



Project Acronym: TRANSLITERACY

Project Full Title: TRANSMEDIA LITERACY. Exploiting transmedia skills and informal learning strategies to improve formal education

Call Identifier: H2020-ICT-2014/H2020-ICT-2014-1

Grant Agreement: 645238

Type of action: RIA

Project Duration: 36 months

Starting Date: 01/04/2015

D5.3.8 – Article about research findings in Colombia ready for submission

Deliverable status: Final

File Name: D5.3.8_Article_research_findings_Colombia.pdf

Due Date: November 2017

Submission Date: November 2017

Dissemination Level: Public

Task Leader: PUJ

Authors:
Carlos Barreneche (barrenechec@javeriana.edu.co)
Eduardo Gutierrez (gilberto.gutierrez@javeriana.edu.co)
Néstor Polo (nestorpolo@javeriana.edu.co)
Alfredo Menéndez (menendez@javeriana.edu.co)
Elías Rey (ereyuniminuto@gmail.com)
Leonardo Melo (leonardo.melo@javeriana.edu.co).

The TRANSLITERACY project consortium is composed of:

UPF	Universitat Pompeu Fabra	Spain
UOC	Fundació per a la Universitat Oberta de Catalunya	Spain
UOXF	The Chancellor, Masters and Scholars of the University of	UK

	Oxford	
JYU	Jyväskylän Yliopisto	Finland
UMINHO	Universidade do Minho	Portugal
UdelaR	Universidad de la República	Uruguay
PUJ	Pontificia Universidad Javeriana	Colombia
UNITO	Università degli Studi di Torino	Italy
ARS MEDIA	Ars Media SRL	Italy

RMIT University (Australia) participates in the research but is not a beneficiary of the TRANSLITERACY Project.

This article is under consideration in a journal revision process

Introduction and theoretical framework

For decades, even before to the emergence of information and communication technologies (ICT), there has been a concern to reduce the gap between the teaching-learning proposals of secondary education institutions and the skills that young people acquire outside these environments, in particular those environments marked by the encounter with an expansive digital culture. This concern arises from the recognition of informal learning processes - derived from the individual's experiences, formative processes and reflective thinking, which take place outside of formalized environments such as schools, libraries, museums, churches, among others (Knowles, 1950; Conlon, 2004) - and the difficulty of the school to update itself to the needs, interests and abilities that students acquire in these processes.

The gap seems to increase even more in the current context of intensive and extensive appropriation of digital resources and the installation of a participative culture articulated by the use and consumption not only of electronic media, but also of narrations, formats and experiences mediated by technologies (Jenkins, 2010). As John Hartley points out, technology is so installed in culture that it loses its novelty and becomes a “natural” element of the environment:

Teens evidently don't see computers as technology. It's as if they have developed an innate ability for text-messaging, iPodding, gaming, and multitasking on multiple platforms. They can share their life story on Facebook, entertain each other on YouTube, muse philosophically in the blogosphere, contribute to knowledge on Wikipedia, create cutting-edge art on Flickr, and compile archives on Del.icio.us. Some do most of these things at once, and then submit their efforts to

an online ethic of collective intelligence and iterative improvability that is surely scientific in mode. But they learn very little of this in school (Hartley, 2009, págs. 129-130).

These skills are not transmitted from one generation to another since the previous ones had to learn those competences that for the contemporaries seem inherent. In this context, it is necessary that educational programs pay attention to these literacies, understood as a set of cultural and social skills that young people use to function in the media environment. This implies - according to Jenkins (2010) - changing the understanding of literacy from an individual to a collective process, since social skills, such as collaboration and sharing, take on predominant roles in the new learning logics.

The TRANSMEDIA LITERACY project simultaneously carried out its research in eight countries with the fundamental purpose of understanding the learning competences that young people are developing outside of school. That is, the identification of practices (consumption, production, sharing, creation) and learning strategies within local contexts in order to "translate" them into a series of activities and pedagogical tools for formal environments.

Within the framework of the project, one of the main objectives was the identification and characterization of transmedia skills, understood as a series of advanced competences related to digital interactive production and media (Jenkins, 2010). These can include a variety of skills such as solving problems through and within digital platforms, sharing on social networks and the production of narrative content (fanfiction, fanvids, etc.). For the team of this report, this characterization involved, more than performing a taxonomy of these skills, an understanding of the logic and motivations that articulate them, as well as the practices through which they manifest themselves within the Colombian local context.

The requirement of a national report for the analysis of the information generated by the TRANSMEDIA LITERACY project poses an implicit question: are there certain characteristics of this literacy due to the context? Although the answer seems obvious,

and we can say that there are naturally some differences that can be marked, this question contains other interesting nuances to think about the phenomenon and to account for what can be thought as general, global or universal products.

This means that, in some way the project and its future users should be aware that the difference that the local places is not limited to immediate contextualization, but may imply that transmedia literacy has levels, stages and degrees of development that are surely marked by key factors such as access to networks, the hybridity of the ecologies in which this phenomenon occurs, that is, the load and weight of transmedia consumption contents and that of local, traditional or popular types that develop in old media and in non-digital communicative contexts. At the same time, it is significant to recognize that a diverse degree of media literacy and of universes of daily access to codes such as the reading, writing, the visual or the sound and, in the background, the "cultural capital" of each context allows, facilitates and even does more less relevant is the identification and deployment of so-called transmedia skills.

The present report welcomes the ideas of this entry in at least two axes: on the one hand, it assumes that the diversity of the cases speaks of a plurality of dimensions of the transmedia as both traditional skills and new ones, associated with the management and use of technological devices, and the presence of complex skills (which we would call competencies) and which correspond to issues such as the solution of problems, the coordination of collective activities, the pluralization of languages and the use of forms of capture, representation and circulation of information in conjunction with the intentions of a specific process.

All of which manifest themselves in the dynamics of digital contexts and, of course, in hybrid or non-digital contexts. On the other hand, it assumes that the situations that express the cases are traces of stages or diverse moments of development of literacies that do not expose a final result but a taking of a subject in movement in an equally changing context, where, for example, the senses Emerging from the performances of

young people are as important as those determined by the market, the school or any institution of symbolic power.

The foregoing reflects a distancing of the look at the competences in stadium key, which we would call Piagetian practicality and would be in dialogue with a reading where the determinants of context and culture take on a lot of force - which we would identify as a Vygotsky's approach -. What in the background translates into the difference between transmedia competences that the subjects would possess and an emerging digital context in which they become part of the transmedia dynamics and, at the same time, in their appropriation they are shaped in dialectical relation. This is why the report, as perceived in the cases and conclusions, prefers to establish tensions, gray areas and areas in process; rather than established features, it introduces a careful look at a series of emerging practices and strategies.

In this way, other analytical possibilities for the interpretation of the collected material were explored. The joint reflection was organized based on specific cases identified and explored from the questionnaires, workshops and interviews with the students. These cases show social, ludic, ethical and aesthetic aspects of transmedia practices of young people articulated to five chosen dimensions: 1) emerging practices with transmedia traits in the Colombian context; 2) the practices of literacy based on transmedia narratives; 3) participatory, competitive and cooperative narrative practices; 4) collective problem-solving strategies derived from video games; and 5) practices and creative uses in contexts of precariousness. It should be noted that these analyzes are anchored to the Colombian context, that is, they must be understood within local conditions, often marked by the contradictions of their own precariousness.



The TRANSMEDIA LITERACY project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 645238