

We face a difficult situation when we attempt to defend culture. Despite having faith, passion and commitment, it is almost impossible to persuade people who are not open to culture.

Do we simply talk about an inherent characteristic we are born with or an attainable skill when it comes to cultural affinity?

Since we cannot give straightforward answers to these questions, only faith remains to encourage us to transmit cultural values and teach seeing and understanding as well as to form responsiveness to all of these. However, these processes need to begin in early childhood.

When it was first published in October 2001, the journal *Csodaceruza* committed to serve as a forum of Hungarian children's literature and to keep us up to date on the status of international children's literature. Several similar publications had already existed, but *Csodaceruza* provided new insight by addressing not only children, but also the community who educated them, that is teachers and librarians.

Children's literature is a special field that has not become a part of the literary canon yet. For this reason it struggles to receive professional and financial support. Based on the simple fact that children's literature affects our life only for a short period of time, from early childhood to adolescence, from nursery to middle school, most parents never become aware of this special field of culture. Parents merely rely on the knowledge of nursery school and elementary teachers.

*Csodaceruza* tried to cover various areas at its publication. If we study the structure of each issue, we can point out that like any other literary journal, it published contemporary texts of children's literature: poems, short stories, essays, reviews, critiques, interviews and methodological studies. We can also find classical works illustrated by contemporary artists with the intention of preserving our cultural heritage. In addition to these, *Csodaceruza* intended to publish information and report on programmes and events in the community. Their main objective was to create an appreciative and receptive intellectual reading audience. The editors mainly counted on open-minded adult readers with traditional values who consider the aesthetic education of their children important.

The year 2009 was a critical year for *Csodaceruza* too. The market shrank and financial support stalled. These problems forced the editors to reconsider their original ideas. The first step in the process of making this cultural product marketable was the separation of

activities. The program guides were published in a separate, free brochure named '*Kis Kaméleon*'. They laid more emphasis on visuality and at the end of 2009 they delighted their readers with a poster magazine and in 2010 the publication of magazines for children.

We can consider the year 2012 the most successful one in the history of *Csodaceruza* because they managed to publish ten issues with the support of NKA. In accordance with the market needs, they printed five issues for adult readers and five issues for children.

In the future they are planning to publish children's magazines in a larger number based on marketability. However, they need to overcome obstacles such as losing support from NKA and Móra Publishing if they would like to succeed in publishing more children's magazines.

In my opinion their activities are becoming more and more necessary as they support a group of society who was born into a world with changing values, a world where we are not familiar with the new rules.

*Csodaceruza* functions as a book publisher of Hungarian children's literature as well. As a publisher they follow the objectives and the policy they defined as a journal publisher.

The publication of books with artistic qualities that are often unusual for the contemporary Hungarian market can be read as an answer to the changing values. It also represents their interest in Hungarian and international authors and illustrators who experiment with new, exciting ideas.

LIST

These are unusual children's books. With their themes and intentions they make us recognise all the changes in values.

In the second part of my presentation I would like to focus on the critical analysis of these works of art to understand how our culture (this cultural product) reflects on the problems that occurred during the financial crisis and what kind of answers it offers to children and parents. On the other hand, I would like to understand how children's literature, which is considered to be on the margins of our culture, can legitimize its existence.