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Promoting children's literature online: practices of a booktuber girl

Promoción de literatura infantil en línea: prácticas de una niña *booktuber*

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Abstract

We analyze the practices of promoting children's literature by a kid booktuber from Cali, Colombia, developed through the YouTube channel and the community social networks of "AventurArte con Manu". We use a methodology of systematization of experiences, with a reconstructive phase of the practice from the narrative of its participants, as well as an interpretative analysis to derive knowledge from its dialogue with the perspective of New Literacy Studies. Our analysis focuses on four aspects: the roles and interactions of the participants, the scenarios and action domains of the practices, the activities associated with the promotion of children's literature, and the platforms and texts involved. The practices of the kid booktuber Manu show the potential of digital media for the animation and promotion of reading, in this case, from a proposal that integrates the family, public libraries and other local settings with mass media and interaction online.

Resumen

Analizamos las prácticas de promoción de literatura infantil de una niña *booktuber* de la ciudad de Cali, Colombia, desarrolladas a través del canal de YouTube y de las redes sociales de la comunidad "AventurArte con Manu". Se usa una metodología de sistematización de experiencias, en la que se lleva a cabo una fase reconstructiva de la práctica desde el relato de sus participantes, así como un análisis interpretativo para derivar conocimiento de la misma a partir de su diálogo con la perspectiva teórica de los Nuevos Estudios de Literacidad. El análisis incluye cuatro aspectos: los roles y formas de interacción de los participantes, los escenarios y ámbitos de actuación de las prácticas, las actividades asociadas a la promoción de literatura infantil y las plataformas y textos involucrados. Las prácticas de la *booktuber* infantil Manu muestran el potencial de los medios digitales para la animación y la promoción de la lectura, en este caso, desde una apuesta que integra la familia, las bibliotecas públicas y otros escenarios locales con canales de difusión masiva y de interacción en línea.

Introduction

Literary reading, like many other literary practices, has undergone important transformations related to the growing use of the internet. On the one hand, texts circulating online can be more responsive to user preferences, as they are not necessarily limited to those defined by schools or libraries. By having access to thousands of texts, people can decide what they read and even distance themselves from the mainstream. Formats can also be different, as digital media facilitate the circulation of various semiotic modes that integrate writing, image and sound with interactive and hypertextual features, i.e. the concept of written text is extended to multimodal text (Kress, 2003).

On the other hand, online resources make content generation available to more people and there are few barriers in terms of dissemination (Lankshear & Knobel, 2011), which can stimulate authors' creativity, originality and commitment. Personal blogs, self-publishing of books on Amazon and other platforms and fanfiction communities are examples of this, where the contents of a renowned work or author are expanded from fictions produced by followers, etc. These vernacular practices are not mediated by formal institutions, nor do they respond to traditional modes of publication, but this does not imply that they are simple, disorderly or less valid (Barton & Lee, 2012).

Relations between the various actors have changed too. The boundaries between the roles of author and reader are becoming increasingly blurred due to the possibilities of participation, collaboration and joint construction (Cassany, 2013; Lluch, 2014). Reading is thus no longer an individual and private activity and becomes a more public and co-constructed one.

Genres such as literary forums, book review blogs and videoblogs show us the possibilities of production and dissemination around reading in digital media (Manresa & Margallo, 2016). In the last decade, many of these practices have been migrating to YouTube, giving rise to the term BookTube.

According to De la Torre (2020), BookTube is a fan phenomenon, as it involves the interaction of a content creator with an audience that follows, comments on, disseminates and influences the creation processes. Booktubers are generally adolescents and young adults who share analyses and recommendations about books and generate virtual communities around their contents. Although YouTube is the main channel, these spaces tend to be connected to others such as social networks, generating more complex communication ecosystems (Sorensen & Mara, 2014).

Communities of young booktubers have been explored in multiple Spanish-language studies. They show the motivations and -above all- the types of promotional practices that are generally carried out (see, for example: Jeffman, 2015; López, 2017; Paladines & Margallo, 2020; Ravettino, 2015; Rovira Collado, 2016, 2017; Velascos & Trillo Domínguez, 2019). In fact, there are various classifications of the functions of these practices, with trends such as Book Tags or labels related to literary themes; Book Hauls or sharing the latest purchases; Wrap Up or brief comments on a batch of recently read books; the Bookshelf Tour; Unboxing or unpacking new books bought or given away; Wish List; Top Books or ranking of books by level of preference; and Book Challenges with questions about a certain book or theme. Sometimes, booktubers can also produce their own texts, taking advantage of formats such as Booktrailers for their launches (Vizcaíno, Contreras & Guzmán, 2019).

