Artículo Especial

Transmedia Narratives in Education: Stories for Liberty unfolding in multiple media

Las Narrativas Transmedia en educación: historias para la libertad desplegadas en múltiples medios

Carla Karina Montoya
Centro para el estudio de Lenguas (CePeL), Universidad Nacional de San Martín, Argentina.

Abstract

The new ways of communicating have been transforming educational scenarios and ways of teaching and learning. As teachers, we need to adapt to this era of media and cultural convergence (Jenkins, 2006; 2008)[1]. Nowadays, we are experiencing an insightful moment in this participatory culture (Jenkins, 2015)[2]; we should take it into account and commit ourselves to providing ground for participation and collaboration. In this sense, Transmedia Narratives (TN) enhance these primarily concepts. We are witnessing new practices emerging from collaborative cultures that present numerous challenges for educators. Contemporary students do not only need critical analysis of media contents; contemporary students are now active ones who crave for understanding new narrative formats, creating new content and sharing them in the media ecosystem. In this context, it is worth considering the following: for students who study Media and Literature at a university, reading, creating and understanding stories is essential. Thus, exploring transmedia narratives can bring us closer to new synergistic teaching and learning experiences. This paper aims to analyze transmedia narratives and the fundamental characteristics of its functioning and potentialities for educational purposes. Alongside, two Argentinian works are described and analyzed following a transmedia archaeology approach (Freeman, 2015)[3]: one is a fictional product, the well-known comic *El Eternauta* written by Hector Oesterheld and illustrated by Francisco Solano López on 4th September, 1957; the other is a non-fictional transmedia product, a documentary called *Malvinas/30*, developed by Alvaro Liuzzi from the National University of La Plata, Buenos Aires in 2012.
Keywords: transmedia narratives, education, fiction and non-fiction, *El Eternauta, Malvinas/30*

Resumen

Las nuevas formas de comunicación han ido transformando los escenarios educativos y las maneras de enseñar y de aprender. Como docentes, necesitamos adaptarnos a esta era de la convergencia cultural y de los medios (Jenkins, 2006; 2008). Hoy en día, estamos viviendo un momento revelador en esta cultura participativa (Jenkins, 2015); debemos tenerlo en cuenta y comprometernos para dar lugar a la participación y la colaboración. En este sentido, las narrativas

transmedia (NT) mejoran estos conceptos extraordinariamente. Estamos siendo testigos de nuevas prácticas que emergen de culturas colaborativas y que presentan numerosos desafíos para los educadores. Los estudiantes contemporáneos no solo necesitan un análisis crítico de contenidos de medios; esos estudiantes son participantes activos que anhelan entender nuevos formatos narrativos, crear nuevos contenidos, recombinarlos y compartirlos en el ecosistema de los medios. Dado este contexto, cabe considerar lo siguiente: para los estudiantes que se forman en Medios y Literatura en una universidad, leer, crear y entender historias es esencial. Entonces, explorar las narrativas transmedia puede acercarnos a nuevas experiencias sinérgicas de enseñanza y aprendizaje. Este trabajo pretende analizar las narrativas transmedia y las características fundamentales de su funcionamiento y potencialidades con propósitos educacionales. Además, se describirán y analizarán dos obras argentinas siguiendo un enfoque de arqueología transmedia (Freeman, 2015); uno es un producto transmedia de ficción, el reconocido comic El Eternauta escrito por Héctor Oesterheld e ilustrado por Francisco Solano López el 4 de septiembre de 1957; el otro es un producto transmedia de no-ficción, un documental llamado Malvinas/30, desarrollado por Álvaro Liuzzi de la Universidad Nacional de La Plata, Buenos Aires en 2012.

Palabras clave: *narrativas transmedia, educación, ficción y no-ficción, El Eternauta, Malvinas/30*

Introduction

Societies rely on their cultures and are supported by their languages and communication processes. In this way, they strengthen their behaviour and the construction of those processes. With the arrival of digital environments, the communication processes that existed for some centuries, especially since the Gutenberg era, have changed significantly towards new formats, now transmedia, which means that they are deployed in multiple media. The emergence of alternative forms of communication such as the participation of users in social networks and fan communities around the world, or the active collaboration of new prosumers in the creation of content characterize the media ecosystem (Scolari, 2015)[4] which prevails today. Given this culture of convergence and participatory culture (Jenkins, 2006; 2015), the roles of readers and viewers are transformed, as well as their own representations. The contents that are being developed also suffer modifications when using new languages for new media and platforms. Within this framework, transmedia narrative (TN) or transmedia storytelling is not a strategy or a fashion, but a language defined culturally by the evolution of contemporary societies.

