality of writing instruction in schools. The findings are also expected to contribute to proposals for enhancing the training framework for future educators in this field, thereby strengthening their confidence in their own writing abilities. The conference paper will present these findings.

## **OC072 \ AUSTRALIA READS: BUILDING A READING NATION**

**A. Burkey<sup>1</sup>, P. Di Biase-Dyson<sup>2</sup>**

**<sup>1</sup>Australia Reads Melbourne, <sup>2</sup>Australian Publishers Association Sydney**

Despite its ability to enhance health, knowledge, and wellbeing, support for embedding reading in our daily lives is often overlooked.

In Australia, national literacy and reading rates are declining, with 44% of Australians having low or very low literacy. The number of young adults choosing to read just a single book a year has declined by 7%, from 79% to 72%, with older age groups also reading less.

It's time for urgent action.

Australia Reads is a national agency seeking to reverse these statistics, and build a nation of readers. A coalition of different actors of change, Australia Reads brings together authors, librarians, schools, booksellers and publishers to use research to work together to increase rates of reading for pleasure across Australia.

Initiatives include: Reading Research Review - collating international research on the benefits of reading, from over 130 global research studies. Used to promote the benefits of reading in a national marketing campaign.

VOLUME National Reading Symposium - exploring effective approaches and best practice in encouraging reading, with professional development insights into advocacy from behavioural change specialists. Australian Reading Hour - a national day to celebrate reading, with over 300 events, over 400 author Ambassadors, and partnerships with iconic organisations like Sydney Opera House.

Australia Reads is led by the Australian Publishers Association, Australian Libraries and



Information Association, Australian Society of Authors and BookPeople (formerly the Booksellers Association) - and is an example of the national power and reach that a common voice and joint campaigns can achieve. [www.AustraliaReads.org.au](http://www.AustraliaReads.org.au)

## **OC073 \ CURATED CHILDREN'S BOOKS EXHIBITIONS FOR AUDIENCE DEVELOPMENT**

**M. Bunanta<sup>1</sup>, E. Nazir<sup>1</sup>, M. C. Winardi<sup>2</sup>, A. Ariawan<sup>1</sup>**

**<sup>1</sup>Indonesian Section of IBBY (INABBY) Jakarta, <sup>2</sup>Indonesian Section of IBBY (INABBY) Milton Keynes**

This presentation will put the spotlight on the initiatives undertaken by the Society for the Advancement of Children's Literature (SACL). The term "Curated Children's Books Exhibitions" distinguishes itself from a conventional Book Fair, which typically organized by Publishers Associations with a primary focus on book sales and copyrights. These exhibitions have unique characteristics: explicit and well-defined purposes, a rigorous selection process involving a team of experts, and complemented by seminars and workshops. Moreover, these exhibitions aim to cater to diverse audiences, including researchers, educators, students, publishers, authors, illustrators, editors, librarians, parents, and even children. Involving press professionals is crucial to spread and promote the ideas of the exhibitions nationwide. Despite being organized on a smaller scale compared to book fairs, these exhibitions yield more positive outcomes and, most importantly, function as catalysts for transformative change.

Numerous examples underscore the impact of these initiatives. The exhibition of Indonesian children's books from the past has led to an increase in the number of studies in history and existence of book publishing. Notably, a significant number of visitors were drawn to a major bookstore chain that exhibited cloth books crafted by SACL members across its five stores. An exhibition featuring traditional Indonesian toys motivated a PhD student to initiate research, resulting in the collection of data on 2600 traditional toys and games, along with their associated traditions.

The presentation will feature images and explanations of past exhibitions while also outlining forthcoming plans.

Keywords: Curated Children's Books Exhibitions, Audience Development, Actor of Change.

## **OC074 \ CHALLENGING AND EXPANDING THE BOUNDARIES OF CHILDREN'S LITERATURE: THE MUSEUM OF CHILDREN'S BOOKS**

**M. Niewieczera<sup>1</sup>, A. Mik<sup>1</sup>**

**<sup>1</sup>The Museum of Children's Books / University of Warsaw Warsaw**

The Museum of Children's Books, a notable section of the Warsaw Public Library - Central Library of Mazovia Province, features a collection encompassing a wide range of genres, languages, and cultures. This demonstrates our dedication to providing young readers with a diverse and comprehensive literary experience. Established in 1938 by visionary librarian Maria Gutry, the Museum is the only public institution of its kind in Poland. In our



presentation, we will focus on the Museum's history and its contemporary vital role it plays in the Polish literary community, making it a cornerstone of children's literature in Poland. The discussion will cover how the section operates, emphasizing its publications, conferences, exhibitions, and cultural events. We will showcase the Museum's rare and valuable items that underscore our commitment to nurturing and sharing children's literature. This will highlight the Museum's role in integrating the Polish community of researchers, educators, literary enthusiasts. Aligned with the Congress's theme, our presentation will also focus on the research and educational initiatives spearheaded by the institution, including the Museum's Treasures List competition.

In recent years, our team has chosen to feature revolutionary and progressive books in our research and on the above-mentioned list, including pro-environmental, pro-refugee, multicultural, as well as LGBTQIA+ literature for children and young adults as a direct response to the prevailing anti-scientific, trans-/homophobic, and xenophobic stances of the former Polish authorities. Through these efforts, we strive to be an actor of change in the Polish literary field, challenging and expanding the boundaries of children's literature.

## **OC075 \ REPRESENTATIONS OF ACTIONS OF CHANGE IN PORTUGUESE PICTUREBOOKS**

**I. Costa<sup>1</sup>**

**<sup>1</sup>University of Aveiro Aveiro**

This paper aims at analysing three contemporary Portuguese picturebooks: *Siga a seta!* (2010) [Follow the arrow!]; *Daqui ninguém passa!* (2014) [Don't cross the line!]; and *Com 3 novelas* (2015) [Three Balls of Wool (Can Change the World)], which have in common the portrayal of a "Revolution". The three picturebooks were recognized for their ability to drive change and influence society by internationally renowned organizations, being either recommended by Amnesty International or granted the Gustav Heinemann Peace Prize. Employing a close reading methodology, this paper aims at answering questions such as: Who sets the revolution in motion and how? What is the role of adults and children, and are they in the same or opposite sides? Is the endeavour individual or collective? In the end, did the revolution succeed? What were the social or political changes and were they permanent? In these literary representations, findings suggest that revolutions are not always planned; that children enact the first public movement of change – even in situations in which they weren't the brains behind the revolutionary idea –; and happy endings are not guaranteed, although signs of hope can be found.

Drawing on previous studies on the materiality and the verbo-visual grammar of picturebooks, and considering the high aesthetic and literary quality of the corpus, this study reflects on the primary artistic strategies used to convey meaning, including the narrative role of the material features of the picturebooks.



## **OC077 \ GOOD MEN IN GOOD PICTURE BOOKS. CHALLENGING MALE STEREOTYPES OF THE SOCIAL CONSTRUCTION OF GENDER**

**R. Cristóbal-Hornillos<sup>1</sup>, J. A. Escrig-Aparicio<sup>1</sup>**

**<sup>1</sup>University of Zaragoza. Zaragoza**

This article analyzes some good books featuring male protagonists that we could categorize as good men (those who try to conduct their lives with just and altruistic values), present in literature from the Greek kalokagathós to Russian lishni chelovek, in certain respects. This approach highlights the scarce presence of this character in children's picture books, despite its prevalence in contemporary adult literature (Beltrán, 2017), researching how it contributes to perpetuate a social construction of gender. Marcellin Caillou, by Sempè (1969); Willy, el tímido, by Browne (1991); The Walking Man, by Taniguchi (1992); Il signor nessuno, by Concejo (2007); My Henry, by Kerr (2011); Domingo, by Tolentino, (2019); Father's big hands, by Choi (2020); or Astro, by Marsol (2023) are good books for their artistic workmanship, in architecture, surface and way of looking, but above all for their aesthetic value, which transcends the present. Its insecure, serene and compassionate protagonists challenge the masculine stereotypes represented in today's Western society from most cultural artifacts. This study avoids the debate on the representativeness that usually entails the mimetic analysis of works, to assume the relevance that children's literature has in the consolidation of social models due to its aetionormativity (Nikolajeva, 2010, Beauvais, 2015, García, 2021).

Furthermore, we relate our findings with other evidence obtained in other disciplines, such as politics, economics or marketing, about the vulnerability of human biases, especially regarding childhood (Kahneman, 2021), in a hyperconnected, consumerist and participatory society where the borders between creation, dissemination and reception are blurred.

## **OC078 \ RESPECTING CHILDREN'S NAMES AND CULTURAL ROOTS: A CRITICAL CONTENT ANALYSIS OF MULTICULTURAL NAMING PICTUREBOOKS**

**S. Brown<sup>1</sup>, Y. Wang<sup>2</sup>**

**<sup>1</sup>Georgia Southern University Statesboro, <sup>2</sup>University of South Carolina Columbia**

The roots of culture influence our beliefs, how we think about things, how we communicate, and ultimately, how we teach and learn. As diverse young students enter school, they are subjected to mainstream cultural and language ideologies. Students' cultural identities are embraced or disregarded depending upon interactions with others.

Literacy learning opportunities can start with students' names to bridges languages and cultures (Thomas & Sanjose, 2022). Picturebooks are tools for positioning students in particular ways that can help teachers correctly pronounce student names (Keller & Franzak, 2015) and open spaces for children's thoughts about themselves and their names (Sembiente et al., 2017).

This research focuses on picturebooks related to names and naming practices that can be used to foster respect and acceptance for others. A critical content analysis was applied to



select picturebooks to determine which naming books were culturally authentic and anti-stereotypical in supporting children's names, cultures, and identities (Banks & Banks, 2019). The goal is to use these books to dismantle stereotypes and avoid destructive naming practices at schools that negatively position marginalized students (Souto-Manning, 2011). The analyzed picturebooks include authors and illustrators from various cultures and language groups, including indigenous people. The analysis focused on cultural authenticity and accuracy, identity development, stereotypes, and acceptance of differences. This presentation adds to the field by exploring books that are not award winners or are unknown to many educators. Implications will include strategies coupled with the books for helping diverse young children understand their names and cultural heritages.

## **OC079 \ #IOLEGGOPERCHÉ, THE AIE READING PROMOTION CAMPAIGN. A NEW WAY BASED ON CO-DESIGN FOR THE CREATION AND STRENGTHENING OF SCHOOL LIBRARIES**

**R. Gorgani<sup>1</sup>**

**<sup>1</sup>AIE-Associazione Italiana Editori Milan**

#ioleggoperché is a social campaign that helps school libraries grow. It aims to train new readers, consolidating the habit of books and reading in children's everyday life, thus reducing social inequalities and combating educational poverty: in eight years it has brought over 3 million new books to Italian schools (nurseries, kindergartens, primary, secondary and high schools).

The project has been organized since 2016 by Italian Publishers Association ([www.aie.it](http://www.aie.it)). It is the result of teamwork, thanks to the support of Ministry of Culture through the Center for Books and Reading, the collaboration of the Ministry of Education, the Department for information and publishing of the Presidency of the Council of Ministers and the entire book world (Italian Library Association, Italian Booksellers Association, Italian Booksellers and Stationers Union), and the support of Fondazione Cariplo, Presidency of the Council of Ministers and SIAE - Italian Society of Authors and Publishers.

During ten days of campaign, #ioleggoperché asks everybody to enter one of the joining bookshops and buy and donate a book to a school library. The 2023 edition involved 25.394 schools, 330 nurseries and 3.609 bookstores and brought 582.749 books to Italian schools (482.749 were donated by Italian people, plus another 100.000 volumes by publishers).

Throughout Italy, thanks to #ioleggoperché, more than 3.9 million children and young people, from nursery to high school, were involved in the 2023 edition working on books and reading. [www.ioleggoperche.it](http://www.ioleggoperche.it)



## **OC080 \ A YOUNG PUBLISHING INDUSTRY: AGENTS MEDIATING BETWEEN CREATIVITY AND MARKET**

**A. Sandron<sup>1</sup>**

**<sup>1</sup>Università di Udine Trieste**

In 2022, the children and youth publishing sector was reaffirmed as a primary market for the Italian publishing industry: the Italian Publishers Association recorded a growth of +13.8% over the past four years. Italy currently boasts 190 publishing houses dedicated to children's literature, and there is no shortage of writers: however, the current publishing output often appears to be homogenized by the need to keep pace with fashionable topics, resulting in narratives crafted "ad hoc". Amid these trends, there are still publishing entities that do not give in to profitable motives but respect both young and adult audiences. Some readers may decide to rely on the notoriety of a series or author, though a guide providing the tools to select the right reading material is needed. But who assists publishers in navigating this landscape? The market's shift toward industrialization has expanded the offer of titles, thus complicating the selection process. Economists see this asymmetry within the sector as of the reasons for the literary agent's role. The agent's role has two aspects: economic and cultural. The economic perspective emerges more in the selection of authors for adult literature, whereas the cultural facet distinguishes the children's world, with agencies overseeing every aspect of the book product. From this sector's peculiarity stems the transformation of literary agencies for children's content into creative agencies, which go beyond author representation to collaborate with publishers in crafting their editorial offerings.

## **OC081 \ WHEN INTERNATIONAL AID FAILS: HOW PUBLISHERS CAN HELP IMPROVE BOOKS FOR THE WORLD'S MOST UNDERSERVED CHILDREN**

**A. Niehaus Berger<sup>1</sup>**

**<sup>1</sup>Consultant, World Bank Read@Home Basel, Switzerland**

Many children's publishing professionals are unfamiliar with the international development sector. Similarly, many development organizations charged with publishing have little knowledge of best practices in children's books. The gap between these actors helps no one, least of all the world's most underserved children.

In this presentation, the speaker will leverage two decades of experience in both international aid and traditional children's publishing to reveal the background of this solvable problem—and offer solutions to change it.

Over the past ten years, a surge in early literacy funding allowed development organizations to publish millions of books, many of which are the only books in minority languages. However, the majority of files needed to reprint these books were not archived. This is a heartbreaking loss, representing hundreds of millions of dollars and tens of thousands of human hours. Had publishers worked alongside development professionals, critical archiving processes could have been shared. As well, best practices in writing, illustrating, and designing could have improved the books themselves.

To bring this story to life, the presentation will feature book titles and projects from USAID,



World Bank, and multi-agency endeavors, as well as several digital libraries that receive large amounts of donor funding. It will share challenges inherent to creating quality books in contexts with very little exposure to children's literature. Finally, it will offer informed ideas for collaboration between aid and children's book professionals—towards a future in which Lepman's ideal of good books for every child can be realized.

## **OC082 \ MUSIKÉ: MUSIC AND POETRY FOR A BETTER LIFE**

**M. Munizaga<sup>1</sup>, M. Lutzky<sup>1</sup>**

**<sup>1</sup>Universidad Austral de Chile / IBBY Chile Valdivia**

In this paper we propose to analyze the poetic and musical language present in nature, and represented in the books "Ten birds in my window" and "Trinares", both written by Felipe Munita, a prominent Chilean poet who develops his work for children and young people. With this, we seek to generate new approaches to our environment, through poetry, linking birds -music- and words as three ways deeply intertwined in the desire to communicate, interpret and poetize our environment, thus strengthening the link with the territory we inhabit and making it another protagonist of the literary work.

The ancient Greeks used a single term for music and language: musiké. We will focus on this concept to analyze Munita's work; the impact of the territory on his musiké, focusing on the reading experience linked to the observation of nature, specifically, the singing of birds. The poem is the meaning transferred to emotion, the original metaphor with which children try to understand what lives around them. They investigate it scientifically through the body and the word. In the presentation, we will delve into these concepts present in Munita's poetry that challenges us as part of a sonorous, poetic, living and own territory, to live better, in harmony with our ecosystem.

## **OC083 \ ACHIEVING SELF-CREATION: THE ROLE AND VALUE OF THE WRITTEN WORD IN DAVID ALMOND'S OEUVRE**

**E. Guerzoni<sup>1</sup>**

**<sup>1</sup>Department of Education Studies, University of Bologna Bologna**

In his 2010 Hans Christian Andersen Award acceptance speech, British author David Almond affirmed that "[e]very word written, every sentence, every story [...] is an act of optimism and hope, a stay against the forces of destruction" (Almond, 2010). In Almond's poetic, writing words to form a story is a compelling need that we all feel at some point, when we want to know who we are and where we come from (Colliva et al., 2022; Negri, in press). This is particularly evident in Michael L. Printz Award winning book *Kit's Wilderness* (1999), a novel of self-discovery in which the written word becomes a driving force for change in the lives of the two main adolescent characters, namely an essential tool for understanding themselves, the world, and life itself, including the reality of death (Latham, 2006). This contribution will investigate the role the written word plays in the construction of the adolescent characters' identities in *Kit's Wilderness*, also in comparison with Almond's *The Savage* (2008) and *The True Tale of the Monster Billy Dean* (2011), where the written word likewise plays a central



role in the process of self-creation. Using the lens of cognitive narratology integrated with the material engagement theory (Herman, 2013; Silva, 2023), the contribution will discuss how the written word shapes cultural artefacts – stories and books – which, in turn, shape the fictional adolescents as well as young readers, helping them rediscover their roots and make sense of life (and death), thereby recovering what has been lost.

## **OC084 \ THE CHILD READER AND CONTEMPORARY INDIAN CHILDREN'S READING IN ARUNDHATI VENKATESH'S BOOKASURA**

**A. Gopal<sup>1</sup>**

**<sup>1</sup>Centre for English Studies, Jawaharlal Nehru University New Delhi**

Representations of the child reader in works of fiction in Indian Children's Literature in English have grown in the two decades of the new millennium. Arundhati Venkatesh's *Bookasura* (2014) is one such work, where the protagonist Bala encounters the monster 'Bookasura' after hearing the tale of 'Bakasura' from the Mahabharata. As Bookasura begins to eat Bala's books one by one, Bala devises a way to defeat him, seeking inspiration the books that he has read. This paper aims to study the intertextual references in the book as well as Bala's attitudes towards reading to show how portraying a child reader allows Venkatesh to both, construct a tapestry of contemporary Indian children's reading in English, and to potentially draw young readers further into the world of books.

Research work on the portrayal of readers within children's books has argued that such books not only offer a way for understanding authorial assumptions about children's reading (Nelson) but may also prompt critical reading (Sanders) and contribute to readers' agency (Gruner).

Through my paper, I aim to build on this work in the context of contemporary Indian children's literature, the historical origins of which can be located in oral storytelling traditions and mythological stories, the colonial history of English education in India, and post-Independence nationalist ideals (Superle). Keeping this in mind, the paper will argue that Venkatesh presents contemporary Indian children's reading as involving oral storytelling, western children's classics, as well as contemporary Indian children's books, while constructing an attentive and imaginative child reader.

## **OC085 \ DIMENSIONS OF QUALITY IN DIGITAL BOOKS AND LITERATURE FOR CHILDREN**

**A. Frederico<sup>1</sup>, G. Lima de Moraes<sup>2</sup>**

**<sup>1</sup>University of São Paulo São Paulo, <sup>2</sup>Federal university of Bahia Salvador**

The notion of a book today goes beyond the materiality of the codex as books have found in the digital realm multiple forms of manifestation. Digital literature offers children new possibilities for reading and imagination that complement those offered by the print book. It can expand children's aesthetic, artistic and literary experiences in new ways which are aligned with their experiences as individuals growing up in the digital era (Frederico &



Cardoso, 2024; Manresa & Real, 2015), contributing to their digital literacy (Unsworth, 2005) and multiliteracy (New London Group, 1996) development. As in any other realm of culture, not all digital literature can be considered "good". Quality, however, is multidimensional, and often involves not only aspects of the literary work itself, but also of its system of circulation, commercialization, and reception. As an emergent form of literature, still unknown by many parents and educators, reading mediators often are challenged by the novel poetics of these works and struggle to analyse these reading experiences. Our research project investigated the multiple aspects of digital literature for children to create a set of criteria (Frederico & Moraes, 2022) to be considered by teachers, librarians, parents and others mediating children's access to literature and reading. This presentation we will discuss the concept of quality in digital books and literature for children considering three key dimensions: the quality of the aesthetic experience; the quality of access and the system of circulation and mediation of these works; and the quality of execution of these artefacts.

## **OC086 \ PLAYING CARDS: FORGOTTEN FORMAT OF A BOOK?**

**N. Bengtsson<sup>1</sup>**

**<sup>1</sup>non-fiction author Helsinki**

One way to evoke interest in good books and literature lies in playing cards.

The union of playing cards and literature was established in India in the 15th and 16th century by cards connected to Mahabharata. The common history of children's literature and playing cards is nearly as old. In Europe the first pack of cards used as children's literature was created in 1507. Their inventor was accused of witchcraft because pupils started to learn all of a sudden due to these informative and revolutionary playing cards.

First I will speak about the history of children's literature, playing cards and culture connected to them. Japanese poems were printed on playing cards already at the end of the 16th century and this kind of cards are still popular in Japan. There are even official competitions for them.

Playing cards can be literature, they can function like literature and they can promote literature.

I will discuss both about fiction and non-fiction in playing cards.

However, there are many cards that are not counted as books even though they are books: just think about playing cards teaching alphabets or writing characters. When you read about the history of ABC books, there are usually no mentions about playing cards.

Alphabet cards belong to the tradition of non-fiction but of course they can include fictional rhymes. ABC cards can be also bilingual.

I will use and show examples from Austria, Bangladesh, China, Czech Republik, Denmark, Estonia, Finland, Holland, Japan, Sweden, Russia, UK and USA.



## **OC087 \ MUSEUMS AS ACTORS OF CHANGE IN PROMOTING GOOD BOOKS**

**M. Teggi<sup>1</sup>**

**<sup>1</sup>University of Modena and Reggio Emilia Reggio Emilia**

This contribution explores the evolving role of museums as dynamic catalysts for change in promoting quality children's literature, emphasizing their shift from static repositories to vibrant educational hubs. Following Claire Bishop's perspective, museum is «an active agent, lowered into history, posing questions and expressing creative dissent».

The August 2022 ICOM assembly in Prague marked a paradigm shift, redefining the museum's function from a mere preserver to a primary educational institution. In recent years, children's literature, especially picturebooks, has emerged as a crucial bridge between museums and younger audiences. Several Italian museums have developed educational experiences and specialized libraries dedicated to children's books, such as Lo Scaffale d'arte at Palexpo, Libroteca at MUST, Didart at the Civic Museum of Reggio Emilia, and the project Camera con Vista at the Pinacoteca di Brera. Perry Nodelman likens museums to extensions of the art world, making art experiences akin to enjoying picturebooks. Studies by Betül Gaye Dinç and Ilgim Veryeri Alaca underscore the importance of nonfiction picturebooks in enhancing children's

engagement with art, providing personalized and accessible narratives. Extending the use of picturebooks in museum education, Elizabeth Yohlin asserts that they create a symbolic yet harmless space, making art more approachable for children.

This contribution aims to illustrate, based on experiences observed and experimented in museums, how the tactile, literary, and aesthetic nature of picturebooks facilitates meaningful interactions. This transformation positions museum spaces as platforms inviting children to experience them in abstract, physical, and social dimensions, further solidifying their role as daily learning environments.

## **OC088 \ LIBRARIANS IN SYNERGY TO CROSS THE DISEASE: STRATEGIES TO SUPPORT RELATIONSHIPS BETWEEN CHILDREN AND ADULTS**

**C. Cipolat Mis<sup>1</sup>, V. Urban<sup>2</sup>, I. Truccolo<sup>3</sup>, N. Michilin<sup>1</sup>**

**<sup>1</sup>Centro di Riferimento Oncologico CRO Aviano (IRCCS) Aviano, <sup>2</sup>Biblioteca Civica di Aviano Aviano, <sup>3</sup>ANGOLO odv Aviano**

The Patient Library of the CRO – National Cancer Institute in Aviano is a pioneer in the field of patient information, created to give concrete expression to the right of access to information and humanization of care. For 25 years it has worked in close alliance with the Public Library of Aviano to share paths dedicated to the entire community.

In the 2022-2023 biennium, together with a volunteer association, the two libraries have designed an important project dedicated to families facing the disease to help them communicate with children and teens. In addition to workshops with experts and training for teachers and educators, the publication Crossing the Shadow: Talking to Children and Teens about Adult Illness was produced: a bibliographical guide related to the themes of



death, illness, but more generally, life, which is intended to be a supportive tool for adults. When a disease such as cancer appears in the life of a person and those close to him or her, words play a primary role: one of the most delicate aspects of the treatment journey is communicating the diagnosis to family members, especially to children. More than a quarter of cancer patients have children who are younger at the time of diagnosis, and it is a common tendency not to inform them about their disease. Failure to involve children can have profoundly negative repercussions, which this project seeks to address. Libraries concretely become places of care for relationships between people.

## **OC089 \ PARENTS BOOK-READING TO PRETERM BORN INFANTS IN THE NICU: AN ITALIAN EXPERIENCE**

**C. Peila<sup>1</sup>, P. Strola<sup>1</sup>, N. Perotto<sup>2</sup>, E. Lippolis<sup>3</sup>, V. Balbinot<sup>4</sup>**

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Preterm birth (gestational age <37 weeks) has a 7-10% global incidence. Prematurity constitutes an important risk factor, including atypical behavioural and language neurodevelopment, and deficit of attention. Adverse neurodevelopmental outcomes are partially attributable to stress conditions experienced by vulnerable newborns in Neonatal Intensive Care Units (NICU).

It is well known that Infant and Family-Centered Individualized Developmental Care (FIDC) is a fundamental care practice to reduce stress conditions and promote early relationship, aimed at neuroprotection and development support of preterm infants admitted to NICU. Related to the safe "Early Vocal Contact" FIDC practice, evidence demonstrates the benefit of parental reading in NICU, both short-term (sleep neuroprotection, greater autonomic stability, a reduction in stress signs and an increase in behavioural signs of neonatal stability and self-regulation, reduced separation, improved relationship) and long-term, reducing language delay risks.

Guidelines to promote FIDC practice among parents of premature newborns in NICUs through the involvement of health professionals, training modules and a specific guide with recommended children books by a reading promotion specialist were developed in 2021 within the Italian multicentre and multiprofessional project "La cura della lettura" financed by Cepell - the Centre for Book and Reading of the Italian Ministry of Culture, receiving a special mention at 2022 Turin Bookfair "Nati per Leggere" prize. Reported follow-up includes involvement of local libraries, collaboration with senior parent associations in Turin, inclusion of dedicated seminars in Turin NICU and Emergency nursing master programmes at Trieste University. Further studies with major cohorts and evaluating neurodevelopmental follow-up are indicated.