While the role of booktubers in promoting literature online is highlighted, some problems regarding their practices have also been identified, including a lack of rigour and depth in criticism, which tends to focus more on aspects

of form rather than content. Furthermore, although there are many book options, channels tend to focus on the same works (best YA books) and the types of activities developed are similar, which can detract from the originality of the proposals (López, 2017; Ravettino, 2015; Rovira Collado, 2017).

One of the gaps in research is that few channels target children and are led by children (Velascos & Trillo Domínguez, 2019). Although there are thousands of children's channels on YouTube, they are not necessarily aimed at promoting literature. According to Rovira Collado (2016), children's literature has some features that differentiate it from other types of literature and thus implies different strategies of approach and promotion. Some of these features are related to the need for adult support, i.e. children's literature is usually addressed to families and not only to children (Torrego, Acebes & Dornaleteche, 2016). It also involves a link with spaces and physical objects that offer relevant stimuli, as well as contact with different genres where illustrations play a leading role.

In this context and from the theoretical perspective of the New Literacy Studies (NLS), in this article we seek to analyse the practices of promoting literary reading in the "AventurArte con Manu" community, its main player being a booktuber girl whose work is aimed at other children and their families. NLS focus on the understanding of reading and writing as social and situational practices, which are shaped in a specific socio-cultural context and cover the texts' features, the characteristics of the subjects involved, their beliefs and value systems, and the meanings they construct around their actions (Barton & Hamilton, 2000). In line with these principles, we ask ourselves: what roles and forms of interaction are identified in the AventurArte con Manu project, what are the contexts and fields of action for the practices of this project, how does it promote children's literature online, and what devices are involved in the project's online practices?

Methodology

In order to analyse the practices we developed a qualitative research approach, while seeking to understand these practices in relation to the contextual aspects that frame them (Barton & Lee, 2013). In particular, the methodology of experience systematisation is taken up again, which allows a reconstruction to be made from the views and assessments of the participants.

There is no universal model of systematisation applicable to all experiences, but rather "general orientations and guidelines that should be recreated according to the type of practice and the conditions of the person who is going to systematise" (Carvajal, 2006, p. 67). The purpose of any systematisation corresponds to the spatial-temporal definition of the experience, and the axes correspond to the definition of the aspects in which it is interesting to go deeper, or the privileged look to reconstruct and analyse it (Jara, 1998). Based on the review of different methods, it was defined to develop this systematisation in two phases: a reconstructive one and one of interpretative analysis.

In the reconstructive phase we jointly described the way forward by integrating the contributions of different actors and sources (Torres, 1999). In that sense, we analysed the time elapsed since the dawn of the project until present in the city of Cali (Colombia). The result was a chronological background, agreed upon and constructed with the participants of the experience: Manuela (the booktuber girl), her parents, three university students, a participant in the virtual community and an official from the Cali Public Library Network. In the second phase, we analysed and interpreted the experience in the light of four axes: participants' interaction, settings, literature promotion activities and devices, establishing a dialogue between the practice and the theory of the NLS to enrich them mutually.

Table 1

Collection techniques

Techniques	Participants	
Semi-structured interviews	López, J.	Mother who is part of the AventurArte virtual community with Manu.
	Madrid, L.	Communication students.
	Ríos, K.	
	Solarte, A.	
Discussion group	Franco, F.	Mother of a booktuber girl and the channel's manager.
	Orozco, Manuela.	Booktuber girl.
	Orozco, M.	Father of a booktuber girl.
	Martínez, M.	Coordinator of the Cali Public Library Network (until December 2019)
Multimodal review	Sample made up of: 36 videos from the YouTube channel; 79 Instagram publications; 138 publications on Facebook	

Table 1 describes the techniques used to reconstruct the experience. We conducted four semi-structured interviews and a focus group discussion with key actors in the project in 2020. These oral productions were recorded with audio and transcribed subsequently. Likewise, we reviewed in a multimodal way (Cárcamo, 2018) the contents shared in different digital channels of the "AventurArte con Manu" community[1]. In order to interpret and analyse the data, we developed a qualitative content analysis, focusing on the four axes defined and corresponding to the research questions (Hsieh & Shannon, 2005).

