

## CALL FOR ENTRIES 2024

1.- All designers, graphic artists, visual and plastic artists, or unrestricted age and gender may participate. **Each participant will be able to submit up to 10 posters.**

2.- Requires registration in [www.escuchamivoz.org](http://www.escuchamivoz.org) page starting **February 19th**. Please see our privacy notice before registering the link. The system generates an account that requires your activation by clicking a link sent to your email; please review your spam and have our email account in your address book to avoid this delay. However, do not hesitate to contact us if you have any trouble.

3.- Should send their poster(s) through the same website: 2953 x 4134 pixels at 150 dpi in RGB (50 x 70 cm at 150 dpi in RGB). VERTICAL FORMAT. in JPG Format not longer than 10 M.B. per poster. The posters sent without meeting this requirement will be disqualified and lose the opportunity to spend the jury process.

4.- Reading the BRIEF carefully, most of the FRAMEWORK, and the informative links that expose and deepen TERRITORIES is essential. This will give you knowledge on the subject and is precious material for developing your ideas.

5.- The call will be open from February 19th until **June 19th, 2024**.

6.- We do not grant cash awards or material

goods. An international jury will select the best 50 posters and be part of traveling exhibitions inside the country and probably in other countries in the world **(You can have a poster exhibition in your country if you want! – write to us for further information to: [posters@escuchamivoz.org](mailto:posters@escuchamivoz.org)).**

**WE ARE A NON-PROFIT LEGAL ORGANIZATION BASED IN MÉXICO; OUR AIM ISN'T FOR PROFIT. WE RECOMMEND ASKING TO OTHER POSTER INITIATIVES BEFORE YOU LEND YOUR ART & TIME.**

7.- The jury will meet online on July 2024. This year's print book edition will be under demand and should be covered by each designer. This allows us to reduce CO2 impact, and shipping costs will be lower for you since we realized print book shipment is not competitive anymore. You will have the chance to have a print edition with the lowest cost than in past years. If your poster is selected, you will have an electronic copy without cost.

8.- If you send us a poster and you are not selected, we will send you an electronic certificate by email in gratitude for your participation. If you are a selected designer, your certificate will be sent electronically with the legend: **SELECTED DESIGNER**, and your poster will participate in the physical exhibition(s).





**9.-** Posters must be sent from your authorship. By submitting your (s) sign (s), you confirm that you did the design and did not contain elements that could damage the intellectual property of a third party.

**10.-** You can use art created by AI tools to produce part of your proposal, AI it's here, and we can't ignore it, can we? Just remember: this is a POSTER contest, not an ILLUSTRATION contest. However, we value human design much more. Trust your creativity.

**11.-** By submitting your poster to this contest, assign the rights to admit: A Toda Voz A.C. for your (s) sign (s) are used (s) to be displayed (s), promoted (s), broadcast (s), and published (s) in any print or electronic media, for education, advocacy, outreach, and fundraising for all activities related to this contest

**12.-** Each author is responsible for their work, always retains the right to ownership, and will consistently be recognized and announced. We will notify you whenever your work will be displayed, reproduced, or disseminated in any form.

**13.-** Please do not post your (s) sign (s) on social networks until the jury has given its verdict.

**14.-** Posters must be original but not necessarily unpublished.

**15.-** The names of the selected designers will be announced during the month of AUGUST 2024.

**16.-** The exhibitions will start in August-September 2024, and we will go announcing the schedule as it develops the agenda of the venues.

**17.-** You can host an exhibition in your country! If you're interested, please send us a message for further information to: [posters@escuchamivoz.org](mailto:posters@escuchamivoz.org)



## FRAMEWORK

***"Territory is a theoretical and methodological concept that explains and describes the spatial development of social relations established by human beings in the cultural, social, political or economic spheres; it is an empirical reference, but it also represents a concept of theory".***

*(Llanos - Hernández, 2010).*

"The village vision has been subsumed by a global perspective, even in the most remote places of a territory, the processes that come from outside in the form of goods, news, information or culture, tense and shake the existing social life in them. Gone is the slow and routine social life, it has been subjected to tensions whose origin is found in other parts of the world". (Llanos - Hernández, 2010).

Indeed, the dynamics in the territories are intervened by external processes that in some way are adopted by local populations, not always in a framework of benefit for all the people who inhabit them. In this hustle and bustle of global life, spiced by the particularities of the various regions, land ownership continues to be a point of conflict. It is from the tenure of the same, that the mosaic of manifestations is agglutinated depending on the interests that are represented, and from there, the same "territorial identity" (GIMÉNEZ, Ibid: p. 38) mutates, from a once territory of life, towards a fierce struggle in defense of the same in the face of the eminent territorial inequality.

" The territory constitutes a fundamental axis of the matrix of social inequality, by determining opportunities and socioeconomic conditions and influencing the realization of political, economic and social rights. The territory is therefore a concept of great transcendence, since it is there where inequalities crystallize and intertwine." S. Cecchini, R. Holz and H. Soto de la Rosa (coords.), Toolbox. Promoting equality: the contribution of social policies in Latin America and the Caribbean (LC/TS.2021/55), Santiago, Economic Commission for Latin America and the Caribbean (ECLAC), 2021.