## **OC090 \ HEALING POWER OF LITERATURE: ENCOURAGING TEENAGER BOYS OF JUVENILE DETENTION CENTER TO READING AND WRITING**

**T. Kozikoglu<sup>1</sup>, N. Unver<sup>1</sup>**

**<sup>1</sup>People's Health and Education Foundation Istanbul**

The Juvenile Detention Center of Istanbul is an institution that is designed to accommodate male juvenile delinquents whose ages are between thirteen to eighteen. The authors (a children's book author and a children's book editor) collaborated with the center's education department to design a program that aims to use the healing power of literature. The program targeted to enhance these teenagers' emotional well-being by improving their relationship with books, reading and creative writing. Twenty-five randomly chosen boys attended regularly to the eighteen-week long program, which was composed of three sections. During the first section, eight different authors were invited for eight consecutive weeks. Each week, an author met with the boys for an hourlong discussion session. They conversed on the author's books, reading habits, and choosing writing as an occupation. The second section of the project was conducted by a literature teacher. During the ninety minutes long sessions, which lasted for six weeks, the teacher started by reading a book to the boys and then moderated an open discussion through guiding questions. The third section of the project was designed as a creative writing workshop, which was composed of two hours long sessions. A picture book author, who is also a creative writing teacher, met with the boys for four weeks and taught them the basic techniques for writing short stories and poems. After the sessions were finalized, donations from more than twenty publishing houses were collected to create a library composed of young-adult literature books.

## **OC091 \ READING PROJECTS FOR CHILDREN WITH DISABILITIES. HOW IT WORKS IN RUSSIAN LIBRARIES**

**A. Moiseyeva<sup>1</sup>, M. Vedenyapina<sup>1</sup>**

**<sup>1</sup>Russian State Children's Library; IBBY Russia c/o Raising Readers Association Moscow**

Inclusive work with different categories of children and especially those with disabilities is one of the main priorities of RBBY and Russian library system. Here are some of the most important projects in the field.

All-Russian Inclusive Festival #PeopleAsPeople within the World Autism Awareness Day.

The goal of the event is to raise awareness about autism, support and include people with autism spectrum disorder and their families into the social environment.

All-Russian Festival of Creativity for Children and Youth with Disabilities "GeFest" within the International Day of Persons with Disabilities. The festival is aimed at the social adaptation of the special children and youth.

Projects "Mastery of Sign Storytelling" and "How to Become a Tour Guide" for deaf and hard of hearing children and CODA (Children of Deaf Adults). The projects are aimed at introducing children and their parents with hearing impairment to reading. The training program was developed and conducted by specialists located within the sociocultural community of the deaf and was conducted in Russian Language with simultaneous



translation into spoken Russian.

Project "Books aLOUD" for children of 2-8 years old with hearing loss and cochlear implants. A series of classes for children with various hearing impairments, with teacher reading fairy tales to the children.

Theatre and musical production "The Russian Empress". It is the result of RBBY cooperation with the State Tretyakov Gallery. The roles in this performance were played by actors with mental disabilities, participants of the Tretyakov Gallery art project "Better Together".

## **OC092 \ LET YOUR VOICE BE A BOOK: BOOK RECORDING PROJECT FOR VISUALLY IMPAIRED CHILDREN IN TURKEY**

**T. Kozikoglu<sup>1</sup>, S. Mavioglu<sup>1</sup>, I. M. Kozikoglu<sup>1</sup>, K. Yucel<sup>1</sup>**

**<sup>1</sup>Enka Schools Istanbul, Turkey**

Istanbul Municipal Audio Library was established in 2007 to cater the needs of the visually impaired community in Turkey. With the sound-insulated professional cabins for volunteers to record audio books, the library's archives reached a number of 5,000 books within 10 years. However only 150 of them were children's books when a group of high school students and teachers decided to initiate "Let Your Voice Be A Book" project within their school. They realized that the school has a large volunteer potential of students, parents and teachers who would be willing to read and record children's books. However Istanbul is a large metropolitan with a serious traffic problem, causing a discouragement for volunteers to travel for recording. So the students decided to build their own cabin located in their school that would act as a branch for the Municipal Library. This sustainable initiative proved to be successful by adding more than 150 recorded children's books to the archives in less than a year. Recording for the visually impaired motivated even the reluctant readers, causing a win-win situation both for the visually impaired kids as well as those students that are recording for them. The project gained attention from the children's literature community and many authors, illustrators and editors started recording their own books in this cabin, allowing visually impaired children to listen to the books from the authors' own voice.

## **OC093 \ THE RICHES OF TACTILE ILLUSTRATED BOOKS FOR ALL CHILDREN**

**Célia Maçon<sup>1</sup>, S. Blain<sup>1</sup>**

**<sup>1</sup>les Doigts Qui Rêvent Talant**

Les Doigts Qui Rêvent (LDQR) is a not-for-profit publishing company founded in 1994 to meet the needs of visually impaired, blind and partially sighted children in terms of access to books and reading, and thus to redress the imbalance in equal opportunities between sighted and nonsighted children. LDQR innovates by designing and producing tactile books with text that can be read in Braille and large print, and tactile illustrations made from a variety of materials and devices that can be manipulated, an essential tool to help visually impaired children develop an awareness of the written word, learn to read



and be included in their families and society. To enable blind children to access a book with maximum autonomy and minimum cognitive fatigue, tactile illustrations need to be adapted. The design of a tactile illustration that is meaningful to a visually impaired child is very different from an illustration for sighted people, where different textures are applied where there are different colours. LDQR has refined adaptation strategies and three main types of accessible tactile illustrations with teams of researchers, in particular to involve the beneficiary public in the design phases and to build bridges between European partners. We want to share and disseminate our tactile illustration strategies, because the potential of an accessible tactile book is enormous, reaching children who have difficulties in entering the classic “text-image” relationship offered by children’s books: children with intellectual disabilities, attention deficit disorders, etc. A book for all children!

## **OC094 \ HANS CHRISTIAN ANDERSEN’S VALDEMAR DAAE. A TARGET TEXTORIENTED STUDY OF THREE ICONIC ITALIAN TRANSLATIONS**

**C. Alborghetti<sup>1</sup>**

**<sup>1</sup>Università Cattolica del Sacro Cuore Milano**

This work wishes to present three different translations of a long story by Hans Christian Andersen, at the crossroads of translation studies and education. Andersen’s fairy tales are now well-established in Italy thanks to their first appearance in the translation by Maria Pezzé Pascolato in 1903. Her trailblazing work set the mark for the translations considered for this analysis: *Nuove novelle* by Mary Tibaldi Chiesa (1938), *Fiabe di Andersen* by Alda Manghi and Marina Rinaldi (1954), and eventually *Fiabe e storie*, celebrating 200 years from Andersen’s birth, translated by Bruno Berni (2005). As Tibaldi Chiesa states in her introduction to her translation, “Andersen is close to us: true art crosses boundaries, its homeland is as wide as the world itself”. It seems that the need to make the foreign element resurface in translation is a first step towards a world without barriers or differences, as the beauty of imagination and literature is a shared heritage among cultures. Focussing on the story of *Vinden fortæller om Valdemar Daae og hans Døttre* (The wind tells the story of Valdemar Daae and his daughters), a descriptive, diachronic analysis of the target texts may help to understand how each translation contributed to the formation of young readers’ imagination through time. The pedagogical approach can shed light on the language used to make readers familiarize with the foreign and cultivate fantasy, in a story that encompasses a wide range of human emotions and descriptions of the natural environment that come full circle at the end.



## **OC095 \ LOST IN TRANSLATION? HOW TO ACCURATELY TRANSLATE CHILDREN'S NARRATIVES USING A CULTURAL & CONSIDERATE LENS (AN ENGLISH-TO-SPANISH TRANSLATION CASE STUDY)**

**J. Garcia<sup>1</sup>**

**<sup>1</sup>USBBY New Jersey State Ambassador and Publishing Associate at Baker & Taylor Medford, New Jersey**

This poster explores the complex process of translating children's literature from American English to Latin American Spanish. The author shares their experience in the form of a case study, where the author acted as a secondary translator who was asked to revise a translation from a hired translator. As someone with Latino ancestry, the author immediately discovered errors and obstacles in the provided third-party translation. The errors found sparked a discussion about the following: how to choose age-appropriate Spanish vocabulary; when to use direct English-to-Spanish translations versus rewriting lines with culturally similar meanings; how to preserve language-specific puns and humor through translation; whether to use English or Spanish punctuation for dialogue; and how to properly devise phonetic spelling relevant to a Spanish-speaking reader. Through their investigation, the author realized the importance of linguistic precision and a staff with cultural insight to support the translation process. They highlight the potential pitfalls of translation when overseen by individuals without language proficiency, emphasizing the need to involve experts to ensure that children's literature remains digestible throughout cultures and can be enjoyed. Based on this case study, the author created two checklists: "Navigating Linguistic and Cultural Nuances" and "Fostering Cultural Sensitivity and Age-Appropriate Language". These checklists provide practical guidance for translators and publishing professionals to foster a more seamless translation of narratives across diverse linguistic landscapes.

## **OC096 \ "LIKE CARRYING WATER IN A STRAINER": ON HOW TO PLAY GAMES WITH TRANSLATION**

**T. Goldfajn<sup>1</sup>**

**<sup>1</sup>University of Massachusetts Amherst**

In Marcelo, Martello, Marshmallow, the classic Brazilian children's book by Ruth Rocha (1976) published in English by Tapioca Stories (2024, translation by Goldfajn, illustration by Matsusaki), the boy Marcelo wants to know why a table is named table, how ground becomes underground, and what is the meaning of a rose is a rose is a rose. The present proposal focuses on a specific translation project undertaken at the University of Massachusetts, Amherst by Goldfajn and her students in collaboration with the Eric Carle Museum of Picture Book Art.

The books at the center of this project are children's books in which language plays a major role in the texts. Language, in these books, is no longer peripheral to the children's grasp of the world but rather central to it. While Marcelo, Martello, Marshmallow dramatizes, for instance, the relation between 'words' and 'things', Chico Buarque's The Little Yellow



Riding Hood foregrounds the power of language to change the world (1979, translated by Goldfajn and students) and Manoel de Barros's Exercises in Being a Child (1999, translated by Goldfajn, Beasley and Vilela) creates alternative poetic worlds. The translation of these texts, often categorized as 'untranslatable', invite both translators and audience to be active within the text, to play with rich language games, to reconsider frontiers, question boundaries, and to better understand the symbolic and creative functions of language. This oral presentation discusses the challenges of translating such 'untranslatable' texts and the wonderful questions opened up by the unique in-between space of translation.

## **OC097 \ WHAT'S IN A TITLE? MARIA ELENA WALSH'S NOVEL DAILAN KIFKI AND THE TRANSLATION OF CHILDREN'S LITERATURE TITLES**

**M. Romero<sup>1</sup>**

**<sup>1</sup>National University of La Plata La Plata**

The aim of this presentation is to reflect upon certain aspects at play in the translation of titles in children's literature. Titles provide readers with the first impression of a story or even an author. They act as frontiers and bridges between readers, authors and their works. Additionally, titles may inform the content of a book or story. These are some factors that often make their translation a complex task. As a point of departure in our reflection, we shall consider some provocative questions posed by Emer O'Sullivan (2019) in the field of translated children's literature, namely, what, for whom, how, and why translate children's literature? In particular, we would like to focus here on how some of these questions may apply to the translation of titles. As a first case in this exploration, we will examine, from a multilingual approach, the different translations of the title of the novel Dailan Kifki (1966), written by the Argentine author Maria Elena Walsh (1930-2011). from Spanish into French (Fernand Nathan 1983), Italian (Salani 1992, La Nuova Frontiera 2017), and English (Pushkin Press 2016). Our selection is not innocent, as this novel has a very special and intricate title, one that poses big challenges for its translation. We would therefore explore the following: What does the translated title reveal? How and for whom was the title translated? Why is this an illuminating example of the challenges faced when translating titles in children's literature? Last but not least, what's in a (translated) title?

## **OC098 \ TRIMMING OF THE TREETOPS: TRANSLATING THE TREEHOUSE SERIES**

**V. Rot Gabrovec<sup>1</sup>**

**<sup>1</sup>University of Ljubljana, Faculty of Arts Ljubljana**

A distinguishing feature of Andy Griffiths and Terry Denton's Treehouse series is its humour: regularly described as 'offbeat', 'anarchic', 'wacky' and 'wonderfully random', it both delights young readers, and presents a challenge and responsibility for its translators.

The translation of humour differs from any other type of translation. While humour is an interdisciplinary topic, widely researched within many academic disciplines, it is also a culturespecific concept. It can easily disappear in translation and may often depend entirely



on the translator's very individual appreciation, perception, interpretation and personal decision - and not necessarily (only) on the mechanisms of the target language.

The aim of the presentation is thus to showcase a few examples of the Treehouse humour, to look at a variety of strategies (e.g. substitution, domestication, free translation, adaptation, explicitation) that were either used or possibly considered when translating the books into Slovenian, to offer a comparative glimpse into Serbian, Croatian, German and Italian translations, and, last but not least, to share some very personal insights into the well-nigh insoluble problems, and the pains and pleasures of various textual, visual and cultural issues that translating the Treehouse series entails.

## **OC099 \ READING WITH NEWCOMER CHILDREN: AN IBBY CANADA "READING CLUB" FOR IMMIGRANT AND REFUGEE CHILDREN AGES 5-12**

**P. McIntosh<sup>1</sup>**

**<sup>1</sup>IBBY Canada Toronto**

The presentation will be aimed at those interested in starting their own national "reading clubs" for newcomer children. It will cover the beginnings of the Reading with Newcomer Children program in 2018 as in-person meet-ups in shelters in the Greater Toronto Area, its transition to a virtual program during the pandemic, and its current aim to expand into a national "book club" format with more partnerships (including public libraries and a video channel) and more reading resources for the children and volunteers.

The Aim of Reading with Newcomer Children book club is to welcome immigrant and refugee children ages 5-12 to Canada through a love a reading and good books.

The program centres on refugee and immigrant children as the primary Participants. Also key are: agencies serving newcomer families; reading volunteers; public libraries; and Bibliovideo, a YouTube channel for Canadian children's books.

In speaking of the program's Development, linkages to the library in Lampedusa and the REFORMA Children in Crisis Project (USA) will be highlighted – as well how the same desire to engage with migrant children through books fits in the Canadian context.

Volunteer-based, the project is centred in Toronto with different facets to its Implementation: in-person and virtual readings; readings in shelters and in/through libraries; and increasing use of a video channel featuring authors and librarians to facilitate the program's expansion nationally.

Qualitative and quantitative Results of the program will be shared, including the number of participating children, volunteers and libraries, and feedback from families and all participants.



## **OC100 \ DEVELOPING READ-ALOUD PRACTICES: WHEN COMMUNITY EDUCATION PROMOTES READING**

**V. Niri<sup>1</sup>**

**<sup>1</sup>Arci aps Roma**

The educational community can play a pivotal role in the promotion of reading among children and youth. The means of non-formal education are useful as pedagogical coverage, and in stimulating curiosity, discovery and peer-to-peer exchange. There are several members of the educational community who can play this role: i.e., educators and volunteers from nonprofit organizations, but also local residents who want to read-aloud for toddlers and younger children.

Extracurricular educational community spaces can play a primary role in the development of the habit of reading, because they work on different and integrative systems compared to schools and libraries: in fact, they are “non-dedicated” places where the book becomes central to the construction of meaningful moments, “embodied experiences” (Gee, 1990) capable of taking deep root in children and youth.

Arci (the largest secular association of social promotion in Italy, with one million members and about 4500 clubs) has developed in recent years specific attention to the development of the educational community as an actor of change. In this paper I will share the interesting results of four projects promoted and partnered by Arci (including “Laboratori Mediterranei”, with the partnership of Ibbby Italia ). The focus point will be the need for greater involvement of the whole community in the educational caring of the new generations, with particular reference to the promotion of reading.

## **OC101 \ CHILDREN’S READING PROMOTION PROJECTS IN RUSSIA. HOW RBBY WORKS WITH LITERATURE AND ILLUSTRATION**

**A. Lebedeva<sup>1</sup>**

**<sup>1</sup>IBBY Russia c/o Raising Readers Association Moscow**

IBBY Russia in collaboration with children’s libraries implement series of important reading projects every year. The following projects combine traditional forms of readings with different contemporary approaches. These five projects are the best example of this kind of work.

All-Russian Illustration Forum. The forum became the first major platform where a wide range of achievements in the field of book graphics and design were represented. On the first day, events were held for professionals, and on the second day young artists held workshops. An exhibition program consisting of expositions was prepared especially for the Forum.

The Great Expedition of Children’s Reading. The project is aimed at audience from 8 to 12 years old. As part of the project, on-site festivals are organized for children and their parents. Virtual Museum “Diafilm.Online”. The museum is: more than 4,500 filmstrips, video excursions for children, family and professionals, an exhibition hall, gallery of outstanding filmstrip artists, reviews and news.

All-Russian charity event “Give books with love”. This event has been held since 2017 as



part of the celebration of International Book Day on February 14th. As part of the campaign, books for libraries and children's institutions are traditionally collected at the sites of libraries, bookstores, museums, schools, and gymnasiums. Over the past six years, more than 800,000 books were collected and donated to organizations in need.

## **OC102 \ "I READ TO OTHER PEOPLE" - 1.000 READ ALOUD VOLUNTEERS FOR A DEMOCRATIC NARRATIVE COMMUNITY**

**M. Evangelista<sup>1</sup>, Federico Batini<sup>1</sup>**

**<sup>1</sup>LaAV Letture ad Alta Voce Organizzazione di Volontariato (Presidente) Pisa**

LaAV - Letture ad Alta Voce (reading aloud) was founded in 2009 with the aim of bringing stories and the act of reading to those who are experiencing discomfort, loneliness or difficulties of any sort. Reading to others and sharing stories has many benefits: it helps create a shared language, generate empowerment, reduce distances, connect different generations, build relationships and create a sense of community. "I read to other people" is LaAV's motto. LaAV's main activity is to read to others. Our volunteers are organised in groups (called "circoli") usually created on the basis of geographical reasons. LaAV volunteers are people who have decided to dedicate some of their time to promoting and practicing reading and reading aloud. As a volunteer, you will be wearing our signature red t-shirt thus becoming an ambassador of our motto: I read to other people.

Reading to others, and with others, means playing an active role in a community of over 1.000 volunteers in Italy, which aims at promoting the value of reading. Being read to is for everybody, so everybody can read to others. There are 2 types of groups: Circoli LaAV (mainly adults) and Circoli Teen LaAV (for people below 19 years of age). Members of LaAV Groups are in charge of organising and carrying out read aloud activities in a variety of places such as hospitals, jails, youth centres, nursing homes, reception centres, therapeutic communities, but also schools in order to encourage teachers to read aloud to their students.

## **OC103 \ BRINGING THE SCHOOL LIBRARY CLOSER TO STUDENTS THROUGH INSTAGRAM - A GOOD PRACTICE PRESENTATION**

**L. Koler<sup>1</sup>**

**<sup>1</sup>ZBDS Ljubljana**

The presentation aims to offer an overview of secondary school library's Instagram account in order to offer not only information about what the library itself offers, but also ingrain the library's viability for becoming a third space in the students' daily lives. To this end, the social media strategy of the library is presented, ample examples of successful (and less successful) posts are presented and interaction between the social media presence and real-life interactions is described, such as quizzes and polls, both dealing with the library's books and other materials that the library lends out, such as board games and attention grabbers such as fidgeters. Reading initiatives present in the library are presented and their social-media coverage is explained. Some future strategies are likewise covered.



## **OC104 \ BOOKSELLERS AS CULTURAL MEDIATORS OF THE 19th CENTURY: GERMAN CHILDREN'S BOOKS FOR THE CROATIAN AUDIENCE**

**S. Ivanovic Grguric<sup>1</sup>, T. Engler<sup>1</sup>**

**<sup>1</sup>Faculty of Philosophy, University of Osijek, Croatia Osijek**

The paper deals with intercultural entanglements in the Austrian Empire of the 19th century. In the given period the identification with the German-speaking countries in the Croatian periphery was very present, especially seen in the influence of Austrian culture. Newly discovered Croatian booksellers' catalogues published from 1796 to 1823 witness of a strong acculturation period in which German books were imported and sold in Croatia, among them children's literature. Due to the lack of domestic literary production for children, Croatian booksellers fill the void by importing German and Austrian children's books.

In the aforementioned catalogues, out of a total of 9,938 titles, 2,607 titles are literary works, out of which 20% (515 titles) are from the field of children's literature. The aim of the presentation is to point out some features of the corpus of works that were offered in Croatia at the end of the 18th and the beginning of the 19th century from the German-speaking area, based on selected titles from the field of children's literature.

This could contribute to a better understanding of the position and function of German literature in the cultural-historical context within which the booksellers operated, and whose offer represents the corpus of research.

## **OC105 \ ACCESSIBLE BOOKS FOR YOUNG READERS PROJECT**

**L. Brady<sup>1</sup>, T. Osuch<sup>1</sup>**

**<sup>1</sup>The Canadian Children's Book Centre Toronto, Ontario, Canada**

All kids have the right to read. Children and youth with no/low vision, with mobility issues that prevent them from holding a book or turning a page, with learning challenges such as dyslexia or attention deficits all have a well-documented need for books in accessible formats (braille, ebooks, audiobooks, decodable books) to allow them equal access to information, shared experiences, and the opportunity to explore interests of their choosing. These readers must be considered and included in how we publish.

The Canadian Children's Book Centre's Accessible Books for Young Readers Project offers an innovative approach to raising awareness of the need for equity and inclusion of all young readers, addressing accessible publishing barriers, enhancing discoverability of Canadian titles in accessible formats,

and expanding audiences. Working with accessibility experts and collaborating with libraries and schools, we have developed a multi-platform strategy that includes:

- webinars and videos to guide teachers, librarians, publishers; book reviews/columns offering first-hand perspectives from people with print disabilities;
- a one-of-a-kind searchable online catalogue of accessible books for young people;
- a robust social media campaign; and
- public engagement activities to share lessons learned.

The overall effect is greater than the sum of the parts resulting in wide reach and encouraging



feedback from families, teachers, librarians, and others across Canada and beyond along with impressive statistics showing positive impact.

Our holistic approach is helping to shape a more inclusive and informed society – one where children of all abilities are welcome members of the “revolution”.

## **OC106 \ NOT IF BUT WHEN: LEVERAGING YOUTH LITERATURE TO NORMALIZE CONVERSATIONS WITH YOUNG PEOPLE ABOUT DEATH AND LOSS**

**T. Barthelmess<sup>1</sup>**

**<sup>1</sup>Whatcom County Library System Bellingham**

Death comes to children across the globe, wherever they are. Some children experience the death of a family pet or a family member. Others face their own mortality. And while death itself is a regular and constant part of all of our lives, different cultures consider and manage its repercussions and reverberations in markedly different ways. Not If But When is an initiative in northwest Washington state, run by a Librarian at Western Washington University and a Public Librarian with the Whatcom County Library System, in concert with the university's Palliative Care Institute, that seeks to encourage and support sharing good books and stories about death and loss with children and teens throughout their lives. We showcase books originating in countries around the world and support their sharing with children and teens both in situations when a death is recent or imminent, and before exigent circumstances, offering a comprehensive, pluralistic construct of ways of seeing and being with grief. This talk will explore the canon of literature handling grief and loss for a young audience, consider best practices for sharing it, and investigate common and divergent customs and perspectives around the way we support grieving children and teens.

## **OC107 \ OVER, ACROSS, THROUGH: LINGUISTIC AND LITERARY BORDERS IN THE BASQUE COUNTRY**

**G. Arrula Ruiz<sup>1</sup>**

**<sup>1</sup>Galtzagorri elkarte. Basque Children's and Youth Literature Association Donostia-San Sebastian**

It is well known that the country of the Basques is divided in two states and three administrative territories, where the language is not equally official in all of them, and all this affects the weak literary system. As far as production is concerned, systematic literary activity was institutionalised in the 1980s, so it can be said it is a young system that is developing quite fast. Due to the minority and dependent status of the language and the lack of comprehensive public policies, we cannot speak of a completely “autonomous” or “independent” literary system, which is reflected in both production and cultural dynamics. Thus, as in most minority languages and cultures, the weight of translation and children's and young people's literature is significant, both in quantitative and qualitative terms, as they have represented a key factor towards linguistic and cultural normalisation. After briefly reflecting on the status of the Basque language and literature, this paper



will focus on the situation of children's literature, emphasising translation as a subversive element to build bridges, overcome differences and awaken consciences. In our case, frontiers and borders are both physical and mental. Translation is an indispensable tool that accompanies and enriches local creation, but for a literary system to be solvent, healthy and dynamic, we have to talk about an even relationship and not a dependent or diglossic one. Basque literary production still has a long way to go towards this normalisation, which is and will undoubtedly be a means, not an objective.

## **OC108 \ THE ANGER REPRESENTATION IN PICTURE BOOKS: A BRIDGE BETWEEN EAST AND WEST FOR SOCIAL CHANGE**

**R. T. Bruno<sup>1</sup>**

***<sup>1</sup>Department of Anthropology and Sociology, "Complutense" University Madrid***

The emotion of anger, especially when expressed by children, is confused with aggression and this fuels the belief that it is an emotion to be discouraged. However, aggression is only one of the possible outcomes of the feeling of anger, influenced by cultural impact as recent studies demonstrated. Furthermore, anger has a functional role starting from childhood: it helps individuals and groups to achieve goals, to face injustices and get to know themselves. The need to manage children's anger has inspired thousands of manuals for parents, but little attention has been paid to the use of children's literary texts as privileged tools for investigating the construction of the meaning of anger as well as for creating trajectories of social change, influencing the common sense thanks to the building of bridges between different literary languages. Our study explores anger representation in children's literature from West to East, over the past decade. Methodologically built on the Mixed Methods model, the research compared and integrated the qualitative and quantitative data derived from the analysis of over fifty picture books. Connecting to previous studies, which test the influence of literature on emotional development, the results suggest the hypothesis that a well-thought-out intersection and exchange between juvenile literatures from Eastern and Western sociocultural contexts can significantly contribute to the formation of new social representations of anger, with positive effects on emotional development. Emotional well-being, relationships and social change.