Due to the public nature of the experience, participants in the systematisation chose to use their names in the macro-narrative and gave their authorisations in writing. In the case of Manuela, as she is a minor, we had her parents' consent, as well as the voluntary participation and informed consent of the child.

Background

Initial motivations

The channel "AventurArte con Manu" emerged from the personal interests of the girl Manuela Orozco. Manuela is the daughter of academic readers and soon she began to participate in family reading dynamics. She accessed the screens almost at the age of five and was since interested in sharing her reading activities on YouTube, so her parents created a private channel just for the family. At the age of seven, when she found out that this channel was not public, Manuela asked her parents to be able to share her readings with others:

I knew that I wanted to have a channel to show my adventures in libraries, to show my experiments and games and to share my books. My mother found there is a term for that: booktuber, a person who talks about books and tries to make children and even adults fall in love with reading (Orozco, Manuela, discussion group).

The decision to create a public children's channel was not easy, due to certain risks inherent to early interaction between children

and technology. However, Manuela's parents supported her initiative and took it on as a family project, with the support and regulation of adults:

> She conveyed her genuine desire to do so and we were pleased that she wanted to share matters of reading rather than mere entertainment. We did our research beforehand and when we found what the project would bring to Manuela's and other children's development, we decided to do it (Orozco, M., discussion group).

In order to give strength to this initiative, Manuela's mother, a university professor, together with three communication students, entered into negotiations with reading promotion institutions in the city, identifying that they made limited use of digital media. The project began with the support of the city's Public Library Network and the Communication Department of the Pontificia Universidad Javeriana Cali, covering the various online booktuber dynamics, and choosing to prioritise Manuela's interests and share daily practice in relation to books, reading, writing and public places for art and culture in Cali. The proposal was not for profit.

Content production dynamics

In May 2018 the YouTube channel "AventurArte con Manu" was opened, with a video about the purpose of the project[2] and with the first reviews of Manuela's favourite books onwards. The selection of texts is one of the most important aspects in the creation of content. The girl makes decisions about the books she wants to share, based on the interests and preferences built up in her family throughout her life. These works are part of her personal collection or she chooses them during her visits to public libraries. They usually take advantage of the content generated in the channel to integrate it with their own activities and manage the loans of the recommended copies.

Some of the texts chosen are specified below: *Juan sin Miedo* (Pepe Maestro), *El libro de Óscar* (Marcos Almada), *The bear under the stairs* (Helen Cooper), *El señor y la señora Ramona* (Beatriz Montero and Leire Salaberría), *El viaje del gusanito* (Amanda Low), *El campamento de verano de Gaspar Guatín* (Juan Merino), *Badger's Fancy Meal* (Keiko Kasza), *La niña en el espejo* y *La muñeca negra* (Mary Grueso), *Liga antiprincesas 2* (Berta Cáceres), *Cuentos de buenas noches para niñas rebeldes: 100 historias de mujeres extraordinarias* (Elena Favilli y Francesca Cavallo), *Érase una mujer* (Vera Carvajal) and *Momentos* (Silvia Valencia) (see annex for full references). With regard to characteristics of these works, the coordinator of the Public Library Network states:

> We have supported AventurArte because it has given priority to local works and authors, both those published by publishers and independent authors. Furthermore, it prioritises themes related to Afro-Colombianity, women's rights, children's rights, respect for difference, the practice of values; and it privileges the dissemination of and participation in the local cultural agenda and the recognition of cultural spaces such as public libraries, museums, festivals and monuments (Martínez, M., discussion group).

We have tried to make the girl see the recording of the audiovisual production as a game directed by her. Preparing reviews is usually an intimate, dialogical and didactic moment, just like the act of reading between Manuela and her parents. To begin the recordings, Manuela shares a review with her mother, who supports her by highlighting and defining the main aspects for a beginning, middle and end as a basic narrative structure. Together they delve into details that Manuela wants to highlight in the review: a character, a particular event in the story or the author, whatever made her find motivation for reading a specific book.