As for transmedia narratives in education, students do not only need critical analysis of media contents; they also crave for understanding new narrative formats, creating new content and sharing them in this media ecosystem. For university students who study Media and Literature at the university, reading and creating stories is essential. Thus, studying and dealing with Transmedia Narratives appears to provide a good opportunity for these students who need media tools to analyze and discover how messages unfold in various media and generate new entry points to a story. In this way, exploring transmedia narratives following media literacy[5] and transmedia literacy[6] approaches can bring us closer to new synergistic teaching and learning experiences. This paper aims to analyze transmedia narratives, whose main characteristic is the creation of a message that is spread in multiple media generating new entry points to a story. As part of its study, the essential antecedents and the fundamental characteristics of its functioning and educational potentialities are referenced. Alongside, two pieces of Argentinian transmedia works are described and analysed following a transmedia archaeology approach (Freeman, 2015): one is a fictional transmedia product, the well-known comic *El Eternauta* written by Hector Oesterheld and illustrated by Francisco Solano López on 4th September, 1957; the other is a non-fictional transmedia product, a documentary called "MALVINAS/30", developed by Alvaro Liuzzi from the National University of La Plata, Buenos Aires in 2012. As concluding remarks, significant concepts regarding transmedia narratives for education are posited.

Development

1. Transmedia Narratives (NT): fundamental concepts and characteristics

Since its appearance at the beginning of the 21st century, transmedia narratives have become one of the main axes of academic research. Its conception is based on the possibility of creating fictional and non-fictional stories, which go beyond the specific format in which they were initially conceived, encompassing other areas of narrative expansion. This is how TN have become relevant, not only for the entertainment industry, but for other areas, such as education or documentary filmmaking. The integration of new platforms and technologies that allow the deployment of stories or transmedia projects is an important step for the adaptation, transformation and reconfiguration of TN in these environments.

Regarding TN, many authors have defined and characterized it. The term is quite recent, but the practices are not new, and allow us to understand the evolution of cultural industries and the creation of a new media ecosystem. As Matthew Freeman[7] (2014, 2018) states, a transmedia narrative is based on industrial changes, and the narrative adapts to the new technological convergences to create interesting storyworlds.

The term was coined for the first time[8] in 2003 by Henry Jenkins in an article entitled *Transmedia storytelling: Moving characters from books to films to video games can make them stronger and more compelling* published in the journal MIT Technology Review, where the author states that "we have entered an era of media convergence that makes the flow of content through multiple media almost inevitable". In the same paper, he also explains that "in the ideal form of transmedia narration, each medium does what it does best: then, a story can be presented in a film, expanded through television, novels and comics, and its world can be explored and experienced through the game."[9] A few years later, in his book *Convergence Culture: Where Old and New Media Collide* (2006) Henry Jenkins shapes his definition by asserting that a transmedia story unfolds across multiple media platforms with a new narrative that makes a distinctive contribution to the entire narrative universe. This generates multiple stories and ways of telling stories. The author also identified the fundamental principles of TN, such

as spreadability vs. drillability, continuity vs. multiplicity, immersion vs. extractability, the construction of worlds, seriality, subjectivity and performance (Jenkins, 2010)[10].

Without any doubts, Dr. Carlos Scolari (Argentina) is the most important theorist, whose most outstanding scientific contributions in transmedia narratives have been given from the perspective of the semiotics of interfaces and the interaction processes, in the theoretical context of Media Ecology. In his book *Narrativas transmedia: cuando todos los medios cuentan,* Scolari defines the transmedia narrative as "a kind of story which unfolds through multiple media and communication platforms, and a story in which consumers assume an active role in that process of expansion" (Scolari, 2013: 46). For Scolari, these two characteristics, the narrative expansion through different platforms and the collaboration of users in this expansive process are fundamental.