## **OC109 \ CROSS-CULTURAL CHINESE IMAGINATION AND AESTHETIC EXPRESSION OF CHINESE-FOREIGN COOPERATIVE PICTURE BOOKS**

**L. Yuan<sup>1</sup>**

***<sup>1</sup>Nanjing Normal University Nanjing Jiangsu China***

Since 2000, Chinese Picturebooks have many new situations in creation and publication, and the way of "Sino-foreign cooperation" is particularly noteworthy. This paper focuses on four Chinese-foreign cooperative picture books: Keep watch at night (written by Cao Wenxuan, illustrated by Shizuko Wakayama), Mulan (written by Ye Liangjun, illustrated by Clemans Polay), Feathers and Lemon Butterfly (written by Cao Wenxuan, illustrated by Roger Miro/painting). From the aspects of Chinese objects, Chinese aesthetic style, Chinese



traditional characters and cultural psychology, this paper discusses how foreign painters present Chinese stories, what kind of Chinese imagination is included and what kind of aesthetic effect is generated under the cooperative mode of "Chinese text with foreign pictures".

## **OC110 \ CROSSING BORDERS, CROSSING CULTURES IN BIOGRAPHICAL BOOK SERIES FOR YOUNG READERS. SHAPING A TRANSNATIONAL IMAGINARY?**

**C. Malpezzi<sup>1</sup>**

**<sup>1</sup>University of Padua Padova**

Biography for young readers testifies how people have shaped the world, not only providing role models, but also nourishing childhood's imagination with symbolic meanings (Beauvais, 2020). Biography studies underline some contemporary challenges this genre is facing in developing high-quality works. Embracing both diverse biographical subjects and transnational perspectives can foster wider representations of human experiences and deeper understandings of different cultures, while also promoting gender equality and cross-cultural exchanges (Stichnothe, 2023; Rensen & Wiley, 2020).

This study examines how juvenile biographies reflect the shift towards transnational narratives, exploring the choice of figures, their representation, and the countries in which they are featured. Three biographical book series are analyzed to identify underlying taxonomies: Little People, BIG DREAMS (2014), Goodnight Stories for Rebel Girls (2017) and Little guides to great lives (2018). These series are bestsellers, translated worldwide and show pedagogical potential providing tools for social justice (Douglas, 2022).

Building on critical content analysis (Johnson et al., 2016), the case studies concern biographical subjects, focusing on three aspects: first, the selection criteria and typologies; second, the recurrence in different translations; third, the strategies of cross-cultural meaningmaking.

Some figures, such as Marie Curie, Greta Thunberg, or Frida Kahlo, are icons who cross national borders, while others result to be culturally specific and linked to a heritage to be (re)discovered. Therefore, the research aims to highlight how biographical subjects can cross cultures, not only as recurring characters in the international publishing market, but also by contributing to the creation of a shared imaginary.

## **OC111 \ COLLABORATIVE AND CREATIVE SPACES WHEN CHILDREN AND THREE EDUCATORS ENGAGE WITH MIGRANTS, A WORDLESS PICTUREBOOK**

**C. S. Malilang<sup>1</sup>, R. Walldén<sup>2</sup>**

**<sup>1</sup>Malmö universitet Malmö, <sup>2</sup>Linnéuniversitet Växjö**

The emergence of participatory research with children within the field of children's literature (Deszcz-Tryhubczak & Garcia Gonzales, 2022; Malilang & Walldén, 2023) has widened the reading process as a collaborative one between children and adults. While the current



studies have emphasized intergenerational collaboration, this study aims to examine how educators, in their various capacities, can assume the role of actors of change in promoting collaborative and playful reading practices with young readers. The focus of this study is the classroom collaboration between young readers, librarian, classroom teacher, and extracurricular educator in reading a wordless picturebook, *Migrants*. Building on a previous study (Malilang & Walldén, 2023), we employ the concept of playworld to explore how this thematically and artistically challenging book was negotiated between Grade 2 students' and three educators.

We generated rich classroom data through observations, interviews, photographs, and collection of students' texts. The findings shows that the participants created a collaborative space which enabled both joint interpretations – guided by norms and values proposed by the educators – and individual expressions of creativity as the students engaged in classroom discussions, writing activities, and art creation. Furthermore, the interviews with the educators explore their complementary roles in enacting the teaching activities and their reflections on utilizing wordless picturebooks in a literacy teaching paradigm increasingly focused on written language.

## **OC112 \ REVOLUTIONIZING CHILDREN'S IMAGERY IN RUSSIAN AND UKRAINIAN ILLUSTRATED BOOKS (1920<sub>s</sub>-1930<sub>s</sub>)**

**D. Caroli<sup>1</sup>**

**<sup>1</sup>University of Bologna**

The purpose of this paper is to present my book *L'illustration jeunesse russe. Une histoire graphique (1917-1934)* [Illustrations for soviet children. History of Graphic Design (1917-1934)], published in 2023, in order to describe the great renewal process that characterized children's literature in Russia after the Bolshevik Revolution of 1917 until the mid-1930s. The extensive publication of children's books sought to renew classic genres as well as to explore styles better suited to convey political messages and to propose colorful images of the new Soviet civilization. Compared to scholars who have dealt with this topic in recent decades (Balina, Pankenier Weld, Oushakin etc.), this paper aims to highlight how children's books were a tool for literary and graphic experimentation. In order to describe the variety of avantgarde movements, some Russian and Ukrainian albums will be described. The paper will focus on a few examples, masterpieces that are very different from one another, such as those by V. Majakovsky, *What is Good and What is Evil* (*Chto takoe chorosho i chto takoe plocho*), on the moral education of children according to the principles of communism; by D. Charms, with illustrations by V. Tatlin, *Firstly and Secondly* (*Vo pervych i vo vtorych*) about friendship and freedom. To account for the great publishing variety and its epilogue, some classics of Ukrainian children's literature of the 1920s will also be presented.

The choice of the "Traveling libraries" section is explained by the fact that great part of these picturebooks - are present in some important collections -available in digital form.



## **OC113 \ IBBY PAKISTAN: BRINGING BOOKS TO MARGINALIZED YOUNG READERS ISOLATED BY DESERTS AND FLOODWATERS**

**T. Khan<sup>1</sup>, B. Kazim<sup>1</sup>, A. Kazmi<sup>1</sup>**

**<sup>1</sup>Alif Laila Book Bus Society LAHORE**

Addressing climate injustice in our own magical way

Alif Laila Book Bus Society (IBBY Pakistan since 2005) started its revolution in 1978, believing that every child has a right to read books and dream. Through thousands of libraries set up across Pakistan, we have brought joy to millions of underprivileged children.

Climate catastrophes are now a major threat to children's right to read. After the destruction caused by the 2022 floods, Alif Laila rebuilt, restocked, and provided teacher training for 14 libraries (Humara Kutubkhana) in upper Sindh.

We just launched a boat school and library (Nao School Aur Kutubkhana) that travels across floodwater, bringing books to eager young readers, isolated in southern Punjab.

Bringing the girls of Balochistan into the fold In Balochistan, 78 percent of girls aged 5-19 are out of school, which Alif Laila is addressing through its camel libraries, equipped with books, interactive material and solar-powered tablets.

Camels are an efficient, positive way to reach remote areas in the arid province.

Hundreds of girls in interior Balochistan now benefit from the camel libraries per month.

Taking books where there were none Twelve camel libraries now visit 42 villages in Balochistan, Punjab and Sindh. In most of these regions, children don't know what a library is and have never read any sort of book. From readers to leaders Our work has now started to transform readers into dedicated leaders, like Mahnoor Noor Muhammad, for whom Alif Laila is building a one-of-its-kind flood-resistant bamboo school in Balochistan.

## **OC114 \ UPRISEN - ENCOURAGING YOUNG PEOPLE TO READ**

**T. Posselt<sup>1</sup>**

**<sup>1</sup>IBBY & FORENINGEN LES Oslo**

The Norwegian Youth Literature Award «Uprisen» is a literary prize that is awarded to the best Norwegian young adult book of the year by the young readers themselves. Young people are responsible for every step of the process: From reading and reviewing books, to selecting the nominees, interviewing the nominated authors, choosing the winner and handing out the prize.

By involving young readers in the selection process and focusing on the assessment of literature, «Uprisen» helps to encourage young people to read more and to engage with literature in a more critical way. The project seeks to increase respect for young people and their rights while also providing an opportunity for students to explore different genres and styles of writing.

Literary conversations help the young readers develop independence and respect in a balance between their own viewpoints and influence from others - in an arena where students gain experience with democratic issues through participation and discussion.

«Uprisen» helps to ensure that the books that are chosen are relevant and engaging to the



target audience which is increasingly important in today's digital age. At the same time it extends the visibility of young adult literature at a time when attention to children's literature – and especially literature for young adults – is declining.

The prize is organized by Foreningen !les (Association Read!), a non-profit organization that promotes reading and literature among young people, and «Uprisen» is nominated for the prestigious Astrid Lindgren Memorial Award (ALMA) for the second time in 2024.

## **OC115 \ THE ISLAND OF GOOD STORIES: PRESENTING A WORKSHOP SERIES THAT EMPOWERS YOUNG READERS/WRITERS TO MAP AND HARNESS THE POWERS OF ENGAGING STORYTELLING**

**P. Panaou<sup>1</sup>, T. Katsifi<sup>2</sup>**

***<sup>1</sup>University of Georgia Athens, Georgia, USA, <sup>2</sup>Public Libraries of Moschato & Tavros Athens, Greece***

Two authors of award-winning books for children and youth collaborate to design, implement, evaluate, and present a workshop for youth called The Island of Good Stories. They discuss the approach, structure, and activities for a workshop that encourages young readers/writers to map and harness the powers of engaging storytelling. Building on the idea that good children's literature can inspire and inform creative writing (Shubitz & Dorfman, 2019), the workshop designers imagine an island made of stories. Guiding participants to "read like writers" (Wood Ray & Laminack, 2001) and explore the craft behind fascinating narratives, the workshop begins with a dive into the deep waters of the ARCHIPELAGO OF IDEAS, ties up at the HARBOR OF GOOD BEGINNINGS, explores the CAVE OF MANY VOICES and the SILENT FOREST, only to discover even more secret places, books, crafts, and ideas on this imaginary island. As Ralph Fletcher explains, "Powerful books build roads inside our students, paths they will eventually travel to create their own writing" (2013, p. 19). Implementation of the workshop has shown that THE ISLAND OF GOOD STORIES, through powerful books and inspired activities, offers children a plethora of such paths to discover and develop their own voices and engaging stories.

## **OC116 \ FURRY BOOK CLUB: WORKSHOPS OF EMPOWERMENT WITH A BOOK, A BOOK CREATOR, AND A DOG**

**E. Pericleous<sup>1</sup>, D. Eracleous<sup>2</sup>**

***<sup>1</sup>president Of Ibby Cyprus Nicosia- Cyprus, <sup>2</sup>treasurer Of Ibby Cyprus Strovolos***

This presentation focuses on the implementation of The Furry Book Club, a literacy program run by the Cyprus section of IBBY (CYBBY) over the past three years. It brings children closer to good books and helps them develop their literacy competence and confidence through the presence and interaction with trained reading dogs in ways informed by international practice and research (Kirnan, Ventresco, & Gardner, 2017). Canine-assisted literacy programs have been proven to encourage reading and promote intercultural understanding through literature (Kirnan, Siminerio, & Wong, 2015). The book club takes place weekly throughout the academic year, featuring creative workshops. A different local book creator designs and



coordinates the workshop each time, tailoring the activities and interactions around their individual book.

Children can read to and interact with the dogs, which alleviates stress and inhibition experienced by children who struggle in formal educational settings. Dogs are loving and supportive reading companions whose presence calms and relaxes young readers. Dogs don't sigh impatiently or glance at their watch if it is taking you too long to read, and they don't mind if your reading is imperfect. Confirming the findings of international studies, the book club organizers observe that children consistently respond positively to the presence of dogs and look forward to their weekly Furry Book Club sessions (Brybeau et al., 2022). Participating children express increased reading motivation and enthusiasm (Jean & Ventresco, 2018). The presentation concludes with advice and recommendations for anyone who would like to run similar programs.

## SELECTED POSTER PRESENTATIONS

### **P001 \ WHEN FEAR KNOCKS ON THE DOOR: THE USE OF PICTURE BOOK ON SOCIAL-EMOTIONAL LEARNING IN PRIMARY SCHOOL. THE CASE STUDIES BETWEEN CHINA AND ITALY**

**P. An<sup>1</sup>**

**<sup>1</sup>University of Bolzano BOLZANO**

Social-emotional competencies involve skills that enable children to explore the world understand themselves, and build relationships with others. The role of picture books can be an important source in formal education, cross-culturally, to evoke children to perceive, facilitate, and manage their emotions. Engaging students to create their picture books as writers and illustrators is also a potential didactic method of picture books. How one recognizes and expresses their perspectives of emotions might be relevant to their education and cultural background. Can some macro-level variances and similarities appear through selected case studies? The present study aimed to give primary school students a voice in social-emotional learning, using the picture book *When Fear Knocks on the Door*, created with Kandinsky, Paul Klee, and Mirò's artwork. Participants were 140 students aged between 7 to 10 and 40 teachers in 5 different Chinese and Italian primary school classes. The researcher, also the creator of the selected picture book, performed directly to the students in two workshops, while the classroom teacher observed as a facilitator. First, the researcher narrated the story, then students drew their fears. Second, students worked in groups of 4-5 to create a picture book based on an emotional theme of their commune choice. The findings showed, that among the different cultures and ages, mostly all students understood the story of selected picture books and expressed their perspective of fear in verbal and artistic language. However, when it came to creating picture books in groups, Chinese students displayed more difficulties than Italian



## **P002 \ EXPLORING THE WORLD OF CHILDREN'S LITERATURE: A FOCUS ON STORYTELLING STUDIO IN A MULTILINGUAL CONTEXT**

**E. Birsa<sup>1</sup>, R. Padovan<sup>2</sup>, B. Baloh<sup>1</sup>**

**<sup>1</sup>University of Primorska, Faculty of Education Koper, <sup>2</sup>Multilevel School, Opčine - Trieste, Italy Trieste**

Children's literature, akin to its youthful audience, is a dynamic and ever-evolving realm. It possesses the ability to entertain, captivate, and transport readers into imaginative landscapes or narratives grounded in reality. Moreover, it wields the power to educate, inform, and prompt profound contemplation.

This paper concentrates on the reception of children's literature during the pre-school period when children are not yet reading independently. During this stage children's literature introduces young minds to an imaginary world inhabited by literary characters from fairy tales, fantastical narratives, or realistic stories. Children, in turn, identify with these characters, expressing their reception of the text through various verbal and non-verbal means and connecting it to diverse art forms.

This article aims to showcase the initiatives of the Storytelling Studio, established in the multilingual and multicultural setting of Trieste. This studio emerged from a recognition of the importance of allowing children to articulate their world, emotions, and experiences through storytelling and engaged nine bilingual and multilingual kindergarten and primary school children enrolled in Slovene-language education in Italy. The children initiated storytelling activities through direct interaction and later independently continued and reenacted these narratives using various artistic mediums such as art, drama, and music. The studio placed considerable emphasis on meticulous planning, content selection, objective definition, and the utilization of appropriate methods. Furthermore, collaboration with parents was a pivotal aspect, encouraging family reading and fostering artistic creativity. The approach drew inspiration from the legacy of Gianni Rodari, particularly his dynamic exploration of creative storytelling.

## **P003 \ MAMMA LINGUA. STORIE PER TUTTI, NESSUNO ESCLUSO**

**A. Cargini<sup>1</sup>, F. Cadeddu<sup>1</sup>, G. Malgaroli<sup>1</sup>, F. Tancredi<sup>1</sup>**

**<sup>1</sup>Italian Libraries Association Rome**

Mamma Lingua. Storie per tutti, nessuno escluso® (Mamma Lingua.

Stories for everyone, no exceptions [www.mammalingua.it](http://www.mammalingua.it)) is a project of AIB - Italian library association ([www.aib.it](http://www.aib.it)) that involve national and regional partners in order to support early literacy in multilingual environments. Immigrants children are at risk of growing up with fewer stories, and this occurs for a number of reasons: the absence in the country of immigration of the grandparent generation and extended family; the limited amount of time parents can devote to storytelling; the absence or scarcity of books and language assets for children in their native language.

The project provided public libraries with 108 books in 14 languages, a spacious wheel suitcase to carry the books where needed, multilingual posters and training on how to



involve families with preschoolers in reading at home.

2226 books were purchased: 21 copies of 106 titles in 23 languages.

Books in the original language try to represent all kinds of books of interest to preschool children. The operators involved in the project (more than 700 between librarians, teachers, cultural mediators) have been trained by language and reading promotion specialists to acquire the skills necessary to offer a service to its users, and be able to involve local foreign communities during the activity. Mamma lingua programme recently offered also a web radio broadcasting every night for 364 days at 8:45 PM.

AIB intends for the future to support actions that promote multiculturalism and children's reading at the libraries, at school and in different context.

## **P004 \ YOU BELONG HERE: CONNECTING PEOPLE THROUGH NATURE AND ILLUSTRATION**

**N. de Mello<sup>1</sup>**

**<sup>1</sup>Falmouth University Sherbrooke**

This study explores the transformative potential of illustration as a communicative tool, serving as a bridge to facilitate the integration of immigrants in Quebec and globally, fostering their connection to nature and promoting a sense of community. The literature review encompasses multifaceted dimensions, exploring the concept of "home," the pivotal role of nature in societal dynamics, and the approach of workshops framed under the concept of "learning through illustration" rather than "learning 'how' to illustrate."

The research methodology involved illustration-based workshops, where participants engaged in open conversations, sharing their drawings and migration experiences. Conducted both in person and through online platforms, these sessions featured respondents from diverse origins, residing in Quebec and overseas. The results underscored the indispensable role of nature in supporting the newcomer's integration process, emphasizing the need for a creative and innovative approach to raise awareness within the broader population.

In line with this objective, the study presents two illustration-based outcomes as components of a communication strategy. Firstly, a fine art exhibition held in a quaint village in Quebec offers a manifestation of shared experiences, reflecting the diverse narratives of immigration. Secondly, an animation trailer, inspired by my personal immigration journey, emerges as a bridge connecting individuals through the universal language of visual storytelling. This representation not only encapsulates the essence of immigrants' journeys but also serves to foster understanding and empathy within local and global communities.



## **P005 \ INSIDE THE BOOKS. WORDLESS PICTUREBOOKS AND TACTILE BOOKS TO OVERCOME BOUNDARIES IN WOMEN'S PRISON IN ROME**

**G. Franchi<sup>1</sup>, E. Zizioli<sup>1</sup>, M. Tonelli<sup>2</sup>, S. Bruccoleri<sup>1</sup>**

**<sup>1</sup>Università Roma Tre Rome, <sup>2</sup>Azienda Speciale Palaexpo Rome**

The present abstract aims to present the results of the project "Dentro i libri (Inside the Books)", conducted in the Women's Prison of Rebibbia "Germana Stefanini". The initiative, born from the collaboration between the Chair of Pedagogy of Narration at Roma Tre University, the educational services of the Palazzo delle Esposizioni in Rome, and the Libraries in Prison of the Istituzione Biblioteche di Roma, has had five editions with the goal of enhancing the benefits of books and reading in the prison context to promote paths of empowerment. The project selected wordless picturebooks from around the world from the collection of the IBBY Italia and IBBY International project "Silent books. Final destination Lampedusa," along with tactile books. Through workshops and a creative approach, participants were able to experience moments of wonder and consider beauty in all its forms as a resource to redefine their own identity.

The project not only enabled individuals to surpass physical, linguistic, and cultural boundaries within and outside the prison but also crucially addressed and overcame the stereotypes and prejudices that still characterize the biographies of many women prisoners.

## **P006 \ RE-THINKING PRACTICE ABOUT THE TEACHING OF YA LITERATURE: USING EXPLORATORY PRACTICE TO CRAFT AND RE-CRAFT NARRATIVE IN ENGLISH L2 INSTRUCTION**

**S. Gargioni<sup>1</sup>**

**<sup>1</sup>Trinity College Dublin, Dublin**

My project looks at the role of YA adults' literature in the development of English L2 children's identities. The research drew on the importance of literature in L2 instruction, despite for a long-time literature has been solely used in the L1 classroom (Paran, 2008).

The research project will investigate the way in which the aesthetic experience of encountering literature (Greene, 1995) may help in developing L2 students' writing skills in the target language and may shape their identities.

The project will be based on Exploratory Practice (Hanks, 2017) and will take the space of a 12-week intervention carried out in an IB MYP 2/3 English Language and Literature class (children aged 13-14) adopting Lucy Calkins' (1994) Units of Study and located in an international school in Belgium. By looking at units about characterisation and time for independent writing and using the reading and writing workshops embedded in Units of Study (Roberts, 2018), students will look at the specific features of characterisation. Since the children participating in the project are L2 English users with different language competences, the units of study will be adapted by using process drama strategies, like role-plays and object creation (Piazzoli, 2017).

The final objective of the unit will be the writing of a new chapter of the story, letting children use their imagination to create and recreate different scenarios for the story. The novel "A Girl of Ink and Stars" by Kiran Millwood Hargrave will be at the centre of the project.



## **P007 \ UNLOCKING EARLY CHIL EDUC WITH MAMAK (MOTHERS AS MAIN ASSESSORS OF KIDS)**

**P. Ghalamchi<sup>1</sup>**

**<sup>1</sup>University of Cambridge London**

MAMAK aims to transform early childhood education by empowering parents, particularly mothers, to become their child's primary educators. It recognizes the critical period for learning in early childhood and the role parents play. While established preschool methods like Montessori exist, they're not accessible to all children. MAMAK offers a solution through education technology.

The platform provides easy-to-use assessments in areas like Mathematics, Literacy, and Life Skills, tailored to a child's age and development. Parents spend just 30 minutes a day observing their child and filling out assessments. In return, they receive personalized feedback and Montessori-based lesson plans, enhancing the parent-child learning experience.

MAMAK's approach eliminates the stress of comparing children at a critical age, focusing on each child's progress relative to their own development. It represents a shift in preschool education, recognizing the pivotal role mothers play. The platform has already gained traction, with 520 parents in Iran registering in six months.

However, the challenge lies in raising awareness about parental involvement in early education. MAMAK seeks partnerships

## **P008 \ THE MULTILINGUAL EDU SPACE CHILDREN'S LITERATURE LAB AT THE FREE UNIVERSITY OF BOZEN**

**J. Hoffmann<sup>1</sup>**

**<sup>1</sup>Free University of Bozen, Bolzano**

The Children's Literature Lab at the trilingual Free University of Bozen-Bolzano in the multilingual region of South Tyrol in northern Italy is an EduSpace of the Faculty of Education for children's literature in all its narrative forms (Hoffmann & von Leon, 2024). In cooperation with the university library, current international children's literature - multimodal, intermedial and multilingual - is exhibited together with didactic materials in an aesthetically stimulating environment for inspiring narrative, multilingual and intercultural learning processes (Hoffmann & Mastellotto, 2023). The space is open to students, lecturers, teachers, educators, librarians, reading mentors, kindergarten and school children. The team is multilingual and includes the university languages German, Italian, Ladin and English (Franceschini, 2011). The children's books also include migration languages, some are multilingual or wordless (Ballis et al., 2018).

The challenging literature stimulates linguistic and literary learning processes, both for the child recipients and the adult literary mediators (Ommundsen et al., 2022). The Children's Literature Lab is integrated into the International Network of University Education Laboratories (NeHLe) and the Arbeitskreis Jugendliteratur (AKJ) and conducts research, teaching and third mission. In addition to the faculty's EduSpaces and the regional literary



institutions, international literary university labs are cooperation partners. In its research, the lab is currently investigating the reconstruction of students' scope for participation in the development of the space (LITERATURpur) and the practising of Literature Didactic Miniatures with kindergarten and primary school children (LiMiDi). The poster presents the theoretical concept, the room with its furnishings, literature and materials, the cooperation partners and the empirical research.

## **P009 \ BROWN GIRL BROWN GIRL EXPLORES THE 5 THEMES OF GEOGRAPHY**

**M. Jeanmarie<sup>1</sup>**

**<sup>1</sup>Archway Publishing of Simon & Schuster Indiana**

*Brown Girl, Brown Girl, Hasn't Anyone: a Child's Memoir* traces a young girl's upbringing in a country, Panamá, whose sovereignty rested in the balance of the American government. Like many, the protagonist initially seems lost and confused and does not appear to fit in. However, she continues to strive in a complex system of dualism: English versus Spanish, Hinduism versus French, Catholicism versus Protestantism, and black versus brown. *Brown Girl, Brown Girl, Hasn't Anyone: a Child's Memoir* is a book that integrates many disciplines. My poster highlights the 5 Themes of Geography since immigration is at its height. It amplifies English Language Arts and Literacy in History, Social Studies, Science, and Religion. It is purported to refine the academic use of English while building empathy for others not of the dominant class.

*Brown Girl, Brown Girl, Hasn't Anyone: a Child's Memoir* is a vehicle students and/or teachers may use to navigate their social development. Because geography is an afterthought in many classrooms, the book highlights its central themes: religion, relationship, place, location, and movement. The book serves as a mirror to many immigrants and allows others to experience their journey in a world that is becoming transcendental. The poster is interactive and can be done individually, as a group, or for distance learning. Who can lose when the culinary arts are included with the mention of the national dishes that permeate the pages?

## **P010 \ GLAGOLITSA INDEPENDENT LITERARY AWARD**

**I. Khusnutdinova<sup>1</sup>**

**<sup>1</sup>Charitable foundation Happy Stories Kazan, Russian Federation**

Many great writers began their literary journey during their school years. This is the result of a love reading, innate talent and childhood imagination. However, not everyone gets a chance to show their talent. It is almost impossible to find a high-quality literary educational project for schoolchildren either in Russia or in the world.

That is why in 2014 the HAPPY STORIES Charitable Foundation created Glagolitsa - a Free International Independent Literary Award for young authors (10 to 17) writing prose, poetry, essays and artistic translations to make children's literary creativity accessible.



In 10 years Glagolitsa:

- has grown into an international project,
- received the auspices of the UNESCO,
- welcomed more than 10 000 participants from all over the world (30 countries),
- organized 10 free literary weeks for 800 finalists,
- published 10 Annual Anthologies (finalists works),
- published a collection of the best works "Antology. Selected", translated into 5 languages,
- presented a series of theatrical miniatures (winners works).

Advantages of young authors' participation:

- The opportunity to win a Free Voucher to the 5-day Literary Week (130 vouchers), where they confirm their authorship at face-to-face educational master classes given by prominent writers, translators of international level as well as get acquainted with other popular writers and representatives of famous publishing houses.
- Receive the main prize - the Crystal Owl statuette (13 winners).

We want to share our experience with other countries interested in supporting young authors in their Homeland!

## **P011 \ BILINGUAL AND MULTILINGUAL BOOKS WIDEN THE WORLD**

**A. Miš<sup>1</sup>**

**<sup>1</sup>Miš publishing Ljubljana**

A part of publishing strategy of Miš založba is diversity and tolerance, which is why it publish multilingual books for minorities in Slovenia and Slovene in neighbouring countries, immigration minorities, emigration minorities around the world and children with special needs. Those books for children should play a positive role in their all-round development, such as their listening and speaking skills, and widen their tolerance.