The videos are recorded by scenes in each moment of the structure. If the development contains several ideas, each one is recorded in

one take. During the recording, Manuela often adds other elements that arise spontaneously and that enrich the review. When there is a guest, Manuela writes a list of five questions at most and during the recording she comments freely and asks other questions based on the answers. These spaces take advantage of the oral communication skills that Manuela has developed and which allow her to perform in front of the cameras with ease.

These spaces take advantage of the oral communication skills that Manuela has developed and which allow her to perform with ease in front of the cameras. Communication students support the recording and editing of the videos, as well as the general management of the channel and social networks. Until systematisation occurs, 12 students had participated at different times, who state:

> We found that social networks are a scenario with high potential for educational strategies: we related to the city's artistic and cultural sphere, we obtained not only academic but also local recognition, and Manuela made us approach children's literature (Ríos, K., interview).

> This is a learning experience in many ways. Manu is the first one to learn, but also her family learns, Communication students learn, the as well as community that follows the project networks and the one that attends the face-to-face activities (Solarte, A., interview).

> This is no ordinary children's entertainment project. It has particularities because it is a pioneer in networks and because it makes reading, art and culture valuable and fun for children and their families (Madrid, L., interview).

Booktubers' practices hosted by "AventurArte con Manu" mainly include reviews, but also include interviews with authors, lists of recommended books and participation in online activities with other booktubers. Particular practices have similarly been configured related to the promotion of the channel, educational campaigns, face-to-face and virtual workshops, as well as

the promotion of places that foster reading. All these aspects are always aimed at the generation of family reading spaces.

> I attend with my son Juan Martín from the first AventurArte literary workshop in the library. In these two years we have seen Manuela and the children involved grow up. As a mother, I have found it very valuable to meet authors, ask them questions, take photos with them, ask them to sign our books, meet children and families from different sectors of the city and fall in love with reading together (López, J., interview).

Community's expansion

In mid 2018, "AventurArte con Manu" received an *Estímulo* award from the Cali Secretariat of Culture to develop content between July and December of that year and with this support the possibilities of dissemination through the social networks Facebook and Instagram were expanded.

In 2019, at the Cali Book Fair, Manuela launched the book she wrote with her mother, *Camilo, el búho que temía a la oscuridad* (*Camilo, the owl who feared the dark*), where they narrate how they faced the girl's fear of the dark as a family. Manuela was listed as the youngest author at the 2019 Fair, this event, along with the previous ones, being of local and national media interest.

In 2020, the initiative received an *Estímulo* award from the Secretariat of Culture of Valle del Cauca to produce content between September and October, and to develop online meetings. Thus, the community's dynamics, identified in networks with the hashtag #AdventuredArtCommunity, have been transformed and practices additional to the generation of pre-recorded video content have been included. In this sense, synchronous virtual meetings of reading families are currently being developed as a way of facing up to the challenges posed by the pandemic[3], where Manuela reads stories aloud with other children, interacts

with invited authors or reading promoters and comments and activities are generated around such encounters.

Interpretive analysis of the experience

In order to analyse the experience we took up and adjusted Hamilton's (2000) proposal regarding the elements of literacy practices, described in the following axes/categories: participants, settings, activities and devices.

Participants' roles and forms of interaction

In this first category we intend to characterise, on the one hand, the roles of the project participants, i.e. those in charge of the production, management and dissemination of the channel's contents; on the other hand, the characteristics of the target audience and their ways of constituting a community of practice (Wenger, 2001).

This project is based on the interests of a child reader. This is a differentiating feature since most booktubers tend to be teenagers and young adults who self-manage their channels (De la Torre, 2020). In the case of booktuber children, adult support is essential both in the production and in the dissemination of content, mainly due to safety conditions and the management of technological resources; however, beyond these reasons, there are also the characteristics of the construction of reading habits in childhood,

which are a family affair and not only of children (Rengifo & Sanjuas, 2016).

Production dynamics involve different participants, each with defined roles (table 2). This diverse participation enriches views and production possibilities, although it also implies greater availability of human resources. All participants have a voluntary unpaid link.

Target audiences for the project are families. Although children are the centre of interest, the focus is on the social configuration of reading in childhood (Rovira Collado, 2016). Most activities involve collaborative parent-child relationships (joint reading, contests, exercises, puzzle solving). Moreover, children do not usually access the digital environment alone, nor do they interact directly on the platforms, so the mediation of their carers is essential.