In his article "Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding in Contemporary Media Production" (2009), Scolari reflects and theorizes about TN from a perspective that integrates semiotics and narratology in the context of media studies. Supported by scholars such as Propp (1968), Genette (1992, 1997) and Bakhtin (1981), he argues that transmedia narrative is a complex and polysemic term that refers to a set of stories (texts) that require different levels of interpretation. Also, Scolari argues that the TN create different implicit consumers (2009: 592), which he classifies according to their relationship with the media: single text consumer, single-media consumer, and transmedia consumer. In addition, he identifies four strategies for the expansion of the narrative world, namely: 1) the creation of interstitial microstories (small interspersed stories); 2) the creation of parallel stories; 3) creation of peripheral stories (secondary stories); and 4) the creation of user-generated content platforms (UGC content platforms.) (Scolari, 2009: 598)

Also from a narratological and semiotic framework, in the article "Lostology: transmedia storytelling and expansion/compression strategies" (Scolari, 2013), the expert analyzes the television series *Lost* (ABC: 2004-2010) as a transmedia narrative and proposes a taxonomy of expansion/compression transmedia. Thus, he mentions four strategies, namely, the addition, where there are narrative

extensions (spin-offs), prequels, sequels, new characters and alternative endings; the omission, which may contain advances or recapitulations; the transposition, which includes formats such as synchronizations and sequencing, and the permutation, with false advances (mashups) and recontextualizations. Scolari states that "both narratological and semiological approaches should work to analyze in more depth the new formats, especially the short ones, which I have defined as nanotexts" (Scolari, 2013: 64). Nanotexts, he says, can provide fundamental building blocks to understand how the narrative is constructed.

As it was mentioned, Scolari distinguishes a fundamental characteristic of transmedia narratives: the incorporation of new characters and situations in expanded stories. Supporting his claim, the adaptations would not be transmedia narratives. But after an analysis of different transmedia productions in recent years, the author states a conclusive argument: following a broader view of transmedia narratives, he considers recapitulations, compressions, additions or subtractions as different entry points to the same narrative universe: he says that "all the adaptations present diverse reflections, include some new aroma and leave a different taste from the original." (Scolari, 2013: 49) In 2014, Dr. Carlos Scolari published "Don Quixote of La Mancha: Transmedia Storytelling in the Grey Zone" in the International Journal of Communication N° 8. In this article, the author continues with his semiotic-narrative framework, but he moves from the contemporary towards a literary classic: "El Ingenioso Hidalgo Don Quijote de la Mancha", written by Miguel de Cervantes (1605-1615). Based on the ideas developed by theorists such as Henry Jenkins´ key concepts of participatory culture, convergence and fandom (2003, 2006, 2009); Jesús Martín-Barbero (1980, 1993) and García Canclini (1995) regarding the media industry, resistance and resignification from popular and mass discourses and cultures, and Gerard Genette (1992, 1997) on textual taxonomy and transtextuality (intertextuality, paratextuality, metatextuality, hypertextuality and arquitextuality), Scolari reflects on the relationships between participatory culture, the industry of media and popular cultures and analyzes a corpus of productions published in Spain between the 19th and 20th centuries called *auques*[11] from a semi-technological perspective. The author argues that these productions expanded the narrative universe of Cervantes´ masterpiece and correspond to a series of peripheral graphic productions that lie in what Scolari calls *a gray zone* among the canon, the official narrative of Cervantes and the fandom, which covers content generated by the user. In that grey area, commercial interests intersect with the ideas and feelings of the users. Scolari insists that when transmedia narratives are analysed, the media industry and the users are often shown as separated and opposed. However, as he shows in his paper, there are hybrid areas between the commercial universe of large corporations and the textual practices of fans. The expert concludes by stating that this exploration is useful for the researcher in transmedia narratives because it demonstrates that textual taxonomies are relevant when it comes to characterizing narrative worlds.