I will represent following publishing projects from the point of view of their demands, specialities, problems versus solutions and the effects on and the response of different publics: Picture book by B. Hanuš Markova čelada (2020) with translations into four languages of immigration groups most common in Slovenia (English, Russian, Albanian and Bosnian).

- Picture book M. Kravos Hiša selivka / La casa migrante (2021) with translation into Italian language for Slovene minority in Italy and Italian minority in Slovenia.
- The tactile picture-books (for blind and deaf children).

I will prove the hypothesis that bilingual and multilingual publishing may be a demanding publishing activity that is not neceserly bringing much profit, but results are worth the effort. Its existence can contribute to the survival of the publisher and it will definitely help the survival of minorities.



## **P012 \ INTRODUCING CULTURAL ELEMENTS OF TWO TOP IRANIAN CHILDREN'S AND YOUNG ADULT WRITERS TO THE GLOBAL COMMUNITY**

**M. Mohammadi<sup>1</sup>, M. Bigdeli<sup>1</sup>**

**<sup>1</sup>Library and Information Science Department, University of Qom Qom**

Today, globalization, like a progressive wave, has impacted all areas, and the field of children's and young adult literature is no exception. Hans Christian Andersen Prize, the most important prize in children's and young adult literature, has opened a platform for all societies to act in this field. The Islamic Republic of Iran has also been able to play a role in this global process and introduce authors such as Hushang Moradi Kermani and Farhad Hassanzadeh as the top five.

These two writers have depicted a picture of the richness of Iran's literature, culture, and civilization for thousands of years through the production of high-quality books.

In this article, researchers introduce cultural values and global values hidden in several works by these two authors. These intercultural elements can introduce Iranian beliefs, attitudes, interests, preferences, customs, and traditions to the world. By understanding cultural differences, people can better understand that country's society and develop a more global perspective. They can also realize the similarities that exist among people despite cultural differences. This study is conducted qualitatively and analyzes several works by Hushang Moradi Kermani and Farhad Hassanzadeh. The content of these works is coded using MaxQDA software and then categorized and analyzed using the content analysis method.

Keywords: Globalization, children's and young adult literature, cultural values, global values, Hushang Moradi Kermani, Farhad Hassanzadeh, Iranian Children literature

## **P013 \ JOURNEY TO THE EAST**

**L. Naumenko<sup>1</sup>**

**<sup>1</sup>Library for foreign literature Moscow**

The program aims to discover the culture of Russian far-East neighbour country. The series of sessions combine reading Chinese books and learning Chinese culture. Children dip into Chinese books, holidays and cultural past and present through series of reading club sessions and workshops for young learners in mix age groups. As young as 4 years old together with 5-6-7-years old children have opportunity to speak up while reading and discuss characters of the stories, get involved into texts and interact with the visual narrative. Chinese language is considered difficult and Chinese culture is regarded as very different from western types. The sessions break through barriers of misunderstanding and stereotypes while reading and discussing narratives, traditions, historical events or legends. Also, Chinese holidays and traditions are explained and experienced in the cultural workshops and language is decoded at the adult-child family type workshops and quizzes. Specific features of the program: high level of involvement of young children 4-7 ears old. Attractive all-family language and culture decoding activity. Feedback from the participants showed raising interest to Chinese language and literature learning. Librarian applies interactive forms and modes to involve very young readers into acquiring knowledge and enjoy reading in Chinese and about China.



## **P014 \ TRANSLATING BALAM AND LLUVIA'S HOUSE: A NEW APPROACH TO UNDERSTANDING HOW CHILDREN'S BOOKS CROSS BORDERS**

**E. Page<sup>1</sup>**

**<sup>1</sup>University of Reading Reading, UK**

In 2021, I received funding from the UK's Arts and Humanities Research Council to complete a PhD investigating the state of translated children's literature in the UK today. Taking an approach based on the sociology of translation (Sapiro 2008, 2010, Zheng 2017) and book history (Thompson 2010, Mani 2017), I am establishing the first holistic, cross-industry map of the factors and players who shape the translation, publication and reception of non-English language children's books in the UK today.

In this paper I present a core case study from my research: the Spanish>English translation, publication and distribution of Balam and Lluvia's House (Emma Press, 2023). This book of children's poetry, originally written in Spanish and published in Guatemala, illustrates the complex factors that shape how non-English-language children's books reach (or, more often, do not reach) young people in the UK. Key elements of my analysis include the influence of its high-profile English translator Lawrence Schimel, the funding strategy employed by its UK publisher, a launch event hosted by the University of Reading Centre for Book Cultures and Publishing, and the book's nomination for the Yoto Carnegie Medal for Illustration. Finally, I discuss how this case challenges commonly-held assumptions around effective advocacy strategies in this field, and how this sociology of translation approach could be applied elsewhere to further our understanding of the best way to promote the international exchange of children's books.

## **P015 \ BOUNDARY-SETTING OF WORDS AND TRANSFORMATION OF SEMANTIC STRUCTURES IN THE TRANSLATION OF MARISSA MEYER'S WORKS INTO PERSIAN.**

**S. Arzpeima<sup>1</sup>, R. Rezazadeh<sup>2</sup>**

**<sup>1</sup>Iran's Children Book Council Toronto, <sup>2</sup>Iran's Children Book Council Tehran**

Concepts like love and emotional relationships in stories accompany readers, shaping and developing a unique experience in their minds. They awaken the emotional senses of the readers and teach them how to express their feelings in similar situations. Translators, when faced with emotional and social texts from a foreign world, initially frame it within the context of their own cultural, social, and cultural red lines and then proceed to translate.

The translator's shift in the direction and tone of a story can alter the overall meaning and purpose of the book, presenting the author's goals in a different and sometimes poetic manner.

In some cases, this approach benefits the text, enhancing its beauty, while in others, it may detach the text from its original emotions and context.

Optimizing words in the semantic structure is a tool in the hands of the translator to either familiarize elements that are foreign to the target audience (domestication) or preserve the signs and references of the source text (foreignization).



In this article, we intend to examine Marissa Meyer works translated by Persian-language translators in Iran, mainly *Lunar Chronicles* and *Renegades*.

We aim to analyze the trends of changes such as word choices and censorship in the semantic and conceptual structure, crossing cultural boundaries. Finally, we will discuss the impact of such translations on contemporary Persian-speaking young readers.

## **P016 \ ARNESSING THE POWER OF VISUAL AND TEXTUAL STORYTELLING IN REPRESENTATIVE PICTURE BOOKS FROM EGYPT**

**N. alHadidy<sup>1</sup>**

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For quite a long time, the interaction between the visual and verbal elements in children's books has been preoccupying academic and scholarly inquiry as a vital trigger that can revolutionize books for young readers through its cognitive and imaginative potential. The relationship between images and words is a complex dynamic that can either foster a symbiotic union or unlock discordant incongruities that threaten the whole imaginative and cognitive endeavor.

Ideally, the word and the image in a picture book are expected to work together in constructing a cognitively engaging and artistically expressive narrative for the child reader. The aim of this study is to examine the interplay between the image and the word as represented by a selection of Egyptian children's stories ranging from elementary picture books to young adult comics. In attempt to fulfill this objective, the paper will be guided by the following questions: Are the illustrations in tandem with the words or could they replace the verbal narrative? To what extent is the visual text responsible for the narrative sequence and how it enhances or limits the imaginative potential of the story. Does the visual text express specific cultural signals and if so, is it related to or conflicts with the verbal text?

## **P017 \ CHILDREN SAY, "WE'RE FRIENDS, DESPITE OUR DIFFERENCES!"**

**A. Miran<sup>1</sup>**

**<sup>1</sup>*KBBY Busan, Korea***

Children Say, "We're Friends, Despite Our Differences!"

Since the publication of *Guardians of the Seeds* in 2001, the author has continued to focus her attention on the vulnerable in our society, such as children, immigrants, laborers, and people with disabilities.

The protagonist's name, Gnyang, means a nondescript "this or that" cat in Korean. It is commonly used as an adverb meaning "only" or "just," as in actions taken for no particular reason. Mr. Gnyang helps wild animals that have moved to the city without expecting anything in return. The story, on its surface, reads as a hilarious tale carried forward by witty characters and wordplay. But underlying such levity is a tale of heroes who bravely tackle the obstacles they face in everyday life.



## **P018 \ FORMAL CRITERIA IN THE RE-EDITION, A TRIBUTE TO TIMELESSNESS**

**A. J. Arias Villalobos<sup>1</sup>, L. Y. Reyes Quintero<sup>1</sup>**

**<sup>1</sup>IBBY Chile Santiago, Chile**

This work reflects on the imaginaries of Latin America and the Caribbean and their poetic production, comparatively analysing the book *Niños*, by María José Ferrada, (Grafito Ediciones, 2013) with illustrations by Jorge Quien; and its reissue in 2020, (Alboroto Ediciones and Liberalia Ediciones), with illustrations by María Elena Valdez.

It explores the change observed in children's poetry in recent years, as a more innovative genre, both in attitude and in the tone of the poetic voice, where the themes have been expanding beyond the topics commonly found in more traditional children's poetry: nature, humor or meaninglessness. The author moves between the symbolic and the political, with the intention of portraying in free and enunciative verses the memory of thirty-four boys and girls who were executed and disappeared during the military dictatorship in Chile.

It also examines the use of typography, free verse and, mainly, visual language, under the main aspects of album theory, where the format and illustrations are decisive when it comes to dialogue with this genre.

Finally, the context of production of *Niños* gives the poems constructed by Ferrada a value of timelessness, since two independent publishers are committed to their publication and take an active role in proposing books that lead the reader to live a poetic experience that provokes and honours the memory of a painful episode.

## **P019 \ NOWTOPIAN: LIVING IN A DYSTOPIC WORLD (WITH THE POWER TO CHANGE IT). NOW**

**L. Ballerini<sup>1</sup>**

**<sup>1</sup>Editrice Il Castoro Milano**

The I-Gen is characterized by the willing to understand the world and to make it better[1]. Good books should help youngsters fulfill these desires and drive the changes.

The themes and characters in dystopian fiction are perfectly fitting with the intellectual changes that occur during adolescence[2].

Traditionally, we associate the dystopian genre to a negative future yet to come, but during the Covid-19 pandemic we all had the perception to live in a dystopic present[3]. Nowtopian can be considered a kind of new genre in which the typical topics of dystopian literature are transposed into a closer, recognizable everyday setting, such as the present.

Boys and girls can draw not only the pleasure of an engaging story from these readings but also insights into the reality they are immersed in, thereby developing a greater critical sense regarding what happens to them. Nowtopian aims to speak about today to today's youth, helping them understand that the future is not predetermined, but rather built day by day, and that they have the opportunity to shape it now. This new genre blends science fiction and realism.

The best seller author Luigi Ballerini is a pioneer of Nowtopian in Italy through YA novels (4) such as *Code.Name.Zero*, *[Im]perfects*, *Myra Knows Everything*, *To the Second Humanity* and *Block 5*, which are captivating hundreds of thousands of young readers around the world.



## **P020 \ THE EDUCATIONAL POTENTIAL OF CROSSMEDIA BOOK FOR BUILDING SOCIAL AND EMOTIONAL SKILLS**

**A. Barca<sup>1</sup>, M. Tripaldi<sup>2</sup>**

**<sup>1</sup>Università Telematica Pegaso Napoli, <sup>2</sup>Università degli Studi "A. Moro" di Bari, Bari**

Fairy tales and fables as well as the narrative act possess a strong educational potential that can be implemented in different contexts and ways (Roig et al, 2018); born as a means of entertaining, communicating information, emotions, feelings, teaching rules and morals, in the educational sphere - thanks especially to the advent of new digital media - storytelling represents a multifunctional tool, a facilitator of learning for each and every one, as it allows for the sharing of ideas and values, supports the creation of emotional and affective bonds thus promoting empathy (Gladwin, 2020; Catala et. al, 2023); it also fosters relationships, knowledge co-construction, positive interdependence and collaborative and cooperative learning.

Realising its value, a project entitled 'Educating to differences through cross-media books' was carried out, where, during the Children's Literature Workshop held in the CdL of SFP at the University of Bari, the 250 second-year students were asked, starting from the critical analysis of some fairy tales and fables, to create a cross-media book through digital storytelling whose focus was on overcoming gender stereotypes. Before starting this project, it was necessary to use a theoretical and argumentative approach with a theoretical analysis and generalisation of the data from the scientific literature on the subject and then, after the creation of the crossmedia books (Jenkins, 2007; Peperoni, 2009), a qualitative analysis through the administration of a questionnaire. In this contribution we aim to investigate the impact of crossmedia books created through Digital Storytelling, on the social and emotional competences of university students, future primary school teachers, also in the light of the existing literature.

## **P021 \ READING. DOING. SPREADING: (SCHOOL) ZINE, THE SCHOOL JOURNAL AS AN INCLUSIVE DISTANCE-LEARNING EXPERIENCE**

**L. Bonora<sup>1</sup>**

**<sup>1</sup>Departement of Education "G.M Bertin", Bologna University (I year PhD student in Pedagogical Sciences, teacher of Art and Image) Bologna**

In 2020 our planet was hit by the Covid-19 virus and in a few weeks the world of school found itself faced with a new challenge: that of distance-learning. This situation has led to greater difficulties for students with disabilities, with special educational needs and in fragile situations (Malaguti, 2020). From 2020 to 2023, as a teacher of Art and Image in lower secondary school, I activated the online workshop: (school)Zine, the school journal. Ten teenagers, even with disabilities, participated regularly in this workshop, born in the Covid period and then continued, open to all students of the school between 12 and 14 years,



twice a week. A small editorial team was formed inside of the (school) Zine that collaborated following active and cooperative methodologies. Girls and boys developed original and personal languages thanks to reading and processing texts and images, as well as their own critical vision of the faced topics.

Each issue of the zine addressed a specific theme and was distributed in the involved schools and on the Web, every two months. The educational intervention was played out above all in the reading-learning-workshop relationship, opening up new working hypotheses in the field of educational research. In this path I present the experience of the (school)Zine, some methodological indications and the first results, with a view to an inclusive approach to the world of education and in particular that of reading.

## **P022 \ CYCLADIC AND CYPRUS FIGURINES TRAVEL THROUGH PERSPECTIVES AND STORIES**

**A. Chalkiopolou<sup>1</sup>**

**<sup>1</sup>Municipal University Limassol Library Limassol**

### Cycladic and Cyprus Figurines Travel through Perspectives and Stories

The Cycladic idols and Cyprus cruciform figurines are small-scale sculptures of human figures, that evoke powerful images, symbolism, and emotions, influencing contemporary viewers, artists, and authors. Nikiforos Discovers Emotions, for instance, is a contemporary Greek children's book that explores emotions by transforming these faceless miniature statues into expressive human beings. Building on "Nikiforos" and the ancient figurines, two reading promoters from Cyprus and Greece created a program for children that innovatively combines literature, history, and culture. In this presentation, they discuss the program's design, implementation, and assessment. Tapping into the capacity of good story and art to engage and empower children (Binder & Kotsopoulos, 2011), they use these miniature sculptures and the stories around them as artistic vehicles of human culture that invite children to travel across time, human psychology, culture, and storytelling. For the children participating in this program, these statuettes become symbolic representations of a heroine or hero on a quest to understand themselves and their worlds. Making intertextual connections to other contemporary children's books, such as *Bodies Are Cool* by Feder and Nour's *Secret Library* by Tarnowska, children explore ancient and contemporary representations of diverse humans, fashion their own symbolic figurines and emoticons, tell wordless narratives through movement and body language, and create story suitcases (Miettinen et al, 2016). Their artifacts will travel to Greece, Cyprus, and the USA to be exhibited in prominent museums as part of a "story exchange" project.



## **P023 \ NONLINEAR INTERACTIVE PICTUREBOOK: USING MULTIMODAL INTERACTIVE AS STORYTELLING ELEMENTS TO SUPPORT CHILDREN'S EMOTIONAL LITERACY**

**H. Chen<sup>1</sup>**

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Physical picturebooks offer a unique avenue for readers to actively shape the book's form to derive meaning. In contrast to the traditional picturebook's reliance on images and text for comprehension, interactive picturebooks introduce a hybrid, multimodal interaction mode encompassing space, narrative, images, text, and reader engagement. Particularly significant for young readers, picturebooks facilitate emotional experiences, providing crucial "alternative emotional experiences" to overcome limited emotional life experiences, as emphasized by Nikolajeva (2013, p. 250). Differing from conventional adult books, picturebooks fuse visual and verbal elements, utilizing images to depict emotional scenes and words to aid in verbal emotional comprehension. This dual approach allows children to better manage emotional variables during reading and discussions (Xu & He, 2006). Timpany and Vanderschantz (2020) highlight the distinctive feature of interactive picturebooks in maintaining narrative communication while actively involving children in the reading process, fostering thinking, expression, and literacy. Despite the prevailing focus on physical interactions in research, little attention has been given to the impact of book design on young readers' cognitive interactions within interactive narratives. This article explores the advantages, challenges, and methodologies associated with nonlinear interactive picturebooks that support children's emotional reading experiences. It underscores the need for future research initiatives to delve into the cognitive aspects of interactive picturebooks, emphasizing their role in enhancing children's emotional engagement with literature.

## **P024 \ CLASSICAL FAIRYTALES ILLUSTRATED THROUGH WORKS OF ART FROM A CONTEMPORARY PERSPECTIVE**

**R. Clemente<sup>1</sup>**

**<sup>1</sup>Universitat de Barcelona Barcelona**

Since the 1990s, the production of children's art books has become increasingly extensive. There is a wide variety of informative books that bring us closer to the different issues in the world of art.

Among this wide production, it is necessary to highlight the versions of classic fairytales that Amel Khaldi-Bonnaud illustrates with works of art: Boucle d'Or au musée (2016), Cendrillon au musée (2017) and La Belle au bois dormant au musée (2019). It is important to underline the value of these books for their informative yet playful nature (Lobato and Hoster, 2011) and for the contemporary way in which the author appropriates the artistic references. In this trilogy we find an insightful way of complementing the adaptation of the traditional text with the selection of existing artistic images. Khaldi-Bonnaud demystifies the classical work of art using it occasionally fragmented and mixing it along with pieces from different periods and disciplines according to the needs of the narrative. Through rhetorical devices,



such as homages and witty quotations, she invites readers to play the game of reinterpreting the past in multiple ways (Anstey, 2002, Călinescu, 2003, Nikola-Lisa, 1994). In this way, the author constructs a pastiche characteristic of postmodern production.

These books are a very valuable tool because, through the close narratives of classic fairytales, the reader can enter the world of art from a viewpoint that is more coherent with contemporary artistic reality. These picturebooks require the receiver to have a previous background and/or the intervention of expert mediators.

## **P025 \ REINVENTING MYTHOLOGY WITH AN INCLUSIVE INTERPRETATION: THE SAGAS OF RICK RIORDAN**

**D. F. A. Elia<sup>1</sup>**

**<sup>1</sup>University of Bari "Aldo Moro" Bari**

Over the last twenty years, Rick Riordan's books (1964) dramatically changed the young adult readers' (Cart 2001, 95-97) approach to ancient myths (Sreelakshmi, & Sanny 2022, 237) gaining a worldwide success (Busk 2016, 54; Sun 2023, 183). This paper aims at pointing out, through the analysis of his sagas (Percy Jackson & the Olympians; The Heroes of Olympus; Magnus Chase & the Gods of Asgard; The Kane Chronicles and The Trials of Apollo), the presence of a two-faceted innovative aspect.

Firstly, Riordan, starting from the Greek-Roman mythology (Morey, & Nelson 2015; Madsen 2023, 48; Treu 2022, 73) more familiar to a Western audience (Murnaghan 2011, 348) was able to adapt the Norse and Egyptian myths to contemporary cosmopolitan society, without any manifest straining (Evans 2019, 40-62).

Secondly, the writer was able to create some plausible inclusive characters, contributing to the revival of the mythological hero into a contemporary interpretation (Crabtree 2009, 61-62).

The scientific literature focused on the analysis of Jackson & the Olympians saga. It provides a reflection, from a pedagogical point of view, on the disorders of the main anonymous character interpreted as gifts (Murnaghan, & Roberts 2016, 239) inherited by divine blood that make the young guy stronger against enemies. It is within the scope of this paper, instead, to widen the analysis of the main characters to other sagas, highlighting that they represent not only a pretext to talk about discomfort, but a way to integrate difficulties and potentials proper to each individual Grandi 2012, 163).

## **P026 \ ARRIBABAJO CHILDREN'S BOOKS COLLECTION: A STARTING POINT TO CREATE NEW STORIES**

**M. Escovar<sup>1</sup>**

**<sup>1</sup>Picnic de Palabras Bogota**

I want to share my experience as an editor developing the collaborative picturebook collection "Arribabajo," with the support of the Corocoro children's books authors collective from Colombia and Argentina.

Growing up with picturebooks in a family of readers, inspired me later to create, in 2012,



Picnic de Palabras, a reading project to share, in parks and squares, quality picture books to inspire families to read; first implemented in Bogotá, Colombia, and then in over 11 countries.

In 2021, I brought a selection of my books to share in a vulnerable community. Before I left, a boy told me he wanted to buy the book he read. I told him I did not sell the books, adding where he could buy it. He asked what was a "bookstore" and a "publishing house". These powerful questions "paid" his book and were the seeds to create books for kids like him.

This conversation made me wonder: how to make picture books endearing? This question revealed a set of qualities that should be included in a "real children's book," such as the use of a single ink, high-quality storytelling, and design, with an affordable price where the people who buy the books donate a second collection, we deliver in rural areas to support the access to quality picturebooks and meaningful reading experiences.

This presentation is an example of collaborative efforts in picture book creation, showing how a reading initiative can inspire children and parents to actively engage and authentically connect with the joy of reading.

## **P027 \ SHORT POETIC TEXTS TO REFLECT AND THINK ABOUT TODAY AND TOMORROW. AS AN EXAMPLE: TEXTS BY THE AUSTRIAN AUTHOR HEINZ JANISCH**

*S. Fuchs*<sup>1</sup>

<sup>1</sup>*IBBY Austria / KiJuLit Centre Styria Graz*

Short(est) texts have a long literary tradition, especially since the 1950s, when the short story became important in the German-speaking world. It has a balance between condensation and freedom, i.e. on the one hand it ensures that the reader concentrates on the words, and on the other hand it stimulates the imagination.

In addition to his work for the radio the Austrian writer Heinz Janisch is well known for his short, experimental texts for children (and adults). His short(est) stories and poems often deal with a single situation or conflict ("Die Brücke"), a philosophical question ("Wie war das am Anfang?"), playful thinking ahead ("Finns Land") or the text is a rewriting of well-known fairy tale ("Die Prinzessin auf dem Kürbis") or the lyrics are inspired by famous poets ("Jaguar, Zebra, Nerz"). The texts are linguistically sophisticated but leave enough room for (young) readers to reflect and think about the questions they raise, always with wordplay and humour. In cooperation with well-known artists (eg. Bansch, Binder, Erlbruch, Roher, Wolfgruber, Zwerger), these texts are published as picture books or illustrated children's books. In addition to analysing these poetic texts (Corbineau-Hoffmann, 2002) also in interaction with the images (Dammers, Krichel, & Staiger, 2022), the potential for literary learning (Spinner, 2022) (Nikolajeva, 2014) is also demonstrated using some of his texts as examples.



## **P028 \ MULTI-GENRE, OPTIMIZATION AND CONCISENESS AS WAYS TO TRANSFER KNOWLEDGE**

**M. Kunitski<sup>1</sup>**

**<sup>1</sup>no Minsk**

Complex things need to be put into simple form.

## **P029 \ LET'S READ AND RESPOND TO BOOKS BY PADMA VENKATRAMAN**

**P. Venkatraman<sup>1</sup>, I. W. Larison<sup>2</sup>**

**<sup>1</sup>Award Winning Author / Speaker Rhode Island, <sup>2</sup>Marshall University South Charleston**

Let's Read and Respond to Books by Padma Venkatraman

Presenter 1:

Padma Venkatraman is an internationally acclaimed author and speaker who will discuss how intersectionality in its various forms in recent American literature is central to her writing for children and young adults. She will specifically discuss characters with disabilities in two of her critically acclaimed novels - THE BRIDGE HOME (a Global Read Aloud and Walter Award winning title) and A TIME TO DANCE, (which was released to starred reviews in five journals).

Padma will provide information about resources that can be used by parents and classroom teachers to support the reading experience.

Presenter 2:

Isaac Willis Larison will discuss characters with disabilities based on the work of Wilkins, et al (2016) and share work from 6th graders who read and responded to The Bridge Home by Padma Venkatraman. Excerpts from an interview with Padma regarding the background for her characters will be presented along with findings from his work with students. The students' impressions and opinions of characters with disabilities relate to the theme, plot, and setting of the book. Additionally, the students responded to a survey regarding the plot and their thoughts about the book. Student work samples will be provided. Finally, excerpts from interviews with students will be used to demonstrate how stories challenge readers' assumptions (Gulya & Fehérvári, 2023) about individuals with disabilities, can encourage discussions about neurodivergent characters, and demonstrate the value of books that feature characters with disabilities.

## **P030 \ A PERSONAL REVOLUTION**

**G. Lee<sup>1</sup>**

**<sup>1</sup>2024 Hans Christian Andersen Award Nominee Republic of Korea SEOUL**

I have dedicated the past three years to revising the books I've published throughout my career. This revision reflects the evolving sensibilities of our times, encompassing themes such as human rights, diversity, and gender issues. This endeavor represents a personal revolution, signifying my quest for renewal and my attempt to align my previous creations with the contemporary ethos, especially addressing the needs of today's youth.



2024 marks the 30th anniversary of the original publication of 'Keundori in Bamtee Village'. In the years that followed, I received high demands for sequels from readers and have since published two follow-up books, creating the Bamtee trilogy.

To commemorate this pivotal moment in my career, I have released a revised edition along with a new installment to the trilogy. The sequel follows Youngmi, who grapples with the neglect she endured as a child, as meticulously depicted in the trilogy. She forms a friendship transcending borders and generations with an immigrant child from Nepal.

This latest addition aims to forge connections among readers across the past, present, and future. I believe that a revolution is not merely a preliminary or transitional act. It is rather a timeless bridge uniting the old and the new, connecting people from different walks of life. My goal as an author is to continue with the quest of renewal, and to remain a part of the immutable revolution.