The AventurArte con Manu community started on YouTube, but this platform had changes in its policies about children's channels and as from 2020 comments on videos disappeared. For this reason, interaction has mainly taken place on social networks. Between August 2018 and November 2020, there are about 3,500 followers and 79 publications. In addition to parents and mediators, public figures from the world of literature and bookstagrammers are involved. Among the publications highlighted, there is one where Manuela shares strategies

Table 2

Roles played in production, management and dissemination practices

Participants	Roles	Description
Manuela	Creation and presentation of video content	The girl selects the books she wants to share and, with her parents' support, structures the reviews. She is the visible face in the published contents.
Manuela's parents	Management of virtual channels and support to the girl	The mother directs the production of videos when there are university students or produces them autonomously, she manages the channels and plans the promotion strategies in social networks. The father and the mother agree with their daughter on how to organise the content in the videos.
Communication students	Content production	They support the recording and editing of videos and other pieces on social networks.
Public library officials	Promotion and dissemination	They support the promotion of content and coordinate it with cultural activities in the city. They manage the lending of books reviewed in the channel.

Figure 1

Publication with the participation of a child member of the ArteAventurera Community

for falling in love with reading, with 427 plays, 300 likes and 110 comments; a list of books on children's fears with 382 plays, 251 likes and 63 comments; a video on euphony in encounters with other children in the public library with 531 plays, 336 likes and 49 comments; or the video announcement of the launch of her book with 532 plays, 492 likes and 55 comments.

For its part, the Facebook fanpage, created in August 2018 and with around 1,200 followers, interacts with fathers, mothers and other carers, some authors, as well as people with mediation functions (teachers, cultural managers). Although we find followers from different geographical locations, an important part is local; this is because several online activities are connected to physical spaces in the city. This network features publications such as a video tutorial where Manu explains how to make bookmarks to make gifts on Father's Day celebrations, with 8,046 people reached, 44 likes, 7 comments and

21 shared. The launch video from last season is also noteworthy; in this video, Manu, inspired by Irene Vasco's *Conjuros y sortilegios,* shared her spells to survive quarantine, obtaining 65 likes, 16 comments, 3,795 people reached and 33 shared. Other publications share contributions and photographs sent by participants in the ArteAventurera Community (figure 1).

Most interactions occur in the publications of the book reviews and focus on highlighting Manuela's work in promoting reading, commenting on the books she has shared, highlighting the impact of the content on their own families or institutions, on the characteristics of the texts shared or on the girl's verbal skills (figure 2). For example, sometimes readers ask Manu to give recommendations on how to involve children in reading, or to share their favourite books on a certain topic or author.

Settings and fields of action of the practices

Settings are the contexts where interaction takes place and, among their non-visible elements, we identify domains or fields of action in which practices take place and acquire social meaning and purpose (Hamilton, 2000). In this experience, literature promotion practices move between physical and virtual contexts. Digital tools allow the creation and dissemination of online content, as well as the setting up of communities of followers. Physical settings are equally relevant, as the channel is committed to promoting spaces such as public libraries, reading events and local artistic and cultural venues.

In the production of videos, physical settings are fundamental and are usually constituted in open spaces (parks, monuments) or for social interaction (schools, libraries), and with elements that foster approaching books, sharing with the family and conversation (figure 3). This is different from the settings chosen by youth booktubers, who mostly record in closed, solitary spaces, such as their bedrooms, studios

Figure 2

Interactions of the audience on social networks

or living rooms, providing reading with an intimate nature (Tomasena, 2016).

Likewise, the domains of practice are characterised by a fluid transition between the vernacular and the formal sphere. Children approach literature mainly as a form of entertainment. However, contents have training purposes for the production team, which takes care of the technical and artistic quality of the videos. This has led to the channel's content being used for educational purposes and being integrated into school activities or being part of more regulated events such as book fairs, or mass reading events organised by the city council. Therefore, the boundaries between the vernacular and the

Figure 3

Privileged settings in the videos for the promotion of reading

Table 3

Online literature promotion activities

Shared activities	#	Individual activities	#
Book review	14	Promotion of reading in the family and in the community	6
Author's review	6	Promotion of public libraries	5
Top Book	1	Promotion of reading events	3
Book Tag	1	Promotion of artistic and cultural sites	3
Booktrailer	1	Education campaigns	2
		Channel's promotion	2
		Tutorial	1

formal/school are blurred. This is in line with Barton and Hamilton (2000), who state that in literary practices people integrate all their available resources, so that settings and domains intersect and enrich each other. This is even more clear in the child stage, where children learn through playful and entertaining activities and in a very close relationship with physical space and objects (Aceves & Mejía, 2015; Torrego et al., 2016).