2. What is Transmedia Archaeology?

Scolari has always stated that, according to his view and that of other authors, a transmedia narrative is not a new phenomenon of this century. In 2014, in co-authorship with Mathew Freeman (University of Nottingham) and Paolo Bertetti (Università di Siena) he published the book *Transmedia Archeology. Storytelling in the borderline of science fiction, comics and pulp magazines*. The authors assert that transmedia narratives depend on the alignments of the media, the industry and the technologies that, altogether, expand a world of stories across multiple media platforms. The theorists present an introduction on the archaeology of transmedia narratives from a narrative-historical approach, define the concepts of transmedia archaeology and popular transmedia fiction (transmedia pulp fiction) and investigate three narrative worlds born in popular literature and converted into transmedia phenomena: *Superman* (written by Freeman), *Conan the Bárbaro* (written by Bertetti) and *El Eternauta* (written by Scolari). In this way, the authors examine the manifestations of TN in different historical periods and countries, which cover the United Kingdom, the United States and Argentina. Bertetti states that "(...) I believe that transmedia is not simply an emerging phenomenon of recent years due to technological convergence, but that it goes back almost to the origins of the modern cultural industry between the end of the 19th century and early twentieth century." (2014: 2346)

On transmedia archaeology and its close relationship with TN, Matthew Freeman (2018) points out in *Arqueología transmedia en America Latina: mestizajes, identidades y convergencias* that "only by digging in the past can we discover the factors that favor these strategies and, in doing so, to provide the field of transmedia studies with new reconceptualizations about the configurations that drive its narrative and the worlds it engenders." (Freeman, 2018: 14) Thus, the author examines TN from a cultural perspective that goes beyond the media, the business and the world of fiction. His position reveals that transmedia, in other places such as Latin America, is being discussed in terms of social, political and cultural strategies. Similarly, he agrees with Henry Jenkins, who has postulated in *Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce, and Politics* (2016) that TN encourage the expansion of content on multiple platforms and produce cultural and collective changes in religion, education, law, politics, advertising and so on. The author posits that this media convergence is not a mere technological change since it affects and alters the relationships between technologies, industries, markets and audiences, and forces us to reconceptualize aspects of culture, social relations, political participation and economic or legal issues. In *The Routledge Companion to Transmedia Studies*, Freeman gathered well-known theorists in the ultimate volume for scholars and students who are interested in comprehending all the various aspects of transmediality, including transmedia archaeology.

3. Fictional and Non-fictional Transmedia Narratives

At this point of development, it seems necessary to refer to the works of transmedia narrative of nonfiction. Thus, in this section, the following main referents in this field are mentioned: Alvaro Liuzzi and Fernando Irigaray (both from Argentina), and Denis Porto Renó (Portugal). The new forms of digital communication, distinguished by the convergence of multiple platforms and crossed by transmedia narratives, mark new forms of production in the field of the documentary genre. In this way, the transmedia documentary was born, a new kind of story based on hypertext, that is to say a non-linear text, whose content is fragmented, and where the consumer/prosumer must navigate a web of written texts, photos, videos and audios through different media and platforms with the active participation of users. In this regard, in his book *Narrativas transmedia. Cuando todos los medios cuentan*, Scolari defines the transmedia documentary as "a type of creation that often seeks to integrate social interest with citizen participation within an audiovisual container" (Scolari, 2013: 197)

Alvaro Liuzzi is an Argentine expert on transmedia documentaries from the National University of La Plata. He published "The Interactive Documentary in the Transmedia Era: Hybrid Genres and New Narrative Codes" in 2015, a seminal article in which he defines and characterizes the transmedia documentary, as well as analyzes two cases of transmedia documentary that he developed: "Walsh Project" and "Malvinas/30". In an article called "Transmedia Historytelling" (Liuzzi, 2014, 2016) the author lists a series of national and international transmedia documentaries between 2011 and 2016 and argues that "during the last few years a variety of digital experiences have been developed that were carried out under the narrative dynamic that I have cataloged as ´Transmedia Historytelling´. The play on words leads us to understand how these new experiences narrate, through various digital platforms, historical events as if they were happening in the present." (Liuzzi, 2016: 227)

Fernando Irigaray, Executive Director of the Latin American Chair of Transmedia Narratives, has written and published numerous articles on TN and the transmedia documentary[12]. In his transmedia documentaries, the expert explores the relationship between documentary narrative and the link with the territory through the use of storytelling in various platforms, to analyze how participants in new environments and new spaces are questioned and involved, in what he calls "actions, territorial interventions." (Irigaray, 2014: 121) In his paper "La ciudad como plataforma narrativa" he asserts that "to think of the city as a transverse narrative platform implies constructing history in an expanded territoriality. To understand this type of narrative, one needs to think about it from a holistic and transversal perspective, as a twist to the most well-known narratives. It is more than a multi-platform story, adapted, enriched or participatory." (Irigaray, 2014: 119)