### **P031 \ NURTURING LITERACY THROUGH SILENT BOOKS: A MULTICULTURAL APPROACH IN EARLY EDUCATION**

**M. Umer<sup>1</sup>, B. Baloh<sup>1</sup>**

**<sup>1</sup>University of Primorska, Faculty of Education Koper, Slovenia**

Reading is a powerful method for enhancing a child's vocabulary. Exposure to books, stories, and magazines facilitates encounters with novel words and expressions. Shared reading and encouraging the child to articulate thoughts after reading fosters active communication and the ability to express feelings, thoughts, and needs.

The results of the PIRLS 2021 and PISA 2022 serve as a poignant reminder of the imperative to read to children from an early age. They highlight the importance of reading role models, access to quality children's literature, a stimulating reading environment, and exposure to storytelling.

Storytelling emerges as a pivotal language skill that begins its formation at an early age, as corroborated by various studies, including those conducted in Slovenia (e.g., S. Engel, 2000; L. Marjanovič Umek, U. Fekonja, S. Kranjc, 2004, 2006; Baloh, 2019). According to research (Cutting, 1989; Hall, 1987; N. Brown, 1999; S. E. Mol and A. G. Bus, 2011; L. Marjanovič Umek, Sočan, K. Bajc, 2007), storytelling proves to be an activity on par with reading books and writing texts in fostering literacy development. When exploring the silent book, the child takes center stage in the reading experience. In this unique setting, the child actively engages with illustrations, while the adult assumes a supporting role in fostering speaking skills, creativity in language, and personal interpretation of the story.

This paper aims to present the reading of silent books as an effective method to promote reading literacy in preschool and early primary school settings within multicultural and multilingual environments.



## **P032 \ BUILDING UILD A COMMON HORIZON OF MEANING THROUGH READING GROUPS**

**P. Cortiana<sup>1</sup>, L. Perego<sup>1</sup>**

**<sup>1</sup>Comune di Vicenza - Progetto LeggereInsieme BILL Vicenza**

The LeggereInsieme project, a project of the PTOF of the Department of the Municipality of Vicenza, starts from an assumption: the value of the reading-legality combination. Educating reading is not simply promoting reading, but rather encouraging the diffusion of values that reading can bring (Blezza Picherle, 2013). In fact, stories teach us to make sense of events, to glimpse possible meanings, as well as to consider experiences and points of view different from ours. Reading and sharing readings can make us feel part of a hementical community, which prefigures the civilization of dialogue (Luperini, 2000): privileged contexts in which to experiment with such communities of practices (Wenger, 2006) are reading groups (Gavazzi, 2019), which in the current school year saw a large investment by the Municipality in the context of initiatives linked to BILL, Library of Legality. Meeting, discussing to build a common horizon of meaning, as well as sharing interpretations on the BILL books, are exercises of participatory democracy: this contribution proposes a critical reflection on the results of a semi-structured questionnaires administered to 100 students between the ages of 12 and 16, who participate in the 2023/2024 school year in reading groups that focuses on BILL bibliographies, highlighting how this experience positively foster: the motivation to read; the acquisition of the principles of democratic life; the development of critical thinking; the ability to dialogue and discuss.

## **P033 \ STREET POETRY - LITERARY INTERVENTIONS IN PUBLIC SPACES INSPIRE BEYOND BOUNDARIES OF SOCIAL GROUP**

**M. Gries<sup>1</sup>**

**<sup>1</sup>Book Pirates - Bücherpiraten e. V. Luebeck**

The Book Pirates' street poets are young people who make urban everyday life more poetic. They create moments for reflection, amazement and smiles. Their street poetry is always temporary, self-written, free of charge and without a specific aim.

These lyrical interactions take place in public spaces: In the pedestrian zone, at the shopping center, at the train station. They create encounters with divers people because they work with confusion. Street poets leave their texts in places where no one expects them. They write haikus in chalk on gullies or kerbs. "Poems for self-picking" hang in the park, "pocket poems" are stuck in unbought jackets in stores, "coin poetry" in ticket machines.

In some activities, the poets are visible. For example, as a "bus stop spinner" a poet stands at a bus stop and holds up a poster with a verse. Only people on the bus can understand the action, because at the next stop another poet holds up the next verse.

The youngsters bundle interactive activities in the "Poetry Shop". They ride a cargo bike to a busy square and give away "takeaway time", set up a "bench of compliments", climb onto beverage boxes and recite poetry slam texts or type lyrical portraits of passers-by on an old typewriter. The group has developed dozens of different methods. The young people themselves gain the courage to publish their own texts.



## **P034 \ THE EXPERIENCE OF NATI PER LEGGERE IN ITALY: ADDRESSING A MULTISECTORAL AND MULTIPROFESSIONAL AUDIENCE**

**V. Balbinot<sup>1</sup>, A. Sila<sup>1</sup>, G. Tamburlini<sup>1</sup>, V. Urban<sup>2</sup>**

**<sup>1</sup>Center for Child Health (CSB) Trieste, <sup>2</sup>Italian Library Association (AIB) Pordenone**

Nati per Leggere (NpL), celebrating this year its 25th anniversary, is Italy's program for the promotion of shared reading with children from zero to six years of age. Emphasis on audience development has been a prominent feature of the program and is grounded in its multidisciplinary nature. Based on an alliance between the Italian Cultural Association of Paediatricians (ACP) the Italian Library Association (AIB) and the Center for Child Health (CSB), with a secretariat provided by a non-profit organization focusing on early child development, the program has always addressed a multisectoral and multiprofessional audience including health, education, social and cultural sectors, public and private non-profit entities, traditional as well as social media.

The central government, several regions and about 2000 municipalities have been involved to develop cross-sector agreements to promote the good practice of shared reading since birth. Thanks to these agreements, all professionals involved in child health and education, librarians and thousands of volunteers are engaged in the activities of the program. Indeed, the key audience of Nati per Leggere are local communities, where 9.776 NpL chapters keep the program alive across all sectors of society.

The media contribute to program dissemination through radio and television at national and local level. Facebook national and local pages have several hundred thousand followers. NpL is present at national book fairs such as the Torino Book Fair and the international Bologna Children's Book Fair with initiatives for publishers and professionals involved in family literacy promotion.

## **P035 \ AS MINHAS PRIMEIRAS PÁGINAS (MY FIRST PAGES)**

**M. Silva<sup>1</sup>, P. Pedras<sup>1</sup>, J. Correia<sup>1</sup>**

**<sup>1</sup>Municipality of Braga, Portugal Braga**

Reading is a fundamental skill to all literacies.

We believe that the knowledge obtained through books and the act of reading is of great importance for the cognitive, emotional and social development of children and youth. The tools that come from this knowledge will contribute to an informed, responsible and participative citizen who is concerned about others and the world.

Therefore, it is imperative to build and launch public politics focused on the community and citizens that foster access to reading. These public politics will work as an indicator of democratic well-being and equal opportunity (now and in the future).

The Municipality of Braga, aware of the importance of promoting these public policies, has decided to implement the Municipal Citizenship Project 'As minhas primeiras páginas' ('My First Pages') which aims to ensure that all young citizens have the same right of access to books. We firmly believe that this access will enable young citizens with a greater motivation to read, thus, creating more opportunities to succeed at lifelong learning.



This Municipal Citizenship Project also reflects the aims of the 2030 Agenda for Sustainable Development as it expects to contribute to the achievement of SDG 4 - Quality Education and SDG 10 - Reducing Inequalities.

## **P036 \ THE IMAGE OF THE PIONEERS OF THE CHILDREN'S READING REVOLUTION IN THE MESSAGES OF WORLD CHILDREN'S BOOK DAY**

**M. Mohammadi<sup>1</sup>, M. Bigdeli<sup>1</sup>**

**<sup>1</sup>University of Qom Qom, Iran**

The International Board on Books for Young People (IBBY) is a specialized international center in the field of children's and young adult literature that began its activities in 1953. This center carries out various activities to promote reading and book reading among children and young people around the world. One of the important programs of this center is the issuance of the World Children's Book Message, which was issued in 1966 on April 2, coinciding with the birthday of Hans Christian Andersen. These messages are very valuable writings that are issued each year by one of the most prominent thinkers and illustrated by one of the best illustrators.

Today, a very valuable treasure trove of these messages is available to enthusiasts on the IBBY website.

In this article, we intend to use the content analysis method to examine the internal content and themes used in these messages to determine what image of the pioneers of this revolution, including:

- Children's poets
- Children's writers
- Children's book illustrators
- Children's book publishers
- Libraries and children
- Children's librarians
- Reading and studying
- Child, book and study
- Teachers, child and study
- Parents, child and study

Has been presented in the messages and how has it been presented. To analyze the data, the messages will be studied line by line and coded in the MAXQDA specialized content analysis software.



## **P037 \ A SCIENTOMETRIC ANALYSIS ABOUT HOW GOOGLE SCHOLAR DRIVES RESEARCH ON CHILDREN'S LITERATURE**

**M. Mohammadi<sup>1</sup>, R. Karimian<sup>2</sup>, H. Heidari<sup>3</sup>**

**<sup>1</sup>University of Qom Qom, Iran, <sup>2</sup>University of Qom qom, Iran, <sup>3</sup>Al-Zahra University Tehran, Iran**

Scientometrics is a quantitative measurement tool for scientific outputs that can to some extent determine the frequency of research in each country, organization, scientific discipline, and individual, and how it is going, what individuals or organizations and where did what research?

How much is the scientific impact of these research on the scientific environment of that field?

Although such evaluations are quantitative, they can be an effective tool for better understanding the scientific research process and analyzing the situation.

Google Scholar also displays the number of references to the works and shows the impact of each work and person. In this study, using the scientometric method, we will evaluate the research in the field of children's literature. To specify that: Who chose the field of children's literature research? What are their academic background, nationality, language, academic degree, number of works, number of references, H-Index, i10 index?

- How many research papers have been published in the field of children's literature? And what is the number of references to this work?

- What year were the published works published, and in what journal?

Core authors (people who published the most specialized works in this field); Core journals (journals that published the most research papers in the field of children's literature)

- What areas of children's literature have the published works studied?

The data will be collected in Excel software and analyzed using specialized software in the field of scientometrics.

Keywords: Children's literature; Scientometrics; Core researchers; Core journals

## **P038 \ READING WITH WORKING AND STREET CHILDREN**

**Z. Sayyadi<sup>1</sup>, P. Golbabaie<sup>1</sup>**

**<sup>1</sup>Children's Book Council Tehran**

What is stated in this article; The experience of reading books and its effects on working, street and migrant children. This experience has been continuously carried out in different neighborhoods of Tehran and other cities and is still being carried out. The book is a stimulus to attract more children to our group and it has caused more children to be attracted and the variety of books to develop. This activity is in the environment of the street and children's workplace, however, children leave their work that provides for their needs and their families and disappear into the magic of books. They move away from the tense and confusing atmosphere of the street and work environment and return to their childhood. The effect of the magic of the book and these moments can be seen in others and they give us feedback. Books and games are the two drivers of change, the safest way



to communicate with children; which causes the beginning of a conversation with us and reaching intellectual and internal challenges, projecting, expressing concerns and issues that cause thinking and change even for a moment. The longterm reflection of the impact of books can also be seen in children's speech and behavior. The book rejects all labels and illuminates the background of children's minds. For the children who work in the street and are sometimes frozen and sometimes overheated, sometimes they are subjected to violence and sometimes they are pitied; Books and games bring comfort and transformation.

## **P039 \ CULTURE ROAD FESTIVALS BRING CHILDREN, BOOKS AND CITIES TOGETHER**

**M. Yavuzdemir<sup>1</sup>**

**<sup>1</sup>Republic of Türkiye - Ministry of Culture and Tourism - General Directorate of Libraries and Publications ANKARA**

Organized by the Ministry of Culture and Tourism of the Republic of Türkiye in more and more cities every year, the culture road festivals bring children from various cities together with books. During the events organized by the Ministry, children sometimes visit the locations of the books they read: castles, ruins, historical buildings... Sometimes they meet their favourite illustrators in a museum and participate in workshops. Sometimes, accompanied by an environment-themed book and an author, children take part in activities on the beach, and sometimes they discover animals in the world of water accompanied by a book. In 2023, we brought 6000 children together with books, authors, illustrators, and activities in 10 different cities. In 2024, we will bring more children together with good books to the festival to be organized in 16 cities.

## **P040 \ AN INNOVATIVE AND EXPANDING READING PROGRAMME IN PRIMARY EDUCATION**

**D. Charalambous<sup>1</sup>**

**<sup>1</sup>Ministry of education Nicosia**

The poster aims to show how a reading programme can be extremely successful and expanding among the primary schools of a small community. The idea firstly applied in a single classroom and was named "Paraskevodiavasmata" (that is reading on Fridays). The students should bring from home a specific snack or drink - such as popcorn or orange juice or pies etc. - and enjoy reading the same book altogether. At the end of each reading they were involved in several creative activities that gave them the opportunity to express themselves based on the book or the chapter they had read. In this way the students of the classroom were attending a book club and they were given the chance to exchange ideas, preferences and reviews over the book. Month after month the inspirer of the idea (that is the author and presenter of the poster) gave seminars to her colleagues and encouraged them to try and apply this reading programme to their classes. The programme was expanded and enriched with many more actions trying to be more inclusive. Therefore, other members of the community - like parents, siblings and close relatives of the students - were invited



to participate Friday's readings and introduce to the audience their own favourite book. Finally, students of different grades, different schools and different cultural backgrounds had the chance to get together and read their favourite books to each other, play games based on these books and create their own stories!

## **P041 \ WHAT IF THEY DON'T GET ACCESS TO A GOOD RANGE OF BOOKS? FINDINGS FROM A UK STUDY INTO YOUNG PEOPLE'S PERSPECTIVES ON DIVERSITY AND READING**

**B. Kemp<sup>1</sup>**

**<sup>1</sup>Institute of Education, Nottingham Trent University Nottingham, UK**

This presentation would share findings from research with young people aged 14-19 on the effect of the narrowness of the GCSE English curriculum. My PhD research explores young people's perspectives on diverse reading. I conducted a survey with a small pilot cohort of school students aged 14-15 and a larger group of 16-19 students retaking the English GCSE qualification, followed by interviews drawn from this second group, using picture elicitation and q-sort.

The lack of diversity in GCSE English set texts is a hot topic: e.g. Elliott et al report that in 2019 only 0.7% of students studied a book by a writer of colour, and Bleiman suggests that the reduction in English A-Level take-up may be because of the current syllabi's repetitive nature. Exam boards are working to change these factors, but the reality is that, as Watson et al report, many schools are working with what they have and presenting students with a narrow diet of texts, making many students' experience of full-length texts entirely male- and white-authored, with poetry left to represent diverse voices.

My research suggests that the tokenistic approach of English syllabi to date is problematic, leading to young people who are not only unaware that other kinds of text exist, but who tend to inaccurately report they have had a diverse experience. At the same time, young people report boredom with the school English curriculum, with 'sameness' a key theme in the interview data.

## **P042 \ THE IMAGINATIVE AND EXPERIENTIAL WORLD OF THE YOUNG READER IS AN INFINITE UNIVERSE OF STORIES, OR HOW YOUNG READERS ACTIVELY THINK ABOUT AND SHAPE THE WORLD THEY LIVE IN**

**S. Kobal<sup>1</sup>**

**<sup>1</sup>Malinc publisher house, Slovenia Sv.Anton**

I Trade Fear for Ice Cream is set in the historically interesting area of Gorizia (Italy) and Nova Gorica (Slovenia), where people's lives have been intertwined along the border for many years.

The turbulent history of the area has taken root in them.

A group of friends (Tomaž, Nejc, Ivan and Manca) don't question life in this special place, but live it as a matter of everyday life. Their views on different cultures, histories, language,



thinking change with the arrival of Teresa (half Slovenian, half Italian) in Nova Gorica. Her arrival awakens in a group of young people themes that they have only glimpsed during parental conversations and which have now splashed over the edge into their world. Above all, there is a desire among young people to take an active role, to co-determine how they will think about and live their lives. All this entails a reflection on taking responsibility, on taking active action and co-creating a kinder future.

The teenage years are full of emotions, thoughts, secret glances, fleeting touches and friendships without which the world would be dull and colourless. And it is friendship, frank conversations, trust and courage that bring a group of young people to reflect loudly and maturely on the world. Through an experience that binds them even closer together, young people gain a voice of their own to stand side by side with the world. No longer as children, but as people with their own opinions, ideas, dreams, wishes and needs.

## **P043 \ FAMILIARIZING CHILDREN WITH CANONICAL LITERATURE: THE DIVINE COMEDY OF DANTE ALIGHIERI FOR KIDS**

**M. Mattei<sup>1</sup>**

**<sup>1</sup>University of California Santa Barbara Santa Barbara**

The objective of this study is investigating how picture book adaptations of canonical literature can be a game changer in familiarizing children with the canon through the contrastive analysis of Dante's Divine Comedy Paradiso and its adaptation in The Divine Comedy of Dante Alighieri for Kids by Professor Massimo Seriacopi.

Since the early years of their lives, children have grown familiar with picture books, finding them helpful through the learning process. Several studies in the last 40 years have discussed about the value of a book's visual element to a child: pictures provide children with pleasure for the eye, aid to literacy and language development. Meanwhile it has been observed that classics struggle to maintain their appeal in the classroom.<sup>2</sup> There has been a tendency in the past thirty years to "interpret" in simple terms many of the great classics of literature for all sorts of reasons: the study of the original would be too difficult, too elitist, and the new generation are mainly visually conscious and must be led gradually to the classics. The literary work seems to be destined to reshape itself to communicate to the new generations. In this paper I will explore how Dante's Paradiso has been adapted for a young audience and how picture books can be used in a didactic context to familiarize children with canonical literature work and, indeed, create new art.

<sup>1</sup> Kümmerling-Meibauer, Bettina, editor. Learning from Picturebooks: Perspectives from Child Development and Literacy Studies. Routledge, 2015.

<sup>2</sup> cfr. References



## **P044 \ CONTEMPORARY READING ATTITUDES, PREFERENCES AND HABITS OF 11-12-YEAR-OLD CHILDREN IN GREECE**

**V. Nika<sup>1</sup>**

***<sup>1</sup>Department of Pedagogy and Primary Education, National and Kapodistrian University of Athens Athens, Greece***

Almost twenty years after the research of Professor Konstantinos D. Malafantis (2005) regarding the reading activity of children in Greece, the present research re-examines the relationship between children and reading today by studying the reading attitudes, preferences, and habits of students of the two main classes of primary school in Athens.

The research aimed to capture children's reading activities and compare the current findings with those of the 2005 survey to investigate the kind of change in the reading attitudes, preferences and habits of the students over time.

The research's sample includes 245 boys and girls attending grades 5 and 6, in five primary schools in the South and Central Sector of Athens. It was conducted through a quantitative survey using a built-in questionnaire. Data analysis for the closed-ended questions was carried out using quantitative analysis, while the open-ended questions were approached through answer clustering, applying quantified qualitative data.

The results of the research show that some findings remain relatively unchanged over time, reporting both positive changes in terms of the presence of more organized school libraries than in the past and negative changes in terms of children's tendency to turn away from reading books and their preference for spending their leisure time on the internet.

## **P045 \ HOW TO ENCOURAGE SMALL CHILDREN TO READ IN FOREIGN LANGUAGES: A PROJECT "READING ON PILLOWS"**

**M. Ponomarenko<sup>1</sup>**

***<sup>1</sup>The Library for Foreign Literature Moscow***

The reading promotion project to be presented is addressed to the pre-school children and its aim is to inspire children to read in different foreign languages. This project proves to be a perfect early start for life-long learning. Children listen to the picture-books reading in various foreign languages: English, French, German, Italian, Chinese etc. Comfortably sitting on pillows children participate in discussion, listening to the sound of a foreign language. Children learn their first foreign words, sing and dance.

The main goal is to inspire children's curiosity, to let them "taste" foreign language and culture and to ensure small children that reading in foreign languages is exiting and not very difficult.

As a result we get many new devoted readers – both children and adults, who will appreciate a vast library collection.

This project really builds bridges between languages and cultures; though seems simple it proves to be very effective. It is easy to reproduce and could be considered as a good example of the best library practices. It was presented on several professional library meetings and has followers in other Russian libraries. We look forward to meet partners all



over the world and start global picture-books reading network.

Presentation will provide photos, children's drawings and short description of the project and our achievements. Hand-outs of supplementary materials will be also provided to all who get interested.

## **P046 \ "WE ARE STORIES": EXPLORING YOUNG CHILDREN'S AFFECTIVE RESPONSES TO READING CULTURALLY SUSTAINING PICTUREBOOKS**

**K. Wissman<sup>1</sup>**

**<sup>1</sup>University at Albany, State University of New York Albany**

This paper draws on theories of affect (Stewart, 2007) to analyze young children's reading experiences and embodied responses to culturally sustaining picturebooks (Paris & Alim, 2014).

In this study, culturally sustaining picturebooks are defined as books reflective of multiple languages and evocative of transnational identities and experiences (Brochin & Medina, 2017; Zapata, 2020). Drawing from a two-year collaborative inquiry with five first and second graders designated as "struggling readers" and their teacher, I consider how picturebooks like *Dreamers* by Yuyi Morales, *Golden Domes, Silver Lanterns* by Hena Khan, and *Drawn Together* by Minh Lê, among others, created opportunities for multilingual students to cross thresholds and experience vitality. The books inspired revolutions in how the young people envisioned their reading identities as well as their place in the world. Within this qualitative study, I analyze how young people, inspired by the picturebooks, asserted cultural knowledge, questioned assumptions, and claimed agency.

Drawing on classroom transcripts, interviews, and fieldnotes, I analyze places of affective intensity within this elementary reading intervention setting where picturebooks are not traditionally centered, where the wholeness of reading can be reduced to its component parts, and where feelings are often meant to be put aside in support of learning discrete skills. Inspired by the children's efforts to "have their say," I make the argument for the creation of vital educational settings in which all children experience culturally sustaining picturebooks as an educational, civil, and human right.

## **P047 \ AN INVESTIGATION OF THE BOOK NAMED PAUL STREET BOYS IN THE COMPLIANCE WITH THE BASIS OF CHILDREN'S AND YOUTH LITERATURE**

**S. Yilmaz<sup>1</sup>**

**<sup>1</sup>Bilecik Şeyh Edebali University Merkez**

The *Paul Street Boys* by Ferenc Molnár is a classic widely read. The work, which was made into a book in 1907, is among the important works of Hungarian literature. Evaluated in the category of early teenage books, the book presents the manifestations of serious struggle, betrayal, splitting into groups, risking death for the things they love, and the feeling of residing in a group in the world of children. The topic of the book is a group of children protecting the plot they are playing on. There is a military hierarchy within the group



consisting of children from poor families. There is also a group called the Red Shirts, formed by the children of rich families.

The Red Shirts want to take this land because they have no place to play. Nemecsek, Boka and their friends want to protect their playground at the risk of their lives. At the end of the text, Nemecsek becomes ill and dies. There are three basic principles that children's literature must adhere to: child reality, child perspective, and child relevance. In this study, in the first place, the gaps between children's literature and early youth literature will be mentioned. The possible effects of the book on young children will be discussed. In summary, the study aims to discuss whether *The Paul Street Boys*, which appeals not only to children or young people, but also to readers of all ages, is suitable for children in terms of the basis of children's literature.

## **P048 \ BOOK COMMUNITY FOR LIBRARY READING MEDIATORS AS A REVOLUTIONARY PRACTICE FOR OFFERING CHILDREN GOOD BOOKS**

**M. Abreu-Loureiro<sup>1</sup>**

**<sup>1</sup>Lisbon Public Libraries Network Lisbon**

Reading mediators need a space where they can meet to share knowledge, experiences, and reflections on children's books. Recognising this need, the children's book mediators' club of the BLX Network - Lisbon public libraries network - was created.

This club is a community of 17 children's library reading mediators, from BLX Network, who meet once a month to exchange children's books based on a previously defined theme.

At the end of each session, a list of the books shared is drawn up, making it a useful tool.

The main objectives of this project are to increase knowledge of national and foreign children's literature, to share experiences in the field of mediation and to create a space for reflection on the importance of the quality of books in mediation. The secondary objectives are to promote and mediate books among peers and to strengthen networking.

The club has been meeting since April 2021 and has already held 23 sessions. This year, a new feature has been introduced: three meetings will take place in a cultural centre, where the group will have a guided tour of the space.

The results of this practice have been very positive. On the one hand, we have collected quantitative data. So far, more than 500 books have been exchanged. On the other hand, we have gathered evidence on the impact of reading promoters' knowledge and practices. To join a revolution for good books, we need to start within organisations, empowering those responsible for giving books to children.



## **P049 \ ASSESSING THE IMPACT OF LITERARY AWARDS FOR YOUNG ADULT LITERATURE ON TRANSLATED WORKS AND THE INTEGRATION OF BOOKS INTO LIBRARY COLLECTIONS**

*S. Fras Popović<sup>1</sup>, B. Baloh<sup>2</sup>*

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The formation of a library collection in a general library is governed by specific professional principles outlined in national and international documents. Among these principles is the consideration of the ratio between adult and young adult literature, both of which constitute the dual components of library collections: scholarly and educational materials, as well as fiction. This study aims to ascertain the proportion of translated literature for young adults, specifically focusing on the percentage of translated young adult literature from Italian to Slovenian. This percentage will be examined within the collections of Slovenian general libraries, accessible through the COBISS program. Publicly available data for the year 2022 indicate that Slovenian libraries house a total of 11,061,255 books and brochures; regrettably, the data do not specify the proportion between adult and young adult literature. Literary awards serve as significant beacons for quality literary works aimed at young audiences. This contribution employs the criterion of literary awards for young adult literature presented in Italy and Slovenia. Over a defined timeframe, the study explores the presence of award-winning literary works within translated literature and Slovenian library collections. It is anticipated that translated works will be more prevalent in libraries proximate to Italy than those geographically distant. Additionally, attention will be directed towards the involvement of publishers in deciding on such translations.

The primary objective of this contribution is to examine the significance of literary awards in the decision-making processes related to translations and the inclusion of books in library collections.

## **P050 \ EXPLORING LITERARY TEXTS: BALANCING PEDAGOGY AND AESTHETIC APPRECIATION IN EARLY READING DEVELOPMENT**

*B. Baloh<sup>1</sup>*

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The understanding and experience of literary texts often emphasize an educational perspective, placing insufficient attention on the text itself, its realization in style, language, and narrative techniques. These aspects are just as, if not more, crucial for young readers than the ideologies conveyed by such texts. Positive experiences in promoting reading indicate that the path to strong identification and empathy with literary texts is a personal journey. From a didactic standpoint, innovative approaches that enhance the enjoyment of reading are beneficial, while negative interventions by adults into a child's interpretation based on their own experiences and cognitive world can be detrimental. A literary text, as a unique artistic expression, must maintain autonomy and cannot be subordinated to either



educational or cognitive functions. It is through this autonomy that younger generations will eagerly engage in reading.