Online children's literature promotion activities

Activities refer to actions developed by participants within the framework of their practices and include routines, rules of appropriation and trajectories that facilitate or regulate those actions (Hamilton, 2000). Although different activities are involved in this experience, we will focus the analysis on online literature promotion activities, as it is the main purpose of the channel. To that end, the functions of 36 videos shared on YouTube have been classified (some have more than one function) and have been grouped into two categories: activities shared with other booktubers and individual activities of "AdventurArte con Manu" (table 3).

As for shared activities, we can identify that the channel mainly develops reviews of works and author reviews. The former includes comments and ratings of specific books, while the latter cover several works and highlight the particu-

larities of each writer. Some of these authors are invited for interviews with the girl in person or through synchronous meetings (figure 4).

According to Paladines and Margallo (2020), these activities are analytical, while highlighting the booktubers' reflective capacity, tastes, preferences and recommendations. To a lesser extent, selection activities such as Book Tags and Top Books appear. A Booktrailer, which supports the launch of Manuela's authored book, is also included. In the specific activities, we identify videos that encourage reading in the family and in the community, according to the principles of social reading of the channel. Settings considered relevant to the construction of reading practices are also promoted.

In social networks, we find a greater number of content publications and the functions described are taken up again, as they are used mainly as spaces for interaction. In particular, Instagram offers the option of featured stories to organise content and make it easier for the public to learn about the project. Thus, in the AventurArte account you will find outstanding stories such as: *Comunidad,* where we can chronologically see how it has been shaped and strengthened online and in person; *Regalitos*, which corresponds to Unboxing activities, where Manu shares on camera the gift of books sent by some independent authors, alternative publishers and even a commercial publisher such as Planeta; *Eventos*, an outstanding

Figure 4

Example of activity (Interview with the author Juan Fernando Merino)

story with publications of literary, artistic and cultural events in which Manu has participated, including a mass reading event that brought together 2000 people from the city and national celebrities; or the book presentation *Elvis nunca se equivoca,* by the Mexican Rodrigo Morlesín, at the 2019 Cali International Book Fair, where Manuela acted as interviewer. Other featured stories are *Grabaciones, Noticias, Invitados, Mi libro, Tips, Librerías, Reconocimientos* and *Familia.* The latter publishes more personal moments of Manuela such as photos of her birthdays, some family outings and celebrations, aspects that contribute to the configuration of identity and sense of belonging of the communities, by generating closer emotional ties with the book-tubers (Tomasena, 2016). Finally, Manuela's activities in relation to the promotion of literature usually include, in addition to explanations and personal comments, games, reading aloud, competitions, singing and acting.

When analysing the periodicity of the publications, three seasons have been identified so far: one developed between May and December 2018, a second season between March and October 2019 and a third season between September and November 2020. The project team states that the periodicity of the publications depends on Manuela's will and proposals, on the development of the city's artistic and cultural agenda and on the celebration or commemoration of key dates. The fact that it remains a non-profit project has allowed its dynamics to depend on the will and capacity of the managing family.

Devices: platforms and texts involved in the practices

We define devices as the tools and resources involved in practices, including texts (Hamilton, 2000). In online practices, they cover platform, media and interface features.

As mentioned, three digital platforms with different functions are involved in these literary promotion practices. On the one hand, the YouTube channel, which hosts the videos and shares them with children, and allows them to interact with functions such as joining the channel, liking or activating notifications. The audiovisual format is privileged, due to the

nature of this medium. Videos are usually short, with a maximum duration of 10 minutes, considering the characteristics of the audience to which they are addressed.

Social networks establish closer relations with the public through formats such as states and stories; and in addition to videos, they include photographs, computer graphics and short texts.

