Lora Markova (Universidad de Deusto, Spain): Creative communication and transcultural aesthetics: building cross-cultural understanding in Europe via transmedia arts.

This article offers an innovative proposal to bridge the gap between media and cultural studies by proposing a theoretical model which articulates how transmedia arts and creative communication could enhance cross-cultural understanding and the construction of a shared European social imaginary. It also argues that the participatory aspects of our convergence culture (Jenkins, 2006) and the active role of both artists and audiences in encoding/decoding (Hall 1973/1980) and potentially trans-coding meanings should be taken into consideration while studying processes of transculturation. The central contribution of this study to the transcultural paradigm focuses on conceptualizing transcultural aesthetics as an ongoing praxis of cultural and creative trans-coding. The article proposes that transcultural aesthetics is defined by several interrelated communication modalities: representation of transcultural identities, encoding-decoding-encoding cycle of critical and co-creative media participation, cross-cultural translation of signs and repertoires, and embodied affiliation with culture. The study has been carried out via media content, aesthetic and discourse analysis of the transmedia art project United States of Europe (2013), which creatively re-imagines the state of being European or living in contemporary Europe. The research results discuss to what extent a collective European imaginary and European (trans-)cultural identity could be constituted by artistic discourses and co-creative expressions that involve active audience participation. Thus, this article renders the transformative social potential of arts and creative communication as critical strategies for building cross-cultural empathy.

Bruno De Paula (UCL Institute of Education, United Kingdom): Shakira in the Castle: Curating identities through game-making.

Almost ten years after the rise and popularisation of the concept of participatory culture, we still address the issues of the participation gap and media literacy. Being literate depends on having critical, creative and practical skills to engage competently with different modes of meaning, and this can only be achieved through an understanding of both the world and one's own position within this world. Thus, the objective of this paper is to understand how identities – here understood as a type of curatorship (Potter & McDougall, 2017) – can be claimed and expressed when students produce their own media forms. Looking specifically at game-making – a significant part of young people's cultural capital – I aimed at answering the following questions: Can students' identities and discourses resonate in the games they produce? How do these games relate with students' cultural experiences? In order to address these questions, an investigation of a game-making workshop with students aged 9-10 was carried out in London, UK. Data was collected through a questionnaire, observations, interviews and the games produced. This paper investigates "Escape the Castle", a game made by two

girls. Results indicate that even with limited time and resources, students were able to bring personal preferences into their game, curating a specific cultural positioning through their own production.

David González-Hernández (Texas A&M International University, United States): Critical participatory culture: media education via hybrid digital production activities.

This paper deals with how high school and undergrad students, two groups with different social class and ethnic backgrounds work together to produce a digital video in the context of an after-school program in South East San Diego. I analyze how intercultural contentions over voice, identity, and stereotypes played a central role in media participation and production between UCSD undergrads and Latina/o high school students. The study draws on the qualitative methods of participant observation and documentary fieldwork. This includes data from my field notes and the notes written as a core part of their coursework by the UCSD undergraduate students in addition to collaborating in the project of video production. The database upon which I draw also includes a range of documentary sources such as video recordings, recordings of informal group discussions, and unstructured interviews conducted by myself with each participant of the group during each phase of video work, including the UCSD undergraduate students. As results, I discuss how in this thoughtful and often contentious process we identified critical media participation that naturally arise as central to the goal of a successful product for which all of them are being held accountable as the price of participation.

Leyberson Pedrosa (UNESP, Brazil): The experience of producing videos with cell phones in a public school according to the perspective of media skills indicators.

This paper verifies the articulated proposal of media skills dimensions and indicators organized by the researchers Joan Ferrés and Alejandro Piscitelli, concerning the experience of producing videos by cell phones with students of a public school, called "Nas mãos dos Jovens". The students involved used communication and educational processes to discuss their social conditions as a young person, the influence of technology, the role of the school, as well as subjects related to citizenship. The videos produced were categorized into four modalities of usage (recreational, creative-expressive, referential, communicational-educational) according to the thematic repertoires. This experience pointed out to the need of expanding audiovisual practices in pedagogical processes, taking advantage of different existing communication technologies. Within the evaluation fields of media education or media literacy, the proposal of media skills indicators has received contributions from at least 50 Spanish and foreign researchers to define a flexible parameter of skills and knowledge acquired

in six major dimensions: language, technology, interaction processes, processes of production and diffusion, ideology and values and aesthetic dimension. Finally, this proposal was originally published in the Scientific Journal 'Comunicar' No. 38. v.XIX, in 2012.

Durgan A. Nallar, Sofía B. Álamo, Valeria Drelichman, Facundo Colantonio (Universidad Maimónides, Argentina): New narrative puzzles: relationships between transmedia and game design.

Transmedia narratives represent an undoubtedly exciting challenge, that reconfigures the role of designers and producers. While it is a new field for the audiovisual industry, the video game industry has been developing narrative structures with this logic for decades. From the point of view of the designer, when we think of a transmedia narrative, we are thinking of a colossal narrative game. For this reason, in this paper we start with the following questions: in what ways are game design and transmedia narratives related? What did transmedia narratives learn from game design? What can transmedia narratives learn from game design? And what kind of literacies and skills are at stake? From a case analysis, we will give an account of the ways in which playful structure and dramatic structure, typical of all narratives, come into play, particularly in the investigation of these relationships in the Argentinean animated production "El asombroso mundo de Zamba". This line of research has arisen from our research as teachers of multimedia development, particularly from the areas of video games and communication. In this sense, our analysis is not only linked to the theoretical and descriptive elaboration of the production and consumption of transmedia narratives but also aims to provide a methodology for the creation and development of new proposals. There is no magic formula to design a project of this kind. However, there are conditions that must be fulfilled if we wish to increase the chances of success, especially with new relationships between producers and consumers, or prosumers who participate in communities where these strategies are deployed, encouraging, modifying and transforming their ways of seeing, interacting, communicating and even learning.

Cristina Aliaga, Ana María Margallo (Universitat Pompeu Fabra – Barcelona, Universitat Autònoma de Barcelona, Spain): Book Trailers and the Development of the Literary Competence in Initial Teacher Education.

Storytelling and digital skills are core abilities that trainee teachers should be confident in as future educators in primary and secondary classrooms, and therefore both sets of skills should be integrated into formal instruction in initial teacher education courses in higher education. How can technologies and storytelling be combined in the ITE classroom in order to enhance the literary competence and pedagogic insights of our future teachers? What are the pros and possible cons of making a vernacular literacy practice such as digital storytelling central in formal learning? Can the new forms of expression, exploration, cooperation and communication associated with digital storytelling involve relevant areas of learning? This chapter analyses, in the light of these questions, an educational intervention on digital storytelling through the writing of a book 'trailer', designed as an assignment in a module on literary education for the BA in Primary Education at the Autonomous University of Barcelona (Catalonia/Spain, academic year 2012-13). The study shows the contribution and possibilities that digital storytelling brings to initial teacher education, and the impact that it has on the development of literary and technological skills of trainee teachers.