In the preschool period, most children are still emerging readers, making active reading and interpretation of paramount importance. Motivating a child to read in a second or foreign language is particularly crucial. Positive encouragement, interactive reading methods, and setting realistic goals significantly influence a child's willingness to read in a second language, thereby opening doors to greater cognitive flexibility, a richer vocabulary, and a better understanding and appreciation of linguistic and cultural diversity. This paper will present activities undertaken by the University of Primorska, Faculty of Education, aimed at promoting reading literacy and a reading culture in the preschool and early school years at the intersection of cultures.

## **P051 \ EXAMPLES OF GOOD PRACTICE: IMPROVING READING MOTIVATION AND COMPREHENSION IN 2nd GRADE PUPILS**

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Research shows that pupils' reading performance needs to be improved. It is important to nurture reading motivation in young students, so that they will become competent readers. In my presentation several practices will be introduced that are incorporated into my teaching of 2nd Grade at a Primary school in Slovenia. The goal of this initiative is to improve early reading motivation and reading comprehension of 7-8-year-olds. Firstly, different methods of improving reading performance were researched and a design to implement them into practice was developed. Parents were informed on how to support reading development. The pupils received a reading calendar, after reading for 10 minutes at home to a parent, the parent signed the calendar as proof of reading. A class library was developed where pupils could borrow books to take home. On predetermined days, the pupils were encouraged to bring beloved books from home and an amount of time was taken during class to read by themselves and in groups.

Every day during snack break, a teacher read to them. Pupils received several reading comprehension exercises. The results of a short survey showed that in three months, the students' self-evaluation of reading motivation was more positive, as well as their self-evaluation of reading performance. The students began to bring their own books to school, to exchange them and read during breaks instead of playing. Overall, this initiative proves to be successful and it is fairly easy to implement aspects of it in practice of primary school teachers everywhere.



## **P052 \ A WORLDWIDE APPROACH TO SUSTAINABLE, SCALABLE, AND LOCALLY ADAPTABLE CHILDREN'S LIBRARIES AND TEACHER EDUCATION ABOUT CHILDREN'S LITERATURE**

**K. A. Bental<sup>1</sup>**

**<sup>1</sup>Room to Read San Francisco**

This poster describes Room to Read's ongoing work publishing local language children's books, establishing children's libraries, training educators, library managers, school principals and teachers in 13 countries in Africa and Asia. It will highlight recent partnerships with the Ministries of Education in Cambodia and Laos in creating courses for preservice teachers about children's literature and the role of primary school libraries in developing lifelong readers. Our work is evaluated by local research, monitoring and evaluation teams who collect and analyze data about children benefited. So far, more than 35.5 million children have benefited from our work. But more needs to be done. UNESCO estimates that 584 million children worldwide lack basic literacy skills. This poster will outline how we collaborate with governments and other partners to support the development of a culture of reading by strengthening the supply and demand of children's literature. Our work will be visually represented by maps, infographics, samples of the BA (Ed) syllabus for Cambodian preservice teachers, and excerpts from our multilingual children's books developed by local writers and illustrators.

## **P053 \ THIS IS BARCELONA IN MIROSLAV ŠAŠEK STYLE. A PROJECT CONNECTING LIBRARIES, UNIVERSITIES AND PRIMARY SCHOOLS**

**E. Bosch<sup>1</sup>, R. Clemente<sup>1</sup>**

**<sup>1</sup>Universitat de Barcelona Barcelona**

Based on the exhibition This is Šašek. Travelling to the universe of the brilliant Czech illustrator, which took place at the Jaume Fuster Library in Barcelona in May 2022, we designed the workshop Paris, London and Lesseps Square in Šašek Style for family audiences and for literary mediators. One year later, we adapted the workshop for other districts of the city. The workshop aim is to discover Miroslav Šašek's famous series of travel books This is... (Paris, London, Rome, New York, etc.) published between 1959 and 1974, as well as to get to know our neighbourhoods and to improve picture book reading. From the point of view of art education, we are especially interested in analysing graphic design. That covers style and technique of the illustrations, layout, the relationship between text and image, including the parts of a book. To achieve this goal, we first do a shared and mediated reading of the books and, subsequently, we create a collective book -in Šašek's style- about the environment where the workshop takes place. Through creation, the functioning of visual communication can be better assimilated (Eisner, 2002).

One of these adaptations was designed with students from the School Libraries specialization of the Early Childhood Education and Primary Education teaching degrees at the University of Barcelona. The This is Recinte Mundet workshop aimed to train future teachers in the design of image-reading activities, so we invited children from the nearest primary school to take part in the activity at our Faculty.



## **P054 \ THE YELLOW ARMCHAIR. A FAMILY BOOK CLUB**

**S. Camacho Belis<sup>1</sup>**

**<sup>1</sup>El Petit Tresor Children's Bookstore Vic**

This creative proposal at children's bookstore El Petit Tresor is focused on how to mediate families in order to accompany their children on reading experiences shared with others. Besides, this project is guided to children aged four and six years old taking into account the wide diversity of families, in which the understanding between the literacy mediators and families is essential to develop not only reading habits at home, but also to create a pleasant environment at the bookstore, as a place of reading together.

As reading mediators, we select and approach a wide variety of books to families, attending topics and genres of interests and all sorts in order to allow a new reading challenge considering children's opinions as a way of creating new meanings.

However, what makes this project special are the reading interpretations of each family and the way how they put them in common, building a warm conversation that ends up giving meaning to reading. What this project aims is to develop a pleasant reading experience to create a sense of community and respectful conversation moments in group, providing new stories to be shared and new opportunities to expand the reading paths of children. This creative and inclusive book club, mostly, invite families to strengthen the link within children and the bond to good books.

## **P055 \ ¡ÁLBUM!, PICTURE BOOKS PUBLISHERS ASSOCIATION FROM SPAIN**

**J. Díaz<sup>1</sup>**

**<sup>1</sup>¡Álbum! Barcelona**

¡ÁLBUM! is an association of independent publishers from Spain devoted to promoting children's picture books. Founded in 2017 by 12 publishers from Barcelona, now has expanded to 24 from around Spain. We are independent, secular publishers who care deeply for the production of quality picture books.

We work on a wide range of projects:

Offering Training Workshops to:

- Health patients: workshops designed for social workers and picture book
- University students from several Spanish universities, such as A Coruña,
- Teachers: picture books selections for school libraries.
- Children and parents: book picture clubs, family libraries, picture book storytelling,
- Young readers with social and economical difficulties: rap picture books
- Country schools: connecting schools from different regions of Spain working
- Book professionals (illustrators, writers, librarians, book sellers): writing
- Museums: activities for children about Spanish Civil War, exile and democracy.
- The Picture Book Week, a picture book festival with hundreds of workshops and
- We offer 23 free catalogues covering different topics for teachers, book sellers



## **P056 \ FROM VOLUNTEERS' ACTIVITY TO PUBLIC SERVICE: BIBLIO-OS', THE LIBRARY AT POLICLINICO SANT'ORSOLA HOSPITAL IN BOLOGNA**

*I. Gandolfi<sup>1</sup>, I. Bortolotti<sup>2</sup>*

*<sup>1</sup>Bibli-Os' Bologna, <sup>2</sup>Municipality of Bologna*

The association Bibli-os' was founded in 2010 with the aim of bringing to Sant'Orsola Hospital in Bologna the experiences of children hospital libraries, which already existed in Modena and Florence. Following the examples of other cities, it was clear that the volunteers' activity would have been more effective with the support of the city's public libraries, which was essential in order to receive professional help in managing the book collection and the loan service at the hospital. Over the years there have been several attempts to activate a partnership between Bibli-Os' and the libraries of the Municipality of Bologna and finally, on February 7th 2023, an agreement was reached which allowed the Bibli-Os' library to be included in the Open Public Access Catalog of the library system of Bologna and to use the software used by public libraries in order to manage loans and registrations.

This agreement was a crucial step, since it means that the library in the pediatric hospital is no longer just a volunteers' activity but becomes a library for the whole city, recognized by the Municipality as a public service. The first step, before starting to catalog the library's holdings, was the review of the collection carried out by the volunteers, following the instructions of the librarians.

The librarians cataloged then almost 2000 books in summer 2023 and in September there were 2 training sessions for volunteers about the collections management and loan service. In these last months the volunteers are testing the new workflow.

## **P057 \ SUPPORTING FAMILY LITERACY LEARNING - WEBSITE FOR PARENTS AND PROFESSIONALS**

*A. Strukelj<sup>1</sup>, B. Hanuš<sup>2</sup>*

*<sup>1</sup>Slovenian Institute for Adult Education Ljubljana, <sup>2</sup>Faculty of Arts, University of Ljubljana Ljubljana*

Various institutions that design and develop programmes and activities for supporting family literacy learning are involved in the Slovene Network for the Promotion of Literacy and Reading Culture. They created a website that is dedicated to the several aspects of the development of reading literacy within our closest environment - our families.

The [druzina.pismen.si](http://druzina.pismen.si) website is aimed at parents and professionals looking for information and recommendations from experts on developing reading, literacy and language skills in the family. The web site promotes the idea that learning within the family has many positive effects not only on children but to their parents and grandparents as well.

The content of the website covers various areas of literacy and reading culture - so not only reading but also ways to use reading skills in everyday situations, we added also the contents on multiculturalism, digital and media literacy and also the opportunities to strengthen the reading literacies through different cultural events, outdoor activities and more.



Particular attention is paid to empowering parents through useful advice, invitations to activities or participation in educational programmes, information on appropriate activities within the family circle etc.

## **P058 \ THE TRANSFORMATION BROUGHT BY ARTIFICIAL INTELLIGENCE (AI) TO CHILDREN'S LITERATURE**

**M. Jiang<sup>1</sup>**

**<sup>1</sup>Himalaya ShangHai**

In recent years, the emergence of large-scale model software such as Chat GPT and Midjourney has led the trend of AI technology, bringing unprecedented changes to children's literature. Specifically: (1) AI creative tools not only provide writers with rich creative materials and innovative ideas but also provide parents who accompany children in reading with opportunities for creation. They can use AI to create stories, poems, picture books, etc., for their own children. This blurs the inherent boundaries between authors and readers, thereby changing the classical definition of children's literature. (2) Surprisingly, AI drawing techniques can largely replace hand-drawn illustrations, improving the efficiency of picture book production and allowing more people to participate. (3) AI can also optimize children's reading experience through intelligent interaction, personalized recommendations, and other methods, enabling them to immerse themselves more deeply in interesting story situations. Clearly, AI has also changed the traditional ways of disseminating and receiving children's literature.

These changes are exciting but also bring new issues, such as copyright and quality issues of individual AI works, AI data privacy concerns, and emotional detachment caused by AI dissemination, etc. These problems may have a negative impact on children's development. In conclusion, while AI brings positive changes to children's literature, it also brings a series of new issues that need to be addressed.

## **P059 \ READING CHILDREN'S PICTURE BOOKS TO ASSIST PSYCHOLOGICAL, SOCIAL NEEDS OF CHILDREN WITH CANCER IN PALLIATIVE CARE AGES 5-8 YEARS OLD**

**M. E. Kagaoan<sup>1</sup>**

**<sup>1</sup>National Book Development Board Manila, Philippines**

In a third world country where medical amenities are not at par with the western world, it is still the right of every child to benefit a different way of care and comfort. Doing monthly visits of outreach projects like reading children's picture books to them, or giving these kinds of books, will open opportunities for them to express feelings of hope and joy in spite of facing the uncertainty of what their disease entail.

These outreach projects have been going on in the Visayan province of the Philippines in Iloilo., Tawili Study Center run by an educational foundation.

To maintain sustainability in this project made by the students, teachers, and volunteers of Tawili Study Center, there is a need for committed donors, to provide monetary funds for



the acquisition of children's picture books. These will be distributed for free to the children. Children of different cultures, background may avail of children's picture books at this moment in their life. Reading children's picture books will lit up a fire of light in their hearts and minds.

Children's picture books fills the children with a lively adventure in reading in spite of their challenging sickness.

## **P060 \ WHICH NON-FICTION BOOKS DO CHILDREN NEED IN THE ERA OF THE GLOBAL INTERNET? HOW DIFFERENT TOPICS WORK ACROSS CULTURES AND COUNTRIES. KNOWLEDGE IS NOT BORING AND CAN REVEAL ITSELF IN MANY FORMATS INCLUDING INTERACTIVE BOOKS, COMICS, AND FICTION**

**E. Kashirskaya<sup>1</sup>**

**<sup>1</sup>A Walk Through History PH Moscow**

Dynasties of pharaohs, relativity theory, the date of the Russian revolution, atomic mass of gold, - everything is googled if not in two minutes then definitely in ten. So, why do we need nonfiction books when we have the whole internet at our disposal? Or rather our kids need different non-fiction compared to the books we used to have decades ago. What are the main characteristics that make a book good non-fiction reading? We will explore the changes in the formats over the years and see how traditional titles like encyclopedias have evolved into something different. Then we will talk about the diversity of our brains and perceptions and see what the market of non-fiction children's books can offer to meet these various needs. Can comics also be the books that bring informative value and analyze science, technique, and even AI? Interactive books, fiction, and even card games can be non-fiction too. What topics sell well, how they vary across the markets, and what are the factors this difference can be accounted for? And finally some suggestions on how to create a non-fiction title that would be interesting for children even if they have all their devices available for them 24/7.

## **P061 \ READING WONDERS: SHAPING YOUNG MINDS IN THE DIGITAL WORLD**

**A. Kepic Mohar<sup>1</sup>**

**<sup>1</sup>Mladinska knjiga Publishing House Ljubljana**

Reading practices are changing nowadays, and it seems that books are disappearing in modern material culture. Why does it matter - especially for children? We might see reading as a disembodied, purely mental act, but that's not all. Reading is an act of consciousness, a matter of cognition, emotion, and spirituality. However, it is also a bodily act, imposing strict physical discipline on the body. Therefore, reading has much more impact on children's early development than we can imagine. Digital technologies offer a lot of potential for new forms of reading, but recent empirical research shows that reading on-screen is having a negative impact on reading. That's another reason to encourage reading to support



children's early development. What is the role of children publishing in encouraging family reading in the age of digitization?

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Reading is an act of consciousness, a matter of cognition, emotion, and spirituality. However, it is also a bodily act, imposing strict physical disciplines on the body. Therefore, reading has much more impact on children's early development than we can imagine. That's another reason to encourage the connection between children's publishing and family reading in the age of digitization.

## **P062 \ AUTHOR-NPO COLLABORATION: JOINING FORCES TO INCREASE AWARENESS ON THE IMPORTANCE OF EARLY LITERACY**

***D. N. Karabatur<sup>1</sup>, T. Kozikoglu<sup>1</sup>***

***<sup>1</sup>Rotary Club, Turkey Istanbul, Turkey***

The project aims to increase the awareness on the importance of early literacy by conducting various sustainable sub-projects in a timeline of 14 years.

Rotary Club of Turkey collaborated with 25 children's book authors and conducted the below projects in low-income level neighborhoods:

1. The authors visited public schools and met preschoolers and first graders for creative reading sessions. After the sessions, students were given a book signed by the author. More than 20,000 students were reached in 14 years.

2. A 20-week creative writing program is conducted. The children met a different author every week and learned a different aspect of writing. More than 150 children were reached in 5 years.

3. Newborn bags were prepared and distributed to public hospitals. The bags included books and a brochure that explained the why's and how's of reading books to babies. More than 2,000 babies were reached in 4 years.

4. More than 100,000 books were collected and sent to lower income level neighborhood schools in 14 years.

5. Illiterate mothers that don't know how to read and write were trained. More than 500 mothers were reached.

6. During the pandemic, first graders were privately supported by on-line book readings by the authors.

More than 200 students were reached. And on-line teacher trainings were conducted on creative reading and writing methods. More than 500 teachers were reached.



## **P063 \ "BEHIND THE CURTAIN": COMMON TRAITS AND INTERPRETATIVE CATEGORIES IN PICTURE BOOKS STUDIES**

**A. Lenares<sup>1</sup>**

**<sup>1</sup>Alma Mater Studiorum - Università di Bologna**

The study of picture books has increased in the latest thirty years, and it does not seem to stop its growth. This is a proof that picture books are earning greater importance and that they are being considered, for all intents and purposes, as literary artworks.

This article – by comparing the direction of Italian studies regarding the analysis of illustrations in picture books with international works – intends to identify different aesthetic and literary approaches in order to suggest the path of the latest research directions, to highlight differences and similarities between national and international studies of picture books. The critical analysis of literature with a comparative approach has allowed us to identify the presence of common interpretative categories, which can be summarized as: dynamism, polysemy/multimodality, complexity, authenticity/uselessness. These categories have emerged as traits of those illustrations that in some way respond to the child's development needs as a reader. Moreover, the comparative approach of the sources allows a further interpretative level:

these four interpretative categories are not only applicable to the aesthetic characteristics of the illustrations – as sort of "intrinsic" properties –, but they can also be considered as specific characteristics of the way the adult presents picture books to the child. In other words, the mediation of illustrations provides for an educational and pedagogical approach, defined by the same categories of dynamism, polysemy/multimodality, complexity, authenticity/uselessness.

This double perspective is a confirmation – if ever it were needed – that pedagogy and children's literature are strictly interconnected.

## **P064 \ BLACK AND WHITE ILLUSTRATIONS IN CHILDREN'S LITERATURE: FROM GUSTAVE DORÉ TO LORENZO MATTOTTI**

**A. Lenares<sup>1</sup>**

**<sup>1</sup>Alma Mater Studiorum - Università di Bologna**

In the history and the works of children's literature, illustrations have always undergone changes, related to the typographic techniques' evolution as well as to the fluctuation of trends.

The use of black and white is among the most interesting mirrors of this change. In fact, illustrations in children's books were initially realized without the use of other colours because of technological and economic reasons. Nowadays the use of black and white is a proper choice of style, dictated by specific necessities, such as the will to convey a precise atmosphere or the evocation of pictures related to the worlds of photography and cinema (apparently – but not actually – far from the world of childhood).

In this article, this change will be pointed out by analysing some classical and contemporary illustrations (Perrault's fairytales' engravings realized by Gustave Doré, Hansel and Gretel by



Lorenzo Mattotti, The Black Book of Colours illustrated by Rosana Faria, The Pocket Watch Gang by Davide Morosinotto, The Invention of Hugo Cabret by Brian Selznick, to name a few) belonging to different genres and designed for different age targets. The aim is to bring out the reasons why illustrators still choose black and white as mean of expression, even though the options offered by modern technologies and techniques are increasingly numerous.

## **P065 \ SHAPING HEARTS AND MINDS: UNVEILING EMOTIONAL AND EMPATHETIC ROLES IN CHILDREN'S POETRY PICTUREBOOKS**

**N. Li<sup>1</sup>**

**<sup>1</sup>Goldsmiths, University of London**

This study explores the intersection of cognitive poetics and children's poetry picturebooks, focusing on their unique ability to evoke and shape emotions, thereby fostering empathy in young readers. Cognitive poetics suggests that poetic texts are more than mere conveyors of ideas; they also encapsulate emotional qualities that resonate with readers (Tsur, 2002; Stockwell, 2019; Coats, 2017). Poetry picturebooks represent an amalgamation of visual and linguistic elements, forging a multi-sensory and multi-modal experience where emotions are not just represented but amplified through visual imagery. This research commences with a review of literature pertaining to children's poetry and the development of poetry picturebooks. It then ventures into analyzing the emotional landscape within poetry picturebooks, particularly focusing on how they engender empathy among children. Through a detailed examination of two seminal works, *I am Angry* (Rosen and Starling, 2021) and Michael Rosen's *Sad Book* (Rosen and Blake, 2004), this study aims to unravel the intricate ways through which these books stimulate emotional responses and cultivate empathetic understanding in young readers. By exploring the intersection of picturebook theory, cognitive poetics, emotion theory, and empathy development, the research endeavors to shed light on the potent role of poetry picturebooks in engaging children emotionally and cognitively, ultimately enhancing their emotional intelligence and empathetic skills.

## **P066 \ THE LIBRARY OF THE WIND - LA BIBLIOTECA DEL VENTO**

**P. (L). Lombardi<sup>1</sup>, D. Viezzoli<sup>1</sup>**

**<sup>1</sup>Associazione Culturale Museo della Bora Trieste**

The first small museum in the world, unique and only dedicated to the wind, has existed in Trieste for 20 years now Magazzino dei Venti, "the space of wind and imagination". Wind, as we know, is friend of books. And viceversa. A small library of books about wind from Italy and abroad is housed here. Some relevant books are shown during the visit, such as *La bora e il ragioniere* by Gianni Rodari, some other are read together with the children, like the gorgeous pop-up *The journey of the wind* by Susumu Shingu, who also imitate animals' calls, or they marvel at reading *Il vento* by Virginia Mori and Virgilio Villoresi.

Associazione Museo della Bora has also edited *LaBORAtorio-Discovering the wind of Trieste* (Editoriale Scienza 2010) whose philosophy is: "wind is the air that plays".



The Association also collects books in foreign languages and hosts a creative collection of over 400 winds “caught” near and far in the most diverse containers by visitors who become “wind ambassadors”. Among these “winds” there is also “A sneeze in a matchbox”, by Olivier Douzou, the author of the volume *Les coulisses de la République du vent* (Editions du Rouergue, 1999). This small museum’s dream is to create (and this will happen!) a crazy book with instructions for harvesting winds. About to be inaugurated in 2024 is Borarium, a new interactive digital and cultural space, close to the border with Slovenia, but without borders: because wind has none! [www.museobora.org](http://www.museobora.org)

## **P067 \ PICTURE BOOKS AS GATEWAYS: UNVEILING THE LANDSCAPE OF STATISTICAL LITERACY IN EARLY CHILDHOOD EDUCATION**

**L. Lusa<sup>1</sup>**

***<sup>1</sup>University of Primorska and University of Ljubljana Koper/Capodistria and Ljubljana (Slovenia)***

The significance of picture books in early childhood education is well-established, and their potential to serve as effective tools for introducing mathematical concepts has been discussed [Moyer 2000, Zhang 2023]. Mathematical contents can be conveyed explicitly (to teach), or implicitly, either purposefully (with embedded content) or unintentionally (with perceived content) [Marston 2014].

Nowadays, the ability to understand, interpret, and critically evaluate statistical information, known as statistical literacy, has become increasingly crucial. However, using picture books to achieve the goal of early promotion of statistical literacy has received limited attention, and identifying high-quality picture books not specifically written to teach but that are suitable for this purpose remains a challenging task [Kinnear 2018].

This contribution aims to describe the current presence of statistics in picture books and our methodology for evaluation. We focused on the problem-solving process (question formulation, data, analysis and interpretation) [Bargagliotti 2020], devised a questionnaire to assess the presence of its elements, and used it to evaluate more than one hundred recent high-quality picture books included in the “Notable Children’s Books” released by the Association for Library Service to Children. Our findings indicate a minimal presence of both explicit and implicit statistical content in picture books. However, we have identified books that are suitable for promoting statistical literacy. To support educators, the output of this project will be a curated list of these books, complete with examples and usage guidelines. This initiative aligns with the Statistical Society of Slovenia’s commitment to enhancing statistical literacy in schools.

## **P068 \ CHILDREN’S LITERATURE AND MEANINGFUL EXPERIENCES: A REFLECTION FROM ADULthood**

**A. M. Martinez Cifuentes<sup>1</sup>**

***<sup>1</sup>Reader Bogotá D.C., Colombia***

From the first work of which I have memories in my childhood, *The Little Prince’s Sister*, to one of the great classics of universal literature that can barely be classified as children’s



literature but which addresses the reality that children suffered in 19th century England, *Great Expectations*, I can say that in my personal experience, literature has given me the main tools to understand the complex world around me. In fact, *Les Misérables*, also recounts the harsh experiences of childhood in post-revolutionary France. Much of who I am today is owed to the stories I have read. Although I am an adult, I recognize the importance of the significant experiences of my childhood and of constantly returning to them, perhaps to evoke again the simple and fundamental aspects of the first years of life. At this moment, I recall the wonderful works of Inkiow, Nöstingler, Andersen, Paterson, Exupéry, Tolkien, Swift, Pennypacker, who accompanied me during that time. This poster proposal aims not to make an allegory from an academic reading or literary criticism. On the contrary, its objective is to present, from the subjective experience of an adult who reads and writes, the life-transforming meaning of the company that books aimed at boys and girls has had. With this, the aim is to rescue the power of literature as a vehicle for change in people, in particular, those who are not experts in literature but see in it the hope of a more enjoyable world.

**P069 \ THEMATIC SESSION: GOOD BOOKS AS DRIVERS OF CHANGE  
TOPIC: THE SILENT VOICE: COMMUNICATING TO CHILDREN THROUGH  
PICTURE BOOKS. THE NCWIA PROJECT 2023/24**

**E. W. D. Mutongole<sup>1</sup>**

**<sup>1</sup>*ntuha Children Writers And Illustrators Association Kampala***

Picture books are books that tell a story. This is where pictures are as important as the text because both visual and verbal narratives when put together tell a story. The physical format of the book enables one to identify it as a picture book. Picture books published by NCWIA are mainly published for young children. The paper talks about NCWIA picture book project, its main purpose and the thematic areas that were chosen to produce manuscripts for. It further gives an outline of types of picture books, their characteristics and provides a guideline on how to write them. The paper also provides for the traits of a good picture book and concludes with samples of the picture books that have been published by NCWIA.

**P070 \ "AUTHOR, SCISSORS, PAPER ". COLLAGE ART IN PICTURE BOOKS**

**L. Naumenko<sup>1</sup>**

**<sup>1</sup>*Library for foreign literature Moscow***

The program aims to discover the art of collage through stories in picture books. The participants discover the collage art as early as modern art scene presents new pictures of 1910s to 1940s and experimental art forms in advertisement and cinema of 1950s.

Children read and learn to follow nature through collage classics of Eric Carle and Leo Lionni, obtain art skills of making daily records from Sara Fanelli's books and photocollage from Lauren Child's. Further on children are involved into everyday life of characters from Christian Robinson's visual stories, discover remarkable people of Melissa Sweet books, fun and funk of Ed and Rebecca Kimberly books and following Nina Nordal Rønne create their own characters for a story with paper and scissors.