Denis Porto Renó analyzes another interesting aspect about

TN and documentary productions. In "Formatos y técnicas para la producción de documentales transmedia" (2014) he studies various documentaries of transmedia nature in order to find models and production formats to understand the possibilities of this genre in the face of the new ecology of media and languages. In this way, Porto Renó presents three models for the transmedia documentary: the structured one, the analog-digital one, and the navigable one. Subsequently, he observes one more model: the geographical navigation. All these models were relieved in transmedia documentaries. Whether in commercial projects, whose objectives are only informative ones, or productions that seek some kind of social transformation or social awareness, there are complex examples of TN within the transmedia documentary.

So far, it was necessary to posit fundamental concepts related to transmedia narratives and transmedia documentaries in relation with the objectives of the present paper. In the last two following sections, two Argentinian works are described and analyzed following a transmedia archaeology approach: one is a fictional product, the well-known comic *El Eternauta*; the other is a non-fictional transmedia product, a documentary called *Malvinas/30*.

4. El Eternauta (Oesterheld, 1957)

El Eternauta is an Argentinian science fiction comic created by Héctor Germán Oesterheld and illustrated by Francisco Solano López. It was published by *Hora Cero Semanal.* This first version of the comic was going to transform Argentine graphics and science fiction narrative and lasted from 1957 until 1959. In short, the plot focuses on an alien invasion of the Earth through a toxic snowstorm that ends with most of the population. A group of citizens, Juan Salvo (El Eternauta) and his family, try to resist this alien invasion in Buenos Aires[13].

In his essay "El Eternauta: Transmedia Expansions, Political Resistance and Popular Appropriations of a Human Hero", Carlos Scolari delves into the story and its several (re) incarnations through the decades, from the 1950s to the present day. He also describes how the comic book was reappropriated and reimagined by many storytellers and the wider public after Oesterheld died at the hands of the Argentine dictatorship in the late 1970s. He states that *El Eternauta* became a striking example of user-participation

in the act of storytelling because as time went by, it became more and more explicitly politicized, first by its original author and then by new authors and by audiences, turning it into "an icon of popular resistance against dictatorships and military power for 30 years now" (Scolari, 2014:62). New generations of storytellers and readers adapted and reimagined the character and his time-traveling adventures according to new contexts. It has been considered a cultural and political icon of popular resistance and sacrifice. His essay concludes with the picture of a graffiti of the "Nestornauta", an intervention on the picture of the original comic with the face of Argentine President Nestor Kirchner, who died in 2010. The "Nestornauta" has the body of Juan Salvo with his biohazard suit as shown in the original comic but with the face of Néstor Kirchner. The only difference lies in the fact that the "Nestornauta" does not carry a rifle on his back. Theorists argue that after Kirchner's death, *El Eternauta* was re-signified, "transforming Néstor Kirchner into a hero who gave his life for a political project." (Scolari, 2014: 67). This is a very good example of the complex ways in which popular culture can work and how it relates to political and societal issues, Scolari argues. In addition, the emergence of expanded and immersive storyworlds appear to be more recent and more authentically transmedia-related phenomena.

5. Malvinas/30 (Liuzzi, 2012)

Malvinas/30[14] was an Argentine Interactive Transmedia Documentary that evoked the events of the "Malvinas War", which happened in Argentina in 1982. It was developed by Álvaro Luizzi and the project was supported by the Faculty of Journalism and Social Communication of the National University of La Plata. Its objective was to commemorate its 30th anniversary and it proposed a new way of telling the history of the war "in real time", reliving the facts in the same dates in which they occurred, but 30 years later. The main node was a website with photo galleries, interactive maps and graphics, a press archive and timelines, to live again the events of this war. In addition, different social media facilitated the collaboration of the public from different platforms, such as Facebook, Twitter or Google +. For Liuzzi, the main aim was "to build a bridge across time synchronizing the narrated fact and the present in which

it is published." *Malvinas/30* proposes another way of connecting yourself with a documentary, because one thing is to sit down to watch a testimonial film, and another one is to search day by day what the media of this country and the world published, what the soldiers thought and what the feelings of the people were.