<sup>1</sup> Territorial identity: It is the set of internalized cultural repertoires (representations, values, symbols), through which social actors (individual and collective) demarcate their boundaries and distinguish themselves from other actors in a given situation, all within a historically specific and socially structured space" (GIMÉNEZ, Ibid: p. 38).

In the year 2023 ECLAC published the new agenda of Integral Public Policies, in which it identifies the urgency of working to reduce territorial inequality, as well as the importance of recognizing common goods to "preserve and restore strategic ecosystems" and thus guarantee the development of individuals and communities.

"To forge territorial development, a series of diverse elements must also be taken into account, such as the provision of collective goods (such as connectivity, healthy environment, knowledge and citizen security); the recognition of strategic ecosystems; the right to diversity, that is, to the preservation of different cultures, identities, languages





and customs; and the reduction of territorial inequalities" (ECLAC, 2019) (Riffo, 2013).

It is essential to promote the necessary actions to identify and guarantee the restoration of the so-called "common goods", as well as the respect and protection of the territorial extension where they are developed, including the territories of indigenous peoples, and all the wealth and knowledge that is preserved there. Reducing territorial inequality must be a strategic factor towards the full development of a nation. In this sense, the identification of community and/or individual actors that have a positive impact with their actions in specific territories should be recognized as a common good of high value for the achievement of territorial inequality reduction. The concentration of large territories in the hands of a few brings about an evident imbalance not only in terms of land ownership, but also with respect to all the dynamics that take place in them. Territories must be plural, balanced and secure, thus avoiding a disastrous future.

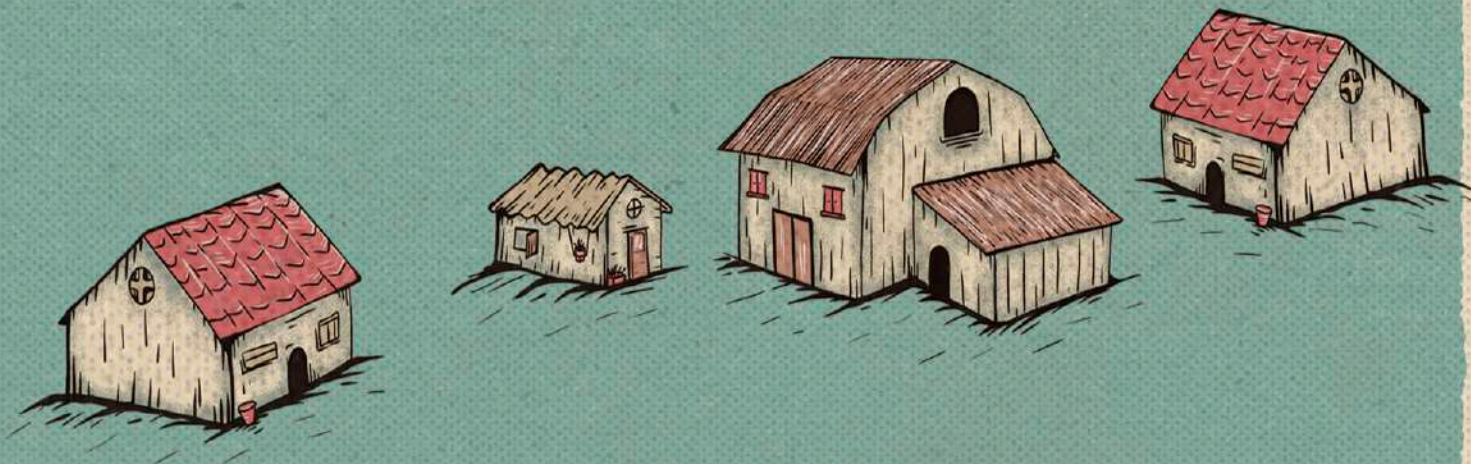
What are the consequences of a territorial management dictated by a single vision?

How are political, social and cultural dynamics reconfigured in the face of territorial inequality?

How do designers and visual artists project the problems of the territories from the particularities of their places of origin?

Are there points of coincidence between the problems of the different countries? What are they?

Territorial inequality threatens the extinction of other ways of managing the physical space and with it, everything that takes place in it.





## BRIEF

*"The rural vision has been subsumed by a global perspective, even in the most remote places of a territory, the processes that arrive from the outside in the form of merchandise, news, information or culture, tense and agitate the social life existing in them. Gone is the slow and routine social life, it has been subjected to tensions whose origin is found in other parts of the world".*

*(Llanos - Hernández, 2010).*

Indeed, the dynamics in the territories are intervened by external processes that in some way are adopted by local populations, not always in a framework of benefit for all the people who inhabit them. In this hustle and bustle of global life, spiced by the particularities of the various regions, land ownership continues to be a point of conflict. It is from the tenure of the same, that the mosaic of manifestations is agglutinated depending on the interests that are represented, and from there, the same "territorial identity" (GIMÉNEZ, Ibid: p. 38) mutates, from a once territory of life, towards a fierce struggle in defense of the same in the face of the eminent territorial inequality.

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