With regard to the books reviewed, the channel makes a special commitment to Colombian works and authors, particularly from Cali. The project has also focused on issues related to the rights of children and women, respect for cultural and ethnic diversity, training in values and other relevant aspects of the local context, such as the peace process in Colombia. This type of content distances itself from some practices of other booktubers, who are questioned about the little variety in the analyses and the criteria for choosing texts, which sometimes correspond to commercial interests (Ravettino, 2015; Vizcaíno et al., 2019).

Conclusions

This article characterises the online literature promotion practices of a children's booktuber. Its childlike character gives the proposal several differentiating features, insofar as other dynamics of creation, management and diffusion of contents are configured, in which adults necessarily participate. In terms of socialisation and generation of communities, it is aimed at a family audience, as reading in childhood is a process built on interaction with carers and other mediating agents.

The project, unlike other booktuber proposals, moves fluidly between virtual and physical contexts of interaction between the participating community, and between educational and entertainment environments and intentions. The virtual setting enhances the dissemination of content and amplifies the geographical and demographic coverage of audiences, while the physical meeting deepens the possibility of dialogue and therefore of participatory construction of knowledge between children and adults in a playful way. Therefore, activities to promote literature are diverse and focus on a two-way relationship between Manuela and the community. This includes not only reviews, but also synchronous meetings for shared reading, invitations to events and the use of physical settings and libraries, as well as an exploration of local culture. In addition, the project disseminates printed and digital content, in both textual and multimodal formats, recognising that today's children do not only consume content, but can produce it.

This means that a project on YouTube and networks, which could be classified as mere entertainment or leisure, becomes a multi-modal co-production setting that facilitates a different relationship of its participants with knowledge. These categories cannot be conceived as opposing elements, but in a relationship of complementarity to take advantage of and share the educational and entertaining dimensions of children's literature and reading in general.

Although greater approach is needed to proposals that go beyond online entertainment, literary promotion practices in digital media are experiencing a remarkable growth (Monterrosa, 2018). Given that it is admitted that reading and encouraging art and culture favour the construction of critical thinking, the development of creativity and innovation, self-knowledge and self-esteem, expressive sensitivity, collective action, inhabiting the city and citizen participation, the proposal to educate and entertain through screens is considered relevant, also promoting online meetings from different sites and activities on the local and regional cultural agenda.

Thus, initiatives such as "AventurArte con Manu" are projected as a commitment to training

children in literacy and critical citizenship, from contexts close to children and their families. This is facilitated by knowledge of the processes of literary and artistic production through interaction with authors, by the formation and strengthening of emotional ties as a virtual and face-to-face community, and by appropriation activities so that children, parents and mediators learn in a participatory way.

The educational potential, from school environments, is wide, both in the interaction with the contents that have already been generated in the channel and in the implementation of similar practices (Rovira Collado, 2017). This project helps children establish their own criteria for selecting and evaluating texts, beyond the canon, and to understand these texts in the context of their production. This type of practice is also oriented towards cultural consumption linked to educational purposes and not only to entertainment. Therefore, the channel does not usually invite people to buy books, but to borrow from public libraries or to temporarily exchange texts with other families. Despite these potentialities, one must also consider possible risks associated with ethical and safety issues or the social isolation of children favoured by their long-term interaction with screens (Lange, 2014), which can be mitigated by conscious mediation by families and educators.

The university also has a relevant role in these processes, as a space for training possible reading mediators who can promote their work online: authors of children's literature, teachers of pre-school, primary education, language and other areas, cultural and artistic managers, therapeutic support professionals, communication professionals, among others. Research has an interesting way to go in relation to children's literature practices in digital media, both booktubers' proposals and other phenomena, since it is a field that has not been explored much.

As it could be seen, literature in childhood and online practices above all, have differential features that invite us to think about other forms of approach, which configure different dynamics and relationships between the participants and also different uses of the tools and media. The analysis of these elements and their contrast with other types of practices can enter into a dialogue and enrich the theories related to digital literacies.

Notes

1. YouTube: https://www.youtube.com/channel/UCuyvvHG3StqSWzAqz2oHILw/videos
Instagram: https://www.instagram.com/aventurarteconmanu/?hl=es-la
Facebook: https://www.facebook.com/aventurarteconmanuoficial/
2. https://www.youtube.com/watch?v=qYui-X4fZuI&t=1s
3. Example of synchronic meeting of ArteAventurera Community in quarantine: https://www.youtube.com/watch?v=mfFaNw_Jbxo

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