Malvinas/30 is a very good example of a transmedia documentary which leaves aside the classic analog/audiovisual linear product to give birth to a digital, interactive, a new hypertextual story, through various media and platforms with active participation of users. In this way, convergence (Jenkins, 2006), which was mentioned in previous paragraphs, is encouraged; likewise, more interactive formats and the gradual abandonment of the linear story foster new platforms for narrative development.

Some concluding references

Transmedia Narratives resignify storytelling in the sense that educators and learners can expand a story across different media platforms as well as any prosumer can develop any story. Transmedia Narratives go beyond teaching and learning since they do not only consist of expanded stories across several media; they also contribute with new content and learning experiences, thus generating new experiential possibilities and narratives. Unlike past generations, who were expected to learn standardized programs and contents, university students need to carry out their educational experience under a new paradigm, one that teaches them to learn and to develop an interest in expanding their knowledge all the time, as well as to take responsibility for their own education with the methods that best fit their interests and capabilities.

Not only do Transmedia Narratives impact on education but also, they permeate popular culture. Through a transmedia archaeology approach, it is possible to delve into the past so that new conceptualizations and configurations on the narrative and their worlds come into light. Exploring and analysing TN of fiction and non-fiction in *El Eternauta* and *Malvinas/30* in a university context can provide a useful starting point for illustrating the use of transmedia narratives as a practice in several forms and formats across different historical periods and geographical contexts.

As a final thought, it is fair to say that transmedia storytelling seems to transcend many interests and intentions. Stories flow across media: we can analyze them, understand them and retell them. They are part of a cultural system that lead students to think and do. Transmedia narratives allow to generate learning environments close to students´ daily lives, using a great diversity of media and causing the interaction of multiple users. As educators in the current scenario, we should encourage more and more initiatives and deal with transmedia narratives for educational purposes.

Bibliographical References

- Bertetti, P., Freeman M. and Scolari C. (2014) *Transmedia Archaeology: Storytelling in the Borderlines of Science Fiction, Comics and Pulp Magazines*. UK: Palgrave Macmillan UK.

- Buckingham, D. (2005) *Educación en medios: alfabetización, aprendizaje y cultura contemporánea.* Buenos Aires: Paidós.

- Buckingham, D. (2007) *Beyond Technology: Children's Learning in the Age of Digital Culture.* UK: Polity Press.

- Freeman, M., Morales Velásquez, E. and Tamayo Gómez, C. Eds (2018). *Arqueología transmedia en América Latina: mestizajes, identidades y convergencias.* Universidad EAFIT – Centro Cultural Biblioteca Luis Echavarría Villegas. Medellín: Editorial EAFIT.

- Freeman, M. and Rampazzo Gambarato, R. (2019) *The Routledge Companion to Transmedia Studies.* New York and London: Taylor and Francis Group.

- García Canclini, N. (2007) *Lectores, espectadores e internautas.* Barcelona: Gedisa.

- Irigaray, F. (2014) "La ciudad como plataforma narrativa" In Irigaray, F. and Lovato A. (eds.) (2014) *Hacia una comunicación transmedia*. Rosario: UNR Editora. Editorial de la Universidad Nacional de Rosario.

- Jenkins, H. (2003) Transmedia Storytelling. In *MIT Technology Review*. January 15, 2003. Available online: https://www.technologyreview.com/s/401760/transmedia-storytelling/

- Jenkins, H. (2004) The Cultural Logic of Media Convergence. In *International Journal of Cultural Studies*

7, 33-43 Available at: http://eng1131adaptations. pbworks.com/f/Jenkins,+Henry++-+The+Cultural +Logic+of+Media+Convergence.pdf

• Jenkins, H. (2006) Confronting the Challenges of Participatory Culture: Media Education for the 21st Century. Available online at: https://www.macfound. org/media/article_pdfs/JENKINS_WHITE_PAPER.PDF

• Jenkins, H. (2006) *Convergence Culture. Where old and new media collide.* New York: New York University Press.

• Jenkins, H. (2008) *La cultura de la convergencia de los medios de comunicación.* Barcelona: Ediciones Paidós Ibérica S.A.