The collage art in picture books program brings together education, art and hand-eye coordination skills development. Ideas, fine motor skills and aesthetic education all come together in learning from seem-to-be-simple picture books. The key features of the program are

- adaptability to different backgrounds and mix age groups, including parent and children cooperation in a family project;
- re-evaluation among parents and caregivers of picture book as a tool for comprehensive child development;
- understanding tremendous role of picture book in early literacy development;
- involvement in reflection on the texts;
- acquiring skills of reading visual narratives; and
- interactive and enjoyable path into reading by means of art.

## **P071 \ "STORIES MATTER INITIATIVE, 2020": DISNEY & PIXAR DIVERSIFYING CHILDREN'S FILMS VIA THE STORIES OF MIGRATION**

**W. Pathan<sup>1</sup>**

***<sup>1</sup>Norwegian University of Science and Technology Trondheim***

The present study aims to examine the evolution of Disney's and Pixar's contemporary children's films in terms of the diverse ethnic and multicultural representations in comparison to past diverse representations. Given the history of Disney production, Van Wormer & Juby (2016) have brought attention to the work of other critics who have been studying explicit and implicit ways of Disney misrepresenting and negative portrayal of the various diverse communities. These include latent racism (Spector, 1998), prejudice against Arabs (Schmidt, 2006), sexism (Chyng Feng & Scharrer, 2004; Orenstein, 2012), anti-Arab portrayals (Schmidt, 2006), and capitalist exploitation (Giroux & Pollock, 2010; Goodstein, 1998; Jackson & West, 2010; Spector, 1998). The outcome of these studies reflect that Disney has been portraying racist, sexist, and American cultural values when representing "others". However, their strategy has evolved, and they have taken more responsibility with their 2020 initiative of "Stories Matter". Therefore, it becomes vital to examine how Disney continues to portray multiculturalism in its recent developments given the claim "We can't change the past, but we can acknowledge it, learn from it and move forward together to create a tomorrow that today can only dream of" (Stories Matter, 2020). The analysis of the study is based on the films: *Encanto* (2021) and *Turning Red* (2022). To study the politics of representation, this study applies the essentials and foundations of multicultural children's literature/media (Gopalakrishnan & Persiani-Becker, 2011) and the theory of critical multiculturalism (May & Sleeter, 2010).



## **P072 \ BOOKS AND CHILDREN CAN CHANGE THE WORLD: GREEK-CYPRIO CHILDREN'S LITERATURE AS AN AGENT OF CHANGE**

*E. Perikleous<sup>1</sup>, D. Eracleous<sup>2</sup>*

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This presentation focuses on the power of children's books to engage the social imagination, provoke critical thinking, challenge norms, and spread new ideas across cultures and generations. Literature and Art can inspire social movements and change the world by influencing worldviews and actions. According to Greene, our social imagination enables us to break with habitual ways of doing and perceiving, hence allowing us to imagine and create futures that are more just and equitable (1995). The presentation discusses specific books that have engaged our social imagination, profoundly impacting and shaping the world as we know it in Cyprus. A historical review of the development of Greek-Cypriot children's literature as an agent of change leads to a discussion of an influential group of contemporary children's and young adult authors referred to as "The Generation of 2000" (Karatasou, 2018, p.3). Their literary production breaks away from Cypriot children's literature's expected themes and genres (Kouppanou, 2021), is open to difference, discomfort, and ambiguity, offers opportunities to experience social resistance, and encourages social action (Panaou, 2023). The presentation concludes with a discussion of how we, as readers, identify and study books with such dynamics, and how educators and parents can bring such books into classrooms and homes, navigating difficult and controversial issues that arise.

## **P073 \ ANALYSIS OF THE TYPES OF ETHICAL RELATIONSHIPS BETWEEN THE ELDERLY AND CHILDREN IN CHINESE CHILDREN'S LITERATURE**

*Y. Qing<sup>1</sup>*

*<sup>1</sup>Lanzhou University Lanzhou, China*

In order to encourage children to look at aging correctly and respect the elderly, children's literature writers have tried to present some positive images of the elderly. From the beginning of traditional Chinese folktales, the image of old age has been prevalent, and the elderly help and guide children to grow up through their maturity and wisdom. In children's literature, children and the elderly appear together as the two poles of life, establishing a corresponding ethical bond and creating a strong aesthetic tension. The interaction between children and the elderly forms a situational ethical relationship, which adheres to the spirit of humanism and has social and ethical educational significance for children. Using the keywords "Chinese children's literature", "images of the elderly", "ethical relationship" and "types" the present writer summarises some prevalent images of the elderly in Chinese children's literature and examines the ethical relationship between the elderly and children in these works, with a view to provide constructive suggestions for the development of a harmonious relationship between children and the elderly in real life, as well as the optimal construction of the images of the elderly in children's literature.



## **P074 \ 3 BRAZILIAN PICTUREBOOKS AS DRIVERS OF CHANGE**

**F. Melo<sup>1</sup>**

**<sup>1</sup>PUC-SP São Paulo**

For this presentation, we propose the analysis of 3 Brazilian picturebooks that bring thought-provoking themes. They are:

Tomorrow presents three narratives from the same family. Three girls represent three generations from Oriê, the girl who lived in Japan, through her daughter and to her granddaughter. The work begins with contemporary history going deeper and deeper into the past. She takes the reader to individual stories and at the same time to the history of the great Japanese immigration to Brazil.

In the verbal text of Invisibles, the narrator presents the story of a boy who has a superpower: he can see people that no one else sees. If before the pandemic, we were already unable to see certain people; After this, we no longer know how to live in a community. Odilon Moraes' illustrations are composed only of lines. Black and white highlight the characters we don't see. Almost Nobody Saw is a verbal-visual narrative that unconventionally tells the story of a small tree frog that falls into another bromeliad and needs to learn to live there and also tries to understand where it came from. It is a narrative of identification and at the same time with a great sense of community.

The methodology will be bibliographic and qualitative, with the main references being studies on Design and Picturebooks. The main objective of this communication is to observe how the reading of the contemporary Brazilian picturebooks is transformed through the images and words proposed in these three great works.

## **P075 \ HOW GOOD BOOKS IN CHILDREN'S LITERATURE CAN LEAD TO LASTING WORLD PEACE**

**M. M. Ruggieri<sup>1</sup>**

**<sup>1</sup>Private Rome**

At a time when violence, human rights violations, misinformation, illiteracy, and a general sense of hopelessness are escalating, good books in children's literature can be drivers of change: as they become accessible to all children and young adults, leaving no one behind, they start a "poetic revolution" that will ultimately lead to lasting world peace.

The "poetic spirit" - a concept developed by recently departed philosopher, educator and peacebuilder Daisaku Ikeda - inherent in all human beings, if reawakened, can restore the connection between people and with nature. A "revolution" is a transformative change aimed at creating better conditions not only for individuals but for the whole community.

Based on these two concepts, this paper proposes a definition of a "poetic revolution:" a transformative change based on our own poetic spirit, where good books, as "tools" for children and young adults to build their future selves, play a key role.

Using the lives and writings of Jella Lepman, Daisaku Ikeda, and Leo Lionni, who shared the horrors of World War II, as examples, this paper will show how their poetic spirit enabled them to become crucial actors in a common "poetic revolution" by conducting their own



personal revolutions.

When we all personally and collectively engage in the “poetic revolution” in creating publishing, and promoting good children’s books that will guide future generations, we too will be participants in empowering children and young adults to build compassionate selves, strong relationships, and bridges of dialogue that will lead to lasting world peace.

## **P076 \ A STUDY OF FAMILY NARRATIVES IN CHILDREN’S LITERATURE ON MAJOR CHINESE CHILDREN’S BOOK LISTS**

**S. Y. Sheng<sup>1</sup>**

**<sup>1</sup>Nanjing, China**

Family is one of the crucial social organizations in children’s lives and a common theme in children’s literature. This essay takes children’s literature involving family relationships in major children’s book lists since the new century as the object of study, and analyzes the ways in which children’s literature promoted as good books focus on issues such as family relationships and family trauma. The first part analyzes different genres’ presentation of the characteristics and functions of parents and other family members; the second part analyzes the intergenerational and peer relationships in different family spaces, and the impact of power conflicts on children’s constructed subjectivity and psychological state; the third part analyzes the narrative strategies of different genres, focusing on the narrative subjects, metaphors, and intertwined temporal narrative in the writing of family relationships. Finally, the traditional continuation and evolution of family narratives are summarized from the above three parts, and their advantages and disadvantages are summarized in the light of Chinese social reality and readers’ acceptance.

## **P077 \ EFFICACY OF ELABORATE VISUAL NARRATIVES FOR CHILDREN**

**S. Soharia<sup>1</sup>**

**<sup>1</sup>National Institute of Fashion Technology Mumbai**

This paper considers the implications of using elaborate Visual narratives in context of primary school students. The word elaborate focussing on complexity of various elements of Narratives, relationship establishment, arousal of emotions, developing interest, inculcating curiosity, inducing exploration, with inclusivity. This research paper focuses on visual narratives built to interest children in a few selected aspects of evolution in nature that arouse wonder and respect for nature among children. The paper provides an analysis focussing the comparison between minimalistic and elaborate approach while creating Visual Narratives for children. The efficacy of elaborate VN for children for effective learning, communication, development of visual dictionary, personality and being at large. Giving them While speaking of elaborate VN, the various components that constitute an elaborate VN will be discussed, with case studies and analysis.



## **P078 \ LESEFRØ: A WELL-ESTABLISHED SCHEME DESIGNED TO HELP KINDERGARTENERS TO READ MORE WITH CHILDREN**

**S. Larsen<sup>1</sup>**

**<sup>1</sup>Deichman library Oslo**

The Deichman Library in Oslo launched the LeseFrø project in 2016 to encourage increased utilization of books in preschools. Preschools typically have limited book resources and infrequently engage in reading activities with children. The project's primary objective is to provide every child with the opportunity to experience literature, regardless of the availability of books at home and the use of public libraries by families and caregivers. Research indicates that books have positive effects on children's linguistic, emotional, and cognitive development. To ensure equal opportunities for all children to encounter books, cultivating a robust reading culture within preschools is crucial. The project aims to foster a love for reading by emphasizing the aesthetic experience. The library lends a mini-library containing books in Norwegian, as well as a diverse selection of silent books, ensuring accessibility for children and families with different native languages. It is expected that preschools make these books available to children throughout the day, and staff members are encouraged to read with the children daily. The staff also undergo training on various methods of book presentation, the importance of reading with young children, and recommendations for diverse reading materials. The LeseFrø project serves as a valuable initiative to integrate literature into early childhood education, ensuring that children from all backgrounds have access to the enriching world of books, promoting a lifelong appreciation for reading.

## **P079 \ MCE AND DEMOCRACY AS AN EDUCATIONAL PROJECT**

**L. L. Pantaleo<sup>1</sup>, M. Marchi<sup>2</sup>**

**<sup>1</sup>Movimento di Cooperazione Educativa MCE Rignano sull'Arno (FI), <sup>2</sup>Movimento di Cooperazione Educativa MCE Padova**

The Movement of Educative Cooperation (MCE Movimento di Cooperazione Educativa) since 1951 has been activating and supporting social and educational processes that contribute to the construction and reinforcement of a more democratic, free, and open-to-change society and school system, inspired by the constitutional principles aimed at guaranteeing equal rights and opportunities, acceptance, respect and valorization of diversities, freedom of expression and democratic participation.

For MCE secularity and cooperation are values that characterize all individuals involved in educational relations, amongst institutions and social entities. The movement engages with every educative and formative context through innovative practices and instruments with a spirit of research and experimentation. MCE, in function of pedagogy for emancipation, has always prioritized the construction of knowledge and carries out interventions/actions through what are referred to as the "4 steps". These can gradually affect individuals (students and teachers) and contexts (the organization) modifying backgrounds and relations. The pedagogic invariables (Freinet) such as the "tools of democracy", the "research and adoption", the "open class working", and the "evaluation and learning" are means to translate them into



day-to-day education.

In today's reality, characterized by fast and profound changes, the role of the school library is crucial as a space and means for the construction of creative, reflective and critical thinking in a dialogical context of pluralities that is capable of providing the keys to knowledge and building tools for learning.

## **P080 \ PROFESSIONAL DEVELOPMENT COURSES FOR EDUCATORS: AN INVISIBLE FORCE FOR READING PROMOTION**

**A. Patwardhan<sup>1</sup>**

**<sup>1</sup>Tata Trusts Pune**

Building capacity of teachers and librarians for promoting reading among children in developing countries is a key need. In absence of offerings by Universities, few innovating initiatives by non-profit organisations in the past decade are noteworthy. Paper will describe key feature and outcomes of a blended professional development courses for teacher / librarians or practitioners. Library Educator's Course is a professional development course spread over 7 months with contacts and distance learning to help envision and run active libraries for children.

The Course is offered in Hindi and English, has developed a pool of 300 alumni who have completed the course in last decade. The paper will use feedback from alumni based, independent reviews and case studies to illustrate how the of the course is slowly but steadily shifting understanding about role of libraries for children, vision and concept of librarianship. It will illustrate ways in which the course and 'community of practice' formed is contributing to deepening library practice by serving marginalised children through community and school libraries, developing a discourse and deepening practice. Majority of Indian elementary schools do not have librarian post and Library Science University level courses do not address needs and specialisation to engage children as users. In this context, the blended professional development course is significant for recognition of role of librarianship for children and how it can further a reading promotion practices. The paper will demonstrate need and power of investing in professional development of teachers/ educators for reading promotion in developing countries.

## **P081 \ WORDS CAN DEVELOP THE READING AND CHANGE THE WORLD**

**S.C. Perego<sup>1</sup>**

**<sup>1</sup>Libreria Tutti giù per Terra Monza**

I'm Simona Perego, owner of "Libreria Tutti giù per Terra" Children Bookshop situated in Monza. I sometimes collaborate with some schools. For the previous year I began with a purpose for a "book club reading" ( in Junior College Monza ), during the full school period, starting from September 2022 to May 2023 and now for this new year session, from September 2023 to May 2024.

The purpose was based on the " Scatoline", a book project from Effequ Edition. Each book refers to a letter of the alphabet from A to Z. ( At the moment books are available from letter



A to L) Each letter of the alphabet refers to a word starting with that letter.

I prepare my project adding multiple reading about the argument and sometimes a manual lab connected. For instance : the letter A is for Amicizia ( friendship)

I choose :

Amici Ichikawa Satomi - Orecchio Acerbo

Lupo & Lupetto Brun-cosme Nadine - Clichy Edizioni

Sulla Collina Sarah Linda, Davies Benjii - EDT

Giralangolo

Il Litigio Boujon Claude - Babalibri

When I finish to read all the book, children had to paint a portrait of their best friend using watercolors. I think " Scatoline project" used as I did, in this way, is a good chance to read, speak and argue about the several themes purposed. If necessary I can explain the full project for each letter.

## **P082 \ AN INVITATION TO THE EXCITING WORLD OF READING**

**P. Potočnik<sup>1</sup>**

**<sup>1</sup>Društvo Bralna značka Slovenije - ZPMS/The Slovenian Reading Badge Society Ljubljana**

The mission of the Reading Badge, supported by schools, libraries and similar organizations, is to promote lifelong development of reading culture and reading literacy.

Reading is supported by numerous mentors – librarians, teachers and other experts, as well as authors and publishers; children are also encouraged to read by their families. Some programmes also transcend Slovenian borders to reach Slovenian communities abroad (Italy, Austria, Croatia ...).

The paper will try to present some of the successful projects we implemented in the Society - with focus on Golden Reader Project, or to that part of the project that relates to the promotion of family reading. The Project is considered the longest-lasting and most extensive book gift promotional campaign in the field of books for children and young people in Slovenia. Until 2023, we have donated 339,000 copies of book gifts for first graders and 340,500 books to twenty generations of Golden Readers (Golden reader: a reader who completes the Reading Badge programme in all nine grades of primary school).

The given picture book is an invitation to first graders (and their families) into the world of reading. Sometimes the given book is the first book that the children receive and as such the foundation for establishing a home library. At the same time, it makes parents aware of the importance of access to good reading material, especially in these times when it is increasingly clear how important it is to be able to read.



## **P083 \ BIBBOTÓ CHILDREN LIBRARIANS WORKING IN NETWORK: HOW TO SHARE AND CREATE PROJECTS TO BECOME AN ACTORS OF CHANGE**

*I. Pujol Farrés<sup>1</sup>, N. Calvo Buil<sup>1</sup>*

*<sup>1</sup>BibBotó Working Group (Official College of Librarians and Documentalists of Catalonia) Barcelona*

How can youth services professionals in libraries organize, share, and collaborate despite working in different environments and agencies?

The BibBotó Youth Services Working Group of the Official College of Librarians and Documentalists (Catalónia) of was born in 2000 with the aim of becoming an agent of change, reflection, training, and collaboration. Since then, we have banded together to guarantee the right of all children to literacy and excellence in books from the public library sector; and to contribute to the revolution that takes place when we guarantee universal and meaningful access to them.

Objectives and lines of work: Claim the professional profile of the youth services librarian, not recognized yet in Calatonia.

- Design, implement, support, and share literacy and reading initiatives:
  - Born to Read: development of the first literacy project for families with children 0-3 years old in Catalonia. 2005-2011.
  - Letters and pictures laboratories: development of a network of professionals and libraries that follow the model devised by the Roca Umbert Library in Granollers, that combines excellence in books with an aesthetic activity proposal. 2011- .
  - Carme Romaní Award in favor of children's literature. 2009- .
- Training:
  - Share information about projects, fairs, festivals, and others from members' trips and visits.
  - Schedule training courses and workshops.
  - Organize seminars on specific topics that generate deeper reflection.
- Collaborate with external institutions, agencies, and professionals with common objectives:
  - Literary gatherings with the children's bookstore Al·lots.
  - Jury members for the Maria Rius Illustration Award, organized by the Laie Bookstore.
  - Members of the IBBYcat Executive Committee.

## **P084 \ REPRINT CAMPAIGN: WHAT LIBRARIES CAN DO TO KEEP GOOD BOOKS IN THE HANDS OF CHILDREN FOR A LONG TIME**

*T. Sasaoka<sup>1</sup>*

*<sup>1</sup>Tokyo Children's Library Tokyo*

In Japan, the publication of children's books has remained strong.

However, while more than 4000 new titles are published every year, many good books are out of stock or out of print and unavailable.

Tokyo Children's Library(TCL), a private library specialized in children's books and reading,



has long been striving to hand good books to children since its foundation in 1974. Between 2012 and 2022, TCL published “Basic Library Catalogue for Children (BLCC)” in three volumes. These are lists of books that every library should carry as the core of its collection.

In addition, from 2017 to 2020, it launched a unique project “Reprint Campaign: Hand these books to children again!”.

In this project, people vote for books they would like to be reprinted among the out-of-print books listed in BLCC. The total number of votes, from infants to adults, reached approximately 12,000. When poll result was clear, TCL asked the publishers to reprint the most popular titles. Several schools and public libraries also supported the project and organized related exhibitions and reading events.

As a result, eight out-of-print picture books were reprinted in 2022 by one of the dominant Japanese publishers of children’s books. This publisher is now editing six out-of-print story books as the second reprint project.

On the other hand, a collection of American folktales, which won the first place in the voting was published by TCL in 2023 as one of a “Story Candle” series, a collection of story texts good to tell.

## **P085 \ PUBLICATION IS ONLY THE BEGINNING: LITERARY FESTIVAL AS A MEANS TO BROADEN ACCESS TO EXCELLENT BOOKS**

**N. Susman<sup>1</sup>**

**<sup>1</sup>Miš Publishing house Dob, Slovenia**

At Miš Publishing we’re aware of the fact, that a publication of the book is only the beginning. In Slovenia, as well as in the other countries, the lack of (functional) literacy is becoming a serious problem, that’s one of the reasons we started our literary festival aimed at young readers fourteen years ago. We co-organize it with eight regional public libraries. The strategic goals of the festival are to develop and strengthen reading literacy for all groups of readers, to spread the love of reading as a fundamental tool for achieving knowledge and enable critical thinking in all areas throughout life, and to maintain the motivation for reading good books. Apart from publishing quality books in general, we select a festival picture book every year, which we donate to pre-school children in our municipality. Within the festival we organize professional panels for librarians, teachers and mentors, illustration exhibitions, visits of foreign authors, literary and art competition ... Most importantly, young readers meet the authors, illustrators and translators in person on numerous events. Before the visit at school or in library, they read the author’s work, so they can actively participate in debates. It’s a win-win: readers get to know the authors and are inspired to continue reading books, the authors see readers’ reactions towards texts and get a chance to speak to their public, and we as publishers promote our editions and get known for publishing good and awarded books. The festival annually attracts around 8,000 visitors.



## **P086 \ CHILDREN'S LITERATURE IN UNIVERSITY COURSES ON JAPANESE CULTURE**

**M.E. Tisi<sup>1</sup>**

**<sup>1</sup>Bologna University**

Kenzaburō Ōe gave his Nobel lecture in Stockholm on 7 December 1994 and began by telling the audience the value Mark Twain's *The Adventures of Huckleberry Finn* (1884) and *The Wonderful Adventures of Nils* (1906 -7) by Selma Lagerlöf had in his life. The richness, value and potential of children's literature are known by everyone involved in this field, but we need to talk about children's books in a place different from usual context. The subject, and particularly the good books, must go beyond geographical borders and leave their kingdom as in the case of Ōe.

This is the idea behind my teaching project at Bologna University: as professor of Literary civilization of Contemporary Japan course I introduce Japanese culture through children's books to deepen knowledge of the country from a different point of view; as children's literature scholar I try to bring into the world of children's books my adult students, who start class thinking the age for this topic is over, but end in love with it.

In my presentation I would like to share my dual experience by introducing an accurate selection of Japanese books I use in my course and by putting emphasis on the concrete results I got, particularly the case of a student who developed a project in a primary school class, focused on *Kokage no ie no kobitotachi* (*The secret of the blue glass*, 1959) by Tomiko Inui and made it known to the whole school.

## **P087 \ NPL PROGRAMME AS AN ENGINE OF CHANGE FOR ITALIAN PUBLIC LIBRARIES AND READING LITERACY**

**V. Urban<sup>1</sup>, F. Bazzoli<sup>1</sup>, R. Franchin<sup>1</sup>, M. Tancredi<sup>1</sup>, A. Cargini<sup>1</sup>, G. Malgaroli<sup>2</sup>**

**<sup>1</sup>Italian Library Association Rome, <sup>2</sup>CSB Trieste**

Nati per Leggere (NpL) is an Italian programme for the dissemination of shared reading among children from zero to six years old.

It was born 25 years ago thanks to an alliance between the Italian Cultural Association of Paediatricians (ACP) the Italian Library Association (AIB) and the Center for Child Health (CSB). This paper investigates the consequences of the participation of Italian public libraries in the programme, in terms of increased frequency in reading services for children and their parents, social penetration of libraries in their communities, deep knowledge of 0-6 literature among librarians and reading literacy improvement.

According to IFLA UNESCO Manifesto of public libraries, creating and strengthening reading habits in children from birth to adulthood is one of the main key mission of public libraries. Italian public libraries when participating in NpL programme started many transformative processes to become agents of change in their communities, also thanks to stronger relations with health agencies and pediatricians. NpL programme has increased the social value generated by libraries so that many stakeholders now recognize the importance of libraries in the local areas.



NpL programme increased the library use both for children up to age 6 and new parents. Both segments have proven to be strategic in expanding the reading audience: children 0-6 because of the demonstrated effectiveness of the long-term effect of early interventions, the parents because of the support they received at an important stage of their life cycle.

## **P088 \ STRENGTHENING IN-SERVICE TEACHERS' INTERACTIVE BOOK READING: IMPACT OF PROFESSIONALIZATION ON COMPETENCIES**

*S. Vanparys<sup>1</sup>, J. Hebbrecht<sup>2</sup>, I. Vansteelandt<sup>2</sup>*

*<sup>1</sup>Ghent University Ghent, <sup>2</sup>Iedereen Leest Antwerp*

In our contemporary society, it is crucial to cultivate a love for reading and become a proficient reader. Nevertheless, recent international studies repeatedly indicate a concerning decline in children's reading proficiency (OECD, 2023). The #everyonereadsaloud initiative, established by the Flemish reading organization Everybody Reads, endeavors to counteract this decline by fostering teachers' competencies the implementation of Interactive Book Reading (IBR)—an evidence-based approach to effectively stimulate reading and reading-related skills (e.g., Vanparys et al., 2023).

Forty primary schools in Flanders participated in this professionalisation, engaging in online modules and tailored coaching sessions at school, all rooted in research-backed insights. Throughout their involvement in the program, data from a sample of 66 participating educators was analyzed, comprising 38 teachers from kindergarten, 18 from first grade, and 10 educational support staff.

This subset was continuously monitored throughout their entire professional development journey, aiming to map their evolution in knowledge, beliefs, and IBR-related skills (Blömeke et al., 2015, Döhrman et al., 2012). Employing data triangulation, a combination of quantitative and qualitative data analyses was used. The forthcoming session intends to further explore the impact of this professionalization.

## **P089 \ CHILDREN'S PUBLISHERS IN ITALY BETWEEN THE SIXTIES AND THE SEVENTIES: THE TRANSLATION OF FARMER GILES OF HAM BY J. R. R. TOLKIEN**

*L. Vigutto<sup>1</sup>*

*<sup>1</sup>University of Bologna*

This study aims to outline the importance of publishers in defining a new conception of children's literature in Italy between the Sixties and the Seventies.

To investigate this crucial moment, I have chosen the case-study of the translation of J.R.R. Tolkien's Farmer Giles of Ham, published in 1975 in the "Libri per ragazzi" (books for children) series by Einaudi, one of the most important publishers in Italy at the time.

On one hand Tolkien's book fully fell within the criteria of the series set by the publisher since 1959 - Tolkien's work was "readable also for children" but it was not written specifically for them and Einaudi's intent was to elevate children's literature to the level of adult literature, demonstrating that it deserved the status of proper literature - but on the other hand, its publication attempted to respond to the new audience of the Seventies.



During the Sixties, "Libri per ragazzi" had exclusively featured realistic stories, often with a strong political and democratic message. After 1968, there was a shift in the narrative imagination of the Italian audience: fairies and fairy tales started to symbolize divergence, as the youngest asserted their right to believe in utopia. Furthermore, there was a change in the discourse on children's literature, largely thanks to publishers who chose to publish translated texts, confirming Zohar's theory about the role of translations in the book market. Considering these changes in society and in the market, a story about a dragon was now acceptable, even in Einaudi.