• Jenkins, H. (2009) *The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling (Well, Two Actually. Five More on Friday)*. Available online: http:// henryjenkins.org/2009/12/the_revenge_of_the_ origami_uni.html

• Jenkins, H. (2009a) *The Revenge of the Origami Unicorn: The Remaining Four Principles of Transmedia Storytelling*. Available online: http://henryjenkins. org/2009/12/revenge_of_the_ origami_unicorn.html

• Jenkins, H. (2010). *Transmedia Education: the 7 Principles Revisited*. Available online: http:// henryjenkins.org/2010/06/transmedia_education_ the_7_pri.html

• Jenkins, H., Ford, S. and Green J. (2015) *Cultura Transmedia. La creación de contenido y valor en una cultura en red.* Barcelona: Gedisa Editorial.

• Jenkins, H., Ito, M. y Boyd, D. (2016). *Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce, and Politics*. New Jersey: Blackwell Publishing.

• Kinder, M. (1991) *Playing with Power in Movies, Television, and Video Games: from Muppet Babies to Teenage Mutant Ninja Turtles*, Berkley, University of California Press. Available online at: https://publishing.cdlib.org/ucpressebooks/ view?docId=ft4h4nb22p&chunk.id=d0e815&toc.depth=1&toc.

id=d0e815&brand=ucpress;query=transmedia#1

• Livingstone, S. (2004) "What is media literacy?" Intermedia, 32 (3). pp. 18-20. ISSN 0309-118X. Available at: http://eprints.lse.ac.uk/1027/

• Livingstone, S. y Sefton-Green, J. (2016) *The Class. Living and Learning in the Digital Age.* Available at: https://nyupress.org/books/9781479824243/

• Liuzzi A. (2014) "Transmedia ´Historytelling´**"**. In Irigaray, F. and Lovato A. (eds.) (2014) *Hacia una comunicación transmedia*. Rosario: UNR Editora. Editorial de la Universidad Nacional de Rosario.

• Liuzzi, A. (2015) El documental interactivo en la Era Transmedia: De géneros Híbridos y Nuevos códigos Narrativos. Revista Obra Digital. ISSN 2014-5039. Nº 8- Febrero 2015.

• McLuhan, M. (1964) Chapter 1: The Medium is the Message. In *Understanding Media: The extensions of Man*. Available at: http://web.mit.edu/allanmc/www/ mcluhan.mediummessage.pdf

• Porto Reno, D. (2014) "Formatos y técnicas para la producción de documentales transmedia." In Irigaray F. y Lovato A. (2014) *Hacia la comunicación transmedia.* Rosario: UNR Editora. Editorial de la Universidad Nacional de Rosario.

• Scolari, C. A. (2009) *Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding in Contemporary Media Production*. Available at: http:// ijoc.org/index.php/ijoc/article/view/477/336

• Scolari, C. A. (2010) Convergencia, educación y narrativas transmedia en la nueva ecología de los medios. *RELPE: La Red Latinoamericana de Portales Educativos.* Serie Portales Educativos Latinoamericanos y el Trabajo Colaborativo 2010, Buenos Aires, RELPE-AECID, 3-56. Available online at: http://www.relpe. org/wp-content/uploads/2013/04/05-Convergencia-Medios-y Educaci%C3%B3n.pdf

• Scolari, C. A. (2013) *Narrativas transmedia. Cuando todos los medios cuentan*. Barcelona: Deusto

• Scolari, C. A. (2013). Lost in the borderlines between

user-generated content and the cultural industry. En *Participations: Journal of Audience and Reception Studies. Volume 10, Issue 1 May 2013*. Available at: http://www.participations.org/Volume%2010/Issue%201/32%20Scolari%2010.1.pdf

- Scolari, C. A. (2014) *Don Quixote of La Mancha: Transmedia Storytelling in the Grey Zone.* Available at: http://ijoc.org/index.php/ijoc/article/view/2576/1199

- Scolari, C. A. (2014) "El Eternauta: Transmedia Expansions, Political Resistance and Popular Appropriations of a Human Hero" In Bertetti, P., Freeman M. and Scolari C. (2014) *Transmedia Archaeology: Storytelling in the Borderlines of Science Fiction, Comics and Pulp Magazines*. UK: Palgrave Macmillan UK.