## **P090 \ CHILDREN'S LITERATURE COURSE: ESTABLISHING AN INTERACTIVE RELATIONSHIP WITH EARLY CHILDHOOD EDUCATION**

**W. Zheng<sup>1</sup>**

**<sup>1</sup>Fujian Preschool Education College fuzhou**

The children's literature course in the early childhood education department of teacher training colleges aims to cultivate students' professional ability to select high-quality children's books and apply them in kindergarten teaching. The characteristics of excellent children's literature are reflected in its fun, aesthetic, and playful spirit. The main purpose of kindergarten reading activities is to learn vocabulary, cognitive natural and social knowledge, and acquire life skills. There is a certain difference between the characteristics of children's literature and the goals of kindergarten reading activities, so the children's literature course needs to include relevant content and use appropriate teaching methods to establish an interactive relationship between the two: (1) Train students to analyze the aesthetic and educational factors in literary works, identify what kind of works are "good children's literature," and enable students to theoretically understand the "childhood view" in excellent children's literature and its relationship with early childhood education. (2) Guide students to understand the value of "aesthetics" for children's growth from the perspective of early childhood education and "discover" such value from children's literature. (3) Provide practical opportunities to help students master the teaching skills of applying children's literature to early childhood reading activities and construct an interactive relationship between children's literature and early childhood education based on personal understanding.

## **P091 \ VILLA, MOUSE AND TEA - A VISIT TO SLOVENE WRITERS' VILLA**

**M. Koren<sup>1</sup>**

**<sup>1</sup>Slovenian Writers Association Ljubljana**

Majda Koren - Slovenian Writers Association

Villa, mouse and tea - a visit to Slovene writers' villa

We opened the writers' residence for non-writers - especially for children and elderly people. We want to show different audiences that writing is a job, it is joy and sometimes quite hard work. We give visitors the opportunity to meet beloved authors in person.

How do we do that? We invite them to visit the villa, where we organize a guided tour through the more than hundred-year-old villa.



The tour is not just a tour: it is solving riddles, listening to the sounds of old house, guessing who is hiding in the attic. We connect the past with the present: before, the villa was inhabited by a large family and today it is home to stories and poems. We organize literary events and/or workshops, we practise edutainment methods both with children and adults. I will present some of activities in oral communication or as a poster.

## **P092 \ LITERATURE IN THE CLASSROOM, 25 YEARS BRINGING AUTHORS TO SCHOOLS**

**I. Arretxe<sup>1</sup>, N. Martínez<sup>1</sup>**

**<sup>1</sup>*Institució de les Lletres Catalanes [Institution for Catalan Literature. Department of Culture of the Government of Catalonia] Barcelona***

Literature in the Classroom is a programme of the Institution for Catalan Literature and the Department of Education of the Government of Catalonia that encourages the presence of Catalan-language authors in schools to promote reading and share literature since 1998. So, it is a programme coordinated and promoted by the public administration in which 4 agents are involved: Government, writers, literature promoters and schools.

In addition, it allows bringing students closer to literature, improving reading comprehension as a fundamental tool for accessing knowledge, stimulating and enhancing reading skills, the love for reading, language knowledge, author professionalization, and regional reach. It has two modalities: With *Autors a les Aules* [Authors in classrooms], writers go to the classroom to talk with students about their books, engage in an open and dynamic dialogue, and share experiences related to literary creation and reading.

With *Els nostres clàssics en veu alta*, schools can choose an activity (available in various formats, such as workshops, recitals, and performances) that allows working on heritage author texts in a playful and participatory manner through spoken language to promote a love for reading and reading habits.

During the 2022/2023 academic year, a total of 141 authors and 7 literature promoters have participated in the "Literature in the classroom" programme. A total of 552 talks have been held in centres in 266 towns. A total of 960 applications have been received for the 2023/2024 academic year.

## **P093 \ KBBY'S COLLABORATIONS WITH OTHER NATIONAL SECTIONS**

**H. Shim<sup>1</sup>, S. Lee<sup>1</sup>**

**<sup>1</sup>*kbby Seoul***

KBBY representatives visited the JBBY office in the summer of 2019, and engaged in a prolonged, far-ranging conversation with JBBY members. Such in-depth discussions resulted in a three-way book exchange program between CBBY, JBBY, and KBBY, based on a specific theme every year. In 2022, KBBY raised funds to send books to children in Ukraine by using a poster created by Suzy Lee. And in 2023, it collaborated with IBBY Italy to exhibit wordless picture books that were introduced in the Silent Books project at the Biblioteca



Salaborsa in Bologna. Collaborations with other national sections have not only enhanced our understanding of one another, but have also made us stronger than we could ever have imagined.

## **P094 \ ITALIAN TRAVELING CHILDREN'S LIBRARY PROJECT WITH NARRATING SUITCASES: MY EXPERIENCE BETWEEN ITALY AND U.S. BORDERS DURING AND AFTER COVID TRAVEL BAN**

**V. Rizzi<sup>1</sup>**

**<sup>1</sup>Bibliolibrò Rome**

Born during the Italian Covid lock-down in 2020 and inspired by Jella Lepman's experience, the Italian Children's Library program is a traveling educational reading project in Italian language in the U.S. territory inside 4 big NARRATING SUITCASES dropped on the first flight-connection from Italy to New York city, after 18 months of U.S. travel ban due to Covid emergency. These traveling libraries composed by a selection of 100 awarded picture books, were at the center of a big traveling educational reading project substeined by the Italian Minister of Foreign Affairs, project that involved a teacher guidance and some Italian publishers and University's Teachers in Children's Literature. My speech as project creator, will be focused on this incredible experience with my NARRATING SUITCASES across the U.S. territory, a bridge that is still alive. In two years 600 Italian picture books overcame the borders with me, in a phisical approach, in my luggage, following me in thousand km oversea, by airplanes, trains, subways, paths, taxies, by walk, involving the Italian Consulates of New York City, Chicago, Boston and Philadelphia, reaching hundreds of children, constituting the first Italian Traveling Children's Library of the U.S. I will storytell my adventure with some opening questions about the walls I have faced inside public schools in different States, ideology and viewpoint banning books problem, understanding that the best way to overcame wall is togheter. The best way to make solid a bridge is to forge links.

## **P095 \ TEACHERS AND CHILDREN EXPLORING LANGUAGE THROUGH DUAL LANGUAGE PICTUREBOOKS: A PROFESSIONAL CROSS-CULTURAL LEARNING OPPORTUNITY**

**K. G. Short<sup>1</sup>, D. Kleker<sup>2</sup>, N. Daly<sup>3</sup>**

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In a world of increasing linguistic diversity, teachers and children need an awareness and appreciation of the multiple languages in their communities to view multilingualism as a resource, rather than a problem (Fairclough, 1989; Ruiz, 2010; Young & Helot, 2003). We engaged in a virtual collaborative cross-cultural professional learning opportunity with teachers from New Zealand and the U.S. We read a shared set of dual language picturebooks (Zaidi, 2020) in which a range of languages were integrated into English, including Māori, Spanish, Hangeul, Mandarin, and Cherokee. Meeting every two weeks on zoom, each session teachers shared student responses to two picturebooks and engaged in several experiences



and discussions of two new books. Teachers were then invited to try these picturebooks and engagements with students during the next two weeks. Teachers completed written reflections and individual interviews at the end of the semester. The sessions were organized around strategies for exploring types of dual language picturebooks, familiar and unfamiliar languages, and orthographies. We will share our theoretical frame around multilingualism, the model used to organize this professional learning opportunity, and the responses of students and teachers. Since most of the US teachers were in Arizona, the NZ teachers had questions about border issues, while US teachers were interested in how policies on Indigenous languages played out in NZ schools. The sharing of student responses to the same dual language books in different national contexts encouraged deeper reflections on their experiences and challenged assumptions about language in school contexts.

## **P096 \ LITERARY MAGAZINES SPECIALIZED IN BOOKS FOR CHILDREN AND YOUNG PEOPLE: BOOKBIRD AND OTHER PUBLICATIONS**

**N. L. Sormani<sup>1</sup>**

***<sup>1</sup>jacaranda Editoras/ University Of Buenos Aires Ciudad Autonoma De Buenos Aires***

We will reflect on the importance and function of magazines specialized in children`s books. We will analyze their contents with special emphasis on Bookbird. A Journal of International Children`s Literature: the articles and their main themes and trends; reviews of theoretical and literary books; agents in the field of children`s literature and others. We will mention others publications as Voces & Tintas. Revista Latinoamericana de LIJ and others. We will mention the experience of the translation of the Bookbird from its language into Spanish, carried out by Jacarandà Editoras in Argentina.

## **P097 \ BUILDING BOOKS AND PUBLISHING BRIDGES. WHAT STORIES PARALLELL TEXTS CAN TELL AND HOW**

**A. Stoenescu<sup>1</sup>**

***<sup>1</sup>pionier press/Södertörn University/Stockholm University Stockholm***

The poster intends to showcase the visual work (typographic and graphic) of bilingual children`s books published by the Swedish micro publishing house, pionier press. Since its inception, the idea was to publish bilingual children`s books with parallel texts, where the language combination was determined by the provenance of the original story. Bilingual books play a crucial role in teaching acceptance, empathy, and understanding through culturally and linguistically responsive content. They enable children from bilingual households to maintain a connection with their cultural heritage, learn a second language, and introduce new perspectives to their communities. Since 1957, mother tongue teaching, also known as "modersmålsundervisning", has been an integral part of the education system in Sweden. It aims to support linguistic and cultural diversity, enhance academic skills, and aid in the overall integration of students from diverse linguistic backgrounds. Mother tongue teaching is provided within the regular school curriculum, often organized after regular school hours, or integrated into the school day. This approach to and political



interest in linguistic diversity sparked the initiative to publish bilingual children's books in various language combinations. Multilingualism is considered an advantage, not only in maintaining bilingual acquisition in general but also in developing communication and writing skills. Moreover, it empowers individuals by fostering new connections between cultures and value systems. The poster bring into discussion some examples from the bilingual books published by pionier press in 15 languages and three writing scripts: Latin, Cyrillic, and Hebrew.

## **P098 \ 1001 LANGUAGES: CREATING GATEWAYS TO READING IN EVERY CHILD'S LANGUAGE**

**C. Sturm<sup>1</sup>**

**<sup>1</sup>Bücherpiraten (Book Pirates) Lübeck, Germany**

A child's first contact with books is an important gateway to the world of reading and learning. It should always be in its native language to create a safe and familiar encounter. The demand for multilingual picture books in early reading promotion is enormous. Yet, unfortunately, there are very few available.

The aim of the project '1001 Languages on bilingual-picturebooks.org' initiated by the German NPO Bücherpiraten (Book Pirates) is a constantly growing database of free bilingual picture books written by children and young people for children. On [www.bilingual-picturebooks.org](http://www.bilingual-picturebooks.org) children, families, schools, kindergartens and reading promoters can download picture books in any possible language combination for free. The project aims to produce and multiply highquality books in minority languages free from economic constraints. This opens a wide range of possibilities for creative work with children and their social environment and enables encounters and bridges across cultural and linguistic boundaries. Outlined as a global platform for reading promotion, the project has gained international contributions and has been recognised with the Bologna Ragazzi Award. Over 200 children from 4 different continents created 43 books, which have been translated into 79 languages by a network of over 200 translators. The project has become a network of individuals and organisations involved in multilingual and transcultural literature. Yet, it is in constant development to adapt to the various needs of contemporary literacy initiatives to further the space and audience for a multitude of children's voices and to pave the way to books for every child.

## **P099 \ READING ORIGINAL ENGLISH NOVELS PROMOTE YOUNG READERS' VIEW OF THE WORLD**

**X. Xu<sup>1</sup>**

**<sup>1</sup>Yuexiangsenlin Children Reading Center Fuzhou-China**

Novels, as literary works, provide a certain era and social background and reflect certain social phenomena and reveal certain themes. These elements are all rooted in certain elements cultural background. During the process of reading novels, readers can follow the



development of the plot, understand the cultural knowledge from different countries and eras, gradually enhancing their transforming consciousness, and then learning to think from a higher perspective of culture, so that their own thoughts are more profound.

The Chinese young readers based on the reading of English fiction books as their young ages, from some good novels, such as *Chalottle's Web*, *The Fantastic Mr. Fox*, *Charlie and Chocolate Factory*, etc. They have imagined what is the world out of China. They will think what the UK and the US look like? Is there any chocolate factory like Mr. Willy Wonka's? Is there a barn which hides a grey and nice spider? And the most popular children magical novels *Harry Potter* series, they stimulate more and more young Chinese students want to visit the UK to see how is the amazing magic castle or school like *Hogwarts*? During the summer or winter holidays, the young children bring their expectation to other countries to appreciate the real world.

In reading process of novels, students will also continuously cultivate their emotions, attitudes, and values, cultivating critical understanding of cultural differences and identification with excellent culture. The improvement of cultural values in novels will resonate with students and further enhance their love for home.

## **P100 \ DIE FRIEDENSBRÜCKE, THE PEACE BRIDGE. WAR & PEACE IN HISTORICAL MEMORY NARRATED THROUGH CHILDREN'S LITERATURE**

**M. T. Trisciuzzi<sup>1</sup>**

**<sup>1</sup>Free University of Bozen, Brixen**

Children's and young people's literature offers readers evocative stories from the national and international scene; there are narrative plots that expose not only terrible and lacerating pages of historical memory, but also extraordinary workshops for reflection on the human being.

The stories, the good stories speak of everything, they describe memories and the reworking of facts and real events narrated. They recount war and peace (Fochesato, 2022; Trisciuzzi, 2023).

Literature itself is an invitation to peace, an invitation to reflect on the lives of others and consequently on one's own life, revealing a resilience inherent within each of us (Grandi, 2022).

Literature can thus be seen as a bridge to peace, a *Friedensbrücke*, or even a *Kinderbuchbrücke* (1964), as Jella Lepman would identify it.

The renowned writer Gianni Rodari, an intellectual of high standing, had experienced the tragedy and destruction of war. Using the weapons of fantasy (Boero, 2020), imagination and humour, Rodari condemned through his stories and verses the construction of real, terrible and destructive weapons, and war in primis.

The paper presents how in recent decades several authors – e.g. Roberto Innocenti, Art Spiegelman, Lia Levi – have tried to tell the story of war and its horrors with strong authenticity, through the eyes of the children themselves, their point of view, their authentic voice, relying on the primacy of narration.



## **P101 \ SHARED READING IN CHILDHOOD: ANALYSIS OF CONTEMPORARY BRAZILIAN ILLUSTRATED BOOKS**

**C. V. Bittens<sup>1</sup>**

**<sup>1</sup>Pontifícia Universidade Católica de São Paulo Brasil**

The aforementioned oral presentation aims to explore the significance of illustrated books in the literacy emergent and development of babies and young children, acknowledging the critical nature of the early years of life for cognitive and emotional development. We will emphasize the relevance of illustrated books in the contemporary Brazilian context. This research will focus on two contemporary Brazilian-authored illustrated books: “Mágica! Lina e Ludovico” (2020) by Aline Abreu and “Nanão” (2021) by Gustavo Piqueira. We will analyze the cognitive, linguistic, and aesthetic aspects present in these works, which are primarily intended for very young children. The selection of these works reflects our intention to understand how contemporary Brazilian authors are contributing to the development of literary books targeted specifically at babies and young children. Furthermore, we will investigate the relationships established between babies and adult caregivers during literary readings, considering how this interaction can positively impact the shared reading experience. As a result, we aim to demonstrate the importance of collaborative reading involving the baby, the adult caregiver, and a book of aesthetic quality. We hope that this analysis will contribute to a deeper understanding of the role of illustrated books in early childhood.

## **P102 \ A CRITICAL VIDEO GAME LITERACY FOR THE EFL CLASSROOM**

**G. Wendt<sup>1</sup>**

**<sup>1</sup>#YouthMediaLife / University of Vienna Vienna**

Over the last two decades the Austrian Ministry of Education has met the educational need for media literacies through various ordinances, culminating in 2022 in the creation of a mandatory subject for secondary schools on digital education. The subject addresses data literacy, digital literacy, and computational thinking, but barely considers video games, a primary medium for kids and teenagers. While many young people develop a high operational literacy of video games (i.e., they can ‘read’ what is displayed during play and react accordingly), there are few formal means to foster the same critical literacy that they develop for print literature in the literature classroom.

This contribution proposes to narrow this literacy gap in the English as a Foreign Language (EFL) classroom and argues to empower young learners in the development of a critical video game literacy (CVGL) to reflect on video game narratives and their representational capacities.

In my presentation, I will therefore exemplify the media-specificity of video games as well as their treatment of social issues by closely examining Brianna Lei’s *Butterfly Soup* (2017), a visual novel game with a coming-of-age high school setting that addresses LGBTQ+ themes and racism. The title has been suggested as primary material for transcultural learning (Blume 2021), while visual novels as a genre are frequently used in educational settings due to their



low barrier of entry (Camingue et al. 2021). Finally, I will discuss what a CVGL framework ought to offer to engage with Butterfly Soup and other titles in the EFL classroom.

### **P103 \ EMPOWERING PICTURE BOOK ENGAGEMENT: UNLEASHING THE POTENTIAL OF THE READING BUILDS EMPATHY TOOL**

**V. Williams-Sanchez<sup>1</sup>**

**<sup>1</sup>St. John's University (Queens) New York, USA**

Recently, theorists including Hefflin (2001) and Uluğ (2015) have defined essential components for effective picture books, expanding upon Lepman's (1951) foundational work. Articulated as a categorical rubric, these rules encompass an array of literary subgenres, including picture books exploring social-emotional learning themes, evolving from mere entertainment for young minds to influential tools for shaping them.

Social emotional picture books delve into a variety of subjects, including psychological health, well-being, and emotional intelligence. As use of these books expands, technical proficiency alone is no longer the sole criterion for determining quality. Efficacy is now shaped by elements that resonate with readers across various ages, interests, and walks of life. To this end, the Reading Builds Empathy (RBE) literacy study sought to develop and pilot a new instrument that uses picture book reading to understand empathy development, a facet of emotional intelligence. In the RBE study, 21 parent-child dyads (N=42) piloted a tool measuring children's empathy development for ages 6-8.

The tool collected parent reports on children's home literacy practices and engagement with picture books, along with parents' perspectives on their child's empathy. It also incorporated a researcher-administered component to measure children's empathy across three domains: affective, cognitive, and ethnocultural empathy. This paper describes the process for instrument development, initial pilot data, considerations for changes to the instrument, and ideas for how the instrument can be used in future intervention studies, adding new rigor to assess the complex printed format. This exploration will contribute to the cultural dimensions of children's literature.

### **P104 \ SEARCHING FOR WINDOW AND MIRROR IN ILLUSTRATIONS OF PICTURE STORYBOOKS**

**D. Yalman Polatlar<sup>1</sup>, E. Löklü<sup>2</sup>**

**<sup>1</sup>Fatih Sultan Mehmet Vakıf University Istanbul, <sup>2</sup>Zübeyde Hanım Kindergarten Istanbul**

Based on children's stories, which are a small reflection of life, this research aims to analyze the illustrations of picture storybooks in terms of multiculturalism. The illustrations of storybooks dealing with cultural diversity were analyzed in depth under the theme of good books for drivers of change. As Cox & Galda (1990) emphasized that they act as a mirror and having a window role to children's gendered and cultural identities. Jaime Copons' All I Know About People, Assalam Association's commissioned African Tale, and Durga Bernhard's book While You are Sleeping, illustrated storybooks were analyzed. The main themes of the books are individual differences based on people's appearance,



geographical living conditions, cultural symbolism (differences in clothing, nutrition and rituals). It is noteworthy that each book focuses on a different dimension of cultural diversity. Books that mirror the lives of children from different cultures and focus on the fact that they are not different from themselves (Freeney & Moravcik, 2005) help them develop empathy (Taylor, 1976), which is at the center of multiculturalism. It is concluded that in the common main point of these three books, respect for people based on differences and anti-bias are presented in illustration-text harmony. The illustrations in these books allow children to make connections while reading about the ways of life of people other than themselves. Keywords: Picture storybooks, illustrations, multiculturalism, diversity

## **P105 \ IS ÖMER SEYFETTİN A CHILDREN'S LITERATURE AUTHOR?**

**S. Yılmaz<sup>1</sup>**

**<sup>1</sup>Bilecik Şeyh Edebali University Merkez**

Is Ömer Seyfettin a children's literature author?

Ömer Seyfettin (1884-1920) is one of the leading story writers of Turkish literature. It can be said that he is the founder of Turkish short story writing. He is also one of the founders of the Turkism movement in literature and is among the advocates of simplification in Turkish language. The child theme that Ömer Seyfettin uses in his stories, his educational perspective, his influence on modern Turkish storytelling, and his contributions to Turkish teaching have been the subject of many academic studies. For example, "Kaşağı" is a story written by Ömer Seyfettin. Its main idea is to show the reader (especially children) the harms of lying and slander and to explain that even simple lies can lead to big problems.

The work briefly describes the drama of a boy (Ömer) who slandered his brother (Hasan) and was consumed with remorse after his death. This paper argues that Ömer Seyfettin is a children's literature writer or not. Although the language he used was simple, when the subjects of the stories were evaluated in terms of child reality, child perspective and suitability for children, it was seen that they were not suitable for children. So, Ömer Seyfettin is not a children's literature writer.

## **P106 \ THE SILENT BOOK CONTEST AND THE UNIVERSAL LANGUAGE SILENT BOOKS**

**F. Zamboni<sup>1</sup>**

**<sup>1</sup>Carthusia Edizioni Milan**

Born in 2014, the Silent Book Contest – Gianni De Conno Award is the first international competition dedicated to wordless books, where every year 300+ illustrators from around the world participate by creating an original story through the use of images only.

An international jury of illustration and publishing experts selects the winning project. Since 2020, with the launch of the SBC Junior, the jury of experts was joined by a jury of children from a group of primary school classes from Italy, China, and USA, who determine their own winner. Both works awarded by the juries are published in the "Silent Book" series by Carthusia, the main organizer of the award.



In a continuous process of growth that has seen prestigious partners such as IBBY Italia, the Bologna Children's Book Fair and the Turin International Book Fair join the SBC project, the scope of the SBC has become increasingly transversal. Similarly, the silent book is transversal, an instrument increasingly used in Italy and abroad by teachers, librarians, reading promoters, and pedagogists for its value as a bridge-book. It has the ability, through the universal language of images, to overcome any linguistic, cultural, ethnic, age, or gender barrier.

The silence of silent books is a "democratic silence" from which, actually, thousands of words emerge, sometimes shouted and sometimes whispered, and where many stories reside, thanks to its different levels of reading: it all depends on the eye that observes and the experiences of the reader flipping through the pages.

## **P107 \ THE MYSTERIOUS BEAUTY OF PICTURE BOOKS DECODING OF SCIENCE**

**L. Zendrera<sup>1</sup>, G. Oyarzún<sup>2</sup>**

**<sup>1</sup>OEPLI Barcelona, <sup>2</sup>Universidad Tecnológica Metropolitana Chile Santiago**

Reading picture books is essential in the early stages of learning. Images seem to attract the attention of children because of their exciting and inspiring narrative framework. Picture books are often used as pedagogical materials in education because pictures and narrative often interact and support each other, helping children to maintain their attention and anticipate upcoming events.

Decoding the meaning of a story is often closely related to the aesthetic and literary abilities of its readers. We hardly find here a relationship between science and literature. However, it is there.

According to a study conducted in Taiwan (2023), this type of books improves the scientific thinking of first-grade students, including scientific reasoning and creativity. Thanks to the album book, children can better focus on the scientific knowledge and methods proposed to them, increasing their scientific creativity.

The amazement on our faces is normal with picture books reading. Another study, carried out in New Zealand (2022), reports that this amazement is significantly greater when the picture books deal with biographies of scientists.

In a study conducted in the Netherlands (2014), it was found that picture books increased the mathematical comprehension of kindergarten children by up to 22%.

Four hundred years ago Galileo said that philosophy is written in mathematical language in this great book that is continually open before our eyes. Although he may not have known it, he was undoubtedly referring to the picture books.



## **P108 \ WRITING A BOOK, READING A BOOK, CHANGING THE WORLD**

**T. Bilban<sup>1</sup>**

**<sup>1</sup>Institute Nova revija; IBBY Slovenija Ljubljana**

Today it is probably more important than ever to be aware of the footprint we are leaving on the environment and consequently to change the way we live in the world in order to preserve it for future generations. What gives us hope are the younger generations, i.e. the apparently growing number of young, well-informed and proactive members of society. Books seem to be one of their “weapons” in the “fight” for a more sustainable future.

In my presentation, I aim to focus on some positive examples of books that help us to inform (with well selected and accurate information as well as adequate explanations), raise awareness of the environmental crisis, but also encourage to participate in creating a more sustainable future. I aim to focus on the way the authors address their main target audience – the young readers. Are there differences when the (co-)creators are of the same generation as their target audience (Dara McAnulty and his *Diary of a Young Naturalist* is an example of this)? My aim is to analyse the content of the selected book titles, the style of expression, the literary devices and visual elements they use to convey the message, share the knowledge and tell their story. I propose that this will also give us an insight into the role that good books have or can have as drivers of change when brought together with young readers.

## **P109 \ LLETRES COMPARTIDES, A SHARED LITERARY SPACE BETWEEN THE VARIOUS CATALAN-SPEAKING REGIONS**

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Lletres Compartides is a programme that was born in 2022 from the need to bring the writers of the entire Catalan language area closer to readers who have not yet read them and to put them in relation to the literary creation and promotion sector of other territories. It is a long-term project designed to consolidate a shared literary space among the various Catalan-speaking territories. The programme is growing, and the aim is for representative bodies from eight different regions within the four countries in which the Catalan language area is integrated to work together. Each one, from its territorial uniqueness, aims to look more closely at each other and improve the understanding of what happens in the other territories. The main objective of Lletres Compartides is to give maximum public exposure to writers from each territory across the linguistic area. It looks for authors who, despite their quality, may not be well-known in other territories. It is organized through four pillars: training to introduce authors to the agents who articulate the sector (libraries, schools, festivals, bookstores...), author visits to other territories, reading clubs for university students, and a specific communication campaign.

In the first two editions, 33 authors participated and more than 100 activities were carried out. Lletres Compartides is growing gradually and increasingly encompasses more aspects from which to work on this common literature.

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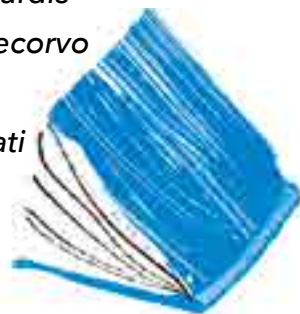
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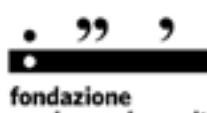
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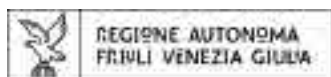


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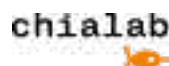
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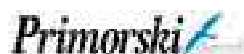
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