- Scolari, C. A. (2015). From (New)Media to (Hyper) Mediations. Recovering Jesús Martín Barbero's Mediation Theory in the Age of Digital Communication and Cultural Convergence, Information, Communication & Society 18(9): 1092-1107. DOI: 10.1080/1369118X.2015.1018299

- Scolari, C. A. (2015) *Ecología de los medios. entornos, evoluciones e interpretaciones*. Barcelona: Gedisa.

- Scolari, C. A. (2016) Alfabetismo Transmedia. Estrategias de aprendizaje informal y competencias mediáticas en la nueva ecología de la comunicación. En *Revista Telos* **Número 103 Febrero-Mayo 2016 pp. 13-23.** Available at: https://telos.fundaciontelefonica.com/seccion=1288&idioma=es_ES&id=2016030812060001&activo=6.do

- Scolari, C. A. (Ed.) (2018) *Adolescentes, medios de comunicación y culturas colaborativas. Aprovechando las competencias transmedia de los jóvenes en el aula.* (TRANSLITERACY – 645238 H2020 Research and Innovation Actions). Barcelona: Universitat Pompeu Fabra.

Explanatory Notes

[1] More development on Convergence Culture in Jenkins, H. (2006) Convergence Culture. Where old and new media collide, and Jenkins, H. (2008) La cultura de la convergencia de los medios de comunicación.

[2] More development on Participatory Culture in Jenkins, H., Ito, M. y Boyd, D. (2016). Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce, and Politics.

[3] Freeman, M., Morales Velásquez, E. and Tamayo Gómez, C. Eds (2018). Arqueología transmedia en América Latina: mestizajes, identidades y convergencias, and Bertetti, P., Freeman M. and Scolari C. (2014) Transmedia Archaeology: Storytelling in the Borderlines of Science Fiction, Comics and Pulp Magazines.

[4] In this concept, Carlos Scolari´s principles on Media Ecology are followed. More development in his book: Ecología de los medios. entornos, evoluciones e interpretaciones. (2015) You can also read Marshall McLuhan´s Chapter 1: The Medium is the Message in Understanding Media: The extensions of Man from 1964.

[5] For Media Literacy Approach, please follow the concepts of David Buckingham in Educación en medios: alfabetización, aprendizaje y cultura contemporáneo (2005) and Beyond Technology: Children's Learning in the Age of Digital Culture. (2007) You can also benefit from reading Sonia Livingstone´s "What is media literacy?" (2004) and The Class. Living and Learning in the Digital Age. (2016)

[6] For Transmedia Literacy Approach, please follow Dr. Carlos Scolari in Adolescentes, medios de comunicación y culturas colaborativas. Aprovechando las competencias transmedia de los jóvenes en el aula. (TRANSLITERACY – 645238 H2020 Research and Innovation Actions). Barcelona: Universitat Pompeu Fabra. (2018)

[7] Read: Freeman, M. and Rampazzo Gambarato, R. (2019) The Routledge Companion to Transmedia Studies.

[8] Although Jenkins used the term for the first time in 2003, it was Marsha Kinder who coined the word in 1991. For more info, read Playing with Power in Movies, Television, and Video Games: from Muppet Babies to Teenage Mutant Ninja Turtles.

[9] Available online in https://www.technologyreview.com/s/401760/transmedia-storytelling/

10 For details and characteristics on these principles, read his paper Transmedia Education: the 7 Principles Revisited.

[11] "The aleluyas or auques are a traditional Catalan format similar

to that of the book of saints. In its original form, the book of saints looked like a modern comic without text." (Scolari, 2014: 2393)

[12] Among others, Irigaray has produced the following transmedia documentaries: "Calles perdidas: el avance del narcotráfico en Rosario" (2013), "Mujeres en venta: trata de personas con fines de explotación sexual en Argentina" (2015), "Tras los pasos de El Hombre Bestia" (2012-2013) y "(Des)Iguales"(2015-2017)

[13] We may draw a parallel between H.G. Wells´ The War of the Worlds and El Eternauta if we think in terms of a city devastated by alien forces.

[14] Useful links to learn about this transmedia project:

http://www.inter-doc.org/malvinas-30-un-documental-transmedia-interactivo/

http://www.facebook.com/Malvinas30/

http://twitter.com/Malvinas30

http://transmediatizados.wixsite.com/2016/malvinas-30

http://www.youtube.com/watch?v=mS3iPBp-J-g